**Foreword**

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

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

Max Dupain has worked within a tight geographic perimeter. He spent a short time in Paris in 1976 and saw service as a photographer during World War II in the Pacific area, but the majority of the images in the exhibition were made in Australia. His focus, however, has been on the personal expression of a universal aesthetic, appropriate to the modern world, which his generation sought to develop.

Edmund Capon
Director
Art Gallery of New South Wales

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**List of Works**

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

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

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

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

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

1. Ripples and Reeds. 1928
   - vintage print 21.4 x 15.6
   - signed and dated 1931 lr. on mount, titled u.c. on verso mount
2. Palm Beach Landscape. 1930
   - vintage bromoil print 16.2 x 17.3
   - signed and dated lr. mount, titled Study of Trees, London Salon 1932
3. Sundown— Mona Vale Marshes. 1932
   - vintage print 18.6 x 23.9
   - signed and dated lr. and no.d 3/10, titled u.c. on mount
4. Flight of the Spectres. 1932
   - vintage bromoil print 22.9 x 29.7
   - signed and dated 1933 lr., titled u.c. on mount
5. Newport Quarry. 1932
   - vintage bromoil print 24.7 x 17.1
   - signed and dated rl. titled u.c. on mount
6. The Silos—Morning. 1933
   - vintage print 30.9 x 23.6
   - signed and dated lr. mount, titled u.c. on mount
   - 37.1 x 29.7
   - signed and dated 1929 lr. image, titled u.c. on reverse sheet
8. Silos through Windscreen. c.1935
   - 30.4 x 23.7
   - signed and dated lr. image, titled u.c. on reverse sheet
9. The Post. 1930-35
   - 27.2 x 25.8
   - signed and dated lr. image, titled u.c. on reverse sheet
10. Eggs. 1930-35
    - 28.8 x 27.4
    - signed and dated lr. image, titled u.c. on reverse sheet
11. Wheat Silos Pyrmont. 1935
    - vintage print 12.2 x 8.5
    - signed and dated and numbered 1/25 lr. on sheet, titled u.c. on verso mount
12. Wheat Silos Pyrmont. 1935
    - 26.1 x 19.6
    - signed and dated 1933 lr. image, titled u.c. on verso mount
13. Industrial Landscape. 1935
    - vintage print 21.0 x 17.3
    - signed and dated rl., titled u.c. on verso mount
       Art Gallery of New South Wales
14. Spontaneous Composition. 1935
    - vintage print 40.3 x 39.8
    - signed and dated 1940 lr. image, titled u.c. on verso mount
15. Line. 1935
    - vintage print 22.3 x 30.6
    - signed and dated lr. image, titled u.c. on verso mount
16. Candelight. c.1935
    - vintage print 37.6 x 29.4
    - signed and dated lr. image, titled u.c. on verso mount
17. Shattered Intimacy. 1936
    - vintage print 36.6 x 45.3
    - signed and dated rl., titled u.c. on verso mount
18. Birth of Venus. 1936
    - vintage print (superimposition) 37.4 x 29.8
    - signed and dated lr. image, recently titled
19. Mr. and Mrs. Larry Adler. 1936
    - 30.1 x 24.2
    - signed and titled u.c. on verso mount
20. Impassioned Clay. 1936
    - 46.1 x 32.6 (superimposition)
    - signed and dated lr. image, titled u.c. on verso mount
       Art Gallery of New South Wales
21. The Thin Man. 1936
    - vintage print 39.0 x 37.0
    - signed and dated lr. on sheet, titled u.c. on verso mount

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**Organiser's Note**

This exhibition was planned in conjunction with the publication, scheduled for September 1980, of a monograph of Max Dupain's work in photography. The images selected for the monograph form the basis of the exhibition. As the monograph includes personal tributes and a critical essay by the Curator of the exhibition, such information has not been duplicated in this catalogue.
22. Norman Lindsay. 1936
   40.2 x 30.6
   signed and dated lr. image, titled u.c. on verso mount

23. Edmund Kurcz. 1936
   solarized print 18.7 x 13.5
   signed and dated lr. image, titled u.c. verso mount
   Art Gallery of New South Wales

24. Mosman Bay at Dusk. 1937
   vintage print 28.0 x 37.4
   signed and dated 1940 lr. image, titled ll. on sheet

25. Twilight at Cronulla. 1937
   vintage print 38.4 x 30.2
   signed and dated lr. sheet, titled u.c. verso sheet

26. The Sunbaker. 1937
   38.3 x 43.7
   signed and dated lr. image, titled u.c. verso mount
   Art Gallery of New South Wales

27. Jean. 1937
   vintage print 36.1 x 31.1
   signed and dated lr. image, titled Jean Lorraine u.c. on verso mount

28. Max Meldrum. 1937
   vintage print 48.8 x 33.6
   signed and dated lr. image, titled ll. mount
   Art Gallery of New South Wales

29. Hoyningen-Huene (Baron George). 1937
   vintage print 37.5 x 28.9
   signed and dated lr. image, titled ll. sheet
   Art Gallery of New South Wales, Gift of Christopher Hamilton

30. Budapest String Quartet. 1937
   vintage print 37.4 x 39.2
   signed lr. image, titled u.c. on verso mount

31. Helene Kirova in Petrovitchka. 1938
   vintage print 32.8 x 42.8
   signed and dated lr. image and sheet, titled ll. sheet

32. Fashion Illustration. c.1937-38
   51.9 x 37.4
   signed and titled u.c. verso sheet

33. Portrait in Two Mirrors. 1938
   vintage print 38.0 x 50.4
   signed lr. image, titled u.c. verso mount

34. Paul Petroff. 1938
   vintage print 37.4 x 29.4
   signed and dated lr. sheet, titled ll. sheet

35. Nude. 1938
   vintage print 29.9 x 24.9
   signed lr., titled u.c. verso mount

36. Colonel de Basil. 1938
   vintage print 47.2 x 34.9
   signed and dated 1940 lr. sheet, titled ll. sheet

37. Manly. 1938
   34.3 x 30.5
   signed and dated lr. image, titled verso u.c. sheet

38. Street at Central. 1938
   49.7 x 41.7
   signed and dated lr. image, titled u.c. on verso sheet

39. Sydney from the Harbour Bridge. 1938
   vintage print 50.2 x 76.2
   signed and dated lr. image, titled u.c. on verso mount

40. Bridge by Night. 1939
   vintage print 50.2 x 39.2
   signed and dated lr. image, titled City Lights u.c. on verso mount

41. Steel Works. late 1930's/1940's
   vintage print 49.0 x 38.4
   signed on verso u.c. sheet

42. Longeville Nocturne. 1939
   vintage print 27.5 x 37.1
   titled u.l. verso sheet

43. Two Forms. 1939
   50.2 x 38.4
   signed and dated lr. image, titled u.c. verso mount
   Art Gallery of New South Wales

44. Tamara Tousmanova. 1939
   vintage print 47.2 x 35.4
   signed and dated ll. image, titled u.c. verso mount

45. Untitled (plant leaves). Late 1930's-early 1940's
   vintage print 39.0 x 27.7

46. Form at Bondi. 1939
   30.4 x 29.0
   signed and titled on verso sheet

47. Two Girls. 1939
   38.0 x 30.2
   signed and dated and titled u.c. on verso sheet

48. The Flatter. 1939
   40.0 x 45.5
   signed and dated lr. image, titled u.c. verso sheet

49. Nude in Grass. 1939
   vintage print 41.4 x 39.0
   signed and dated ll. and titled u.c. verso mount

50. Greta. c.1940
   38.1 x 29.8
   signed lr. image, titled u.c. verso sheet

51. Liner at Night. 1940
   37.8 x 30.2
   signed and dated and titled u.c. verso sheet

52. Rayograph. 1940
   vintage print 37.3 x 30.4
   titled u.c. verso sheet

53. Backyard—Forster. 1940
   vintage print 30.4 x 30.3
   signed and dated lr. image, titled u.c. verso mount

54. Torso. 1941
   vintage print 38.0 x 28.6
   signed and dated lr. image, titled u.c. verso mount

55. Torso in Sun. 1941
   vintage print (from paper negative) 44.1 x 32.6
   signed and dated lr. sheet, titled u.c. verso mount

56. Waterfall French's Forest. 1942
   28.7 x 28.1
   signed and dated lr. image, titled u.c. on verso sheet

57. The Burdekin in Flood. 1943
   40.9 x 40.3
   signed and dated lr. image, titled u.c. verso sheet

58. Tired Soldier in Queensland Train. 1943
   32.4 x 27.8
   signed and dated lr. image, titled u.c. verso sheet

59. Rest Up at Alice Springs. 1945
   vintage print 39.0 x 50.4
   signed and dated lr. on mount, titled u.c. verso mount

60. Hotel Beds Atherton. 1943
   44.0 x 65.2
   signed and dated lr. image, titled u.c. on verso mount
   Art Gallery of New South Wales

61. New Guinea Landscape. 1944
   26.6 x 25.3
   signed lr. image, titled u.c. on verso sheet

62. Mt. Nimadun Goodenough Island. 1944
   vintage print 30.7 x 37.7
   signed and titled u.c. on verso mount

63. Native Mother and Child Nadzab. 1944
   vintage print 47.1 x 46.6
   signed and dated lr. image, titled c. verso mount

64. Gayfield Shaw. 1940's
   39.2 x 30.2
   signed lr. image, titled on verso u.c. mount

65. Baby Protesting. 1946
   29.9 x 29.9
   titled u.c. verso sheet

66. On the Ferry. 1945
   29.6 x 37.9
   signed and dated lr. image, titled u.c. verso

67. Black Boys. 1946
   vintage print 31.8 x 29.9
   signed and titled u.c. verso mount
68. Meat Queue. 1946
48.0 x 65.2
signed and dated l.r. image,
titled u.c. on verso mount
Art Gallery of New South Wales

69. Volterra Playing Beethoven. 1946
vintage print 44.5 x 39.3
signed and dated and titled u.c. on verso mount

70. Brooms for Sale. 1950
vintage print 36.1 x 37.7
signed and dated 1951 l.r.
titled u.c. verso mount

71. Tathra—South Coast. 1950
45.8 x 40.0
titled verso u.c. mount

72. Humicrib. 1953
vintage print 46.0 x 35.1
signed l.r. image,
titled verso u.c. mount

73. The Jetty. 1952
23.8 x 34.6
signed and dated l.r.,
titled u.c. verso sheet

74. At Newport. 1952
vintage print 40.3 x 40.5
signed and dated l.r. image,
titled u.c. verso sheet

75. Charlie South. 1955
36.4 x 30.3
Signed and dated l.r.,
titled u.c. verso sheet

76. Walter Gropius and Harry Seidler. 1954
vintage print 49.4 x 40.8
signed l.r. image,
titled and dated l.l. mount

77. Nuns on Newport Beach. 1960
50.0 x 39.3
signed and dated l.r. image,
titled u.c. verso mount

78. Dame Mary Gilmore. 1961
46.1 x 39.8
signed and dated l.r. image,
signed and titled u.c. verso mount

79. Steeple Interior. 1965
35.4 x 27.5
signed, dated and titled u.c. verso sheet

80. Concert Hall in Construction. 1968
38.2 x 50.0
signed and dated l.r.,
titled u.c. verso mount

81. Australia Square and Calder Sculpture. 1968
49.3 x 59.4
signed and dated l.r.,
titled u.c. verso mount

82. Monastery Delicosa. 1970
37.6 x 30.2
signed and titled on verso sheet

37.9 x 49.7
signed and dated l.r. image,
titled u.c. verso mount

84. Sunrise at Newport. 1974
36.3 x 30.0
signed and dated l.r. image,
titled u.c. verso mount

85. Greenwich Wharf. 1975
31.9 x 29.9
signed and dated l.r. image,
titled u.c. on verso mount

86. Souvenir of Newport Beach. 1975
(6 photographs each) 29.2 x 25.2
signed l.r. mount,
signed and dated u.c. verso mount

87. Planks and Joinery, Old Wharf series. 1975
37.5 x 29.1
signed and dated l.r. image,
signed and titled u.c. verso

88. Stair Rail. 1975
37.8 x 29.8
signed, dated and titled u.c. verso sheet

89. Souvenir of The Entrance. 1976
32.0 x 30.4
signed, dated and titled u.c. verso sheet

90. Eurella Station, Queensland. 1977
33.0 x 30.2
signed and dated l.r. image,
titled l.l. on mount and on verso 1978

91. Stockyard I. 1978
29.6 x 30.4
signed, dated and titled u.c. verso sheet

92. Stockyard II. 1978
30.2 x 32.0
signed and dated l.r. image,
titled u.c. verso sheet

93. Stockyard. 1978
30.2 x 32.0
signed and dated l.r. image,
titled u.c. verso sheet

94. Chantilly, Paris. 1978
90.4 x 34.0
signed and dated l.r. and on u.c. verso mount, titled Australian Embassy, Paris l.l. mount

95. Chancellery Wall. 1978
35.9 x 30.4
titled u.c. verso sheet

96. Les Invalides, Paris. 1978
32.4 x 30.1
signed, dated and titled u.c. verso mount

31.5 x 30.0
signed and dated l.r. image,
titled l.l. on mount and verso mount

98. South West Rocks. 1978
34.4 x 29.8
signed, dated and titled u.c. verso mount

99. Stairwell, Ryde College. 1979
30.2 x 37.9
signed and dated l.r. image,
titled u.c. verso sheet

100. Lloyd Rees. 1979
32.2 x 30.4
signed and dated l.r. image,
signed and dated u.c. verso mount

101. Early Morning, Elizabeth Bay House. 1979
32.2 x 30.4
signed and dated l.r. image,
signed and titled u.c. on verso mount

102. Bulk Sugar Terminal, Lucinda. 1979
30.4 x 32.0
titled on u.c. verso sheet

103. Hardboard Factory, Tumut. 1979
37.9 x 25.6
titled u.c. verso mount

104. Industrial Form, Queensland. 1979
30.0 x 37.0 (size)
signed and dated l.r. image,
titled u.c. verso sheet

105. Landscape by Night I. Castlecrag. 1980
29.6 x 38.9
signed and dated l.r. mount
titled u.c. verso mount
Biography

1911 Born Sydney, New South Wales
1924 Received first camera, 'Box Brownie'
1928 Sydney Grammar School, Prize for Photography
1929 Joined Photographic Society of New South Wales
1930 Apprenticed to Cecil Bostock, Sydney
1930 Studied drawing and painting at East Sydney Technical College and Julian Ashton School
1934 Worked in pictorial style until 1934
1933 Influenced by German New Photography
1934 Began industrial images and design and still life
1935 Opened own studio in Bond Street Sydney
1935-38 Influenced by Surrealism and the work of Max Ray
1936 Recognition of his work in the modern spirit by Sydney Ure Smith in "Art and Australia," November 1936 and issues of the "Home Magazine."
1938 A founder of the Contemporary Camera Group, Sydney. Dedicated to progressive attitudes in photography
1941 Studio moved to Clarence Street
1939-45 R.A.A.F. camouflage officer in Australia and New Guinea
1945 Appointed photographer for Department of Information
1946 His direction towards realism, and penetration of the social and physical realities, evident during the War years, further influenced by the documentary movement in film and still photography
1947 Returned to Sydney studio
1947 After War ceased working in fashion and advertising and began a long involvement with architectural and industrial illustration
1948 A monograph on his work from 1935-47 published by Sydney Ure Smith
1950's Developed his associations with leading architects; Harry Seidler and Syd Ancher among others
1955 Participated in the 'Six Photographers' exhibition group in the documentary spirit
1960's-'70's Continued with industrial and architectural form studies including complete coverage of the building of the Sydney Opera House
1978 Visited Paris on assignment to photograph Harry Seidler's Australian Embassy Building
1980 Made Honorary Fellow of the Royal Australian Institute of Architects

Continues to work from his studio in Arcarmon and lives in Castlecrag with his wife Diana, has two children Daniella and Rex.
Throughout his commercial career Dupain has continued with his personal work and since the mid 30's has written occasional articles on photography for various publications. Dupain is currently photography critic for the Sydney Morning Herald.

Exhibitions

One-person shows

1938 University of Sydney
1940 University of New England, Armidale, N.S.W.
1962 'No Time to Spare'—National Trust exhibition at David Jones Gallery, Sydney
1967 'Australian Colonial Architecture'—Print Room at Art Gallery of N.S.W., Sydney; 'Old and New Buildings'—Manly Art Gallery
1969 'Burley Griffin's Architecture'—Castlecrag, N.S.W.; 'From Amateur to Top Professional'—Photographic Society, N.S.W.
1973 Milan Triennale, Sydney Opera House, Sydney
1975 Retrospective, Australian Centre for Photography, Sydney and National Gallery of Victoria
1978 Church Street Photographic Centre, Melbourne
1978 Powell Street Gallery, Melbourne
1980 Art Gallery of New South Wales Retrospective
1980 Australian Centre for Photography, Architectural photographs

Selected group shows

1930-33 Photographic Society of New South Wales
1932 Paris Salon
1934 London Salon, Victorian Salon of Photography
1937 Joint exhibition of Industrial photography with Russell Roberts
1938 Contemporary Camera Group, Commemorative Salon of Photography, Australia's 150th Anniversary Celebrations
1945 First International Adelaide Salon, Adelaide
1946 Museum of Modern Art, New York; Saba International Arte Fotografica, Brazil
1947 Third International Adelaide Salon, Albury Photography Exhibition, Victoria
1948 Institute of Photographic Illustrators
1949 Maitland Annual Exhibition; 50th Anniversary Adelaide Camera Club

1950 International Exhibition – Stedelijk Van Abbe Museum, Eindhoven; Dr Julian Smith Memorial Exhibition, Melbourne; Institute of Photographic Illustrators; Maitland Annual Exhibition

1951 Jubilee International Salon; Maitland Annual Exhibition

1952 Fourth International Adelaide Salon; Maitland Annual Exhibition

1953 Maitland Annual Exhibition

1954 Institute of Photographic Illustrators

1955 Six Photographers, Sydney

1958 International Exhibition, Melbourne

1960 Third Sydney International Exhibition of Photography

1967 Moomba Pacific Photographic Fair

1979 Australian Pictorial Photography, Art Gallery of New South Wales

1980 Phillip Morris Collection showings in Australia

1980 The Thirties, S. H. Ervin Museum and Art Gallery, National Trust of Australia, N.S.W., Sydney

1980 ANG at ANU, Photography the Last Ten Years, Australian National Gallery

Selected Publication References

Bank Notes Magazine of the Rural Bank, Dec 1933

A Portfolio of Modern Photographs in Art in Australia, Nov 1935

The Home 1934–1942

"Man Ray" The Home Oct 1935

Soul of a City O. Zeigler (ed) Angus and Robertson 1937

Flower Pieces Helen Bloxland Ure Smith 1946

Contemporary Photography Magazine Nov–Dec 1946

"Australian Camera Personalities" Contemporary Photography Jan–Feb 1947

Australian Photography Annual 1947 O. Zeigler (ed) Gotham Publications

Max Dupain Photographs Ure Smith 1948

Collected Flower Pieces Helen Bloxland Ure Smith 1948

A Portfolio of Australian Photographs (ed) L. LeGuay 1950 Contemporary Photography Magazine

Australian Photography Annual (ed) O. Zeigler 1957

Georgian Architecture in Australia Ure Smith for the National Trust of Australia (NSW) 1963 (text Morton Herman, Marjorie Barnard and Daniel Thomas)

Australia Square Sydney 1967

Research in C.S.R. 1971

The Australian Dairy Industry O. Zeigler 1971

Sydney Builds an Opera House O. Zeigler Publications 1973

Castlecrag 1973

Architecture for the New World—The Work of Harry Seidler Horwitz 1974

Henri Mallard Building the Sydney Harbour Bridge Sun Books 1976

Creative Camera Collection 5 1978

The Golden Decade of Australian Architecture 1978

The work of John Verge James Broadbent, David Ell Press and Elizabeth Bay House Trust 1978

Colonial Buildings—Macarthur Growth Centre Macarthur Development Board 1978

Light Vision No. 5, (ed) J. M. Le Pechoux, Melbourne 1978 (magazine)

Cazeneux (Harold Cazeneux monograph) National Library of Australia 1978


Harry Seidler Australian Embassy in Paris Peter Blake Horwitz Group Books, Australia 1979

Frances Greenway—a Celebration Mead and Beckett Cassells 1980

Old Colonial Buildings of Australia Mead and Beckett Methuen 1980

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

Other Sources

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

Exhibition organiser: Gael Newton, Assistant Curator of Photography
(c) The Trustees of the Art Gallery of New South Wales
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