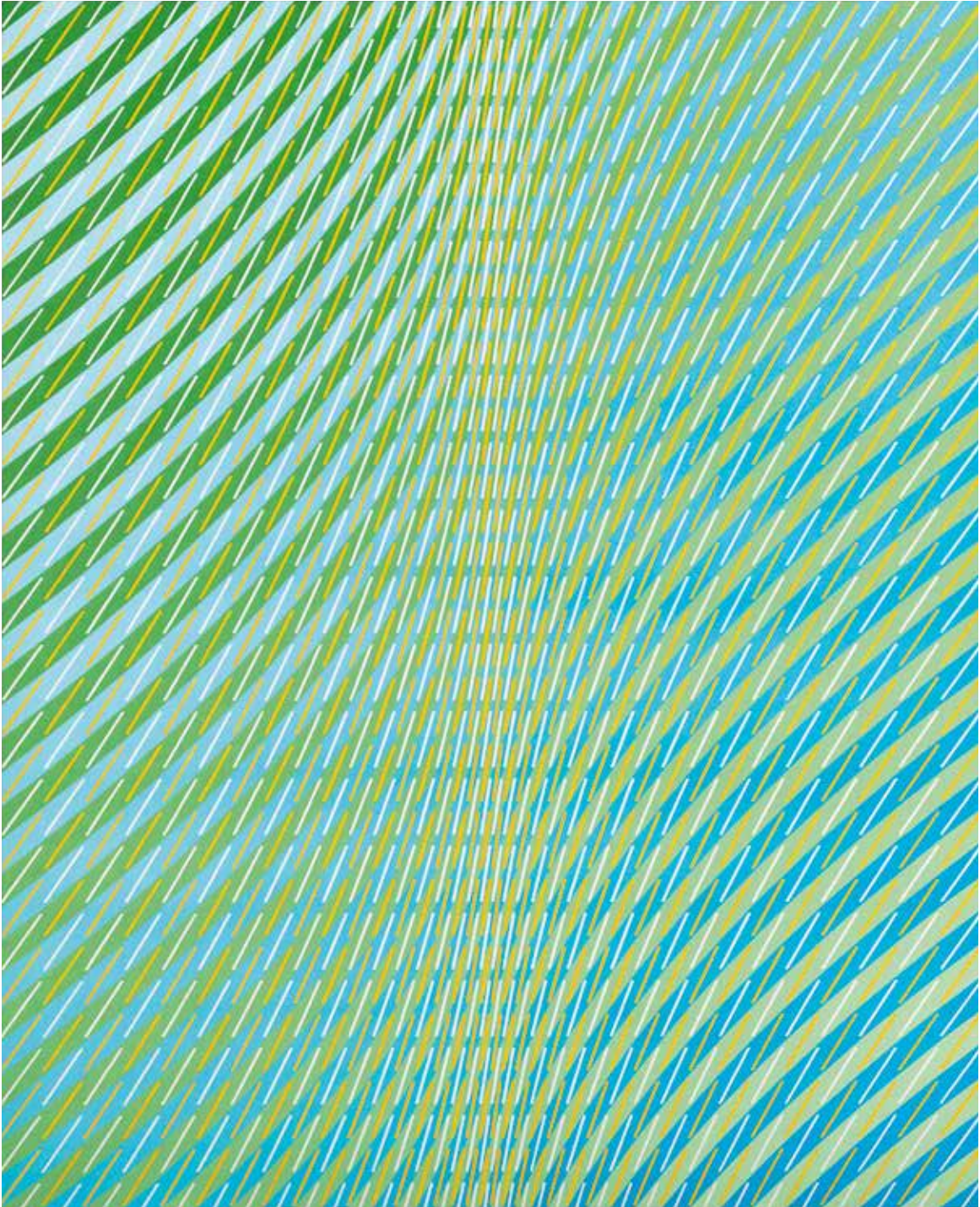


# Abstraction

Celebrating Australian women abstract artists



A National Gallery of Australia exhibition



# Abstraction

'Realistic painting has proved to be a blind alley. We have reached the end of that alley, and been obliged to turn around and retrace our steps. Now we have started on the new track, and already find it rich in new discoveries.'

Dorrit Black, 16 March 1932

Abstraction is one of the most influential developments in art history. Evolving from avant-garde movements in Europe in the early twentieth century, it has continued to flourish through to contemporary times. Women artists have been at the forefront of its development and yet, until recently, their contribution has often been obscured from the art-historical narrative. This exhibition resurrects and examines the myriad ways that Australian women artists have championed abstraction and kept it alive in the twenty-first century.

In Australia, it was progressive modernist women in the 1920s who were the chief protagonists in opening up avant-garde practices to artists at home, directing tastes away from a growing conservatism and dominance of landscape and portraiture traditions. When the world turned decidedly modern at the outbreak of the First World War,

it was largely women artists who embraced Cubism and abstraction as a new path for Australian art. Importantly, they brought back to Australia the theories and practices they had learnt from masters in Paris and London. By the 1950s, artists turned away from Europe toward America, where they fell under the spell of Abstract Expressionism and, later, Geometric Abstraction, Minimalism and Op Art.

The importance of Indigenous women artists to the development of abstraction in Australia cannot be underestimated. Through her exuberant fields of colour painted on heroic scale, Emily Kam Kngwarray provided a uniquely Indigenous perspective to abstraction and gestural non-figuration. Indigenous women artists continue to communicate the powerful vibrancy of the spiritual ancestors and the potent dynamism of our ancient land through abstract imagery embedded in their culture.

Today, contemporary Australian women artists from a diverse range of cultural backgrounds are still discovering new pathways in abstraction and continuing the legacy of the early pioneering modernist women who came before them.

Cover:

**Anne Dangar**

*Pochoir composition 1936*

Opposite:

**Lesley Dumbrell**

*Foehn 1975*



## From European Cubism to abstraction in Australia

'It is a revulsion against the anecdotal type of art ...  
Cubism is the foundation of all twentieth century  
thoughtful original work.'

Margaret Preston, *Manuscripts*, No 4 February 1933

Margaret Preston summed up the remarkable ideological shift that had taken place in all art forms in the early twentieth century. In 1912, the year that Albert Gleizes and Jean Metzinger published *Du Cubisme* and Marcel Duchamp exhibited his revolutionary painting *Nude descending a staircase*, Preston commenced her second sojourn in Europe, where she absorbed the wide-ranging tenets of modernism feeding into the evolution of abstraction. When she returned to Sydney in 1919, she set about making Australian art modern, paving the way for abstraction to take root.

In 1926, Grace Crowley and Anne Dangar left Sydney to study in Paris. Encouraged by Crowley's letters published in the journal *Undergrowth*, Dorrit Black met her friends in London in 1927, where she immediately enrolled in the Grosvenor School of Modern Art. And, by the end of December, she had joined Crowley and Dangar at the Paris-based school of Cubist master André Lhote, travelling on to his summer school in Mirmande for further study.

However, their practice was revolutionised by Albert Gleizes, who taught a wholly abstracted form of painting. Such was his power that Dangar permanently settled at his utopian artist colony in the French countryside near Lyon, allowing her the opportunity to create and exhibit in the midst of the European avant-garde. When her friends returned to Sydney, Crowley established the Crowley-Fizelle School in George Street and Black set up her Modern Art Centre.

In her own way, each woman brought back to Australia a range of avant-garde theories and techniques learnt in Europe. Through their evangelical zest and enthusiasm for modernism and abstraction, they transferred these learnings to a new generation of artists and collectors. Without their tutelage, it is unlikely that abstraction could have progressed in Australia as it did.



**Grace Crowley**  
*Painting* 1951

Opposite:  
**Dorrit Black**  
*House-roofs and flowers* 1934



## Abstract Expressionism

The end of the Second World War saw a significant shift in the geographic and philosophical centre of abstraction from Europe to North America. New York became the epicentre of a new form of abstraction that was gestural, improvised and experiential. Based on emotion and the physicality inherent in the very act of painting, as opposed to the geometry underpinning earlier abstract art, it had a seismic impact on art history. Painters, poets, writers, dancers and musicians formed a loose collaboration known as the New York School and, within this milieu, one of the most influential iterations of non-representational art emerged, Abstract Expressionism.

While the art-historical focus on this movement often falls to the men, particularly Jackson Pollock, Willem de Kooning and Franz Kline, a number of influential women were central to the story. Helen Frankenthaler and Joan Mitchell were luminaries. Australian women, too, responded to these new endeavours. Yvonne Audette arrived in New York in 1952 and was awarded the Fogg Scholarship two years later to study at the New York National Academy of Design. During this time, she was invited to Franz Kline's studio, an experience that had an indelible effect on her painting. It was there that she discovered that 'form free of all associations was now valid in its own right!'

The term Abstract Expressionism was first publically used in Australia in 1956 by Elwyn Lynn in the *Contemporary Art Society Broadsheet*. However, Australian artists practised a hybrid between Abstract Expressionism and its European counterpart, *Taschisme*. Margo Lewers was an exponent of the style, stating, 'my adventures in paint are very personal experiences'. In the late 1970s, her friend Eva Kubbos revealed to James Gleeson, 'I wanted to have this greater freedom in general in expressing myself as an artist. I think that probably was the main reason why I sort of finally dived into Abstract Expressionism'.

**Yvonne Audette**  
*The flat landscape* 1959  
© Yvonne Audette

## Minimalism and Op Art

'Art work that is completely abstract—free from any expression of the environment—is like music and can be responded to in the same way. Our response to line and tone and color is the same as our response to sounds. And like music abstract art is thematic. It holds meaning for us that is beyond expression in words.'

Agnes Martin, 15 October 1975

As artists moved away from the spontaneous expression and large gestural works of the 1940s and 1950s, the extreme reduction of form into simple shapes, lines, contours and colour became a paramount concern among artists both in Australia and abroad. There was a return to the fundamentals of Geometric Abstraction and Constructivism, which produced a new coolness and sense of detachment, loosely referred to as Minimalism.

In 1968, the highly influential exhibition *The Field* was curated to open Roy Grounds's new building for the National Gallery of Victoria in Melbourne. Taking its name from the Colour Field movement in America, it included works by a new generation of young artists painting in Hard Edge or Geometric Abstraction as well as Colour Field. It included only three women, Wendy Paramor, Normana Wight and Janet Dawson, the latter two represented in this touring exhibition.

There were many other women painting in this manner at the time including Virginia Coventry, who had returned from studying at the Slade School of Art in London as *The Field* opened. Her painting *Mirage* 1968 is considered to be one of the finest examples of Minimalism painted in Australia. Its eloquently restrained palette and gently curving horizontal stripes is a step away from being an Op Art expression. Lesley Dumbrell practised her own lyrical form of Op Art, evident in her masterwork *Foehn* 1975, which was acquired by the NGA the year after it was painted.



**Normana Wight**  
*Untitled—purple to yellow diagonal* 1967



**Inge King**  
*Figure in oak 1949*

## Organic abstraction

The natural world has inspired artists for millennia. One of the great threads running through abstraction is the re-imaging of nature in new ways. Abstraction has proved to be an ideal conduit for capturing its essential forms and has enabled artists to work with the intangible, fleeting elements of the world around us in ways that realism cannot penetrate.

Cubism and Constructivism championed a geometric form of abstraction, pushing it into the complete abandonment of representational art, but a form of organic abstraction also evolved in the 1930s. While the Abstraction-Création group in Paris tended to promote austere forms, some of its members expressed a more organic dynamism in their work.

In the United Kingdom, sculptors Barbara Hepworth and Henry Moore found ways to carve and hone stone and timber and cast metal as though it had emerged from the earth itself. Norma Redpath, who moved to Italy from Melbourne, created major sculptural fountains where her archetypal, organic formations fused with the water coursing through them.

At the Abbey in Hertfordshire in the late 1940s, Berlin-born sculptor Inge King worked with organic forms, carving sensuous shapes that emphasised the curved line of nature as though she was unlocking the life force of an otherwise inanimate media. In 1951, she moved to Australia and, through her major public sculpture, commissions became one of the most influential modernist sculptors in the country.

Throughout the many incarnations of abstraction, artists have been drawn to its capacity to express the intangible aspects of nature such as wind, rain, heat, cold, light and darkness, and especially the sensation of being amidst nature. For Indigenous artists, these elements are in constant flux. They exist and are informed by the ancestors, thus they hold critical importance in the expression of their intrinsic connections to Country. This suggests that humankind is not separate to the environment but is in fact nature itself, and organic forms of abstraction often mirror this philosophy.



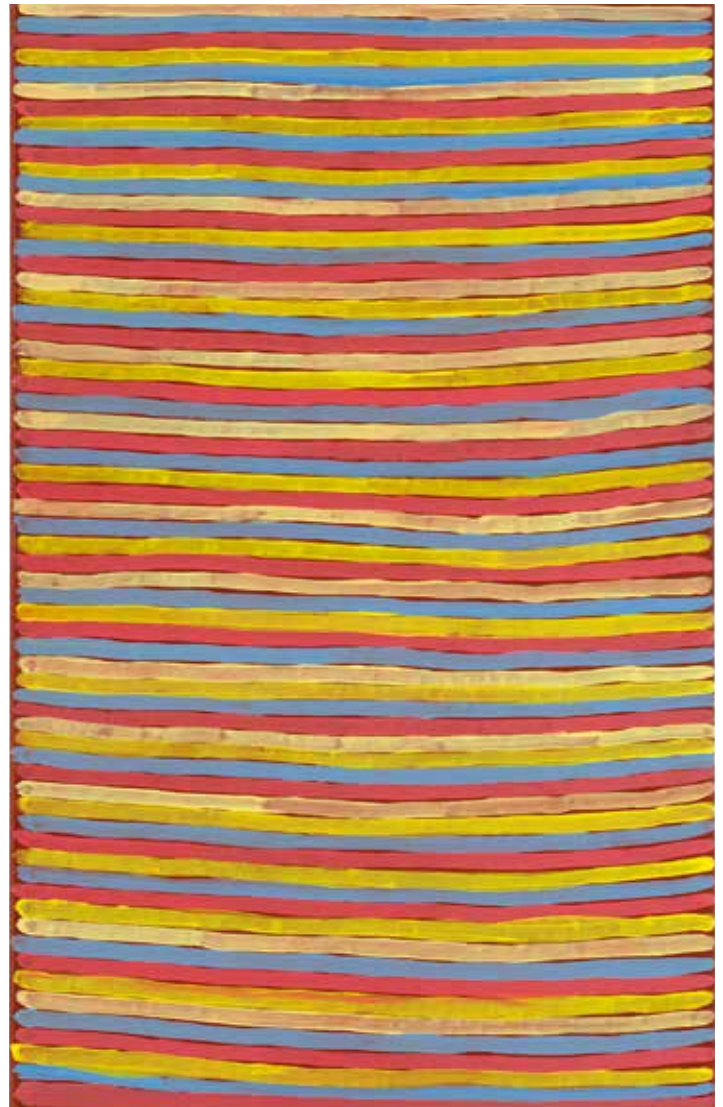
## Spirituality and mysticism

Abstraction has long been the handmaiden of spirituality and mysticism. One of the founders of abstraction, Wassily Kandinsky published a treatise on the subject in 1912, *Concerning the spiritual in art*, which influenced a number of artists in this exhibition. Kazimir Malevich's *Black square* 1915, one of the world's most famous abstract paintings, mimicked the traditional placement of orthodox religious icons in Russian homes. One intention of the work was to commit a great emptying out of historical clutter from art and society.

In a recent art-historical breakthrough, it has been acknowledged that some of the earliest western abstract paintings in existence were created in 1906 in Sweden by Hilma af Klint. Unseen by the world until 1985, they reveal abstract depictions of the spiritual dimension communicated to her during seances. Although trained as a realist painter, she chose abstraction to express mystical experiences. In Australia, Shay Docking later echoed a similar connection to the spirit world when she described *Mooncatcher II*, a painting of a shattered Angophora tree that 'scoops at the night sky as though it would divine the ultimate mystery'.

In its almost universal aim of representing the intangible, abstraction allows artists to portray the highly conceptual and emotional notions of spirituality. Some find the act of creating alone to be a mystical experience. When she painted the series *Magnetism*, Liz Coats was examining Buddhism and found a correlation between her experience and the Buddhist belief in an active connection between artist and materials. In her series *Samsara*, Margaret Worth explores the meaning of the Sanskrit word of the title, which refers to the uninterrupted cycle of death and rebirth.

Over millennia, Australian Indigenous artists have inherited a spiritually rich visual language of symbols, patterns and meaning. This uniquely Indigenous abstract imagery is informed by their ancestors. Artists such as Angelina Pwerle have deep cultural obligations to use this visual language to communicate with the spiritual realm and reinforce their cultural and spiritual connections to Country.



**Angelina Pwerle**  
*Body paint 2002*



**Melinda Harper**  
*Untitled 2001*  
© Melinda Harper. Licensed by Viscopy

opposite:  
**Mirdidingkingathi Juwarnda, Sally Gabori**  
*My Grandfather's Country 2009*  
Courtesy the artist, Mornington Island Art and Alcaston Gallery

## Contemporary adventures with abstraction

In 2013, *Art News* posted an article boldly arguing that 'the golden age of abstraction is *right now*' and that contemporary artists credibly continue to work in abstraction. They do not practise a derivative art, quoting achievements of past masters, but instead harness abstraction to find new ways to reflect the world today. Women remain at the forefront of this renaissance.

In 1936, Alfred H Barr drew his sinuous map of Cubism and abstraction, which showed the world how fluid and broad these key modernist movements are. Even at this early juncture, abstraction was not evolving in a linear fashion—nor has it continued to develop in a neat, tidy line in the twenty-first century. While an awareness of past movements is evident in contemporary practice, artists today are often employing its forms as colour blocks and line to mimic the materials of urban existence.

Melinda Harper paints such explosive slices and shapes of colour that one is immediately brought back to the dramatic use of colour and geometry of the Cubist and Constructivist artists of the early twentieth century. Yet, her work is conceived from her lived experience and direct observation of daily life now. In *Various levels 2002*, Savanhdary Vongpoothorn has employed the grid structure associated with both traditional textiles and early geometric abstract paintings to express her experience walking in urban Japan. Debra Dawes uses the formal mechanism of alternating chevron patterns, not as a mere abstract construction, but as a way of expressing her critique of the deceptive use of language in modern politics.

Perhaps the most powerful iteration of contemporary abstraction lies in Indigenous painting practice, where dot, colour, line and bold ceremonial patterning rhythmically flow across the surface of the canvas in the same way that ancient songlines of complex mythologies dance across the Country as part of the Dreaming.



# List of works

## **Yvonne Audette**

*Cantana No 8*  
1957–58  
oil on plywood  
128.5 x 100 cm  
Purchased 1993  
93.6

*The flat landscape*  
1959  
oil on hardboard  
129 x 161 cm  
Gift of the artist, 2015  
Donated through the Australian  
Government's Cultural Gifts Program  
2015.65

## **Dorrit Black**

*Nude*  
c 1928  
oil on canvas  
54 x 38 cm  
Purchased 2014  
2014.2417

*Provençale farmhouse*  
1928  
oil on canvas on cardboard  
36.8 x 47.6 cm  
Purchased 2014  
2014.2411

*The pot plant*  
1933  
linocut, printed in colour inks from  
six blocks  
30.6 x 19 cm  
Purchased 1978  
78.1124

*House-roofs and flowers*  
1934  
oil on canvas  
50.2 x 38 cm  
Purchased 1978  
78.539

*Air travel: mud flats and islands*  
1949  
linocut, printed in colour inks from  
multiple blocks  
25.1 x 19 cm  
Purchased 2015  
2015.1214

## **Angela Brennan**

*Disposition*  
2001  
oil on linen  
1830 x 1520 x 40 cm  
Purchased 2001  
2001.137

## **Dora Chapman**

*The flying triangles*  
1948  
pastel and chalk  
16.8 x 24.4 cm  
Purchased with the assistance of  
James Agapitos OAM and Ray  
Wilson OAM, 2007  
2007.947

not titled (*Fandango*)  
1948  
enamel paint and gouache  
29.8 x 38.4 cm  
Purchased with the assistance of  
James Agapitos OAM and Ray  
Wilson OAM, 2007  
2007.946

not titled (*Cat attacking bird*)  
1949  
oil and pencil on canvas on cardboard  
22 x 37.5 cm  
Gift of James Agapitos OAM and  
Ray Wilson OAM, 2007  
2007.860

*Tree*  
1970  
screenprint, printed in colour inks  
from multiple stencils  
42 x 32 cm  
Gordon Darling Australasian Print  
Fund, 1997  
97.1410

*The kiln*  
1973  
screenprint, printed in colour inks  
from multiple stencils  
50.8 x 40.4 cm  
Gift of Jean Campbell, 1987  
87.836

## **Liz Coats**

*Magnetism 7*  
1991  
pigment and synthetic polymer  
medium on four canvases  
143.5 x 143.5 cm  
Gift of Eric Whitley, 2010  
Donated through the Australian  
Government's Cultural Gifts Program  
2010.1169

## **Virginia Coventry**

*Mirage*  
1968  
synthetic polymer paint on canvas  
101.5 x 244 cm  
Purchased 2016  
2016.342

*Canberra grid*  
1996  
pencil and synthetic polymer paint  
29 x 28.4 cm  
Purchased 2009  
2009.685

*Inflections 6*  
1997  
pastel and silverpoint  
14.3 x 20 cm  
Purchased 2009  
2009.683

## **Grace Crowley**

*Sailors and models*  
1928  
oil on canvas  
54.6 x 81.6 cm  
Gift of Grace Buckley in memory of  
Grace Crowley, 1980  
80.1334

not titled (*Two Cubist exercises using  
Gleize's principles*)  
1929  
gouache, pen, colour inks and black  
pencil  
sheet A: 18 x 15.6 cm  
sheet B: 18 x 15.6 cm  
Gift of Grace Buckley in memory of  
Grace Crowley, 1980  
80.1337.A-B

not titled (*Two Cubist exercises using  
Gleize's principles*)  
1929  
gouache, pen, colour inks and black  
pencil  
sheet A: 14.2 x 12.4 cm  
sheet B: 14.2 x 12.1 cm  
Gift of Grace Buckley in memory  
of Grace Crowley, 1980  
80.1339.A-B

*Woman (Annunciation)*  
1939  
oil on canvas on hardboard  
73.6 x 53 cm  
Purchased 1972  
72.482

*Abstract painting*  
1947  
oil on cardboard  
60.7 x 83.3 cm  
Purchased 1959  
59.123

*Painting*  
1951  
oil on hardboard  
58.4 x 70.6 cm  
Purchased 1969  
69.194

## **Virginia Cuppage**

*Lyon*  
1972  
synthetic polymer paint on canvas  
198.5 x 306 x 40 cm  
Gift of the artist, 2012  
2012.65

## **Anne Dangar**

*Composition*  
1931  
gouache  
28 x 15 cm  
Purchased 2012  
2012.2191.17.1

*Composition*  
1932  
gouache  
25 x 18.5 cm  
Purchased 2012  
2012.2191.17.3

*Jug*  
1935  
earthenware with underglaze  
painted slip decoration  
26.6 x 13.2 x 12.8 cm  
Bequest of Michael Fizelle, 1985  
85.561

*Pochoir composition*  
1936  
brush and gouache  
33 x 27 cm  
Purchased 2002  
2002.52

*Plate*  
1937  
earthenware with underglaze  
painted slip decoration  
3.8 x 25.5 cm  
Purchased 1978  
78.1155

*Coffee pot with lid*  
1937  
wheel-thrown and hand-built  
18 x 15 x 5.5 cm  
Gift of Grace Buckley in memory of  
Grace Crowley, 1982  
82.239.A-B

*Plate with nativity motif decoration*  
1945  
glazed earthenware  
2 x 52 x 50 cm  
Purchased 2002  
2002.49

*Plate with Aladdin motif decoration*  
1948  
glazed earthenware  
2 x 45 x 45 cm  
Purchased 2002  
2002.48

**Debra Dawes**  
*Parallel planes*  
2007  
oil on canvas  
260.5 x 180 cm  
Purchased 2008  
2008.660

**Janet Dawson**  
*Montant (Rising)*  
1960  
lithograph, printed in colour inks from  
multiple stones  
80 x 41.5 cm  
Purchased 1989  
89.1638

*Night bird*  
1960  
lithograph, printed in colour inks from  
multiple stones  
58.2 x 49.6 cm  
Purchased 1966  
66.56

*Towards the shadow*  
1960  
lithograph, printed in colour inks from  
three stones  
38.6 x 44.2 cm  
Purchased 1966  
66.57

*The origin of the Milky Way*  
1964  
oil on canvas  
165.2 x 196.6 cm  
Gift of Ann Lewis AO, 2011  
2011.1278

*Study for lighthouse*  
1968  
oil on hardboard  
61 x 91.5 cm  
Gift of the artist, 2015  
2015.900

**Shay Docking**  
*Mooncatcher II*  
1962  
oil on board  
182.8 x 122 cm  
Gift of the artist's estate, 2004  
2004.482

**Lesley Dumbrell**  
*Foehn*  
1975  
synthetic polymer paint on canvas  
247.3 x 199.8 cm  
Purchased 1976  
76.343

**Una Foster**  
not titled (etched design of triangles  
printed in brown and blue inks)  
c 1975  
etching and aquatint, printed in  
colour inks from two plates  
20.2 x 25 cm  
Gift of Laurie and Robyn Curley, 2012  
2012.444

*Network*  
1975  
etching and aquatint, printed in black  
ink with plate-tone from one plate  
29.8 x 25.2 cm  
Gift of Laurie and Robyn Curley, 2012  
2012.452

**Mirdidingkingathi Juwarnda,  
Sally Gabori**  
*My Grandfather's Country*  
2009  
synthetic polymer paint on linen  
135.7 x 121.5 cm  
Purchased 2010  
2010.657

**Elizabeth Gower**  
*Then and now*  
1987  
synthetic polymer paint on canvas  
210.6 x 169.8 cm  
Purchased 1988  
88.2089

**Denise Green**  
*Manhattan*  
1974  
watercolour over black pencil  
56 x 76 cm  
Gift of the artist, 2014  
2014.1716

*Urban antiquity*  
1975  
watercolour over black pencil  
56.3 x 76.1 cm  
Gift of the artist, 2014  
2014.1717

**Melinda Harper**  
*Untitled*  
2001  
oil on canvas  
183.5 x 156.4 cm  
Purchased 2001  
2001.138

**Emily Kam Ngwarray**  
not titled  
1991  
synthetic polymer paint on canvas  
250.6 x 152.9 cm  
Purchased 1991  
91.1308

**Kitty Kantilla (Kutuwaluma  
Purawarrumpatu)**  
*Untitled*  
1999  
natural earth pigments on canvas  
86.6 x 74 cm  
Purchased 2008  
2008.947

**Inge King**  
*Animal shapes in space*  
1948  
carved and polished marble  
24 x 37 x 18 cm  
Purchased with the assistance of  
James Agapitos OAM and Ray  
Wilson OAM, 2007  
2007.1067

*Figure in oak*  
1949  
oak  
88 x 33.5 x 21.5 cm  
Purchased 1988  
88.657

*Animal form*  
1958–59  
aluminium and wood  
30.8 x 31.4 cm  
Purchased 1988  
88.658

*Red rings*  
1972–73  
painted steel  
60.8 x 45.7 x 121.9 cm  
Gift of the artist, 2012  
Donated through the Australian  
Government's Cultural Gifts Program  
2012.816.A-C

**Ildiko Kovacs**  
*Bend*  
2005  
drypoint, printed in black ink from  
one plate  
59.3 x 44.6 cm  
Gift of John Loane, 2007  
2007.1598

*Loop*  
2005  
drypoint, printed in black ink from  
one copper plate  
59 x 44.4 cm  
Gift of John Loane, 2007  
2007.1600

**Eva Kubbos**

*Earth in spring*  
1968  
synthetic polymer paint on  
composition board  
122 x 183 cm  
Purchased 1968  
68.60

**Margo Lewers**

*West*  
1960  
oil on composition board  
90 x 136.5 cm  
Purchased 1964  
64.4

**Sue Lovegrove**

*In pursuit of clouds #299*  
2004  
synthetic polymer paint and gouache  
on canvas  
137.4 x 200.5 cm  
Purchased 2004  
2004.333

**Louise Malarvie**

*Flicking water, Lake Gregory*  
2013  
natural earth pigments on paper  
102 x 152.5 cm  
Purchased 2013  
2013.4808

**Mary Meribida**

*Illyara*  
2010  
synthetic polymer paint on canvas  
91.5 x 91.5 cm  
Purchased 2011  
2011.218

**Yukultji Napangati**

*Untitled*  
2006  
synthetic polymer paint on canvas  
122 x 122 cm  
Purchased 2006  
2006.1084

**Margaret Preston**

*Red bow*  
1925  
woodcut, printed in black ink from  
one block and handcoloured in  
gouache  
24.6 x 18.3 cm  
Purchased 1977  
77.63

*The aeroplane*

1925  
woodcut, printed in black ink from  
one block and handcoloured in  
gouache  
24 x 19 cm  
Purchased 1976  
76.310

*Flannel flowers*

1929  
woodcut, printed in black ink from  
one block and handcoloured in  
watercolour  
24 x 26.4 cm  
Purchased 1972  
72.144

**Angelina Pwerle**

*Body paint*  
2002  
synthetic polymer paint on canvas  
124 x 78.5 cm  
Gift of William Nuttall and Annette  
Reeves, 2013  
Donated through the Australian  
Government's Cultural Gifts Program  
2013.504

**Norma Redpath**

*Alchemised forms*  
1966  
bronze cast, polished and patinated,  
black oil base, synthetic polymer  
13.2 x 15.6 x 9.1 cm  
Purchased 1970  
70.114

*Sun disc*

1966  
bronze cast, polished and patinated,  
black oil base, synthetic polymer  
17.4 x 22.7 x 9.4 cm  
Purchased 1970  
70.115

*Screen wall*

1967  
bronze cast, polished and patinated,  
black oil base, synthetic polymer  
12.4 x 15.4 x 6.9 cm  
Purchased 1970  
70.113

**Wilma Tabacco**

*Coming and going*  
2002  
oil on linen  
112 x 165 cm  
Purchased 2003  
2003.463

**Aida Tomescu**

*Ithaca II*  
1999  
oil on canvas  
183.5 x 153 cm  
Purchased 2000  
2000.16

**Savanhary Vongpoothorn**

*Various Levels*  
2002  
synthetic polymer paint on  
perforated canvas  
170 x 170 cm  
Purchased 2002  
2002.538

**Mary Webb**

*Abstract painting*  
1955  
oil on canvas  
116 x 81.5 cm  
Purchased 1976  
76.733

**Normana Wight**

*Untitled—purple to yellow diagonal*  
1967  
screenprint, printed in colour inks  
from multiple stencils  
84.6 x 57.3 cm  
Gift of the artist, 2013  
Donated through the Australian  
Government's Cultural Gifts Program  
2013.4830

**Margaret Worth**

*Samsara 17*  
1967  
synthetic polymer paint on plywood  
185 x 125 cm  
Purchased 1993  
93.1934



**Janet Dawson**  
*The origin of the Milky Way* 1964  
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Eva Kubbos *Earth in spring* 1968



**Australian Government**  
National Collecting Institutions  
Touring & Outreach Program

This exhibition is supported by the National Collecting Institutions Touring and Outreach Program, an Australian Government program aiming to improve access to the national collections for all Australians.

**NGA**  
National Gallery of Australia

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