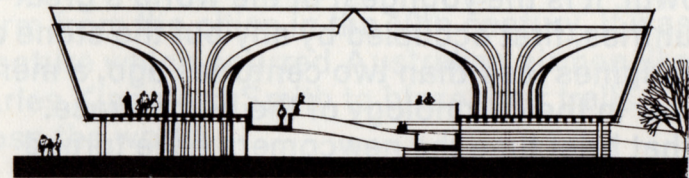
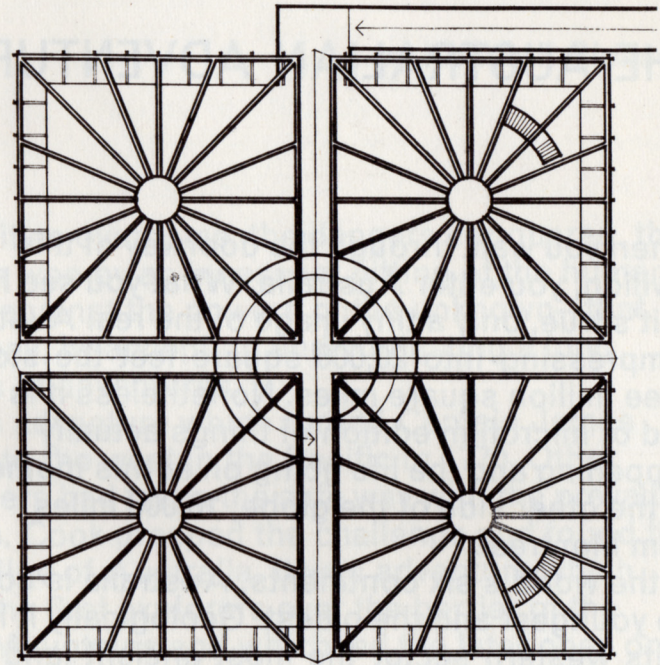


Australia at Expo 67

AUSTRALIA AT EXPO 67



Australian Science
Australian Development
Australian Arts
Australian People

THE AUSTRALIAN ADVENTURE

When you walk through the doorway of this pavilion, you enter Australia. What you see here is, it's true, only a tiny image of the real Australia, compressing into 20,000 square feet the story of three million square miles. Nonetheless it is a kind of microfilm edition of things actually happening and the life going on at this moment on the other side of the globe, 10,000 miles from Montreal.

Of the world's six continents, Australia is both the youngest and the oldest. Geologically it has in its western sector the most ancient land mass on the face of the earth, with rocks that go back to the beginning of pre-history 475 million years ago. Historically, in the sense of national evolution, settlement, development and potential growth, it is the youngest of the world's great countries, first occupied by any but the stone age Aborigines less than two centuries ago, a mere flicker in the chronology of the human race. In that brief time the newcomers have turned it into a nation.

It is our intention that these diminished reflections of the Australian scene should convey something of the original spirit of youth and adventure. The land has been transformed, the obstacles and

by Kenneth Slessor

asperities overcome, the dangers conquered, the riches won by an incessant pitting of the human spirit against the powers of the unknown—that is to say, by accepting and contesting a long series of adventures.

It was adventure which turned Captain James Cook to the west in the Pacific in 1770. Other mariners had taken the safe way with the prevailing winds. Cook grasped the challenge and found the coastline of Australia. It was adventure which took the first explorers over the barrier of the Blue Mountains and which led the later ones on their lonely journeys. It was adventure which enticed the early landseekers, with their wives and babies, sheep and cattle, to strike away from the settled regions into the uncharted vastnesses. It was adventure which drove the goldseekers to swarm from the cities in the 19th century. It was adventure which spurred Australian airmen like Charles Kingsford Smith to blaze their trails across the world.

And it is the promise of adventure today, still gesturing over the skyline, which impels the country's painters, writers and musicians, the scientists, engineers, architects, investors,

industrialists, technologists, merchants and manufacturers. In the end, Australia's history seems to come back to an unceasing succession of challenges and answers. The frontiers of today and tomorrow are still a perpetual incitement. The boundaries are still being pushed back. Australia has no limits or inhibitions of space, resources, conventions, archaic laws or social gulfs. What was achieved by the adventures of forgotten men and women in the past can be repeated in the century to come. The transformation which began in 1788 is still continuing.

Thus the displays you see in this pavilion are really an attempt to epitomise or suggest the range of the Australian adventure. It is an adventure which is taking place in four main fields, in science and the arts, in national development and in the way of life of the people. You see a model of the great radio telescope at Parkes, New South Wales, which has put Australian scientists among the world's leaders in this branch of astronomy. You see a model of the great Snowy Mountains Scheme, showing how Australian rivers are being turned back from their natural courses to flow inland and irrigate the dry interior. You see a model of the national capital Canberra, one of the world's few planned cities. You see paintings by Australian artists and bark paintings by Australian Aborigines. You see books by Australian writers and you hear Australian musicians, actors, entertainers, and many others playing their part in the continuing

Australian Adventure

Pavilion Paintings

Map paintings on panels under the pavilion depict Australia from various viewpoints. The two which face outwards are by Michael Shannon, Melbourne artist. One shows the world from the Australian viewpoint and the other marks the main communication lines—by sea, air, cable and satellite—between Australia and North America. The two other panels which face inwards, flanking the entrance, show the size and the resources of Australia respectively. One, an optical effect by Stan Ostoja-Kotkowski of Adelaide, superimposes Australia on Canada and the U.S.A. drawn at the same scale, this geographical exercise being watched from the sides by a symbolic sun and the Southern Cross. The other map is by Kenneth Jack and indicates conditions on the untouched continent of Australia 179 years ago when Europeans first came to stay.

At the foot of the ramp leading to the animal reserve at the rear of the pavilion is a panel by the artist Clifton Pugh. Two kangaroos, painted in a manner derived from the Aborigines' 'X-ray' art, stand against typical Australian bush while a flight of 'apostle birds', or choughs, rise from the rocks on the right.

In an oval panel above the radio-telescope inside the pavilion Donald Laycock has painted his impression of the night sky above Australia.

The Sound Chairs

The mood of this pavilion is a deliberately relaxed one, offering, we hope, a moment's rest from the hustle of the outside world. Here in armchairs visitors can learn something of Australia's achievement in the arts and sciences, its industries, way of living and its contributions to the world. Each chair has a built-in sound system so that visitors can hear, as in a personal conversation, the voices of noted Australians discussing the exhibits and the idiosyncrasies of the Australian nation. The system is operated automatically from a large control room in the basement. The sophisticated electronic equipment, built by the Rola Company (Australia) Pty. Ltd. of Melbourne, makes selective use of 240 recorded tapes. Each conversation begins as soon as someone sits in a chair, even though a previous occupant may have left before the completion of an earlier tape. Orange cushions denote chairs in which the French language is spoken. The chairs were designed by Grant Featherston, a noted Melbourne designer of furniture. The carpet is made of natural, unbleached wool. The uniforms of hostesses and attendants, as well as all fabrics, curtains and upholstery throughout the pavilion are Australian wool.

The Family of Plants

In the pavilion grounds are some of Australia's exceptional family of flowers and trees, so unlike those of other continents that it is easy to believe they come from 'the dreamtime' of the Aborigines, which stretches behind history. Most characteristic of Australia's trees are its eucalypts, popularly misnamed gum trees. In this northern climate they can never attain their true size and beauty, but in their home ground some eucalypts grow up to 350 feet tall. There are more than 500 species of them, many of which have a high commercial value as hardwoods. Among these are the ironbarks, blackbutts, tallow-woods, blue gums and stringybarks of the east coast, the tall white mountain ash of Victoria and the red jarrah and karri of West Australian forests. Artists have been especially drawn to the majestic red gums of the inland, Central Australia's ghost gums and the brilliantly striated snow gums of the Alps. As well as eucalypts, fine cabinet timbers grow in the rain forests: red cedar, silky oak, rosewood, Queensland maple and walnut. All furniture and fittings in the pavilion are of Tasmanian blackwood. In the garden outside, the unfamiliar climate has again dictated a limited selection of Australian native shrubs and wildflowers. Those represented include the golden Cootamundra wattle, red-flowering *Stenocarpus*, crimson Bottlebrush, *Grevillea*, *Pittosporum* and the delicate Kangaroo Paw of Western Australia.

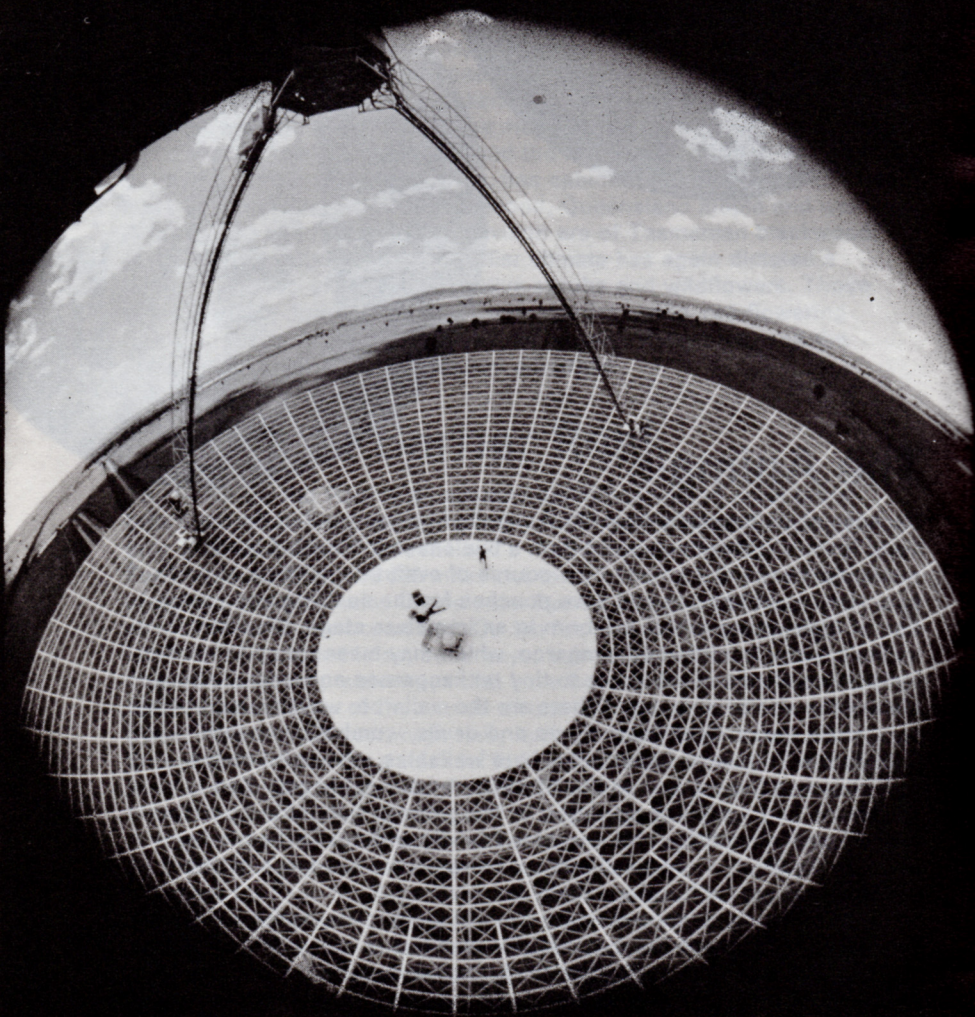
The Great Barrier Reef

The Great Barrier Reef is an almost continuous wall of coral more than 1,200 miles long. At its northern end, south of New Guinea, it is only 10 or 20 miles off Queensland's mountainous coastline. Further south it may be 200 miles out to sea. It is actually a composite of many immense reefs, whose outer barrier plunges 6,000 feet almost sheer to the ocean bed. On the lee side is a maze of high islands, low wooded isles, coral bays, submerged reefs, lagoons, channels and deep waterways that have been described as 'Australia's Grand Canal.' Tens of thousands of tourists spend vacations on these tropic islands each year, especially in the months of southern winter. Except at low tides the outer reef is invisible, marked only by endless breakers surging in from the Pacific. The fishing is magnificent. Nowhere else do clam shells grow to such gigantic size. A fragment of the richly coloured coral and marine life is reflected in an artificial lagoon under the pavilion. The coral was specially collected for Expo 67. Regrettably we must confess that these colours are not the natural chemicals, for the tiny coloured polyp which builds coral dies on contact with air. But each piece was photographed in colour immediately on surfacing, then sterilized and bleached and finally hand-tinted back to its original colour.



The Animals

Because of its unique animal life Australia has been called the 'land of living fossils.' Elsewhere, apart from a few cases in South America, marsupials were discarded in the course of evolution millions of years ago. Here most species still have pouches for the suckling and protection of their young, which are born in an immature stage. Pouched animals range from the red kangaroo, which may measure up to nine feet from nose tip to tail, down to tiny rat kangaroos and tree-climbing gliders the size of a mouse. Others are the wallaroo, wallaby, marsupial cats, koala bears, Tasmanian tigers and devils, wombats, banded anteaters or numbats, bandicoots, hare wallabies, marsupial moles and possums (no relation to the North American opossum). The kangaroos and wallabies displayed in the grounds behind the pavilion were reared in captivity, and are more friendly and docile than those roaming the bush. A major difference between the two types is that the kangaroo grows fur, the wallaby hair. Other species which are mammals, but not marsupials, include the dingo or wild dog and the unbelievable platypus, a shy creature which lives on the bed of streams, has thick fur, webbed feet, a bill like a duck and lays eggs as well as suckling its young.



AUSTRALIAN SCIENCE

This exhibit is centred on the model of the radio-telescope straight ahead at the top of the entrance ramp.

Australian science came of age shortly after World War II. As late as 1939 young Australian scientists were obliged to go abroad for post-graduate training in research. Many never came back. A Council of Scientific and Industrial Research (CSIR) had been established, but its work was largely restricted to agriculture.

Today the scene is very different. The number of universities has more than doubled, and the older universities have been greatly expanded. All have flourishing research schools and doctoral training programs. The Commonwealth Scientific and Industrial Research Organisation, successor to C.S.I.R., has a staff of 5,500, a budget of over \$41,000,000 and a wide range of agricultural and industrial interests. There are also flourishing research institutions in the fields of medicine, atomic energy, and defence. Australia now attracts to her shores many more scientists than she loses.

Three aspects of this diverse activity have been selected for representation in the pavilion: medical research, agricultural research, and radio-astronomy. In the picture at left men are at work inside the radio-telescope at Parkes, a model of which is on display. Photographer Robert Goodman's fish-eye lens has flattened the giant dish and arched the distant horizon.



Radio-Astronomy

Large optical telescopes at Mount Stromlo, near Canberra, and in the Flinders Ranges, South Australia, have an important role in world astronomy, for they study star systems not visible in northern skies. The centre of our galaxy is directly above the southern hemisphere. So are the Clouds of Magellan. Today the major contributions are being made by radio astronomy. The latest radio-telescope to be built, also near Canberra, has arms one mile in length. Another has 96 dishes set in a circle two miles wide. A scale model of the major single dish radio-telescope at Parkes, New South Wales, one-fiftieth of the actual size, is displayed in the pavilion. Australian astronomers have accurately measured the sun's heat, charted magnetic fields and nebulae far out in space and discovered hitherto unknown objects called quasars, which shine with the brilliance of a hundred galaxies yet are only a millionth the size of one. They have catalogued one quasar whose radio waves emanated from it thousands of millions of years before our own Milky Way came into existence.

Medical Research

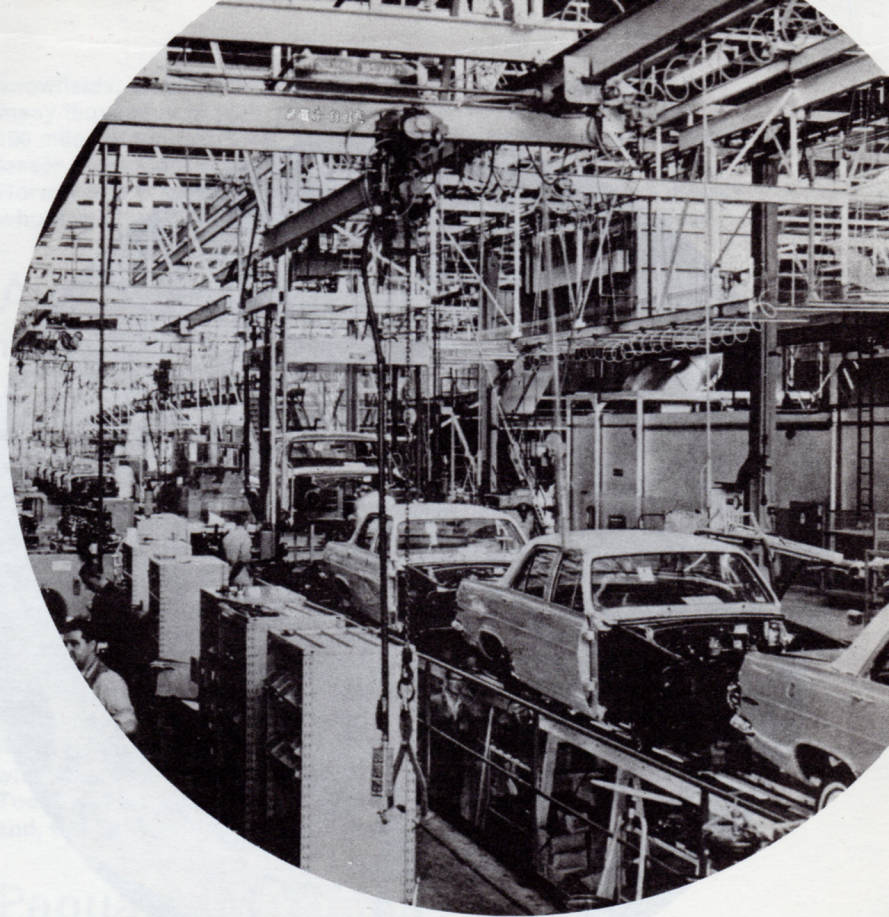
Vital medical research has been carried out by the major state universities, as well as by the John Curtin School of Medical Research at the Australian National University and by the world-famous privately-endowed Walter & Eliza Hall Institute in Melbourne. The Institute's former director, Sir MacFarlane Burnett, Nobel prize winner, discovered that influenza viruses could be grown in fertile hens' eggs and a vaccine produced. The immunity this gave was later confirmed in Canada by Drs. Hare and McLennand, and in the United States by Drs. Francis, Salk, Pearson and Brown. Drs. Gustav Nossal, Jacques Miller and others at Melbourne's Hall Institute continue in the forefront of the world study of immunology. Since 1944 the Commonwealth Serum Laboratories have been producing 'flu vaccine in Melbourne. At the University of Western Australia Professor N. F. Stanley has shown how a newly-discovered reo-virus (REO = Respiratory Enteric Orphan) can produce plant tumours and others in mice similar to human cancer. He demonstrated the widespread existence of these infections. The link between the virus and cancer is held of great significance, though it has yet to be proved conclusively.

Left: research scientists check plants subjected to intense environmental control in the super-conditioned glasshouses of the 'Phytotron' at Canberra, the C.S.I.R.O.'s great agricultural laboratory.

AUSTRALIAN DEVELOPMENT

This exhibit extends along the glazed wall which looks towards the West German pavilion.

A mountain disappears from the face of Western Australia. It is solid iron ore, part of this state's 15,000-million-ton reserve. It is being levelled by giant scoops and conveyor systems.



A continent of 2,974,600 square miles, slightly smaller than Canada or the United States, poses huge problems for development—especially when the population has yet to reach 12,000,000. The central deserts apart, most of the vast inland has been under large-scale cattle and sheep grazing for nearly a century, despite much semi-arid land and sparse rainfall. Recent discoveries of rich mineral resources have been added to long-established mining. Australia is one of the fastest growing new sources of oil and natural gas. It has enough bauxite to meet Western needs for aluminium for a century and more, while 15 billion tons of high-grade iron ore have been located in north-western Australia. The vast store of minerals includes copper, manganese, gold, silver-lead, zinc, uranium, tin, nickel and coal. Mineral exports are beginning to rival wool in value. The rapid increase in steel production and diversified industries has set heavy demands for labour, which has been largely met by the arrival of some 2,000,000 government-subsidized immigrants from Europe and North America since World War II.



The Snowy Mountains Scheme

The Snowy Mountains Hydro-Electric Scheme is one of the great engineering feats of modern times. Still incomplete, it has been designed to harness the short, swift-flowing Snowy River that once ran wastefully to sea from the southern Alps. This involved the lifting of its waters across a range whose main peaks are above 7,000 feet, feeding them into the immense Murray and Murrumbidgee Rivers which twist and sprawl across some 2,000 miles of inland plains. Scores of long-established irrigation colonies have already acquired more plentiful supplies, while ten hydro-electric power stations, two of them deep under the mountains, are linked to the general grid system covering much of Victoria and New South Wales. Up in the

snowfields, on blizzard-swept plateaux and within steep gorges many thousands of men, mostly European migrants, have built 100 miles of tunnels, three new towns, eight large dams and several lesser ones. Contractors from Canada, the United States, Britain, Norway and France have worked alongside Australians on a project whose mighty scope is displayed by a scale model in the pavilion.

Aviation

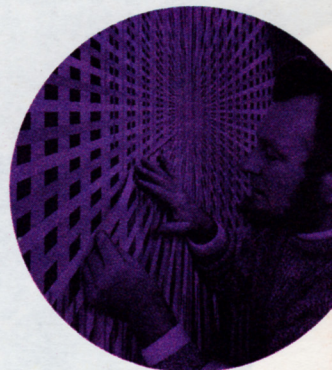
The immensities of a continent forced Australians to become air-minded when most countries were still thinking in terms of railroad and motor transport. The first regular air services began in outback regions; Qantas, now an international airline, in 1919, West Australian Airways soon after. Even earlier came 'camel padre' John Flynn's dream of airborne medical aid for the remote 'Inland', though the need for a simply operated two-way radio system delayed the setting up of flying doctor services until 1936. Today's network, covering 2,000,000 square miles, has fostered several Schools of the Air through which children who never meet take classes by radio. Experiments with flight began more than a decade before the Wright brothers, for Sydney meteorologist and inventor Lawrence Hargrave designed a series of box kites, flapping-winged aircraft and clockwork models in the 1880s, though he failed to solve the problems of power. Australians were among the pioneers of world routes; Bert Hinkler, Harry Hawker, Ross and Keith Smith, and Sir Charles Kingsford-Smith who, with C. P. T. Ulm, made the first Pacific Ocean crossing. Today a great network of airlines covers Australia and its territories and, through Qantas, reaches round the globe.

Papua New Guinea

Though it is a relatively young nation Australia is preparing the neighbouring land of Papua and New Guinea for nationhood. A country fragmented by rugged mountains, deep ravines and extensive swamps, many of its two million people still live primitive tribal lives. Over 700 languages are spoken. But progress is rapid. Expansion of health and education services is continuing. Plantings of cash crops—copra, cocoa, coffee, tea—are encouraged; the timber industry is expanding. Constitutionally the Territory is in transition towards self-government. One hundred and twenty-five Local Government Councils decide local matters for about three-quarters of the population. A House of Assembly with an elected majority makes the laws. Help from Australia, in money and skills, is still extensive. The budget has increased fivefold to \$102 million in 1965/66, and two-thirds of this is a grant from Australia. The Australian Government is pledged to assure self-determination for the Papua and New Guinea people. It is a matter for the people to decide, at a time of their own choosing, what the ultimate future government of their country will be.



The Australian world of contrasts:
still half reliant on wool grown in the
vast bush, still sun-baked, sports-loving,
isolated; now facing new adventures in
science, arts, industry, modern living.



AUSTRALIAN ARTS

This exhibit occupies the quarter of the pavilion in front of the line of paintings.



Above: the Melbourne Symphony Orchestra, which will visit Montreal during Expo 67. Left: a detail from Albert Tucker's painting: The Explorer.

The myth of Australia as a land of action, the great outdoors and sport is a half truth that overlooks the creative life. For many artists and thinkers the theme of Australia's isolation, the need of an isolated people to know and understand themselves, has been a driving force. Modern myth-making is the concern of musicians, painters, sculptors, writers and poets who are just as typical of the southern continent as swimmers and kangaroos. As one composer of sun-worshipping music has said, 'sun-baking is just the physical expression of something deeper.' What this something is can only be discovered through forward-looking and inward-looking artists who are making an impact abroad as well as among their own people. The problem of thinking and acting Australian is only a beginning. Beyond that is an awareness that the creative people of a materially developed nation are attempting to marry the physical achievements of a wide and varied continent with an awareness of the spirit.

Painting

Australian painters have had a remarkable vogue abroad. Among them are Sidney Nolan, Russell Drysdale, Albert Tucker and Arthur Boyd, each of whom has a representative painting in the pavilion. It has often been said that antipodean artists are dominated by their mysterious and primitive landscapes. Even abstract or non-figurative painters express qualities different from those of the northern hemisphere. Others have lately attempted to express a kind of folk myth; the 'noble struggle' between man and nature; the relationship between western man, the newcomer, and his age-old environment. Painting first acquired a distinctive character in the 1880s, when 'Australian Impressionists' like Arthur Streeton, Tom Roberts and Charles Conder captured the unique qualities of light and atmosphere. Some of their successors today have peopled the bush—surely the loneliest country on the globe outside Canada—with lost explorers, swagmen, boundary riders, bushrangers. These are the modern makers of myth.

Music

Music in Australia has been mainly a performer's art until recent years. Many singers have achieved international success, especially on opera; from the time of Dame Nellie Melba and Florence Austral, to Joan Sutherland. Permanent symphony orchestras have long existed in all six state capitals, and celebrity seasons arranged by the Australian Broadcasting Commission—the world's largest concert promoter—regularly present international performers as well as outstanding Australians. Several hundred concerts are given in city and country regions annually by such orchestras as the Melbourne Symphony Orchestra, which visits Montreal during Expo 67. The lack of a tradition in folk music has hampered composers, though John Antill's Corroboree suite, based on Aboriginal themes, was also performed overseas in ballet form. Among successful modern composers using the universal idioms of contemporary music are Malcolm Williamson, Peter Sculthorpe and Richard Meale.

Ballet & Theatre

Ballet is a form of theatre with special appeal for Australian audiences. In 1965-6 the Australian Ballet took part in the Commonwealth Festival, London, the Baalbek Festival and a United States tour. The company has a one week season at Expo 67's World Festival of Performing Arts. Its repertory includes ballets by the joint artistic director, Robert Helpmann, who has also been for many years a principal dancer and choreographer with the Royal English Ballet. Drama, except for proven successes from Broadway or the West End, has had larger survival problems, though government-subsidised

repertory companies now exist in four state capitals. Noted Australians in overseas theatre include Dame Judith Anderson, Coral Browne, Zoe Caldwell, Peter Finch and Keith Michell. Playwright Ray Lawler's *Summer of the Seventeenth Doll* began a revival in national drama several years ago and, like work by Richard Beynon, Alan Seymour and novelist Patrick White, has had critical acclaim abroad.

Literature

Literature in Australia, as in Canada and the United States, took a long time to free itself from Old World dominance. Its national character began to emerge from the social ferment of the 1890s, developing through folk ballads, the short stories of Henry Lawson, Banjo Paterson's swinging verse and Joseph Furphy's classic novel, *Such Is Life*, which he described as 'temper, democratic; bias, offensively Australian.' Today Australian attitudes are taken for granted. These are often critical, sardonic, introspective or deflating the brasher aspects of national pride—as in Patrick White's Jung-orientated novels of suburbia, or the satirical poetry of A. D. Hope. There has been an impressive number of dynamic women writers; from Henry Handel Richardson and Helen Simpson to Christina Stead, Miles Franklin, Eleanor Dark, Katherine Susannah Prichard, Kylie Tennant and the poet Judith Wright. Modern writers have fashioned a style, vocabulary and earthiness as identifiable as the Australian accent. A Commonwealth Literary Fund makes several annual grants to promising and established authors.

Architecture

The creative architect has attempted a vigorous, down to earth and artistically exciting reflection of his environment. Despite much that is commonplace and derivative, architecture has always displayed more originality and Australianism than most other arts. Early colonial work, based on British traditions, was adapted with a strong local accent. The typical 19th century homestead was as Australian as steak and eggs; single-storied, with low roof and long windows opening to a verandah all round. The gold-boom period produced its own style of Victoriana, based on iron lacework and giant wedding cake mansions. Today's Australian Modern uses simple materials, mainly brick, steel and timber, and is found especially in the suburbs, where one-family houses and self-owned homes are in higher proportion than in any other country. The imaginative use of new structural processes is exemplified in the international-award-winning Sidney Myer Music Bowl in Melbourne. Sydney's newest skyscraper, a 45-storey cylinder, is second only to Montreal's Place Victoria as the tallest built of reinforced-concrete. The exhibit shows buildings of the Australian Colonial styles as a background to the architecture of today.

The Bark Paintings

On display in the art sector of the pavilion is a collection of paintings on bark, the works of Australian Aboriginal tribesmen in the north of Australia. The Aborigine in his native state had no literature, no alphabet, no recorded history. Yet his art extends across Australia: on rocks, on slabs of bark straightened over a fire, sometimes in great cave-galleries, sometimes in ceremonial painting on the human body. The colours are crushed from the earth, fixed with plant juices, brushed on with a chewed stick or piece of bark. The designs mostly tell the legends of the spirit people of the Aboriginal 'dreamtime', interwoven with elements of landscape and some purely abstract patterns.

1. WANDJINA from the Worora Tribe

The standing, staring Wandjina figure is often found in the art of the tribes of the north. The Wandjina were the first people. They came from the wind and wandered across the land, creating hills, caves and rivers, arranging the seasons, bringing rain. Finally they retired to caves and became paintings. Yet their spirits remain, and can be coaxed from the paintings by special ritual.

2. GUNDHURRU by Midinari, of the Galbu Tribe

Gundhurru, the huge snake, and some of his reptile friends. All are out to call up the rains, make thunder and lightning. Two spirit men are there to help.

3. LIGHTNING SPIRIT by Barrbuwa, of the Gunwinggu Clan

The lightning spirit is often shown in cave paintings in Oenpelli.

4. OLD MEN'S CEREMONY by Gungiyambij of the Gangawurda Tribe

This painting depicts a ceremony for old only, at which the fish dance is enacted. Each of the oblongs represents a cloud, the black oblongs being rain clouds and the white spots the rain. The red oblongs also represent the clouds which build up prior to the wet season and the white spots therein are the rain which they contain.

5. PAINTING by Rangootcha of Maningrida

The top left-hand corner depicts a fresh-water fish in dreaming water (imaginary). The upper section of the top right-hand corner depicts a frog and the lower section a spider web with the frog's head caught.

6. MIMI by Barrbuwa, of the Gunwinggu Clan

Mimi are spirits who live inside the rocks of hilly country in Arnhem Land. They live normal lives, except that no man is ever able to see them, and they pass through rock by blowing a hole with their breath. Inside their rocky homes the Mimi have camp fires, dogs, wives and children. They are a most active and joyful people, and are usually shown as stick-like figures dancing, running, or engaged in mock fighting. Here four Mimi stand together on a pathway.

7. FLYING FOX by Milpawrudda, of Maningrida

The flying fox's rookery is found in rocky country containing water. The black-banded vertical section signifies the sacred nature of this painting. The black areas represent water, while the cross hatching in white, yellow and red represents rock.

8. PAINTING by Milpawrudda, of Maningrida

Water is here represented as yellow. Rocks are obvious in the fifth column, surrounded by water. The cross hatching is an abstract (Jungwan) pattern.

9. NARIMIRINO by Gunuyuma, of Jambabino Tribe

A story of old-time dancing, with music supplied by the best players ever known: Minyaba (blowing yiragi) and Wuluwulg (clapsticks). Women and men are dancing in both pictures, but this dance is not done these days and only the very old men know the sequences.

10. THE MILKY WAY by Gunguyuma, of the Jampapingo people

The artist believes all his deceased travel by canoe along the Milky Way. The dark area running through the centre panel is a deep river. In this river two men, believed to have created the Aborigines, lost their life under curious circumstances with a mighty fish. Their Birimbirr (spirit) now shares the sky with the fish.

11. YIRRKALA by Mangarowoi, of the Gomaid Tribe

A great fish trap and fish landing platform can be seen. The cloud effect is very important as good fishing depends upon overcast weather. The pattern is of waves on the water.

12. SEAGULL STORY by Wandug

This story takes place at Yirrkala, on a small island in a billabong. The people used to camp on this island for a special ceremony for the seagulls. The double-headed seagull (centre) is a sacred emblem. Two groups hold the long strings and dance around the "seagull".

13. TURTLE DANCE by Daudaingalili of the Gupapaynu Tribe

This is a painting of an open ceremony — one for all members of the tribe — held at the conclusion of the Birrkurda ceremony. The rectangle of cross hatching is the waterhole and home of the turtles and frogs. The main dancers are the two fresh-water turtles, supported by the frogs and the cockroaches. The cockroaches come to the waterhole to drink. The parallel lines around the waterhole represent grass.

14. PANELS from the Port Keats area

Bark is not a traditional medium in this area. Most painting is done on human bodies, or cave walls, or carved boards, for the trees of the region are smaller and fewer and bark is not readily available. Hence the smaller size of these paintings.

AUSTRALIAN PEOPLE

This exhibit occupies the quarter of the pavilion in front of the glazed wall on the north side



Many experts have tried to analyse the Australian's character and what gives it a different edge. Is his inheritance no more than a compound of British, Irish and Scots? Or have vast open spaces acclimatised him to solitude, to battling against droughts, bushfires, floods and financial disaster? Is he more truthfully a product of city life, since three-quarters of the population live within 100 miles of Sydney and Melbourne? What are the social forces that have really made him what he is: trade unions, the sporting life, isolation, a hot sun, the belief in money, laissez faire? Has he become Americanised through long exposure to imported films, television and techniques? How deeply have social patterns changed under the recent pressures of mass immigration from non-British countries? These are questions which Australians often are inclined to ask each other nowadays. You may hear two of them at it in one of the sound chairs.

Sport

That a nation so small in number can achieve such successes in world sport had been widely attributed to a warm climate, high living standards, and income enough to create playing grounds, swimming pools and sporting clubs wherever needed. There are, of course, few countries where you can play tennis, swim or sail all year round.

Australians have long distinguished themselves in Davis Cup tennis, international cricket, golf, yachting and two codes of rugby football, while athletes have carried off many Olympic medals for swimming, long-distance running and women's events. It is less well known that the country has its own spectacular form of football, Australian rules, or that its snowfields—larger than Switzerland's—are producing a new generation of expert skiers, due largely to migrants from Europe.

The horse, revered by city as well as outback folk, is the focal point for popular racing carnivals, the greatest event being the Melbourne Cup which stops work throughout a continent until radio commentators announce the winner.

The National Capital

Canberra, the national capital, is one of the world's few planned garden cities, and is even more rare in that it has left the natural beauty of its setting unspoilt. The background of mountains, snow-topped in winter, and open grassy plains, has been matched by greenbelts, trees, parks and flower gardens within the city itself. Like Ottawa or Washington, it is largely given over to the business of government, though the houses of parliament were not opened until 1927. Not until after World War II did most government departments move from state capitals. Since then the population has increased from 38,000 to 110,000, and is expected to reach a quarter-million soon. The National Capital Development Commission is carrying through an imaginative programme of public and private building, the most dramatic achievement to date being the long delayed completion of Lake Burley Griffin which has created a Geneva-like atmosphere of tranquility and beauty. The lake was named after the Chicago architect who won an international competition for the planning of the capital half-a-century ago.

Entertainments

Original Australian popular entertainment cut its teeth on the goldfields a century ago when travelling minstrels' satirical songs burned up the authorities. The stage was a passion in the gay '80s when huge theatres were built in the cities. In 1899 the world's first

feature film ("Soldiers of the Cross", with a cast of 600) was made by Joseph Perry in Melbourne. More recently, when Rolf (*Tie Me Kangaroo Down, Sport*) Harris went to London he was advised to drop his Australian accent if he wanted a chance of success. He declined, and became the first world-known star with an Aussie twang. This is not to belittle the success of such great Australian acting stars as Peter Finch (with English accent) or Rod Taylor (with American). Today characteristic Australian satire is dispensed devastatingly by parodists like Barry Humphries, while The Seekers probably best represent Australia's substantial contribution to pop music.

The Democratic Tradition

The democratic tradition goes back more than a hundred years. Its origins sprang largely from the gold discoveries of the 1850's, when hundreds of thousands of diggers arrived from Europe and North America. No longer was this the penal colony founded by Britain in 1788, tempered only by the pastoral and mercantile ambitions of free settlers. Parliamentary government in most states dates from the age of gold. A federal system was superimposed in 1901. The strong trade union movement that began in the 1890's produced a distinctively egalitarian pattern; what Australians like to call a 'fair go' to everyone. The nation was among the first to introduce universal suffrage and votes for women, social services for the aged, sick and unemployed, and a child endowment scheme. Perhaps its greatest gift to world democracy was establishment of the secret ballot, often known as the Australian ballot. Its arbitration system, which guarantees a minimum basic wage to all workers, goes back to 1907.

The Frontier

The old concept of a frontier has become a cliché in modern thinking about Australia. Most of the large developments originate in Sydney or Melbourne, both cities of about 2½ million people with the same sophisticated attitudes to be found in any major metropolis. Sydney is now building one of the world's great opera houses, Melbourne a great art gallery. All this is an age away from the simpler, if tenacious outlook of Australian bushmen in earlier times. The frontier is no longer 'back o' beyond.' The new frontier means the creation of an advanced culture. In the social sciences as well as the arts a great deal of soul searching is going on. The new mineral discoveries, the exciting search for oil, the search for new markets for agricultural and manufactured products are fashioning a climate of affluence hitherto unknown. Today's problem is to expand the new frontier thrust out by scientific experiment and the questing mind.

The Paintings

1. RAPOTEC, Stanislav. b.1911 EXPERIENCE IN THE FAR WEST

Born at Trieste. Studied economics and history of art at Zagreb University, then attended art schools in Vienna, etc. Settled in Australia in 1948. Awarded Blake Prize for Religious Art, 1961.

2. NOLAN, Sidney. b.1917 NEAR GLENROWAN

Born in Melbourne. Studied at National Gallery School, Melbourne. First exhibited 1938. Made a series of paintings of the Ned Kelly legend. Chosen to represent Australia with Dobell and Drysdale at Venice Biennale, 1954. One-man exhibitions in London, New York and Australia. Represented in Tate Gallery, London, Museum of Modern Art, New York and all Australian State Galleries.

3. DICKERSON, Robert. b. 1924 MOTHER AND CHILD

Born in Sydney. At 16 he was a professional boxer and at 18 joined the R.A.A.F. Is self-taught in painting. First one-man exhibition, Melbourne, 1956. Represented in most Australian State Galleries.

4. TUCKER, Albert. b. 1914 TREE

Born in Melbourne. First exhibited 1936. 1947 to 1960 lived and worked in Europe, England and the U.S.A. Exhibited jointly with Sidney Nolan in Rome, 1954, and at Venice Biennale, 1956. Awarded "Australian Women's Weekly" Prize, 1958. Represented in several Australian State Galleries, Guggenheim Museum of Modern Art, New York. Now lives in Melbourne.

5. DRYSDALE, Russell. b. 1912 WOMAN IN A LANDSCAPE

Born in England and came to Australia as a child. On leaving school intended to take up farming, but began art training in Melbourne in 1935 and continued at the Grosvenor School in London and at La Grande Chaumiere, Paris, 1938-9. Settled in Sydney in 1940, painting chiefly the people and country of the outback. Selected for the Venice Biennale, 1954. Has exhibited in England, France, Italy and the U.S.A. Represented in all Australian State Galleries and in the Tate Gallery, London, and Metropolitan Museum, New York.

6. FRENCH, Leonard. b. 1928 RAIN OF FISHES

Born in Melbourne. Studied art in Melbourne and later travelled in Ireland, England and on the Continent. Has executed murals for churches, public buildings and the University of Melbourne. Represented in several Australian State Galleries.

7. DAWS, Lawrence. b. 1927 CORONATION RIDGE

Born in Adelaide. Trained at National Gallery School, Melbourne. Spent 18 months doing geological work and painting in Australia and New Guinea. Awarded Italian Flotta-Lauro-Dante Alighieri Scholarship, 1957, and studied in Europe. One-man exhibition in Rome, 1959. Exhibited in 2nd Biennale in Paris, 1961. Represented in all Australian State Galleries.

8. KEMP, Roger. b. 1908 .CONFIGURATION

Born at Bendigo, Victoria. Studied at the National Gallery School, Melbourne. Has exhibited in America and South-East Asia and held one-man exhibitions in Melbourne and Sydney. Awarded McCaughey Art Prize, 1961. Represented in many Australian galleries.

9. LYNN, Elwyn. b. 1917 FREEZING TERRAIN

Born at Canowindra, New South Wales. B.A. at Sydney University but no formal art training. In 1957 won the Blake, Bathurst and Mosman Prizes and in 1958 travelled abroad. Has held one-man exhibitions in Sydney, Newcastle, Melbourne and Brisbane. Exhibited with Australian Group sent to Sao Paulo Biennale. Art critic of 'The Australian' newspaper and in various periodicals. Represented in several Australian State Galleries.

10. DOBELL, William. b. 1899 THE CYPRIOT

Born at Newcastle, N.S.W. Studied at the Julian Ashton School, Sydney, 1924-29. Won Society of Artists' Scholarship, 1929. Spent two years at the Slade School, London, where he was awarded the painting and drawing prizes in 1930. Spent a year at The Hague, studying the Dutch painters, particularly Rembrandt. Returned to Australia in 1939. Selected for Twelve Australian Artists Exhibition in London, 1953, and for Venice Biennale, 1954. Represented in all Australian State Galleries. Has won many awards including the Wynne prize for landscape, and the Archibald prize for portraiture in 1943, 1948 and 1960.

11. PERCEVAL, John. b. 1923 THE GORGE

Born in W.A. Largely self-taught as an artist. Associated with Arthur Boyd. Has produced important work as a ceramic sculptor. Represented in many galleries and university collections in Australia. Awarded Maude Vizard-Wholohan Prize for landscape, 1959.

12. BOYD, David. b. 1924 TRUGANINI'S DREAM OF CHILDHOOD

Born in Melbourne. Trained in pottery, clay modelling and painting, and music at the Melbourne Conservatorium. Attended National Gallery Schools. Between 1950-55 travelled in Europe to study ceramics and painting. Exhibited sculpture in Melbourne in 1957, and in 1958 held his first one-man exhibition. Represented in National Galleries of Victoria and Queensland.

13. CANT, James. b. 1911 THE CEDAR TREE

Born in Melbourne. Studied in Sydney. Held several one-man exhibitions in London after 1949. Represented in a number of Australian State Galleries and in some English municipal collections. Now lives in Adelaide, teaches at the South Australian School of Art.

14. BLACKMAN, Charles. b. 1928 GIRL IN THE ROOM

Born in Sydney. Studied drawing and worked as a press artist for the Sydney 'Sun'. First one-man exhibition, Melbourne, 1952. Helped re-form the Contemporary Art Society. Awarded Helena Rubinstein Travelling Scholarship, 1960, and went to London, where he is still working. Exhibited in the 2nd Paris Biennale, 1961. Represented in Musee d'Art Moderne, Paris, Art Gallery of New South Wales and National Galleries of Victoria and South Australia.

15. HESSING, Leonard. b. 1931 FESTIVITIES ANGUISHED BY
YELLOW

Born in Austria. In 1950 studied with Fernand Léger in Paris, but self-taught since. Came to Australia in 1951. Studied architecture at Sydney University from 1952, receiving his degree in 1958. Now lectures in art and architecture at University of N.S.W. Represented in several Australian State Galleries.

16. JAMES, Louis. b. 1920 THE KING OF THE GOLD COAST

Born in Adelaide. Received no formal art training. Began painting in 1946 and first exhibited in Adelaide in 1949. Won Maude Vizard-Wholohan Prize, Adelaide, 1958. Has exhibited in England, Belgium, U.S.A., Dublin and various capital cities in Australia and New Zealand. Represented in National Gallery of South Australia and in public collections in England.

17. WHITELEY, Brett. b. 1939 WARM PAINTING II

Born in Sydney. Studied at Julian Ashton School, Sydney. Awarded an Italian Travelling Scholarship, 1960. Exhibited at McRoberts and Tunnard Gallery, London. In 1961 represented Australia at the Young Painters' Convention at UNESCO, Paris. Exhibited with Daws and Blackman in 2nd Paris Biennale, 1961, and was awarded an International Prize. Subsequently exhibited in Germany, Holland, England and U.S.A.

18. COBURN, John. b. 1925 THE TOWER

Born at Ingham, Queensland. Studied in Sydney. Represented in several Australian State Galleries. Won Blake Prize for Religious Art, 1960.

19. BOYD, Arthur. b. 1920 PERSECUTED LOVERS

Born in Melbourne. Studied painting with his artist grandfather, Arthur Merric Boyd, but self-taught since. First exhibited Melbourne, 1939. Selected with Sir Arthur Streeton to represent Australia at Venice Biennale, 1958. Went to England in 1959 and held his first London exhibition in 1960. Commissioned for "Renard" ballet decor, Edinburgh Festival, 1961. Retrospective exhibition Whitechapel Art Gallery, London, 1962. Represented in all Australian State Galleries and in public and private collections in England and America.

20. WARREN, Guy. b. 1922 ESTUARY

Born in Goulburn, N.S.W., studied at the National Art School, Sydney; worked in Europe 1951-59. One-man shows in London and Australian cities. Represented in collections at Oxford, Tokyo, Sao Paulo Biennale.

21. OLSEN, John. b. 1928 JOURNEY INTO YOU BEAUT COUNTRY

Born at Newcastle, N.S.W. Trained at the Julian Ashton School and with John Passmore. 1956-59 worked and studied abroad with a grant from a private sponsor. Represented in most Australian State Galleries.

22. WILLIAMS, Fred. b. 1927 UPWEY LANDSCAPE

Born in Melbourne. Studied at National Gallery School, Melbourne, and from 1951 to 1956 at Chelsea Art School and Central School of Arts and Crafts, London. Has held one-man exhibitions in Australia and is represented in several Australian Galleries.



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