

BARJAI, MIYA STUDIO AND YOUNG BRISBANE ARTISTS OF THE 1940S:  
TOWARDS A RADICAL PRACTICE

by

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To the late Laurence Collinson

We can no more allow the warped wills of old men  
to fashion for us the future. It is ours.  
Cast off the leaden weights that make the drab decrees.  
Climb the high heart's wall and cry out Action.

Barrie Reid, "These Leaden Weights",  
Barjai, No. 13, March 1944, p. 3.

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## INTRODUCTION

In Brisbane in the 1980s, a number of co-operatively based and 'alternative' art spaces involving predominantly younger and self-managing artists have worked to provide stimulating and viable centres for experiment, dialogue and 'local' support in a city renowned for Southern drift. Such spaces have included One Flat, A Room, O Flate, THAT Contemporary Art Space, The Observatory and John Mills National.<sup>1</sup> Continuous on-site programmes of exhibitions and events in most cases have been supplemented by the provision of shared studio space. Overall, the spaces have been deliberately and provocatively marginal in their activities, with this wary and delicate co-operative independence reflected in the support given to the Queensland Artworkers Alliance, or previously the Brisbane branch of the Artworkers Union.

The purpose of this study is to re-establish a segment of Brisbane's cultural/artistic history of the 1940s involving co-operative groupings of young artists, writers and theatre workers. Such a study bears special significance for young Brisbane art of the 1980s, if merely to reassert an important 'marginal' portion of the cultural memory and of local history. The contribution made by Barjai and Miya Studio has largely been disregarded, almost as a symptom of Brisbane's low artistic self-esteem in past years. Brisbane has been deemed peripheral in artistic and other terms, and it has been, perhaps, a more attractive option to extract such artistic 'heroines' and 'heroes' as Vida Lahey, Daphne Mayo, and more especially, Jon Molvig. The publication of Betty Churcher's book, Molvig: The Lost Antipodean, in 1984 has established a hero for national

adulation.<sup>2</sup> Jon Molvig arrived in Brisbane in 1953, an arrival which, alongside the formation of the Johnstone Gallery in 1951, evidently motivated Robert Lingard in his essay "Past and Present", for the 1986 exhibition of the same name, to locate for "Queensland painting . . . the emergence of modernism in the fifties".<sup>3</sup> As little sustained work has been published on Brisbane art of the thirties and forties, if indeed undertaken, it is perhaps easy enough to make such confusions of artistic practice with artistic personality. While Lingard does not clarify his use of the term 'modernism', something of its elusive meaning, its rejection of the 'old' and search for the 'new', must reside in the stance adopted and works produced by those young Brisbane artists of the 1940s who were connected with Barjai magazine and who formed Miya Studio. While Molvig may be mythologized as a modernist artistic 'hero' who entered alone a cultural wilderness, his entry was made only so emphatic by the prior dispersal of the Barjai generation.

No sustained study has been undertaken of the Barjai and Miya Studio groups, or of their prominent members, and this present study is not able to redress this situation in its totality. Nor does it pretend to address or assess the literary works of Barjai and its participants. Barbara Blackman (née Patterson) did begin work on a book on Barjai and Miya Studio in the mid-seventies, but as yet, unfortunately, nothing has eventuated.<sup>4</sup> Brief, and often anecdotal, memories of Barjai and/or Miya Studio have appeared in Charles Osborne's recently published memoirs, and in articles or biographical notes by Thea Astley, Laurence Collinson, Peter Porter and Judith Wright.<sup>5</sup> Aside from contemporary reviews, less personal mention and/or comment on Barjai is to be found in such works as Cecil Hadgraft's Queensland and its Writers: (100 years - 100 authors)

(1959), John Tregenza's Australian Little Magazines 1923-1954: Their Role in Forming and Reflecting Literary Trends (1964), Thomas Shapcott's Charles Blackman (1967), Rosemary Dobson's A World of Difference: Australian Poetry and Painting in the 1940s (1973), Richard Haese's Rebels and Precursors: The Revolutionary Years of Australian Art (1981), Peter Skinner's B.A. Thesis on "John Cooper and the Moreton Galleries" (1984), and in Lynne Strahan's Just City and the Mirrors: Meanjin Quarterly and the Intellectual Front, 1940-1965 (1984).<sup>6</sup> Haese's book reproduces, in colour, the cover of Barjai number twenty, whilst Haese and Skinner note the existence of Miya Studio.<sup>7</sup> Generally, comment is summary and may be measured in paragraphs, though Skinner does include a small section on Joy Roggenkamp who was involved with Miya Studio.<sup>8</sup>

The situation is little better for Brisbane art of the 1940s. No all-embracing work has appeared which might approach that of Richard Haese's Rebels and Precursors concerning Melbourne, or Geoffrey Dutton's The Innovators: the Sydney alternatives in the rise of modern art, literature and ideas.<sup>9</sup> For Brisbane art of the 1940s, Vida Lahey's Art in Queensland of 1959 remains one of the more useful texts.<sup>10</sup> Of artists active in Brisbane during the 1940s, several have been the subject of exhibitions and catalogue essays, or books, such as Daphne Mayo, Margaret Cilento, Vincent Brown and Kenneth Macqueen.<sup>11</sup> For galleries and art education, there are Peter Skinner's 1984 B.A. Honours Thesis, "John Cooper and the Moreton Galleries - a study of a Brisbane art dealer and gallery owner 1933-1950", and Donald Braben's 1981 M.A. Thesis, "A Survey of Art Teacher Education in Queensland 1860-1976".<sup>12</sup> Keith Bradbury's recent catalogue essay for the Royal Queensland Art Society Centenary Exhibition begins to approach a study of that group, and Bradbury

is continuing work in that area.<sup>13</sup> Much research on Brisbane art institutions, groupings and individual artists remains to be done. For instance, the Art Reference Library, the Half Dozen Group of Artists, the Central Technical College Art Branch, the Queensland National Art Gallery, and the work of Dr. Gertrude Langer and Dr. J.V. Duhig might all receive attention.<sup>14</sup>

To complete this thesis, extensive primary research was necessary, both in relation to Barjai and Miya Studio, and in order to establish a Brisbane context. Much of the work of this thesis has been to formulate a 'history', and so to document events and positions held, and to identify pertinent references. Where possible I have cited original material, so as to avoid the vagaries of memory of which I was warned by Barrett Reid.<sup>15</sup> Certainly personal memory has been invaluable, whether in respect to interviews or published memoirs. Many questions remain unanswered, for instance, due to the serious illness and subsequent death of Laurence Collinson in November 1986.<sup>16</sup> A portion of Collinson's Papers evidently now are located in the National Library of Australia.<sup>17</sup> Another setback was the information that much of Barrett Reid's archive had been destroyed in a fire in the late seventies.<sup>18</sup> As such, there exists a disproportionate imbalance between the documentary material to which I had access for Barjai (save for Barjai itself), as against that for the Younger Artists' Group, Miya Studio, and the Artists' Group of the New Theatre Club, the Papers of which had been maintained by Pamela Crawford. Overall, however, shortage of material was scarcely a problem, though further research could be undertaken.

In effect, this thesis takes the form of a regional cultural study with an emphasis on the visual arts. It is not a study which gives high priority to individual biography,

anecdotal details, or to extensive visual analysis of works of art. The content and format of Barjai must be discussed and certain exhibitions and art works will be considered, but greater attention will be given to stances assumed and tactics adopted which were seen to be 'radical'. Possible conjunctions between political and artistic positions will be explored, alongside the emphatic place given to 'youth', which is especially evident in Barjai. It is essential, therefore, to contextualize Barjai and Miya Studio within the cultural, social and political sphere of Brisbane of the 1940s, though not neglecting interactions which occurred with Southern States.

While this study attempts to show that 'radical' or 'oppositional' artistic practices existed in Brisbane prior to the 1950s, this is not to suggest that we are dealing with unsung excellence on all fronts. This study is not concerned primarily with 'quality' or 'excellence' or 'great art'. Rather, it is concerned to ask what such groups as Miya Studio and the Barjai Group were trying to do, the extent to which they were organized, how they saw themselves and were seen, how they acted upon their objectives, and what, as groups, they achieved. Nothing will be gained by blithely disregarding such ventures on the grounds of youth, marginal geographical location, or by the application of a measuring stick of more famous 'avant-garde' predecessors. It is more important to analyse how the groups encircling Barjai and Miya Studio were orientated towards a radical practice.

While the central focus of this thesis is Miya Studio, the first major area of study is Barjai. Chapter One will centre on Barjai, from its beginnings in 1943 as a school magazine continuing on from the Senior Tabloid, to its last, twenty-third, issue in 1947. While Barjai will be contextualized within

Brisbane of the war and immediate post-war years, and within wider intellectual, political and youth debates, it in turn will provide a framework for the debates of the Miya Studio artists. Barjai and Miya Studio were loosely but vitally interconnected, an interaction between art and literature which was made manifest formally in Barjai in 1945 when it became an art and literary magazine. Barjai's precocious move to becoming a national magazine for youth from 1944, and the development of Barjai Groups in Brisbane and other State capitals in that year, both reflected and helped to incite a certain confidence and revolutionary zeal in Brisbane's creative youth. The chapter closes with a discussion of Barjai's format and art coverage.

Chapter Two focuses on young Brisbane artists of the mid-1940s, and discusses the wider Brisbane art context in which they were developing, including various exhibitions, art institutions, groups and speakers. The constrictions facing young artists within a relatively 'under-developed' and 'provincial' city become apparent. As with Barjai, young artists began to formulate their own structures, and in 1945 the Younger Artists' Group of the Royal Queensland Art Society was formed, though its relationship to its conservative parent body lent itself to potential conflict.

Chapter Three examines Miya Studio from its effective formation in 1946 as a provider of co-operative studio space and related activity, until the loss of accommodation in late 1948 finally prompted its transition to The Artists' Group of the New Theatre Club in 1949. The chapter briefly situates such a project against other similar Australian and overseas examples. It also makes some assessment of this instance of collective art activity as a radical, though not necessarily

self-consciously political, response to the local post-war situation. Various Studio activities are discussed, in particular the Barjai-Miya talks of 1946. Studio involvement with theatre is introduced as an underlying and increasingly important aspect of Studio activity, though the limitations of this thesis do not permit a full examination of that area.

Chapter Four concentrates on the exhibiting concerns of Miya Studio. The five annual exhibitions between 1945 and 1949 are examined, as in the Artists' Group of the New Theatre Club exhibition of 1950. In that the exhibition is a partial testing ground for the fruits of a radical dynamic, works are positioned between Studio rhetoric and public newspaper response. Intense visual analysis has not been undertaken, however. The chapter also opens out areas of difference, difference diverging from relatively 'common' 'left-wing' ground to the socialist-realism of Zhdanovism and to the more intuitive, subjective expression advocated by Herbert Read. Both modes challenged the local conservative landscape tradition and local concepts of 'good taste' and 'beauty'. The degree to which Miya Studio artists received legitimization and were embraced by the Brisbane art community by the late forties and early fifties will also be discussed.

FOOTNOTES:

- 1 The more conceptually located Q Space and Q Space Annex organized by John Nixon during 1980 and 1981 were less co-operative as undertakings and played to a national audience through documentation. Institute of Modern Art, Q Space + Q Space Annex 1980 + 1981, ex. cat., Brisbane, 1986.
- 2 B. Churcher, Molvig: The Lost Antipodean, Ringwood, Vic., Allen Lane, Penguin Books Australia, 1984.
- 3 ibid., p. 37; A. McCulloch, "Johnstone Gallery", Encyclopedia of Australian Art, Melbourne, Hutchinson of Australia, 1984, Vol. One, p. 476; R. Lingard, "Past and Present", Past and Present, ex. cat., Brisbane, Institute of Modern Art, 1986, p. 5.
- 4 Personal interview with Barbara Blackman, 19 August 1986.
- 5 C. Osborne, Giving It Away: The Memoirs of an Uncivil Servant, London, Secker & Warburg, 1986, pp. 26-27, 30; T. Astley, "Being a Queenslander: A form of literary and geographical conceit", Southerly, Vol. 36, No. 3, 1976, p. 254; T. Astley, "Brisbane: nostalgia no more", The Courier-Mail, 20 January 1986, p. 5; L. Collinson, "Laurence Collinson", Westerly, No. 1, April 1972, p. 85; P. Porter, "Brisbane Comes Back", Quadrant, Vol. XIX, No. 6, September 1975, p. 57; J. Wright, "Brisbane in Wartime: A draft extract from an autobiography in progress", Overland, No. 100, September 1985, pp. 66-67.
- 6 C. Hadgraft, Queensland and its Writers (100 years - 100 authors), Brisbane, The University of Queensland Press, 1959, p. 117; J. Tregenza, Australian Little Magazines 1923-1954: Their Role in Forming and Reflecting Literary Trends, Adelaide, Libraries Board of South Australia, 1964, pp. 60-61, 76, 96; T. Shapcott, Charles Blackman, Artists in Queensland, St. Lucia, University of Queensland Press, 1967, pp. 11-12; R. Dobson, A World of Difference: Australian Poetry and Painting in the 1940s, Sydney, The Wentworth Press, 1973, pp. 8, 18; R. Haese, Rebels and Precursors: The Revolutionary Years of Australian Art Ringwood, Vic., Allen Lane, Penguin Books Australia Ltd., 1981, pp. 148-149; P. Skinner, "John Cooper and The Moreton Galleries - a study of a Brisbane art dealer and gallery owner 1933-1950", B.A. Thesis, University of Queensland, 1984, pp. 11, 70; L. Strahan, Just City and the Mirrors: Meanjin Quarterly and the Intellectual Front, 1940-1965, Melbourne, Oxford University Press, 1984, pp. 46, 73, 121.
- 7 R. Haese, op.cit., p. 149; P. Skinner, op.cit., pp. 40, 47-48, 70.
- 8 P. Skinner, ibid., pp. 47-49.
- 9 R. Haese, op.cit.; G. Dutton, The Innovators: the Sydney alternatives in the rise of modern art, literature and ideas, South Melbourne, The MacMillan Company of Australia, 1986.

- 10 V. Lahey, Art in Queensland 1859-1959, Brisbane, The Jacaranda Press, 1959.
- 11 University Art Museum, Daphne Mayo, Sculptor, ex. cat., Brisbane, 1981; J. McKay, Daphne Mayo: A tribute to her work for art in Queensland, Kangaroo Point, Friends of Daphne Mayo, 1983; University Art Museum, Margaret Cilento, ex. cat., Brisbane, 1981; L. Bloomfield (ed.), Vincent Brown: Life and Work, North Sydney, Odana Editions, 1980; University Art Museum, Kenneth Macqueen, ex. cat., Brisbane 1981.
- 12 P. Skinner, op.cit.; D. Braben, "A Survey of Art Teacher Education in Queensland 1860-1976", M.A. Thesis, City of Birmingham Polytechnic, 1981.
- 13 K. Bradbury, "Essay", Royal Queensland Art Society Centenary Exhibition, ex. cat., Brisbane, Queensland College of Art Gallery, 1987, pp. 3-15.
- 14 The Papers of the late Dr. Gertrude Langer were inaccessible as they were undergoing sorting and classification in the Fryer Library, University of Queensland. Of some assistance were D. Seibert, "Gertrude Langer", Arts National, Vol. 2, issue 2, December 1984, pp. 34-35, 109; and Queensland Art Gallery, In memory of Dr Gertrude Langer O.B.E. 1908-84, ex. cat., Brisbane, 1986. Of particular assistance in regard to Dr. Gertrude Langer were the Barbara Blackman interviews with Dr. Gertrude Langer, 1 and 3 January 1982, Oral History Program, National Library of Australia, 1171/1-3.
- 15 Personal interview with Barrett Reid, 6 July 1986.
- 16 See B. Reid, "Swag", Overland, No. 105, December 1986, p. 19; A. Seymour, "Laurence Collinson", Overland, No. 106, 1987, pp. 48-55.
- 17 Letter received from Barrett Reid, 21 February 1987.
- 18 The damage caused by the fire was described in a letter from Reid to Laurence Hope. Letter to L. Hope, 28 February 1978, Barrie Reid Correspondence, Laurence Hope Papers, National Library of Australia, MS 7216.

CHAPTER ONE

BARJAI AND THE BARJAI GROUP, 1943-1947:  
ART AND LITERATURE / YOUTH, WAR AND POLITICS

We who are growing to maturity in war must not likewise refuse our challenge. This time is crisis. Either we can allow our world to go from crisis to chaos, or we can struggle to achieve a new world and regain for it a new moral sense.

Editorial, Barjai, No. 15, July 1944, p. 1.

The "struggle to achieve a new world" was a struggle which was fought with enthusiasm by youth during the Second World War, and just as zealously in the pages of a Brisbane literary journal for youth, Barjai. The same ethos also informed the formation of a co-operative group of young Brisbane artists, Miya Studio, some four months after the Pacific War had ended in August 1945. Linked in a loose but vital relationship, Brisbane's two precocious cultural youth groups of the forties attempted to confront the problems facing youth and society through the mediums provided by a traditional 'high' culture. While this particular conjunction between the visual arts and literature did not begin fully until 1945 when Barjai became part art magazine, an analysis of Barjai from the earliest issues of 1943 until the last, twenty-third, issue of 1947 can provide an indication of the debates confronting young Brisbane writers and artists of the mid-forties. Such debates, especially as outlined in editorials, concerned youth and the post-war world, and politics and 'art'. This chapter will examine those debates, focusing on editorials rather than literary content, and will also provide an overview of Barjai's art coverage and format. Barjai's Brisbane base will be of key concern, and most importantly, Barjai will be located against that injection of cultural vigour and social upheaval which radically converted, at least momentarily, Brisbane from being "a sprawling timber settlement on a lazy river" to a major

"troop town" for the American and Australian armed forces in the Pacific War.<sup>1</sup>

The Pacific War was a bracing experience for Brisbane. From December 1941 Australia was at war with Japan and in that month the first American troops arrived in Brisbane.<sup>2</sup> Invasion anxiety was at its most acute during 1942, for the Japanese bombed Darwin, Newcastle, Townsville and Mossman; in May the Battle of the Coral Sea, a naval and air battle, was successfully fought; in June, north of Rockhampton was declared a war zone; and in October, the 'Brisbane Line' was revealed with all its implications of northern redundancy.<sup>3</sup> Curtin had effected a 'total war effort' in February 1942, following the fall of Singapore and the bombing of Darwin, yet by 11 May after the Coral Sea victory, The Courier-Mail could guardedly enthuse that "the first round in the Battle for Australia definitely has gone to the Allies" (see Fig. 1).<sup>4</sup> Even still, the relative closeness of the northern fighting in 1942 prompted Brisbane to construct air-raid shelters and trenches, to enforce a 'brown out', and to close the State border to civilians.<sup>5</sup> However, while Brisbane's isolation from southern Australia was made emphatically apparent, it was simultaneously undercut not only by the arrival of thousands of troops, but by becoming a strategic centre for Allied command in the Pacific War. From 23 July 1942 General MacArthur, the American Commander-in-Chief for the South-West Pacific, occupied for his headquarters the AMP Building at the corner of Queen and Edwards Streets, and shortly afterwards Australia's General Sir Thomas Blamey utilized the new and still unfinished University buildings at St. Lucia.<sup>6</sup> In numerical terms, Brisbane in 1943 played host to 85,000 American troops, and an

estimated population of 366,820 for the Greater Brisbane area in that year was swelled to almost half-a-million with the inclusion of all military personnel.<sup>7</sup> In all, over two million Allied troops are calculated to have passed through Brisbane between 1942 and 1944, though the American impact lessened when MacArthur departed for Hollandia in August 1944.<sup>8</sup>

The 'benefits' to Brisbane of the military 'occupation' were mixed, and not without elements of conflict. War-time Brisbane generated "something of the atmosphere of a wild frontier town" in its 'recreation' of the troops, a situation which no doubt unmasked and affronted provincial proprieties and prejudices.<sup>9</sup> The presence of large numbers of American 'black' troops, for instance, confronted the White Australia mentality, while Australian-American rivalries periodically erupted, as in the 'Battle of Brisbane' of 26 November 1942.<sup>10</sup> In broad cultural terms, the Americans brought with them jazz, the jitterbug and broadcasts, and provided ready audiences for the performing arts and music. Visiting 'entertainers' ranged from John Wayne, who toured the troops in about January 1944, to Eugene Ormandy, who conducted at the City Hall in August 1944.<sup>11</sup> Reflecting on the influx of cultural vigour for Brisbane, Laurence Collinson, co-editor of Barjai along with Barrie Reid, noted that "a cosmopolitan atmosphere" temporarily existed:

Brisbane was an exciting place to live then: the town was full of Yanks and Diggers and their various kinds of camp-followers, there was a cosmopolitan atmosphere, and literature and painting seemed to flourish, not only because of the 'natives' but also because a number of Australian and American servicemen (who were also writers and artists) passed through or made Brisbane their base.<sup>12</sup>

Brisbane's literary scene thrived on the influx and on

the ready readership. A local literary venture which particularly benefited was the magazine Meanjin Papers. Founded in 1940 by Clem Christesen, Paul Grano, Brian Vrepon and James Picot to cater for "Contemporary Queensland Verse" and to stimulate the nation's war-time "mental life, its intellectual and aesthetic activities", it quickly expanded its focus.<sup>13</sup> By 1943 under the sole editorship of Clem Christesen, Meanjin Papers had a national circulation of 4,000 and sought for publication "the best poetry and short prose and criticism by Australian and Allied writers".<sup>14</sup> The quarterly was assisted by guarantor, Professor J.V. Duhig, and by poet Judith Wright, who had arrived in Brisbane to work for the Universities Commission in late 1943.<sup>15</sup> As Wright had recalled, American servicemen writers were attracted

. . . to the Christesens' house - Harry Roskolenko, Robert Peel, Karl Shapiro, some ex-academics and ex-critics herded into the forces and yearning for literary talk.<sup>16</sup>

Other visitors included the "young and hopeful Barjai group of writers and painters, who . . . were sometimes in and out to borrow books or talk".<sup>17</sup> Barrett Reid, for instance, remembers meeting Shapiro, and formed a life-long friendship with Roskolenko.<sup>18</sup> Meanjin Papers provided an important on-hand example to Barjai's youthful founders, though the impetus it generated locally ceased in early 1945 when Christesen transferred the journal's operations to Melbourne University.<sup>19</sup>

The more formal structure to cater for Brisbane writers was the Queensland Authors' and Artists' Association (QAAA). Formed in July 1921 and with membership elected, the QAAA sought to "foster and promote" the various 'arts' in Queensland, to "unite" the enthusiasts and practitioners of the various 'arts', to provide practical assistance to "Queensland writers,

artists, musicians and dramatists", and to specially "encourage the study of Australian Literature and Art".<sup>20</sup> In the mid-forties, meetings were held at the Lyceum Club, opposite the General Post Office in Queen Street, and the Play-Reading and Poetry Circles met at the Art Reference Library in George Street. While it is unclear as to how the QAAA interacted with visiting servicemen, servicemen may have contributed audience numbers to the QAAA lecture programme. In 1944, for instance, lectures were given by Jas. M. Devaney on "Nature Poetry", E.D. Davis on "Memoirs of my Father, Steele Rudd" (the latter evidently a QAAA foundation member), R.S. Byrnes on "Our Servicemen Write Verse", Martin Haley on "William Baylebridge", and Dr. Gertrude Langer on the "Origins and Evolution of Landscape Painting in Europe".<sup>21</sup> Such topics appeared to evade the 'avant-garde' or the contentious of both literature and art. QAAA President in 1944 was James Devaney, with artist Percy Stanhope Hobday a Vice-President, and Christesen a committee member.<sup>22</sup> Judith Wright would be a committee member in 1946 (the year her book The Moving Image was published), while Laurence Collinson was elected to membership in 1944, and Val Vallis likewise in 1945.<sup>23</sup> However, while not altogether ignored by the younger 'progressive' writers, both Judith Wright and Barrett Reid have recalled unflattering names given to the QAAA, while on 18 June 1946, Wright, Collinson and Vallis spoke to the QAAA in an address titled "The Younger Writers Look at the Q.A.A.A."<sup>24</sup> Collinson described the event in a letter to Clem Christesen of 28 August 1946:

The past event is a talk Judith and Val and I gave to the QAAA on its unprogressiveness and priggishness. I don't know if it did much good though we made it hot and strong. <sup>25</sup>

When Barjai was first distributed in August 1943,

however, its school student editors were not so confident. Beginning at number five, Barjai was a continuation of the Senior Tabloid and was the unofficial magazine for the Seniors of the Brisbane State High School (BSHS) in South Brisbane. BSHS, with 660 pupils in 1944, was then the only State High School in Brisbane preparing students for the University examinations and many of the Barjai friendships were made there.<sup>26</sup> From the Senior year of 1943, Cecel Knopke, Laurence Collinson, Fay Bunton and John Tonkin formed the original editorial board of the Senior Tabloid, with Barrie Reid replacing Bunton after the first issue. Also in 1943, the Juniors of BSHS produced Intelligentsia, which was continued by Echo for number five in 1944, and which was edited by Charles Osborne, Noel Burnett and Maurice Atherton. Fellow BSHS students who contributed to the Senior Tabloid or Barjai in their school or post-school days included Vida Smith (later Horn), who had been a year above the 1943 Seniors, and 1943 Juniors, Donald Munro and Barbara Patterson (later Blackman).<sup>27</sup> The names Collinson, Reid, Knopke, Smith, and Patterson would recur as those actively involved in producing Barjai on a short or long-term basis.

The Senior Tabloid unassumingly provided the Senior year with "an entertaining and instructive magazine" with a literary focus, well-spiced with school gossip.<sup>28</sup> Contributions were to range "from swing music to philosophy" in the form of letters, poems, book and film reviews, essays and short stories.<sup>29</sup> War-time paper shortages partly were responsible for the paper's 'modest' proportions, with the second, July 1943, issue "cut down to a mere three copies", a number doubled for the third issue.<sup>30</sup> The Senior Tabloid was typewritten on thin paper, and carbon copies provided the 'print run'.

A brave face may have shielded the uncertainties of those involved with the Senior Tabloid, but its four brief numbers were an early indication of a preparedness to be provocative and to tackle diverse issues. Youth was emphasized from the first editorial:

Not enough attention is paid intellectually these days to the youth of the community; and that is what we wish to remedy, even if only in a small way. 31

An extract from "Youth Insistent", Reid's 'verse play', was published in number four.<sup>32</sup> Collinson's poem "Let There Be Man" from number three incited some comment, though this may have been due not so much to his religious scepticism, as to his descriptions of man's "Hate-lust, greed-lust, sex-lust".<sup>33</sup> Moreover, Collinson in number three criticised the "uncultured and degrading attitude of anti-Semitism" of Lionel Lindsay's book, Addled Art, Collinson being Jewish.<sup>34</sup> Reid, who struck a nationalistic note in the first number by suggesting material for the Tabloid be "'dinkum Aussie'", refined his views over the following two numbers, suggesting that "if a writer does wish to describe things, let him [sic] describe the things he knows.....Queen St. rather than Piccadilly".<sup>35</sup> Also contentious was "A Dissertation on Swing Music" by G. Patlus, due to its racist overtones.<sup>36</sup> Brisbane's war-time situation remained of indirect concern, however, though gossip items might allude crudely, on occasion, to "Anglo-American relations".<sup>37</sup> The most straight-forward war pieces were provided by John Feurriegal who wrote regularly on "Aeroplanes in the News".<sup>38</sup>

With number five, Collinson's editorial announced to the Seniors

. . . that a name slightly more dignified is fitting.

Thus we have decided to call this magazine 'BARJAI' which is the aboriginal for 'meeting place'.<sup>39</sup>

Despite being equivocal towards a nationalistic posture, Barjai, along with Miya Studio and Meanjin Papers, opted to include Aboriginal words in their titles, an echo of the Australianisms championed by Rex Ingamells and the South Australian Jindyworobaks.<sup>40</sup> Appropriately, Barjai became more substantial, with the editors utilizing a duplicator and a Collinson line drawing for the cover (Fig. 2).<sup>41</sup> A denuded tree with spiky branches framed the work 'BARJAI', with the letters receding towards the horizon as if on a tarmac heading towards the post-war future. However, the major transition was announced in number six:

BARJAI in the last few issues has so extended its influence that it is now selling more copies outside the school than in. Thus the editors have decided that BARJAI will no longer be merely a magazine for Seniors but also a magazine for Youth.<sup>42</sup>

Contributors were to be under twenty years of age.

By number six, Barjai's editors were proceeding with greater confidence. Barjai's editorial could acknowledge increased sales, "favourable notice in literary and educational circles", and boast that a "prominent editor and poet is also a subscriber", most probably meaning Clem Christesen.<sup>43</sup> It was scarcely a year since Reid had first subscribed to Meanjin Papers and had written to Christesen requesting information "about the young and virile Australian body of poets and writers"<sup>44</sup> Maintaining the correspondence, Reid had suggested to Christesen early in 1943 that

Perhaps the Meanjin papers could pave the way for a young writers group, perhaps giving them a page in your splendid journal.<sup>45</sup>

With emphatic bravura, Reid restated his case to Christesen

on 4 June 1943, and so made a plea for all youth:

It is the youth of today who are experiencing the most vivid sensations and they naturally wish to express these emotions. . . . My youthful cry must be a very small voice crying, but it is crying for a great cause - the cause of youth. <sup>46</sup>

Meanjin Papers did publish young writers in 1944, though youth also provided its own literary forum and focus.<sup>47</sup> While comparisons initially were limited for the student editors of mid-1943, Meanjin Papers was rated as 'excellent' in the first Senior Tabloid, as against the Sydney-based communist 'realist' magazine, Australian New Writing, which received an 'average plus' and comments on "the strong political bias of most of the contents".<sup>48</sup>

It is important to emphasize that the first eleven issues of the Senior Tabloid and Barjai, from late 1943, were edited by war-time school students of about seventeen years of age, who were close to such youth issues as education, and who were not adequately served by any other literary forum. Their stance on youth was not mere egotism, as Lynne Strahan's dismissive summation of Barjai suggests:

Limited to writers at or under the magic age of twenty-one, the slender journal continually made yeasty statements about 'youth's . . . reactions to life' and inflated claims about youth's prescience; its youthful editors, Laurence Collinson and Barrie Reid, seemingly were sufferers from an adolescent anxiety . . . <sup>49</sup>

Certainly Barjai's editors were precocious, if not arrogant in their increasing frustration and determination, but their venture must be set within the war period and within the reforming impetus of youth movements of that era generally.

The stance taken by the young writers and artists associated with Barjai in relation to the 'Brave New Post-War World' has been described by Judith Wright:

If the end of the war was not too far-off, they implied, a new wave of art and literature might cross the continent and sweep before it all the old conventions and imitations of European nineteenth-century writing and Georgian shibboleths.

It was all part of the kind of hope and confusion which attended Australia as it looked towards the nearly unimaginable vistas of peace and postwar reconciliations. The New Order could not, by definition, include or take its reference from the Old which had culminated in this lossful and destructive war. <sup>50</sup>

Youth were to be the purveyors of the 'new forms' and the 'New Order'. The broad-based dissatisfaction with the 'Old Order' and the asserted need for regeneration stemmed in part from such sources as Oswald Spengler's The Decline of the West and the reformist German youth movements of the early twentieth century. Unlike the 'Hitler-Yugend' (Hitler Youth), which was politically manipulated from above in its reform intentions, and also unlike Baden-Powell's boy scout movement which sought to maintain an 'Old Order', the 'Wandervogel' (Ramblers) in its earliest form was an idealistic middle-class 'non-political' movement with a primitivistic desire to escape cities and industrialization for the virtues of the countryside, though from 1913 it moved towards social reform, "conscious of a mission to rejuvenate German society".<sup>51</sup> Linking the German youth movement to a German art movement, Peter D. Stachura has written that

The early expressionists above all had much in common with the first generation of Wandervogel members. . . . Expressionism also arose in protest at the vacuity of life, and like the youth movement was idealistic and regressive at the same time. <sup>52</sup>

While the 'expressionists' of Germany eventually had experienced the apocalyptic impact of the First World War, Brisbane's young writers and artists reacted to that of the Second World War. Young Brisbane writers and artists, as Barrett Reid recalls, felt a considerable antipathy towards the

older generation who had precipitated the European 'trade war' and who maintained locally the bourgeois values of "the hidebound Brisbane suburban culture".<sup>53</sup>

Asserting the need for youth to play an active role in society, the following quotation appeared inside the cover of Barjai number eight:

Tomorrow belongs to youth  
and youth intend to have their  
say in what sort of tomorrow  
it will be. 54

Taken from Eureka, "Organ of Eureka Youth League", it indicated a connection, however tenuous, with a nationally organized Australian youth movement of political inclination. According to the fervent tones of Richard Young's The Story of the Eureka Youth League of 1944, the League was not affiliated with any political party though was "part of the great Labor Movement", and as such, taught "our members to be sterling patriots and staunch anti-fascists".<sup>55</sup> In Brisbane in 1948, "because of what was declared to be the league's communist associations", the <sup>League</sup> was disaffiliated from the Associated Youth Committee of the National Fitness Council of Queensland, which then was co-ordinating an annual Youth Week of diverse youth groups.<sup>56</sup> However, in the war years the Soviet Union was an ally, and the impetus of a nation-wide youth movement was more amorphous and broadly based, and the various youth groups were unco-ordinated from above. The "urgent need for a national plan to preserve and develop Australia's remaining youth population", on a democratic basis, was outlined in 1944 for the Department of Health in a report on Youth Centres by Kathleen M. Gordan.<sup>57</sup> It was suggested that the National Fitness Organization could act as "a co-ordinating agency for the voluntary youth organizations" on a national and state basis, much as did the British Service of Youth Plan in

England.<sup>58</sup>

Barjai's editorial approach to youth and the 'New Order' was not entirely clear-cut and not without inconsistencies. Reid's editorial for number ten, for instance, indicated a maintaining, rather than a reforming, of cultural values:

But what of youth? Growing up in time of war he [sic] learns little of culture. That is why BARJAI is published. So many of us are growing up without an appreciation of beauty. This is understandable. There is little beauty left in a city geared for war. But we must not forget beauty, we must not forget culture. These are the things our soldiers do battle for.<sup>59</sup>

Echoing Meanjin Papers' initial editorial, Reid's statement appeared to identify previous canons of cultural worth in its emphasis on a cultural 'beauty'. The precise meaning becomes more ambiguous in the editorial for number eight which stated that "Youth needs encouragement in striving for a nobler world".<sup>60</sup> A reformist goal is articulated more clearly in the editorial for number fifteen of July 1944, though its method of achievement was not explicated:

. . . or we can struggle to achieve a new world and regain for it a new moral sense.<sup>61</sup>

Barjai's early predominant concern with youth and the 'Brave New Post-War World' did have a local 'precedent' in an earlier Brisbane Boys' College magazine, Orara. The similarity was noted in Barjai number nine prior to a letter by James Davenport.<sup>62</sup> Edited by James B. Davenport and H. Robinson, four issues of Orara appear to have been produced between late August and late November 1941. As the first editorial stated,

When this war is finished, we must help to make a better world. This rests with the Youth of today.<sup>63</sup>

Orara sought "to help to build up a great post-war literature", for as a later Orara editorial commented,

In our plans for a 'New Order' the cultural side must not be forgotten for it is this that decides a nation's true and lasting greatness. <sup>64</sup>

Davenport's advice to Barjai, in number nine, emphasized in parallel terms youth "as the future shapers of the course of our nebulous civilization", and may have helped focus Barjai's concern<sup>for</sup> youth onto the notion of a 'regeneration' of society and culture.<sup>65</sup> Moreover, Davenport's article titled "Post-War Society" in Barjai number twelve stated that

Now it must be apparent that the construction of a satisfactory society is as important as the winning of the war . . . <sup>66</sup>

Within the pages of Barjai also, the problems of the war at hand were eclipsed by an indeterminate discussion of a 'post-war society'.

Central to youth's reformist goals was the role that education would play in forming the 'Brave New Post-War World', a world which Barjai editorials evidently confined to the borders of Australia. Barjai number nine declared that Australians were an "insular people" and that

. . . new ideas and culture must be forced upon them. And it is the duty of BARJAI and similar journals to work towards this end: the regeneration of Australia. <sup>67</sup>

Barjai's editors in late 1943 attended the Youth Session of the New Education Fellowship at the Albert Hall, and questioned the necessity of Religious Instruction in schools.<sup>68</sup> The New Education Fellowship (NEF) was an important disseminator, world-wide, of the ideas behind 'progressive' education and of the value of youth.<sup>69</sup> Part of the theoretical foundation of such 'progressive' education was the greater role given to the 'creative urge' and the arts, and notably to child art.<sup>70</sup> Herbert Read's Education through Art of 1943 contributed to this debate,

and in 1940 Brisbane artist Vida Lahey quoted in her essay "Art for All" a passage from Read's "Art and Society":

We might at least try the experiment of educating the instincts instead of suppressing them; for the cost of a failure could not exceed what the world has already endured and is still enduring. 71

Professor J.V. Duhig also openly criticised the local education system, including the emphasis on things 'English', in an article appearing in the Christmas 1942 number of Meanjin Papers.<sup>72</sup> Duhig was at one stage president of the Queensland Rationalist Society, a body with which Barrie Reid's father was involved, and which was concerned with questions of education.<sup>73</sup> According to W. Glanville Cook in The Rationalist, the Rationalist Movement in Australia was

. . . an organised movement pledged to uphold and extend freedom of thought, to foster critical enquiry into all forms of supernatural belief, and to extend and popularise scientific knowledge. 74

The August 1944 edition of The Rationalist, for instance, questioned religion and Religious Instruction in schools.<sup>75</sup> Barjai's concern for education in Queensland continued throughout the journal's existence. Examples include Collinson's satiric poem, "The Factory" in Barjai number nine, the "vigorous editorial on 'our shabby education system'" for number eleven, as noted by Meanjin Papers, and the lengthy, specific, and highly critical editorial of Barjai number twenty-two of 1946.<sup>76</sup>

The criticisms made by Barjai when still a school magazine did not go unnoticed. Barrett Reid has recalled that at about the time of the magazine's name change, Mr. Isaac Waddle as school Principal and

. . . some teachers, put pressure on us to conform generally. Certainly religion came into it but it was our general questioning of authority, including educational questions, which led Waddle to 'ban' the magazine from school precincts. 77

The 'ban' may have been precipitated partly by what Reid had described to Christesen as "Knopke's courageous article".<sup>78</sup> In the article titled "On Religion" which appeared in Barjai number six, Knopke professed to be something of an atheist, stating that "I am not a steadfast believer in religion", while almost concurrently Knopke's poem of similar sentiments, "On Origin", was in the September 1943 issue of Intelligentsia.<sup>79</sup> Part of Knopke's 'punishment' was the end brought to his radio work with the ABC.<sup>80</sup> Reid evidently sold Barjai thereafter from the footpath outside the school grounds, though mention of the forced break with the school was notably absent from the magazine.<sup>81</sup> While the editorial for Barjai number ten would declare the magazine to be "non-sectarian, non-political", the incident had not deterred Barjai from publishing contentious material, for it was also made clear that

Because we believe that an interest in political systems and religion is desirable, articles on these subjects, however controversial they may be, will not be rejected providing the articles have a high enough literary standard.<sup>82</sup>

During 1943 Barjai displayed an energetic and daring diversity of material, despite such school magazine features as gossip. Yet beneath the elements of energy and provocation, there was some confusion in regard to aspects of the 'New' which might have been, and later were, embraced. Concern for aesthetic 'quality', as in the above quote, complemented a concern with a traditional 'high' culture. For the young Brisbane writers of 1943, was there a threshold of tolerance in relation to more recent and challenging 'high' culture, especially when it had drawn from 'popular' culture? It would appear so, though reaction varied.

T.S. Eliot would be a key figure of modern literature

for Barjai writers, and "The Waste Land" was reviewed favourably in number six, while in number twelve Collinson contributed "Letters to Modern Poets (1) T.S. Eliot".<sup>83</sup> Especially from 1945, Angry Penguins would become an important model for Barjai, and in number six it already was praised as "a quarterly containing the best of modern painting and modern prose and poetry".<sup>84</sup> On the other hand, in a review of "The Royal Art Society's Exhibition" at the Canberra Hotel for Barjai number ten, Knopke praised the more 'traditional' works of such local artists as W. Bustard, Roy Parkinson and Vida Lahey, yet of the more 'progressive' Roy Dalgarno he stated that "I should never want to mention the man until he cultivates a little modesty in his use of colour".<sup>85</sup> Music articles particularly were revealing. In "Contemporary Music - and its Reception", from Barjai number eleven, Donald Munro noted "the intolerant attitude towards contemporary music", yet he also considered that Gershwin "wrote only little serious work, all of which is pervaded by a jazzy element".<sup>86</sup> Knopke was even more emphatic in his dislike of 'swing music' in a piece titled "The 'Modern' Outlook on Music" in number seven, stating that "The music is bad, and the words are nauseating".<sup>87</sup> Jazz music was not condemned out of hand as 'barbaric', however, for Barrett Reid has recalled with enthusiasm that there were "some great jazz musicians" then in Brisbane, while Professor J.V. Duhig wrote on "The Blues" for the 1944 Galmahra (the Queensland University student magazine) that "This is the music of a people, negro folk-music", so as to counter resistance among "lovers of Bach and Stravinsky".<sup>88</sup>

An article in Barjai number eight by the 'Schoolmaster', possibly Catholic poet Martin Haley, pinpointed some of the conflicts posed by shifting values.<sup>89</sup> In an essentially negative

assessment, the 'Schoolmaster' noted that "civilization", including the "old religions, the old moralities, the old beauties and duties", had been swept over by a "wave of Primitivism" with the war.<sup>90</sup> So it ensued, he argued, that "Music and dancing sank to African drum-rhythms and corresponding jungle corybantics".<sup>91</sup> Similarly, under "the combined forces of bomb, jazz, Freud, and cinema", literature produced Joyce, Manly Hopkins, Pound and Eliot, while artists, aided by Roger Fry's "significant distortion",

. . . painted . . . what they thought they might see with their chaotic imaginations. Cubism, expressionsim, Dadaism, Surrealism, succeeded - with temporary success.<sup>92</sup>

From the first 1944 issue of Barjai, however, a mellowing occurred as a result of self-imposed restraint. Barjai had made the transition to being a national literary magazine for youth, and even by the January 1944 number had secured contributions from Brian Medlin (aged fifteen) of Adelaide, and from Grace Perry (aged sixteen) of Sydney.<sup>93</sup> The rough edge of school-based argument and gossip disappeared, and a local focus gave way to more general concerns. Some vitality was lost as the content range was restricted and the literary emphasis re-affirmed, despite the editorial announcement in number twelve that

Although primarily a literary magazine, BARJAI also encourages Youth to write on art, music, broad social issues, and any other subjects that are likely to forward cultural activity.<sup>94</sup>

Barjai's role as a nation-wide "Meeting Place for Youth" was augmented from 1944 by more direct personal interaction. On invitation, broadcasts were made by Barjai writers on ABC radio in 1944. Grace Perry made a broadcast prior to May 1944, Laurence Collinson was to present his poetry on 18 June, and Barrie Reid his on 25 June.<sup>95</sup> The programme was

"New Australian Voices". In July another development was disclosed:

BARJAI groups have been started in most of the states. The members meet at specified times to discuss art, literature, and music, original work, etc.<sup>96</sup>

Contacts listed included Grace Perry for Sydney, Shirley Reynolds for Melbourne, and Brian Medlin for Adelaide.<sup>97</sup> Of the Sydney Barjai Group, Barjai sixteen would state:

Mr. Sid Everett, assisted by Grace Perry and Patricia Laxton of the Sydney BARJAI Group, recently made a broadcast of a selection of work by members of that group.<sup>98</sup>

Dr. Grace Perry has recalled to Barrett Reid that the Sydney Barjai Group met during 1944 and 1945 "in the top room of the old Edwards & Shaw building in Sussex Street" (see Chapter Three), and included such writers as "Thea Astley, Peter and Leigh Schrubbs, Mary Wilkinson, Thelma Forshaw etc.", and evidently Reid and Collinson for a period.<sup>99</sup>

The importance of this innovation for Barjai participants cannot be overstated. Ideas could be exchanged in a semi-structured way, and it helped to provoke, especially in Brisbane, a dynamism which could usefully feed into the magazine and other cultural activities. The more formal series of publically-advertised Barjai-Miya talks of 1946 are discussed in Chapter Three. Barjai Group meetings were held fortnightly of a Sunday afternoon at the Lyceum Club, opposite the General Post Office in Queen Street. Laurence Hope, a young artist who had arrived in Brisbane from Sydney in 1944, and who had shown his paintings at Brisbane Barjai Group meetings, may have depicted such an event in a 1945 painting, Literary Circle (Fig.12).<sup>100</sup>

Brisbane Barjai Group attendances varied between 1944 and 1946, the meetings largely steered by Reid and Collinson, as well as others such as Thea Astley, Patricia O'Rourke and Vida

Smith.<sup>101</sup> At some Brisbane Barjai Group meetings lectures would be delivered, an early talk being given on Anthony Beale on "Charles Baudelaire".<sup>102</sup> Barrie Reid, who Barbara Blackman recalls was a "most brilliant young man", evidently spoke on 'the modern age'.<sup>103</sup> At sixteen or seventeen, Charles Osborne gave a lecture on 'The History of Opera'.<sup>104</sup> Other topics recalled concerned 'The Music of Mahler', 'Paul Elouard' and 'Apollinaire'.<sup>105</sup> Guest lecturers also were obtained. James Devaney, for instance, spoke on 'The Poetry of Shaw Nielson'.<sup>106</sup> Judith Wright is remembered to have read from her manuscript of The Moving Image before publication, and her influential talk on 'emotional honesty' of late 1945 was described to Christesen by Reid as "a triumph", with an audience also including Guy Howarth and Paul Grano.<sup>107</sup> Somewhat after this event, Wright's future husband, the philosopher Jack McKinney, also spoke to the group.<sup>108</sup> The Barjai writers, most of whom were young school-leavers in 1944, demonstrated a commendable sense of purpose and 'professional' organization in providing their own support structures over which they had control.

The new streamlined and 'printed' Barjai of 1944 may have sought initially to emulate its elder literary cousins, so as to provide a parallel literary magazine for the nation's youth of an equal 'professional' standard. Barjai's editors had a greater awareness of Australia's literary magazines by 1944, as is indicated by a list in number thirteen of suggested subscriptions. The list was comprised of Meanjin Papers, the South Australian Poetry under the editorship of Flexmore Hudson, Angry Penguins edited by Max Harris and John Reed, Southerly of the Sydney branch of the English Association then edited by R.G. Howarth, and Cecily Crozier's A Comment of Melbourne.<sup>109</sup> In early 1944 Meanjin Papers, if not also Poetry,

appeared to exercise a strong influence on Barjai in terms of lay-out and range of material, though this influence was complemented by, and would give way to, an interest in A Comment and Angry Penguins. Barrett Reid has recalled that Angry Penguins from number four was "the most interesting journal" in Australia.<sup>110</sup>

Barjai has been situated by John Tregenza amongst that group of war-time "little magazines" which were not "social-realist", but were "distinguished by their interest in subjective, surrealist and experimental writing", and which were "the first Australian equivalents of the insurgent, esoteric, anti-bourgeois little magazines produced in the twenties" in Europe and America.<sup>111</sup> Citing such European examples as Wyndham Lewis's Blast of 1914, Tregenza's Australian group included Angry Penguins, Angry Penguins Broadsheet, A Comment, Intelligentsia, and Barjai.<sup>112</sup> However, the year 1944 would test the 'avant-garde' affiliations of this group through the Ern Malley hoax.

Barjai's editors were informing themselves of English, European, American and Australian 'avant-garde' literature, and it is of note that work by Collinson and Reid was being published in the Southern magazines. For instance, Collinson's "Young Men Wait" was published in June 1944 in Poetry, poems by Collinson and Reid appeared in Meanjin Papers in Autumn 1944, and again in the Ern Malley edition of Angry Penguins in Autumn 1944, with the latter journal saying of Reid that he "May be 'l'enfant Baudelaire'".<sup>113</sup> Such a personal parallel may have deliberately imparted suggestions of modernity, for a 'cult' interest in Baudelaire and French Symbolist poetry was evident at that time in both A Comment and Angry Penguins. Barjai followed suit, for in number thirteen, Collinson contributed a translation of Verlaine's "Song in Autumn", Reid reviewed Max Harris's

The Vegetative Eye, and in number sixteen a condensed version of Anthony Beale's talk on "Charles Baudelaire" was printed.<sup>114</sup> While Barjai's readership asserted the steady popularity of Christopher Brennan, P.B. Shelley and Robert Browning in the 1944 "Popular Poet Poll", in Brisbane the editors and other closely associated writers were looking elsewhere.<sup>115</sup> The personal libraries of Clem Christesen and Professor J.V. Duhig were availed upon, as was the Workers' Education Association (WEA) Library.<sup>116</sup> This library not only stocked socialist literature, but the works of Jung, Freud, and books by members of the English modernist movement, including T.S. Eliot, Edith Sitwell and Wyndham Lewis.<sup>117</sup> It was somewhat ironical, though perhaps inevitable, that the artistic reference points for the 'new' post-war culture were decidedly pre-war. Some new material did reach Brisbane, however, apart from the American servicemen writers, for in Barjai number eighteen in 1945 three American journals were noted to have been received. They were Crescendo from New Orleans, Interim from Seattle, and Rocky Mountain Review from Salt Lake City.<sup>118</sup> Other magazines read from about this period include the Partisan Review, the New Republic, The Sewanee Review, and the New Yorker.<sup>119</sup>

Barjai's editorial stance on the 'avant-garde' initially equivocated between hesitancy and enthusiasm. In the January 1944 editorial it was stated that "Neither flag-waving pseudo-patriotism nor muddled dadaism will be accepted as poetry", though this clearly did not preclude all 'avant-garde' writing.<sup>120</sup> A degree of experimentation was called for in Barjai thirteen of March 1944, a point cautiously commented on in a review in Southerly by H.L. McLoskey:

Let us hope that the editorial pronouncement in No. 13, 'A little experimentation would not be out of place', will not be too liberally interpreted. 121

A number of Barjai writers of 1944, however, were rather reticent to take the experimental plunge, and only isolated instances emerged. The more striking examples included a piece of surrealist prose titled "Life and Loves of a City Building" by Gavin Greenlees of Melbourne, which appeared in number seventeen, and "Poem" by Robert S. Edgley, AIF, of number fifteen.<sup>122</sup> Encouraging experimentation, Barjai editors also sought to deny in number fourteen that "the only Australian poetry to be taken seriously was nationalist poetry".<sup>123</sup> This editorial position still appeared intact following the hoax being declared by James McAuley and Harold Stewart in late June 1944.<sup>124</sup> For number sixteen of September to October 1944, the editorial argued that "Twentieth century ideas simply can't be expressed in 18th and 19th century language", while also deriding "criticism that . . . finds the magazine 'unhealthy' because of the so-called absence of 'Truth' and 'Beauty' within its pages".<sup>125</sup> Moreover, the content of number nineteen of 1945 was a firm indication that Barjai had not reneged on the 'avant-garde'.<sup>126</sup>

The challenge of the Ern Malley hoax to Australian 'avant-garde' literature did not stop at the stylistic crust. As Barrett Reid has noted, some Barjai poets "began writing in iambic pentameter, or in some other 'respectable' verse form", but he also added that "They began to be cagey about their emotions in their writing".<sup>127</sup> To be more emotionally direct implied links with the instinctual, the subjective, the 'romantic', and with 'primitivism', Surrealism, Expressionism and psychoanalytic theory. The writings of Herbert Read were an important mediating influence in this respect. Interest in psychoanalytic theory, for instance, was evident in the work of Barjai writers to the point where it was directly referenced. Instances include Collinson's poem "The Young Lady and the

Oedipus Complex" in number fourteen and Colin Free's surreal story "Repressionata in 'A Flat'" in number nineteen, while for Galmahra of 1944 Knopke submitted a poem titled "Super-Ego", and in Galmahra of 1945 Thea Astley's poem titled "Culture, 1945" satirically boasted that "We've Freud and Nietzsche at our finger-tips".<sup>128</sup> It was also during this period that Reid had spoken to the Queensland Rationalist Society on "Jung and the Unconscious", and on the "Modern Poetry" of T.S. Eliot and beyond, at their Sunday evening meetings at Butler House in Queen Street.<sup>129</sup>

Aligned to issues of 'primitivism', Surrealism, and psychoanalytic theory in 'avant-garde' literature was the more frank depiction of sexuality, which also did not go unchallenged in Australia. During the 1940s, works such as James Joyce's Ulysses, Henry Miller's Tropic of Cancer, Lawson Glassop's We Were The Rats and Robert Close's Love Me Sailor, were banned.<sup>130</sup> Locally, writers such as Reid could gain access to Ulysses and the Tropic of Cancer through Professor J.V. Duhig, and it is of note that the 'BARJAI Book Bulletin' of May 1944 considered that it was "imperative youth read" The Banned Books of England by Alec Craig and the Psychology of Sex by Havelock Ellis.<sup>131</sup> Some of Collinson's work was particularly daring in this regard, to the point that Collinson's poem which had been published in the Ern Malley edition of Angry Penguins, a vehement indictment of war titled "Myself and the New Year, 1944", was centrally involved in the indecency trial following the hoax in 1944 in Adelaide.<sup>132</sup> On trial was Max Harris as editor. In early 1945 Barjai itself had problems when a printer refused "to print a sexy story" for number eighteen.<sup>133</sup> Curiously, the only overt comment made in Barjai regarding the Ern Malley hoax focused on the trial and censorship, and was placed at the very

back of number seventeen.<sup>134</sup>

How then did Barjai editors and writers perceive the role of the 'artist' in relation to society? In a comment on the "damaging experience" of the hoax, Barrett Reid has stated that

Immediately friends, relatives became not so much agin the poems as agin the kind of person who could read such poetry or believe in it, the kind of experimental mind that wasn't conformist. <sup>135</sup>

Barrett Reid has recalled that he regarded the 'artist' as a leader, unhindered by any set doctrine.<sup>136</sup> This had been evident in Reid's poem, "Creed Of The Modern Poet", in Barjai five of 1943:

And with his song he will lead  
Men forward to a better earth.  
He will hurry to Freedom's need,  
He will aid in Love's rebirth. <sup>137</sup>

Between 1945 and 1946 the co-editors' views of the role of the 'artist' began to diverge, for by about 1947 Collinson would be a member of the Communist Party.<sup>138</sup> However, it may be oversimplifying the effect of the hoax to declare, as Richard Haese does, that

The Malley hoax left them shaken - and in some cases bewildered and lost. Thea Astley, a lapsed Catholic, returned straightway to the fold; Collinson, on the other hand, bolted for the Communist Party. <sup>139</sup>

Thea Astley's association with the Barjai Group is said to have been brought to an end because of parental pressure, while Collinson's increasing political commitment may have led him to join the Communist Party with or without the hoax.<sup>140</sup> As a painter, Laurence Hope has denied "being shaken about Malley Hoax - I wasn't sufficiently into Art Politics to be shaken", while Barrett Reid had asserted previously that

. . . it didn't shake me because I was a pretty tough boy, but a lot of my friends who were writing poetry at the time, it did shake them. <sup>141</sup>

Collinson's 'leftist' position was declared in his poem, "Song of the Ferry Passenger", in Barjai number eighteen in 1945.<sup>142</sup> Reid's political position, however, also was very much on the 'left', as his anti-Fascist article, "Against Oblivion", of Barjai number fifteen of 1944 well indicated.<sup>143</sup> It is important to grasp the distinction Reid makes between "the kind of experimental mind that wasn't conformist", and those who "became so extremely conformist as to join the Communist Party immediately".<sup>144</sup>

The existing political options for Barjai's young writers and artists were limited. If the poles were communism and fascism, an uncomfortable middle-ground was provided by Queensland's ruling and conservative Labor Party, then under the premiership of Frank A. Cooper, who had succeeded in late 1942 the vigorous anti-communist William Forgan Smith.<sup>145</sup> The conservatism of the Australian Labor Party in Queensland perhaps encouraged socially concerned Queensland youth either to look to the Australian Communist Party, which had undergone a resurgence during the war years when the Soviet Union was an ally, or to be dissatisfied with party politics altogether. Herbert Read, quoted in Meanjin Papers in Autumn 1944, asserted that it was "especially the youth of the world [that] is waiting for a new faith", for

They want a world that is morally clean and socially just, naturally productive and aesthetically beautiful. And they know they won't get it from any of the existing parties, from any of the existing political systems . . .<sup>146</sup>

The quotation came from Read's essay, "The Politics of the Unpolitical", published in the English journal Transformation in 1943.<sup>147</sup> Herbert Read's implicit suggestion seemed to have been an ideal anarchism, or of the formation of new systems. Herbert Read's assessment was especially important for Barrie Reid in his

embracing of an 'anarchism' over a more formalized party-communism.<sup>148</sup>

Prior to 1945 Barjai, in the main, had evaded politics, though periodically had encouraged social comment. Yet even the latter was not always forthcoming. In announcing his judgement for a competition in Barjai fifteen, Clem Christesen had stated that he had "looked for that note of 'social consciousness' - and was disappointed to find it almost completely absent".<sup>149</sup> Similarly, when Henry P. Schoenheimer judged the "'Post-War' Competition" in Barjai eighteen, he argued that

. . . the burning questions of the day, from black markets to rehabilitation, are as much - and more - in the realm of art, as the transcendental and the romantic . . . <sup>150</sup>

Moreover, the editorial for number sixteen had deemed it possible to depoliticize social concern by declaring that Barjai

. . . is non-political, though it welcomes significant discussion on the social problems of our day, a subject in which young writers seem to be afraid to come forward.<sup>152</sup>

Barjai would flirt with politics during 1945 and 1946, for the end of the war brought with it the question of how that 'New Order' would be implemented. Youth quietly receded as an issue for Barjai.

Barjai's editorials for 1945 prevaricated in their political commitment. In number eighteen it was stated that

Rightly enough men are becoming interested in politics, in new politics, are talking about new orders and proper systems. But how many men are turning to themselves to-day . . . <sup>153</sup>

However, such a 'personal struggle' was not to be in the realm of mysticism, for it was said that the writings of Rilke, Gide, Stefan George and Kierkegaard represented "a failure of nerve, a retreat in face of the overwhelming problems of living and of ethics".<sup>154</sup> Such "near-abstract statements" received criticism in

number nineteen, with concrete solutions demanded.<sup>155</sup> A review in Angry Penguins slated the editorial for number eighteen as "a confused and stupid muddle".<sup>156</sup> As an interim gesture, number nineteen's editorial criticised "democracy as we know it, [which] has as its base the profit-motive", whereby "happiness and growth" were denied to many.<sup>157</sup> Editorial hesitancy, however, was made manifest in a statement in number nineteen:

IMPORTANT. - Would readers of BARJAI please let us know as soon as possible whether they would care to see the political and sociological problems of the day discussed in the magazine. <sup>158</sup>

Initially, and evidently somewhat controversially, the editorial for Barjai number twenty clearly declared a support for communism, if perhaps not for the Communist Party:

The editors of this journal are convinced that only through socialism (the aim of the Communist Party) can material security for the greatest number of people be achieved. <sup>159</sup>

However, the editorial moved from stating that "It is the duty of every artist to be politically intelligent", to proposing that at a "higher stage", "Social control" would be surpassed by "personal control".<sup>160</sup> Socialism was to be superseded by "A state of anarchy".<sup>161</sup>

Such an emphasis on "personal control" appears indebted to the ideas of Herbert Read and other writers of the English Personalist journal, Transformation, while in the Summer 1944 issue of Meanjin Papers Christesen had asserted a qualified support for Personalism, noting that

. . . the first step in the new social order is a personal one; a change in direction of interest towards the person. <sup>162</sup>

The point of reference for the Barjai editorial, however, was Judith Wright, who may have shared Christesen's interest in

the Personalist Movement. Wright was cited by the Barjai editorial as having "pointed out in a talk to the Brisbane Barjai Club" that it was a question "of being intensely honest, not just intellectually but emotionally honest", in a quest to "become whole people with control not only over our environment but over our emotions":

It's the responsibility of becoming emotionally intelligent, of discovering a new way of life and a new set of values based on the real value of life.<sup>163</sup>

Indicating the impact made by Wright, Reid had informed Christesen that "Judith's talk was most electrifying for us & everyone of us still speaks of it".<sup>164</sup> Whilst relating to a 'New Order', Wright's proposals were prompted also by fears of renewed war and by the psychological impact of the atomic bomb, for as Reid described,

She believes that the crisis today is a psychological crisis which cannot be solved by our science, our mastery of the world of physics.<sup>165</sup>

The editorial for number twenty may have been structured as a continuum with a "minor proposal of belief in the aims of Communism" and a "major proposal" concerning Wright's argument about becoming "'emotionally intelligent'", as it was summarized in number twenty-one, but it also represented an ideological divergence between the two editors.<sup>166</sup> Reid has since maintained that he "opposed any formal links with the Communist Party", and acted to restrain the communist statements in the co-written Barjai editorials, opting instead for a viable alternative.<sup>167</sup> Certainly Reid had considered communism, as a letter to Christesen of late 1945 demonstrates:

Are you surprised at my communism? Laurie & I agree that it is the only social way we can go. After the escapism of Auden and Spender and Gide and Max Harris this may sound old-fashioned. But it is a beginning, a new growth. This does not mean that I accept the Communist Party of

Aus., nor that Marxism [sic] tenets are Utopians. They are outmoded & will be brought up to date. 168

More revealingly, however, Reid has recalled that

. . . Judith, I think, brought a note of wisdom to us at a time when the Eureka Youth League, which was a Communist-front organization, made a determined effort to take over the Barjai Group . . . 169

Thus, when Barjai number twenty-one noted "outside influences" on the content of the previous editorial, implied was not only Wright, but also perhaps an older Brisbane poet and Communist Party member, Catherine Watson, whose contact with the Barjai Group may have been Collinson.<sup>170</sup>

Three letters were published in response to the editorial of Barjai number twenty, representing the major instance of political debate within the pages of Barjai. David Beard, to whom "Artistic expression needs national and individual freedom", did not consider "a literary magazine" the correct forum for such ideological declarations, and considered that "we are too young to adopt as a permanent outlook or policy this ready-made solution . . . let us dwell on our own development".<sup>171</sup> A "Communist Friend" advised, with some authority, the editors to join the Communist Party so as to avoid "a Trotskyist fate", a fate evidently suggested by their "protesting loudly about personality".<sup>172</sup> Lastly, Edgar Castle, while not advocating "political irresponsibility", considered that "the only duty of the literary artist [is] to see that he [sic] is a literary artist".<sup>173</sup> This last point did not contradict with Barjai editorial policy, for number twenty had emphasized that

We will print anything dealing with any branch of life - not merely the political or philosophical - which is written with sincere artistry. 174

Moreover, Reid's position may have dominated thereafter, for editorial concern had returned to education by number twenty-two,

and by number twenty-three of 1947, Barjai was declared once more to be "non-political, non-sectarian".<sup>175</sup> A readership reaction may have prompted the reduction in political debate, as doubtless did the resignation of Collinson, "for health & personal reasons", after number twenty-one.<sup>176</sup>

For the 'artist', the ramifications of such a political debate were significant, for the stance broadly relating to 'primitivism' and Surrealism which Angry Penguins and the Ern Malley poems represented was disputed by the Australian Communist Party whose aesthetic line was derived from the Soviet model of socialist-realism. That Stalin-approved system was known as Zhdanovism. As Maynard Solomon explains,

Zhdanov's central concern was to bulwark art against the impingement of 'irrationality,' which he defined as any subject matter beyond the confines of 'normal human emotions.'<sup>177</sup>

This was the dichotomy which fueled argument within the Melbourne Contemporary Art Society in the 1940s, with the 'irrational' being supported by such figures as John Reed, Albert Tucker and Sidney Nolan, and opposed by such Communist Party members as Noel Counihan. Brisbane Barjai editors and writers were able to follow this debate in Angry Penguins, an example being Albert Tucker's article "Art, Myth and Society" of 1943, wherein he argued that the artist "must be assured of creative freedom at all times".<sup>178</sup> It was this potential loss of "creative freedom" which concerned Reid, and which would concern George Watson in a piece titled "Politics and the Artist" in Galmahra of 1947. Watson, who alluded to Barjai's 'communist' editorial, stated that

Artists have a real interest vested in a truly liberal commonwealth, an interest which they should defend. Socialists and Fascists of the past have not limited their rule to politics and economics - they have often extended it to the arts. In Communist Russia, for example, all art, music and painting as well as literature, is judged by its usefulness to the proletarian state . . .<sup>179</sup>

While Reid's aesthetic-political position has been established, the precise position held by Collinson has not. At around 1943 he would appear to have experimented with the 'intuitive' as his poem in the Ern Malley issue of Angry Penguins demonstrates, yet by the late forties he evidently had fallen out of "sympathy with the Angry Penguins intelligentsia".<sup>180</sup> It cannot automatically be assumed, however, that Collinson embraced, without question, Zhdanovism in its entirety.

Theoretical and political debates were not related directly to the visual arts when Barjai became a quarterly literary and art magazine in 1945, a major turning point made financially viable by the patronage of Professor J.V. Duhig.

In 1944 subscriptions had been boosted by donations, while Laurence Collinson's father, Mr. H. Collinson, may have acted as guarantor when he helped the editors find a printer in that year.<sup>181</sup> By 1945 Professor J.V. Duhig's financial relationship with Meanjin Papers had ceased, and with 'Jimmy Duhig' being something of an "uncle figure" to Barrie Reid, Reid had approached Duhig for financial assistance.<sup>182</sup> Professor of Pathology at Queensland University, Duhig has been described by Lynne Strahan as "something of a cultural omnivore".<sup>183</sup> He was involved, for instance, with the Royal Queensland Art Society (RQAS), the Brisbane Repertory Theatre, the Council for the Encouragement of Music and the Arts (CEMA), the Queensland Rationalist Society, and the Book Censorship Abolition League of Queensland.<sup>184</sup> Duhig, moreover, had a reputation as a 'fellow-traveller', and while evidently not a member of the Communist Party, was "a constant advocate of policies not acceptable to his uncle", the Brisbane Roman Catholic Archbishop, James Duhig.<sup>185</sup>

As with Meanjin Papers, Duhig's contribution to Barjai was mainly in terms of finance and management. Duhig's "help, financial and otherwise", was acknowledged in number eighteen,

while in the potentially contentious editorial of number twenty it was stated explicitly that Duhig was "not responsible for editorial policy".<sup>186</sup> Laurence Hope, who handled "Business" in number twenty-two, recalled that Duhig was "a great patron of Barjai", noting that he demanded Reid and Hope give "a full report before he gave his cheque", and so "made you work for it, he watched over the finances".<sup>187</sup> By number nineteen, new printers were obtained, advertisements were carried for A Comment and Pertinent, and contributors were to be paid. While circulation figures are unavailable (perhaps in the vicinity of two to three hundred at its height), and despite the financial backing, Barjai's existence was precarious.<sup>188</sup> As Reid informed Christesen in perhaps September 1945,

Yes Duhig has helped financially so much that he practically paid all of the bill for No. 18. Barjai is a terrific failure financially & if you can put me in the way of some addresses for subscribers I'd be very grateful.<sup>189</sup>

Barjai's move in 1945 towards reproducing art works would have been made financially viable through Duhig's patronage, and no doubt was encouraged by that benefactor. Duhig's support coincided with a quickening in youth art in Brisbane in which Barjai personnel were centrally involved, and in which Duhig himself also was involved as RQAS President. While the impetus towards a grouping of young artists in 1945, involving Junior RQAS members and later the formation of Miya Studio, will be discussed in coming chapters, Collinson's developing art interest should be noted. In 1944 both he and Knopke were attending art classes at the Art Branch of the Central Technical College, though Knopke was at University, and in early 1945 Collinson was briefly an art student at the Julian Ashton Art School in Sydney.<sup>190</sup> Collinson would be a key initiator of both the Younger Artists' Group of the RQAS and of Miya Studio.

Other artists involved to some degree in Barjai were Beryl Leaver, a Sub-Editor in early 1944, and Pamela Seeman and Laurence Hope, both of whom were Barjai Committee members for number twenty-two and who were Miya Studio co-founders with Collinson in late 1945.

Prior to 1945, Barjai's art coverage had been minimal. Writing on the visual arts had been limited to two reviews in 1943, one by Donald Munro on "The New Guinea Art Display" of "soldiers' art from New Guinea at the Randall Gallery at the City Hall" in Barjai nine, and the other by Knopke on "The Royal Art Society's Exhibition" in Barjai ten, which has been mentioned.<sup>191</sup> In number twelve, however, Beryl Leaver contributed a polemical article titled "Criticism of Art Standards". Leaver argued for a politically and socially informed and rebellious art which "is crude and instinctive, full of surging, half-expressed, half-realized emotion", stating that

To-day, conceptions of beauty and dignity are utterly false and vicious and perverted. Except when deliberately representing abstract ideas, the artist, in eliminating all suggestion of pain, failure, and baseness of life (i.e., idealising) becomes a liar and pretender destroying the value of truth . . .<sup>192</sup>

Leaver thereby combined the "instinctive" with the political, and was suggestive of an anarchistic 'emotional realism'.

Barjai's illustrative complement also had been minimal prior to 1945. In 1944, numbers fourteen and fifteen included three illustrative lino-cuts by Collinson and one by Knopke.<sup>193</sup> Unheralded, the lino-cuts were embedded in an otherwise simply-presented verbal text, a 'modern' presentation which stylistically resembled Manuscripts of the 1930s, and A Comment. To a degree, Collinson and Knopke had emulated the style and symbolism of Menkhorst's lino-cuts which had appeared in A Comment, though Barjai did not utilize lino-cuts for covers.<sup>194</sup>

Barjai's covers in 1944 did project to its national audience the journal's allegiances with 'modernity', the 'new' and 'experimental', though Beryl Leaver's design for numbers twelve (Fig. 4) and thirteen, which incorporated a gum-tree and stick lettering, also projected a more 'traditional' nationalistic stance, and perhaps something of the 'back to nature' element of the 'Wandervogel' and youth movements generally.<sup>195</sup> In contrast, the clipped typographical cover format used for the remainder of 1944 (see Fig. 5) suggested mechanization and urbanity.<sup>196</sup> Utilizing elements of space and scale, such a typographical design had Australian parallels in Manuscripts, Poetry, and the then defunct Art in Australia.

Overall, however, Barjai visually was very close to Meanjin Papers. Furthermore, when Barjai introduced its art section in 1945, both issues contained blocks of four full-page black-and-white reproductions of art works, echoing a format utilized by Meanjin Papers at that period. However, it must be stressed that no text discussed or placed the images or artists in Barjai in 1945. The young Brisbane artists whose work was reproduced in 1945 included Ray Mann, Laurence Hope, Pamela Seeman, Tom Pilgrim, Joy Roggenkamp and Laurence Hope.<sup>197</sup> Reproductions in number eighteen, however, were regarded by Angry Penguins as being "raw, art-schoolish, and pseudo", though while the attack was unremittingly harsh on Collinson, Hope was allowed "sincerity".<sup>198</sup> Ironically, the cover of number eighteen (Fig. 6) clearly was indebted to Angry Penguins' covers of 1943 and 1944.<sup>199</sup> A painting by Collinson, titled Hunter Street, was reproduced in colour, with the remaining strips above and below left white to accommodate an elegant contrast of heavy and thin type. However, the ambitious cover was short-lived, replaced in the next issue by a reserved typographical lay-out

on a plain gold background, giving centre-place to a new subtitle, "CREATIVE YOUTH" (Fig. 7).<sup>200</sup> More 'novel' solutions would be found for the restricted one or two colour covers of 1946 (Fig. 8-10), and in view of its editorial, it is notable that the cover for number twenty utilized childlike writing, so affirming the 'intuitive' and 'emotional'.<sup>201</sup>

Barjai's more substantial art coverage of 1946 will be discussed in the following three chapters. Central, and often sole, place was given to the 1945 Younger Artists' Group and more especially to Miya Studio. During 1946 Barjai's art coverage was biased towards the Miya Studio artists, a bias which carried a general lack of objectivity and which was inflected by camaraderie which stood against a repressive 'other'. While there were some differences within Miya Studio, as shall be seen, they did not appear in print in Barjai. As it was, the editorial 'debate' that took place in Barjai in relation to 'art' and politics, merged differences in an awkward and unspecified manner. The battle-lines within the ranks were not made visible, while acute analysis of the visual arts generally was absented in favour of a rhetorical optimism. Moreover, little discussion appeared on artists outside of Brisbane's approved youth circle. In Barjai number twenty-two, for instance, a passing reference was made to Arthur Boyd, of Melbourne, by William Fleming, while even potential allies in Brisbane were criticised because derivative.<sup>202</sup> Examples include Vincent Brown and the "Sydney-boasted, Q'ld.-born Margaret Cilento", whose "Picasso manner" was noted as was her contribution to the much frequented Pink Elephant Cafe:

One of Brisbane's artiest cafes has a large Cilento pastel . . . . done in the manner of thousands of American Illustrators. 203

Barjai's fortunes suddenly turned for the worse in 1947.

The last number, twenty-three, was published as a broadsheet, with Reid's editorial stating that

For three years Dr. J.V. Duhig has generously shown his appreciation of BARJAI by financing the Service. Now . . . he is no longer able to do so . . . 204

In 1947 Duhig not only had vacated the Chair of Pathology, but was compelled to sell the best of his art collection for tax reasons.<sup>205</sup> As Laurence Collinson explained to Christesen,

Dr. Duhig has withdrawn support from 'Barjai' on the grounds of 'tax trouble' That throws another little magazine entirely back on its own resources, which I know are pitifully inadequate. What with the British book ban, American infiltration, and various odds and ends, literary Australia is in a miserable spot, isn't it! 206

Whether or not there had been hopes for Barjai to graduate beyond its youth status, its future had been decided. In an apparent presentiment of Barjai's fate, the cover of number twenty-three was illustrated by Collinson's drawing, Sorrow (Fig.11).<sup>207</sup>

FOOTNOTES:

- 1 T. Astley, "Being a Queenslander: A form of literary and geographical conceit", Southerly, Vol. 36, No. 3, 1976, p. 253; T. Astley, "Brisbane: nostalgia no more", The Courier-Mail, 20 January 1986, p. 5.
- 2 B. McKinlay, Australia 1942: End of Innocence, Sydney, William Collins Pty Ltd, 1985, p. 200; E.D. Potts and A. Potts, Yanks Down Under 1941-45: The American Impact on Australia, Melbourne, Oxford University Press, 1985, p. xiii.
- 3 R. Fitzgerald, A History of Queensland: From 1915 to the Early 1980s, St. Lucia, University of Queensland Press, 1984, pp. 105-106; E.D. Potts and A. Potts, op.cit., pp. xiii-xiv; B. McKinlay, op.cit., p. 201.
- 4 E.D. Potts and A. Potts, op.cit., p. xiii; H. Taylor, "'Rifles or Running Shoes - Which is it to be?: Brisbane 1942", Brisbane History Group Papers, No. 4, 1986, p. 35; "Coral Sea Battle Raged Six Days", The Courier-Mail, 11 May 1942, p. 1; Ian Gall, Cartoon, The Courier-Mail, 11 May 1942, p. 4 (Photograph courtesy of John Oxley Library).
- 5 Brisbane City Council, Twelfth Volume of the Brisbane Statistics: Embracing the Period from the Inception of the Council in 1925 to the end of the Financial Year, 1945-50, Brisbane, Brisbane City Council, 1951, p. 11; R. Fitzgerald, op.cit., p. 105; See also Ian Gall cartoons, "The Brown Out Glow" and "Brisbane public has not yet been tested in air raid drill", The Courier-Mail, 7 May 1942, p. 4, and 9 May 1942, p. 4; H. Taylor, op.cit., p. 38; J. Wright, "Brisbane in Wartime: A draft extract from an autobiography in progress", Overland, No. 100, September 1985, pp. 64-65; Restrictions on civilian interstate train travel began in July 1942. B. McKinlay, op.cit., p. 201.
- 6 R. Fitzgerald, op.cit., p. 106; J.H. Moore, Over-Sexed, Over-Paid, & Over Here: Americans in Australia 1941-1945, St. Lucia, University of Queensland Press, 1981, pp. 132-133; E.D. Potts and A. Potts, op.cit., p. xiv; C. Hartley Grattan, Introducing Australia, 2nd ed., New York, The John Day Company, 1947, p. 266.
- 7 R. Fitzgerald, op.cit., pp. 106-107; Brisbane City Council, op.cit., p. 11.
- 8 R. Fitzgerald, op.cit., p. 107; J. Wright, op.cit., p. 67; C. Hartley Grattan, op.cit., p. 266.
- 9 C. Osborne, Giving It Away: The Memoirs of an Uncivil Servant, London, Martin Secker & Warburg Limited, 1986, p. 27.
- 10 See K. Saunders, "Racial conflict in Brisbane in World War II: The imposition of patterns of segregation upon Black American servicemen", Brisbane History Group Papers,

- No. 4, 1986, pp. 29-47; H. Taylor, op.cit., pp. 44-46; R. Fitzgerald, op.cit., p. 109; T. Maiden and A. Horin, "The Battle of Brisbane", The National Times, 10-15 February 1975, pp. 24-27.
- 11 C. Osborne, "Cowboy Star in Brisbane", Echo, No. 5, January 1944, unpaginated; "Ormandy Here: 'Music Necessity'", The Courier-Mail, 10 August 1944, p. 3.
- 12 L. Collinson, "Laurence Collinson", Westerly, No. 1, April 1972, p. 85.
- 13 L. Strahan, Just City and the Mirrors: Meanjin Quarterly and the Intellectual Front, 1940-1965, Melbourne, Oxford University Press, 1984, p. 2; Foreword, Meanjin Papers, Vol. 1, No. 1, Christmas 1940, unpaginated.
- 14 J. Tregenza, Australian Little Magazines 1923-1954: Their Role in Forming and Reflecting Literary Trends, Adelaide, Libraries Board of South Australia, 1964, p. 96; Meanjin Papers, Vol. 2, Supplement No. 1, Autumn 1943, unpaginated.
- 15 L. Strahan, op.cit., pp. 73-74; J. Wright, op.cit., pp. 64-67.
- 16 ibid., p. 66.
- 17 ibid., p. 66.
- 18 Letter received from Barrett Reid, 22 March 1987; See also, H. Roskolenko, "When the Bottle's Bloody Empty, Pet", Quadrant, Vol. XX, No. 7, July 1976, pp. 51-61.
- 19 L. Strahan, op.cit., pp. 74, 77.
- 20 "The Queensland Authors' and Artists' Association", Orpheus, Vol. 1, No. 4, May 1947, pp. 69-70.
- 21 F.C. Francis, "Summarised History of The Queensland Authors' and Artists' Association and Fellowship of Australian Writers, Queensland Section", typescript, Fryer Library, University of Queensland, MSS F 1416, p. 26.
- 22 ibid., p. 26; P. Stanhope Hobday was elected to QAAA life membership in 1944, and at his death in 1951 he was noted to have been a QAAA member since 1922. ibid., pp. 26, 39.
- 23 ibid., pp. 27-29.
- 24 The discussion of 18 June 1946 had been arranged by Laurence Collinson. ibid., p. 29; Of the QAAA, Wright has recalled that "Jim Devaney . . . was wholly intolerant of Modernity in Verse", while noting the role played by "the dowager Emily Bulcock (Vance Palmer's sister and therefore revered)". Wright recalled that "the QAAA (cruelly known as the Arthurs and Marthas), invited me and members of the Barjai Group to talk on Modern Verse", though felt that "neither side was convinced by the other". J. Wright, op.cit., p. 67; Barrett Reid, who also remembered Emily Bulcock, recalled an even more unflattering name for the QAAA, namely the Queensland 'Arses and Horses' Association. Letter received from

- Barrett Reid, 22 March 1987.
- 25 Letter to C.B. Christesen, 28 August [1946], Laurence Collinson Correspondence 1940s, Meanjin Archive, Baillieu Library, University of Melbourne, 1/1/6.
- 26 Annual Magazine of The Brisbane State High School, December 1944, p. 10; Personal interview with Donald Munro, 25 June 1986.
- 27 Personal interview with Vida Horn, 5 July 1986; Personal interview with Barbara Blackman, 19 August 1986.
- 28 Editorial, Senior Tabloid, No. 1, June 1943, unpaginated.
- 29 ibid., unpaginated.
- 30 Senior Tabloid, No. 2, July 1943, p. 2; Senior Tabloid, No. 3, July 1943, p. 1.
- 31 Editorial, Senior Tabloid, No. 1, June 1943, unpaginated.
- 32 B. Reid, "Youth Insistent", Senior Tabloid, No. 4, August 1943, unpaginated.
- 33 L. Collinson, "Let There Be Man", Senior Tabloid, No. 3, 1943, unpaginated; Joyce McDermott, Letter, Senior Tabloid, No. 4, August 1943, unpaginated.
- 34 L. Collinson, rev. of Addled Art, by Lionel Lindsay, Senior Tabloid, No. 3, 1943, unpaginated.
- 35 B. Reid, Letter, Senior Tabloid, No. 1, June 1943, unpaginated; Reid, Letter, Senior Tabloid, No. 2, July 1943, p. 8; Reid's comments are parallel to those made by Professor J.V. Duhig earlier in Meanjin Papers, with Duhig arguing that "Australian literature must be consciously Australian", with the writer "writing about the things he [sic] sees". J.V. Duhig, "Letters to Tom Collins - Contemporary 'Culture'", Meanjin Papers, No. 12, Christmas 1942, pp. 27-28.
- 36 G. Patlus, "A Dissertation on Swing Music", Senior Tabloid, No. 3, 1943, unpaginated.
- 37 "So They Say", Senior Tabloid, No. 2, July 1943, p. 5.
- 38 John Feurriegal was to die from accidental drowning in August 1945. Annual Magazine of The Brisbane State High School, December 1945, p. 12.
- 39 L. Collinson, Editorial, Barjai, No. 5, 1943, p. 1.
- 40 J. Tregenza, op.cit., pp. 49-52; Strahan discusses Christesen' relationship with Ingamells and the Jindyworobaks. L. Strahan, op.cit., Chapters 1-2; In the editorial for the Jindyworobak Anthology, 1943 it was stated that, "Jindyworobak stands for the use of appropriate Australian diction in Australian verse, for the appreciation of our unique natural environment, for an interest in our land's history, and for a love of its aborigines. It wants to make us a nation, shaping our

- own destiny, devoted to the development of art and science." Flexmore Hudson, Editorial, Jindyworobak Anthology, 1943, 1943, unpaginated.
- 41 L. Collinson, Cover, Barjai, No. 5, 1943 (Photographic access courtesy of John Oxley Library).
- 42 B. Reid, Editorial, Barjai, No. 6, 1943, p. 3.
- 43 ibid., p. 3; Another early subscriber was Alan Marshall, as were Vance and Nettie Palmer, the latter of whom wrote Barjai's editors a congratulatory letter. Personal interview with Barrett Reid, 6 July 1986.
- 44 Letter to C.B. Christesen, Barrie Reid Correspondence 1940s, Meanjin Archive, Baillieu Library, University of Melbourne, 1/1/1.
- 45 Letter to C.B. Christesen, Barrie Reid Correspondence 1940s, Meanjin Archive, Baillieu Library, University of Melbourne, 1/1/2.
- 46 Letter to C.B. Christesen, 4 June 1943, Barrie Reid Correspondence 1940s, Meanjin Archive, Baillieu Library, University of Melbourne, 1/1/7.
- 47 Reid and Collinson were the first young writers published. Meanjin Papers, Vol. 3, No. 1, Autumn 1944, pp. 58-59.
- 48 "Book Jottings", Senior Tabloid, No. 1, June 1943, unpaginated.
- 49 L. Strahan, op.cit., p. 46.
- 50 J. Wright, op.cit., p. 66.
- 51 F. Heer, Challenge of Youth, trans. G. Skelton, London, George Weidenfeld and Nicolson Ltd., 1974, pp. 55-57, 65-75, 103-111; P.D. Stachura, The German Youth Movement 1900-1945: An Interpretative and Documentary History, London, The MacMillan Press Ltd, London, 1981, pp. 14, 22.
- 52 ibid., p. 15; See also W. Laqueur, Weimar: A Cultural History 1918-1933, London, Weidenfeld and Nicolson Ltd, 1974, pp. 114-115.
- 53 Personal interview with Barrett Reid, 6 July 1986.
- 54 Barjai, No. 8, 1943, unpaginated.
- 55 R. Young, The Story of the Eureka Youth League, Eureka Youth League, [1944], pp. 16, 18; Young noted that membership to the League was open to "Any young man or woman between 14 and 30", and gave a nation-wide membership at 4,000, ibid., pp. 15, 18; Of the Barjai Group, at least Barbara Patterson was a League member. Personal interview with Barbara Blackman, 19 August 1986.
- 56 "Eureka youth league 'out'", The Courier-Mail, 1 September 1948, p. 1.

- 57 K.M. Gordon, Youth Centres, Canberra, Department of Health, 1944, p. 7.
- 58 ibid., p. 29.
- 59 Editorial, Barjai, No. 10, 1943, p. 1.
- 60 Editorial, Barjai, No. 8, 1943, unpaginated.
- 61 Editorial, Barjai, No. 15, July 1944, p. 1.
- 62 J.B. Davenport, Letter, Barjai, No. 9, 1943, unpaginated.
- 63 Editorial, Orara, No. 1, August 1941, p. 2.
- 64 ibid., p. 2; Editorial, Orara, No. 3, October 1941, p. 2.
- 65 J.B. Davenport, Letter, Barjai, No. 9, 1943, unpaginated.
- 66 J. Davenport, "Post-War Society", Barjai, No. 12, 1944, p. 7.
- 67 Editorial, Barjai, No. 9, 1943, unpaginated.
- 68 "Editors Attend Youth Conference", Barjai, No. 5, 1943, p. 2; It has been recalled that for the 1943 BSHS Seniors, Mr. Brightman gave an extra English lesson in place of Religious Instruction. Personal interview with Edward Segmund, 4 July 1986.
- 69 Barrett Reid has stressed the importance of the NEF. Personal interview with Barrett Reid, 6 July 1986; See W. Boyd and Rawson, W., The Story of the New Education, London, Heinemann Educational Books Ltd, 1965.
- 70 ibid., pp. 166-170.
- 71 V. Lahey, "Art for All", Galmahra, 1940, p. 62; Facing the list of contents in Barjai twenty-one, a quotation from A.S. Neill's essay, "The Art of Living", asserted that "What has happened up to now has been that we educated the conscious, the intellect, and almost completely ignored the unconscious, the emotional side of life . . . by far the most powerful, most creative, most spiritual". Barjai, No. 21, 1946, unpaginated.
- 72 J.V. Duhig, op.cit., pp. 27-28.
- 73 C.A.C. Leggett, "Duhig, James Vincent (1889-1963)", Australian Dictionary of Biography, Melbourne, Melbourne University Press, 1981, Vol. 8, p. 359; Personal interview with Barrett Reid, 6 July 1986.
- 74 W. Glanville Cook, "What is Rationalism?", The Rationalist, Vol. XX, No. 6, August 1944, p. 184.
- 75 Titles for articles included "Should State Education Be Secular?" and "Religion in the Schools". The Rationalist, Vol. XX, No. 6, August 1944, cover.
- 76 L. Collinson, "The Factory", Barjai, No. 9, 1943,

- unpaginated; Meanjin Papers, Vol. 2, No. 4, Summer 1943, p. 60; Editorial, Barjai, No. 22, 1946, pp. 3-5.
- 77 Letter received from Barrett Reid, 22 March 1987; Personal interview with Barrett Reid, 6 July 1986.
- 78 Letter to C.B. Christesen, Barrie Reid Correspondence 1940s, Meanjin Archive, Baillieu Library, University of Melbourne, 1/1/3.
- 79 C. Knopke, "On Religion", Barjai, No. 6, 1943, unpaginated; C. Knopke, "On Origin", Intelligentsia, No. 1, September 1943, pp. 1-2.
- 80 Personal interview with Edward Segmund, 4 July 1986.
- 81 Personal interview with Barrett Reid, 6 July 1986.
- 82 Editorial, Barjai, No. 10, 1943, p. 1.
- 83 "The EARJAI Book Reviews", Barjai, No. 6, 1943, inside back cover; L. Collinson, "Letters to Modern Poets (1) T.S. Eliot", Barjai, No. 12, January 1944, pp. 13-14.
- 84 "The BARJAI Book Reviews", Barjai, No. 6, 1943, inside back cover.
- 85 C. Knopke, "The Royal Art Society's Exhibition", Barjai, No. 10, 1943, pp. 9-10; See also C. Knopke, "The Royal Art Society's Exhibition", Intelligentsia, No. 3, November 1943, p. 5.
- 86 D. Munro, "Contemporary Music - and its Reception", Barjai, No. 11, 1943, p. 5.
- 87 C. Knopke, "The 'Modern' Outlook on Music", Barjai, No. 7, 1943, unpaginated.
- 88 Letter received from Barrett Reid, 22 March 1987; J.V. Duhig, "The Blues", Galmahra, 1944, p. 24.
- 89 Barrett Reid has identified the 'Schoolmaster' as Martin Haley. Letter received from Barrett Reid, 22 March 1987.
- 90 'Schoolmaster', "New and Old", Barjai, No. 8, 1943, unpaginated.
- 91 ibid., unpaginated.
- 92 ibid., unpaginated.
- 93 Grace Perry had published I Live A Life Of Dreams which had been noted by Meanjin Papers and reviewed in Barjai. "Books Received", Meanjin Papers, Vol. 2, No. 4, Summer 1943, p. 60; rev. of I Live a Life of Dreams, by Grace Perry, Barjai, No. 10, 1943, unpaginated.
- 94 Editorial, Barjai, No. 12, January 1944, p. 3.
- 95 Barjai, No. 14, May 1944, p. 21.

- 96 Barjai, No. 15, July 1944, p. 24.
- 97 ibid., p. 24.
- 98 Barjai, No. 16, September-October 1944, p. 9.
- 99 I am obliged to Barrett Reid for this information. Thea Astley's Sydney participation would have been brief, for she was then studying and teaching in Brisbane. Letter received from Barrett Reid, 22 March 1987; Letter received from Thea Astley, 14 November 1986.
- 100 L. Hope, Literary Circle, 1945, gouache, 25 x 40 cm, Private Collection; Prior to the completion of his Diploma at the East Sydney Technical College, Hope came to Brisbane, evidently crossing the border illegally via Murwillumbah. His painting Veranda was of a hotel in Murwillumbah, while Paddock in Afternoon was of the view from his Brisbane hostel. Barbara Blackman remembers both works being shown at a Barjai Group meeting. Barbara Blackman interview with Laurence Hope, 17 January 1986, Oral History Program, National Library of Australia, Tape 1, Side 1, Tape 2, Side 1; Both paintings are reproduced in Barjai, No. 18, 1945, pp. 20-21; Barrett Reid has recalled 'finding' Hope at a Brisbane tram stop, and thereby introduced him to the Barjai Group. Reid helped Hope find accomodation in Spring Hill. Personal interview with Barrett Reid, 6 July 1986; Hope evidently could not remember this occurrence, though knew of the story of Reid finding him at a tram shelter near the all-night cafe, "Barnes Auto - We Never Sleep". Perhaps prior to meeting Reid, Hope had worked for Naval Stores and had lived in the workers' hostel. Barbara Blackman interview with Laurence Hope, 17 January 1986, Oral History Program, National Library of Australia, Tape 1, Side 2. Regarding the "border-hopping practice", see "Won't Pay To Border Hop"; The Courier-Mail, 26 March 1945, p. 3.
- 101 Barbara Blackman interview with Laurence Hope, 17 January 1986, Oral History Program, National Library of Australia, Tape 2, Side 1; Letter received from Barrett Reid, 22 March 1987.
- 102 A. Beale, "Charles Baudelaire", Barjai, No. 16, September-October 1944, pp. 17-19.
- 103 Personal interview with Barbara Blackman, 19 August 1986.
- 104 Barbara Blackman interview with Laurence Hope, 17 January 1986, Oral History Program, National Library of Australia, Tape 2, Side 1.
- 105 Personal interview with Barrett Reid, 6 July 1986.
- 106 Shaw Nielson poems read on this occasion included "The Orange Tree", and were particularly impressive to Laurence Hope, Barrie Reid, and others present. John Shaw Nielson had died in 1942, and a ring which had belonged to him was passed round the group with reverence. Barbara Blackman interview with Laurence Hope, 17 January 1986, Oral History Program, National Library of Australia, Tape 2, Side 1; Personal interview with Barrett Reid, 6 July 1986.

- 107 Barbara Blackman interview with Laurence Hope, 17 January 1986, Oral History Program, National Library of Australia, Tape 2, Side 1; Letter to C.B. Christesen, "Ans 25/11/45", Barrie Reid Correspondence 1940s, Meanjin Archive, Baillieu Library, University of Melbourne, 1/1/13.
- 108 ibid., 1/1/13.
- 109 Barjai, No. 13, March 1944, p. 11.
- 110 Letter received from Barrett Reid, 22 March 1987.
- 111 J. Tregenza, op.cit., pp. 60-61.
- 112 ibid., pp. 60-61.
- 113 L. Collinson, "Young Men Wait", Poetry, No. 11, June 1944, p. 28; B. Reid, "To D.B.", and L. Collinson, "For The Pleasure Of Thea", Meanjin Papers, Vol. 3, No. 1, Autumn 1944, pp. 58-59; B. Reid, "The Mocker", "Flower", and L. Collinson, "Myself and the New Year, 1944", Angry Penguins, pp. 78-80, 108.
- 114 P. Verlaine, "Song in Autumn", trans.(?) L. Collinson, Barjai, No. 13, March 1944, p. 9; B. Reid, rev. of The Vegetative Eye, by Max Harris, Barjai, no. 13, March 1944, pp. 10-11; A. Beale, "Charles Baudelaire", Barjai, No. 16, September-October 1944, pp. 17-19.
- 115 "Popular Poet Poll", Barjai, No. 15, July 1944, p. 23.
- 116 J. Wright, op.cit., p. 66; Personal interview with Barrett Reid, 6 July 1986.
- 117 ibid., 6 July 1986.
- 118 Barjai, No. 18, 1945, p. 40.
- 119 Reid recalls that the New Yorker was considered more 'consumerist' and 'frivolous'. Personal interview with Barrett Reid, 6 July 1986.
- 120 Editorial, Barjai, No. 12, January 1944, p. 3.
- 121 H.L. McLoskey, "Writer and Reader: The Subliminal and the Beautiful", rev. of Barjai, Southerly, Vol. 5, no. 3, 1944, p. 43.
- 122 R.S. Edgley, AIF, "Poem", Barjai, No. 15, July 1944, p. 10; G. Greenlees, "Life and Loves of a City Building", Barjai, No. 17, November-December 1944, p. 12.
- 123 Editorial, Barjai, No. 14, May 1944, p. 2.
- 124 P.J. Anderson, "Authorship and Reading in Literature and Adjacent Fields: The Ern Malley Case", B.A. Honours Dissertation, Griffith University, 1985, p. 9.
- 125 Editorial, Barjai, No. 16, September-October 1944, pp. 1-2.
- 126 For instance, C. Free, "Repressionata in 'A Flat'",

- M. Duggan, "Faith of our Fathers", and Jill Hellyer, "City Silence", Barjai, No. 19, 1945, pp. 4-7, 8-13, 17.
- 127 R. Dobson, A World of Difference: Australian Poetry and Painting in the 1940s, Sydney, The Wentworth Press, 1973, p. 19.
- 128 L. Collinson, "The Young Lady and the Oedipus Complex", Barjai, No. 14, May 1944, p. 7; C. Free, op.cit., pp. 4-7; C.E. Knopke, "Super-Ego", Galmahra, 1944, pp. 73-74; T. Astley, "Culture, 1945", Galmahra, 1945, p. 25.
- 129 Personal interview with Barrett Reid, 6 July 1986.
- 130 R. Haese, Rebels and Precursors: The Revolutionary Years of Australian Art, Ringwood, Vic., Allen Lane, Penguin Books Australia Ltd., 1981, p. 148.
- 131 Personal interview with Barrett Reid, 6 July 1986; "BARJAI Book Bulletin", Barjai, No. 14, May 1944, p. 23.
- 132 P. Anderson, op.cit., pp. 12-13.
- 133 Letter to C.B. Christesen, 14 April 1945, Laurence Collinson Correspondence 1940s, Meanjin Archive, Baillieu Library, University of Melbourne, 1/1/3.
- 134 Barjai, No. 17, November-December 1944, p. 32.
- 135 R. Dobson, op.cit., p. 19.
- 136 Personal interview with Barrett Reid, 6 July 1986.
- 137 B. Reid, "Creed Of The Modern Poet", Barjai, No. 5, 1943, p. 7.
- 138 Personal interview with Barrett Reid, 6 July 1986; Personal interview with Pamela Crawford, 14 December 1986.
- 139 R. Haese, op.cit., p. 148.
- 140 The exact timing of Astley's break with the Barjai Group is unclear. Astley's parents were Catholic, and evidently did not approve of the Barjai Group's reputation. Personal interview with Barrett Reid, 6 July 1986; Personal interview with Vida Horn, 5 July 1986; Thea Astley has stated only that she "was a member of Barjai from the beginning of '44 to the beginning of '46", being "transferred to Townsville at the beginning of '47". Letter received from Thea Astley, 14 November 1986.
- 141 Letter received from Laurence Hope, 4 September 1986; R. Dobson, op.cit., p. 19.
- 142 L. Collinson, "Song of the Ferry Passenger", Barjai, No. 18, 1945, p. 27.
- 143 B. Reid, "Against Oblivion", Barjai, No. 15, 1944, p. 3.
- 144 R. Dobson, op.cit., p. 19.

- 145 R. Fitzgerald, op.cit., pp. 97, 102; W.R. Johnston, The Call of the Land: A History of Queensland to the Present Day, Milton, The Jacaranda Press, 1982, pp. 165-167; Barrett Reid emphasized the conservatism of the Forgan Smith government. Personal interview with Barrett Reid, 6 July 1986.
- 146 Meanjin Papers, Vol. 3, No. 1, Autumn 1944, p. 2.
- 147 H. Read, "The Politics of the Unpolitical", Transformation, 1943, p. 26.
- 148 Barrett Reid has stated that in this respect, Herbert Read's Poetry and Anarchism was particularly important. Personal interview with Barrett Reid, 6 July 1986.
- 149 Thea Astley won the poetry prize, while the short story prize was divided between Mary Wilkinson and Thelma Forshaw, both of Sydney. Barjai, No. 15, July 1944, pp. 16-18.
- 150 Barjai, No. 18, 1945, p. 36.
- 152 Editorial, Barjai, No. 16, September-October 1944, pp. 1-2.
- 153 Editorial, Barjai, No. 18, 1945, p. 3.
- 154 ibid., p. 3.
- 155 Editorial, Barjai, No. 19, 1945, p. 3.
- 156 Rev. of Barjai, Angry Penguins, 1945, p. 174; In contrast, when Elizabeth Hamill reviewed Barjai number eighteen in Meanjin Papers, she stated that "The sentiment of the editorials is revolutionary without being cranky. This is a proper spirit for youth", while hoping that Barjai remained "eclectic. Any doctrinaire editorial policy, whether it be art for the revolution's sake or art for art's sake, would be inimical". E. Hamill, rev. of Barjai, Meanjin Papers, Vol. 4, No. 2, Winter 1945, p. 144.
- 157 Editorial, Barjai, No. 19, 1945, p. 3.
- 158 Barjai, No. 19, 1945, p. 33.
- 159 Editorial, No. 20, 1946, p. 3.
- 160 ibid., p. 3.
- 161 ibid., p. 4.
- 162 C. Christesen, "The Need for Human Balance", Editorial, Meanjin Papers, Vol. 3, No. 3., Summer 1944, p. 134; The same issue of Meanjin Papers included two articles critically appraising Personalism. A. Boyce Gibson, "Personalists and their Politics", and L. Fox, "Socialism and Personalism", Meanjin Papers, Vol. 3, No. 3, Summer 1944, pp. 151-157, 158-160.
- 163 Editorial, Barjai, No. 20, 1946, p. 5.

- 164 Letter to C.B. Christesen, "Ans 25/11/45", Barrie Reid Correspondence 1940s, Meanjin Archive, Baillieu Library, University of Melbourne, 1/1/13.
- 165 ibid., 1/1/13.
- 166 The editorial for number twenty-one sought to avoid further controversy by stating that "for the moment we stop here; for a chance to grow up and into these ideals. It now remains for us to school ourselves to an effort of emotional understanding and control", thereby emphasizing Reid's perspective. Editorial, Barjai, No. 21, 1946, p. 2; That the editorial for number twenty had aroused some controversy has been affirmed by Vida Horn and Edward Segmund (Cecel Knopke). Personal interview with Vida Horn, 5 July 1986; Personal interview with Edward Segmund, 4 July 1986.
- 167 Personal interview with Barrett Reid, 6 July 1986.
- 168 Letter to C.B. Christesen, "Ans. 25/11/45", Barrie Reid Correspondence 1940s, Meanjin Archive, Baillieu Library, University of Melbourne, 1/1/13.
- 169 Personal interview with Barrett Reid, 6 July 1986.
- 170 Editorial, Barjai, No. 21, 1946, p.2; Personal interview with Barrett Reid, 6 July 1986.
- 171 D. Beard, "Culture and Communism", Letter, Barjai, No. 21, 1946, pp. 4-5.
- 172 "From a Communist Friend", Letter, Barjai, No. 21, 1946, pp. 5-6; For comparison, see the response of Patricia Thompson to Christesen's editorial on Personalism. Thompson was writing the Communist Review which was the 'Organ of Theory and Practice of the Australian Communist Party'. P. Thompson, "Are Meanjin's Footsteps Wandering?", Communist Review, March 1945, pp. 462-463; See also P. O'Brien, "Zhdanov in Australia", Quadrant, Vol. XVIII, No. 5, September-October 1974, p. 52.
- 173 E. Castle, Letter, Barjai, No. 21, 1946, pp. 6-7.
- 174 Editorial, Barjai, No. 20, 1946, p. 5.
- 175 Editorial, Barjai, No. 22, 1946, pp. 3-5; Barjai, No. 23, 1946, cover.
- 176 Letter to C.B. Christesen, 28 August [1946], Laurence Collinson Correspondence 1940s, Meanjin Archive, Baillieu Library, University of Melbourne, 1/1/6.
- 177 Solomon notes that "At the root of the Zhdanovist aesthetic is the economic determinist theory of direct superstructural reflection of society: the art of the bourgeois world reflects bourgeois economic decadence; the art of socialist society must mirror socialist reality". M. Solomon, "General Introduction: Zhdanovism", Marxism and Art: Essays Classic and Contemporary, ed. M. Solomon, Detroit, Wayne State University Press, 1979, pp. 237-239.

- 178 A. Tucker, "Art, Myth and Society", Angry Penguins, No. 4, 1943, pp. 49-54; See also A. Tucker, "The Flea and the Elephant", Angry Penguins, No. 6, 1944, pp. 55-58; Discussion of art and politics also was to be found in Australian New Writing and in Progress, both of Sydney. For an examination of Zhdanovism in Australia, see P. O'Brien, op.cit., pp. 37-55.
- 179 Personal interview with Barrett Reid, 6 July 1986; G. Watson, "Politics and the Artist", Galmahra, 1947, pp. 32-33.
- 180 L. Collinson, "Nolan and Stow", Overland, No. 26, April 1963, p. 33.
- 181 Letter received from Barrett Reid, 22 March 1986.
- 182 L. Strahan, op.cit., pp.73-74; Personal interview with Barrett Reid, 6 July 1986.
- 183 L. Strahan, op.cit., p. 73.
- 184 ibid., p. 73; C.A.C. Leggett, op.cit., p. 359.
- 185 T.P. Boland, James Duhig, St. Lucia, University of Queensland Press, 1986, pp. 254-255; Leggett comments that Duhig "was branded as a fellow-traveller by many" because of his support for the unemployed and other "radical causes" during the Depression, and because of his visit to "Russia and his medical aid to Russia's campaign in World War II". C.A.C. Leggett, op.cit., p. 359; Duhig's cultural tastes nevertheless were quite eclectic. This is seen in letters he wrote Christesen in December 1944 and January 1945 requesting the return of the "Elegies of Rilke", "A Collection of Soviet Short Stories" edited by Ivor Montagu and containing a "few things of Ehrenburg", the "Four Quartets of T.S. Eliot" and Henry Miller's Tropic of Cancer. Letters to C.B. Christesen, 13 December 1944 and 23 January 1945, J.V. Duhig Correspondence, Meanjin Archive, Baillieu Library, University of Melbourne.
- 186 "Note", Barjai, No. 18, 1945, p. 40; Barjai number twenty was dedicated to Professor J.V. Duhig. "Dedication", Barjai, No. 20, 1946, p. 2; "Editorial", Barjai, No. 20, 1946, p. 3; Barrett Reid recalls that for those issues Duhig provided assistance, he may have given in the vicinity of £5 to £10 per issue. Letter received from Barrett Reid, 22 March 1987; Aside from Duhig's assistance, number eighteen also acknowledged the receipt of "generous donations from Miss L. Knopke, Mr. Collinson, Mr. Campbell, Mr. C.B. Christesen, and Mr. Grahame Harrison". Barjai, No. 18, 1945, p. 40.
- 187 Barbara Blackman interview with Laurence Hope, 17 January 1986, Oral History Program, National Library of Australia, Tape 2, Side 1.
- 188 Letter received from Barrett Reid, 22 March 1987.
- 189 Letter to C.B. Christesen, Barrie Reid Correspondence 1940s, Meanjin Archive, Baillieu Library, University of Melbourne, 1/1/18.

- 190 In 1944 Knopke was noted to be an "18 year old Science student at Queensland University" and an "Art student", while Collinson was "Born in England nearly 19 years ago. Travelled in N.Z. and Australia. Art student at Technical School in Brisbane". Barjai, No. 14, May 1944, p. 24; In Sydney in 1945 Collinson met Miles Franklin, for he wrote informing Christesen that "Miles Franklin is an extremely nice person. She seems to think a lot of Barjai, and I am going to her place next week". Letter to C.B. Christesen, 14 April 1945, Laurence Collinson Correspondence 1940s, Meanjin Archive, Baillieu Library, University of Melbourne, 1/1/3; Reid recalls that being a 'young' school-leaver in 1944, he spent the year tutoring for Mr. George in Queen Street, later beginning studies at the Teachers' Training College before proceeding to Queensland University. Personal interview with Barrett Reid, 6 July 1986; Letter received from Barrett Reid, 22 March 1987.
- 191 D. Munro, "The New Guinea Art Display", Barjai, No. 9, 1943, unpaginated; C. Knopke, "The Royal Art Society's Exhibition", Barjai, No. 10, 1943, pp. 9-10.
- 192 B. Leaver, "Criticism of Art Standards", Barjai, No. 12, January 1944, p. 11; Leaver's association with Barjai ended after the May 1944 issue due to her departure for "New Caledonia with the American Red Cross". Barjai, No. 15, July 1944, p. 23.
- 193 L. Collinson, ". . . to press loose flaccid mouths against the glass . . .", (from poem by Mary Wilkinson of Sydney), and "Now at the crossroads and it is winter . . .", (from poem by Barrie Reid), Barjai, No. 14, May 1944, pp. 13-14; L. Collinson, "Flower", C. Knopke, "Garden Fantasy", Barjai, No. 15, July 1944, pp. 2, 19.
- 194 For instance, see Menkhorst's "Lino Cut", A Comment, No. 14, January 1943, p. 11.
- 195 B. Leaver, Cover, Barjai, No. 12, January 1944 (Photographic access courtesy of John Oxley Library).
- 196 Cover, Barjai, No. 14, May 1944 (Photographic access courtesy of John Oxley Library). Information and colour for printing and card changed for the different numbers between fourteen and seventeen.
- 197 Reproduced in Barjai eighteen were The Personal Struggle by Ray Mann, Paddock in Afternoon and Verandah by Laurence Hope, and Nicolai by Pamela Seeman. Barjai, No. 18, 1945, pp. 19-22; Reproduced in Barjai nineteen were Outback by Tom Pilgrim, Sand Dunes by Joy Roggenkamp, Suburb by Laurence Hope, and Cooper's Park by Laurence Collinson. Barjai, No. 19, 1945, pp. 19-22.
- 198 Rev. of Barjai, Angry Penguins, 1945, p. 174.
- 199 Cover, Barjai, No. 18, 1945 (Photographic access courtesy of John Oxley Library).
- 200 Cover, Barjai, No. 19, 1945 (Photographic access courtesy of John Oxley Library).

- 201 Covers, Barjai, Nos. 20-22, 1946 (Photographic access courtesy of John Oxley Library).
- 202 W. Fleming, "The Melbourne Scene", Barjai, No. 22, 1946, p. 38.
- 203 "Brisbane Notes", Barjai, No. 22, 1946, pp. 40-41.
- 204 Editorial, Barjai, No. 23, 1947, p. 2; Barjai's financial straits evidently had not been alleviated by the establishment of a 'Patron's Plan' in 1946, as announced in Barjai twenty-one. Duhig had been Chairman of the Patron's Committee, with other members including Pat O'Rourke, Joy Wishart, Dawn Oliphant, Eric Lewin, Ron Sheard, Laurie Hope and Tom King. "BARJAI Patrons' Plan", Barjai, No. 21, 1946, p. 3.
- 205 Duhig was noted to have "served as Honorary Professor of Pathology for ten years". University of Queensland Gazette, No. 6, June 1947, p. 8; P. Skinner, "John Cooper and the Moreton Galleries - a study of a Brisbane art dealer and gallery owner 1933-1950", B.A. Honours Thesis, University of Queensland, 1984, p. 60.
- 206 Letter to C.B. Christesen, 26 June 1947, Laurence Collinson Correspondence, Meanjin Archive, Baillieu Library, University of Melbourne, 1/1/9; Tregenza has observed that in the immediate post-war period, "Apart from the lifting of import restrictions, rises in printing costs and strikes in the printing industry, the main cause for the failure of these magazines seems to have been psychological. The tension which, in the early war years, had produced so much urgent writing and so many readers prepared to tackle unaccustomed subjects and styles, was now relaxed." J. Tregenza, op.cit., p. 76.
- 207 Cover, Barjai, No. 23, 1947 (Photographic access courtesy of John Oxley Library).

CHAPTER TWO

YOUNG BRISBANE ARTISTS AT WAR'S END

AND

THE YOUNGER ARTISTS' GROUP OF 1945

Japan's surrender was announced on 15 August 1945, and on 16 August victory was celebrated officially in Brisbane with an all-service marchpast of 9,000 personnel, the latter caricatured by Ian Gall in The Courier Mail (Fig. 13)<sup>1</sup>. The date 15 August 1945 also marked the opening of the exhibition of French and British Contemporary Art at the Queensland National Art Gallery (QNAG) by the Governor, Sir Leslie Wilson.<sup>2</sup> With the 1939 Herald Exhibition of French and British Contemporary Art claimed as a catalyst and brace for contemporary art activity in Adelaide, Sydney and especially Melbourne, what effect did this much reduced exhibition have in Brisbane five years later at war's end?<sup>3</sup> Simplistic causalities are to be avoided, but peace and this exhibition did coincide with a grouping of young Brisbane artists, a number of whom were ready to continue the cultural fight. In late August, the Younger Artists' Group (YAG) of the Royal Queensland Art Society (RQAS) was formed, and in December, the first exhibition of Miya Studio was held. This chapter examines the institutions, groups, speakers, and various exhibitions to which young Brisbane artists were exposed in the late war years. It then analyses the YAG of 1945.

The 1945 Brisbane exhibition of French and British Contemporary Art consisted of fifty-one works of thirty-seven artists and was almost a quarter the size of the 1939 Herald exhibition. After having been boxed during the war, and before being returned to collections in France and England, the works were brought to Brisbane for two months by The Courier Mail and The Sunday Mail in conjunction with the Trustees of the QNAG.<sup>4</sup> The exhibition was considered by The Courier-Mail to be "perhaps the most important collection of pictures yet hung

in the National Gallery".<sup>5</sup> In a Foreword to the catalogue, Professor J.J. Stable, as Vice-Chairman of the Trustees, wrote that the exhibition was

. . .designed to give the people of this State an opportunity of direct contact with the work of those masters whose art is influencing the artistic expression of our time.<sup>6</sup>

Stable added that "in Australia we have many artists of fine taste and sincerity whose vision will be widened by this experience".<sup>7</sup>

Yet, while there may have been unstated difficulties in mounting the exhibition in Brisbane, a number of major European artists from the late nineteenth century and from the first three decades of the twentieth century were not now represented. For instance, missing were works by Van Gogh, Seurat and Toulouse-Lautrec, and also works by Chagall, de Chirico, Derain, Ernst, Gris, Leger and the most contentious work of the 1939 Herald exhibition, Dali's L'Homme Fleur.<sup>8</sup> But, as Richard Haese has observed, the 1939 Herald exhibition was itself highly selective, firstly in its adherence to "the Anglo-French tradition", and secondly in its choice of artists' work.<sup>9</sup> Even fewer examples for each artist were available in Brisbane. Three works by Picasso were now shown, compared to nine in Sydney. Similarly in Brisbane, only Signac, Vuillard and Sickert were represented by the maximum of four works, with two works each by Cezanne, Rouault, Utrillo and Duncan Grant, and one work by Bonnard, Braque, Dufy, Gauguin, Matisse, Modigliani, Vlaminck, Malliol, and Harold Gilman, Augustus John, Paul Nash, Ben Nicholson, Victor Passmore, Mathew Smith, Henry Tonks, Epstein and Maurice Lambert.<sup>10</sup> Despite such shortcomings, Professor J.V.

Duhig was content to state that the "exhibition is completely representative of a period which has had and continues to have enormous influence".<sup>11</sup>

Whether the exhibition gently helped to foster a Brisbane audience for contemporary art is debatable. Certainly the exhibition was well attended. Mr. J.A. Watts, curator, disclosed that an attendance record had been set on Sunday afternoon, 19th August, with 1,600 people visiting the gallery, after some 1,100 people on the Saturday afternoon.<sup>12</sup> Unfortunately, viewers were not greatly assisted by the unillustrated and minimally detailed catalogue, though some educative purpose would have been served by the short introductory piece on "Contemporary Art" by Lionello Venturi, dated July 1939.<sup>13</sup>

Determining the effect of such an exhibition on local artists is also a hazardous exercise. Nothing has appeared in the literature regarding the 1945 Brisbane exhibition, and Haese incorrectly notes that the Herald exhibition "finally went to Sydney and Brisbane in 1940".<sup>14</sup> In interviews, only Pamela Crawford (nee Seeman) remembered the exhibition as important while Vida Horn (nee Smith) recalled having seen a notable exhibition in Brisbane, in particular seeing a Modigliani with Barrie Reid.<sup>15</sup> The Modigliani in the exhibition was Nude from the Courtauld Institute in London, and was much admired by Professor J.V. Duhig.<sup>16</sup> It is highly plausible that those young Brisbane artists motivated to do so were informing themselves of more 'contemporary' and geographically more wide-ranging European art, if not also 'contemporary' American art, and that the 1945 exhibition of French and British Contemporary Art was not quite 'the shock of the new'.

Such a means for self-education was promoted in The Courier-Mail of 17 August during the exhibition of French and British Contemporary Art. In a letter to the Editor, E.B.F. Lewcock stated that

...the Art Fund Art Library, at its temporary premises in the rear of the Juvenile Bureau in George Street, has on view reproductions of other works by the artists represented in the exhibition.<sup>17</sup>

Noting the some "400 reference books" on art and architecture held by the Art Reference Library (ARL), Lewcock added that

Some recent purchases deal especially with the subject of modern British and French art, and from a critical as well as a biographical standpoint would probably be of great assistance to students...<sup>18</sup>

The ARL had been opened on 17 September 1936, following negotiations begun in 1934 by Daphne Mayo, on behalf of the Queensland Art Fund, during the visit to Australia of Mr. Markham of The Carnegie Corporation of New York.<sup>19</sup> The Carnegie Art Reference Set donated to the Queensland Art Fund was noted later by Daphne Mayo to have "consisted of 200 books, 34 facsimile reproductions of pictures, and more than 2000 photographs" of paintings, sculpture and architecture, and to have been valued by the Carnegie Corporation at £2,000.<sup>20</sup> While the possible implications of such a gift are unable to be analysed here, the ARL did present an important source for Brisbane artists in a period of increased isolation.

Judging by the extant lists amongst the ARL Records, the bulk of the library's collection covered pre-twentieth century material, though more recent art and architecture was not neglected. It appears that the initial collection included such books as Meier-Graefe's Van Gogh, Fry's Cezanne, D'Ors

Pablo Picasso, Matisse (Cahiers d'Art), Wilenski's Modern Movement in Art, Wolff's Diego Rivera in America, and Corbusier's Towards a New Architecture.<sup>21</sup> A "List of New Aquisitions [sic]", dated 22 June 1945, verifies the emphasis laid by Lewcock, especially in relation to "modern British and French art".<sup>22</sup> Such British artists included Epstein, Duncan Grant, Graham Sutherland, Paul Nash and Henry Moore, as against the rather less 'modern' Cezanne and Gauguin of France. Robert Wilenski's Modern French Painters was also listed. Some information of twentieth-century German art was accessible through American texts aiming to give a broader view of 'contemporary' art, such as Sheldon Cheney's The Story of Modern Art of 1941 and Art in Progress, produced by the Museum of Modern Art, New York, in 1944. The latter was essentially a picture-book, and in both, reproductions were mainly in black-and-white. Both included 'recent' American art, with Cheney concluding that America would carry on the 'modernist' tradition in "post-realist, form-enriched art", because "creation has stopped" in Europe.<sup>23</sup>

Largely kept open through the war by the dedication of Vida Lahey and other volunteers, and despite its cramped and "cleverly hidden" war-time quarters in Police Court Lane, the ARL attracted, without charge, some 3,260 visitors in 1944, and 2,440 in the first nine months of 1945.<sup>24</sup> During the war it was noted that "servicemen and women, civilians released for a day from war industry, students, and home-makers" visited the reading room (Fig. 14), while in a letter to the Carnegie Corporation of April 1947, it was related that the ARL had "proved of great interest to many American Service personnel, about 2000 of whose names are recorded in our visitors' book".<sup>25</sup> Judith McKay writes that visitors during

the war included "Arthur Boyd, Edgar Kaufmann ([owner] of Frank Lloyd Wright's Falling Water house) and the Pacific contingent of American war artists".<sup>26</sup> While thus providing a centre and meeting place, the war had curtailed other ARL activities. The previously regular lunch-hour talks had ceased in about 1940, beyond the access of the younger Brisbane artists of 1945, and the travelling scholarship of £400 initiated by the ARL with Carnegie Corporation funding in 1937, had been awarded once only, to Leonard Shillam in 1938.<sup>27</sup>

Another important source of information on 'contemporary' European art for young Brisbane artists and their potential audience was Dr. Gertrude Langer. Barrie Reid, in a letter to Clem Christesen after the first YAG exhibition to late October 1945, wrote of Gertrude Langer:

She is the centre of the modern art movement in Qld & has an encyclopaedic [sic] knowledge of the History of Art. An Austrian, she came out here about 1940 & lectures in art two nights a week. Her husband is an architect of high reputation & a fine painter.<sup>28</sup>

Gertrude and Karl Langer were political refugees from a major eastern European art centre, Vienna. Arriving in Brisbane in 1939, they had succeeded in shipping out their library, amongst other possessions. While Dr. Karl Langer had trained and worked with Peter Behrens, Gertrude Langer had studied History of Art under Professor Josef Strzygowski at the University of Vienna from 1926 until gaining her doctorate in 1933. Strzygowski incorporated art appreciation and art history in a study of world art which included Eastern and Asian art.<sup>29</sup> Gertrude Langer also studied for a period at the Sorbonne in Paris under Professor Henri Focillon, whose field was Romanesque sculpture.<sup>30</sup> Her knowledge of 'contemporary' art, after an early interest in Cezanne, increased by exposure not only in Vienna, but through travel to Paris, Holland, Belgium, Germany and Italy. However, such direct access was somewhat limited by the collections of official art galleries and the holdings of dealers, and may have been affected by Germany's suppression of 'degenerate art' from 1933. While Schiele and Kokoschka were famous in Austria, artists such as Picasso were not yet so famous, though Gertrude Langer did recall retrospectives of artists such as Pissaro, Manet and Modigliani. She also recalled seeing 'Impressionist' work at the Luxembourg, that of Cezanne through dealers, and of Van Gogh in Holland.<sup>31</sup>

If Brisbane benefited from the presence of a trained European art historian her new city was scarcely portentous in comparison to Vienna. Reflecting on the transition in

1982, Gertrude Langer remembered the war-time Brisbane of her arrival as "an absolute desert". No "Fine Arts course" existed, the ARL was "the only place where you could find art books", private galleries had closed, the Randall Gallery in the City Hall was "absolutely primeval", and "When the Art Gallery [QNAG] went to Gregory Terrace the same person who looked after the Museum looked after the Art Gallery", there being no professional director.<sup>32</sup> Gertrude Langer deftly contextualized Brisbane art within a broader sphere in a comment concerning work exhibited in the forties by Brisbane's Half Dozen Group of Artists:

Compared to the European, they were so unimportant, you have no idea how unimportant they were for me. . . . Expressionism arrived as if it were a great feat in Australia, fifty years after the event in Europe, you musn't forget that.<sup>33</sup>

While Langer's calculations may be somewhat in error, her point stands.

Gertrude Langer was a figure to be courted by young and curious Brisbane artists in the forties. Laurence Collinson, Laurence Hope, Pamela Seeman, Joy Roggenkamp (still at school), and Margaret Cilento were remembered by Gertrude Langer as attending her lectures and sometimes visiting. During the forties, regular lectures were held in her home in Toowong, with books passed around the dining table.<sup>34</sup> By her description, the courses began with an "introduction to art appreciation", suggesting "how to look at things", and then "started right from scratch ... with Egyptian art ... right up to modern", her lectures over the years also including "Indian, Chinese, Japanese and Persian art".<sup>35</sup> A hand-out, evidently dating from 1946, advertised "a series of lectures on ART APPRECIATION for the student and layman", beginning on

6 April at Willard House, North Quay. The hand-out gives an indication of Gertrude Langer's approach, for ten lectures were to be supplemented "with screen illustrations of famous works of art", and were to cover

. . . 'ART IN THE MIDDLE AGES' embracing Architecture, Sculpture, Painting etc. which will be studied against the general historical and cultural background of the age . . . 36

What is not so clear is the extent of Gertrude Langer's resources and of her teaching in the mid-forties on 'contemporary' European art. Laurence Hope, "a non-paying guest" at her lectures in Toowong, recalled that Gertrude Langer was "specially strong on Chinese and Oriental art", and that he "attended many [lectures] and learnt a great deal from Gertrude", noting that "Gertrude was a great encouragement and stimulus to everybody".<sup>37</sup> Joy Roggenkamp recalled that Gertrude Langer considered Cezanne as 'the intuitive artist of his time', and that she encouraged people to look at the German Expressionists, noting an interest in Franz Marc.<sup>38</sup> Pamela Seeman, who began attending Gertrude Langer's lectures in about 1945, and remembered Laurence Collinson also attending, recalled being informed of the Impressionists, the Fauves, the Bauhaus, Die Brücke and Der Blaue Reiter, with books accompanying.<sup>39</sup> An interest in German art existed, for Collinson possessed, at least briefly, a colour reproduction of Franz Marc's Red Horses in 1945.<sup>40</sup> Moreover, in Sydney in 1946, Collinson purchased Laszlo Moholy-Nagy's The New Vision, which he described as "an excellent book on the Bauhaus, and modern design".<sup>41</sup>

The official, though evidently less effective, educative source for young Brisbane artists of the forties was the Art Branch of the Central Technical College (CTC) in George Street.<sup>42</sup> Indicative of the contempt that Miya Studio held for the Art

Branch is Cecel Knopke's statement of 1946 that there was "no government institution capable of defending the title of 'Art School'".<sup>43</sup> The frustration felt in the late war years by such full or part-time Art Branch students as Pamela Seeman, Laurence Collinson, Cecel Knopke and Joy Roggenkamp had been felt in previous years by students such as Margaret Cilento, Margaret Olley and Anne Wienholt.<sup>44</sup> However, while Cilento, Olley and Wienholt furthered their studies in Sydney, not all art students were able to do so. Collinson in early 1945 did study at the Julian Ashton Art School, where he found "the teaching excellent", though Barjai commitments may have intervened.<sup>45</sup> Seeman intended to study in 1946 at the East Sydney Technical College, as Hope had done, but her plans were confounded due to the priority given to returned soldiers and a lack of accommodation.<sup>46</sup> With the demand on college places in the immediate post-war period, Southern students also came north to the CTC Art Branch, and at that stage, revitalization of the Art Branch may have been necessitated.<sup>47</sup>

The CTC Art Branch of the late war years was stifled in its operations, as it still was carrying deficiencies caused by the Depression, and by war and the politics of the 'Brisbane Line'.<sup>48</sup> Because of war conditions, the art classes had moved to the top floor of the Chemistry Building, the silkscreen and printing sections had closed down, and teachers were "either old men or young women".<sup>49</sup> Cyril G. Gibbs, Chief Instructor of Art from 1940, adhered to a traditional emphasis on 'technique' in training, advocating in 1939 "excellence in draftsmanship and form and taste".<sup>50</sup> Therefore, apart from such constrictions as outdated textbooks and equipment, restricted course offerings, and a negligible coverage of art history, students endured antiquated teaching methods.<sup>51</sup> For instance, in

their initial years students evidently were not permitted to use colour. Black-and-white exercises, such as tonal studies, included the copying of modestly presented Greco-Roman plaster casts and painted scenes.<sup>52</sup> That such methods were anachronistic would have become obvious to those who learned of the Bauhaus through Dr. Gertrude Langer. A more 'interesting' teacher near the end of the war was young sculptress, Maria Corrie (later Kuhn).<sup>53</sup>

Students could supplement their studies privately. Both Collinson and Joy Roggenkamp studied watercolour painting with a relatively 'progressive' teacher, Percy Stanhope Hobday, who with Miss Augusta F. Hobday offered classes in "practically every field of art".<sup>54</sup> In 1947 it was reported that the Hobday studio conducted on Saturday mornings

. . . a class for young students in art expression, appreciation and general development on original and individual lines . . .<sup>55</sup>

Similarly, Caroline Barker offered life and portraiture classes in her studio at the corner of George and Queen Streets. Seeman attended Caroline Barker's classes, and had previously attended those of Miss Birkbeck in George Street.<sup>56</sup> However, such teachers cannot be claimed to have been 'progressive' artists in the 1940s. A similar caution needs to be exercised in respect to any influence Vida Lahey may have had on more 'progressive' local art education in the 1940s, despite her advocacy of 'free-expression' in children's art.<sup>57</sup> In 1940 Lahey was sixty when she stated in her essay "Art for All" that "observation and accuracy should have their place in later stages" of art education, even if art education for children, when conducted "along modern lines", was not to be "merely copying objects in a mechanical manner".<sup>58</sup>

Art Branch students and other young artists also could join the Royal Queensland Art Society (RQAS) as Juniors in the late war years, and attend RQAS life classes.<sup>59</sup> Then under the Presidency of Professor J.V. Duhig, RQAS membership at the close of 1945 stood at 171, in addition to thirty-four Junior members.<sup>60</sup> Young artists such as Pamela Seeman attended the RQAS life class from about 1944.<sup>61</sup> This activity, organized by Mrs. Pedersen and Miss Paula Rosenstengel in 1945, provided some contact with visiting 'artists' of the armed forces.<sup>62</sup> Roy Dalgarno and Donald Friend, both in the services, are remembered to have attended, while an undated newsphoto possibly from 1943 or 1944 depicted uniformed "Soldier-artists sketching from life at the Royal Queensland Art Society class", namely Corporal F.G. Gneri of California and Corporal D. Grant of Melbourne (Fig. 15).<sup>63</sup> Further, the RQAS provided stimulus with art lectures. A memorable guest speaker of 1 May 1945, recalled by Pamela Seeman who was then RQAS Assistant Secretary, was

. . . Capt. Cheney of the U.S. Army and a distinguished American Sculptor [who] gave a brilliant address on modern sculpture, illustrated with an Epidiascope.<sup>64</sup>

This evidently was Warren Cheney.<sup>65</sup> Other 1945 guest speakers and their topics included Brisbane's Vincent Brown on Frank Brangwyn (3 July), Arthur Murch "on his proposed improvements in the world of Art", and the same evening, Mr. Jack Pickup, an English Art Master, then serving with the R.A.F. here" on "Imagination and Distortion" (6 November).<sup>66</sup>

However, the RQAS broad membership implied tolerance of varying levels of art activity and of art practitioners. The 1945 RQAS 57th Annual Exhibition, opened on 16 October at the regular venue of the Banquet Hall of the Hotel

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(Fig. 16) and incorporated 237 paintings by seventy-one artists, plus other artworks, with sales reaching "an all-time record of £748/13/-".<sup>67</sup> How certain Junior members reacted to the complacency of numbers of their RQAS elders will be discussed shortly.

The Half Dozen Group of Artists was the major 'alternative' exhibiting body in Brisbane during the 1940's, though its 'select' membership excluded participation by young untried artists. Founded in 1941 by the original six of Mona Elliott, E. Lilian Pedersen, Anne Ross, Frank Sherrin, Rosalie Wilson and Leonard G. Shillam, membership thereafter grew on invitation and did not preclude RQAS members.<sup>68</sup> In keeping with the object to "encourage a high and individual standard in Art", the invited were proven artists, and not only Brisbane artists.<sup>69</sup> Invitations to join were extended to such artists as Roy Dalgarno and Sydney Long in 1943, Kenneth McQueen, Richard Grossenheider, Douglas Annand and Donald Friend in 1944, Hal Missingham and Vincent Brown in 1945, and Jack Pickup, Melville Haysom and Margaret Cilento in 1946.<sup>70</sup> While Dalgarno left Brisbane in 1944, Friend was stationed there from 1944 to early 1945, and may have associated with or been noticed by young artists, for Collinson wrote from Sydney on 14 April 1945 that "There's a Donald Friend exhibition next week. I'm awaiting it eagerly".<sup>71</sup> The Group also invited a guest artist to exhibit with them each year, with invitations extended in 1943 to Sergeant Richard Phillip Grossenheider of the U.S. Forces, known for bird and animal studies, Dobell in 1944, and Rah Fizelle in 1945.<sup>72</sup>

While young Brisbane artists therefore could see the work of artists such as Donald Friend in the Half Dozen

Group's annual exhibitions, of more direct benefit to young artists were the scholarships offered by the Group. In 1944 potential scholarships were affected by the amalgamation of the Half Dozen Group of Artists with the Queensland Wattle League.<sup>73</sup> However, the resulting Queensland Wattle League Scholarship for Landscape Painting for those no more than thirty-two years of age, to be based on the form of the NSW Government Travelling Art Scholarship and worth £150, was not offered until 1947.<sup>74</sup> It was then won by Margaret Cilento, who continued her studies in New York.<sup>75</sup> This Scholarship was won next by Betty Quelhurst, who was enabled to study at the Victorian Art Gallery School in 1949.<sup>76</sup> However a smaller Junior Art Scholarship was competed for first on 16 December, 1944, being described as:

Tenable for one year at a recognised art school or with a recognised art teacher, with a grant or open order to the value of £10 for artist's materials. Age limit of Candidates:- 20 years. Competitors to sit for examination in freehand drawing, drawing of common objects, a memory or imaginative drawing test and also submit samples of previous work.<sup>77</sup>

The 1944 winner was Ray Wallace Mann (seventeen), and of the twenty candidates, Peter Neylan and Peter S. Abraham were mentioned favourably.<sup>78</sup> The Junior Art Scholarship was won thereafter by Heather Broadbent in 1945, with Joy Roggenkamp (sixteen) receiving special mention; in 1946 by Peter Abraham (nineteen), with Joy Roggenkamp second in favour; in 1947 by Frank McMillan; and in 1948 by Betty Cameron (Churcher) (seventeen).<sup>79</sup> For neither scholarship are all candidates named in the Minutes, though curiously for the more beneficial travelling scholarship of 1947, only five art students had submitted work, and "no satisfactory explanation could be found" for such a "lack of response from local art

students".<sup>80</sup> Collinson did prepare entries for the latter, for on 6 January, 1947 he wrote to Pamela Seeman:

Should have completed my entries for 1/2 doz Group £150 by end of next week. Have finished the oil (-an abstract landscape) which I like, but I'm sure they won't.<sup>81</sup>

Queensland University, with no Fine Arts course until much later, could offer little direct stimulus to young artists of the forties. With the main University building at St. Lucia not officially opened until 5 May 1949, the George Street premises housed a mere 101 full-time and 143 evening Arts students in 1947.<sup>82</sup> However, the University had begun collecting art in 1942.<sup>83</sup> In 1940, income from the sum left as a gift by John Darnell in 1931 was made available for the Darnell Library of Fine Arts, with about £103 per annum provided for the purchase of art works.<sup>84</sup> Although no gallery in the University then existed, it was evidently proposed to establish one at St. Lucia in or near the site of the present University Art Museum.<sup>85</sup> However, from 13 to 20 April 1945, the University's collection was made publicly accessible with the Inaugural Exhibition of Works of Art held in the Department of Geology.<sup>86</sup> The exhibition was arranged by the John Darnell Fine Arts Committee, then comprised of Professor H.C. Richards (Chairman), Professor J.V. Duhig, Mr. R.P. Cummings and Mr. R. Pennington.<sup>87</sup> The exhibited collection consisted of two sculptures, nineteen oils, fourteen watercolours, one monotype, two drawings and one print. Loaned works exhibited included pieces by Dalgarno, Dobell, Lymburner and Friend.<sup>88</sup> Frederick McKinnon, in reviewing the University's progress in art in 1946, hoped for "the University to take its rightful place as the instigator of

true standards of taste, appreciation, and criticism", while suggesting that the Darnell Committee could usefully "concentrate more upon the purchase of a few really good" representative pieces of Australian art.<sup>89</sup> Gifts added weight to the collection, though public access to the collection through the forties after the 1945 exhibition may have been difficult.<sup>90</sup> Four pictures from the Darnell collection, however, were displayed in The Courier-Mail Art Panel at Newspaper House in October 1948.<sup>91</sup> Professor J.V. Duhig's gift in 1945 of his previously loaned 'modern' books and art works may have interested young artists, as would have The Duhig Art Lecture of 27 September 1945, given by Vincent Brown on "The Modern Movement in Art".<sup>92</sup>

The QNAG's sparse collection of vital contemporary art made little lasting impression on young Brisbane artists of the mid-forties, and Cecel Knopke noted in 1946 that the gallery was "well stocked with pretty pictures".<sup>93</sup> When McKinnon criticised in 1946 the University's purchases, he also criticised the often minor purchases made by the QNAG:

They have more than 200 Australian pictures, but only a few of them are first-class and representative of the best in Australian art.<sup>94</sup>

Indicative of his claim were the QNAG purchases made from the 1945 RQAS exhibition, with works acquired from W. Grant, F. Kane, C.H. Lancaster, W. Towers, P. Prentice, E.L. Pedersen and V. Leichney.<sup>95</sup> The notable Australian purchase of the mid-forties was Dobell's The Cypriot in 1943, with Ola Cohn's sculpture, Polar Bear, acquired in 1945.<sup>96</sup> The Cypriot still was attracting public reaction in October 1946 when exhibited in The Courier-Mail Art Panel.<sup>97</sup> The work had been acquired by Daphne Mayo, who from 1943 became primary selector for

Godfrey Rivers Bequest purchases. Established in 1931 to acquire contemporary art, the Rivers Bequest was altered in 1943 to remove the necessity to buy overseas work bi-annually. Judith McKay notes the reason as dissatisfaction with the academic recommendations of Sir Herbert Dicksee, R.A., of London, which had led to such acquisitions as Sir George Clausen's The Maiden in 1934, though the war may have been a factor.<sup>98</sup> Presentations of work were also made by the Queensland Art Fund, from foundation in 1929 by Daphne Mayo and Vida Lahey, until being disbanded in 1950.<sup>99</sup> Again, overseas purchases were made in England, with the assistance of the National Art Collections Fund, and again, English works purchased did not represent the more vital and challenging 'modern' movement. Amongst the twenty works presented by the Art Fund in April 1931, with the opening of the newly, though 'temporarily', located QNAG in the Exhibition Concert Hall, and to the only newly formed Board of Trustees, were works by Sir D.Y. Cameron, Eric Kennington, Sir Charles Holmes, Muirhead Bone, Professor Rothenstein and Henry Rushbury. Yet in 1950, Mayo wrote that "This type of picture was new to Brisbane, and the paintings received much criticism until recent years".<sup>100</sup> Additional funds for QNAG upkeep and purchases had been boosted in 1935, when the £10,000 offered in 1930 in the will of John Darnell were secured by the fund-raising efforts of Daphne Mayo and the Queensland Art Fund so as to match the amount. As a result, the QNAG received £15,000 and the Randall Gallery £5,000.<sup>101</sup> From the Queensland Government, the QNAG received in 1939 £550 per annum towards upkeep.<sup>102</sup> As such, the QNAG in the forties still was enduring teething problems, and its effectiveness remained stymied until the appointment of Mr. Robert Campbell as its

first Director in 1949.

However, young artists would have derived benefit from the relatively frequent exhibitions of the late war years, both locally initiated or visiting, and held at the QNAG and elsewhere. By late 1945, the Brisbane art-community was showing signs of invigoration. 'One-off' exhibitions of the period have not been fully documented, and only brief and incomplete indication can be given here. Certainly they were not as impressive as the 1945 exhibition of French and British Contemporary Art, or as the Exhibition of Twentieth Century British Art which had been shown in the Randall Art Gallery in September 1939, but neither had those exhibitions occurred in isolation.<sup>103</sup>

The QNAG hosted most of the official war exhibitions of the mid-forties. The Exhibition of British War Pictures included Brisbane in its circuit in 1943, and amongst the thirty-six artists represented were Henry Moore (Shelterers in the Tube), John and Paul Nash and Graham Sutherland.<sup>104</sup> By July 1944, the Exhibition of Paintings, Drawings and Sculpture by Australian Official War Artists, one of whom was Dobell, reached Brisbane.<sup>105</sup> The Exhibition of U.S. War Paintings from MacArthur's New Guinea Campaign began its tour in Brisbane in October 1944, and was composed of work by Captain Barse Miller, Captain Frede Vidar and Lieutenant Sidney Simon, with a catalogue Foreword by T. Russel Drysdale.<sup>106</sup> New Guinea work also featured in a 1945 Exhibition of Paintings and Drawings of New Guinea by Captain Ivor Hele.<sup>107</sup> In December 1945, thousands were viewing the War at Sea exhibition at the QNAG, being "54 oils by Mr. Norman Wilkinson, illustrating the work of the Royal Navy and the Mercantile Marine", while in a nearby annex were local works

displayed by the Combined Art Committee.<sup>108</sup> Represented in the Royal Australian Air Force War Paintings Exhibition in Brisbane in July 1946 were 109 works by Flight-Lieutenant Harold Freedman and Flying-Officers Eric Thake and Max Newton, with a catalogue Foreword by Clive Turnbull. Thake's work may have interested the more experimental young artists.<sup>109</sup> Also in 1946, QNAG exhibitions included Australian Artists of To-Day, with some thirty works loaned from the National Gallery of NSW; Australia at War with some fifty works; The London Group Exhibition with thirty-four paintings from London Group artists; and the recent acquisitions by the Godfrey Rivers Trust.<sup>110</sup> Whether the entire Australia at War exhibition toured Australia is doubtful, though it would have given young Brisbane artists access to a range of very contemporary Australian art, especially socialist-realist work. While Margaret Cilento's Sunday had won the Home Front section in this exhibition, other noted paintings included Noel Counihan's Miners Working in Wet Conditions and J.C. Hanna's Military Landscape.<sup>111</sup> A later war exhibition of about 1947 which made an impact through its subject matter was an Exhibition of Paintings and Drawings by V. Murray Griffin, who was an "Official War Artist while a Prisoner of War in Changi area Singapore, 1942-45".<sup>112</sup> Less 'official' war exhibitions were held outside of the QNAG, including the American Art Down Under exhibition at the Hotel Canberra in March 1944.<sup>113</sup>

A new initiative was marked by the "Services' Art Show" which was organized by the recently formed Council for the Encouragement of Music and the Arts (CEMA), and included "Australian paintings and drawings at the Lady Bowen Army hostel" in June 1945.<sup>114</sup> Future President of the perhaps still unfounded Queensland Branch of CEMA, Professor J.V.

Duhig was photographed showing "members of the A.W.A.S. a painting by Noel Wood".<sup>115</sup> The forerunner of The Arts Council of Australia, CEMA had been initiated in Australia on the British model largely through the efforts of singer Dorothy Helmrich, along with painter Hayward Veal who had previously been associated with the Educational Art Movement (EAM)<sup>116</sup> Aimed at disseminating 'Music and the Arts' throughout the community, CEMA shared the post-war cultural dream, shared something of Vida Lahey's interest in broadly raising 'taste' through "Art for All", and perhaps momentarily shared a socialist objective to bring 'art' to the 'people'.<sup>117</sup> In Brisbane in May 1945 an exhibition was "held simultaneously at several metropolitan industrial centres", organised by the CEMA and the Trade Union Panel.<sup>118</sup> Among two hundred paintings were works by Vincent Brown, Roy Dalgarno, Noel Wood, Ethleen Palmer, Dorothy Coleman and C.H. Lancaster. Lunch-time guides were provided for the exhibition sites at

...the canteens at Hamilton (for waterside workers), the 'abattoir' (for members of the Meat Industry Employees' Union), the Shell Company's premises in Montpelier Road, Mayne (for employees there), and at Archerfield (for workers at the aerodrome).<sup>119</sup>

At Archerfield, the display, which included textiles and pottery, had been provided by the Art Student's Guild of the Central Technical College.<sup>120</sup> This exhibition may have provided an ideological example for young artists of socialist inclination.

Throughout the war, the major available gallery space for exhibitions, apart from the QNAG, had been the Banquet Hall of the Hotel Canberra (Fig.16), and in 1945 it was the site of such exhibitions as An Exhibition of Paintings by Australian Artists, managed by Mary Corkery in December, and

Vincent Brown's one-man show.<sup>121</sup> Other venues began to appear from late 1945. However, although a QNAG report in 1946 noted that there were "on exhibition probably more new pictures than in any previous year in the State's history", John Cooper no doubt was right to speak of a "conspiracy of mediocrity".<sup>122</sup> The QNAG had reported that "four new private galleries opened in Brisbane" in 1946, including John Cooper's Moreton Galleries which was located in the basement of what had been MacArthur's headquarters at A.M.P Chambers in Queen Street.<sup>123</sup> The others were the Centennial Galleries in Adelaide Street, Finney's Art Gallery between Queen and Adelaide streets, and Curzons Gallery in Queen Street.<sup>124</sup> The four had been preceded in 1945 by Howarde Tilse's Albert Gallery at the corner of Ann and Albert Streets, and Tritton's Art Gallery in George Street, where in late October 1945 John Cooper had arranged an "exhibition of pictures by the late Mr. A.H. Fulwood".<sup>125</sup> Other small galleries which appeared in 1947 were the Lind Gallery of Fine Arts in George Street and the Bijou Gallery in King House.<sup>126</sup> The Moreton Galleries remained the more noteworthy undertaking, and an assessment of its operations under Cooper from August 1946 to mid-1950 is available in Peter Skinner's 1984 B.A. Thesis.<sup>127</sup> Brian Johnstone's Marodian Gallery in Upper Edward Street did not open until December 1950.<sup>128</sup>

While the young Brisbane artists of 1945 would have benefited mostly from the travelling exhibitions, there were also some local exhibitions in which they could participate. The annual Children's Art Competition had been initiated by The Sunday Mail in 1943.<sup>129</sup> In 1946, when Heather Broadbent (16) was highly commended in the 'Under 17 Years' age group, an exchange exhibition of 'child' art was arranged with the

San Francisco Museum of Art.<sup>130</sup> Young artists also could exhibit with the Royal National Association (RNA) Exhibition, and those twenty years and under could exhibit with the RQAS as Juniors.<sup>131</sup> In 1944 those who exhibited in the Junior Section of the RQAS annual exhibition included Laurence Collinson, Joy Roggenkamp, Joan Mercer, Peter Abraham, Peter Neylan, Jacqueline Craig, Irene Vance and Ellanor Rahnsleben.<sup>132</sup> In 1945, young artists were invited to participate in "the New Education Fellowship arts and crafts exhibition . . . on display in the City Hall basement" in August.<sup>133</sup> Both Joy Roggenkamp and Betty Cameron received commendations. The exhibition was on display 13 to 17 August 1945, coinciding both with peace and the exhibition of French and British Contemporary Art, and may have helped precipitate further youthful activity.

Young Brisbane artists of the mid-forties engaged in their first major exercise of self-organisation in late August 1945 when the Younger Artists' Group of the RQAS was founded. If the August exhibition of French and British Contemporary Art had not created controversy, the first YAG exhibition of late October would, on account of the provocative catalogue Foreword written by Laurence Collinson. Collinson condemned the Brisbane art community, and by implication the RQAS elders. The repercussions from this event stimulated the formation of Miya Studio in December 1945 as something of a youthful break-away group.

In keeping with RQAS policy, the YAG would have been intended for broad membership, the main criteria being age. The first official meeting of the Group was held at Harris Court on 27 August 1945, and was conducted by a Senior Member of the RQAS, Percy Stanhope Hobday, who helped to formulate

the Group.<sup>134</sup> Stanhope Hobday's sympathetic assistance may have been enlisted by his pupils, Laurence Collinson and Joy Roggenkamp. Twelve Younger Members were present and temporary appointments included Laurence Collinson as Chairman, Joy Roggenkamp as Vice-Chairman and Pamela Seeman as Secretary-Treasurer, with Marcia Manson, Laurence Hope and Peter Neylan as members of Council.<sup>135</sup> Plans for a proposed separate exhibition, authorised by the Senior body because of "an increase in Junior membership", were discussed at a meeting of 3 September.<sup>136</sup> The exhibition was to occur directly after the RQAS annual exhibition and would utilize the same space, namely the Banquet Hall of the Hotel Canberra in Ann Street. The Group hoped to control printing and selection, and a circular to members gave the exhibiting age-limit as twenty-five, an increase of five years on the previous limit.<sup>137</sup> The RQAS had decided on 17 September that RQAS members aged twenty-five or under could exhibit with the RQAS or the YAG but not with both, while Junior Members were confined to the YAG.<sup>138</sup> Moreover, the RQAS would finance the first YAG exhibition. On that same date, the YAG appointed Collinson in charge of printing and publications, and a Foreword was proposed.<sup>139</sup> On 1 October, an exhibition Selection Committee was chosen from YAG members, and included Pamela Seeman, Joan Mercer, Laurence Hope, Peter Neylan and Laurence Collinson.<sup>140</sup> By 15 October, requests had been accepted by Professor J.V. Duhig to open the exhibition and by Dr. Gertrude Langer to give a lecture on 'Modern Art'.<sup>141</sup>

Perhaps the most important aspect of the first exhibition of the YAG, held from 29 October to 1 November, was Laurence Collinson's Foreword to the catalogue (Fig. 17 ).<sup>142</sup> Collinson asserted that "The artist", "like the scientist",

should be "experimental", and was "not afraid of tradition".<sup>143</sup> Further, using Cezanne and Picasso as examples, Collinson argued that the "artist" worked from "theories" and "ideas", and that this intellectual component was lacking in local art activity.<sup>144</sup> With polemical force, Collinson declared that

Queensland art to-day is practically sterile. Year after year after year the same pretty still-lives, the same pretty landscapes, the same pretty figure studies are disgorged in their hundreds. Technically pleasing many of these paintings are, but the ability to make a good representation of a natural object on canvas is no proof that the craftsman is also the artist. It would seem that the discoveries and re-discoveries in art over the past fifty years, the wars, the revolutions, the terrible events that have taken place in that time, have made little or no impression on our local painters: they are working with their eyes closed. But our local art-lovers are equally at fault; they allow the printed drivel of our local 'art-critics' to obscure, with few exceptions, their native judgment; they continue to view, without protest, these mass-produced (what other word is there?) and pitiful objects.

Although several of its members are still under the harmful influence of local training institutions - the use of the word 'art-school' is unjustifiable - the Younger Artists' Group hopes that by virtue of the few experimentalists it contains and the zest that activates all its members, a new spirit will be soon apparent in Queensland art.<sup>145</sup>

Yet, despite the manifesto tone and attacks on the local art-community, little was advocated in specific terms. Collinson maintained only that in addition to knowledge and practice of formal experimentation, the "artist" needed a political and social awareness, an awareness that evidently largely was lacking in local art, but which had been advocated in Barjai. But Collinson was not representing a group of artists with agreed-upon objectives, and he admitted that there were "few experimentalists" in the Group. The Foreword, as an incendiary device, slighted not only RQAS members, to whom the YAG were indebted for financial and practical assistance, but

also the more conservative members of the YAG who were redeemed merely by "zest".<sup>146</sup>

To judge from the Minutes and an unsubmitted report written for the RQAS, the 1945 YAG exhibition was a relative success.<sup>147</sup> A preview had been held on Sunday afternoon, 28 October. Professor J.V. Duhig had introduced Dr. Gertrude Langer who spoke on 'Modern Art', and discussion followed. No details of the lecture were given. The report then noted that "Mr. Cecel Knopke read several poems written by members of the Barjai Literary Group".<sup>148</sup> On the next afternoon, Professor J.V. Duhig, introduced by Laurence Collinson, officially opened the exhibition. In numerical terms, it was shown that "24 pictures were sold out of 81 for sale", and that "416 persons signed the visitors book".<sup>149</sup>

By 5 November, YAG members were discussing the Foreword with concern, with "some members approving & some rather doubtful of its acceptance or approval by the Senior body".<sup>150</sup> The Minutes record that a vote then put "8 members for [and] 7 against" the Foreword.<sup>151</sup> Evidently, prior discussion had been limited "owing to the shortness of time between writing [sic] & printing".<sup>152</sup> A vote from the twenty-six contributing 'artists' might have been less successful, though of the 104 works listed in the catalogue, forty-nine had been submitted by Laurence Collinson, Laurence Hope, Pamela Seeman and Cecel Knopke.<sup>153</sup>

Although only "about 18 ... members of the Senior Art Society" signed the exhibition visitors' book, Collinson's Foreword had been circulated more widely through being extensively quoted in The Courier-Mail on 29 October, under the heading "'Queensland Art Sterile'".<sup>154</sup> Public response followed. Alice Bott wrote to The Courier-Mail Editor on 1

November, noting her surprise that Professor J.V. Duhig, "the patron, on opening the show, spoke no word of reprimand".<sup>155</sup> While acknowledging the show was "a good one", demonstrating "considerable talent", "excepting the experimental exhibits", Alice Bott sternly advised that "If this worthy effort would succeed they must show more respect to their elders in art".<sup>156</sup> A more surprising source of criticism, in The Courier-Mail of 31 October, came from the President of the Art Student's Guild of the Central Technical College, June Fogarty.<sup>157</sup> In relation to Collinson's "unwarranted remarks", Fogarty noted that

Nevertheless we were rather surprised that the Younger Artists' Group sought exhibits from a training institution which exercises such a 'harmful influence' on several members of its society.

A little thought on Mr. Collinson's part would lead him to realise that it is not the function of an art school to provide the public with pictures but to enable its students through the inculcation of sound principles to express themselves in a cogent manner.

We trust that the few members he speaks of will continue to provide the art loving public with a share of beautiful pictures which do provide some evidence of basic training and ordered thought providing that there is still a vestige of sanity left in art circles today.<sup>158</sup>

The 1945 YAG exhibition was reviewed by The Courier-Mail and The Telegraph, with the former's "Unusual Art Exhibition By Young Group" perhaps more perceptive than the latter's "Fine Landscapes At Art Show".<sup>159</sup> Neither specifically mentioned Collinson's Foreword, though The Telegraph did refer to the exhibition as "a show which, in spite of some ambitions to the contrary, achieves its greater success in the traditional".<sup>160</sup> The Telegraph review concentrated on pictures and technique rather than on the Group's intentions, also commenting that "Faulty hanging mars the success of

several exhibitors".<sup>161</sup> For this reporter, the "landscapes of Peter Abraham" were "outstanding" perhaps because more 'traditional', noting that "their fine technique would grace any exhibition", "the most successful being 'Federal Territory [sic]'" (Fig. 18).<sup>162</sup> The landscapes of Laurence Hope, Peter Neylan, Joy Roggenkamp were "further interesting studies", a "still life" by Collinson contained "freshness", the "nude studies" of Pamela Seeman revealed "a rich and lovely line", and works by Ray Mann and Marcia Manson were worthy of mention.<sup>163</sup> More warily, The Telegraph writer spoke of the "versatility" demonstrated by Hope "with his sepia sketch 'Lamplight' and 'Men in the Markets'", and by Collinson in "an experimental effort, 'Hot Lotus', which resembles nothing so much as a design of twisted skipping ropes".<sup>164</sup> Seeman evidently also transgressed a delicate representational mode, for she was warned of "exaggeration", and was to "be forgiven for her purple horse in the experimental section" (Fig. 19).<sup>165</sup>

In comparison, "Unusual Art Exhibition By Young Group" was not so much a review as a report on Professor J.V. Duhig's opening address. Noting that the oldest exhibiting artist was twenty-two, Duhig had stated that "This show is probably unique in Australia".<sup>166</sup> Duhig clearly supported the sentiments of the more radical members of the Group, for he was reported to have

. . . said that much of the work exhibited was definitely experimental. The pictures showed a laudable desire to get away from the conventional.<sup>167</sup>

Moreover,

Professor Duhig said that essentials for the future development of art in Queensland were more opportunities to see first-rate work from abroad, and better teaching

facilities than existed at present. This was no reflection on the teachers now struggling against great odds . . .168

It was related that Duhig "considered that the outstanding picture was 'Man in Markets,'" by Laurence Hope, stating that "'It is first-rate stuff, and would hold its own in any show'".169 Duhig had commented also that the "figure drawings" were "particularly strong'", with Seeman's name mentioned, whilst Cecel Knopke's theatre (blackcloth) designs "showed a very pleasing trend", evidently advocating such involvement by artists in theatre.170

RQAS reaction to Collinson's Foreword was decisive, though delayed. In a letter dated 27 November, Professor J.V. Duhig, fulfilling his duty as RQAS President, related the Council's decision to re-organise the affairs of the YAG.171 Collinson's offence was considered one of "taste", for even the 'offended' could detect validity in the Foreword's accusations:

The Council unanimously agreed that the matter was in extremely bad taste, irrespective of the correctness of the opinions expressed. Some of it was felt to be personally offensive to members of the Council and of the Society who have kept Art alive in this State for over fifty years and who have made it possible for young artists to express themselves.

It was further resolved that membership of the Group so long as it is part of the Society shall be restricted to junior members, that is, those 20 years and under and that the Chairman and Vice-Chairman of the Group so constituted shall be members of the Council of the Society. Those nominated respectively for the coming year are, Mrs Vera Leichney and Miss Pat. Prentice.

The Council does not wish in any way to censor views of exhibits [sic] but feels strongly that any matter put out under the auspices of the Society should be in the best possible taste. The presence of senior members of the Council at your meetings will ensure this.172

Collinson and Seeman would have been close to exclusion on the reinstated age-limit (Collinson was born in 1925 and Seeman in 1921), though Hope was eighteen (born 1927). However, the RQAS action would effectively have removed Collinson from his position as Chairman.

Pamela Seeman, who planned to continue art studies in Sydney in 1946, prepared to give over her position to Joan Mercer.<sup>173</sup> The RQAS intentions, however, were not fully implemented. An Addendum to the 1945 YAG Minutes, written by Pamela Seeman, noted that Vera Leichney and Patricia Prentice evidently had resigned their nominated positions with the YAG prior to a RQAS Council meeting of 5 February 1946.<sup>174</sup> On request, Laurence Collinson and Pamela Seeman attended this meeting, along with Joan Mercer. Two decisions concerning the YAG were reached, namely "That a Senior member be present at all meetings of the YAG to act in an advisory capacity [sic]", and that YAG members "must be under 21 years of age".<sup>175</sup>

No mention of the incident was made in the RQAS Annual Report of March 1946. Rather, the exhibition was hailed as "the first venture of its kind in Australia", even incurring "a small profit" after expenses, though it was noted with a degree of suppressed displeasure that

The Society granted them [the Junior Members] many privileges in sponsoring the Exhibition and giving them time out of their allotted season at the Canberra Galleries.<sup>176</sup>

In comparison, the catalogue for the 1946 YAG exhibition indicated the increased supervision of the RQAS, though most YAG positions were held by Junior Members, including Brian O'Malley as Chairman, Peter Abraham as Vice-Chairman, Joan Mercer as Secretary-Treasurer, and Council of Joy Roggenkamp,

Ray Mann and Peter Neylan.<sup>177</sup> However, an exhibition Selection Committee of Joy Roggenkamp, Peter Abraham and Brian O'Malley also included Senior Members, Miss Pat Prentice and Mr. William Bustard.<sup>178</sup> The exhibition itself was more modest in proportion, comprising fifty-five works from seventeen artists, with the names Collinson, Hope, Seeman and Knopke absent.<sup>179</sup> Also absent was a Foreword, its place pointedly taken by a quotation from Jacob Epstein: "'I REST SILENT IN MY WORK'".<sup>180</sup>

When Barrie Reid's article on "The Younger Artists' Show" appeared in Barjai number twenty in 1946, it was accompanied by photographs of Joy Roggenkamp, Pam Seeman and Laurie Hope, and also was illustrated by several works from the 1945 exhibition.<sup>181</sup> However, even such a limited, and no doubt select, sample makes it clear that Collinson's questioning of traditional genres and representations was not altogether backed up by the exhibited works. As Barrie Reid commented,

Much of the work shown was as academic as the work of the weakest older artist, but there was a freshness about all the work that made everything live. In other States the show would have been regarded as very conventional, but at least it is a start.<sup>182</sup>

To some extent, those works which were deemed more 'experimental' may not have been reproduced in Barjai. For instance, Collinson's Landscape with Nudes (Fig. 20) and Seeman's coloured horses (Fig. 19) were not reproduced.<sup>183</sup> While the former grotesquely plays with the genre of the title in graphic style, colouring and subject matter, the latter was suggestive of Franz Marc, though Seeman recalls that they were executed more in jest from a plaster-cast at the Technical College.<sup>184</sup>

Reid, who must be regarded as a sympathetic observer, quoted a large segment of Collinson's Foreword. He reinforced, rather than added to, Collinson's attack on the local art establishment, by declaring in a highly emotive rhetoric that

Art standards in Queensland were pathetic. Most of the older artists are pretentious, unintelligent businessmen and the public is content to accept their work as art. Something had to be done to debunk these standards and some of the younger people decided to do just this. A deal of courage was required, so powerful was the academic stranglehold on the art public. Laurence Collinson (President) and Pam Seeman (Secretary) had that courage, and a show at the Canberra Gallery was arranged. The president wrote a reasonable but controversial foreword to the catalogue, and the desired wide publicity was obtained. The older painters are very annoyed, and, I hope, perturbed and wondering.<sup>185</sup>

With optimistic enthusiasm, Reid concluded that "these young people look like starting the only important art movement this State has known".<sup>186</sup> Reid, praising especially Collinson and Hope, and thereafter Seeman and Roggenkamp, noted that Peter Abraham and Peter Neylan, "undoubtedly competent technically, are dangerously close to the uninteresting 'realism' of their elders".<sup>187</sup> Inadequacies of exhibited work were ascribed to the young artists "getting to know their materials, [and] thinking about the artistic and social implications of painting".<sup>188</sup>

Privately, Reid wrote to Clem Christesen after the exhibition, informing him with similar optimism that Collinson

. . . seems determined to be an artist & do nothing else. His work is vastly improved. He is President of the Younger Artists Group who held an exhibition recently at the Canberra. Laurie's Foreword to the Catalogue was given wide publicity as it attacked very strongly but reasonably the older artists. Dr. Langer (Mrs.) said a still life of his (bought by Mary) was the best picture in the show . . .<sup>189</sup>

Indicating the artistic stirrings of this period, and referring to the YAG and the Langers, Reid stated that

Around them are grouped a really vital living art group - Dr. Karl Langer, Bill Smith, Mr. & Mrs Shillam, Laurie Hope, Pam Seeman & Laurie Collinson. Also a fine painter is Vincent Brown. Shillam & his wife are sculptors, probably the best in Australia. So things are moving!<sup>190</sup>

Buoyed by a determination that had been strengthened by their moment of controversy, and backed by their Barjai colleagues and by noteworthy figures in the Brisbane art community, Collinson, Seeman and Hope formed Miya Studio in late 1945. In so doing they took a stand in Brisbane and resisted the Southern 'drift' common to the serious young artists of this Northern capital.

FOOTNOTES:

- 1     The Courier-Mail, 16 August 1945, p. 1; Ian Gall, Cartoon, The Courier-Mail, 17 August 1945, p. 2 (Photograph courtesy of John Oxley Library).
- 2     "Art Exhibit Opens To-day", The Courier-Mail, 15 August 1945, p. 2; "Many at Art Exhibition", The Courier-Mail, 16 August 1945, p. 4; Another cultural event of August 1945 was J.C. Williamson's Theatres Ltd. presentation of Borovansky's Australian Ballet at Her Majesty's Theatre. The Courier-Mail, 11 August 1945, pp. 4-5.
- 3     R. Haese, Rebels and Precursors: The Revolutionary Years of Australian Art, Ringwood, Vic., Allen Lane, Penguin Books Australia Ltd., 1981, pp. 61-65; J. Reed, "The Contemporary Art Society of Australia: An Outline of the History of the Society in Melbourne", Contemporary Art Society Broadsheet, No. 4, February 1955, p. 4; Although the Brisbane catalogue made no mention of Mr. Basil Burdett, who originally had travelled overseas for selection purposes, or of the Melbourne Herald which had brought the exhibition to Australia, both were mentioned in newspaper coverage before the opening. Queensland National Art Gallery, French and British Contemporary Art, ex.cat., Brisbane, [1945]; "Modern Art Show Here", The Courier-Mail, 2 August 1945, p. 3.
- 4     "Modern Art Show Here", ibid., p. 3.
- 5     "Art Exhibit Opens To-day", op.cit., p. 2.
- 6     J.J. Stable, Foreword, French and British, op.cit., unpaginated.
- 7     ibid., unpaginated.
- 8     For comparative catalogue, see Exhibition Gallery, David Jones, Exhibition of French and British Modern Art, ex.cat., Sydney, 1939; No works from the Museum of Modern Art, New York, came to Brisbane. Regarding Salvador Dali's L'Homme Fleur, see W.S., "Australia's Most Important Exhibition", Art in Australia, 3rd Series, No. 77, November 1939, pp. 17-18, 39.
- 9     R. Haese, op.cit., p. 63.
- 10    The remaining artists were Maurice Brianchon, Othon Friesz, Maximilien Luce, Adolphe Milich, Andre Dunoyer de Segonzac, Suzanne Valadon, Kees van Dongen, Charles Despiau, Jacques Loutchansky, J.D. Innes, Henry Lamb and Derwent Lees.
- 11    Professor J.V. Duhig, "'Delight' in Art Show at Gallery", The Courier-Mail, 25 August 1945, p. 4.
- 12    "1600 Visitors to Art Exhibition", The Courier-Mail, 20 August 1945, p. 2.
- 13    L. Venturi, "Contemporary Art", French and British, op.cit., unpaginated.

- 14 R. Haese, op.cit., p. 297; Peter Skinner states that the Herald exhibition "never reached Brisbane". P. Skinner, "John Cooper and the Moreton Galleries - a study of a Brisbane art dealer and gallery owner 1933-1950", B.A. Thesis, University of Queensland, 1984, p. 10; The Courier-Mail specifically stated that the exhibition had been "Shown in Sydney, Melbourne, Adelaide and Hobart", and that "Before the pictures could be brought to Brisbane Japan had entered the war, and the pictures and sculpture, insured for more than £22,000 had to be boxed and placed in safety". "Modern Art Show Here", op.cit., p. 3.
- 15 Personal interview with Pamela Crawford, 10 June 1987; Personal interview with Vida Horn, 5 July 1986.
- 16 QNAG, French and British, op.cit., cat. no. 10.
- 17 E.B.F. Lewcock, "European Art Show", Letter, The Courier-Mail, 17 August 1945, p. 2.
- 18 ibid., p. 2.
- 19 Library Attendances, Queensland Art Fund, Art Library Records, Fryer Library, University of Queensland, Box 5; "Miss Daphne Mayo: A Record of Public Service for Art in Queensland", Art in Australia, 3rd Series, No. 72, August 1938, p. 13; D. Mayo, "The Queensland Art Fund", Queensland National Art Gallery Bulletin, Vol. 1, No. 4, 1958, unpaginated.
- 20 D. Mayo, "Art Fund ends after fine job", The Courier-Mail, 11 October 1950, p. 11; The standard 'Carnegie Art Reference Set' consisted of "2,073 photographs and color prints, 45 large color facsimiles, several portfolios, and approximately 200 books". R.S. Stites, Introduction, The Carnegie Art Reference Set for Colleges, New York, Rudolf Lesch Fine Arts, Inc., 1939. Queensland Art Fund, Art Library Records, Fryer Library, University of Queensland, Box 5.
- 21 "Book list for Reference and Teaching", ibid., pp. 113-117; "Carnegie Secondary 1935 (39): Book List for Reference and Teaching Set of Fine Arts Material for Secondary Schools", typescript, n.d., and "Queensland Art Fund: List of Contents of Art Library", typescript, n.d., Queensland Art Fund, Art Library Records, Fryer Library, University of Queensland, Box 5.
- 22 "Queensland Art Library: List of New Aquisitions [sic]", 22 June 1945, typescript, Queensland Art Fund, Art Library Records, Fryer Library, University of Queensland, Box 5.
- 23 Museum of Modern Art, Art in Progress, ex. cat., New York, 1944; S. Cheney, The Story of Modern Art, New York, The Viking Press, 1941, p. 626; Other texts recently acquired in 1945 and of potential interest to young Brisbane artists included books on child art, Soviet Art and Artists (Penguin), Feininger, Herbert Read's Education through Art, Adrian Stokes' Colour and Form, and the Museum of Modern Art's What is Modern Painting; Included

- amongst purchases made by the Art Library in 1946 were Lewis Mumford's The Culture of Cities, Ure Smith's The Art of Dobell and 50 Drawings by Francis Lyburner, and Gaudier-Brzeska Drawings edited by Horace Brodzky. "Purchases made for the Art Library during 1946", typescript, n.d., Queensland Art Fund, Art Library Records, Fryer Library, University of Queensland, Box 5.
- 24 "Members Activities", Royal Queensland Art Society: Fifty-Eighth Annual Report and Financial Statement, by L.A. Richardson, Secretary, Brisbane, RQAS, 12 March 1946; C. Knopke, "Miya Studio", Barjai, No. 21, 1946, p. 8; Art Library, Letter to Chairman, The Libraries Board of Queensland, 26 October 1945, Queensland Art Fund, Art Library Records, Fryer Library, University of Queensland, Box 5; "Library Attendances", Queensland Art Fund, Art Library Records, Fryer Library, University of Queensland, Box 5; In March 1945, Winifred Moore stated that in 1944 "no fewer than 4000 people used this library". W. Moore, "Sunday Popular for Art Visits", The Courier-Mail, 26 March 1945, p. 3.
- 25 Readers photographed in the Art Library were Australian servicemen. ibid., p. 3 (Photograph courtesy of John Oxley Library); The same letter requested that Carnegie Corporation money be used to erect a building for the Art Library, to pay a trained librarian, and to enable longer opening hours. Art Library, Letter to Secretary, Carnegie Corporation of New York, 21 April 1947, Queensland Art Fund, Art Library Records, Fryer Library, University of Queensland, Box 5.
- 26 J. McKay, Daphne Mayo: A tribute to her work for art in Queensland, Kangaroo Point, Friends of Daphne Mayo, 1983, p. 7; Three American war artists to visit may have been Barse Miller, Frede Vidar and Sidney Simon. Their Pacific war work was exhibited in Brisbane in October 1944. QNAG, U.S. War Paintings from MacArthur's New Guinea Campaign, ex. cat., Brisbane, 1944.
- 27 The 1939/1940 Art Library lunch-hour talks included "Economics and Art" by Miss Vida Lahey, illustrated by a large reproduction of Leger's The Card Players, or Mechanisation of Life, of 16 June 1939, "The Abstract in Art" by Dr. G. Langer of c. 12 April 1940, Professor J.V. Duhig on Diego Rivera, c. 2 May 1940, Roy Dalgarno on José Orozco, c. 9 May [1940?], and Margaret McNeil on "The Artists Colour", c. 23 May 1940, with talks also given by Dr. G. Langer on Cezanne, and Leonard Shillam on "Art of Primitive Peoples". Queensland Art Fund, Newspaper Clippings . . . , Fryer Library, Box 6; Concerning the scholarship, the three artists recommended to the Carnegie Corporation in December 1937 were Francis Lyburner (21), L.G. Shillam (22), and Frank Smith (23). Art Library, Letter to Dr. F.P. Keppel, President, Carnegie Corporation of New York, 3 December 1937, Queensland Art Fund, Newspaper Clippings . . . , Fryer Library, University of Queensland, Box 6; Leonard Shillam, who had studied under Mr. Martyn Roberts at the Central Technical College, studied in London at the Central School of Arts and Crafts, until his studies were cut short by the war. "Brisbane Art Student in England",

- n.d., Queensland Art Fund, Newspaper Clippings . . . , Fryer Library, University of Queensland, Box 6; J. McKay, op.cit., p. 8.
- 28 Letter to C.B. Christesen, Barrie Reid Correspondence 1940s, Meanjin Archive, Baillieu Library, University of Melbourne, 1/1/18.
- 29 J. Hogan, "Karl and Gertrude Langer: Biographical Notes", In memory of Dr Gertrude Langer O.B.E. 1908-84, ex. cat., Queensland Art Gallery, Brisbane, 1985, p. 3; Following the acquisition of Austria by Hitler in March 1938, the Langers had fled Vienna, via Athens, in November, and had arrived in Australia in 1939. Barbara Blackman interview with Dr. Gertrude Langer, 1 January 1982, Oral History Program, National Library of Australia, Tape 1, Side 2, Tape 2, Side 1.
- 30 ibid., Tape 1, Side 2; A. McCulloch, Encyclopedia of Australian Art, Melbourne, Hutchinson of Australia, 1984, Vol. 2, p. 677.
- 31 Barbara Blackman interview with Dr. Gertrude Langer, 1 January 1982, Oral History Program, National Library of Australia, Tape 1, Side 2.
- 32 ibid., Tape 2, Side 1-2; Vida Lahey wrote in 1939 that "there is no Government-endowed Art School covering a fully professional training, and . . . the National Art Gallery has no fully qualified Art Director", thus leaving "the public without the leadership it should expect to receive from these educative institutions". V. Lahey, "Survey of the Year: Queensland", Australian Art Annual: 1939, Sydney, Ure Smith Pty. Limited, [1940?], p. 18; Miss Jeannette Sheldon's Gainsborough Gallery closed in 1940 and John Cooper's Cellar Gallery in 1941, due to the war, with Cooper's Moreton Galleries not opening until August 1946. V. Lahey, Art in Queensland: 1859-1959, Brisbane, The Jacaranda Press, 1959, p. 29; Skinner, op.cit., p. vii; Personal interview with John Cooper, 15 November 1986.
- 33 Barbara Blackman interview with Dr. Gertrude Langer, 1 January 1982, Oral History Program, National Library of Australia, Tape 3, Side 1.
- 34 ibid., Tape 2, Side 2.
- 35 ibid., Tape 2, Side 2.
- 36 The date of 1946 has tentatively been ascribed by Mrs. Pamela Crawford. "GERTRUDE LANGER Ph.D. Art Historian (Vienna University) will give a series of lectures on ART APPRECIATION", Hand-out, n.d., Pamela Crawford Papers; That Gertrude Langer occasionally did use slides with an epidiascope in the early forties is verified by a Circular to Members of the Queensland Art Library of 24 July 1941 which advertised that "Dr. Langer's September Talks on Chinese Art" were to be illustrated by "Coloured Slides". Art Library, Circular to Members of the Queensland Art Library, 24 July 1941, Queensland Art Fund, Art Library Records, Fryer Library,

University of Queensland, Box 5.

- 37 Barbara Blackman interview with Laurence Hope, 17 January 1986, Oral History Program, National Library of Australia, Tape 1, Side 2.
- 38 Joy Roggenkamp attended the lectures with Patricia O'Rourke of the Barjai Group. Personal interview with Joy McCowan, 27 April 1986.
- 39 Personal interview with Pamela Crawford, 14 December 1986.
- 40 The British printed, good quality reproduction of approximately 9.5 x 14.5 cm., was inscribed on the rear: "Tessa with Love Egbert April 45". Thea Astley Collection, Fryer Library, MSS 97/42; Thea Astley acknowledged receiving the Marc reproduction from Collinson, noting that Vida Smith, Laurie Collinson and Thea Astley 'jokingly' called each other "Tessa, Vanessa and Egbert", in reference to a Sitwell poem. Letter received from Thea Astley, 14 November 1986.
- 41 Letter to P. Seeman, [1946], Laurence Collinson Correspondence, Pamela Crawford Papers; From Sydney in 1947 Collinson informed Seeman of publications reproducing the work of Paul Klee, Henry Moore and Diego Rivera. Letter to P. Seeman, [March 1947], Laurence Collinson Correspondence, Pamela Crawford Papers.
- 42 In relation to art teacher training, Donald Braben notes that "In 1942 the Teachers Training College moved to separate buildings in North Brisbane and for some time courses for specialist Art teachers were still the prerogative and domain of the Central Technical College". C.B. Van Homrigh was to be Head of the Art Department of the Teachers' Training College. D. Braben, "A Survey of Art Teacher Education in Queensland 1860-1976", M.A. Thesis, City of Birmingham Polytechnic, 1981, p. 45; Barrie Reid evidently attended the Teachers' Training College at Kelvin Grove in about 1945-46. Letter to C.B. Christesen, Barrie Reid Correspondence 1940s, Meanjin Archive, Baillieu Library, University of Melbourne, 1/1/14.
- 43 C. Knopke, op.cit., p. 7.
- 44 Pamela Seeman entered the CTC initially as a full-time student in 1942 (being previously unable to due to family illness). Beryl Leaver was a fellow student. Having completed the general introductory course and with theatrical design not offered, Seeman studied Fashion. The fashion textbook dated from the early twenties. She later transferred to Industrial Drawing under Mr. Appleyard. Although Seeman had been unable to enlist with the Services because of war work she was engaged upon with her Industrial Drawing studies, post-war apprenticeships went to 'the boys'. Seeman was attending some classes still in 1945, though left before gaining her Diploma. Personal interview with Pamela Crawford, 14 December 1986; Joy Roggenkamp left after one year at the CTC, dissatisfied with the lack

of instruction, returned to school in 1945, and thereafter enrolled in Physiotherapy at Queensland University. Personal interview with Joy McCowan, 27 April 1986; Laurence Collinson attended the CTC in 1944, as did Cecel Knopke. Knopke also studied Science at Queensland University. Barjai, No. 14, May 1944, p. 24; Roy Dalgarno has recalled that during his time in Brisbane, a small group of CTC Art Branch students, evidently including Cilento, Olley and Wienholt, asked for his support regarding a letter they had written to The Courier-Mail attacking "in strong terms the teaching methods as too academic and dictatorial, complaining of the rigid and conservative approach to art teaching". Though Dalgarno's supportive letter was published, also published was a letter of apology from the said students to the Director, following threats to withdraw expected scholarships. Letter received from Roy Dalgarno, 7 January, 1987.

- 45 Letter to C.B. Christesen, 14 April 1945, Laurence Collinson Correspondence 1940s, Meanjin Archive, Baillieu Library, University of Melbourne, 1/1/3; Barjai eighteen noted that "Laurence Collinson is now living in Sydney and will co-edit BARJAI from there". Barjai, No. 18, 1945, p. 40.
- 46 Younger Artists' Group (Royal Queensland Art Society), Minutes, Pamela Crawford Papers, Meeting of 5 November 1945, p. 9; Personal interview with Pamela Crawford, 14 December 1986; Barbara Blackman interview with Laurence Hope, 17 January 1986, Oral History Program, National Library of Australia, Tape 1, Side 2.
- 47 Telephone conversation with Pamela Crawford, 4 June 1987.
- 48 Telephone conversation with Pamela Crawford, 18 June 1987.
- 49 Personal interviews with Pamela Crawford, 14 December 1986, 3 August 1986, 13 May 1987; Joy McCowan recalled a teacher named Mr. Swan. Personal interview with Joy McCowan, 27 April 1986.
- 50 D. Braben, op.cit., p. 45; An emphasis on controlled drawing is evident in the "Details of Full day courses" that C.G. Gibbs prepared on 17 January 1941, as follows:
- First Year:
- Subjects: History of Art, Colour study, Light and Shade, Lettering, Modelling, Painting, Design, Freehand Drawing, Geometrical Drawing and Perspective, Outdoor sketching, History of Ornament, Plant Study.
- Second Year:
- Subjects: History of Art, Painting, Geometrical Drawing and Perspective, Light and Shade, Commercial Design, Antique, Anatomy, Head Drawing, Modelling, Design, Outdoor Sketching, History of Ornament.
- Third Year:
- Subjects: History of Art, History of Ornament, Drawing the Figure from Life, Design, Antique,

Painting, Perspective Drawing, Drawing the Head from Life, Outdoor Sketching, Art metalwork, Mural Design.

ibid., p. 46.

- 51 Personal interview with Pamela Crawford, 14 December 1986.
- 52 Personal interview with Pamela Crawford, 3 August 1986; Telephone conversation with Pamela Crawford, 18 June 1987.
- 53 Maria Kuhn is listed by Lahey as teaching in Melbourne for three years after graduating in 1940, then serving with the WAAF in New Guinea, before her Queensland residency. V. Lahey, Art in Queensland, op.cit., p. 41; Maria Corrie exhibited three pieces of sculpture in the 1945 RQAS 57th Annual Exhibition. "57th Annual Exhibition", RQAS: Fifty-Eighth Annual Report, op.cit..
- 54 Personal interview with Pamela Crawford, 13 May 1987; "The Hobday Studio", Orpheus, Vol. 1, No. 4, May 1947, p. 49.
- 55 ibid., p. 50.
- 56 Personal interviews with Pamela Crawford, 14 December 1986, 13 May 1987.
- 57 V. Lahey, Art in Queensland, op.cit., p. 39.
- 58 V. Lahey, "Art for All", Galmahra, 1940, pp. 59-60.
- 59 Keith Bradbury states that "In 1941 junior membership was offered to persons not more than twenty years of age and who were bona-fide members of drawing or art classes recognised by the society". K. Bradbury, "Essay", Royal Queensland Art Society Centenary Exhibition, ex. cat., Brisbane, Queensland College of Art Gallery, 1987, p. 7.
- 60 Duhig was RQAS President from 1937 to 1946. A. McCulloch, op.cit., Vol. 2, p. 300; Dr. H. Goldfinch was RQAS President following Duhig. "The Royal Queensland Art Society", Orpheus, Vol. 1, No. 4, May 1947, p. 46; "Membership", RQAS: Fifty-Eighth Annual Report, op.cit..
- 61 Personal interview with Pamela Crawford, 14 December 1986.
- 62 "Life Class", RQAS: Fifty-Eighth Annual Report, op.cit..
- 63 Personal interviews with Pamela Crawford, 13 May 1987, 10 June 1987; "Soldier-artists sketching from life at a Royal Queensland Art Society class", Press clipping, [c.1943-44], Pamela Crawford Papers.
- 64 Personal interview with Pamela Crawford, 14 December 1986; "Meetings", RQAS: Fifty-Eighth Annual Report, op.cit..
- 65 S. Casson, Sculpture of To-Day, London, The Studio Limited, 1939, pp. 73, 87.
- 66 "Meetings", RQAS: Fifty-Eighth Annual Report, op.cit..

- 67 Exterior of Hotel Canberra, looking down Ann Street towards School of Arts, 27 November 1941 (Photograph courtesy of John Oxley Library, Brisbane); "57th Annual Exhibition", RQAS: Fifty-Eighth Annual Report, op.cit.; The American presence had boosted the sale of Landscape paintings in Brisbane. E.D. Potts & A. Potts, Yanks Down Under 1941-45: The American Impact on Australia, Melbourne, Oxford University Press, 1985, p. 174.
- 68 Half Dozen Group, Roneoed sheet, 2 March 1951, Collection of Press Clippings, The Half Dozen Group of Artists, Fryer Library, University of Queensland, MSS 64/10.
- 69 Objects, as from 9 April 1941, were "1. To hold exhibitions. 2. To encourage a high and individual standard in Art. 3. To encourage the use of Australian materials and design. 4. To promote a wider outlook and understanding of individual methods of expression." Moreover, work exhibited at the Group's exhibitions was to be of "a quality comparable with National Gallery standards" and "not previously exhibited elsewhere in Queensland". ibid., MSS 64/10.
- 70 Minutes, The Half Dozen Group of Artists, Fryer Library, University of Queensland, Meetings of 16 June 1943, 8 March 1944, 9 August 1944, 13 March 1945, 24 April 1945, 9 April 1946, 23 July 1946, MSS 64/7.
- 71 Roy Dalgarno was in Queensland from 1936 to mid-1944, initially in Brisbane as Art Director of an advertising agency for some four years, then, financially aided by Professor J.V. Duhig, painted on Bedarra Island and around Cairns, Tully and the South Johnstone canefields, followed by a period of war-work throughout the North with the RAAF's 'Camafleurs Section', until being de-mobilized because of a motor-cycle accident. Letter received from Roy Dalgarno, 7 January 1987; Donald Friend had "spent time in Brisbane in 1944 as part of an Australian army labor battalion, loading supplies for allied forces", and then was transferred "to intelligence, or rather to a place called Central Bureau". "The Art of a War Wharfie", The Courier-Mail, 19 March 1983; Friend was announced an official war artist on 15 March 1945, though he had unofficially begun on 1 March. G. & C. Fry, Donald Friend: Australian War Artist 1945, Melbourne, John Currey O'Neil Publishers Pty. Ltd., 1982, p. 13; In comparison to Collinson's expectant enthusiasm for the Donald Friend exhibition, was Collinson's reactions to other Sydney exhibitions: ". . . the Arthur Streeton Memorial exhibition (except for a few large landscapes) stinks, and the Society of Artists exhibition should get rid of 90% of its exhibits to be anything more than mediocre". Letter to C.B. Christesen, 14 April 1945, Laurence Collinson Correspondence 1940s, Meanjin Archive, Baillieu Library, University of Melbourne, 1/1/3.
- 72 Minutes, The Half Dozen Group of Artists, Fryer Library, University of Queensland, Meetings of 20 July 1943, 8 March 1944, 13 March 1945, MSS 64/7; Also of note in the war-time Minutes was the presence at a Meeting of 24 April 1945 of Lt. Frankan of the USA, while an earlier

- Meeting of 6 October 1943 had prompted communication with the Minister for the Army in relation to "the ban placed on artists sketching in public", a situation partially resolved by 15 December 1943, with further correspondence planned to procure "a list of prohibited areas", "in connection with the photographic act". ibid., MSS 64/7.
- 73 The name officially became 'The Half Dozen Group of Artists Incorporating The Queensland Wattle League'. Minutes, The Half Dozen Group of Artists, Fryer Library, Meetings of 17 May 1944, 11 July 1944, 9 August 1944; Earlier Queensland Wattle Day League art scholarships had gone to Daphne Mayo in 1914, and to R.P. Cummings, to study architecture, in 1924. H.J. Summers, "Let us show the wattle!", The Courier-Mail, 1 July 1949; University Art Museum, Daphne Mayo, Sculptor, ex. cat., Brisbane, 1981, p. 26.
- 74 Minutes, The Half Dozen Group of Artists, Fryer Library, University of Queensland, Meetings of 9 April 1946, 9 May 1946, MSS 64/7.
- 75 ibid., Meeting of 20 March 1947, MSS 64/7.
- 76 ibid., Meeting of 28 February 1949, MSS 64/7.
- 77 ibid., Meetings of 15 December 1943, 23 November 1944, MSS 64/7.
- 78 Commended also were Elsie Webster, Guiseppe Spina, Margaret and Marian Davidson. ibid., typescript, before Meeting of 22 December 1944, MSS 64/7.
- 79 ibid., Meetings of 9 December 1946, 6 December 1948, MSS 64/7; "Junior Exhibition", RQAS: Fifty-Eighth Annual Report, op.cit.; "Art Scholarship to 16-Year Girl", The Courier-Mail, 14 December 1945, p. 5.
- 80 Minutes, The Half Dozen Group of Artists, Fryer Library, Meeting of 17 April 1947, MSS 64/7.
- 81 Letter to P. Seeman, 6 January 1947, Laurence Collinson Correspondence, Pamela Crawford Papers.
- 82 There were also 307 external Arts students. University of Queensland Gazette, No. 6, June 1947, p. 5, No. 14, September 1949.
- 83 N. Underhill, "University Art Museum, St Lucia, Queensland", Art and Australia, Vol. 15, No. 4, Winter 1978, p. 366.
- 84 John Darnell Fine Arts Committee, University of Queensland, Inaugural Exhibition of Works of Art, ex. cat., Brisbane, Department of Geology, [1945]; N. Underhill, "The Darnell Collection", Alumni News, Vol. 6, No. 1, April 1974, p. 19.
- 85 F. McKinnon wrote that ". . . the Senate of the University may be able to make a gallery available that will be more accessible to the public and to students than the

proposed gallery on top of the main building". "Help For Art Appreciation", The Courier-Mail, 1 July 1946, p. 2; The John Darnell Art Gallery, when opened in 1952, was located slightly lower on the first floor of what is now the Forgan Smith Building. N. Underhill, "The Darnell Collection", op.cit., p. 19.

- 86 John Darnell Fine Arts Committee, op.cit..
- 87 ibid.; McKinnon stated that the John Darnell Fine Arts Committee was formed in 1945. F. McKinnon, op.cit., p. 2.
- 88 Works loaned included Dalgarno's Honey Chile from Mr. R.P. Cummings, Lymburner's The Bassoonist and Dobell's The Chambermaid from Anne Wienholt, and Friend's Brisbane Landscape from Professor J.V. Duhig. John Darnell Fine Arts Committee, op.cit..
- 89 F. McKinnon, op.cit..
- 90 In 1951 when the University's collection numbered 250 paintings and prints, Vida Lahey noted that "The display of these works only awaits the completion of the Gallery provided for the purpose in the University at St. Lucia". V. Lahey, "The Development of Art in Queensland", Exhibition of Queensland Art: Commonwealth Jubilee Celebrations, 1951, ex. cat., Brisbane, QNAG, 1951, p. 5.
- 91 Exhibited were Will Ashton's Low Tide, Concarneau, Brittany, Ella D. Robinson's Figure Study, Roy Dalgarno's Men at Work, and Noel Kilgour's Shine After Rain. The Darnell collection was then put at over "200 original works of art" and "about 200 books on art". "'Darnell' pictures in C.M. panel", The Courier-Mail, 15 October 1948, p. 2; The Courier-Mail Art Panel was initiated in early 1946. See H. Leon Trout, "Likes Art Panel", Letter, The Courier-Mail, 29 July 1946, p. 2.
- 92 Duhig's gift comprised "a choice collection of modern books on art, especially volumes of reproductions, several fine oils by modern Australian artists and a very large number of etchings and engravings by both English and Australian artists". University of Queensland Gazette, No. 2, November 1945, p. 6; Numerically, Duhig's gift consisted of 90 art books and 72 art works. University of Queensland Gazette, No. 3, May 1946, p. 6; Received in 1946 was the gift of the Mayne Estate. University of Queensland Gazette, No. 4, August 1946, p. 3; "The Duhig Art Lecture", University of Queensland Gazette, No. 1, September 1945, p. 4; Vincent Brown (born Brisbane) did theatrical decor for the 3rd Division Concert Party AIF from 1940 to 1945, and was attached to the US Army at Bulimba from 1942 to 1945. He had studied art and theatrical design in England (1936-1940), notably at the Slade School of Fine Arts under Professor Randolph Schwabe (1936-1939), at the Grosvenor School of Modern Art under Iain MacNab, and at the Ruskin School of Drawing at Oxford University under Professor Albert Rutherston (1939-1940). Lin Bloomfield, Vincent Brown: Life and Work, North Sydney, Odana Editions Pty. Ltd., 1980, p. 14; V. Lahey, Art in Queensland, op.cit., p. 37; A. McCulloch, op.cit., pp. 155-156.

- 93 C. Knopke, op.cit., p. 8.
- 94 F. McKinnon, op.cit., p. 2.
- 95 "57th Annual Exhibition", RQAS: Fifty-Eighth Annual Report, loc.cit.; Peter Skinner states that this especially war-time practice ceased in 1945. P. Skinner, op.cit., p. 6.
- 96 J. McKay, Daphne Mayo: A tribute, op.cit., p. 5.
- 97 "They Saw, Wondered", The Courier-Mail, 19 October 1946, p. 3.
- 98 J. McKay, Daphne Mayo: A tribute, op.cit., pp. 4-5, 10.
- 99 See D. Mayo, "The Queensland Art Fund", op.cit., unpaginated; J. McKay, Daphne Mayo: A tribute, op.cit., pp. 3-4.
- 100 Some 50 paintings were presented by the Art Fund prior to its cessation in 1950. D. Mayo, "Art Fund ends after fine job", op.cit., p. 11.
- 101 ibid., p. 11; McKay notes that Richard Randall's collection had been given to the Council of South Brisbane at his death in 1906. J. McKay, Daphne Mayo: A tribute, op.cit., pp. 7, 10.
- 102 The QNAG also had benefited with a grant of £553 from the Carnegie Corporation of New York in the late 1930s, so as to further art education and appreciation throughout the State. "Queensland National Art Gallery", Australian Art Annual: 1939, op.cit., p. 48.
- 103 The catalogue for the 1939 Exhibition of Twentieth Century British Art included a piece by Herbert Read on Surrealism, and with the British 'Surrealist Group' represented, artists included Eileen Agar, Samuel Haile, Steer, Sickert, Schwabe, Mednikoff (illust.), William Johnstone, Wyndham Lewis, John Nash, Augustus John, David Bomberg, and Baynes. The Empire Art Loan Collections Society, Exhibition of Twentieth Century British Art, ex. cat., Brisbane, Randall Art Gallery, 1939, unpaginated.
- 104 Exhibition of British War Pictures, ex. cat., Australian tour, 1943.
- 105 Other artists included Adams, Dargie, Murray Griffin, Hele, Herbert, Roy Hodgkinson, Murch, Norton and Dadswell. Exhibition of Paintings, Drawings and Sculpture by Australian Official War Artists, ex. cat., Australian tour, 1943-1944; "War and Art", The Courier-Mail, 25 July 1944; See also J. Reid, Australian Artists at War: Compiled from the Australian War Memorial Collection, South Melbourne, Sun Books Pty. Ltd., 1977, Vol. II.
- 106 Exhibition of U.S. War Paintings from MacArthur's New Guinea Campaign, ex. cat., Australian tour, 1944-1945; See also "U.S. War Paintings from the S.W. Pacific Area", Present Day Art in Australia, ed. Sydney Ure Smith, Sydney, Ure Smith Pty. Limited, 1945, pp. 104-111.

- 107 Telephone conversation with Pamela Crawford, 18 June 1987.
- 108 Local artists then displayed in the "annex . . . devoted to the exhibitions of the Combined Art Committee" were "Mrs. W.G. Grant, Misses Vida Lahey, V. Leichney, and Patricia Prentice, Messrs. W. Bustard, W.G. Grant, Hubert Jarvis, C.H. Lancaster, and H.H. Redmond". "Thousands See War Pictures", and "Local Work Shown", The Courier-Mail, 28 December 1945, p. 6.
- 109 Royal Australian Air Force War Paintings Exhibition, ex. cat., Australian tour, 1946; "R.A.A.F. Show to Close", The Courier-Mail, 7 August 1946, p. 2.
- 110 Report of the Trustees of the Queensland National Art Gallery for the Year 1946, p. 2; In reviewing "The London Group at David Jones" in Sydney, Paul Beadle classed the selection as "a rather second-rate lot", and noted that missing were "such prominent members of the London Group as Edward Wadsworth, John Nash, Ben Nicholson, Henry Moore, and Barbara Hepworth". P. Beadle, "Sydney Art Shows", Progress, May 1946, p. 44.
- 111 For discussion and illustrations of the exhibition (Margaret Olley's Ship Yard is illustrated in the following number of Meanjin Papers, p. 196), see Clive Turnbull, "Art Chronicle", Meanjin Papers, Vol. 4, No. 3, Spring 1945, pp. 193-195, 209; Paul Beadle, "Australia at War Art Exhibition", Progress, April 1946, pp. 34-41.
- 112 Telephone conversation with Pamela Crawford, 18 June 1987.
- 113 Corporal Louis Feinbaum had submitted the prize-winning entry, and Raphael Epstein and Richard Grossenheider were commended. E.D. Potts & A. Potts, op.cit., p. 174; The exhibition was arranged by "Miss Barbara Bredin, American Red Cross worker", with RQAS assistance, as "recreation for the boys". "Stir Over Prize-Winning Picture, The Courier-Mail, 13 March 1944, p. 3.
- 114 "'Services' Art Show", The Courier-Mail, 19 June 1945, p. 5.
- 115 ibid., p. 5; C.E.M.A. Q'ld Division First Art Exhibition, ex. cat., Brisbane, Canberra Gallery, 1946, unpaginated.
- 116 "Dorothy Helmrich Finds: Arts Attract the British", The Courier-Mail, 11 October 1946, p. 6; "What is the C.E.M.A.?", Pamphlet, [1946], Pamela Crawford Papers; Corroboree, Programme, Brisbane, J.C. Williamson Theatres Ltd., The Arts Council of Australia, 1951, p. 3.
- 117 ibid., p. 3; V. Lahey, "Art for All", op.cit., pp. 53-62.
- 118 A lunch-hour concert had also been arranged for 1 May at the Shell canteen. Workers were photographed viewing the paintings, the caption reading "Waterside Workers Become Art Critics". "Worker Prefers Old Art", The Courier-Mail, 1 May 1945, p. 3.
- 119 ibid., p. 3.

- 120 ibid., p. 3.
- 121 Local artists included by Corkery included Lahey, Bustard, MacQueen, and Dr. Karl Langer. F. McKinnon, "Fine Work in Art Show", The Courier-Mail, 6 December 1945, p. 2; An Exhibition of Paintings by Australian Artists, ex. cat./ invit., Brisbane, Canberra Hotel, 1945; L. Bloomfield, op.cit., p. 14.
- 122 Report of the Trustees of the Queensland National Art Gallery for the Year 1946, p. 3; J. Cooper, "Brisbane as Art Racketeers Headquarters", Orpheus, Vol. 1, No. 3, April 1947, p. 52.
- 123 Finney's Art Gallery had opened during the coal strike with a Vida Lahey exhibition. "No Dim-Out for Art", The Courier-Mail, 28 June 1946, p. 2; Report of the Trustees of the Queensland National Art Gallery for the Year 1946, p. 3.
- 124 ibid., p. 3.
- 125 "Fullwood Exhibition", The Courier-Mail, 25 October 1945, p. 2; "Members Activities", RQAS: Fifty-Eighth Annual Report, op.cit..
- 126 Orpheus, Vol. 1, No. 3, April 1947, pp. 48-49.
- 127 See P. Skinner, op.cit..
- 128 R. Johnston, "The Johnstone Gallery and Art in Queensland, 1940s-70s", Art and Australia, Vol. 15, No. 4, June 1973, p. 395.
- 129 The Sunday Mail Fourth Annual Children's Art Competition, ex. cat., Brisbane, The Courier-Mail vestibule, 1946, unpaginated.
- 130 ibid., unpaginated.
- 131 Personal interview with Pamela Crawford, 18 June 1987.
- 132 RQAS, Royal Queensland Art Society: 56th Annual Exhibition, ex. cat., Brisbane, Banquet Hall, Hotel Canberra, 1944, unpaginated.
- 133 "New Education Art Show To-Day", The Courier-Mail, 13 August 1945, p. 4; "Thousands Visit Education Show", The Courier-Mail, 17 August 1945, p. 6.
- 134 Minutes, YAG (RQAS), Pamela Crawford Papers, Meeting of 27 August 1945, p. 1.
- 135 Also in attendance were Joan Mercer and Oliver Cowley. ibid., p. 1.
- 136 ibid., Meeting of 3 September 1945, p. 2.
- 137 ibid., Circular details, follows Meeting of 3 September 1945, p. 3.
- 138 ibid., Meeting of 17 September 1945, p. 4.

- 139 ibid., p. 4.
- 140 ibid., Meeting of 1 October 1945, p. 5; Other names which appeared on exhibition attendance rosters and hanging committees included Jacqueline Craig, Heather Broadbent and Brian O'Malley. ibid., Meeting of 17 September 1945, p. 5, 1 October 1945, p. 6.
- 141 ibid., Meeting of 15 October 1945, p. 7.
- 142 Cover, YAG (RQAS), Younger Artists' Group: First Exhibition, ex. cat., Brisbane, 1945.
- 143 L. Collinson, Foreword, ibid., unpaginated.
- 144 ibid., unpaginated.
- 145 ibid., unpaginated.
- 146 Such assistance included that given by Percy Stanhope Hobday in forming the group, the loan of Dorothy Coleman's studio at Ascot Chambers for the selection process, Patricia Prentice's help in framing, and £5 received from the RQAS "for incidental expenses of the YAG". Minutes, YAG (RQAS), Pamela Crawford Papers, Meeting of 27 August 1945, p. 1, Circular details, p. 3, Meetings of 1 October 1945, 15 October 1945, pp. 5-7; Trustees of the YAG were Professor J.V. Duhig, Mr. L.J. Harvey, Mr. Robert P. Cummings. Younger Artists' Group: First Exhibition, op.cit., unpaginated.
- 147 Minutes, YAG (RQAS), Pamela Crawford Papers, p. 8; "Report of the Exhibition of the Younger Artists' Group", [undelivered], [1945], Pamela Crawford Papers, unpaginated.
- 148 ibid., unpaginated.
- 149 ibid., unpaginated.
- 150 Minutes, YAG (RQAS), Pamela Crawford Papers, Meeting of 5 November 1945, p. 9.
- 151 ibid., p. 9.
- 152 ibid., p. 9.
- 153 Artists, with number of works as catalogued, included: Pamela Seeman (16), Laurence Collinson (12), Laurence Hope (12), Cecel Knopke (9), Peter Abraham (7), Peter Neylan (6), Jacqueline Craig (4), Heather Broadbent (4), Joy Roggenkamp (3), Lindsay Pegus (3), Joan Mercer (3), Emily Wadley (3), Beverley Neale (2), Beth Cunningham (2), Elaine Symes (2), Beryl Leaver (2), Ray Mann (2), Tom King (2), Oliver Cowley (2), Marcia Manson (2), Ellie Rahnsleben (1), Sidney Sparks (1), Irene Vance (1), John Perrett (1), Cecily Sandercock (1), Harry Lane, M.N. (1). Younger Artists' Group: First Exhibition, op.cit., unpaginated; An initial limit of six works per exhibitor later "had to be waived because of rather vast wall area of Canberra Hotel Banquet Hall". Minutes, YAG (RQAS), Pamela Crawford Papers, p. 3.

- 154 "Report of the Exhibition of the Younger Artists' Group", Pamela Crawford Papers; "Queensland Art Sterile", The Courier-Mail, 29 October 1945, p. 3.
- 155 A. Bott, "Critic Criticised", Letter, The Courier-Mail, 1 November 1945, p. 2.
- 156 ibid., p. 2.
- 157 Fogarty was incorrectly spelled as Vogarty. J. Vogarty, "Critic Criticised", Letter, The Courier-Mail, 31 October 1945, p. 2.
- 158 ibid., p. 2.
- 159 "Unusual Art Exhibition By Young Group", The Courier-Mail, 30 October 1945, p. 6; "Fine Landscapes At Art Show", The Telegraph, 29 October 1945.
- 160 ibid..
- 161 ibid.; YAG members commented that "the newspaper criticism of faulty hanging for some exhibits was thought unjustified - not wanting to leave too much bare wall in the spacious Hall of the Canberra Hotel . . . a number of unframed works not listed in the catalogue were displayed, visitors to the exhibition who commented on them did so favourably". Minutes, YAG (RQAS), Pamela Crawford Papers, Meeting of 5 November 1945, p. 9.
- 162 "Fine Landscapes", op.cit.; Peter Abraham, Federal Territory, 1945, watercolour on paper, 36.5 x 42 cm, Private Collection.
- 163 "Fine Landscapes", op.cit..
- 164 ibid..
- 165 ibid.; P. Seeman, Untitled, oil on canvas-board, each 30.5 x 20.5 cm, Private Collection.
- 166 No source lists a lowest age. "Unusual Art Exhibition", op.cit., p. 6.
- 167 ibid., p. 6.
- 168 ibid., p. 6.
- 169 ibid., p. 6.
- 170 ibid., p. 6.
- 171 Letter to YAG (RQAS), 27 November 1945, J.V. Duhig Correspondence, Pamela Crawford Papers.
- 172 ibid..
- 173 Minutes, YAG (RQAS), Pamela Crawford Papers, Meeting of 5 November 1945, p. 10.
- 174 "Addendum", ibid., p. 11.

- 175 ibid., p. 11.
- 176 "Junior Exhibition", RQAS: Fifty-Eighth Annual Report, op.cit..
- 177 YAG (RQAS), The Younger Artists Group: 2nd Annual Exhibition, ex. cat., Brisbane, 1946, p. 3.
- 178 ibid., p. 3.
- 179 Artists, with number of works as catalogued, included: P. S. Abraham (5), Joy Roggenkamp (5), June A. Gamble (5), Joan W. Mercer (5), Cecily Sandercock (4), Ray Mann (4), Les Griffiths (4), Jacqueline Craig (3), Oliver Cowley (3), Peter Neylan (3), Edna Smith (3), Patricia Tuzo (2), Ellie Rahnsleben (2), Heather Broadbent (2), June Sherrin (2), Beverley Neale (2), Beth Cunningham (1). ibid., pp. 1-3 at rear.
- 180 ibid., p. 1.
- 181 B. Reid, "The Younger Artists' Show", Barjai, No. 20, 1946, pp. 19-20, 29; Illustrated in Barjai were Peter Abraham's Federal Territory (Fig. 18), Laurence Collinson's Hot Lotus and Still Life, John Perrett's Monica, Pam Seeman's Grief, Laurie Hope's Men in Markets and Loading, and Joy Roggenkamp's Winter Moon. Barjai, No. 20, 1946, unpaginated; Barjai nineteen of 1945 also had reproduced Joy Roggenkamp's Sand Dunes and Laurence Collinson's Cooper's Park. Barjai, No. 19, 1945, pp. 20, 22.
- 182 B. Reid, op.cit., p. 20.
- 183 L. Collinson, Landscape with Nudes, 1945, watercolour on paper, 25 x 33 cm, Private Collection.
- 184 Personal interviews with Pamela Crawford, 24 August 1986, 25 January 1987.
- 185 B. Reid, op.cit., p. 19.
- 186 ibid., p. 29.
- 187 ibid., pp. 20, 29.
- 188 ibid., p. 20.
- 189 Letter to C.B. Christesen, Barrie Reid Correspondence 1940s, Meanjin Archive, Baillieu Library, University of Melbourne, 1/1/18.
- 190 ibid., 1/1/18.

CHAPTER THREE

MIYA STUDIO

AND

THE ARTISTS' GROUP OF THE NEW THEATRE CLUB:

THE STUDIO BASE 1945-1950

In December 1945, it was noted that "Some of Brisbane's artistic youth, notably Miss Pamela Seeman. Laurie Hope, and Lawrence [sic] Collinson, have formed the Miya studio [sic]".<sup>1</sup> Joined by Cecel Knopke, Miya Studio's first exhibition was opened by Dr. Gertrude Langer on 12 December 1945 in the basement of the School of Arts in Stanley Street, South Brisbane.<sup>2</sup> 'Miya' was an Aboriginal word for 'today', and emphasized with Jindyworobak elaboration the orientation of the group, while 'Studio' placed the group as not merely an exhibiting body. No catalogue was produced and therefore no Foreword remains to explicate the group's initial objectives or to act as a manifesto, though according to The Telegraph, the exhibition was intended to

. . . raise sufficient funds to equip [and rent] their studio where artists and art students may work on a co-operative basis . . .<sup>3</sup>

While pre-empting co-operative studio activity and the location of physical studio space by some three months, the 1945 Miya Studio exhibition cannot be divorced from the preceding exhibition of the Younger Artists' Group (YAG). With only six weeks separating the two, the latter exhibition must be seen as a defiant reply to the controversy occasioned by the former (see Chapter Two). That Collinson, Seeman, Hope and Knopke were supported by Dr. Gertrude Langer and fellow exhibitors Dr. Karl Langer and "young American ex-soldier" Ray Glass adds credibility to the necessity of their project.<sup>4</sup>

The importance of the Miya Studio project throughout the late forties was two-fold. Firstly, there was the studio base, with its provision of working space, facilities and activities, so as to allow for and stimulate art production,

and secondly, there was the work that Studio artists produced and its public reception in the Studio's five annual exhibitions. While both aspects are interrelated, for the purposes of this study they shall be approached separately. This chapter shall address the studio base of Miya Studio from its foundation in early 1946, until its cessation in mid-1949. It will be argued that the formation of Miya Studio as a collective undertaking by predominately young artists was a 'radical' response to regional conditions and needs, though it was also a response to a more widespread post-war condition embracing conceptual hopes and material shortages and relaxations. The studio programme of the group will be positioned against those of other art groups of the period, against its own objectives, and in respect of "the spiritual necessity that forced it into being" as a distinct 'regional' response and phenomenon.<sup>5</sup>

In that Miya Studio maintained the radical stance laid down by Collinson in 1945 with the YAG, theirs was a struggle of provocation and resistance, a struggle for survival. While in practical terms, Australia's little magazines were buffeted by post-war relaxations, art in Brisbane benefited from new commercial galleries, freer travel, and an increased availability of good art books. However, post-war Brisbane was not all euphoria and optimism, as a statement from Barjai number twenty-two of late 1946 testifies:

If there is such a thing as a 'mental climate' the prevailing influence on it up here is one of inertia. Brisbane has had culture. The Americans have left, there isn't so much money about and prices are still absurdly high. Add to this an acute lack of houses and office space and you get the current morning after the war before feeling.<sup>6</sup>

For the young Brisbane artists and writers of Miya Studio and the Barjai Group, the years from 1946 would show determined activity, as if to resist the signs of closure and not merely to effect a brave new post-war face to Brisbane culture. The struggle was real and took its toll on the key figures. When Collinson withdrew from Barjai "under his doctor's orders" after number twenty-one, it was noted that "his chief art has been the impetus given to modern culture in Queensland", while co-editor Barrie Reid's various commitments were maintained under stress so as to deny "the enormous anti-life forces in the world today".<sup>7</sup>

While the formation of Miya Studio was a response to local needs and conditions, its form may have been precipitated by information gained of non-local art groups and co-operative studios, with information of those furthest afield perhaps endowed with a greater 'aura'. Yet while potential avenues may thereby have been suggested, Miya Studio was not merely a youthful and 'provincial' emulation of sundry examples located locally, interstate or overseas. It must be emphasized that Miya Studio was providing a vigorous 'alternative' to the YAG (though was not totally antagonistic towards it), outside of RQAS interference, much as the Half Dozen Group of Artists had provided an alternative to the RQAS.

In broad terms, Miya Studio might be compared with the Half Dozen Group and with such local artist's studios as the Hobday studio of Percy Stanhope Hobday and Miss Augusta F. Hobday, whose relatively 'progressive' classes were attended by Collinson and Joy Roggenkamp.<sup>8</sup> However, when comparisons are made in terms of youth, a co-operative base, and a stance

urging change in a 'radical' and 'progressive' sense, then pertinent examples need to be sought elsewhere.

Dr. Gertrude Langer provided such information of European examples. Described by Knopke as "one of the few modern, progressive, and highly informed art enthusiasts in Brisbane", Seeman noted that Langer had "proved a valuable friend with her encouragement & suggestions" at that time.<sup>9</sup> In her opening address at the 1945 Miya Studio exhibition, Langer had

...said that the facilities in Brisbane for the cultivation of art life were poor, particularly for young artists.<sup>10</sup>

Barjai reported that Langer had given "a very interesting talk on the position of the young artist on the Continent" at that opening.<sup>11</sup> Moreover, when "The Beginnings" of Miya Studio were discussed in their exhibition catalogue of 1946, Langer was credited with having provided direction to potentially "idle fuming", in that "in the course of her superb History of Art lectures, [she] detailed various groups and methods of art-instruction on the Continent".<sup>12</sup> Langer is remembered to have discussed on various occasions such European "groups and methods of art-instruction" as the Bauhaus, Der Blaue Reiter and Die Brucke.<sup>13</sup> A description of Die Brucke, for instance, might have incited enthusiasm for a co-operative studio venture of a youthful and radical inclination.<sup>14</sup> Augmenting Langer were the books of the Art Reference Library. In one example, Sheldon Cheney's The Story of Modern Art (available in the Art Reference Library from 1945), Die Brucke was characterized as "a youth movement", with a "social as well as ... aesthetic programme".<sup>15</sup> Whatever Langer's actual contribution, her

support was acknowledged by Miya Studio when it was stated in September 1946 that she had "filled the young artists with enthusiasm for what might be achieved here if the talent and the spirit were present".<sup>16</sup> Langer's support may have been elicited by shared concerns, shared frustrations, and a shared marginalisation due to her Austrian nationality and their youth.

If the founders of Miya Studio had taken note of existing co-operative studio spaces, an accessible Australian instance would have been the Studio of Realist Art (SORA), founded in Sydney in March 1945 by James Cant, Roy Dalgarno, Hal Missingham, Roderick Shaw and Dora Chapman.<sup>17</sup> Collinson was familiar with their activities, for he had written to Clem Christesen from Sydney in April 1945, informing him that

Roy Dalgarno & company have their Studio of Realist Art underneath me, as you probably know. An extremely nice place, and from what I have seen, doing very good work.<sup>18</sup>

Dalgarno and Rod Shaw remembered Collinson having an office for Barjai "on top of Edwards & Shaw's printery building", and he may have lived in the office cum studio while attending the Julian Ashton Art School in early 1945.<sup>19</sup> Collinson, who would have known Dalgarno from Brisbane, may have socialized with young artists attending SORA classes, while later he obtained SORA bulletins and newsheets.<sup>20</sup>

SORA's beginnings had been described by Bernard Smith in Meanjin Papers of Winter 1945. Smith suggested that a split had occurred within the Sydney branch of the Contemporary Art Society (CAS) resulting in SORA's formation:

...art controversy has shifted from representation versus formalism and abstraction, to aestheticism versus realism.<sup>21</sup>

Smith, an avowed supporter of realism and socialism, admired the SORA artists' striving towards a "passionate portrayal of the Australian people of their own time, as they live, think, work and play". and "the vigour of its activity and production" in its studio base.<sup>22</sup> Of SORA's studio activities, Smith reported with perhaps biased enthusiasm that

Regular art classes in advanced and elementary drawing, and in painting are well attended. A series of fortnightly lectures has been most successful. With its well-stocked art library the regular monthly bulletin Sora it is fast becoming the most vigorous art centre in Sydney.<sup>23</sup>

In other respects, SORA artists were not content merely to record a social reality, but worked with Trade Unions and assisted striking workers, so as to acknowledge "the unity of artists problems with those of the working people", and in denial of an 'art-for-art's sake' elitism.<sup>24</sup> While Miya Studio may have drawn from SORA's range of studio activities, Miya Studio lacked such direct social and political activism.

However, SORA was by no means the only Australian example of a grouping of 'progressive' artists in the forties. With Collinson, Seeman and Hope all visiting Sydney in 1945 and/or 1946, they no doubt took an interest in such bodies as the CAS.<sup>25</sup> For instance, Seeman evidently had visited the CAS of New South Wales Second State Exhibition, 1946 with an exhibitor, Stan de Teliga.<sup>26</sup> The catalogue stated that the CAS

. . . believes that opportunities should be provided for the exhibition of the work of artists trying to break new ground, and endeavours to hang as many of the works submitted as space will allow, and not to emphasize the theories of any particular group.<sup>27</sup>

Founded in Melbourne in 1938, the CAS Annual Exhibition was "shown both in Melbourne and Sydney" from 1940, "and was extended to Adelaide in 1943".<sup>28</sup> Apart from the high-profile CAS, some Miya Studio members may have known the amorphous Merioola Group, contacts with that group of communally living, though otherwise 'individual' artists, perhaps being Donald Friend, Francis Lyburner, Margeret Olley or Margaret Cilento. While brought together in 1945, the group did not exhibit together until 1947.<sup>29</sup> Significantly, in late 1946 Collinson wrote to Pamela Seeman from Sydney, noting that

I went to see the exhibition of the Sydney Group, which is probably the equivalent of Miya Studio down here, and, I am thrilled to say, they don't hold a candle to us.<sup>30</sup>

Alan McCulloch states that the Sydney Art Group was founded in 1945 "to counter the declining standards of the N.S.W. Society of Artists", with Wallace Thornton as president.<sup>31</sup> Described by Bernard Smith as "neo-romantics" concerned with "quality", the first exhibition included such artists as Thornton, Jean Bellette, David Strachan, Francis Lyburner, Eric Wilson, Wolfgang Cardamatis, and Justin O'Brien, to be joined by Drysdale and Dobell for the 1946 exhibition.<sup>32</sup> The Sydney Art Group was more traditionally orientated, being primarily an exhibiting group without overt political motivations, and was more likely a simultaneously occurring venture rather than a precedent to Miya Studio. Sydney's Strath Art Group, in which Jon Molvig was involved, was not formed by the students of Strathfield Annexe until 1948.<sup>33</sup>

In respect to a studio base, SORA must stand as the closest equivalent to Miya Studio, with Miya Studio possessing something of SORA's altruistic and 'left wing' bias. However,

Miya Studio artists did not advocate a particular aesthetic theoretical or political direction, sharing instead Barjai's tolerance of various approaches and attitudes. Points the artists, if not Barjai held in common were, primarily, a dissatisfaction with the state of art in Queensland, a need for facilities and for stimulating companionship a desire that their art be alive to the present in its good and bad aspects, and youth. The cohesion amongst Miya Studio artists, as Pamela Crawford recalls, was more in what they stood against, than in what they stood for.<sup>34</sup> It was on this basis that Collinson, Seeman and Hope had

... decided that only by co-operation with each other, and the bringing in of other artists who thought and felt the same way, could anything be achieved: thus Miya Studio was formed.<sup>35</sup>

While Miya Studio demonstrated something of a 'left wing' bias, most Miya Studio artists lacked party-political affiliations. The exception was Collinson, though even his may have been a somewhat naive political enthusiasm. Collinson who was Jewish, did join the Communist Party in about 1946 or 1947, yet he may not have been a member when the contentious though equivocal editorial concerning communism appeared in Barjai number twenty in 1946 (see Chapter One).<sup>36</sup> Given that the Barjai editorial coincided with the formation of Miya Studio, it is conceivable that Collinson may have held politically-informed ideas regarding collective art activity. Collinson, a driving force behind the Studio's formation, had prepared a "skeleton constitution" by the first meeting of 6 March, and on 21 March he was elected Chairman.<sup>37</sup> Hope was elected Vice-Chairman, and Seeman, a consistently stalwart

organizer, was elected Secretary-Treasurer, all for three years.<sup>38</sup> Deputies elected on 29 May were Joy Roggenkamp as Deputy Vice-Chairman and Joan Mercer as Deputy Secretary, with their positions to be reviewed in February 1947.<sup>39</sup> However, most of Miya Studio's formative members held less explicit political positions, for instance, Seeman and Knopke were 'apolitical', though in 1949 Seeman married playwright and journalist, James (Jim) Crawford, who was a Communist Party member, and she then increasingly took on board that political philosophy.<sup>40</sup> Hope, whose subject matter would especially involve social and psychological states, notes in retrospect that while he took "a radical stance - Artistically - politics with a Capital P. did not play much part", "never, for me, the Communist Party or any party in relation to ART".<sup>41</sup> While Joy Roggenkamp does recall considering joining the Communist Party later in the forties, she was evidently advised against doing so by Dr. J. V. Duhig, an increasingly cautious fellow-traveller given the rising tide of public comment against communism after the war.<sup>42</sup> Queensland's Labor government was decidedly 'right wing', and Premier Hanlon (1946-1952) contributed to the anti-communist rhetoric, while in general membership of the Australian Communist Party suffered a marked decrease.<sup>43</sup> Against such increasing political polarisation and what poet Peter Porter has described as "Brisbane's puritanism and philistinism" of the late forties, the Miya Studio project might be seen as more broadly rebellious than structured political commitment.<sup>44</sup> While Miya Studio cannot be neatly homogenized, one aspect of its dynamic can be discerned from a description made in retrospect by Peter Porter concerning the not unrelated Barjai Group:

All this group dared to practise a mixture of left-wing politics and high camp at a time when such notions were dangerous.<sup>45</sup>

It could be said that there co-existed a rather 'anarchistic' and Bohemian attitude, a belief "not only in art but in the calling of the artist", alongside a notion of the artist as socially active and responsible, a notion more clearly articulated in the constitution of Miya Studio's direct successor, the Artists' Group of the New Theatre Club (Appendix 2).<sup>46</sup>

However, the main imperative in constituting Miya Studio in 1946 with a larger and not rigorously select membership was the practical provision of studio space for visual artists space, the

... idea of renting a room suitable for use as an artist's studio, & of equipping the same with easels, drawing boards, library, lighting & so forth.<sup>47</sup>

These were basics as necessary for the Hobday studio or SORA, as they were for young artists no longer provided for by a training institution, or otherwise without studio space. With government funding non-existent, the venture needed committed and sufficient support in order to be financially viable. By September 1946, it was reported that Miya Studio had

... 15 members, including several ex-servicemen. Aged from 19 to 33, most of them make art their full time job. Two or three are at the Technical College, several are commercial artists, and two young men, Tom King and John Perrett, are school teachers.<sup>48</sup>

It should be noted that Miya Studio membership did not preclude membership in the YAG, and seemingly such dual membership did not accrue ill-feeling, with Joan Mercer being

YAG Secretary-Treasurer and Joy Roggenkemp a YAG Council member in 1946.<sup>49</sup> While no definitive membership lists for Miya Studio are available, it cannot be assumed that all those who displayed interest at the first meetings of 6 and 21 March 1946 maintained an involvement, while it is clear also that not all those utilizing Studio facilities in 1946 were represented in the Studio's 1946 exhibition, despite their apparent right to exhibit.<sup>50</sup> Initial memberships arrangements were as follows:

To become a member of Miya Studio £1 per year will be charged, this is to help buy easels, drawing boards, Art Materials & Art Books. Members will be entitled to the use of Studio & all its furniture, Library & Art Materials. Members will have the right to exhibit in the annual exhibition of Miya Studio & free entry to same. On Friday Night all persons will be charged 1/- to cover model's fee, this Life Class will be open to all artists or Art Students interested.<sup>51</sup>

For survival, the Studio would rely on funds from membership, from agreed fees and commissions, as well as from donations of money and equipment; through the late forties the Studio arranged a variety of fund-raising activities such as public lectures and parties.<sup>52</sup>

Miya Studio's first task in 1946 was to find studio space, and this had been achieved by the meeting of 21 March. From 18 March, the rooms of the Rationalist Club, Butler House, Petrie Bight were rented as a temporary measure.<sup>53</sup> Access was limited until 6pm daily, Monday to Saturday, with a life class planned for Friday nights.<sup>54</sup> After two months, the Studio's location changed on 20 May to the building 'Alexandra' on Wickham Terrace, above the Jacob's Ladder steps.<sup>55</sup> There an attic room was rented as a potentially permanent arrangement from the Council for the Encouragement of Music and the Arts (CEMA), whose Queensland President was

Professor J. V. Duhig.<sup>56</sup> Several Studio members would exhibit in the C.E.M.A. Q'ld Division First Art Exhibition in July 1946.<sup>57</sup> Miya Studio occupied the 'Alexandra' space until the end of February 1947.<sup>58</sup> In September 1946, the Studio's "attic top floor of the Alexandra Home" was described by Sue Catling as a situation which allowed the artists to work at night, while she noted that

... they have some 'mod. cons.' laid on at the studio. Light from the dormer windows is supplemented by daylight bulbs, and the room, surprisingly free from busts and casts, [is] heated in winter.<sup>59</sup>

By then, the Studio had "been equipped with proper lighting, easels, articles of furniture, etc."<sup>60</sup>

With studio space obtained, Miya Studio in 1946 ambitiously proposed, with some parallels to SORA,

... the building-up of a good art library, instruction and talks by local and visiting art experts, and plenty of discussion on anything related to art, which means everything.<sup>61</sup>

Clearly work facilities were being augmented by educative facilities, and intention which was stated explicitly by Knopke in Bajai:

There can be no doubt that 'Miya Studio,' when properly established, will offer some of the art training that the Brisbane student has never before obtained.<sup>62</sup>

However, the degree to which the young Miya Studio artists were able to offer "art training" in any tangible form is questionable. Certainly an "art library" comprised of members' loaned "Art Books" would have provided a facility for self-education, as would have other activities.<sup>63</sup> Such a Studio library was functioning in September 1946, though would have been a small-scaled supplement to the Art Reference

Library, taking advantage of the art books with good quality illustrations then available in the post-war bookshops of Brisbane and Sydney.<sup>64</sup>

Concerning the 'classes' arranged by Miya Studio, it should be emphasized that 'tuition' as such was not offered.<sup>65</sup> This is in contrast to those classes offered by SORA or the Hobday studio. However, groups interaction would have provided the opportunity for shared ideas and criticism, though it should not be assumed that this opportunity was always utilized. Weekly Studio life classes had been organized since the occupancy of the Rationalist Club rooms, the first held after the meeting of 5 April 1946.<sup>66</sup> In September, Sue Catling would write that

There is a life class every Friday night, with friends posing as models. The young artists like to have models of all ages. They do nude studies frequently.<sup>67</sup>

A major Studio project which could be said to be educative was the series of public lectures undertaken with Barjai in June to November 1946. The series was an unrepeated fulfillment of a Studio intention to hold "Art Lectures & Discussions", though more informal "Art Discussion" may have occurred.<sup>68</sup> Initially, the Sunday afternoon lectures were held at the Lyceum Club, though from the third lecture they were located at the Creche and Kindergarten Rooms, Empire Chambers, at the corner of Wharf and Queen Streets. Organized "in the vain hope of raising funds", Barjai noted that at the first lecture by Dr. Gertrude Langer "there was standing room only for late comers, but, in the manner of Brisbane audiences, enthusiasm died an early death."<sup>69</sup>

A quite impressive array of 'progressive' local figures was procured to speak at the ten sessions, no doubt assisted

by Barjai contacts. Indicative of Brisbane's intellectual milieu of 1946, the wide range of lecture topics paralleled the intellectual interests of Angry Penguins, more than the fortnightly SORA lecture programme, which was primarily art related.<sup>70</sup> Prior to the Barjai-Miya lectures, a hand-out (Fig. 21) announced topics to include "Art, Literature, Music, Theatre, and other aspects of the Social and Cultural Scene", though no "Music" topics eventuated.<sup>71</sup> Only four lectures centred on the visual arts. Unfortunately, little information of the Barjai-Miya talks remains apart from the lecture titles.

The four visual arts lectures did not all concentrate on 'contemporary' or 'modern' art, an indication perhaps of a dearth in Brisbane of those with appropriate expertise. This subject was not broached by art-historian Dr. Gertrude Langer on 30 June, for she spoke on "Chinese Painting and Its Relation to Chinese Philosophy".<sup>72</sup> On 28 July, "'modernist' Vincent Brown" gave an address on "The Search for English Art", while fellow-artist Margaret McNeil gave an equally inexplicit title to her talk on "Aspects of Modern Art", of 25 August.<sup>73</sup> Both held 'progressive' positions within the Brisbane art community, though it is not clear as to whether their lectures tackled the more contentious questions and problems in contemporary art practice. One area of interest to contemporary art was discussed by Barrie Reid on 6 October in a possibly hastily prepared talk on "Primitive Art".<sup>74</sup> Such an interest in the various forms of 'primitive art' was not new in Australian art, but may have reflected the notice being paid particularly to naive art in the mid-forties by Angry Penguins and Angry Penguins Broadsheet.<sup>75</sup> While not recalling the subject of his talk, Reid remembers the

discovery by Reid and Hope of a 'primitive' painter in Spring Hill. The artist was W. Bryson Robertson (Fig. 22, 23).<sup>76</sup> Allied to such an interest in 'naive' art was an interest in child art, and in 1948 Reid evidently was involved in organizing exhibitions of child art at the Art Reference Library and at the Ballad Bookshop.<sup>77</sup> However, it is uncertain as to whether all Miya Studio artists shared Reid's interest in 'primitive' art, though Seeman recalls a personal interest in 'ethnic' art.<sup>78</sup>

Of the remaining lectures, most were literary in emphasis. The major exception was the psychological subject of "The Inferiority Complex", discussed by Dr. Leopold Lofkovits on 2 November.<sup>79</sup> The inclusion of a psychological lecture might be paralleled to the writings of Herbert Read and to the publishing by Reed and Harris in 1945 of Reg S. Ellery's Pyschiatric Aspects of Modern Warfare. Education resurfaced as an issue in a talk delivered on 11 August by Queensland University French Tutor, Miss Katherine Campbell-Brown, on "Life and Education in France".<sup>80</sup> Literary speakers included young Brisbane poet and ex-serviceman, Val Vallis, who spoke on "Australian Sea Poetry" on 8 September, and Brisbane Catholic poet, Paul Grano, whose topic of 20 October was "The Making of a Minor Poet".<sup>81</sup> On 22 September, a lecture was replaced by a literary event in the form of "A Recital of Contemporary Queensland Poetry", held at the venue of the Miya Studio exhibition at the Hotel Canberra Gallery.<sup>82</sup> The recital was given by Mavis Richards, with Collinson noting to Clem Christesen on that Sunday "the poems range from Barrie to Emily Bulcock. Judith, Val & Ernie Briggs are included".<sup>83</sup> More problematic areas concerning contemporary 'art' practice, however, may have been discussed in relation to theatre by

Leon Black of the Australian Theatre Guild. Black's talk of 14 July was titled "Apropos - Theatre", and concerned "Modern American Theatre: Critics v. Playwrights".<sup>84</sup>

Black's talk presaged the importance theatre would attain for Brisbane's 'creative' youth in the late forties, with theatre perhaps eclipsing their prior interest in the not unrelated field of literature. An American ex-serviceman, Black brought to his topic the authority of a previous association with the Provincetown Playhouse in New York.<sup>85</sup> Hope did some work on sets with Vincent Brown at Black's Guild Cafe-Theatre, and recalled that Black "put on, for those days, extraordinary plays", such as Eugene O'Neill's Anna Christie and Ah, Wilderness!, Tennessee Williams' The Glass Menagerie, and John Steinbeck's Of Mice and Men.<sup>86</sup> A number of Miya Studio and Barjai Group members formed associations with the various theatre groups involved in Brisbane's "small theatrical boom" of the mid to late forties.<sup>87</sup> Such groups included the Brisbane Repertory Theatre, Twelfth Night Players, Brisbane Amateur Theatres (BAT), and Unity Theatre, which was the forerunner of the New Theatre Club, to which Miya Studio would become the Artists' Group in 1949.

Following the Miya Studio exhibition in September 1946 and prior to the completion of the Barjai-Miya talks, Collinson departed for Sydney. He did not return for some eight months. Coinciding with his departure, a strengthening of the Miya Studio-Barjai ties occurred, albeit temporarily. It was decided at a Miya Studio meeting of 16 October that Barjai's office would be located at the Studio, with rent to be shared.<sup>88</sup> Arrangements were made for 1947 when Miya Studio's Chairman, Secretary and "Deputy Chairman" were to be in Sydney, with Studio affairs to be managed by Hope and Joy

Roggenkamp of Miya Studio, and Barrie Reid and Barbara Patterson of Barjai (Reid and Patterson comprised Barjai's Executive after number twenty-two).<sup>89</sup> Conversely, following the loss of Collinson and Vida Smith from Barjai after number twenty-one, the Committee for number twenty-two had included Hope (for Business), and Seeman, along with regulars Reid, Patterson and Knopke.<sup>90</sup> However, Studio records do not clearly indicate whether the proposed Studio executive functioned as such, for Seeman spent most of 1947 in Brisbane, Hope and Reid were visiting Sydney, Melbourne and Adelaide from December to February, and Joy Roggenkamp was in Cairns for a portion of 1947.<sup>91</sup> The first years' operations closed with a studio Christmas party attended by about two dozen members.<sup>92</sup>

By 21 March 1947, Miya Studio had moved from 'Alexandra' to the attic of the School of Arts in Ann Street (Figs. 24, 25), though Barjai did not share the new premises.<sup>93</sup> The lease had been obtained with "great difficulty" by Seeman on behalf of the Studio for an initial three months, with a six month extension granted in June and a final twelve months extension in December 1947.<sup>94</sup> Conditions for use were rather restrictive, with the space stipulated to be used as "an artists' studio", and in addition

No sub-letting. To be off the premises by  
9.30 Pm. Monday to Friday. 1 Pm Saturday  
No admittance on Sunday.<sup>95</sup>

Studio activities were suspended while the attic was made habitable, with Knopke playing a leading role in the renovations.<sup>96</sup> Collinson's absence and the disruption of moving contributed to a slow start to Studio activity, and overall, the year 1948 would prove more vital and productive.

However, the Studio did make some new developments in 1947. By June the Studio was again operational, and portraiture 'classes' were being offered in addition to life 'classes'.<sup>97</sup> A more innovative development which built on the diversity of the Barjai-Miya talks and on the Studio belief "that all the Arts are interrelated", was a move to encourage

. . . membership of people actively or otherwise interested in pictorial arts, sculpture, industrial design, photography, theatre, literature, etc.<sup>98</sup>

While the emphasis was on the visual arts, it could also be said that from the first there had been links with industrial design through Seeman, with literature through Barjai, and with theatre through such members as Knopke. As with the Barjai Group, much of the value of Miya Studio lay in the fostering of such varied interaction. One outcome was the 'Doll Show' managed by Seeman, as Studio Secretary, for Mary Christina St John at Leon Black's Guild Cafe Theatre in May 1947.<sup>99</sup>

An 'innovative' Studio initiative in 1947 involved theatre, namely the Miya Studio presentation of George Bernard Shaw's Candida at the Guild Cafe Theatre in June (Fig. 26).<sup>100</sup> Candida was produced and managed by Charles Osborne, directed by Osborne and Knopke, with decor by Knopke, and in addition Osborne and Knopke acted alongside Joan Caswell, Leonard Culpin, Joan Williams and a young Brian Tait.<sup>101</sup> Barjai number twenty-three, the final issue, noted Candida to be the "initial presentation of Miya Studio's dramatic department", a production which had "almost succeeded."<sup>102</sup> However, the Studio's associations with theatre would thereafter be more small-scaled. As noted in Orpheus, a broad cultural magazine which had appeared in

Brisbane in 1946, Candida had been produced in order "to raise funds to enable them [Miya Studio members] to complete the studio as soon as possible".<sup>103</sup> This may explain the choice of play, which was scarcely 'avant-garde' in 1947.

If Miya Studio was seeking to provide a space where interrelated art forms could co-exist in 1947, it should not be assumed that it did so without divisions. Any co-operative venture endures moments of interpersonal friction and conflicts of interest, and Miya Studio was no exception. Certainly Miya Studio did not become an all-inclusive canopy for youthful 'art' activity in Brisbane, or Queensland, though those who formed splinter groups retained a Studio involvement. For instance, in 1947 Joy and Ken Roggenkamp and Peter Abraham formed "Yallalla Studio" in Cairns.<sup>104</sup> With 'Yallalla' meaning 'tomorrow' and the intention being to form "a co-operative working studio", the debt to Miya studio is very apparent.<sup>105</sup> Apart from this apparently short-lived venture, undercurrents of discontent perhaps contributed to the formation of The Ballad Bookshop in late 1947.

The Ballad Bookshop would become an important 'alternative' Brisbane meeting place, much as had Barjai and Miya Studio.<sup>106</sup> During 1947, Reid and Hope, "trading as the Studio Book and Print Shop", had formally offered to share the School of Arts attic with Miya Studio, though may have been precluded from so doing because of the Studio's official inability to sub-let.<sup>107</sup> Prior to the 1947 Studio exhibition, Reid suggested to Seeman that fewer difficulties might arise

. . . if one or two of you took over the studio as your own, and the enterprise as a co-operative body dissolved.<sup>108</sup>

Whatever the difficulties, the important outcome was the opening in early October of the 'progressive' bookshop to be run by Reid and Osborne, and to be known as The Ballad Bookshop.<sup>109</sup> In 1947 the bookshop was located "in Albert House on top of the W.E.A.", though from 1948 it was situated on the First Floor of Bowman House at the corner of Edward and Adelaide Streets, where it was noted to have a "range of Art Books, Novels, Rare Books and Magazines, Paintings, Sculpture, Pottery, Recordings, etc.". <sup>110</sup>

When Sidney Nolan visited Queensland during the second half of 1947, he may have had more association with The Ballad Bookshop once it was established than with Miya studio, due to his friendship with Reid and Hope. In December 1946, Reid and Hope had hitchhiked south to Melbourne and Adelaide in search of contributors for Barjai.<sup>111</sup> While they met Max Harris and Don Dunston, and such artists as Arthur Boyd, John Perceval and Joy Hester, and visited the Murrumbeena Pottery, the strongest link formed had been with John and Sunday Reed of 'Heide', and with Sidney Nolan who was at 'Heide' painting the Kelly series.<sup>112</sup> This association cannot be overemphasized, and provided a deeply formative experience for both Reid and Hope. Their Melbourne experience may well have led to aesthetic divisions within Miya Studio, like those which tend to differentiate Sydney and Melbourne painting at that time. When Nolan came to Queensland in 1947 prior to the Kelly series being exhibited (in 1948), public knowledge of his work would have been limited to Angry Penguins reproductions. Nolan was slightly older than most Miya Studio artists, being born in 1917, and while he is remembered to have utilized the Studio's

space and to have mixed with Studio artists, Osborne has recalled that Nolan "made our Ballad Bookshop his headquarters", evidently painting in a back room.<sup>113</sup> Hope,

was in Sydney from about October, though another Studio member, Joy Roggenkamp, (b. 1928) spent time painting with Nolan in Cairns.<sup>114</sup> Nolan had travelled north from Melbourne, via Sydney, in early July 1947, and had returned to Sydney at the very end of that year.<sup>115</sup>

If visiting artists such as Nolan offered a glimpse of artistic fervour located elsewhere, some studio members sought to improve the local situation through long-term educative means. Through December 1947 and January 1948, Collinson, Seeman and Knopke researched and submitted to the Director-General of Education a curriculum for "Lectures in Art Appreciation" for primary school children of eleven to thirteen years. <sup>116</sup> Not surprisingly, after an interview Mr. L.D. Edwards rejected the curriculum as "beyond the capacity of Primary School children" and as too extensive for "one year".<sup>117</sup> The proposed curriculum outlined a thorough historical survey of art from "primitive times to the present day", including Indian, Chinese, Japanese and Persian art, contemporary and Australian art, architecture, industrial design, as well as theatre, ballet and film.<sup>118</sup> Though the curriculum was to be allied to an unspecified practical programme, what was significant about the curriculum was the concentration on art history. The Studio's approach to giving children access to art, therefore, differed from that of Vida Lahey and Margaret McNeil, which had been a practical approach with a concentration on young children. The Studio's proposed curriculum was attempting to raise the status of art and of

the artist through art history being taught in the schools, and was indebted to the lectures of Dr. Gertrude Langer and to the holdings of the Art Reference Library. Art teaching in schools was then negligible, and art was not established as a Scholarship subject for the Senior University Examinations until the very late forties.<sup>119</sup> Once rejected, it was suggested that the Studio's curriculum might be used "in [the] Studio during next year", though no further mention of this was made.<sup>120</sup> While a 'failure', the curriculum provides evidence of a serious attempt made by the Studio to improve art education in Queensland.<sup>121</sup>

In May 1948 it was reported that

. . . Miya Studio is entering upon a new phase of existence. The wider basis of its amended constitution, endorsed by an increased executive, provides for a much larger membership. This will include not only graphic artists, but also those who are interested in the work of artists.<sup>122</sup>

The Studio portraiture and life classes re-commenced on 4 February, and by May there was a resurgence of interest in the Studio.<sup>123</sup> Ten new members were amongst the twenty-four who attended the meeting of 14 May to change the Studio constitution.<sup>124</sup> However, while no previous constitution is extant, it would appear that the exercise was largely, process of formalizing changes that had occurred in practice, especially in that

The scope of the Studio [was] to be enlarged to attract any persons interested in any form of culture.<sup>125</sup>

The new constitution (Appendix 1) was assured and ambitious in its plans to "encourage the study and practice of art in Australia", to "improve conditions for Australian artists",

and to "render assistance to Australian artists".<sup>126</sup> Many of its set goals would have remained unfulfilled. Curiously, there was no specific emphasis on 'contemporary' art, or on 'youth', and the number of older members may have increased.

Of constitutional areas affecting the studio base, membership was the most crucial, in particular the division between Full and Associate membership.<sup>127</sup> There is no evidence that the issue was contentious. The majority of Studio control was to be held by Full Members, who were primarily "Artists and/or art students", with Associate Members being "All other persons interested in the objects of Miya Studio".<sup>128</sup> Most executive positions were stipulated to be filled by Full Members, save for two of four general Committee positions, while Associate membership was not to exceed Full membership by over 80%.<sup>129</sup> In contrast, in 1938 the Melbourne CAS had argued over "the role to be played by lay members", with those such as John Reed arguing that

... it was vital for the strength and continuity of life of the Society that the lay members should be on an equal footing with the artists: otherwise the Society would end up as a narrow exhibiting group...<sup>130</sup>

Studio subscription arrangements were altered from £1 per year, to one shilling a week for both Full and Associate Members, though interstate members were allowed a reduced rate.<sup>131</sup> With such a scheme, membership identification becomes especially difficult. Those elected to executive positions on 14 May included Collinson as President, Seeman as Secretary-Treasurer, Knopke as Vice-President, with Councilors being Reid and Joy Roggenkamp, and Associate Councilors being Osborne and Irene Fletcher, the Arts reporter of the Communist Party newspaper, the Q'ld Guardian.<sup>132</sup> It would appear that

Reid had been granted Full membership status on the grounds of having "qualifications...deemed satisfactory by the Executive".<sup>133</sup>

Throughout 1948, those aspects of the constitution emphasizing "social contact among artists, writers and kindred workers" appeared to be acted upon more than such objectives as to "form a book and print library" or to arrange publications or 'lectures and discussions'.<sup>134</sup> For instance, on 16 March 1948 a 'Record Party' had been held at the Studio in honour of several visiting SORA members.<sup>135</sup> The visitors, who stayed in Brisbane for some months, evidently included Charles Blackman (b.1928), Lois Hunter, a New Zealand poet, and artists Robert Fosberry and William and Lola Sewell.<sup>136</sup> Several would return in succeeding years. Blackman has recalled that in Brisbane he found

There was still the end of this Barjai sort of thing. I mean, the people still actually existed in the community, even though there wasn't the same sort of fire - because they were all a bit older, and rapidly dispersing.<sup>137</sup>

Other 'Socials', 'Record Playing Parties', and 'Sherry Musicals' were held throughout the year, including a publically advertised "arty party" on 17 December 1948 at the School of Arts attic, which was a "cocktail party cum art show" in aid of the Miss Australia Quest (Fig. 27 ).<sup>138</sup>

However, in that such events provided opportunities for group interaction, they should not be denigrated.

Theatre was to play an important role in Studio social events from 1948. For instance, following the General Meeting of 14 July 1948, there was a 'Social' and a performance of John-Paul Satre's No Exit, produced by Osborne.<sup>139</sup> A film evening scheduled for late September evidently did not

eventuate due to the date coinciding with a party for the Ballet Rambert.<sup>140</sup> On 7 October, Studio members were entertained with a Unity Theatre Group production of Anton Chekhov's the Proposal.<sup>141</sup> During part of late 1948, the 'left-wing' Unity Theatre hired the Studio's attic on free nights for rehearsals, and this association foreshadowed the alliance Miya Studio artists would make with the New Theatre Club in 1949.<sup>142</sup> However, Miya Studio had other theatre connections in 1948, and in November had contributed the 'Objects d'art' for a Win O'Neil production and 'Australian Premiere' of Peter Philp's Beyond Tomorrow at the Guild Theatre.<sup>143</sup> It would appear that after the demise of Barjai in 1947, theatre increasingly took over from literature as an 'arts' area allowing an involvement for young people in Brisbane.

Miya Studio portraiture and life classes were augmented in 1948 by "outdoor sketching parties", an activity proposed in the new constitution, and again, an activity quite 'traditional' among art groups.<sup>144</sup> On 25 July, the first group of nine set out for Walton Bridge, another trip was made in August.<sup>145</sup> A larger group sketched at Bribie Island (Fig. 28) in late September, though it is not clear if any further outings eventuated.<sup>146</sup> Intentions to hold monthly "Outdoor Sketching Classes" had been discussed on 7 October, as had proposals that a regular "Landscape or Still Life" class be held on Wednesday nights, with portraiture on Monday and the life class on Friday.<sup>147</sup>

During late 1948, Miya Studio also participated in a broader Brisbane cultural issue. On 16 September, Irene Fletcher was elected as Studio representative to attend Cultural Centre Campaign Committee meetings. <sup>148</sup> Co-

ordinated by the Queensland Authors and Artists' Association (QAAA), the Cultural Centre Campaign worked throughout 1948 and 1949 to revolutionize Brisbane's cultural facilities.<sup>149</sup> One scheme involved the School of Arts site, and was to incorporate in a "modern building" such elements as a Science Library, a Theatre, the School of Arts Library, an Auditorium, Arts Studios, an Art Gallery, various meeting rooms and so on, so as to form an 'Art and Science House'.<sup>150</sup> During September 1948, the Art Gallery was again a matter of public debate, with Hayward Veal stating that the gallery in Gregory Terrace would be more appropriate for "the display of farm machinery", in that "To hang important works of art in the present Brisbane Art Gallery is sheer vandalism."<sup>151</sup> In the following weeks, The Courier-Mail quoted gallery curator Mr. J.A. Watts, Dr. J.V. Duhig and John Cooper on the issue.<sup>152</sup> While contention centred around the building, argument also involved funding, and questions of management relating to the necessity for a full-time Director.<sup>153</sup> With Robert Campbell's appointment in 1949, the Art Gallery was remodelled in mid-1950 and was alleged to be "the most modern in Australia".<sup>154</sup> The objectives of the Cultural Centre Campaign, however, were not met until the 1980s.

Blackman had detected fracturing among the Barjai-Miya groupings, and further disintegration was surfacing within Miya Studio prior to the blow occasioned by the loss of premises in December 1948. Funds were clearly a problem in late October, with the School of Arts noting that <sup>the</sup> rent was overdue.<sup>155</sup> The new fee arrangements were proving problematic and changes were proposed.<sup>156</sup> 'Policing' of Studio use was also a problem. As a result of the impecunious Hope overstepping the 'co-operative' boundaries in about September

he had been locked out. Hope evidently had been unable to pay the Studio fees, but more contentiously he had slept in the attic, and allegedly had 'borrowed' materials.<sup>157</sup> Reid had tried to mediate by "pointing that they all thought L.H. had a wonderful gift so we were all responsible for helping him to exercise it".<sup>158</sup> These events may have contributed to Reid's resigning in early December.<sup>159</sup> Moreover, at a meeting of 7 October, it had been decided to request Knopke and Joy Roggenkamp to resign from their positions due to repeated absences.<sup>160</sup> Co-opted to the Council in their place were Mat Ferre and George Hume.<sup>161</sup> Of the original founders, Collinson and Seeman remained as key Studio organizers, still ready to pursue the co-operative objective, though now without premises.

Miya Studio did maintain an existence through the first part of 1949. Space was obtained from the Art Reference Library for regular life classes and storage of equipment, though it was a temporary measure.<sup>162</sup> Reid and Osborne had been employed as Custodians of the Art Reference Library since mid-1948. Their positions were made redundant with the closure of the library in mid-1949, and it would appear that Miya Studio's access ceased after April.<sup>163</sup> Perhaps hoping to revive the Studio's fortunes, Miya Studio held an 'April Fool's Party' at O'Connor's Boathouse at North Quay on 1 April 1949, with the Unity Theatre providing entertainment, along with the Corpse de Ballet of the Seat of Learning who were to perform a 'ballet' titled "Gentleman into Wolf."<sup>164</sup> In March the possibility of using the Unity Theatre's rooms as a base was first mooted.<sup>165</sup> At that time Miya Studio was working on a Unity Theatre production of Ted Willis' God Bless The Guv'nor and in April to May on Ilya Ehrenburg's Lion on the

Square.<sup>166</sup> During the latter, the Unity Theatre became known as the New Theatre Club, and on 14 June a meeting was held to consider the formation of the Artists' Group of the New Theatre Club, primarily as a means of solving the accommodation problem.<sup>167</sup> Such a 'merger' may have seemed a 'natural' progression for the Studio executive of 1949. Collinson was increasingly involved with different aspects of theatre, and Seeman's marriage in 1949 to New Theatre playwright, Jim Crawford, also may have helped to unite her artistic and theatrical interests. The Artists' Group of the New Theatre Club was formally constituted on 21 June 1949. This marked the end of Miya Studio.<sup>168</sup>

At its ending, it could be said that Miya Studio became more politically 'radical' than it had at the outset. The "Charter of [the] Artists' Group of the New Theatre Club" (Appendix 2) employed language and arguments more akin to the Trade Union movements, though it is not clear if all goals, as outlined, were acted upon.<sup>169</sup> Importantly, the New Theatre Club provided studio space, and in return the Artists' Group provided the theatre with required art work. Located in the top floor of King Edward Chambers in Fortitude Valley, the New Theatre Club also intended to incorporate other sub-groups in areas such as photography and literature.<sup>170</sup> The first Chairman of the Artists' Group and delegate to the New Theatre Club, was Pamela Seeman, and other Miya Studio executive members took on executive roles within the Artists' Group.<sup>171</sup> Classes were resumed and other activities arranged, such as a lecture given by Jim Crawford on 21 July titled "Art Criticism in Journalism", and an outdoor sketching 'trip' to the Story Bridge and the wharfs on 7 August.<sup>172</sup> However, theatre activity may have taken much of the energy of the Artists'

Group, involving such productions as Collinson's one-act play, No Sugar for George in October 1949.<sup>173</sup> In July 1950, a new executive to the Artists' Group was elected, with Fay Jones as President, Henry Wales as delegate to the New Theatre Club, Collinson as Secretary, and Ernie Smith as Assistant Secretary.<sup>174</sup> While the Artists' Group continued to function to some extent, key figures such as Collinson dispersed in the early fifties, so that when the New Theatre Club lost its premises in early 1952, the Artists' Group ceased as a group activity.<sup>175</sup>

In retrospect, it would appear that Miya Studio had been at its most dynamic during those periods when it attained a certain pluralism through a conjunction of varied intellectual interests and of varied art forms. Both Barjai and Miya Studio had suffered from the flattening out of hopes and enthusiasms after the war, when increasingly the 'brave new world' was felt to be in formation elsewhere, if at all. Moreover, when the Americans evacuated, Brisbane may have taken greater note of its cultural isolation. By the early fifties, the not quite so young but still restless 'youth' of the Barjai generation were beginning to desert Brisbane, many finding their way to Melbourne, and others, such as Osborne, following the Melbourne artists to Europe and England.<sup>176</sup> Brisbane would again rest, and wait for a re-discovery in the mid-fifties by such Southern 'stars' as Molvig. The memory of Miya Studio's small rebellion was to be erased in the trail left by that frontier artist 'hero' who had dared cross the Brisbane Line.

## FOOTNOTES:

- 1 "Exhibition By Young Artists", The Courier-Mail, 13 December 1945, p. 2.
- 2 Knopke shared expenses. P. Seeman, "Report of the First Exhibition of Miya Studio", Minutes, Miya Studio, Pamela Crawford Papers, Follows Meeting of 6 March 1946, p. 2; The exhibition ran to 21 December. "Miya Studio: Exhibition of Paintings and Drawings", invit., 1945, Pamela Crawford Papers; The space beneath the South Brisbane Library may have been procured with the assistance of Vida Smith, a Barjai Committee member, who was employed there. Barbara Blackman interview with Laurence Hope, 17 January 1986, Oral History Program, National Library of Australia, Tape 1, Side 2.
- 3 "Drawings, Paintings Exhibited", The Telegraph, 12 December 1945.
- 4 "Exhibition By Young Artists", op.cit., p. 2.
- 5 "Miya Studio: The Beginnings", Miya Studio 2nd Annual Exhibition of Paintings and Drawings, ex. cat., Brisbane, Banquet Hall, Hotel Canberra, 1946, p. 16.
- 6 "Brisbane Notes", Barjai, No. 22, 1946, p. 40.
- 7 ibid., p. 40; Reid was a University student in 1946, and he informed Clem Christesen that "People keep telling us to give something up but everything is so essential - writing, Barjai, the club, C.E.M.A., talks etc. that it is impossible". Letter to C.B. Christesen, 14 May 1946, Barrie Reid Correspondence 1940s, Meanjin Archive, Baillieu Library, University of Melbourne, 1/1/21; Laurence Collinson informed Christesen in 1946 that he had "been attending a first year Arts course down at the University". Letter to C.B. Christesen, 28 August [1946], Laurence Collinson Correspondence 1940s, Meanjin Archive, Baillieu Library, University of Melbourne, 1/1/6; Collinson's illness was asthma, which evidently was exacerbated by emotional stress. Personal interview with Pamela Crawford, 13 May 1987.
- 8 Laurence Collinson and Joy Roggenkamp were pupils of Percy Stanhope Hobday. Personal interview with Pamela Crawford, 13 May 1987; The Hobday studio was located in the Brisbane Permanent Bank Building. See "The Hobday Studio", Orpheus, Vol. 1, No. 4, May 1947, pp. 49-50.
- 9 C. Knopke, "Miya Studio", Barjai, No. 21, 1946, p. 8; This report appears to have been written as a record in March 1946. P. Seeman, "Report of the First Exhibition", op.cit., p. 2.
- 10 "Exhibition By Young Artists", op.cit., p. 2.
- 11 Barjai, No. 20, 1946, p. 44.
- 12 "Miya Studio: The Beginnings", op.cit., p. 16.
- 13 Personal interview with Pamela Crawford, 13 May 1987.

- 14 Museum of Modern Art, German Painting and Sculpture, ex. cat., New York, 1931, p. 10.
- 15 S. Cheney, The Story of Modern Art, New York, The Viking Press, 1941, pp. 397, 399.
- 16 "Miya Studio: The Beginnings", op.cit., p. 16.
- 17 B. Smith, "Art Chronicle", Meanjin Papers, Vol. 4, No. 2, Winter 1945, p. 107.
- 18 Letter to C.B. Christesen, 14 April 1945, Laurence Collinson Correspondence 1940s, Meanjin Archive, Baillieu Library, University of Melbourne, 1/1/3.
- 19 ibid., 1/1/3; Letter received from Roy Dalgarno, 21 January 1987.
- 20 Dalgarno, while not giving precise dates, recalls Collinson's increasing involvement "with a curious fringe group" in Sydney, including a female artist who modelled for a SGRA life-class. Letter received from Roy Dalgarno, 7 January 1987; Letter received from Roy Dalgarno, 21 January 1987; Barrett Reid recalls that Collinson "was swept up, at first, into a bohemian Sydney world of young adults who were not creative people". Letter received from Barrett Reid, 22 March 1987; Personal interview with Pamela Crawford, 13 May 1987.
- 21 B. Smith, op.cit., p. 107.
- 22 Smith, a SGRA member and an associate editor of the particularly left-wing Sydney cultural magazine, Progress, previously had declared his ideological support for realism in Place, Taste and Tradition. B. Smith, Place, Taste and Tradition: A Study of Australian Art since 1788, Melbourne, Oxford University Press, 1945; Firmin McKinnon noted of Place, Taste and Tradition that "in the latter part of the book . . . sometimes his views are those of the advocate rather than those of the historian". F. McKinnon, "Provocative on Art", The Courier-Mail, 25 August 1945, p. 4; B. Smith, "Art Chronicle", op.cit., pp. 107-108; Haese notes that except for Missingham, the early SGRA members, including Smith, were Communist Party members, and also that SGRA worked more directly with the Trade Unions than with the Communist Party. R. Haese, Rebels and Precursors: The Revolutionary Years of Australian Art, Ringwood, Vic., Penguin Books Australia Ltd., 1981, pp. 171-172.
- 23 B. Smith, "Art Chronicle", op.cit., p. 107; See also James McGuire, "Sora Soirees: The Early Public Doings of the Studio of Realist Art (Sydney), Its Personnel, and the Reactions of James McGuire", Angry Penguins Broadsheet, No. 2, 1945, pp. 2-5.
- 24 "Men at Work - S.O.R.A. and the Trade Unions", Progress, January 1946, p. 10; R. Haese, op.cit., pp. 172-173.
- 25 Collinson's 1945 stay in Sydney has been noted in Chapters One and Two. He returned to Sydney after the break with

- Barjai in 1946, following the Miya Studio exhibition in September. Minutes, Miya Studio, Pamela Crawford Papers, Meeting of 16 October 1946, p. 2; Hope's family was in Sydney, and in 1946 after Barjai No. 21 he wrote to Seeman regarding plans to travel N.S.W. and Queensland for his father's commercial art business. Letter to P. Seeman, [1946], Laurence Hope Correspondence, Pamela Crawford Papers; Seeman recalls visiting Sydney in early 1946 when attempting to enter Sydney Technical College, as well as at the end of 1946. Personal interview with Pamela Crawford, 13 May 1987.
- 26 Contemporary Art Society, Second State Exhibition, 1946, ex. cat., Sydney, 1946; Seeman made a habit of writing on catalogues those with whom she had attended exhibitions. Personal interview with Pamela Crawford, 13 May 1987.
- 27 CAS, Second State Exhibition, 1946, op.cit., unpaginated.
- 28 ibid., unpaginated.
- 29 A. McCulloch, Encyclopedia of Australian Art, Melbourne, Hutchinson of Australia, 1984, Vol. 2, p. 794; G. Dutton, The Innovators: the Sydney alternative in the rise of modern art, literature and ideas, South Melbourne, The MacMillan Company of Australia Pty Ltd, 1986, pp. 98-114.
- 30 In the same letter Collinson stated: "Went to see the exhibition of the Studio of Realist Art. Very good, particularly when compared with RQAS. - Dobell, Bergner, & Rod Shaw stand out. The Art Gallery has some fine work on display including a new Donald Friend. They feature a 'Painting of the Month'. This month it is by Duncan Grant. Can you imagine Brisbane!". Letter to P. Seeman, [1946], Laurence Collinson Correspondence, Pamela Crawford Papers.
- 31 A. McCulloch, op.cit., Vol. 2, p. 1170.
- 32 Other artists in the first exhibition included Paul Haefliger, Geoffrey Graham and Gerald Lewers. ibid., p. 1170; B. Smith, Australian Painting 1788-1970, 2nd ed., Melbourne, Oxford University Press, 1971, p. 275; R. Haese, op.cit., p. 255.
- 33 B. Churcher, Molvig: The Lost Antipodean, Ringwood, Vic., Allen Lane, Penguin Books Australia Ltd., 1984, pp. 15-17.
- 34 Personal interview with Pamela Crawford, 14 December 1986.
- 35 "Miya Studio: The Beginnings", op.cit., p. 16.
- 36 Personal interview with Pamela Crawford, 14 December 1986.
- 37 Both meetings were held provisionally at St. Luke's Hall, Charlotte Street. Minutes, Miya Studio, Pamela Crawford Papers, Meetings of 6 March and 21 March 1946, pp. 1, 3.
- 38 ibid., Meeting of 21 March 1946, p. 3.
- 39 While Joy Roggenkamp was involved in Miya Studio, Keith

- Bradbury is incorrect in writing that "the Miya Studio ["formed itself"] around Joy Roggenkamp and Peter Abrahams [sic]". K. Bradbury, "Essay", Royal Queensland Art Society: Centenary Exhibition, Brisbane, Queensland College of Art Gallery, 1987, p. 10; Minutes, Miya Studio, Pamela Crawford Papers, Meeting of 29 May 1946, p. 7.
- 40 Personal interview with Pamela Crawford, 3 August 1986; Personal interview with Edward Segmund, 4 July 1986.
- 41 Letter received from Laurence Hope, 4 September 1986.
- 42 Personal interview with Joy McCowan, 27 April 1986.
- 43 R. Fitzgerald, A History of Queensland From 1915 to the 1980s, St. Lucia, University of Queensland Press, 1984, pp. 124-125, 134.
- 44 P. Porter, "Brisbane Comes Back", Quadrant, Vol. XIX, No. 6, September 1975, p. 57.
- 45 ibid., p. 57.
- 46 ibid., p. 57; "Extract from Charter of Artists' Group of New Theatre Club", Pamela Crawford Papers.
- 47 Minutes, Miya Studio, Pamela Crawford Papers, Meeting of 6 March 1946, p. 1.
- 48 S. Catling, "They Paint in Attic - But No Starving", Women: A Courier-Mail Supplement, 18 September 1946, unpaginated.
- 49 Other Miya Studio 'members' who exhibited with the YAG in 1946 included Jacqueline Craig, Edna Smith and Beth Cunningham. See Chapter Two, Footnote 179.
- 50 Detailed attendance records ceased from 14 August 1946. Other names included P. Cotterell (April), F. Jeffery and E. Smith (August), and Miss Franklin (November). Minutes, Miya Studio, Pamela Crawford Papers, Meetings of 5 April, 14 August, 22 November 1946, pp. 5, 7, 10-11.
- 51 A further fee of one shilling was charged for a day's use of the Studio. Minutes, Miya Studio, Pamela Crawford Papers, Meeting of 21 March 1946, p. 4.
- 52 Some impetus towards finding a studio in March 1946 had derived from "an offer of financial assistance, (possibly due in July of 1946) from a bequest available to beneficial Youth Groups", perhaps relating to a distribution of funds from the Servicemen's Canteen Trust Fund, though no further mention was made of the offer. P. Seeman, "Report of the First Exhibition", op.cit., p.2; Personal interview with Pamela Crawford, 14 December 1986; If the membership fee of £1 per year were adhered to in full, there would appear to have been eight financial members by the end of May 1946. Financial records of Miya Studio, 5 March to 28 May 1946, Pamela Crawford Papers; In May 1946, Studio members agreed to ". . . donate 10% of any pictures sold at Miya Studio Show or any pictures sold independantly to the Studio & to donate any percentage they wished from pictures sold at any other

- exhibition". Minutes, Miya Studio, Pamela Crawford Papers, Meeting of 29 May 1946, p. 7; Donations were received from Studio members and an anonymous donation of £15 was received on 5 April 1946. Donations worth £20/5/0 had been received by the end of May 1946. Financial records of Miya Studio, 5 March to 28 May 1946, Pamela Crawford Papers; However, it is not at all clear that Professor J.V. Duhig, Barjai's patron and a patron of the YAG, was ever a financial patron of Miya Studio. Keith Bradbury writes, with his reference noted as Joy Roggenkamp, that "Dr. Duhig was patron of a breakaway group from the RQAS around 1946, the Miya Studio". K. Bradbury, op.cit., p. 15; Telephone conversation with Pamela Crawford, 4 June 1987.
- 53 The rooms may have been obtained with the assistance of Professor J.V. Duhig or Barrie Reid's father, both of whom were involved in the Rationalist Society (See Chapter One). Minutes, Miya Studio, Pamela Crawford Papers, Meeting of 21 March 1946, p. 3.
- 54 ibid., p. 3.
- 55 Again a link may have been Duhig, whose Pathology office also was located at 'Alexandra'. Minutes, Miya Studio, Pamela Crawford Papers, Meeting of 29 May 1946, p. 6.
- 56 ibid., p. 6; CEMA, C.E.M.A. Q'd Division First Art Exhibition, ex. cat., Brisbane, The Canberra Gallery, 1946, unpaginated.
- 57 Collinson, Seeman and Joy Roggenkamp participated in the CEMA exhibition of 16 to 26 July. ibid., unpaginated.
- 58 The CEMA rooms then "were taken over by I.K.L. Fellowship". Minutes, Miya Studio, Pamela Crawford Papers, Meeting of 28 February 1947, p. 11.
- 59 Catling wrote that "Most of the young artists prefer to work at night, and often paint through to the small hours of the morning". S. Catling, op.cit.; Hope recalls starting at about eleven and working through the night at 'Alexandra'. Barbara Blackman interview with Laurence Hope, 17 January 1986, Oral History Program, National Library of Australia, Tape 1, Side 2.
- 60 "Miya Studio: The Beginnings", op.cit., p. 16.
- 61 Barjai, No. 20, 1946, p. 44.
- 62 C. Knopke, op.cit., p. 8.
- 63 A library of "Art Books" had been proposed at the meeting of 5 April 1946. Minutes, Miya Studio, Pamela Crawford Papers, Meeting of 5 April 1946, p. 5.
- 64 "Miya Studio: The Beginnings", op.cit., p. 16; Barrett Reid has commented on the quality and quantity of bookshops in Brisbane at that time. Personal interview with Barrett Reid, 6 July 1986.

- 65 Personal interview with Pamela Crawford, 3 August 1986.
- 66 Minutes, Miya Studio, Pamela Crawford Papers, Meeting of 5 April 1946, pp. 5-6.
- 67 S. Catling, op.cit., unpaginated.
- 68 Minutes, Miya Studio, Pamela Crawford Papers, Meetings of 21 March and 5 April 1946, pp. 3, 5.
- 69 "Brisbane Notes", Barjai, No. 22, 1946, p. 41.
- 70 J. McGuire, op.cit., pp. 3-5.
- 71 "The Members of Barjai Literary Group and Miya Artists' Studio invite you to attend a SERIES OF LECTURES", Hand-out, [1946], Pamela Crawford Papers.
- 72 The Courier-Mail, 29 June 1946, p. 8.
- 73 The Courier-Mail, 27 July 1946, p. 8; Vincent Brown's 1946 work was criticised as derivative by Barjai number twenty-two, with "the spell of Picasso, Vlaminck and others of the French schools" noted to be giving way to that of Stanley Spencer. "Brisbane Notes", op.cit., p. 40; The Courier-Mail, 24 August 1946, p. 7; McNeill shared Vida Lahey's enthusiasm for the "creative approach in children's art". V. Lahey, Art in Queensland 1859-1959, Brisbane, The Jacaranda Press, 1959, p. 43.
- 74 Dr. L. Lofkovits' advertised talk evidently was cancelled. The Courier-Mail, 5 October 1946, p. 8; "Brisbane Notes", op.cit., p. 41; P. Seeman, Financial "Report of Lectures", [1946], Pamela Crawford Papers.
- 75 See Albert Tucker, "Unknown Australian Artist 'H.D.'", Angry Penguins, December 1944, pp. 24-25; A reproduction of American primitive painter Morris Hirshfield's Girl with Pigeons of 1942 appeared in Angry Penguins, 1945, p. 117; The work of Eilshemius was reproduced in "American Primitive Painter", Angry Penguins Broadsheet, No. 7, July 1946, pp. 8-9; See also Albert Tucker's discussion of Viktor Lowenfeld's book, The Nature of Creative Activity, in "Exit Modernism", Angry Penguins Broadsheet, No. 10, 1946, pp. 9-12.
- 76 Personal interview with Barrett Reid, 6 July 1986; W. Bryson Robertson, Scene of Springhill as it was in 1920, oil on cardboard, 37.7 x 55.2 cm, Collection of University Art Museum; W. Bryson Robertson, Backyard Scene in Springhill, 1933, oil on cardboard, 15.3 x 26.8 cm, Collection of University Art Museum.
- 77 Personal interview with Barrett Reid, 6 July 1986; A photograph, c. 1947, of Reid against a display of child art appears in Haese's text. R. Haese, op.cit., p. 238; Reid was appointed Custodian of the Art Reference Library at the end of May 1948. Letter to B. Reid, Carbon Copy, 31 May 1948, Art Library Correspondence, Queensland Art Fund, Art Library Records, Fryer Library, University of Queensland, Box 5; An exhibition of child art was held

- at the Art Reference Library in October 1948. Minutes, Miya Studio, Pamela Crawford Papers, Meeting of 7 October 1948, p. 21; An exhibition of child art was held at The Ballad Bookshop from 27 September 1948. Minutes, Miya Studio, Pamela Crawford Papers, Meeting of 16 September 1948, p. 19.
- 78 Personal interview with Pamela Crawford, 14 December 1986.
- 79 The Courier-Mail, 2 November 1946, p. 7; Pamela Crawford recalls that Dr. Lofkovits was Collinson's physician, and was an Austrian immigrant and art patron, and that his ideas may have related to Adler. Personal interview with Pamela Crawford, 13 May 1987.
- 80 The Courier-Mail, 10 August 1946, p. 8; Miss Campbell-Brown was appointed French Tutor at Queensland University in 1945. University of Queensland Gazette, No. 1, September 1945, p. 2; Campbell-Brown had travelled to France in 1929, and spent several years there before returning to teach French at St. Margaret's School. J. Mishinski, "Grotesque tribute to French teacher", The Sunday Mail, 22 March 1987, p. 7; Campbell-Brown was held in esteem by Barrie Reid, then a University student. Letter to C.B. Christesen, 14 May 1946, Barrie Reid Correspondence 1940s, Meanjin Archive, Baillieu Library, University of Melbourne, 1/1/21.
- 81 The Courier-Mail, 7 September 1946, p. 7; Vallis's talk appears to have been published in the Queensland University magazine, Galmahra. V. Vallis, "Australian Sea Poetry", Galmahra, 1947, pp. 9-11; See also R. McDonnell, "Val Vallis - - - 'Songs of the East Coast'", Galmahra, 1947, pp. 65-68; The Courier-Mail, 19 October 1946, p. 8; Grano, one of the original four of Meanjin Papers, in 1946 was co-editing the Catholic literary magazine, View, later Vista. Associate editors of View included Paul Grano, Martin Haley and Rev. J.P. McGoldrick. View, Vol. 1, No. 1, April 1946, p. 1; View sought to espouse "a Christian approach to culture", with "Political articles . . . not wanted", though it intended to be "progressive". Editorial, View, Vol. 1, No. 1, April 1946, p. 1; While Grano may have been an admired poet and friend to the Barjai Group, he was not altogether beyond their criticism, with Barjai number twenty-one's opinion of View being that "we can only express our sincere sorrow at its appearance". "Occurences", Barjai, No. 21, 1946, p. 43; Grano's talk was the least attended of the series. Entry to each talk was 2/-, and the gross takings, and expenses, were as follows: Langer - made £6.10.0, exp. £6.13.9; Black - made £4.10.0, exp. £3.13.3; Brown - made £3.14.0, exp. £3.3.2; Campbell-Brown - made £2.8.0, exp. £2.5.9; McNeil - made £1.10.0, exp. £2.5.9; Vallis - made £1.12.6, exp. £1.9.0; Poetry recital - made £1.16.0, exp. £1.4.10; Reid - made £1.7.0, exp. £1.17.4; Grano - made £0.18.0, exp. £1.9.0; Lofkovits - made £2.4.0, exp. £1.9.0. P. Seeman, Financial "Report of Lectures", [1946], Pamela Crawford Papers.
- 82 The Courier-Mail, 21 September 1946, p. 7.

- 83 Letter to C.B. Christesen, 22 September 1946, Laurence Collinson Correspondence 1940s, Meanjin Archive, Baillieu Library, University of Melbourne, 1/1/7.
- 84 The Courier-Mail, 13 July 1946, p. 7.
- 85 "Introducing Leon Black", Orpheus, Vol. 1, No. 2, October 1946, p. 21.
- 86 Black's Guild Cafe Theatre previously had been the Old Coconut Grove Dancehall, at 104 Adelaide Street. Black productions Hope specifically recalled were Anna Christie and The Glass Menagerie. Barbara Blackman interview with Laurence Hope, 17 January 1986, Oral History Program, National Library of Australia, Tape 2, Side 1; Robert Walker interview with Laurence Hope, Transcript, May 1974, Oral History Program, National Library of Australia, TRC 273, Tape 1, Side 1, pp. 8-9; Black was one of the more 'innovative' theatrical producers in Brisbane at that period, and while Barjai number twenty-one declared that "No experimental work is being done, publiclly [sic] at least", Black's production of "O'Neill's Ah, Wilderness!" was mentioned. "Occurences", Barjai, No. 21, 1946, p. 43; Barjai twenty-two also noted Black's "banal version of Steinbeck's Of Mice and Men [sic]". "Brisbane Notes", op.cit., p. 41; Black's production of Steinbeck's Cf Mice and Men played at The Albert Hall 24-26 September 1946. The Courier-Mail, 21 September 1946, p. 7; Ah, Wilderness! played at the Albert Hall, 22-27 April 1946. University of Queensland Dramatic Society, Lottie Dundass, prog., Brisbane, Albert Hall, April 1946, back cover; The Glass Menagerie played at the Guild Cafe Theatre, 30 July to 1 August 1947. Proscenium, Vol. 1, No. 7, 1947, p. 12; Anna Christie played at the Guild Cafe Theatre for five days from 24 March 1947, repeated 9-11 April 1947. "Australian Theatre Guild", Orpheus, Vol. 1, No. 3, April 1946, p. 32; "Australian Theatre Guild", Vol. 1, No. 4, May 1947, pp. 30-31.
- 87 "Occurences", Barjai, No. 21, 1946, p. 43; In 1946 the Brisbane Symphony Orchestra also was founded. Editorial, Orpheus, Vol. 1, No. 2, October 1946, p. 1.
- 88 Minutes, Miya Studio, Pamela Crawford Papers, Meeting of 16 October 1946, p. 9.
- 89 Miya Studio Minutes of 16 October describe Reid as Editor and Patterson as Secretary of Barjai. Minutes, Miya Studio, Pamela Crawford Papers, Meeting of 16 October 1946, p. 9; Joy Roggenkamp was noted on 16 October to be Deputy Secretary, though in the Minutes of 29 May she had been designated Deputy Vice-Chairman. Minutes, Miya Studio, Pamela Crawford Papers, Meeting of 29 May 1946, p. 7.
- 90 "Brisbane Notes", op.cit., p. 40; Barjai, No. 22, 1946, inside front cover.
- 91 The Barjai editors did attend the Miya Studio meeting of 22 November. Minutes, Miya Studio, Pamela Crawford Papers, Meeting of 22 November 1946, p. 10.

- 92 Minutes, Miya Studio, Pamela Crawford Papers, Follows Meeting of 22 November 1946, p. 11.
- 93 Minutes, School of Arts, John Oxley Library, Meeting of 21 March 1947, OM71-25, Box 1 - Oversized Envelope 21, p. 374; Seeman noted that the lease was "for Miya Studio alone & not Barjai [sic] included which was the original plan". P. Seeman, "Activities of Miya Studio during 1947", Minutes, Miya Studio, Pamela Crawford Papers, Follows Meeting of 28 February 1947, p. 12; Exterior of Brisbane School of Arts, Ann Street, 1937 (Photograph courtesy of John Oxley Library); L. Collinson, Interior School of Arts, c. 1948, watercolour on paper, 30 x 39.5 cm, Private Collection.
- 94 P. Seeman, "Activities of Miya Studio during 1947", op.cit., pp. 11-12; Already in late 1947 the School of Arts had decided that the twelve month extension to Miya Studio's lease would be final "owing to the contemplated alterations". Minutes, School of arts, John Oxley Library, Meetings of 20 June and 21 November 1947, OM71-25, Box 1 - Oversized Envelope 21, pp. 379, 393.
- 95 P. Seeman/Miya Studio, Licence of Occupancy, [Copy], March 1947, Brisbane School of Arts, Pamela Crawford Papers; Minutes, School of Arts, John Oxley Library, Meeting of 21 February 1947, OM71-25, Box 1 - Oversized Envelope 21, p. 372.
- 96 A final Studio life class was held at 'Alexandra' on 28 February, with classes and meetings thereafter suspended. No further minutes were recorded until May 1948, though a summary of 1947 activities was made. Minutes, Miya Studio, Pamela Crawford Papers, Meeting of 28 February 1947, p. 11; P. Seeman, "Activities of Miya Studio during 1947", op.cit., pp. 11-12; A lighting system was installed, walls painted and louvres made, with contributions received from Collinson, J.E. Hirche, Charles Osborne, Mrs. Seeman, Pamela Seeman and Knopke. Minutes, Miya Studio, Pamela Crawford Papers, Meeting of 28 February 1947, p. 11.
- 97 Miya Studio, Candida, prog., Brisbane, Guild Cafe Theatre, June 1947, back cover; Portraiture classes were held on Wednesday evenings, and life classes on Friday evenings. "Miya Studio", Barjai, No. 23, 1947, p. 7.
- 98 Miya Studio, Candida, prog., op.cit., back cover.
- 99 The 'Doll Show' was dismantled unexpectedly after one Saturday afternoon, due to Black changing arrangements. P. Seeman, "Activities of Miya Studio during 1947", op.cit., p. 12; In a generously illustrated article on St. John of 1948, Pix noted that "To Welsh-born Mary Christina St. John, of Brisbane, dolls have souls. She shares her life with 400 of them, cares for them like babies, organises elaborate ceremonies and religious pageants for them". "Brisbane's doll woman", Pix, 9 October 1948, p. 3.
- 100 Candida appeared from 9-10 June 1947. P. Seeman,

- "Activities of Miya Studio during 1947", op.cit., p. 12; Miya Studio, Candida, Poster, Brisbane, Guild Cafe Theatre, June 1947, Pamela Crawford Papers.
- 101 Miya Studio, Candida, prog., op.cit., unpaginated; Osborne had spent part of 1946 in Melbourne, and Knopke had visited Melbourne in August 1946 with the University of Queensland Dramatic Society's production of C.B. Fernald's The Mask and The Face. Personal interview with Edward Segmund, 4 July 1986; The University of Queensland Dramatic Society, The Mask and The Face, prog., Brisbane, Princess Theatre, 1946, unpaginated; C. Osborne, "Melbourne's Little Theatres", Proscenium, Vol. 1, No. 3, 1946, pp. 6-7; C. Osborne, Giving It Away: The Memoirs of an Uncivil Servant, London, Secker & Warburg Limited, 1986, p. 28; In December 1947, Osborne was involved in another Brisbane production of Candida, with a co-operative theatre group, Globe Theatre. Globe Theatre, Candida, prog., Brisbane, Albert Hall, December 1947, unpaginated.
- 102 Barjai also mentioned a project which evidently did not eventuate, namely an October production of "a modern translation of Moliere's 'Tartuffe,' with direction by Charles Osborne and decor designed by Laurence Hope". "Miya Studio", Barjai, No. 23, 1947, p. 7.
- 103 "Miya Studio to Present Play", Orpheus, Vol. 1, No. 5, June 1947, p. 27; Orpheus was a broad cultural magazine published in Brisbane, giving greatest emphasis to music and the performing arts. Editors varied: N.H.R. Pollock for Vol. 1, No. 2, October 1946; A. McK. Moir for Vol. 1, Nos. 3 & 4, April & May 1947; J.M. Sutton for Vol. 1, No. 5, June 1947; and Jean Rennie for Vol. 1, Nos. 6 & 7, September & October 1947; No profits were recorded for Candida. P. Seeman, "Activities of Miya Studio during 1947", op.cit., p. 12.
- 104 P. Crawford, "Miya Studio Exhibitions, Paintings Etc.", typescript, 1987, Pamela Crawford Papers, p. 4; Yallalla Studio, Yallalla Studio: First Northern Exhibition of Watercolours, ex. cat., Cairns, 1947, unpaginated.
- 105 ibid., unpaginated.
- 106 Personal interview with Barrett Reid, 6 July 1986.
- 107 Letter to Miya Studio, "Tuesday the 25th" [1947], Barrie Reid and Laurence Hope Correspondence, Pamela Crawford Papers.
- 108 Letter to P. Seeman, Miya Studio, 22 September 1947, Barrie Reid Correspondence, Pamela Crawford Papers.
- 109 Letter to C.B. Christesen, 29 September 1947, Barrie Reid Correspondence 1940s, Meanjin Archive, Baillieu Library, University of Melbourne, 1/1/23; Evidently the bookshop in 1947 was "under the auspices of the Brisbane Amateur Theatres". Letter to C.B. Christesen, 28 November 1947, Barrie Reid Correspondence 1940s, Meanjin Archive, Baillieu Library, University of Melbourne, 1/1/24; R. Johnston, "The Johnstone Gallery and Art in Queensland,

1940s-70s", Art and Australia, Vol. 15, No. 4, June 1978, p. 395.

- 110 Letter to C.B. Christesen, 29 September 1947, Barrie Reid Correspondence 1940s, Meanjin Archive, Baillieu Library, University of Melbourne, 1/1/23; The Ballad Bookshop, [December 1948], Hand-out, Pamela Crawford Papers; Prior to the exhibition, Osborne informed Hope that Reid and he had "found a room for the shop. We spend today painting it: cream walls and green floor". Letter to L. Hope, [September 1947], Charles Osborne Correspondence, Laurence Hope Papers, National Library of Australia, MS 7216; Personal interview with Barrett Reid, 6 July 1986.
- 111 Reid and Hope evidently "spent two weeks at Sydney, a month at Melbourne and a week at Adelaide", returning inland. "Nearing End of 4000-Mile Hike: Adelaide to Brisbane", The Northern Daily Leader, 21 February 1947.
- 112 Pottery from the Murrumbidgee Pottery would later be sold at The Ballad Bookshop. Reid has recalled that they stayed in Nolan's loft in Parkville, and Hope has recalled meeting Max Harris at the office of Reid and Harris, and staying with Max Harris in Adelaide, where they met Don Dunston, a Barjai subscriber, at a party. Personal interview with Barrett Reid, 6 July 1986; Barbara Blackman interview with Laurence Hope, 17 January 1986, Oral History Program, National Library of Australia, Tape 2, Side 1; See also B. Reid, "Nolan in Queensland; some biographical notes on the 1947-8 paintings", Art and Australia, Vol. 5, No. 2, September 1967, pp. 446-447; Reid has noted that following the trip he had tried to interest Gertrude Langer in the work of Albert Tucker, Joy Hester and Vassilieff, without success. Personal interview with Barrett Reid, 6 July 1986; For a photograph of Reid and Hope at Heide, see B. Adams, Sidney Nolan: Such is Life, Hawthorn, Vic., Century Hutchinson Australia Pty Ltd, 1987, p. 67; Reid, with Charles Osborne, revisited Heide in January 1948. Letter to L. Hope, 29 December 1947, Barrie Reid Correspondence, Laurence Hope Papers, National Library of Australia, MS 7216.
- 113 Personal interview with Pamela Crawford, 3 August 1986; C. Osborne, Giving It Away, op.cit., p. 40.
- 114 Hope evidently was about to depart for Sydney in early October 1947 with the likelihood of working for a process engraver. Letter to L. Hope, 1 October [1947], Sidney Nolan Correspondence, Laurence Hope Papers, National Library of Australia, MS 7216; Hope was noted by Reid to be "in Sydney convalescing" from illness in November. Letter to C.B. Christesen, 28 November 1947, Barrie Reid Correspondence 1940s, Meanjin Archive, Baillieu Library, University of Melbourne, 1/1/24; Prior to Hope's Sydney departure, Nolan had been taken by Reid and Hope to Mount Tamborine where they had a hut on a leased block of land (Judith Wright and Jack McKinney also stayed on Mount Tamborine), while a group including Reid and Hope had climbed Mount Warning with Nolan. Robert Walker interview with Laurence Hope, transcript, May 1974, Oral

History Program, National Library of Australia, Tape 1, Side 2, pp. 50-51; Barbara Blackman interview with Laurence Hope, 17 January 1986, Oral History Program, National Library of Australia, Tape 2, Side 1; The hut on Tamborine appears to have been built in about October 1947, though had been burnt down by late November. Letters to C.B. Christesen, 29 September and 28 November 1947, Barrie Reid Correspondence 1940s, Meanjin Archive, Baillieu Library, University of Melbourne, 1/1/23, 1/1/24; Nolan used Reid's father's home in Chermiside as his base in Queensland. Reid guided Nolan to material in the John Oxley Library and took him to Fraser Island, a trip which Nolan took again with Judith Wright and Jack McKinney. Personal interview with Barrett Reid, 6 July 1986; B. Reid, op.cit., pp. 446-447; Personal interview with Joy McCowan, 27 April 1986.

- 115 National Gallery of Victoria, Sidney Nolan Landscapes & Legends: a retrospective exhibition: 1937-1987, ex. cat., Victoria, 1987, pp. 18, 89-90; B. Adams, op.cit., pp. 94-96.
- 116 P. Seeman, "Activities of Miya Studio during 1947", op.cit., p. 12; P. Seeman, L. Collinson & C. Knopke, "Curriculum: Lectures in Art Appreciation", Pamela Crawford Papers, p. 1.
- 117 Letter to P. Seeman, 11 February 1948, Correspondence from Director-General of Education, Pamela Crawford Papers.
- 118 P. Seeman, L. Collinson & C. Knopke, "Curriculum", op.cit., pp. 1-2, 5-8, 13-15.
- 119 Telephone conversation with Pamela Crawford, 4 June 1987; V. Lahey, "The Development of Art in Queensland", Commonwealth Jubilee Celebrations, 1951: Exhibition of Queensland Art, ex. cat., Brisbane, Queensland National Art Gallery, 1951, p. 5.
- 120 Minutes, Miya Studio, Pamela Crawford Papers, Meeting of 20 May 1948, p. 15.
- 121 The 'curriculum' also gives a simplified indication of Studio knowledge of contemporary art (overseas and Australian) by early 1948, as in the following:
1. All forms of modern art are attempts to express more vividly and intensely contemporary life.
  2. abstract art, dadaism, purism, constructivism, futurism, cubism, expressionism, surrealism, and the new realism,
  3. France was the main centre of modern art: Picasso, Matisse, Braque, etc..
  4. Germany was the centre of a different form of modern art, notably expressionism: Marc, Grosz, Feininger, Kollwitz, etc.
  5. England possesses many original modern artists: the Nash brothers, Spencer, Wyndham Lewis.
  6. America is the home of realistic and genre painting: Marsh, Marin, Grant Wood, etc. Mexico and South America possess some of the world's finest artists.
  7. Modern sculpture, mainly derived from Rodin and

Maillol, passes through to Lehmbruck, Archipenko, Epstein and Moore.

N.B. The effect of the war and depression upon contemporary artists.

P. Seeman, L. Collinson & C. Knopke, "Curriculum", op.cit., p. 13; The 'curriculum' noted the following in regard to contemporary Australian art:

The main body of art is [sic] Australia today is realistic. The best known artists in the realist tradition are Dobell, Drysdale, and the late Eric Wilson. The important surrealists are James Gleason [sic] and Albert Tucker. Among the best sculptors are Daphne Mayo, L. and K. Shillam, Lyndon Dadswell and Arthur Fleischman.

ibid., p. 14.

- 122 I. Fletcher, "The Arts", Q'ld Guardian, 28 May 1948, p. 5.
- 123 "Miya Studio Resumes", Australian Art News Bulletin, Vol. 1, No. 1, March 1948, unpaginated. (Australian Art News Bulletin was edited by John Cooper of the Moreton Galleries.)
- 124 Amongst those attending the meeting were Collinson, Seeman, Hope, Knopke, Joy Roggenkamp, Reid, Osborne, Irene Fletcher, L. Hunter, Don Savage, Patterson, Barny O'Dowd, Mat Ferré, Hirche, Craddick and Nicholas Bavly. Minutes, Miya Studio, Pamela Crawford Papers, Meeting of 14 May 1948, pp. 13-14.
- 125 ibid., p. 13.
- 126 Miya Studio, "Constitution of Miya Studio", [1948], Pamela Crawford Papers.
- 127 Constitutional areas relating to exhibitions will be discussed in the next chapter.
- 128 Definitions regarding Full and Associate Members were nominated and seconded by socialist members, Collinson and Fletcher. Minutes, Miya Studio, Pamela Crawford Papers, Meeting of 14 May 1948, p. 13; "Constitution", op.cit..
- 129 ibid., unpaginated.
- 130 J. Reed, "The Contemporary Art Society of Australia. An Outline of the History of the Society in Melbourne", Contemporary Art Society Broadsheet, No. 4, February 1955, p. 5.
- 131 "Constitution", op.cit..
- 132 Minutes, Miya Studio, Pamela Crawford Papers, Meeting of 14 May 1948, p. 14
- 133 "Constitution", op.cit..
- 134 ibid., unpaginated.
- 135 P. Seeman, "Activities of Miya Studio during 1947",

- Minutes, Miya Studio, Pamela Crawford Papers, Follows Meeting of 28 February 1947, p. 12.
- 136 Personal interview with Barrett Reid, 6 July 1986; Robert Walker interview with Laurence Hope, transcript, May 1974, Oral History Program, National Library of Australia, TRC 273, Tape 1, Side 1, pp. 5-6; L. Hunter attended the Miya Studio meeting of 14 May 1948. Minutes, Miya Studio, Pamela Crawford Papers, Meeting of 14 May 1948, p. 14.
- 137 T. Shapcott, Charles Blackman, Artists in Queensland, St. Lucia, University of Queensland Press, 1967, p. 11.
- 138 Miya Studio, "arty party", invit., Brisbane, School of Arts attic, [1948], Pamela Crawford Papers; Minutes, Miya Studio, Pamela Crawford Papers, Meeting of 7 October 1948, p. 21; In 1948 a Social Committee meeting was held at the Ballad Bookshop on 25 May, a new members social on 9 June, a social on 14 July, and a 'Sherry Musical' on 20 August. Minutes, Miya Studio, Pamela Crawford Papers, Meetings of 25 May, 9 June, 14 July, 20 August 1948, pp. 15-18.
- 139 Minutes, Miya Studio, Pamela Crawford Papers, Meetings of 9 June and 14 July 1948, pp. 16-17.
- 140 Minutes, Miya Studio, Pamela Crawford Papers, Meeting of 7 October 1948, p. 21; Regarding Ballet Rambert, see "Ballet by Air", The Courier-Mail, 7 September 1948, p. 1; "Last day's 'freedom'", The Courier-Mail, 10 September 1948, p. 1; W. Lawrence, "Triumph in artistry at Ballet opening", The Courier-Mail, 13 September 1948, p. 4; 'Petrouchka', "Why not more classics in ballet?", Letter, The Courier-Mail, 15 September 1948, p. 2; W. Moore, "Ballet aims to please - not to teach", The Courier-Mail, 17 September 1948, p. 2.
- 141 Minutes, Miya Studio, Pamela Crawford Papers, Meetings of 16 September and 7 October 1948, pp. 20-21.
- 142 Minutes, Miya Studio, Pamela Crawford Papers, Meeting of 1 December 1948, p. 22; Unity Theatre's 'left-wing' basis is apparent in a March 1948 programme for three plays, one by Jim Crawford concerning Aborigines titled Rocket Range, one written and produced by Collinson concerning Jewish problems titled Friday Night at the Schrammer's, and another by Roger Gullan and Buckley Roberts titled Where's That Bomb?. Unity Theatre, Three Plays: 'Rocket Range', 'Friday Night At The Schrammer's', 'Where's That Bomb', prog., Brisbane, [1948], unpaginated; Pamela Crawford notes that "Miya Studio's first contact with Unity Theatre" occurred "when a young Warrant Officer of the Aust. Army, in an official capacity, requested the assistance of the Studio - along with other bodies . . . for a function in conjunction with the Australia Russian Society - probably an anniversary celebration of the end of World War II". P. Crawford, "New Theatre Club Artists Group", [1986], Pamela Crawford Papers, unpaginated.
- 143 Guild Theatre, Beyond To-morrow, prog., Brisbane, 1948, unpaginated.

- 144 "Constitution", op.cit..
- 145 Minutes, Miya Studio, Pamela Crawford Papers, Meeting of 14 July 1948, p. 17.
- 146 The Bribie Island trip took place on 26 September 1948. Minutes, Miya Studio, Pamela Crawford Papers, Follows Meeting of 16 September 1948, p. 20; Seeman's War Relic may, however, have been painted on Bishop or Stradbroke Island. Personal interview with Pamela Crawford, 3 August 1986; P. Seeman, War Relic, 1948, oil on cardboard, 23 x 38.5 cm, Private Collection.
- 147 Minutes, Miya Studio, Pamela Crawford Papers, Meeting of 7 October 1945, p. 21.
- 148 Minutes, Miya Studio, Meeting of 16 September 1948, p. 15.
- 149 Miya Studio appears to have been approached first by the CAAA concerning such a "cultural centre" in June 1948, and subscribed to the campaign in August 1948. Letter to Miya Studio, 21 June 1948, CAAA Correspondence, Pamela Crawford Papers; Receipt received from Cultural Centre Campaign Committee, 26 August 1948, Pamela Crawford Papers. The last correspondence evidently received by the Studio from the Cultural Centre Campaign Committee was dated September 1949. Letter to Miya Studio, 6 September 1949, CCCC Correspondence, Pamela Crawford Papers.
- 150 Cultural Centre Campaign Committee, "Proposed 'Art and Science House'", Circular, [1948], Pamela Crawford Papers.
- 151 "An Art Expert Tells Some Home Truths: 'Art Gallery is only fit for farm machinery'", The Courier-Mail, 9 September 1948, p. 2.
- 152 "That Art Gallery: True, but what now?", The Courier-Mail, 10 September 1948, p. 5; "Sun 'out' at art gallery", The Courier-Mail, 21 September 1948, p. 4.
- 153 See also John Cooper, "The Queensland National Gallery Needs a Director", Orpheus, Vol. 1, No. 5, June 1947, pp. 39-40.
- 154 It was reported that "The remodelling includes the division of the gallery into bays" and that "The gallery will be painted salmon pink, the floor will be light polished wood, chairs will be placed around the gallery, and there will be fluorescent lighting". "Brisbane to have best art gallery", The Courier-Mail, 22 June 1950, p. 11.
- 155 Letter to Miya Studio, 1 November 1948, Brisbane School of Arts Correspondence, Pamela Crawford Papers.
- 156 Council members were to be financial; Associate members were to pay £1 per year, and Artist members £2 per year plus a fee for use of studio. Minutes, Miya Studio, Pamela Crawford Papers, Meeting of 25 October 1948, p. 22.
- 157 Keys were to be limited to Council members. Minutes, Miya

Studio, Pamela Crawford Papers, Meetings of 16 September and 25 October 1948, pp. 19, 22; Letter received from Barrett Reid, 22 March 1987.

- 158 ibid., 22 March 1987.
- 159 Minutes, Miya Studio, Pamela Crawford Papers, Meeting of 1 December 1948, pp. 22-23.
- 160 Minutes, Miya Studio, Pamela Crawford Papers, Meeting of 7 October 1948, p. 20.
- 161 ibid., pp. 20-21.
- 162 Minutes, Miya Studio, Pamela Crawford Papers, Meetings of 2 February, 16 February and 15 March 1949, pp. 25-26.
- 163 Letter to B. Reid, 31 May 1948, Art Library Correspondence, Queensland Art Fund, Art Library Records, Fryer Library, University of Queensland, Box 5; In June 1949 Reid was advised by the Art Fund that "There is a move afoot to transfer the Art Reference Library to the National Gallery, and it has therefore been decided to close the George Street rooms from the 30th June, until a final decision on the matter has been reached.", thereby not allowing a proposed John Yule exhibition at the ARL. Letter to B. Reid, 20 June 1949, Queensland Art Fund Correspondence, Queensland Art Fund, Art Library Records, Fryer Library, University of Queensland, Box 5; The last date that the ARL is mentioned in the Miya Studio minutes is 22 April 1949. Minutes, Miya Studio, Pamela Crawford Papers, Follows Meeting of 15 March 1949, p. 26.
- 164 Miya Studio, 'April Fool's Party', invit., Brisbane, [1949], Pamela Crawford Papers.
- 165 Minutes, Miya Studio, Meeting of 15 March 1949, p. 26.
- 166 Minutes, Miya Studio, Pamela Crawford Papers, Meeting 15 March 1949 and following, p. 26; Unity Theatre, God Bless The Guv'nor, prog., Brisbane, South Brisbane Municipal Library Hall, March 1949; New Theatre Club, Lion on the Square, prog., Brisbane, May - July 1949.
- 167 Minutes, Miya Studio, Pamela Crawford Papers, Follows Meeting of 15 March 1949, p. 26.
- 168 ibid., p. 26; A final Miya Studio exhibition was held in early November.
- 169 "Extract from Charter of Artists' Group of New Theatre Club", Pamela Crawford Papers.
- 170 P. Crawford, "New Theatre Club Artists Group", op.cit., unpaginated.
- 171 ibid., unpaginated.
- 172 ibid., unpaginated.

- 173 New Theatre Club, No Sugar For George and Waiting For Lefty, prog., Brisbane, October 1949.
- 174 P. Crawford, "New Theatre Club Artists Group", op.cit., unpaginated.
- 175 ibid., unpaginated.
- 176 Charles Osborne departed from Melbourne for Europe in 1953. C. Osborne, op.cit., pp. 35, 41.