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**"Jacky Jacky Was a Smart Young Fella":
A study of art and Aboriginality
in south east Australia 1900-1980**

Volume 2

Sylvia Kleinert



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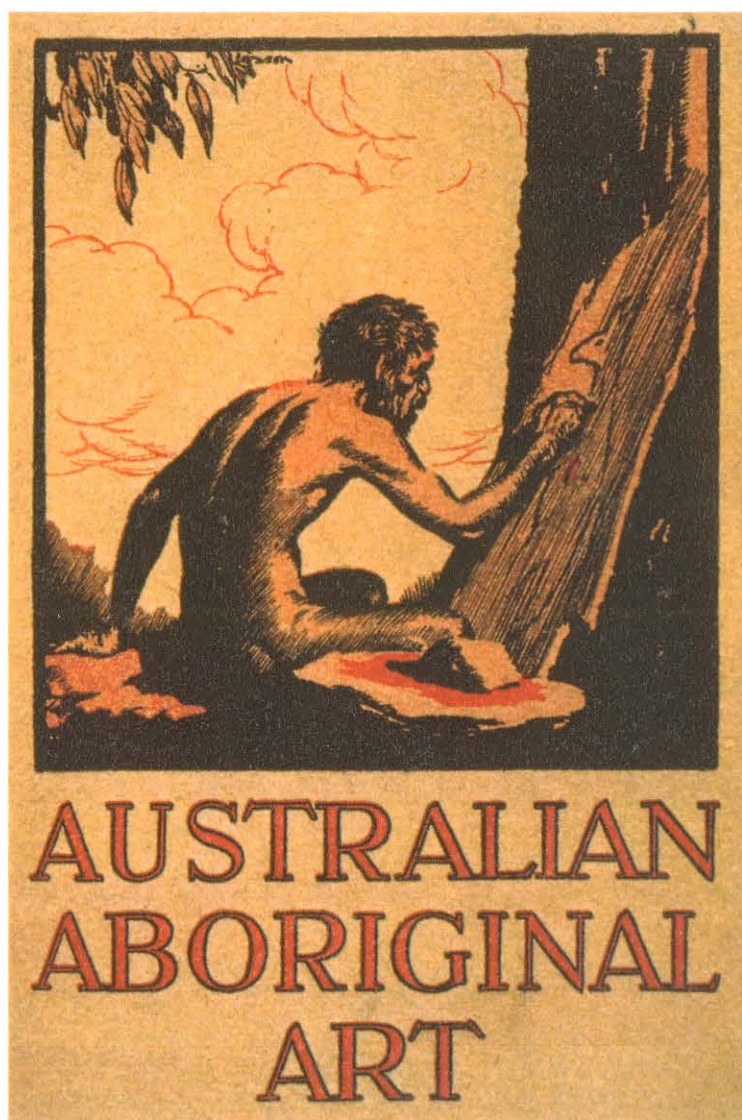


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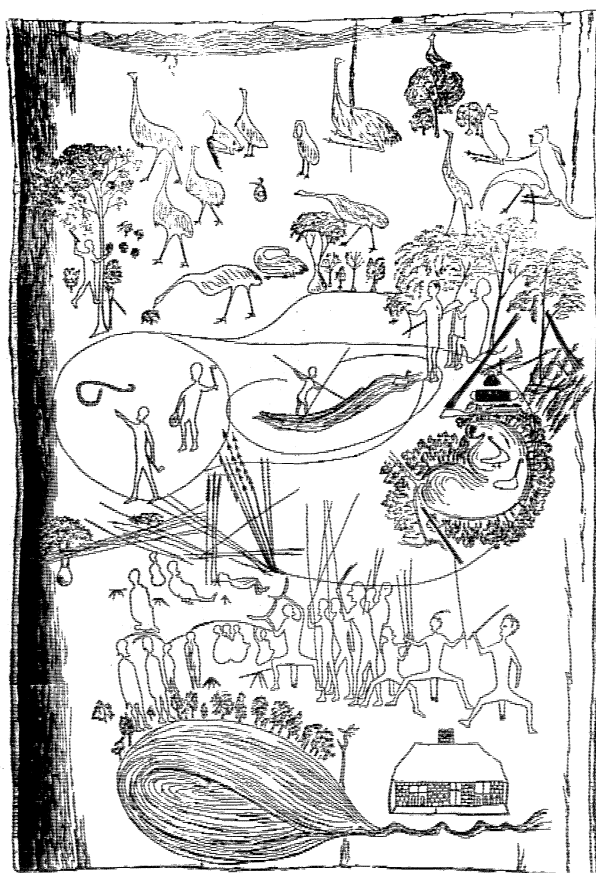


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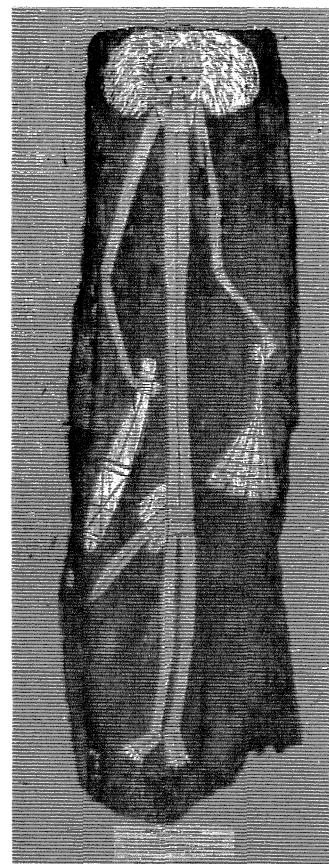


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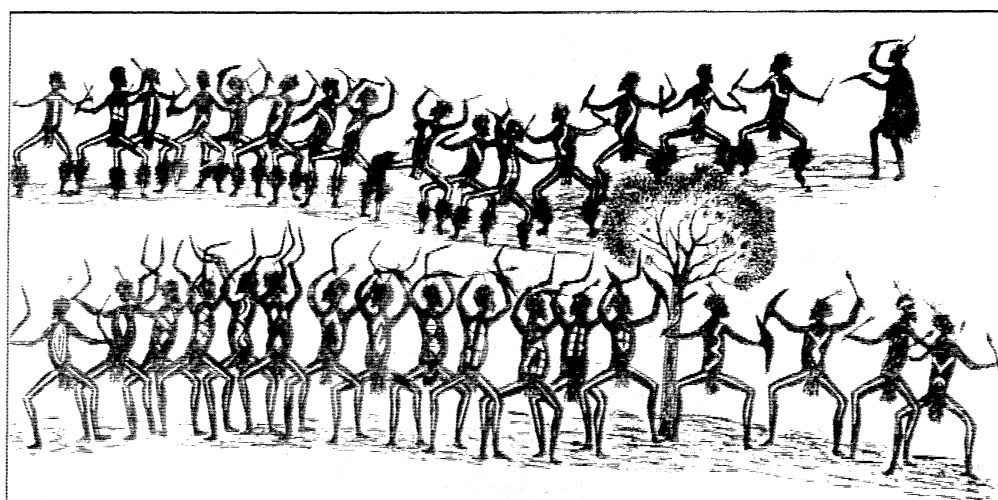


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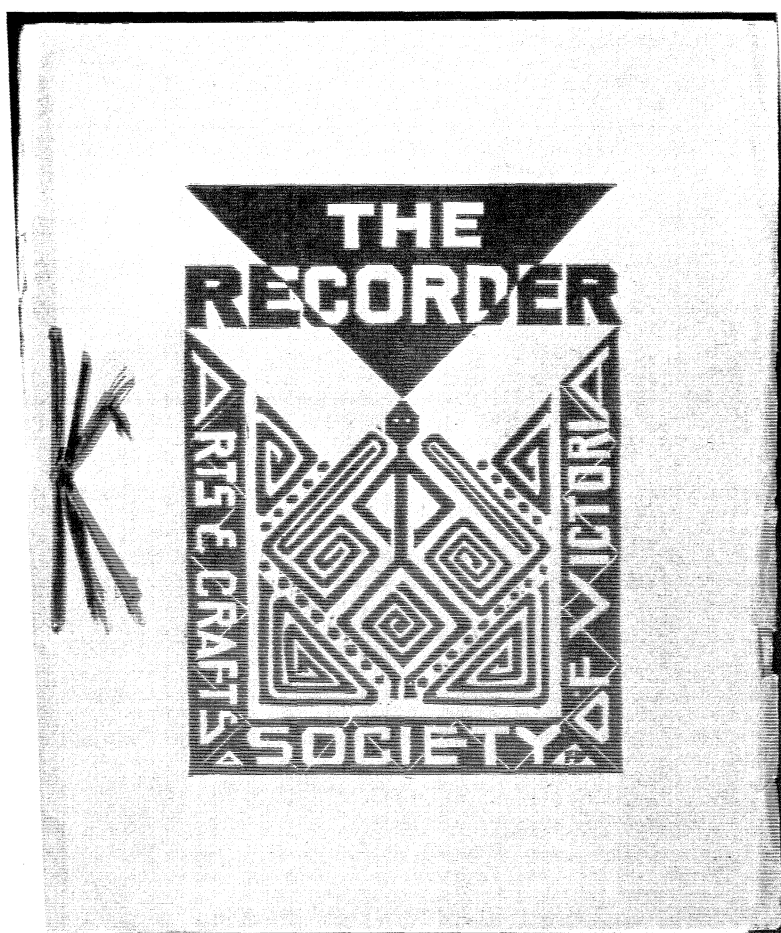


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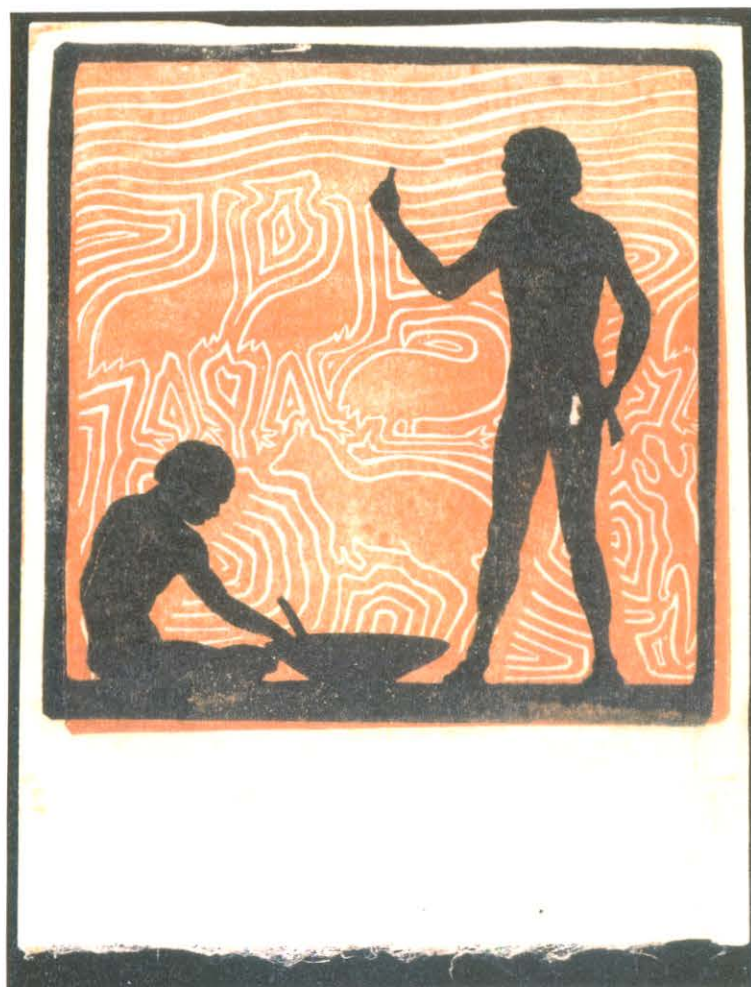


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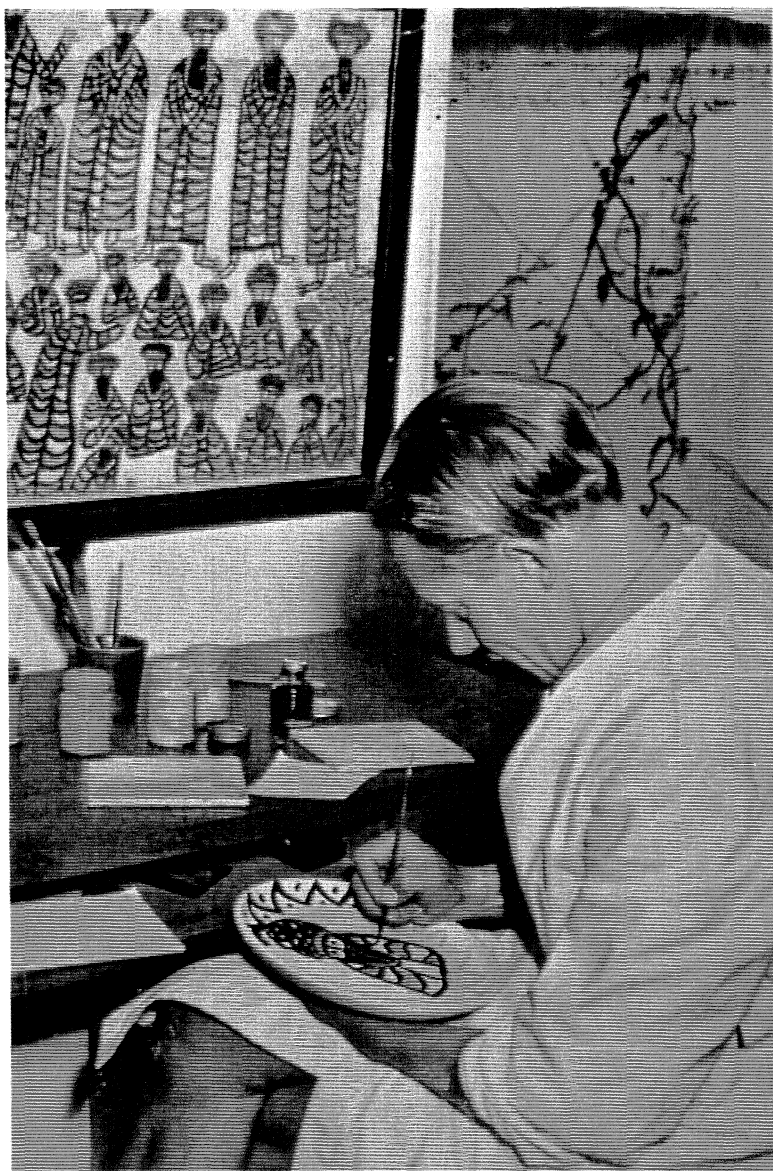


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EXHIBITION EXHIBITS



Some of the exhibits which will leave Australia next week to appear at the Empire Exhibition in Glasgow. Left to right: Mrs P. Douglas (holding a needlework etching of Paderewski executed by Miss E. Richardson), Mrs B. Hancox, who is in charge of the exhibition, is standing by a tapestry fire screen, the work of Mrs J. L. Watt. Mrs Watt is holding a peccary and lizard skin bag made by Mrs Douglas. Other exhibitors presented in the picture are Allan Lowe and J. S. Forman.

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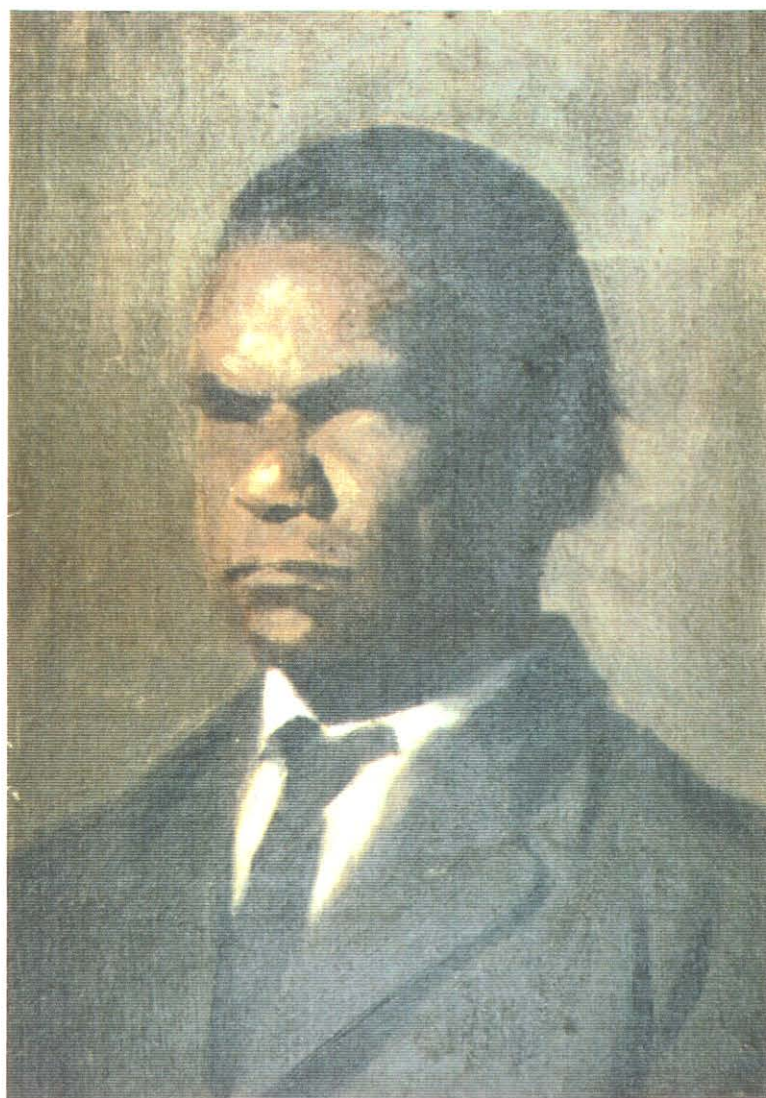


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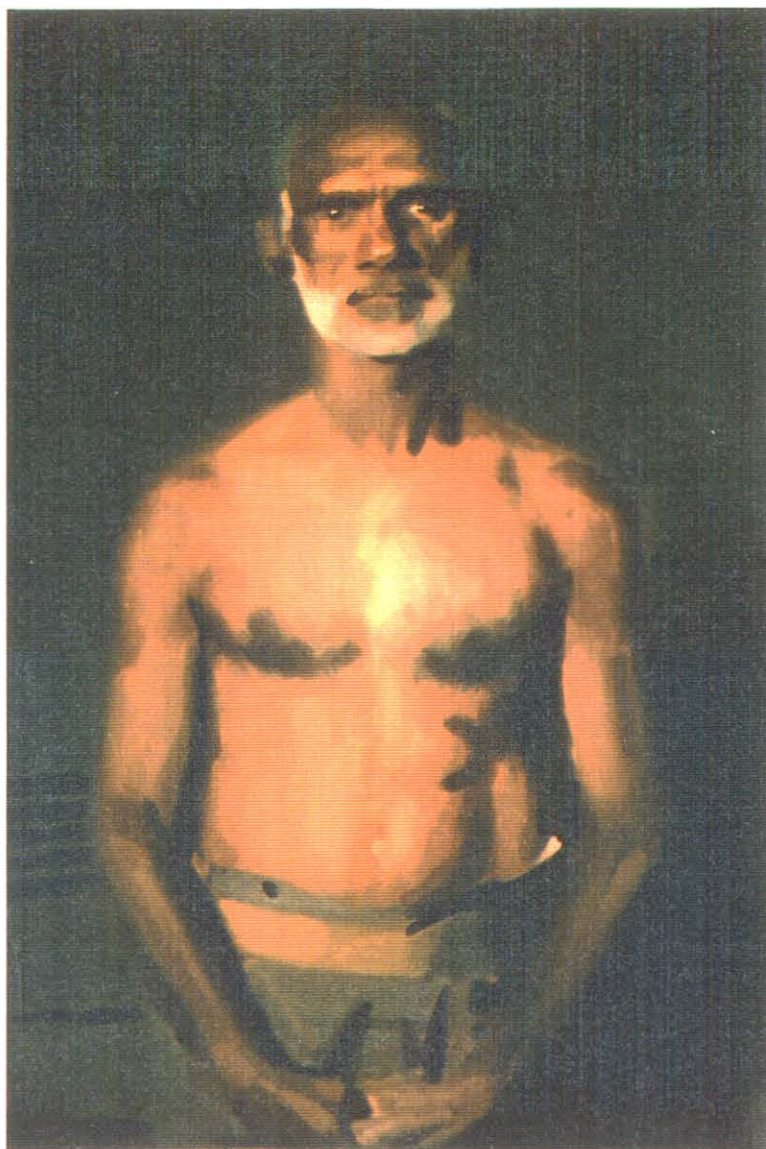


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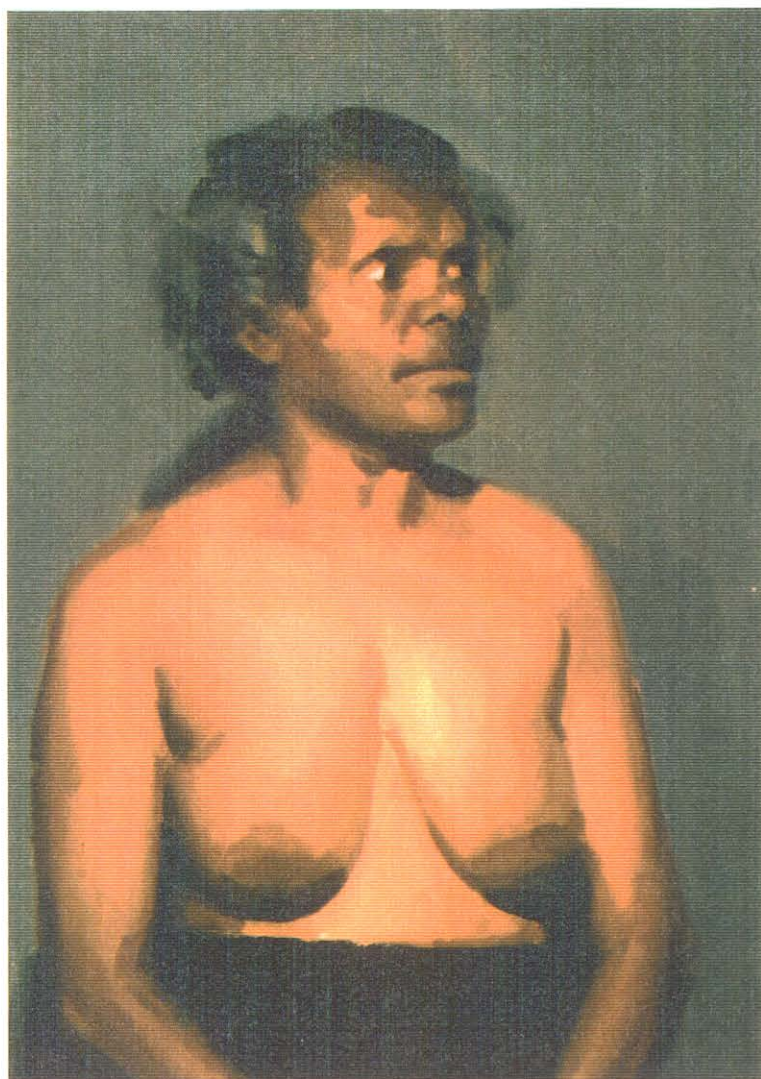


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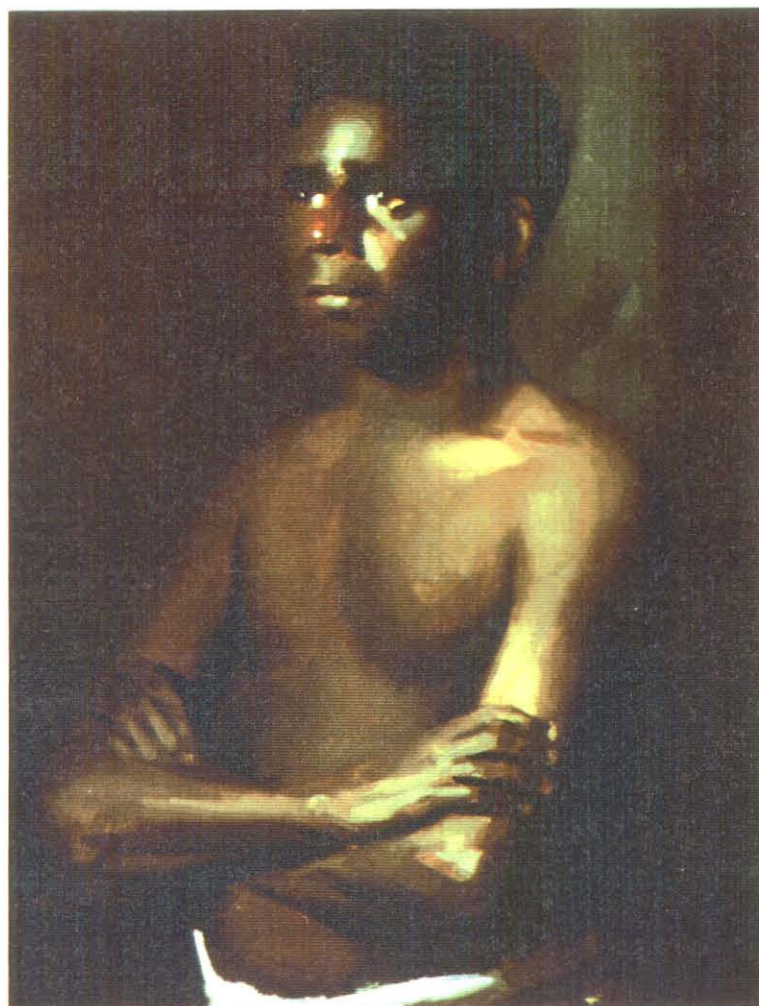


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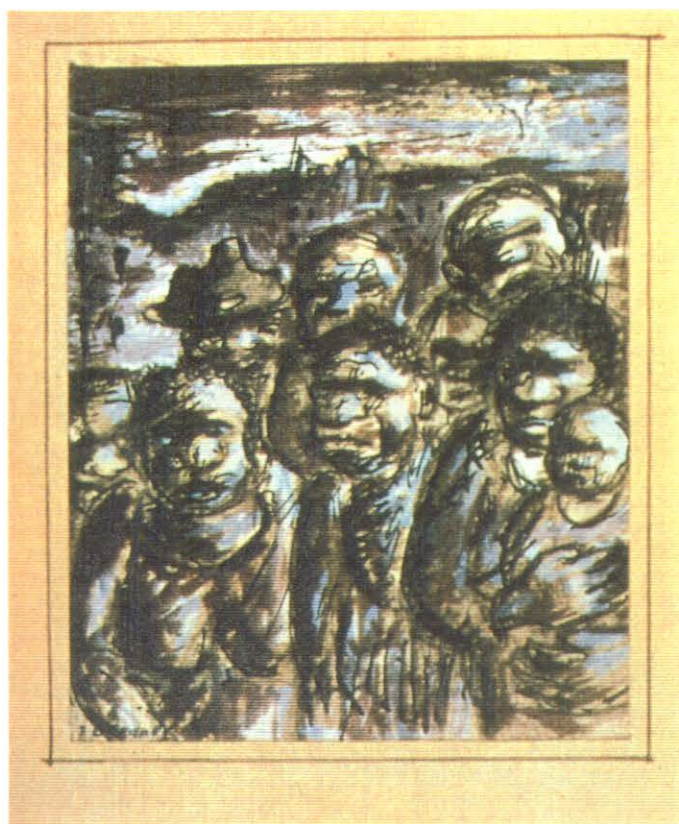


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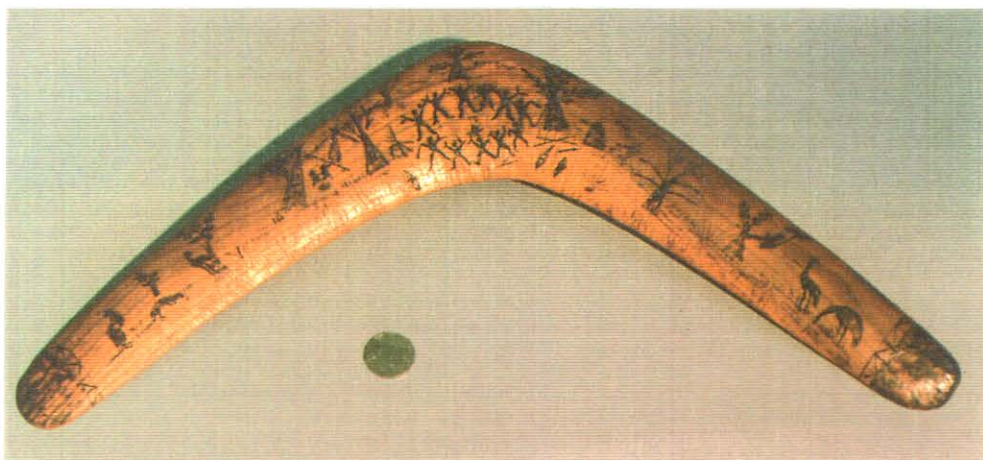


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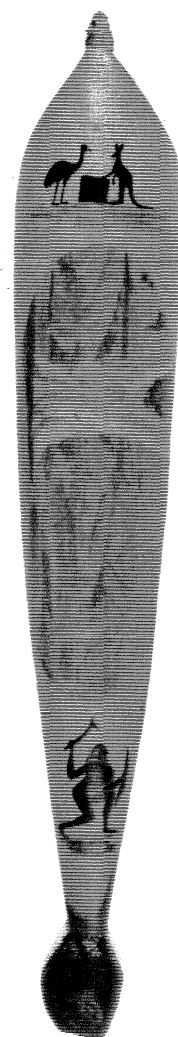


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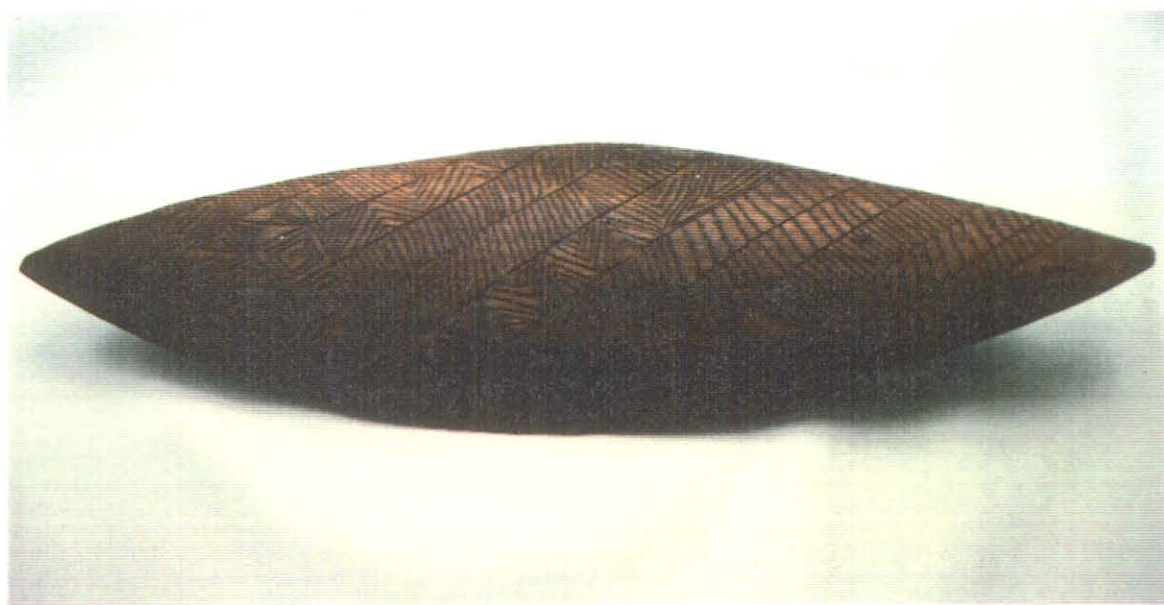


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Plate 35. Portrait of Alec Mullet at Lake Tyers, c 1935, Private collection.



Plate 36. Portrait of Ellen (Kitty) Johnson, undated, Photograph courtesy Museum of Victoria Council.



Plate 37. George Angas, A Woman of the Milmendra tribe of the Coorong, South Australia, *South Australia Illustrated*, 1847, Reproduced from A. Massola, *The Aborigines of Southeast Australia As They Were*, (Melbourne: William Heinemann Australia, 1971), p. 16.



Plate 38. Eliza O'Rourke and Caroline Hayes, Lake Tyers, 1920s,
Photo: Jackomos Collection.



Plate 39. Julia Edwards, Coiled basket, 1956, 36.5 x 42 x 24 cm.
Collection: Museum of Victoria, Acc No X49455. Photograph
courtesy Museum of Victoria Council.



Plate 40. Anonymous, String bag, c. 1900, 45.5 x 32.0 cm, Bulmer collection, Photo: Sylvia Kleinert.

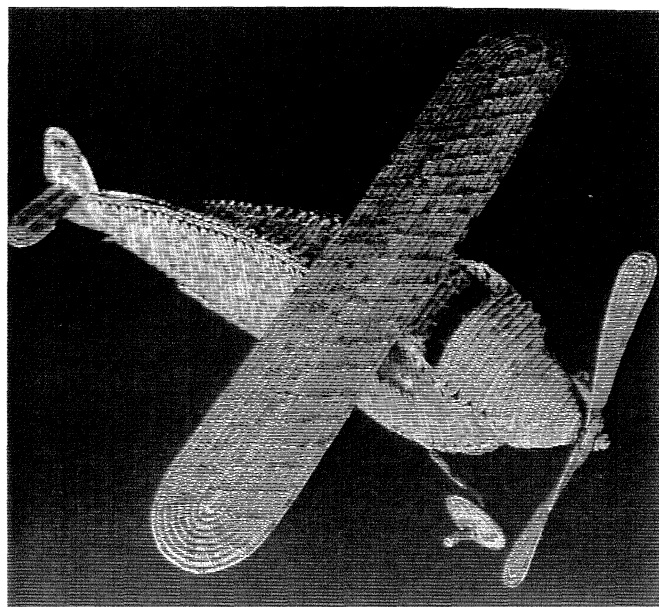


Plate 41. Janet Watson, *Aeroplane*, 1942, sedge, 1.68 x 32 cm,
Collection: South Australian Museum, reproduced from *Craft in
Society: an Anthology of Perspectives*, (ed.), N. Ioannou,
(Fremantle: Fremantle Arts Centre Press, 1992), p. 99.



Plate 42. Anonymous, Cake Basket, Coranderrk, early 1900s, 13 x 33 cm, Collection: Museum of Victoria, Acc No X70910, Photograph courtesy Museum of Victoria Council.



Plate 43. Aggie Edwards, Feather flower posy, c. 1920, 24.2 x 16 cms, Collection: Mildura Arts Centre, Acc No A0178, Photo: Andrew McKenzie



Plate 44. Aggie Edwards' Speewa camp, 1920s, Photo: courtesy Swan Hill Public Library Feldtmann Collection, p. 5, photo 12.



Plate 45. Wedding of Suzy Murray and George Patten, c 1941,
Photo: Jackomos collection.



Plate 46. Girls at Lake Tyers with display of embroidery, c. 1930s, First on left: Phyllis Foster and second from right June Harrison, remainder unidentified. Collection, Hilda Rule.

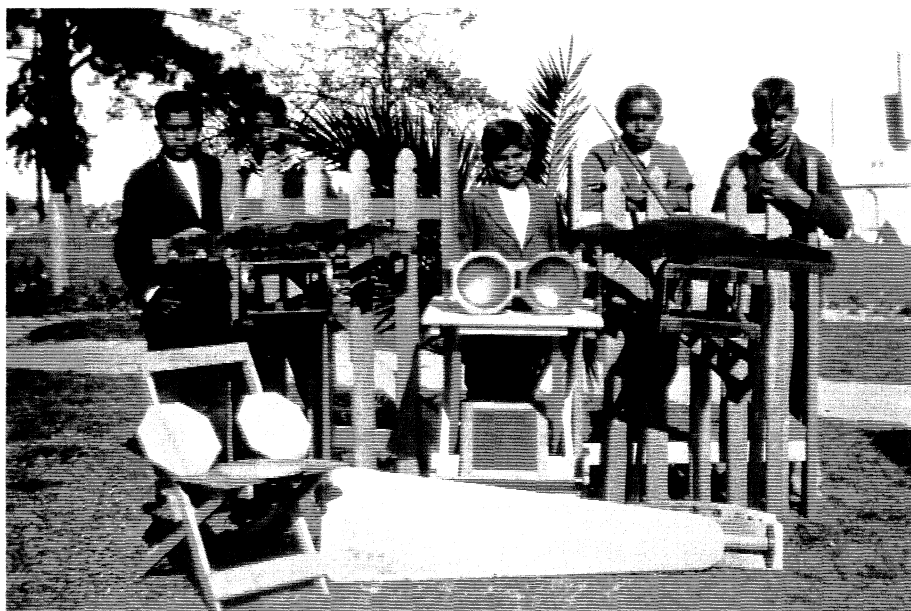


Plate 47. Boys at Lake Tyers with display of Sloyd work, c. 1930s,
Left to right: Cyril Scott, Thomas (Ted) Foster, Hugh Coombes, Noel
(or Johnson) Hood and Billy Gorry, Collection: Hilda Rule.

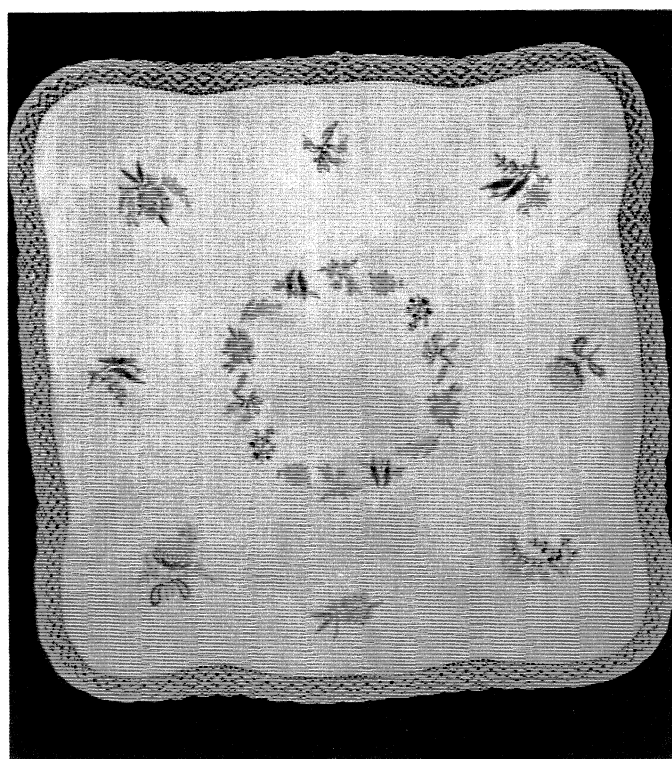


Plate 48. Rubina Namatjira, Tablecloth, 1966, coloured thread on linen and lace, 88 x 88 cm, Collection: Roy Frost, Photo courtesy Flinders University.



Plate 49. Evelyn Johnson, Embroidered mat, c. 1940s, 30 x 50 cm.
Private collection, Photo: Sylvia Kleinert.



Plate 50. Dolly Pepper, Embroidered centre piece, c. 1940s, 46 x 33 cm, damaged, Private collection, Photo: Sylvia Kleinert.



Plate 51. Gordon Mitchell, Harry Mitchell and his wife Ellen, on the verandah of Nulla Station, Lake Victoria, undated.



Plate 52. Harry Mitchell, Walking Stick, 87 x 3.8 cm, Collection: Mildura Arts Centre, Acc No A0 115, Photo: Andrew McKenzie.



Plate 53. Harry Mitchell, Riding stocks,

i 58 x 3 cm, Acc No A0116,

ii 53.5 x 3 cm, Acc No A0117,

Collection: Mildura Arts Centre, Photo: Andrew McKenzie.

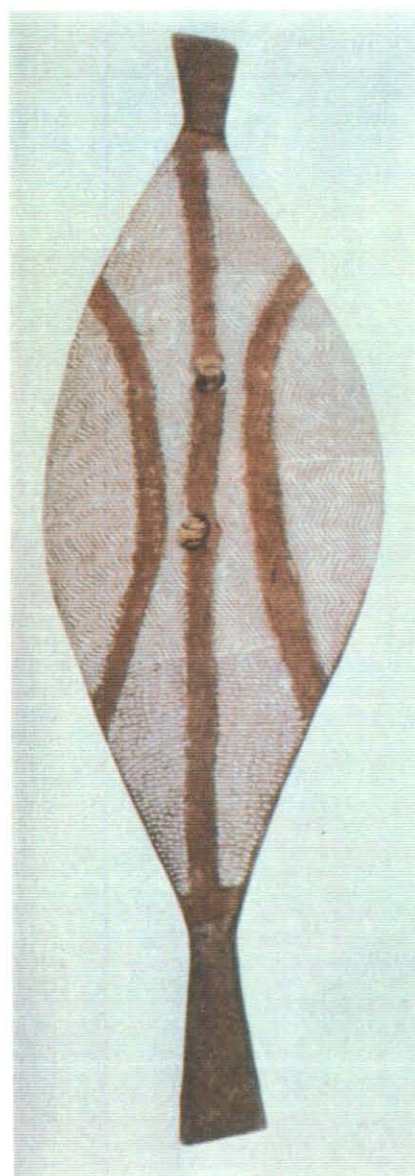


Plate 54. Anonymous, Broad Shield, Murray River New South Wales, Wood, pipe clay red ochre, early nineteenth century, 88.5 x 23.5 x 4.0 cm, Collection: Museum of Victoria, Acc No X26166.



Plate 55. Gordon Mitchell, Carved emu egg, 1925, 13.2 x 9.1 cm, Private collection, Photo: Michael Jobson.



Plate 56. Gordon Mitchell, Carved emu egg, 12.5 x 9.0 x cm, Private collection, Photo: Michael Jobson.



Plate 57. Gordon Mitchell, *Pair of carved emu eggs*, c. 1920s, silver mount 1860-1890, 28.1 x 12.8 cm, Collection: National Gallery of Victoria.

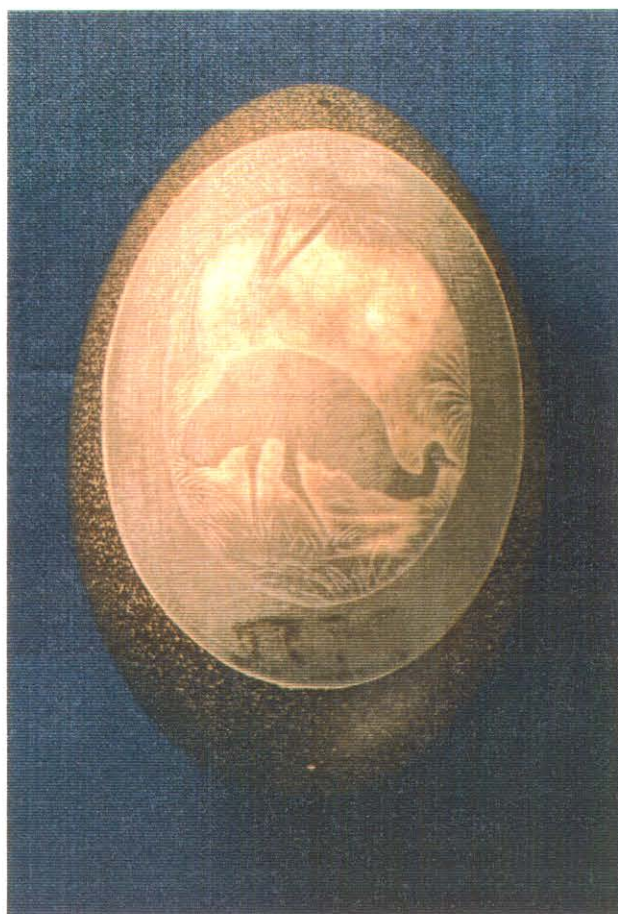


Plate 58. Joe Walsh, *Carved emu egg*, c. 1920s, 13.0 x 9.0 cm, Collection: National Gallery of Victoria.



Plate 59, Joe Walsh, Carved emu egg, 12.5 x 9.0 cm, Private collection, Photo: Tony Rawson.



Plate 60. Hilton Walsh with carved emu egg, Reproduced from *Living Aboriginal History of Victoria: Stories in the Oral Tradition*, (eds.), A. Jackomos & D. Fowell, (Cambridge: Cambridge University Press, 1991), p. 80.



Plate 61. Hilton Walsh, Carved emu egg, size not available, destroyed,
Photo: Sylvia Kleinert.



Plate 62. Joe Walsh, Carved emu egg, 14.0 x 9.0 cm, Private collection, Photo: Tony Rawson.



Plate 63. Joe Walsh, Carved emu egg, c.1950, insc. Australia in early days, 12.0 x 8.0 cm, Private collection, Photo: Sylvia Kleinert.



Plate 64 Joe Walsh, Carved emu egg, c. 1950, insc. Australia to day (sic), 11.0 x 8.5 cm, Private collection, Photo: Sylvia Kleinert.

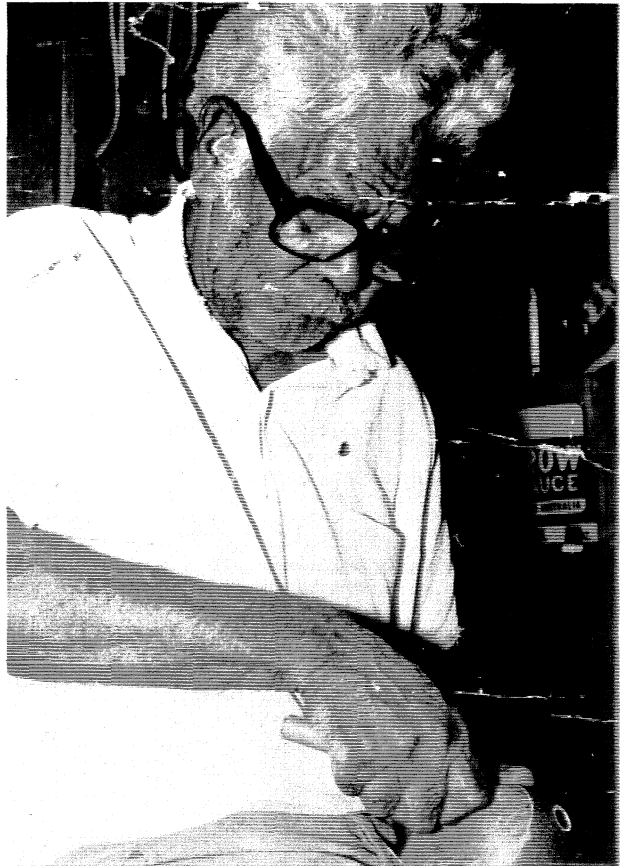


Plate 65. Portrait of Sam Kirby, undated.



Plate 66. Sam Kirby, Boomerang, 1967, insc. Australia Friendship No Colour Bar, 8.3 x 52.0 cm, Private collection, Photo: Chris Groenhout.

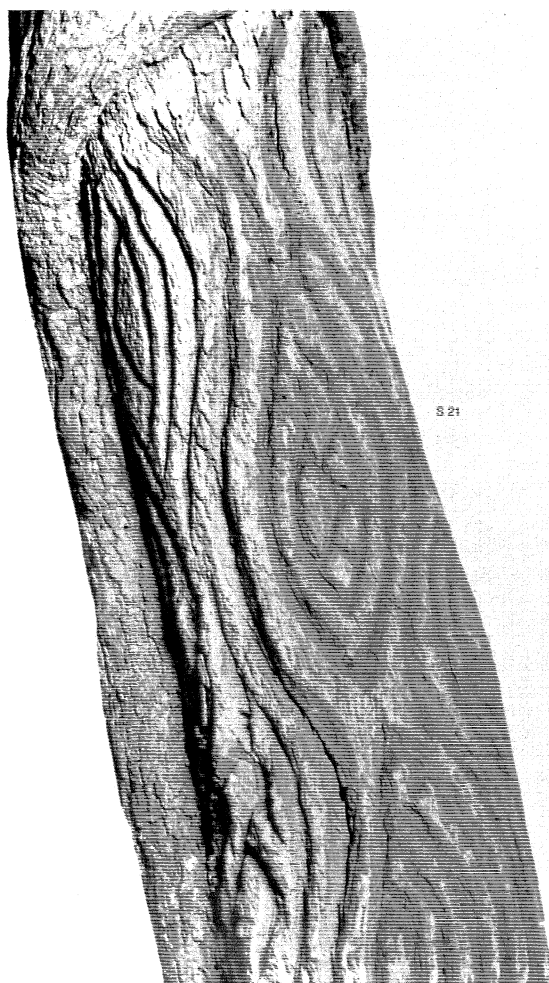


Plate 67. Dendroglyph, (carved tree), Beliata area between Namoi and Gwydir Rivers New South Wales, early nineteenth century, eucalyptus, 222.0 x 57.0 x 45.0 cm, Australian Museum.

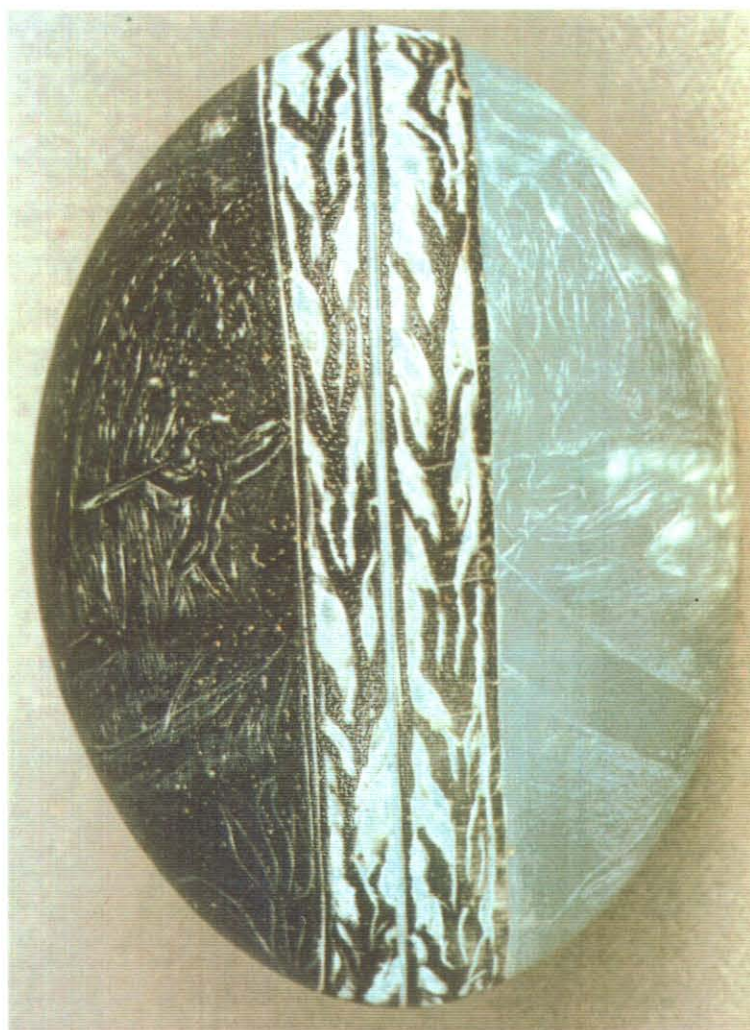


Plate 68. Sam Kirby, Carved emu egg, size not available, Private collection, Photo: Chris Groenhout.



Plate 69. Sam Kirby, Carved emu egg, size not available, Private collection, Photo: Chris Groenhout.



Plate 70. Sam Kirby, Carved emu egg, size not available, Private collection, Photo: Chris Groenhout.



Plate 71. Sam Kirby, Carved emu egg with boomerang and stand, 1965, insc. on boomerang, God is able, 18.5 x 13.0 cm, slightly damaged, Private collection, Photo: Sylvia Kleinert.

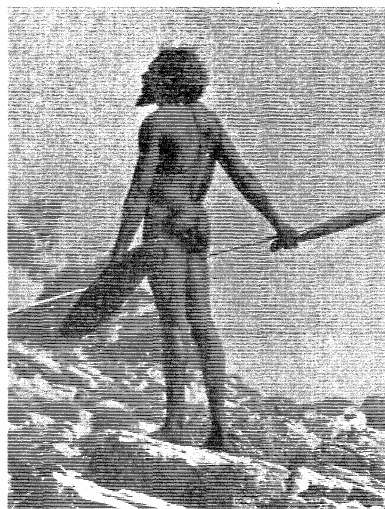


Plate 72. Sam Kirby, Carved emu egg, 12.9 x 9 cm, 1970, The Royal Collection.



Plate 73. Bill Onus (left) and Mr Justice Barry (right) attending an opening of an exhibition of paintings by the artist, James Wigley (centre), *The Age*, 7 May 1947, Photo: courtesy Lin Onus.

OVER PRINCES BRIDGE **WIRTH'S OLYMPIA** OVER PRINCES BRIDGE
 LIMITED SEASON Commencing
SATURDAY NIGHT, APRIL 24th
For the First Time in Melbourne
 The Australian Aborigines' League Presents an
All Aboriginal Pageant
 Featuring the Famous
CORROBOREE
WEIRD :: WILD :: PICTURESQUE



Excitement rises to a frenzied climax, as bending, stamping, leaping, tramping, twisting, turning, swaying in rhythmical vigorous movement, the dancers act and play their story.

The tribal warriors dance and act the Corroboree—the women beat time with boomerangs and slapping their sides. Boys play the didjeridoo or bamboo trumpet, and all join in the chanting and wild laughter.

Something quite Novel—
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TRIBAL RITUAL DANCES,
 BOOMERANG THROWING,
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J. I. Miller, Pig. Co., Clifton Hill.

Plate 74. Pamphlet advertising Corroboree at Wirth's Olympia, 1949, Collection: Lin Onus.

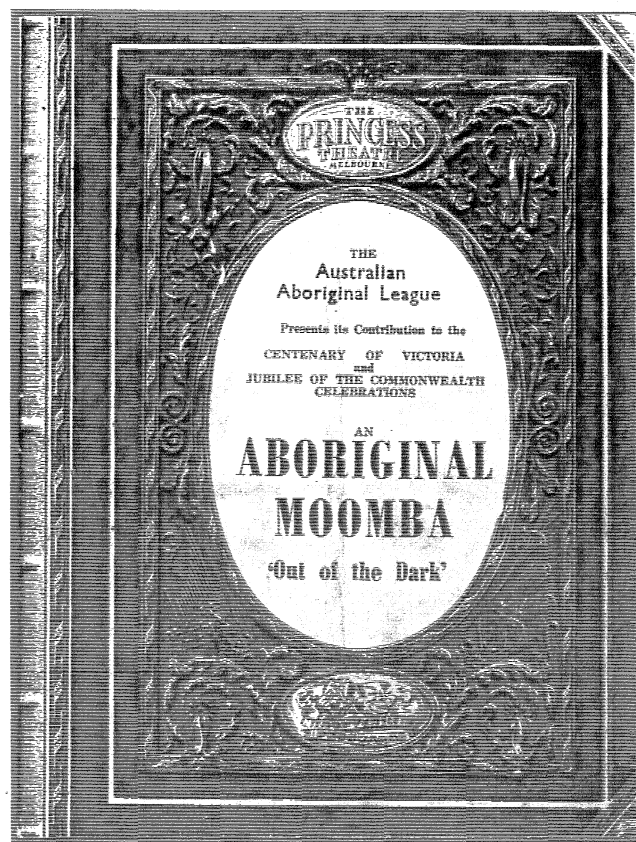


Plate 75. An Aboriginal Moomba: Out of the Dark, Princess Theatre, 23-27 June 1951.



Plate 76. Irene Mitchell receiving a boomerang from Jacob Chirnside, The Aborigine to the right is unidentified, 1951, MS 10368, Irene Mitchell papers, State Library of Victoria, La Trobe Collection, Photo: Helmut Newton.

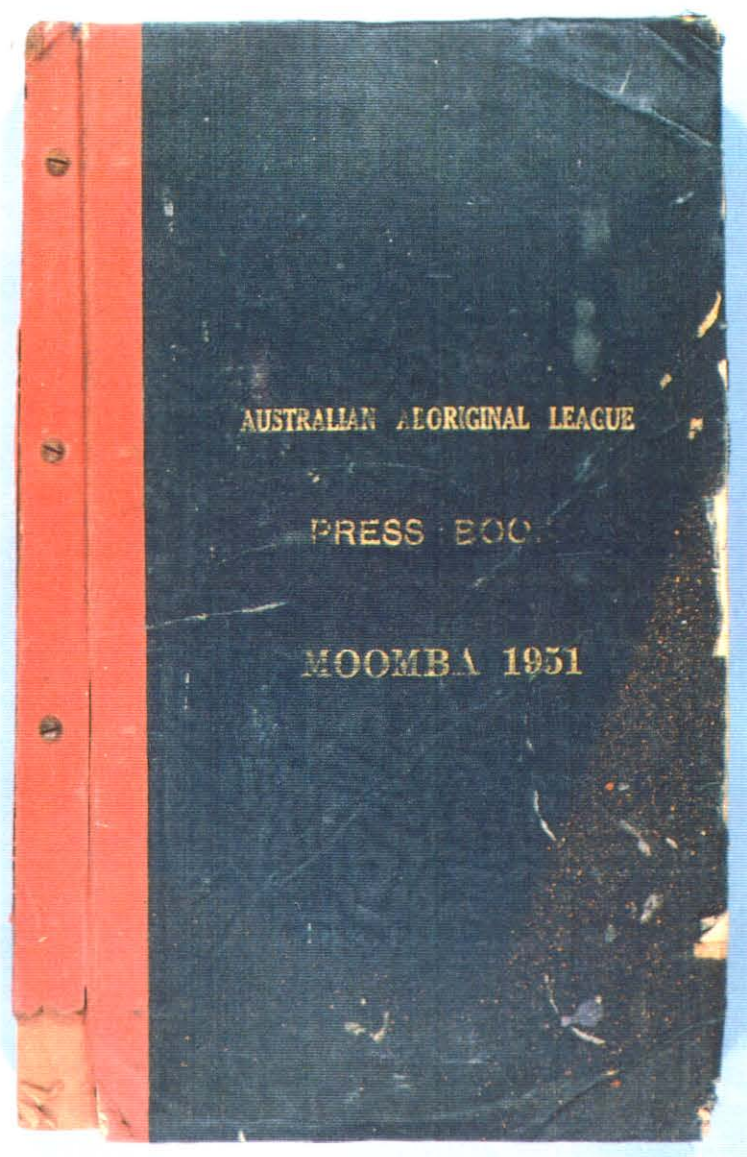


Plate 77. Australian Aboriginal League Press Book MOOMBA 1951.
Collection: Lin Onus.



Plate 78. Cast of An Aboriginal Moomba, 1951, MS 10368, Irene Mitchell papers, State Library of Victoria, La Trobe Collection, Photo: Helmut Newton.



Plate 79. Bill Onus with William Ricketts, c. late 1950s, Photo: courtesy Lin Onus.



Plate 80, Paula O'Dare, Book ends, c. 1955, Photo: courtesy Lin Onus.

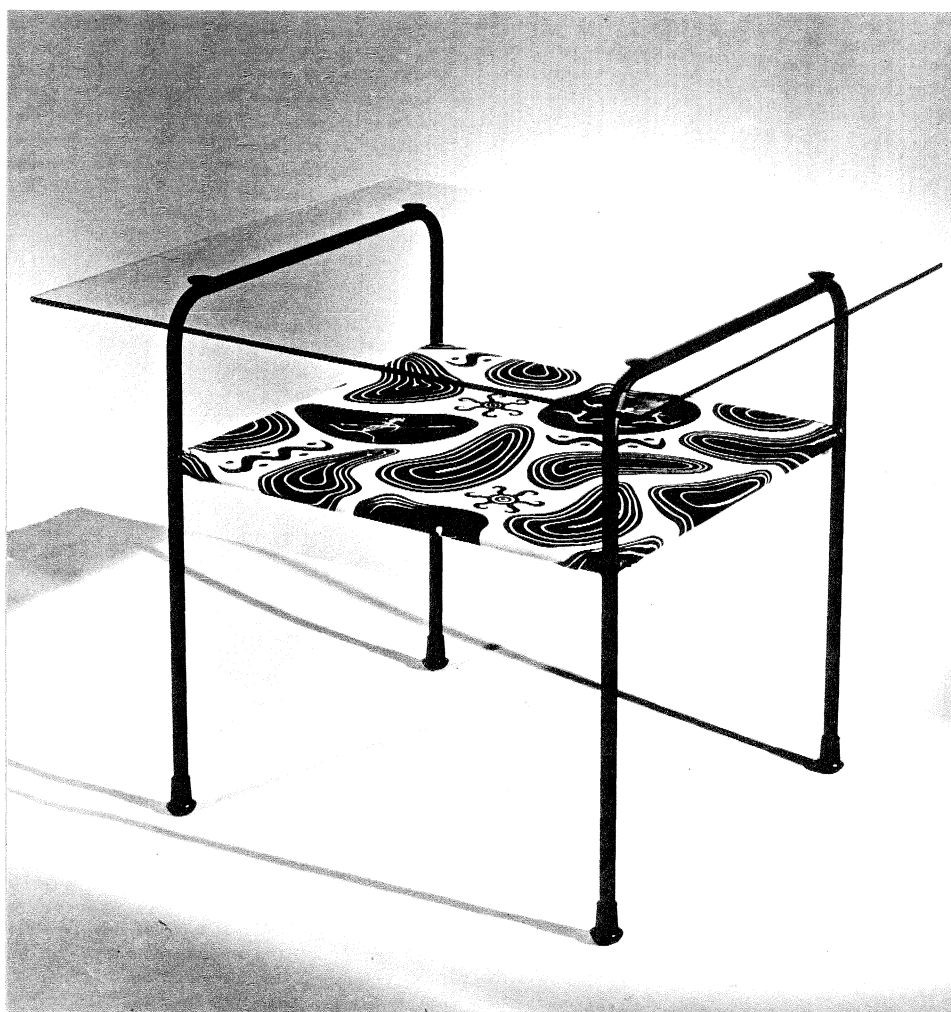


Plate 81. Table and magazine rack, wrought iron, textile design by Paula O'Dare, c. 1955, Photo courtesy Paula O'Dare.



Plate 82. Harry Williams with a platter painted by 'Murrawan' (Noel Chandler), Photo courtesy Lin Onus.



Plate 83. Eric Onus and Joe McGuinness sanding boomerangs,
Photo: courtesy Lin Onus.



Plate 84. Boomerangs, painted by Paula O'Dare, acacia?, c. 1960s,
i 59.5 cms, Acc. No A69643,
ii 47.0 cms, Acc No A69644,
Collection: South Australian Museum.

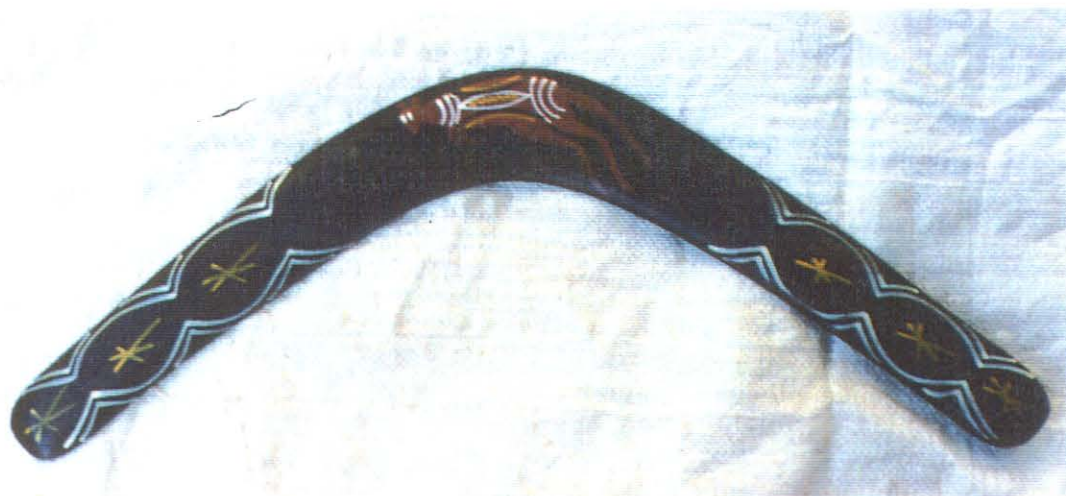
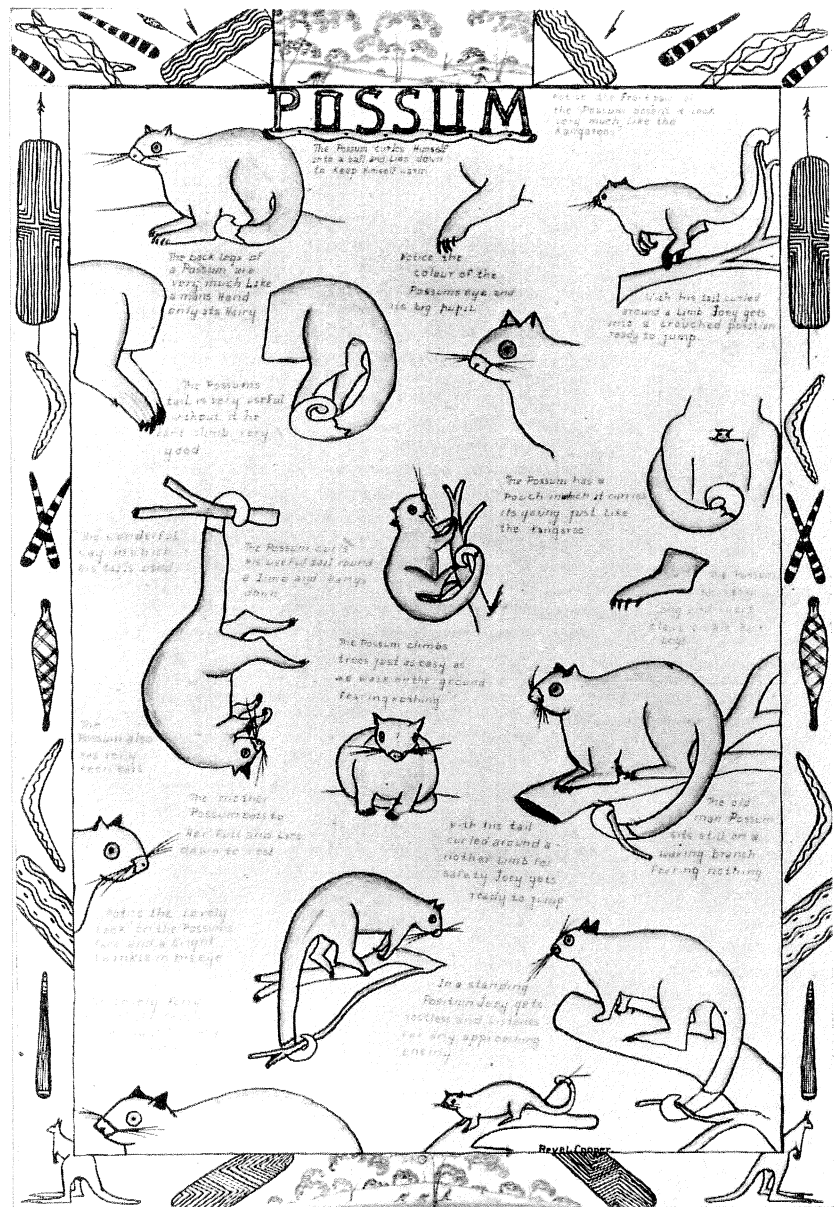


Plate 85. Boomerang, painted design, plywood, size not available,
Private collection, Photo: Julia Topliss.



Plate 86. Revel Cooper (left) and Bill Onus (right) with a boomerang decorated by Cooper, c. late 1950s, Photo: courtesy Lin Onus.



THE 'POSSUM

Plate 87. Revel Cooper, *The 'Possum*, Drawing reproduced from Mary Durack Miller & Florence Rutter, *Child Artists of the Australian Bush*, (Sydney: Australasian Publishing Company. 1952), p. 48.

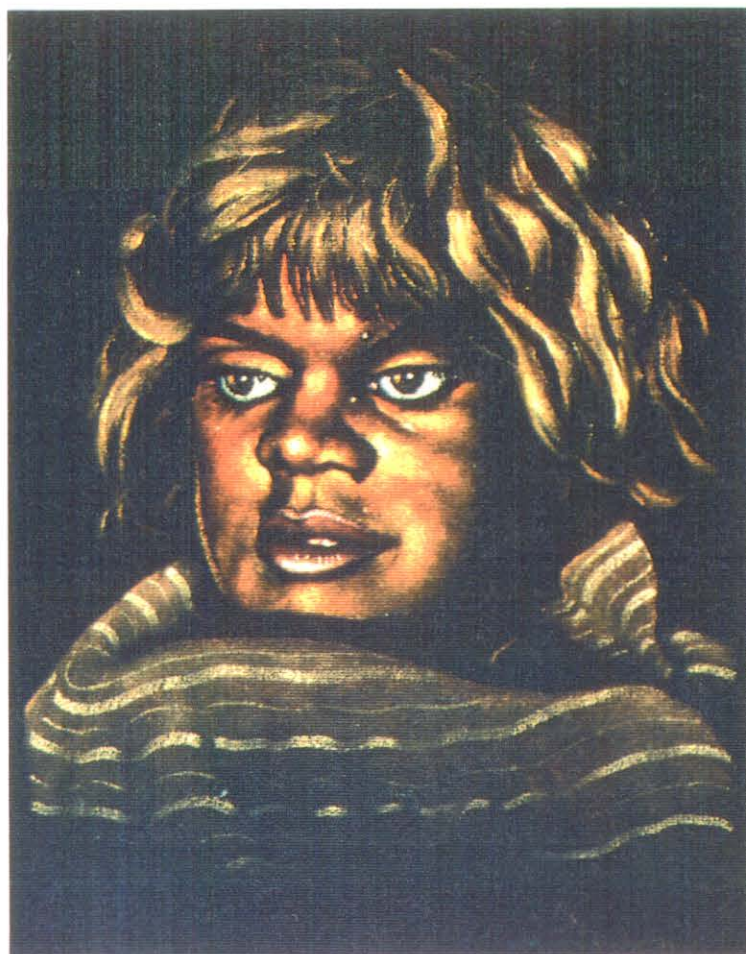


Plate 89. 'Murrawan' (Noel Chandler), Portrait of Aboriginal child, oil on black velvet, Collection: Lin Onus.

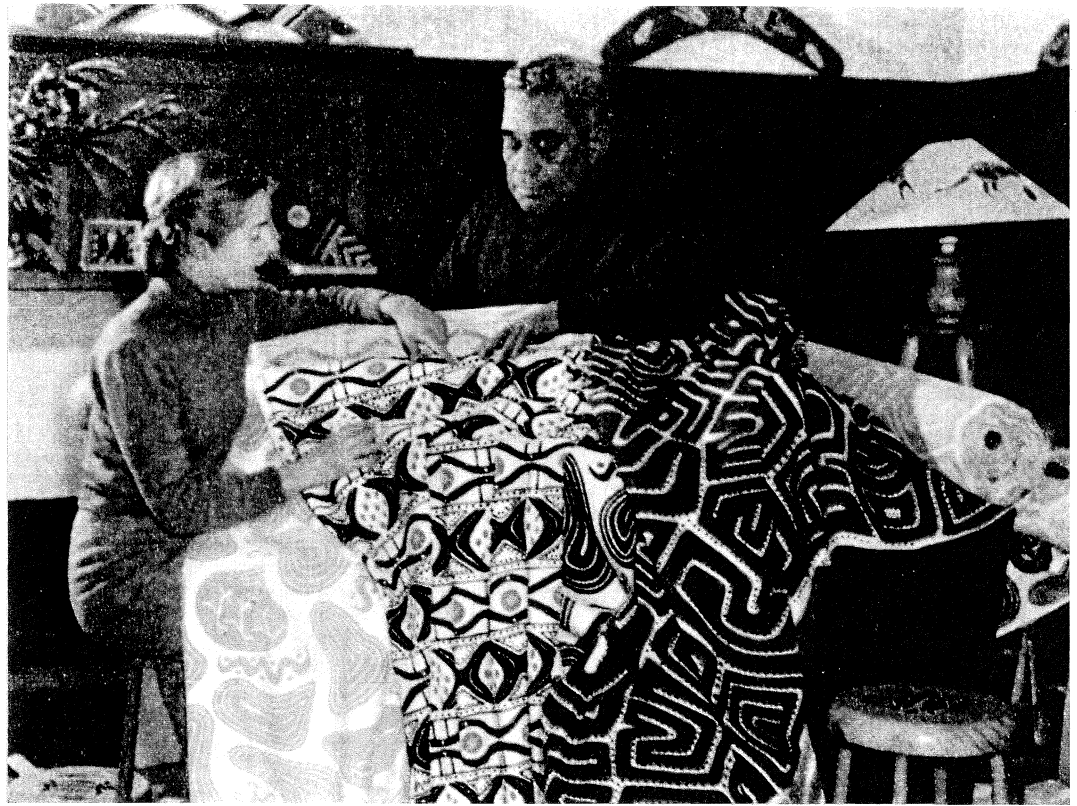


Plate 90. Paula O'Dare and Bill Onus, The design on the right is Churinga 1955, Reproduced from *Home Beautiful* November 1955, Folds in the length of material give Churinga a deceptively abstract appearance but the design is anthropomorphic.



Plate 91. 'Murrawan' (Noel Chandler), Christmas card, size not available, Collection: Lin Onus.



Plate 92. Harry Williams, Platter, size not available, Private collection, Photo: Sylvia Kleinert.



Plate 93. Table, *Buppa Piebi* design by Paula O'Dare, 42 x 67 x 35.5 cms, Private collection, Photo: Glen Cooke.

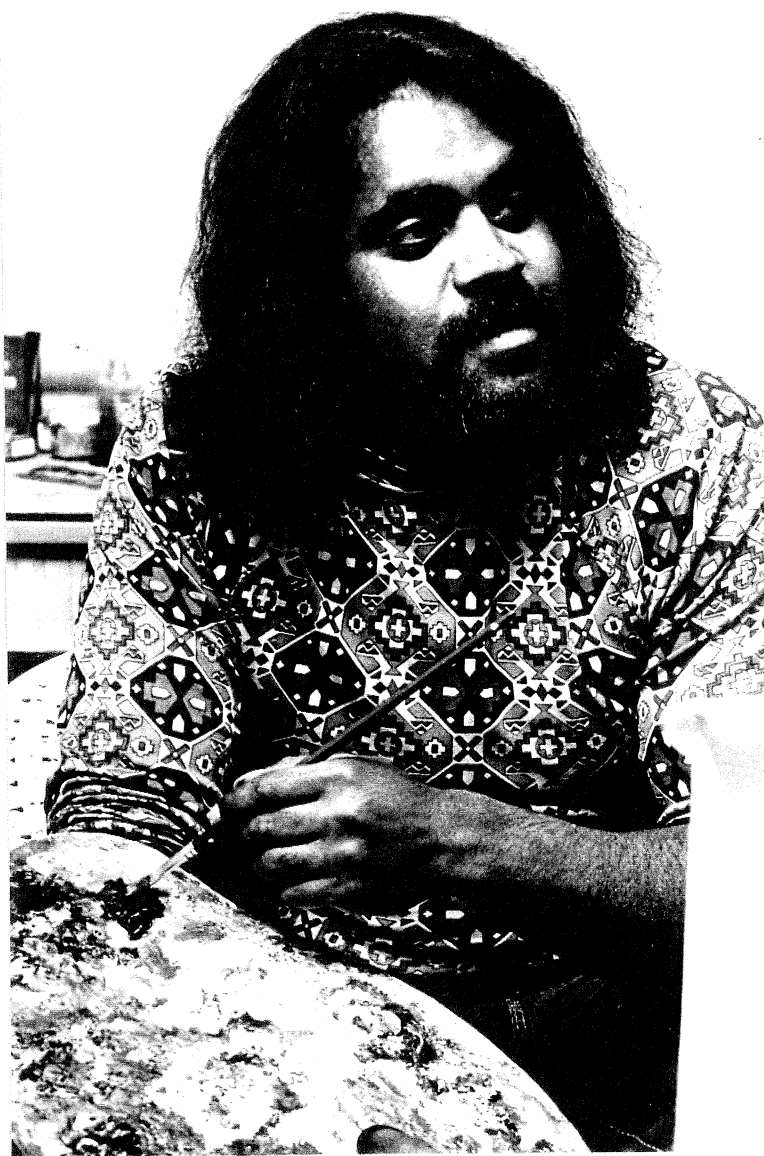


Plate 94. Portrait of Ronald Bull, Photo: courtesy Tom Roberts Gallery.

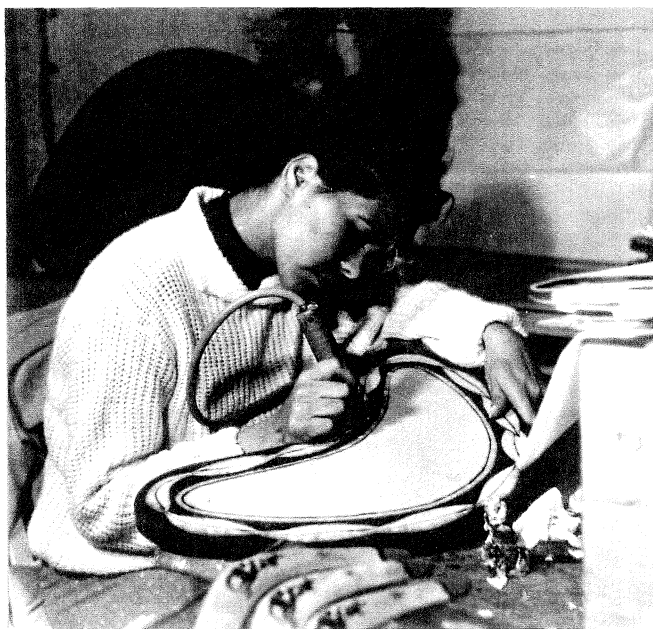


Plate 88. Alma Toomath, Photo: courtesy Lin Onus.



Plate 95. Revel Cooper, Landscape, undated, 45.5 cm x 45.5 cm, Collection: Fremantle Hospital. Photo: courtesy Judith Lancaster.

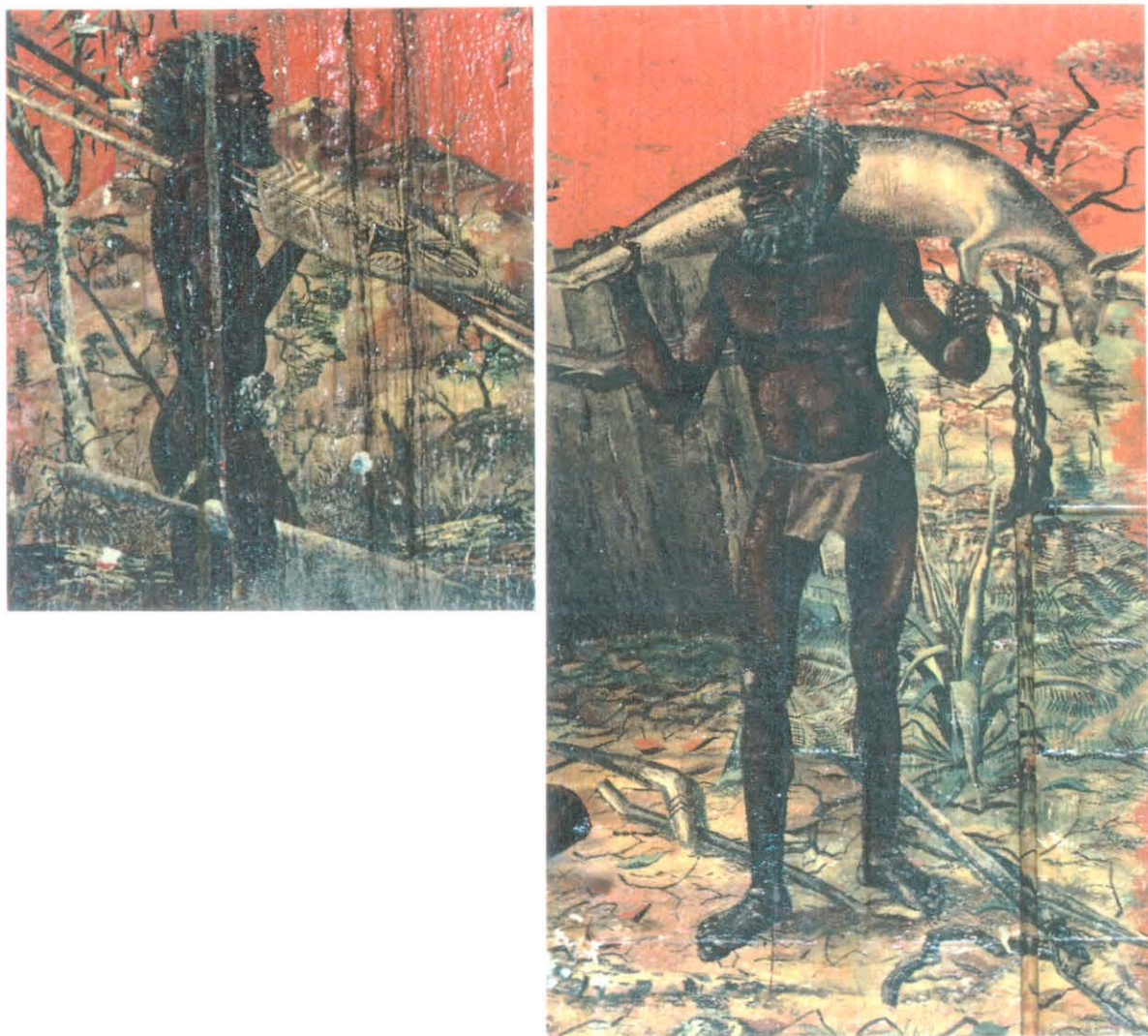


Plate 96. Ronald Bull, Untitled, mural, c. 1962, oil, c. 250 x 400 cm, partially obscured, Metropolitan Reception Prison, Photo: Hanh Tran.



Plate 97. Ronald Bull, Untitled, mural (detail), c. 1962, Metropolitan Reception Prison, Photo: Hanh Tran.

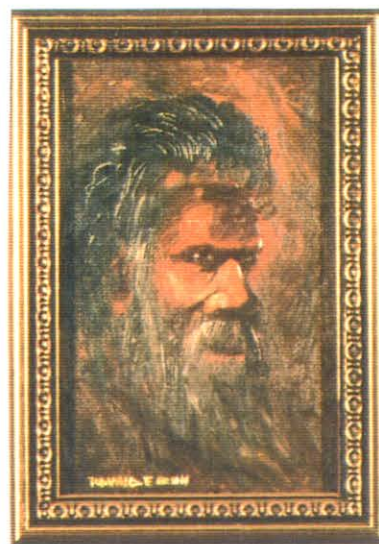


Plate 98. Ronald Bull, Elder, 1972, oil on canvas, 30 x 20 cm,
Private collection, Photo: Chris Groenhout.

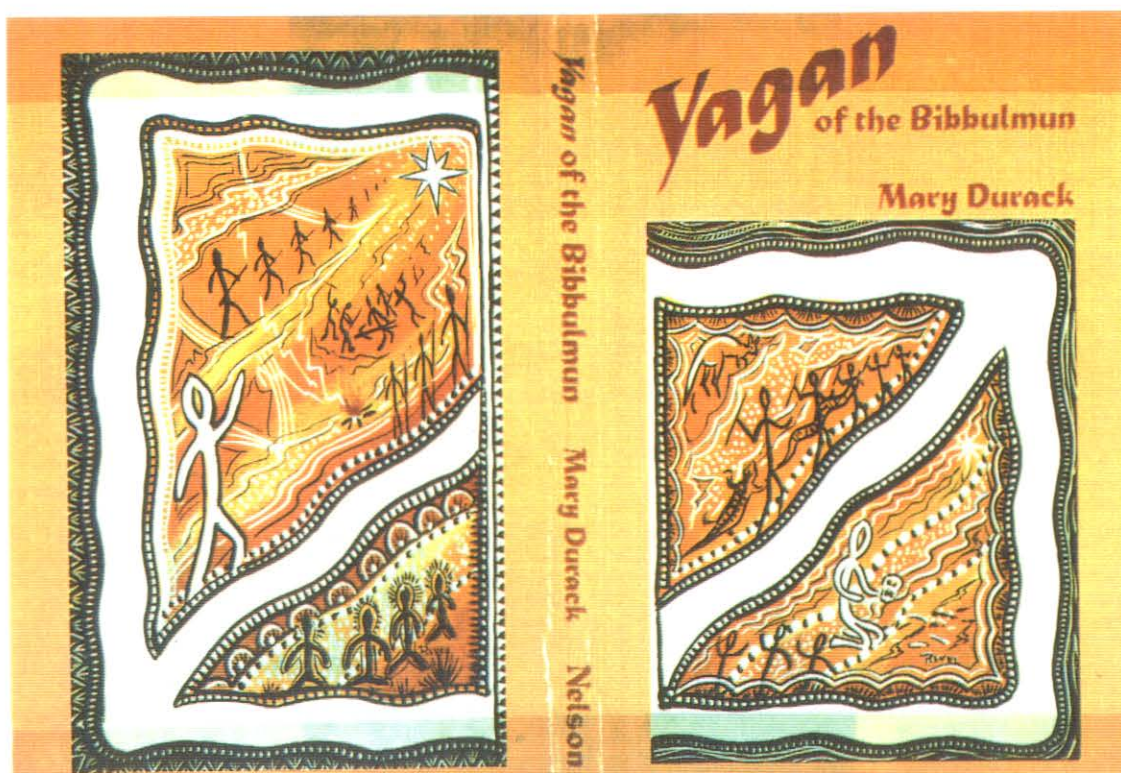


Plate 99. Revel Cooper, Cover for Mary Durack, Yagan of the Bibbulmun, (1964, 2nd ed. Sydney: Nelson, 1976).



Plate 100. Lin Onus, Two paintings from the Musquito series, 1978-1982, c. 150 x 50 cm, Collection: Victorian Aborigines' Advancement League, Melbourne, Photo: courtesy Victorian Aborigines' Advancement League.



Plate 101. Albert Namatjira, The Western MacDonnell Ranges
Central Australia, c 1957, watercolour, 24.8 x 34.6 cm, Collection:
National Gallery of Australia.

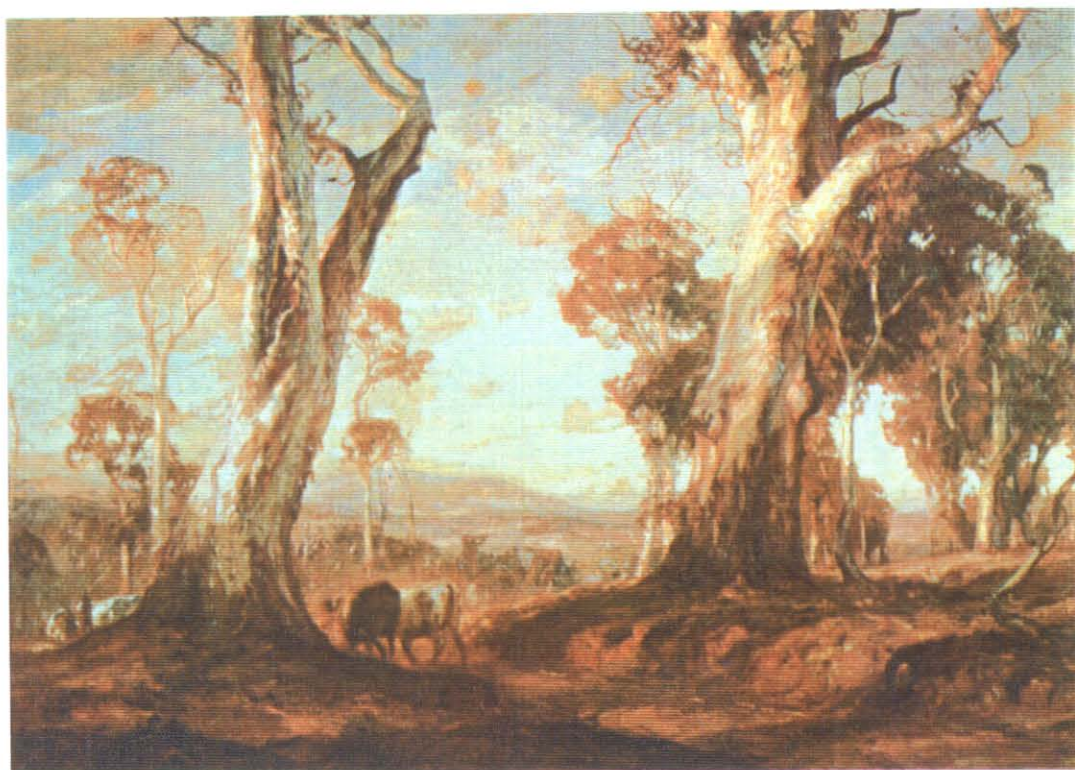


Plate 102. Hans Heysen, Red Gold, 1913, oil, 128.6 x 173 cm,
Collection: Art Gallery of South Australia.



Plate 103. Ronald Bull, *At Healesville*, 1974, watercolour, 32 x 71 cm.
Private collection, Photo: Chris Groenhout.



Plate 104. Ronald Bull, Summer Evening at Gembrook, 1978, oil on canvas, 100 x 123 cm, Private collection, Photo: Chris Groenhout.



Plate 105. Ronald Bull, Olinda, 1974, watercolour, 18 x 22 cm.
Private collection, Photo:Chris Groenhout.



Plate 106. Lin Onus, *Fish and Lilies*, c. 1987, acrylic on canvas, 90 x 122 cm, reproduced from J. Isaacs, *Aboriginality: Contemporary Aboriginal Paintings & Prints*, (St Lucia, University of Queensland Press, 1989), p. 24.