

ANNALS



ELWYN LYNN: TWO DECADES

Text by Peter Pinson

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Preface

This handbook is intended as a companion piece to the Elwyn Lynn Exhibition being held in the Ivan Dougherty Gallery, Alexander Mackie College, between the 25th October and the 18th November, 1977. 3

The Gallery is named after the first Chairman of the College Council and commemorates Sir Ivan Dougherty's valued leadership in, and dedication to education generally, and to the College in particular.

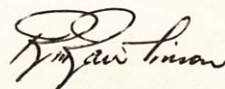
It is envisaged that the Gallery will not only serve as an important resource for students of Alexander Mackie College, especially those in the Art and Art Education Programmes, but will also fulfil a significant role in the cultural milieu of the whole community.

It is particularly fitting that the inaugural exhibition should be an examination of the work completed over the past twenty years by Elwyn Lynn. Mr. Lynn has been associated with Alexander Mackie College of Advanced Education since 1975, when he was appointed to the College Council.

Mr. Lynn has an impressive record in several fields, as art critic — for *Nation* 1959, the *Sunday Mirror* 1963, the *Australian* 1964 — 65, the *Bulletin* 1966 — 73, and advisory editor to *Quadrant* and *Art International*; as art historian — having many publications to his credit; as art propagandist — Mr. Lynn was editor for many years of the Broadsheet put out by the N.S.W. Branch of the Contemporary Art Society of Australia; and as art administrator — Curator of the Power Gallery of Contemporary Art, Sydney University, and Chairman of the Visual Arts Board of the Australia Council. All these responsibilities have tended to deflect attention from his achievements as an artist. It is hoped that this exhibition will help to redress that imbalance. With the exception of works from the National Gallery, Canberra; the National Gallery of Victoria; the Queensland Art Gallery and the Art Gallery of South Australia, the exhibition has been limited to works from collections within New South Wales. We are very grateful to all those people who made their Elwyn Lynn pictures available to us for this exhibition. The pieces selected are intended to chart the development and range of Elwyn Lynn's work. Exhibitions such as this are sometimes styled "Retrospectives", but that term has a sense of closure, of finality, that would be inappropriate here. We prefer the term "Review Exhibition" because, as an artist Elwyn Lynn is very much a practising professional in mid-career, notwithstanding the formidable body of outstanding work behind him.

The exhibition has been organized by the Gallery's Director, Mr. Chris Gentle, and Mr. Stan de Teliga, assisted by many other members of the College staff.

We hope your pleasure in viewing, will match our pleasure in presenting, this exciting exhibition.



Principal
Alexander Mackie College



Dean
School of Art

- 4 Elwyn Augustus ("Jack") Lynn had no formal art training. He began to paint around 1942, as relaxation from his profession as an English and History Teacher. He had, however, already been drawn to the aesthetic theories of John Anderson, under whom he had studied philosophy, and had contracted Professor Anderson's interest in psychoanalysis. Modern psycho-analytic theory had been germane to his literary studies of 20th century stream of consciousness novelists, but its wider relevance became apparent when Lynn read Herbert Read on Surrealism.

From 1942 to 1953 might be viewed as a period of self-training, of "casting about" ¹. Lynn frequented the Macquarie and Blaxland Galleries, and particularly the Archibald, Wynne and Sulman Prize exhibitions. In 1944 the Wynne Prize for landscape painting was awarded to Sali Herman's "McElhone Stairs". Lynn was attracted to the subject — a shabby urbanscape whose buildings, with their worn stone, rusty iron and crumbling fences paralleled the decayed character of Herculeaneum tenements. But even more was he attracted to Herman's forceful pictorial structure, and his impastoed paint quality. The generally large forms in "McElhone Stairs" are animated by their surface character: planes are enlivened by sgraffito; paint is scumbled over pendimenti. Thus although Lynn worked in other styles between 1945 and 1953, it is probably the landscapes he painted in the manner of Herman in this period that have the greatest sense of continuum with his matured work of the 60s.

In March 1953, the travelling exhibition "French Painting Today" opened in Sydney. The first significant exhibition surveying modern painting to come to Australia since 1938, it contained works by such early generation moderns as Picasso, Matisse and Miro as well as such younger painters as Soulages and Manessier. The exhibition was to be seminal for Sydney and also for Lynn. The most important work in the exhibition for him was the large 1948 Andre Marchand painting "Spring". The work bore Marchand's characteristically juicy paint quality and his brilliant intensities of hue. Deep blacks were pitched against high keyed green and red.

The other element of the painting which interested Lynn was its symbolic content. The rather Picassoid figure, and indeed the composition as a whole, were described with a curvaceous vigour that was an emblematic celebration of Spring. The potency of symbolism was underscored for Lynn by the book "Feeling and Form" by Susanne Langer ², published in that year and discussed by Lynn in the Contemporary Art Society (C.A.S.) Broadsheet two years later ³. Langer's account of art's capacity to "symbolically represent emotional qualities, atmosphere and literary characteristics" ⁴ further prompted him to seek an idiom which would allow works to function as complete and non-discursive symbols.

In 1955 Lynn assumed editorial responsibility for the C.A.S. Broadsheet, transforming it from a catalogue of notices to a vehicle for promoting discussion and inquiry into current international art theories and movements. His March 1956 Broadsheet essay titled "The Motif in Painting" explored

abstract expressionism's "intuitive acceptance of the unpremeditated". This familiarity with the aims of French and American painterly abstraction, together with his appreciation of the German Expressionists (the German graphic art exhibition in Sydney in May 1956 included such expressionists as Winter and Nay) was reflected in "Torrid Day at Tachismo" 1956 (Illustration 1) exhibited in the Contemporary Art Society exhibition in November.

While the painting's nomenclature is an ironic reference to tachism — whose premises were attracting interest in avant-garde circles — the work itself is a serious essay in the abstract expressionist manner. Lynn had been "enamoured of Hans Hoffman" and while the painting may have been overworked and somewhat cluttered, it does have qualities which recall Hoffman: broken brushy handling; and all-over alternation of crystallised and unfocused passages; a juggling with sensations of depth and flatness, and a fauve colour palette. Approximately a quarter of the paintings in the exhibition were engaged, in various ways, with European tachism, and perhaps a particular significance of "Torrid Day at Tachismo" lies in its showing Lynn as working in a manner closer to American action painting than anyone else at that time. The "Sydney Morning Herald" critic, Paul Haefliger, was insensitive both to the exhibition as a whole, and to Lynn in particular:

"Elwyn Lynn in 'Torrid Day' (sic) tries to assault his senses and take by rape what does not come in answer to his call."

He counselled Lynn to:

"think more, feel more, and paint less, for in his frenzied work he has time for neither thought nor subtlety of feeling." ⁵

Looking back, it is not altogether easy to understand Haefliger's agitation. However, in his response to the Direction 1 Exhibition of the next month he described the critical frame of reference he imposed upon abstract expressionist painting. Central to this frame was pictorial structure. Believing that "emotion alone cannot carry a painting", he concluded "emotional intensity requires structure and it is through structure and spatial relationships that it gains its intensity" ⁶. Thus it is not surprising that Haefliger felt John Olsen to be the outstanding painter in Direction 1. Olsen's work then most closely resembled the Cezanne-derived abstraction that Haefliger imagined was akin to American action-painting. Haefliger's critical ground rules and his critical vocabulary were quite inadequate for constructing a suitable response to "Torrid Day at Tachismo", just as they would be unsuited for responding to the gestural acts of Peter Upward and Stan Rapotec.

Lynn's other critical painting of this year was "The Raft" (2). This has generic links with an early Keith Vaughan painting Lynn had seen in reproduction. Picasso, too comes to mind, but Lynn's figures here are not a neatly orchestrated composition of fractured and reassembled facet-planes,

soberly parallel to the picture plane. Anatomy is savagely dislocated, with figures conceived as a generalised unit. But while the figures jostle together in a shallow cubist space, the vigorously brushed sky and sea pull back into a retreating space. If the subject recalls Gericault, the condition of desperation does not. Unlike Gericault's "Raft of the Medusa", there is no salvation on the horizon: the group poles its way hopelessly towards the sun.

"Table and Lemons" (4) of the next year reiterates aspects of the Marchand legacy. The table top is tilted through 90°, placing it parallel to the picture plane. Forms are so disposed as to avoid overlapping, and thus retain their complete shape. To this end, the lamp is obliged to list sideways in a melancholy manner to avoid the territorial integrity of the vase and fruit. The expressive line darts about, cutting jagged boundaries around, and enclosing, areas of resonant colour. "Table and Lemons" might be seen as a piece of high-key expressionist cloisonneism.

The climax of Lynn's expressionist phase was his winning of the 1957 Blake Prize for Religious Art with "Betrayal" 1957 (3), and his first one-man exhibition ⁷, in 1958. This exhibition was of his Ancient Mariner series, based on themes from Coleridge's poem. Although both these works and "Betrayal" have literary sources, they are symbolic equivalents rather than illustrative re-enactments. In "Betrayal", for example, not only did the images have symbolic connotations (the cock symbolising the anguish of the conscious-stricken betrayer), but colour too played a symbolic role. As James Gleeson pointed out in the "Sun":

"Lynn has found a vivid equivalent in colour for the sound of the cock. The yellows, oranges and reds explode in the darkness with the shock of a sudden alarm, and the paint flinches and quivers with nerves stretched to breaking point." ⁸

The span 1953 – 1958, then, might be characterised as Lynn's "Painterly Period". He submitted to various influences, but the common denominator of the period was the use of vibrant high key colour and a delight in the manipulation of paint as paint. One of the last works of 1958 was "Sundown" (6), whose thematic inspiration was the execution of the aboriginal Stuart in South Australia following a murder at a property called "Sundown". With hindsight, it can be seen as a precursor of his mature work. Although flecks of bright primaries appear intermittently, the general sense is of a monochromatic painting, almost a non-chromatic painting. Further, the paint surface is unprecedentedly agitated; boiled beeswax and white lead were added to the paint to achieve a substantial body of impasto, which was scraped back and scored. These two characteristics – a turning away from splendid colour and a concentration of surface quality – were to become central to Lynn's work within twelve months.

In 1958 – 1959 Lynn toured Europe and the U.S.A. At the Venice Biennale he saw the work of Spaniards including Millares, Saura and Feito, but particularly Antoni Tàpies. Although Lynn's notebooks indicate that he had

been aware of Tàpies before he went abroad, it was the Venice experience that was the turning point. Lynn then went to Germany and his contact with the work of German texture painters Emil Schumacher, Bernard Schultze and Gerhard Hoehme confirmed the conversion. For these painters, and also for Dubuffet and Burri in whom Lynn had passing interest, the surface qualities of commonplace manufactured or – particularly – natural objects were rich in evocative association. The undulations of cooled and solidified lava, the grain of a piece of worn timber, the cracks and maculations on an old wall, all seemed emblematic of legends of growth and decay. Lynn's progenitive background, then, might be more accurately described as the school of texture or matter painters as a whole, rather than – as is often done – nominating Tàpies alone. Certainly Lynn assimilated Tàpies, but there are distinctions to be made. There is a frontality about Tàpies' work. A large number of them evoke sensations of walls viewed close to; walls which have suffered from the defacements of man or the indifference of nature. They recall graffiti born of pathos or desperation (such as the poignant scratching on a cell wall) or born of defiance. Lynn's 1960 – 1968 matter paintings are more mellow. They more often act as a repository for allusions relating to the meeting edges of shifting landform plates (and the resulting fault lines), the eventful encounters between land and sea or sky, or the abrasive and fluctuating relationships between land areas and water courses.

While travelling through Germany, Lynn saw parts of bombed German cities which had not yet been repaired. It seemed to Lynn "that the world we were living in was an archaeological site itself". These scenes seemed congruent with the images the matter painters were creating. While in Germany, and later in 1959 at the Lord's Gallery, London, Lynn became interested in the cubist collages of Kurt Schwitters. This was also an influence that would prove seminal, but not until 1971 – 1972.

Lynn's first exhibition of matter paintings was in 1960 at the Macquarie Galleries. These works, like "Minos of Hades" (7) of the same year, are marked by a brutalism of surface, together with an adventurous use of collage.

In 1964 Lynn was an invited competitor for the Rubinstein Prize. "Ebb" 1964 (15) was one of his submitted group of pictures, and it marks the point at which Lynn broke into his own authoritative stride.

"Ebb" is symmetrically apportioned into two precincts. Each domain flows rhythmically into the other and shares a common trajectory. But each domain suggests a different momentum, a separate velocity. On the left side sinuous bands overlap and flow with an impression of easy pace. On the right side torpid bands of dense material drag their way sluggishly. The fundamental theme of "Ebb" – as with many of the works of this period – might be said to be metamorphosis. Matter is seen as provisional and transitory; soil- or water-masses cyclically accumulate, transform, atrophy, decay and disintegrate.

6 Lynn uses a collaged plank of wood to separate the registers without halting their lateral movement. The use of a rigid wooden band as a central barrier was employed in "The Dividual" 1962 (National Gallery of Victoria)⁹ and it appears again in "Drift" 1967 (19). These planks are not unmodified "found objects". They are shaped and scarred and abraded until they share with the rest of the painting a patina of time. The plank device also allows Lynn to conjure with his interest (one he shares with Brett Whiteley) in "getting from one side (of the picture) to the other".

Characteristically "Ebb" is monochromatic. Lynn's matter paintings typically have the colour of burnished leather or old parchment. What colour there is is generally matt, as this allows for a more uniform interplay of light and shade.

There are few recurring motifs in Lynn's work, but one which reappears in, for example, "Battle Plan" 1966 (17), "Off Cut" 1969 (26), "White Drift" 1969 – 1972 (27) and "Jefferson Place" 1972 (35), as well as "Ebb" is the X. It is a motif equally persistent in Tapies' works. Its precise significance is elusive. The X is a Christian Cross on its side, and the mark of an illiterate. It is a simple declaration of presence and an indicator of location. It is a sign of cancellation, eradication, expunging. Lynn seems to use the motif because it is "very positive and strong" and "linearly purposeful" (and thus able to act as a sharp focus foil to the all-over play of surface), while at the same time it enjoys this ambiguity of interpretation.

Lynn's matter paintings are made of materials which are literally on top of the picture plane. They actually thrust out into real space. Some, such as "Fragment" 1962 (Art Gallery of N.S.W.)¹⁰, with its vertical register of wooden blocks, use physical depth as a central property, and might be said to possess some of the aspects of a bas relief. Nevertheless, virtually all of Lynn's work is intended to be placed on, or be parallel to, the wall. The exception, made in the same year as "Ebb", is "Touchstone" (14). In 1964 the Hungry Horse Gallery asked a number of established painters to try their hands at sculpture, and "Touchstone" was Lynn's response to that commission. Lynn has never sought to make his pictures beguiling or ingratiating; even so, "Touchstone" is exceptionally ugly. This ugliness, combined with its seeming to hover enigmatically between hard and soft, animate and inanimate, gives the work an ominous and disquietening presence.

The sculpture was constructed over wire netting, without any timber armature. The surface material was laid on and dried piece by piece. Compared to the firm design of "Ebb" it is relatively formless. The edge-silhouette is generally indeterminate. Lynn has likened it to the "suspended . . . downpouring of thick lava". Critics found it powerfully compelling. James Gleeson in the "Sun" wrote:

"Its impact is extraordinary. It hangs like an arrested meteor. The dull silver-grey skin is strangely threatening, as though compared to an unknown but possibly lethal element – yet there is also something of an

animal presence lurking beneath its corrugated and decaying hide. At all events it is one of the most sinister objects ever shown at an art exhibition"¹¹

In a similar vein, Daniel Thomas in the "Daily Telegraph" wrote:

"And Elwyn Lynn suspends from the ceiling a massive shapeless lump of the wrinkled skin found on his paintings; alarming and repellent, it is perversely called 'Touchstone' "¹²

"Braillescape" 1965 (16) and "Battle Plan" (17) of the next year exemplify those works which invite analogies of peninsulas and estuaries seen from above, or of cross sections of landscapes which reveal sedimentary strata-deposits. Works of these years suggest the aged face of the earth, the scar tissue of a scarified landscape. In the twisted undulations is legible the awesome tale of the earth's cooling crust; in the remnants of steles is legible the sorrowful tale of lost societies. At the same time, rhythmic markings and formal patches suggest ploughed furrows and demarked fields; there is a sense that the geomorohic catastrophes are antique, and that the landscape (and man) have come to terms with them.

Lynn's knowledge of the manipulatory possibilities of materials came through accident and experimentation. The most typical texture of the middle 60s, the wrinkled leather-like surface, is usually the product of a mixing polyvinyl acetate (P.V.A.) with sand and drying it before a direct heat source – the sun or a radiator. Usually the sand sinks, leaving an upper granulated P.V.A. layer. As this upper skin dries, it is slit and kneaded. The wetter the under-layer, the more the skin can be wrinkled and moulded. Where a coarse texture is sought, or where a different type of crack is required, other materials – such as plaster – may be intermixed with the P.V.A.

The sand/P.V.A. mixture is not usually precoloured. The whole painting is generally coated with shellac and, after the shellac has dried, is washed with a soluble black paint. The surface is then rubbed with methylated spirits, removing most of the black, although traces would remain in the interstices, like deep shadows, throwing the wrinkles into higher relief.

Where colour is used it is soaked into the matter creating a stained and saturated material. The material appears coloured rather than painted with an applied, superimposed colour layer. Colour seems to be in and of the material.

In 1967/1968 Lynn produced a number of works, such as "Mandala" 1967 (20), which represent a shift from the comparatively informal composition surface of "Braillescape" and "Battle Plan". In "Mandala" the disruption and random scoriation of the surface is held by the formal balance and decorum of the decisively described mandala motif. The composition is unprecedentedly frontal, symmetrical and axial. This contributes to its air

of impassive and grave monumentality which seems almost conducive to contemplation and meditation.

As we have seen, Lynn's 1958/59 European trip brought about a commitment to matter painting — a radical change from his earlier painterly work. His 1968 trip to Europe corresponds with the second significant stylistic redirection of his career.

This redirection was apparent in the pictures he showed at the Bonython Gallery in 1969 and later, in 1970, at the South Yarra Gallery. These included "Black Quadrant" (22), "Floe" (23), "With Care" (24), "Bas" (25) and "Off Cut" (26), all painted in 1969¹³. In many ways, these works are transitional, (which is not to say that they are not completely resolved or successful), bridging the mandala paintings of 1968/69 with the Neo-Dada Assemblages of 1971/72 onwards.

Lynn had grown "rather impatient (with paintings) being too cluttered"¹⁴. He turned to a kind of reductiveness, an economy of means, and an employment of numerically restricted emphatic forms, which mirrored some of the central concerns of the current hard edge and minimalist schools. His new works are marked by clarity of organisation, and a pruning from the overall design of his former rich pattern of minor climaxes. They tend (and this tendency continues beyond the transitional phase) to swing between being almost all black paintings to almost all white paintings, with the latter predominating.

They no longer appear rough-hewn. Wood is still attached to the canvas, but it is fastidiously bleached and scrubbed and secured with handsome brass bolts. This structural candour underscores the fact that the timber is collaged, and it no longer appears to grow naturally out of the wrinkled matter as it does in "Ebb".

The motifs, or basic schemas, have a resolute symmetry and centrality, recalling "Mandala". Compared to "Braillescape" they are detached, remote and self-referential icons. They are opulent and heraldic.

"Black Quadrant" (22) is typical. Timber bars quarter both the canvas and the large centralised ellipse. The abstract emblem is a strong piece of premeditated design.

Such fissures as exist in the materials appear to have been the natural product of the material's solidifying process rather than posterior scars. Lynn's handling of his materials is confident and self-assured; each texture is suavely administered and handsome without lapsing into the merely decorative.

"With Care" (24) illustrates another property that the transitional works share, and that is flatness. In part this is due to the collaged large sheets of packing cases. These sheets bear destination nominations and handling

instructions (just as the paper collage of Braque and Picasso from 1912 bore 7 typographical elements). Notwithstanding these inscriptions, however, the sheets do not retain indelible memories of previous origins and existences. One is more conscious of them as planes and areas, particularly as they are thin and do not protrude noticeably beyond the adjacent layers of materials. That is, they tend to yield the illusion of textured fields rather than asserting themselves as attached three-dimensional objects. In this respect they are at fundamental variance, as we shall see, with the assemblages of 1971/72 onwards.

The other primary reason for this quality of flatness is the fact the areas in "With Care" — and in most of the other works in this period — tend to meet (and terminate) edge-on. With overlapping avoided, the areas seem to sit alongside, or on top of, each other. Similarly in "Bas" (25), the white halving swathe — the picture's most protruding texture — is conceptually "tied" to the ground by a seal, implying that the two surfaces are confluent.

"Hastings" (30), painted two years later in 1971 and exhibited that year in Lynn's one-man exhibition at Bonython's Gallery, is one of the last of the works which might be styled transitional. It replicates, or at least echoes, the vertical bands of "Off Cut", the thin packing case collage of "With Care", and the flatness of the edge-on composition. If it does surrender a presentiment of the assemblages to follow, it is only in the disquietening note of the small errant red blot which throbs starkly on the white ground. Otherwise "Hastings" shares with the pictures of 1969 a dignified — almost magisterial — sense of order and poise.

The period 1971/72 to the present is difficult to characterise. Compared to the transitional works, later works tend to be less austere. Their articulation of space is less static. Elements to be collaged are no longer selected simply for their textural resonances, but rather for their juxtapositional possibilities. They are, broadly speaking, less sanguine and more sanguinary. But there is a diffuseness about them that causes generalisations to quickly wear thin. Perhaps all one can say is that the late works are usually the fruitful collaboration of assemblage and matter painting.

In 1972 Lynn painted "Jefferson Place" (35) and "Elegy at Sea" (34). "Jefferson Place" in many ways harks back to the matter paintings. Like them it suggests a dualism of viewpoint, or what Patrick McCaughey terms "disjunction"¹⁵, with an interplay between aerial perspective and a cross-sectional view of the landscape. Rivulets of paint seep from the central form, pinning the pale margins back and thrusting the central landscape (or skinscape) forward. This exploitation of the tracks of thin and running paint reappears in "Elegy at Sea", and reflected the contemporary tendency of lyrical abstractionists to allow their paint to run through its repertoire of spilling, bleeding, spreading and congealing.

Against a field of seeping and descending paint trails in "Elegy at Sea" Lynn neatly aligns small squares, mainly black, a number of which are "cancelled"

8 with the X motif. The thin line of blood red shrieks against its melancholy ambient blue-black and grey. These two works typify the elements of anxiety and menace which underlie much of Lynn's work from 1971/72.

In the same year (and this illustrates the difficulty in categorising the post 1971/72 works) Lynn executed "Sandsky" (36). It is one of a series of see-through pieces made between 1972 and 1973.

The see-through pieces represent, to an extent, a reaction against Clement Greenberg's approaching collage in formalist terms only, ignoring collage's associational overtones¹⁶. They represent an assertion that there is more than surface to a painting, that pictures can be more than simply an arrangement of colours on a flat plane. To this end, Lynn appropriated materials and allowed them to reverberate with associations and innuendoes.

In the see-through pictures, then, sheets of paper, string, letters, sand, various objects and sometimes homilies are secured between sheets of perspex attached to a normal picture stretcher. The heterogeneous materials in these works, as in "Chalk it up to Inexperience" 1975 (47), might be seen as consumer fallout, the detritus of an urban society. They are usually of undistinguished, even humble, origins, and of little intrinsic interest. They tend to be of recent manufacture, although usually somewhat mellowed and patinated by use. Lynn is not interested (as is Peter Blake) in promoting bygone into artifacts; rather his objects seek to redeem the sense of a spent life or a spent effort to which they lay testimony.

Many of these pieces of discarded ephemera have Continental sources, and bear texts in European languages. This moved Sandra McGrath to describe Lynn's 1973 South Yarra Gallery exhibition as "a catalogue or scrapbook of his recent collecting trips for the Power Gallery"¹⁷. They were not intended to be legible as a diary. The foreign materials were used because they allowed Lynn to be allusive, to pursue a theme, or to be ironical while at the same time keeping his precise objective somewhat translucent and oblique.

The see-through works bear some congruity with Marcel Duchamp's "Large Glass", Robert Rauschenberg's "Revolver" — with its images silk-screened on successive layers of plexiglass — and with the 1920s work of Edmund Kesting, who placed canvasses partly over and partly under the stretcher. By suspending the images against a transparent support, Lynn abrogated the traditional dialectic between figure and ground. In these works, the collage is not just another type of painting material; it is not used simply as another way of adding colour, texture and detail to a flat surface. Further, by floating the objects onto a transparent surface (virtually a non-surface), by giving the objects "air" around them, they more forcefully assert their own presence and character.

The title of "Anti-Monostyle" 1973 (43) relates to Lynn's conviction that it is not undesirable for young painters to work in more than one style. As his Cologne-domiciled Canadian friend, Robin Page, warned "don't get stuck with monostyle, man". As if in sympathy with these sentiments, the work itself combines the paint runs of abstract expressionism, photomontage, assemblage and some passages that relate to texture painting.

But if the title is an ironic art-world in-joke, the content is deeply menacing.

The assemblage includes two badges — commemorations awarded to long dead soldiers for long forgotten gallantries. The other notable assemblagist who employs military badges is Enrico Baj, a friend of Lynn's. However Baj's badge-emplazoned brigadiers are done in a spirit of good-humoured irony and with a florid sense of decoration. Lynn's badges become more sinister when aligned with the implement on the left. Ambivalence is a prime trait of collage, and by virtue of its being recontexted, this implement — a hitherto innocuous paint scraper — assumes the character of an object of weaponry or torture or execution. Beside the badge lies — horizontally — a photograph of a female pubes. In this work, Lynn seems to conjoin two nouns which, by chance, also happen to be precisely contiguous in "The Australian Pocket Oxford Dictionary": carnage and carnality¹⁸

"Era" 1974 (44) and "Marbled" (48) of the next year illustrate Lynn's continuing interest in the ominous. "Era" has a background of stripes with narrow intervals of raw canvas. Frank Stella and Kenneth Noland have used this device at times to allow their stripes to "breathe", to palpitate laterally, but here the stripes are inert. Similarly the box and the rope which stretches curiously behind it are fixed, petrified. The imagery speaks, like an archaeological relic, of small lives relinquished and small ambitions unrealised.

"Chalk it up to Inexperience" 1975 (47) is one of Lynn's most complicated and unstable compositions, but even here the elements are conjugated broadly within his favoured vertical/horizontal framework. Lynn approaches the surrealists in this work. Like them, his treatment of objects is alchemical; by being placed over the elephant, for example, the metal utensil becomes a cage. Like the surrealists, he brings together previously adverse and improbable materials and imagery, and permits them in their new conjunction to conspire to new consequences of association. But just what those consequences are he contrives to leave ambiguous. Lynn has written that he believes "our lives are about collage, the stitching together of bits and pieces"¹⁹. In that sense, assemblages such as "Chalk it up to Inexperience" parallel the patchwork quilt of life.

What, then is Lynn's standing, so far, in recent Australian Art History? As noted, his role from the middle 1950s as a propagandist and disseminator of information about current art theory and movements both animated the Sydney art scene and expanded its horizons.

In 1960 he introduced matter painting to Australia. If his initial essays were informed by Continental precedents, his work since 1964 has been resolutely independent, and it so tellingly combines refinement of surface with underchoes of tragedy that he is justly considered Australia's most distinguished matter painter.

His assemblages from 1968/69 are perhaps too close to evaluate decisively. They seem unaligned to any school of Art, although they may be viewed as the legatees of Schwitters' tradition of supervised anarchy. What is clear, however, is his inventiveness and adroitness in transmuting the banal and the commonplace into usually disturbing, often menacing, but always strangely poetic images.

Notes

- 1 Conversation with the writer, August 1977.
Further unfootnoted quotations are from the same source.
- 2 SUSANNE LANGER, *Feeling and Form*, Routedledge and Kegan Paul Limited, London, 1953.
- 3 C.A.S. Broadsheet, March, 1955.
- 4 Op. cit.
- 5 PAUL HAEFLIGER, *The Sydney Morning Herald*, 1 November, 1956.
- 6 PAUL HAEFLIGER, *The Sydney Morning Herald*, 2 December, 1956.
The participants in Direction 1 were painters John Olsen, John Passmore, Bill Rose and Eric Smith, with sculptor Robert Klippel.
- 7 The exhibition was held at the Macquarie Gallery, Sydney.
- 8 JAMES GLEESON, *The Sun* (Sydney), 20th February, 1957.
- 9 Reproduced KATRIONA FAHEY, *Looking Back*, catalogue of the National Gallery of Victoria Travelling Exhibition, 1975.
- 10 Reproduced ROBERT LINDSAY, *Aspects*, catalogue of the Art Gallery of N.S.W. Travelling Exhibition, 1976/77.
- 11 JAMES GLEESON, *The Sun* (Sydney), 18 June, 1964.
- 12 DANIEL THOMAS, *The Daily Telegraph*, 21 June, 1964.
- 13 "White Drift" (27) was also included in the 1969 Bonython Gallery exhibition, but it was slightly modified in 1972.
- 14 Letter to the writer, August, 1977.
- 15 PATRICK McCaughey, *Elwyn Lynn*, Robert Boulton, Adelaide, 1969, p.20.
- 16 CLEMENT GREENBERG, "Collage" in *Art and Culture*, Beacon Press, New York, 1961.
- 17 SANDRA McGRATH, *The Australian*, 15th September, 1973.
- 18 GRAHAME JOHNSON Ed., *The Australian Pocket Oxford Dictionary*, Oxford University Press, Melbourne, 1976, uncorrected proof copy.

1 Torrid Day at Tachismo 1956
Oil on masonite 91.4 x 121.9 cm
Exh. Contemporary Art Society Exh., Sydney 1957
Ref. Patrick McCaughey, *Elwyn Lynn*;
Reprod. William Peascod, *Art and Australia*. Vol. 8, No. 1, June 1970
The artist

10



2 The Raft 1956
Oil on hardboard 91.4 x 121.9 cm
Exh. Moreton Galleries, Brisbane 1958
Ref. William Peascod, *Art and Australia*, Vol. 8, No. 1, June 1970
Queensland Art Gallery



3 Betrayal 1957
Oil on composition board 90.8 x 121.3 cm
Exh. Blake Prize Exh. 1957 (awarded the Prize)
National Gallery of Victoria

12



4 Table and Lemons 1957
Oil on hardboard 121.3 x 90.8 cm
Ref. and reprod. Patrick McCaughey, *Elwyn Lynn*
Mrs. Elwyn Lynn



5 Never a Soul Took Pity 1958
Oil on hardboard
Exh. Museum of Modern Art, Melbourne 1958;
Macquarie Galleries, Sydney 1958
Nancy Borlase

14



6 Sundown 1958

Oil on hardboard 100.3 x 143.5 cm

Exh. "Women's Weekly" Prize Exh, 1958 and subsequent Australian tour;

Sulman Prize Exh., Art Gallery of N.S.W. 1960

Ref. and reprod. Patrick McCaughey, *Elwyn Lynn*

The artist



7 Minos of Hades 1960
Mixed media on canvas 10.1 x 127 cm
Exh. Christmas Exhibition, Terry Clune Galleries, Sydney 1960;
Whitechapel Art Gallery, London 1961;
Museum of Modern Art, Melbourne 1962
Ref. and reprod. Patrick McCaughey, *Elwyn Lynn*
The artist

16

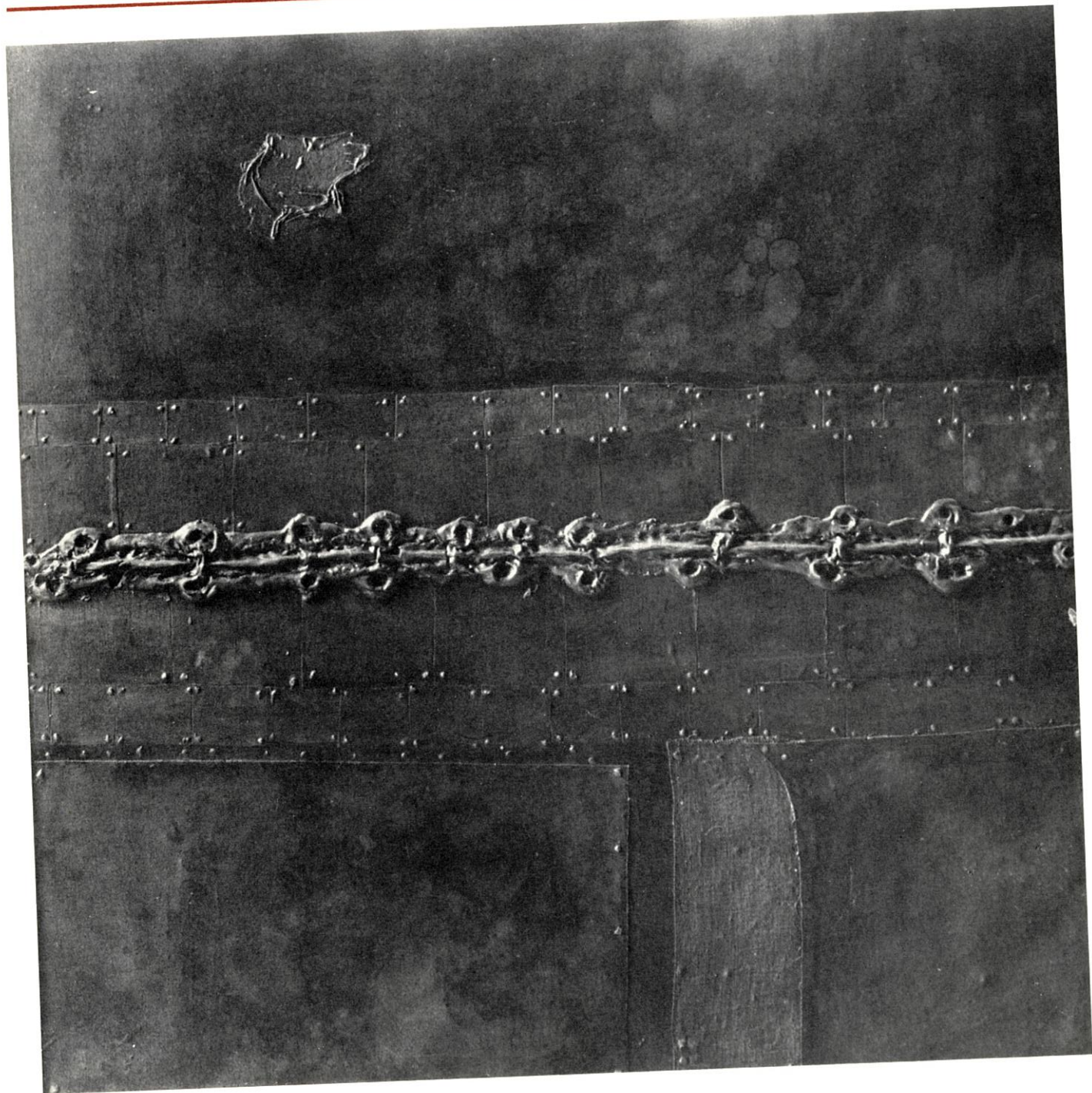


8 Foundry Fantasy 1962
Mixed media on canvas
Exh. Museum of Modern Art, Melbourne 1962
Judy Cassab



9 Vertebraic 1962
Mixed media on hardboard 121.9 x 121.9 cm
Exh. Museum of Modern Art, Melbourne 1962;
Perth Prize Exhibition 1963;
Australian Painting Today, European and Australian tour.
Ref. and reprod. Patrick McCaughey, *Elwyn Lynn*
Stadia Graphics

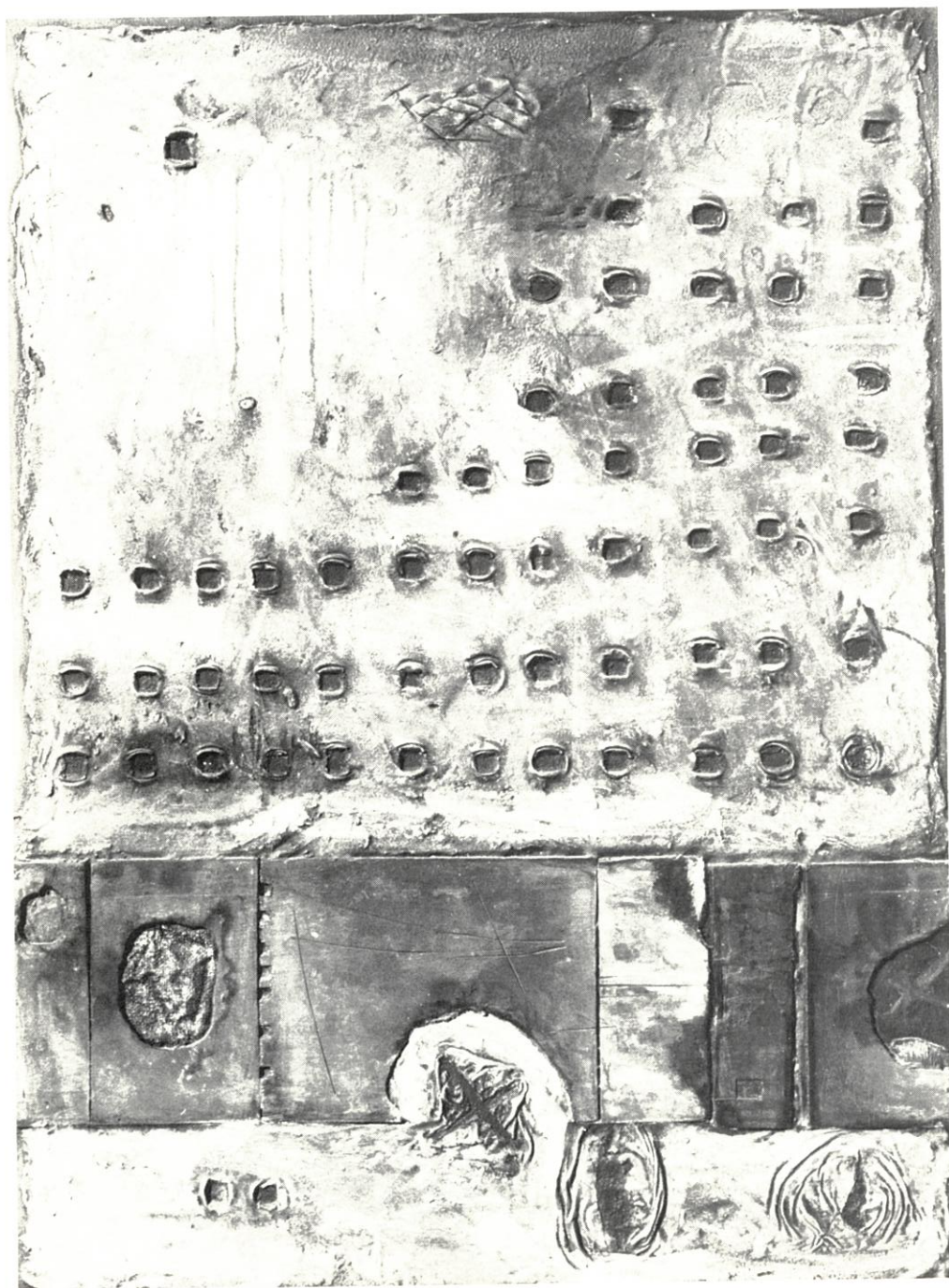
18



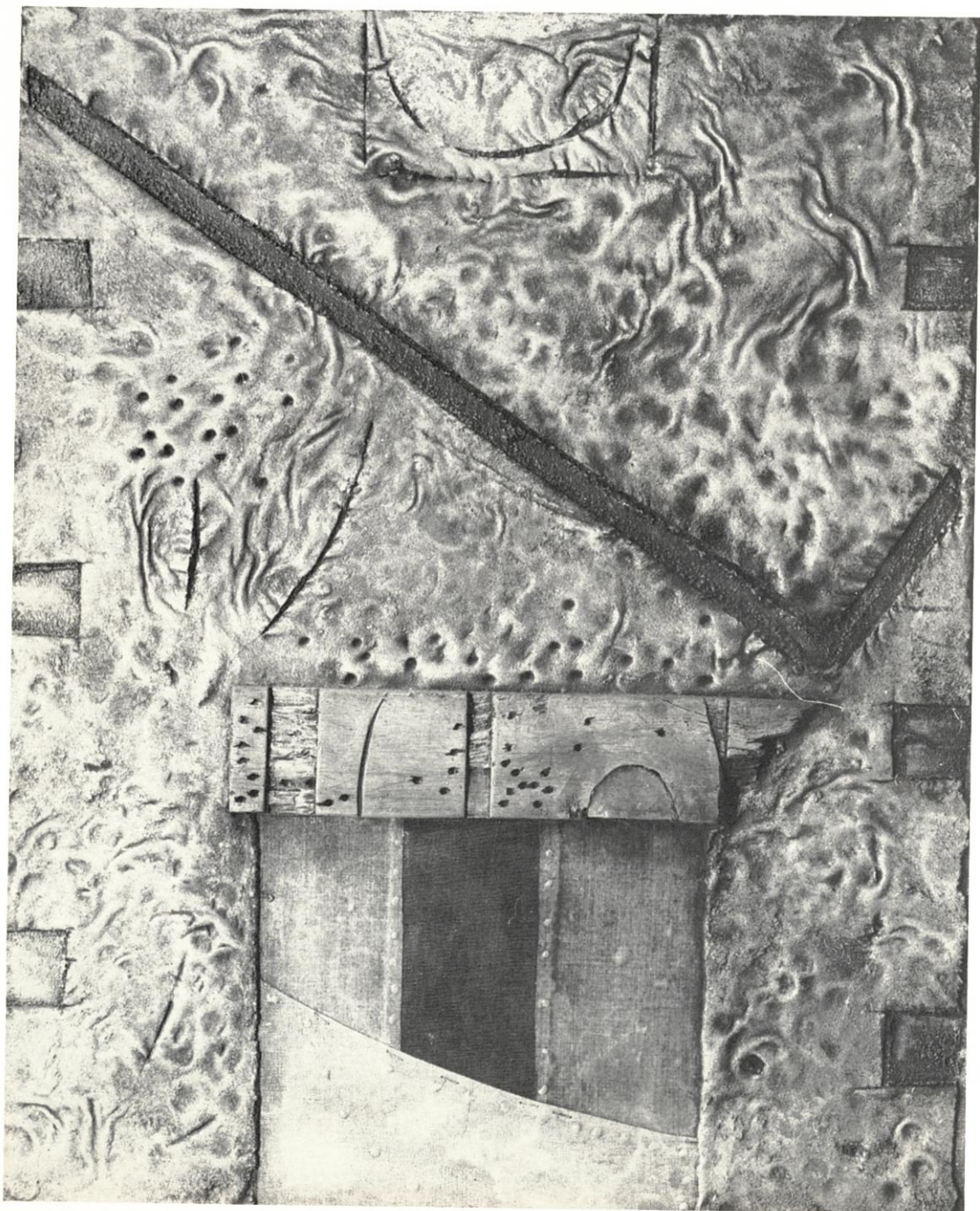
10 Square Flush 1963
Mixed media on masonite 45,5 x 58 cm
Exh. Fashion Fabric Design Award,
Farmer's Blaxland Gallery, Sydney 1963
Stan de Teliga



11 Stele 1963
Mixed media on canvas 117.6 x 76.2 cm
Exh. Terry Clune Galleries, Sydney 1963
Maurie and Eva Isaacs

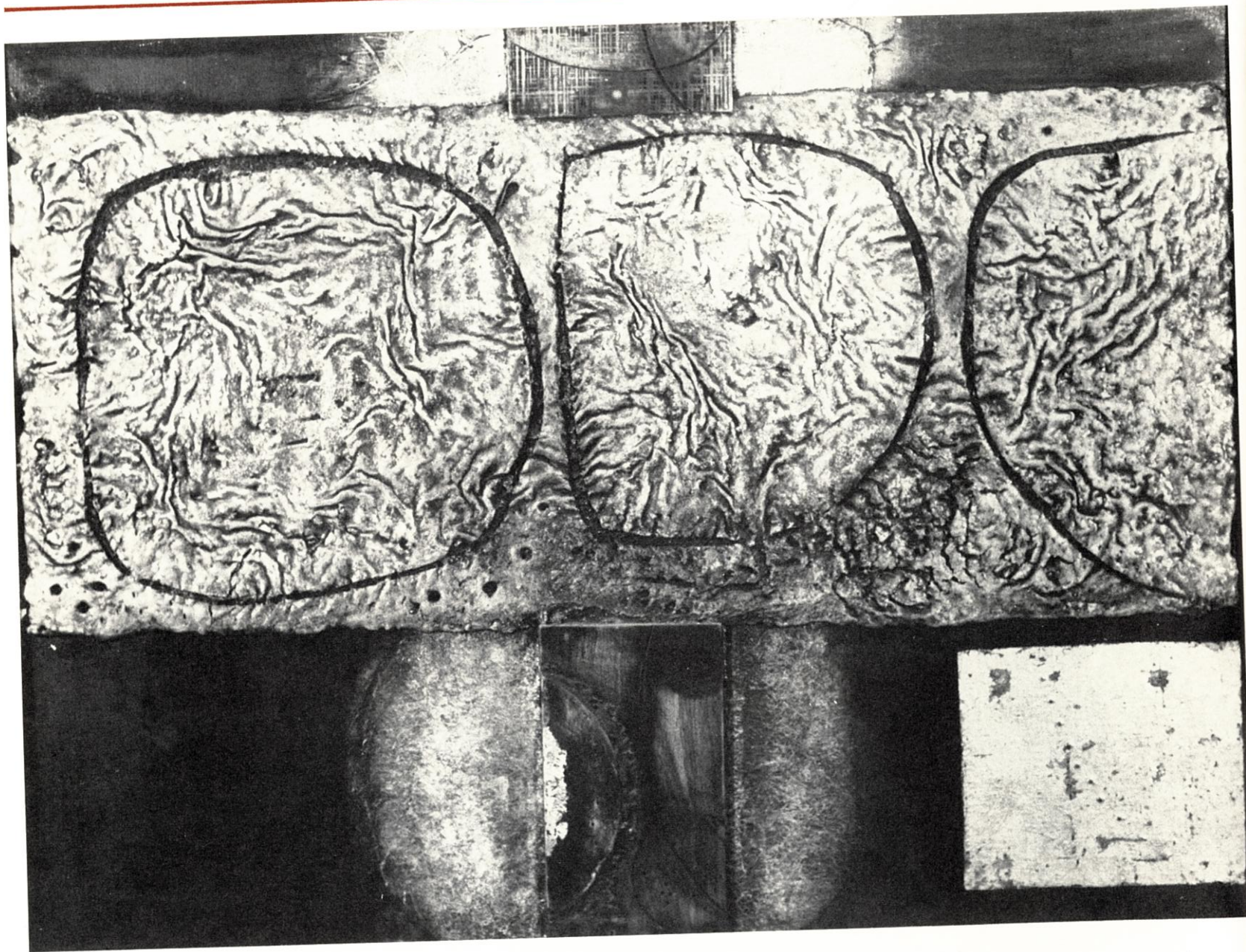


12 Ticked 1964
Mixed media on canvas 75.5 x 61 cm
Exh. Crana Gallery, Wollongong 1964
Ron Lambert



13 Grey Banner 1964
Mixed media on canvas
Exh. Dominion Gallery 1964
Art Gallery of N.S.W.

22



14 Touchstone 1964

Mixed media with pebbles Height 72 cm, largest diameter 163 cm
Exh. Painters as sculptors, Hungry Horse Gallery, Sydney 1964
The artist



15 Ebb 1964

Mixed media on canvas 121.9 x 152.4 cm

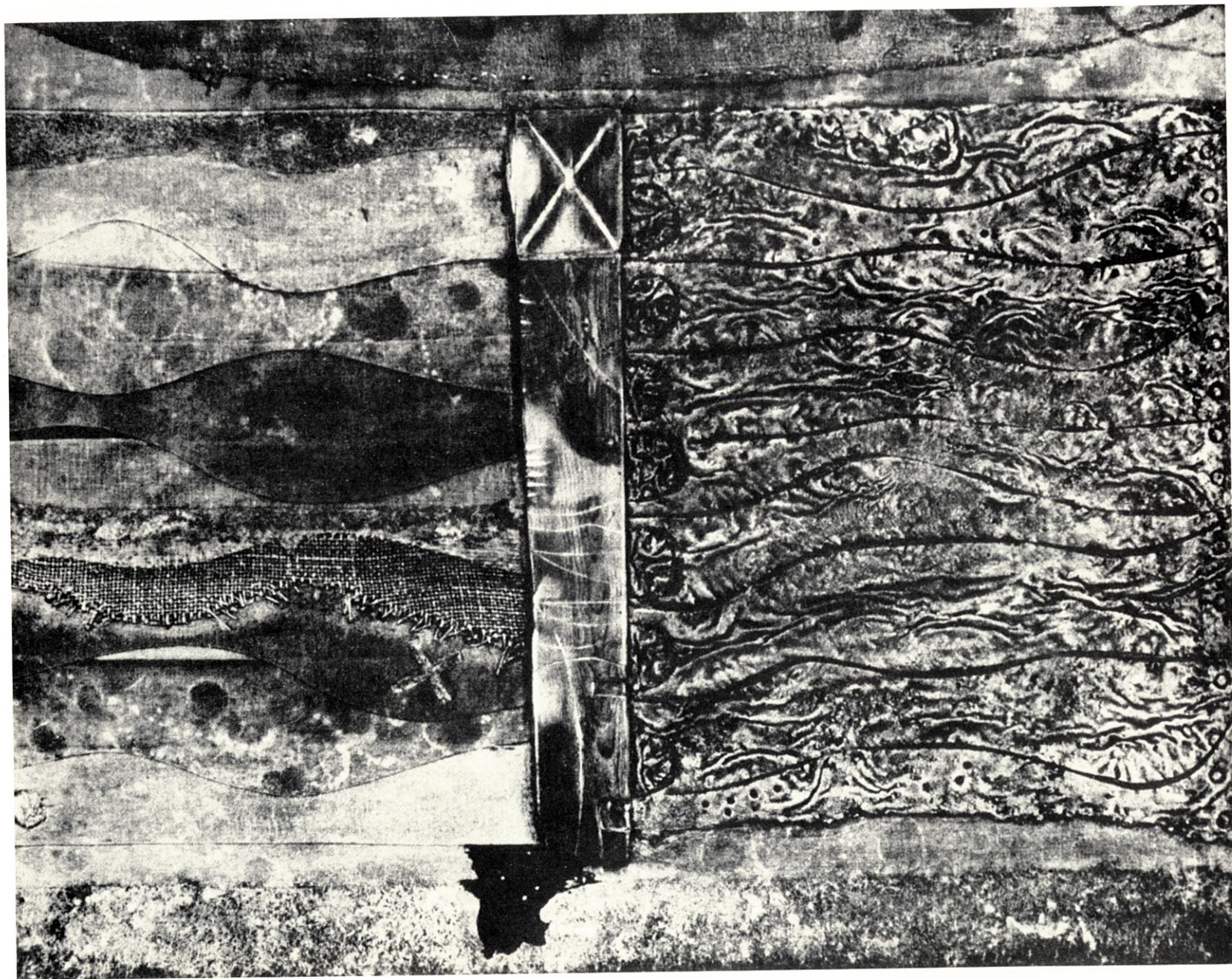
Exh. Rubinstein Competition, Art Gallery of New South Wales and later Canberra and Melbourne;

Contemporary Art Society Exhibition, Melbourne 1965, and awarded Meyer Prize.

Ref. and reprod. Patrick McCaughey, *Elwyn Lynn*;

Frank Cozzarelli, *Art and Australia*, Vol. 8, No. 1, June 1970

National Gallery of Victoria



16 Braillescape 1965
Mixed media on canvas 91.4 x 111.7 cm
Exh. South Yarra Gallery, Melbourne 1965;
Terry Clune Galleries, Sydney 1965;
Survey 6, Farmer's Blaxland Gallery, Sydney 1966
The artist



17 Battle Plan 1966
Mixed media on canvas 127 x 127 cm
Exh. Hungry Horse Gallery, Sydney 1967
Ref. and reprod. Patrick McCaughey, *Elwyn Lynn*
Art Gallery of N.S.W.



18 Charybdis 1966

Mixed media on canvas 122.3 x 152.8 cm
Exh. Skinner Gallery, Perth 1967;
Hungry Horse Gallery, Sydney 1967;
Contemporary Art Society Gallery, Adelaide, 1968
Art Gallery of South Australia. A.P. Ragless
Bequest Fund 1968



19 Drift 1967
Mixed media on canvas 127 x 127 cm
Exh. Hungry Horse Gallery, Sydney 1967
Ref. and reprod. Patrick McCaughey, *Elwyn Lynn*
Franco Belgiorno-Nettis



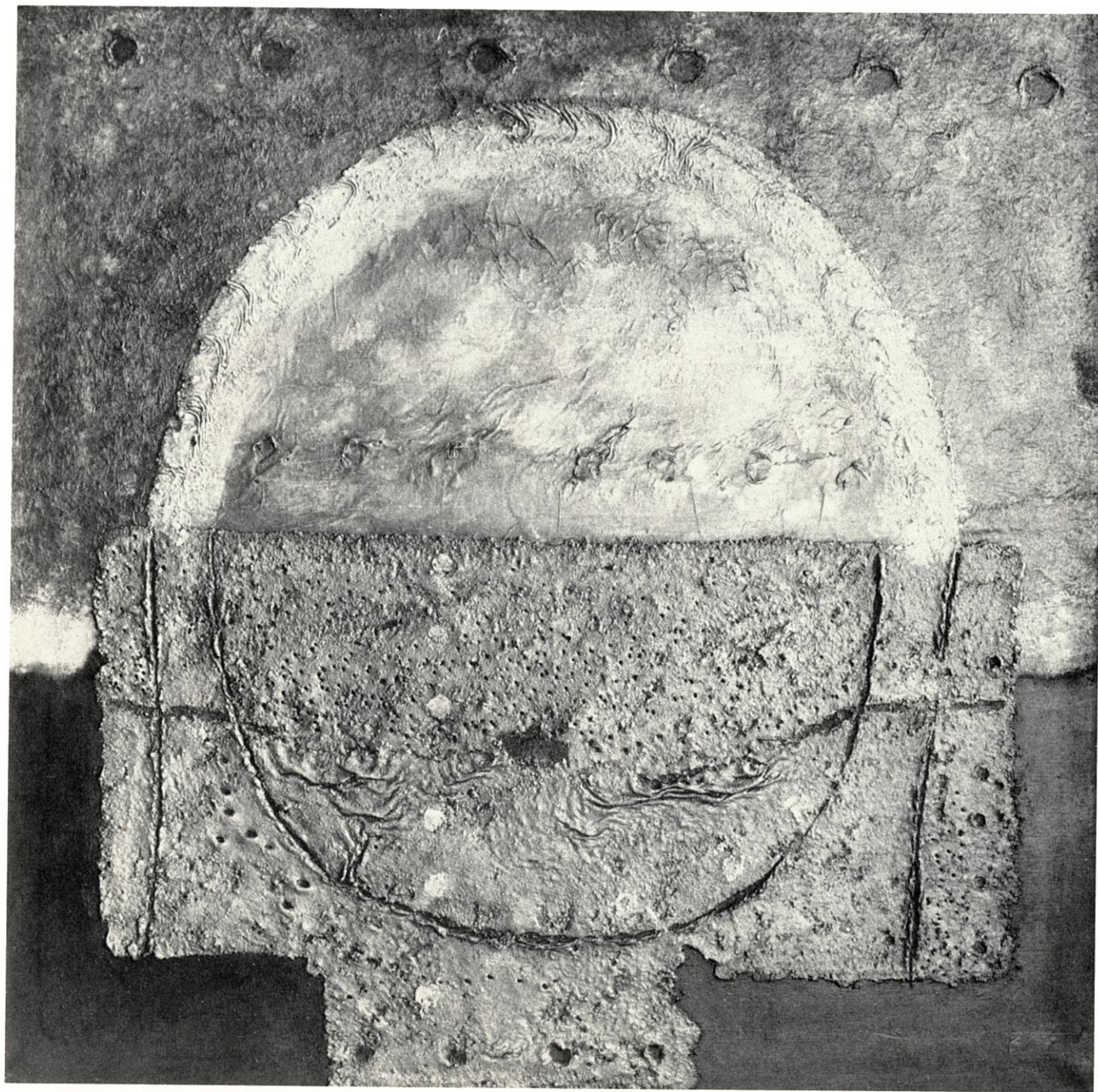
20 Mandala 1967

Mixed media on canvas 127 x 127 cm

Exh. Hungry Horse Gallery, Sydney 1967

Ref. and reprod. Patrick McCaughey, *Elwyn Lynn*

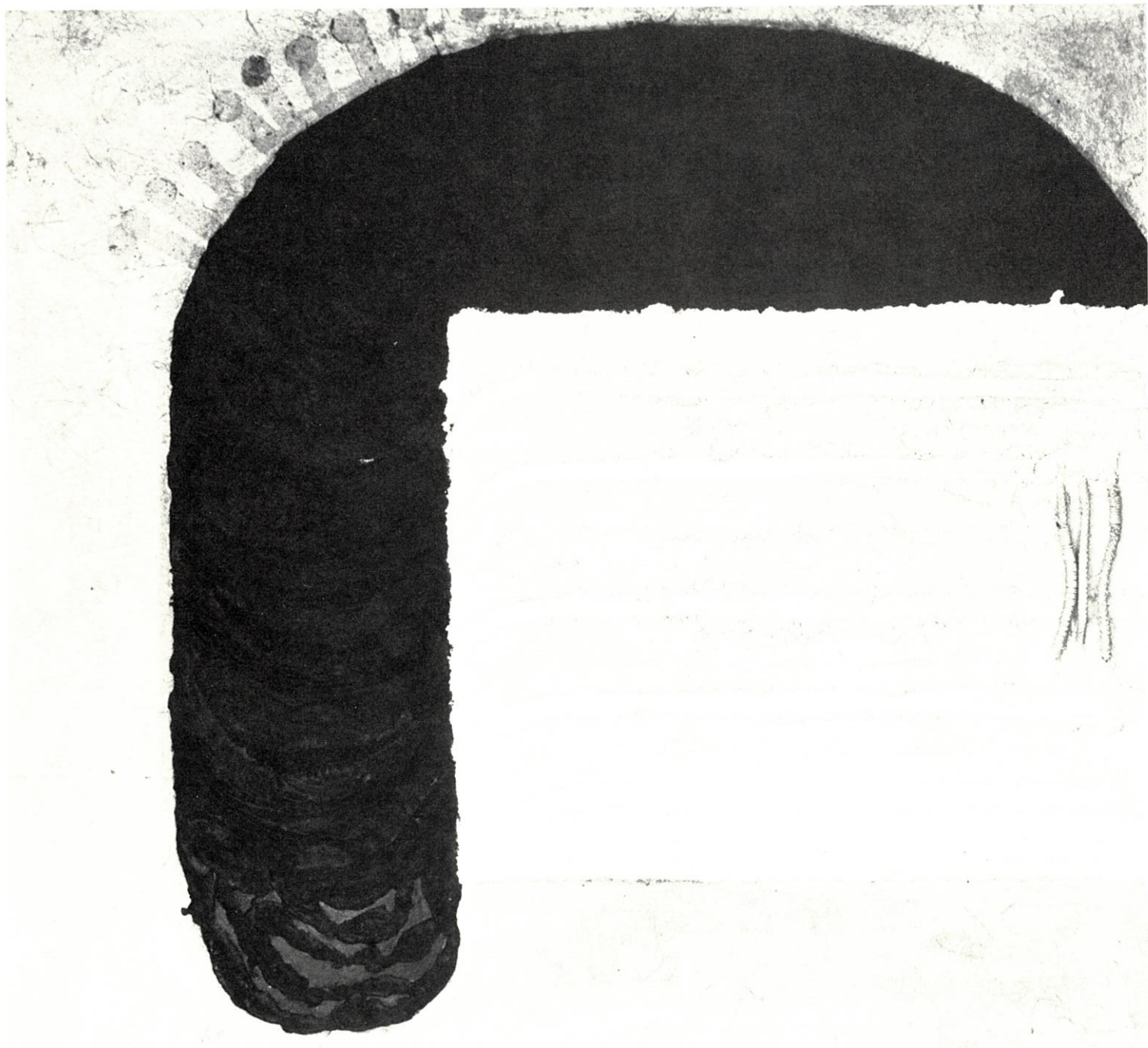
Dr. and Mrs. J. Indyk



21 Handled 1968

Mixed media on canvas 137.1 x 91.4 cm
Exh. Contemporary Art Society Exh., Farmer's Blaxland Gallery, Sydney 1968,
thence the Newcastle City Art Gallery
The artist

30



22 Black Quadrant 1969

Mixed media on canvas 129.5 x 152.4 cm

Exh. Bonython Gallery, Sydney 1969;

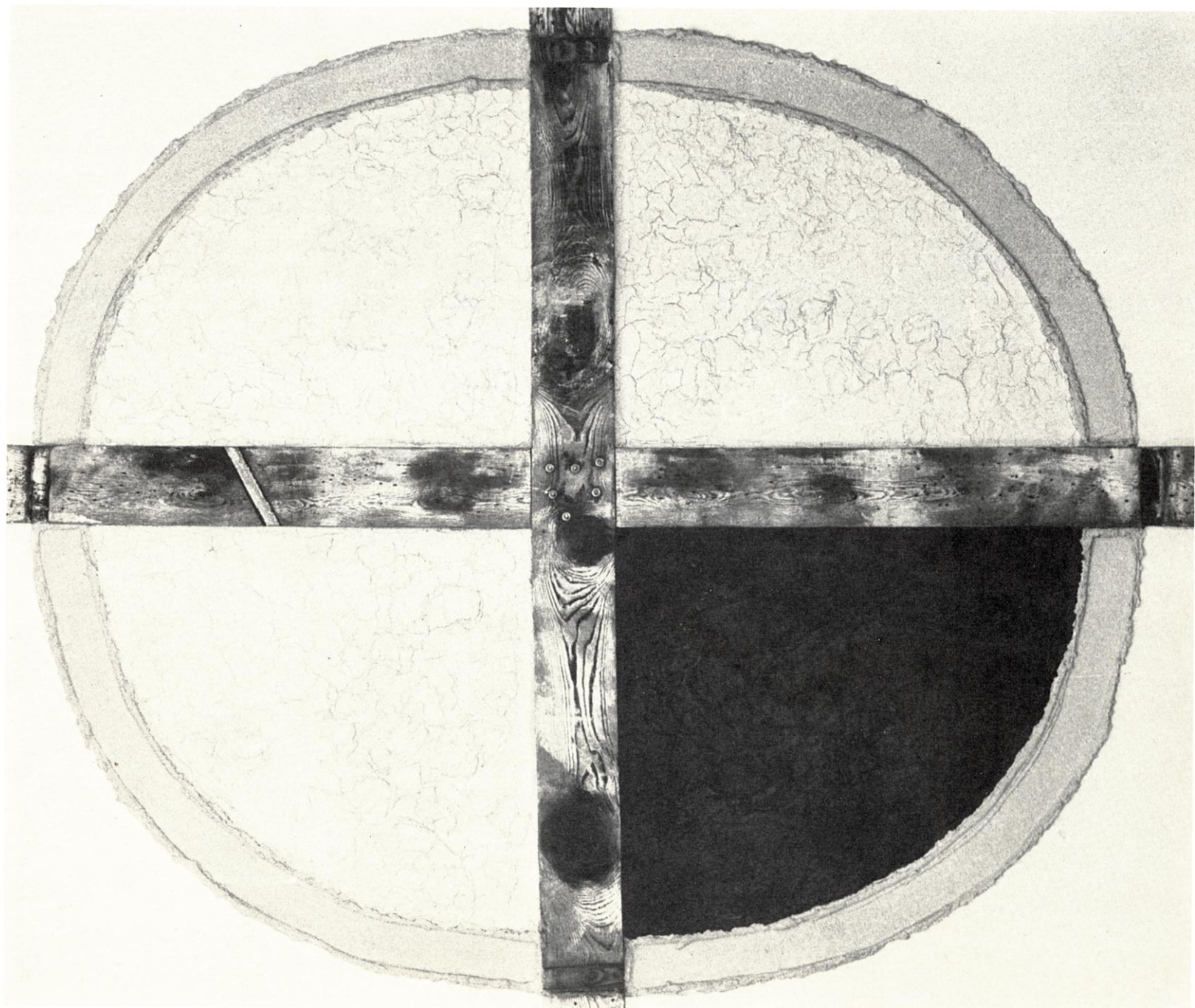
War Memorial Gallery, University of Sydney, 1969;

South Yarra Gallery, Melbourne 1970;

Skinner Galleries, Perth 1971

Reprod. William Peascod, *Art and Australia*, Vol. 8, No. 1, June 1970

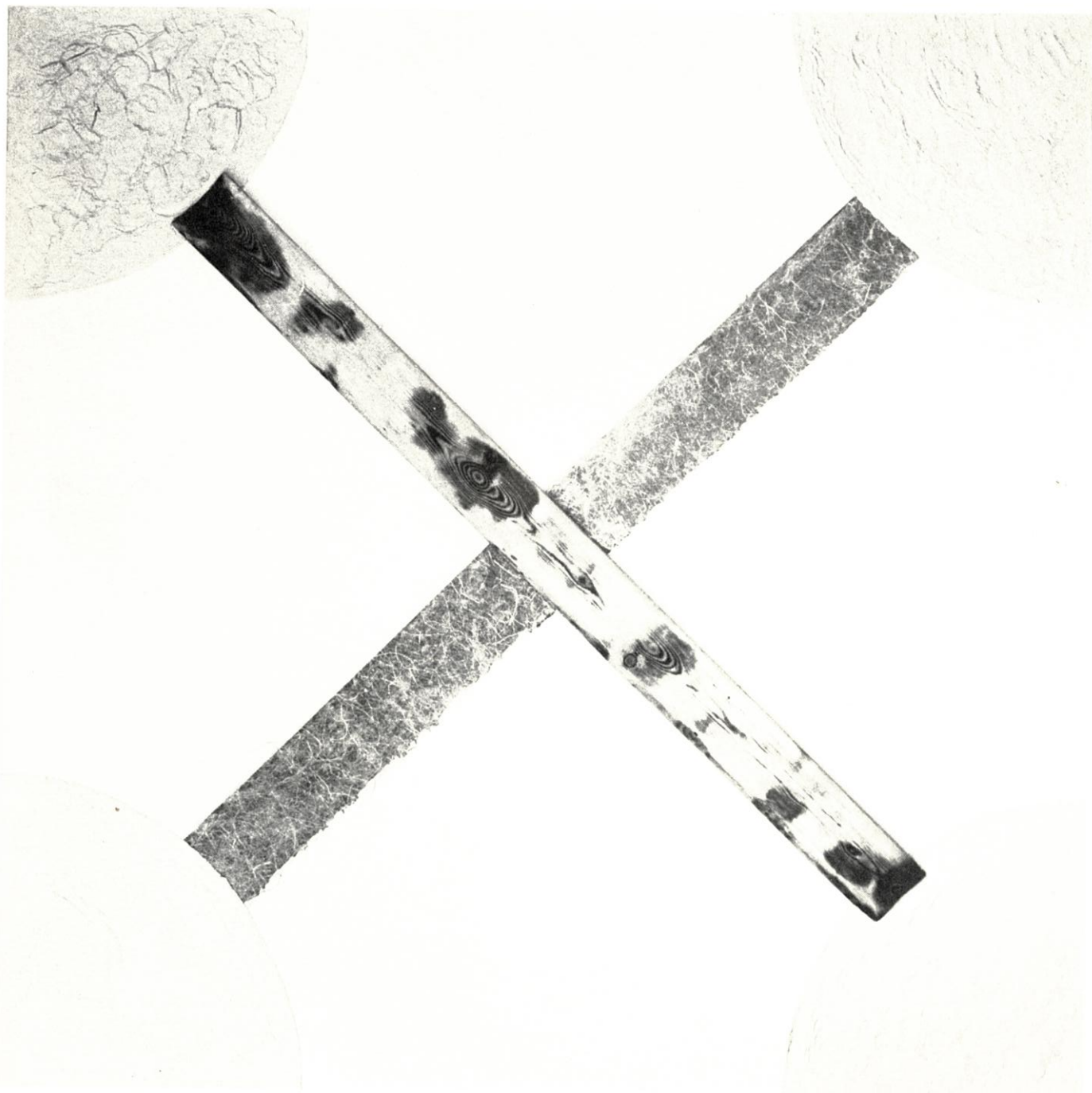
The artist



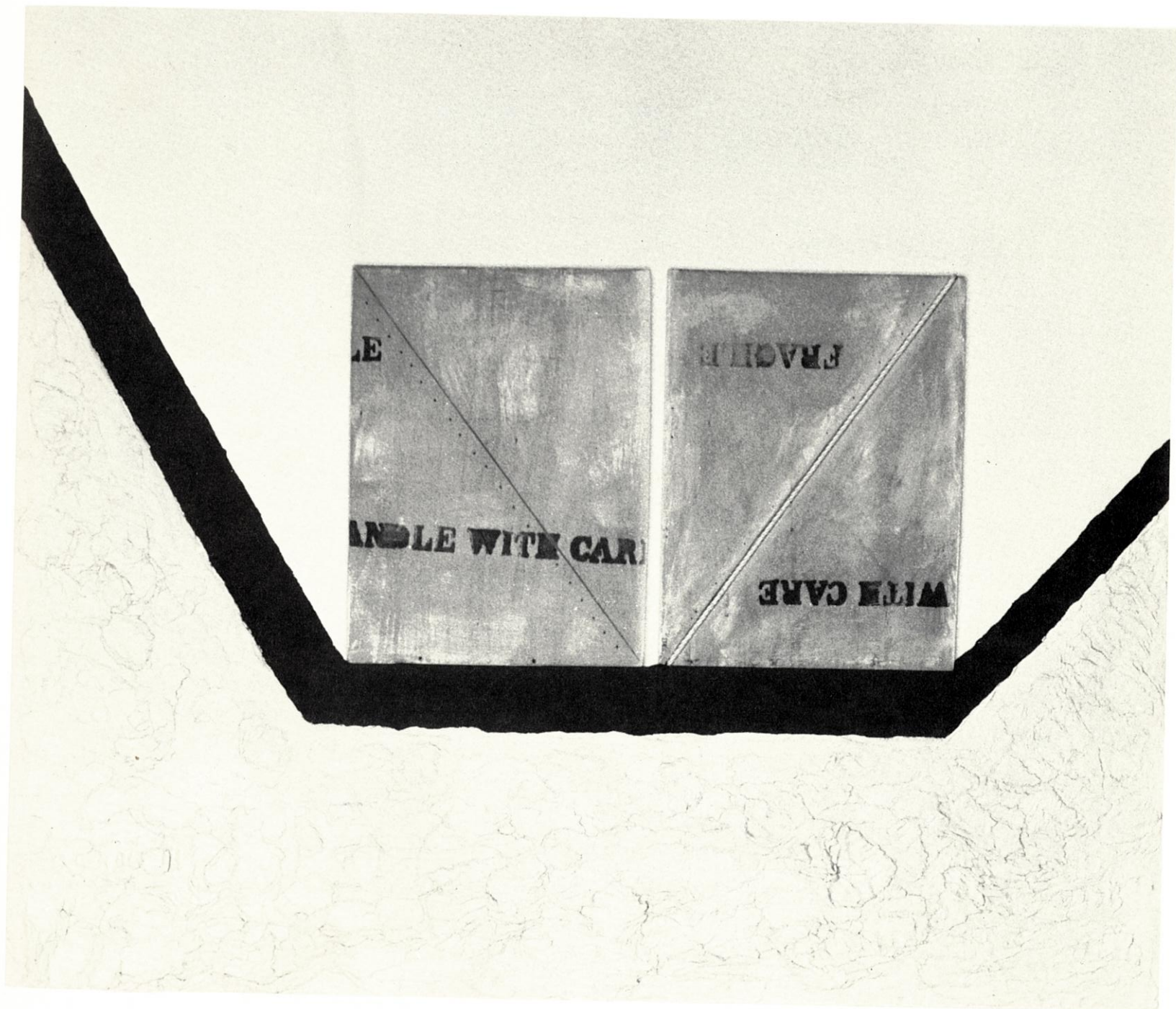
23 Floe 1969

Mixed media on canvas 152.4 x 152.4 cm
Exh. Bonython Gallery, Sydney 1969;
Dramalan College, Canberra 1970;
South Yarra Gallery, Melbourne 1970
The artist

32



24 With Care 1969
Mixed media on canvas 129.7 x 152.4 cm
Bonython Gallery, Sydney 1969
The artist



25 Bas 1969
Mixed Media on canvas 129,5 x 152,4 cm
Bonython Gallery, Sydney 1969;
South Yarra Gallery, Melbourne 1970;
Skinner Galleries, Perth 1971
The artist

34



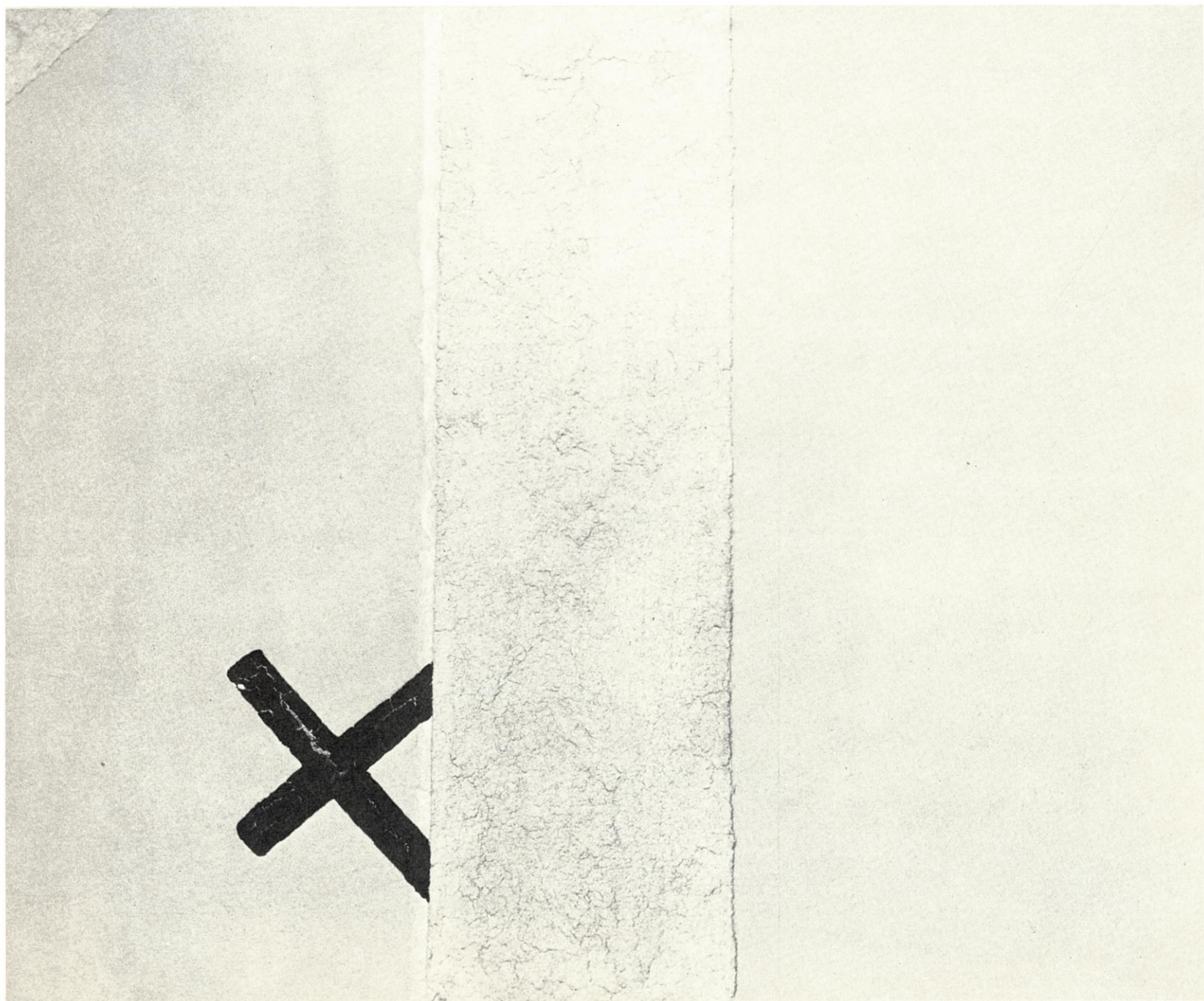
26 Off-Cut 1969

Mixed media on canvas 129.5 x 152.4 cm

Bonython Gallery, Sydney 1969

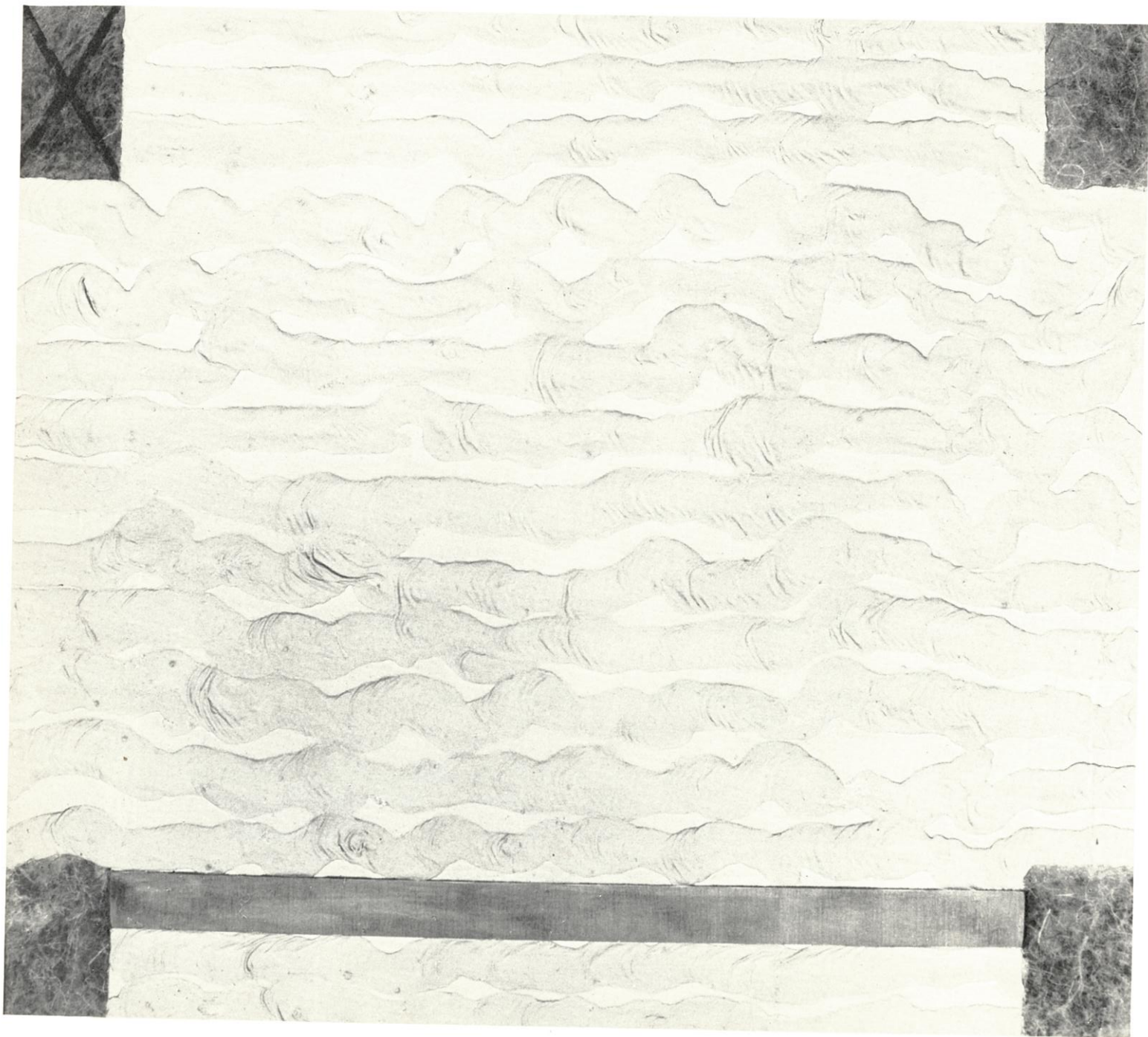
Reprod. in colour, William Peascod, *Art and Australia* Vol. 8, No. 1, June 1970

Mervyn Horton

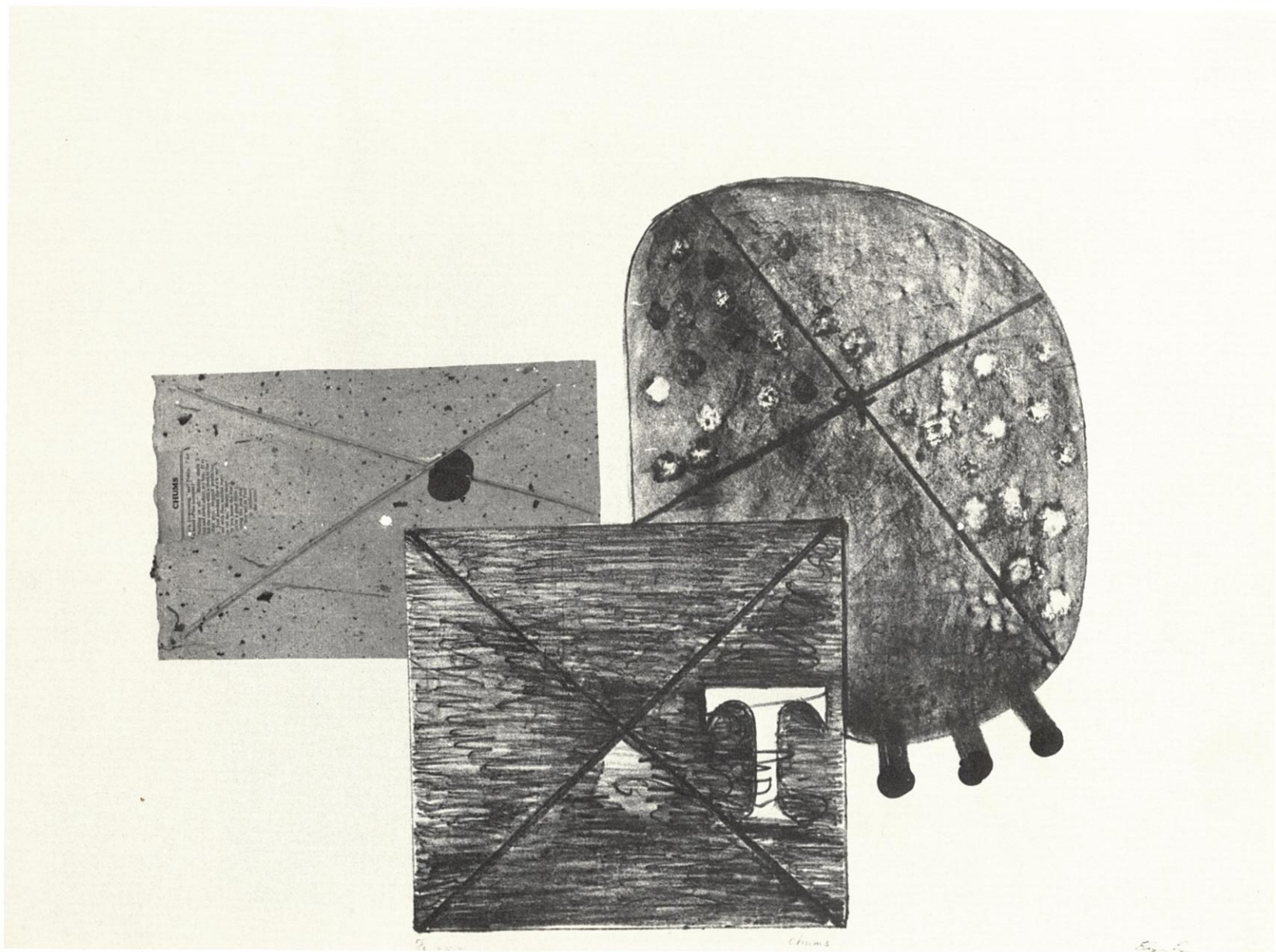


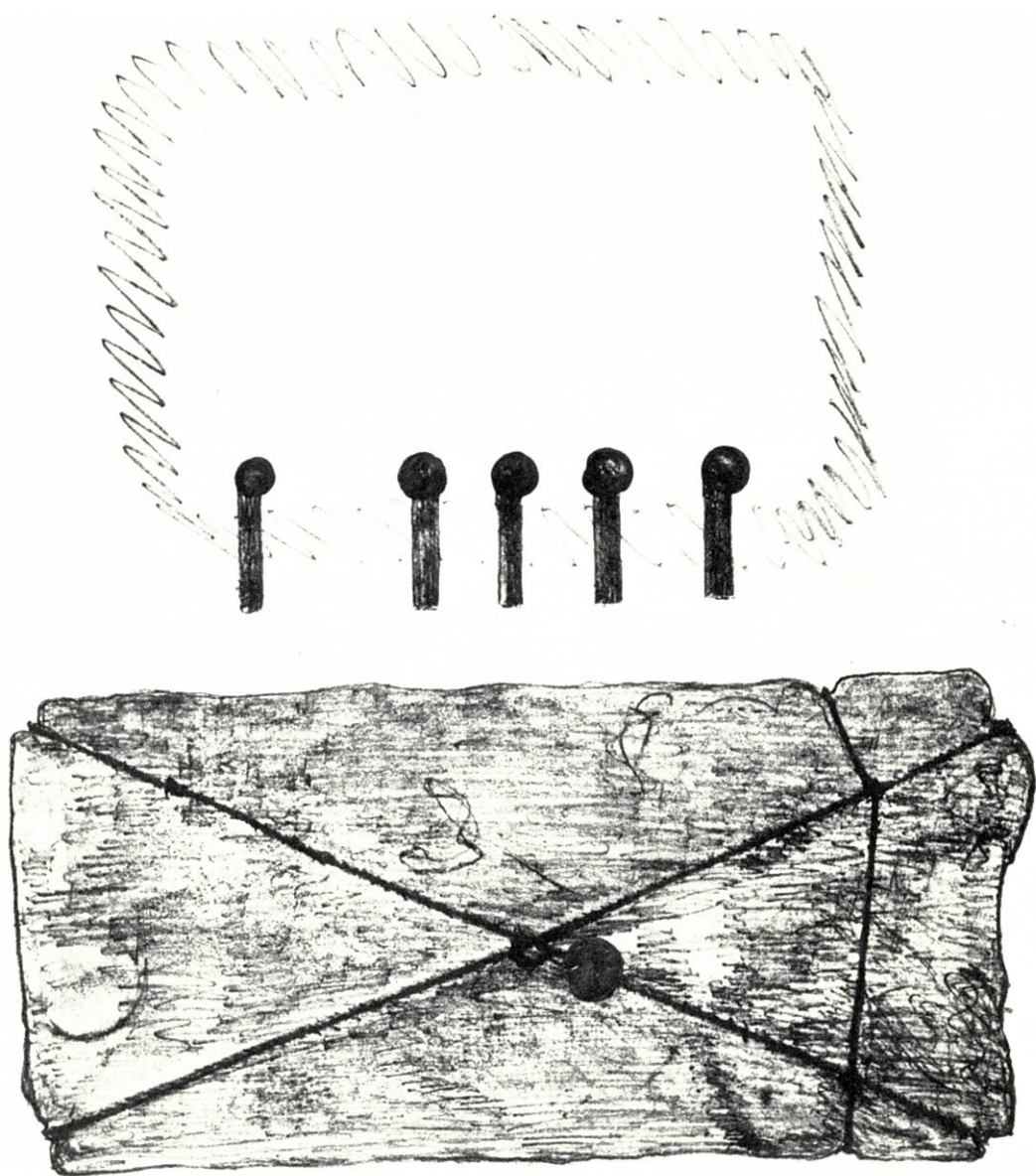
27 White Drift 1969, slightly modified in 1972
Mixed media on canvas 101.6 x 111.7 cm
Exh. Bonython Gallery, Sydney 1969;
Reid Gallery, Brisbane 1969;
South Yarra Gallery, Melbourne 1970
Barry Thomas

36



28 Chums 1970–1971
Lithograph and collage 58.5 x 79 cm
Edition 23
The artist



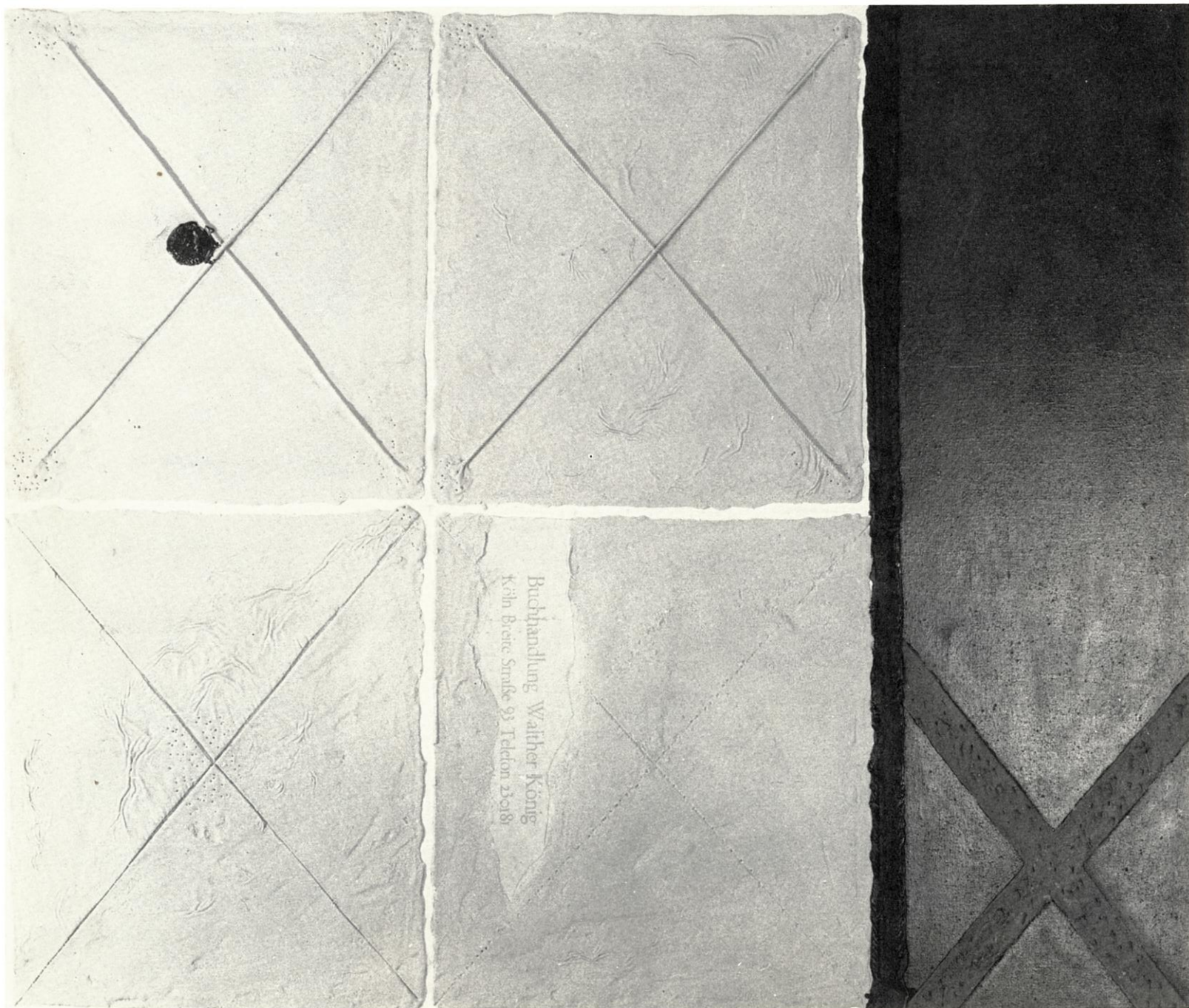


30 Hastings 1971
Mixed media on canvas 157.4 x 182.8 cm
Exh. Bonython Gallery, Sydney 1971
The artist

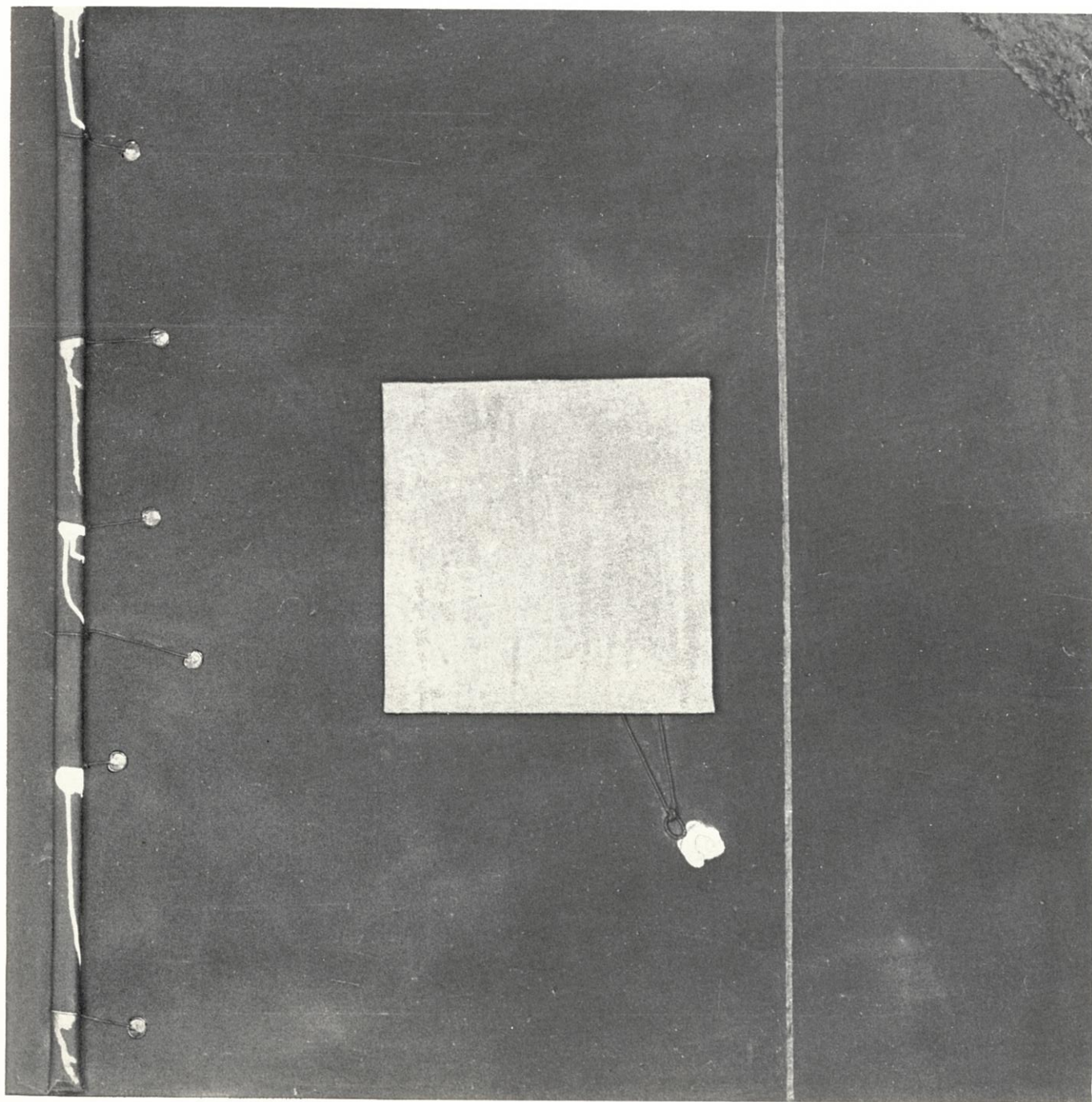


31 Walther König 1971
Mixed media on canvas 129.6 x 153.1 cm
Exh. TraveLodge Prize, TraveLodge Hotel, Melbourne 1971,
then at the National Gallery of Victoria
Reprod. Joseph Brown, Winter Catalogue, 1977 (on side);
Art and Australia, Vol. 14, Nos. 3 and 4, June and April, 1977 (on side)
Australian National Gallery, Canberra

40

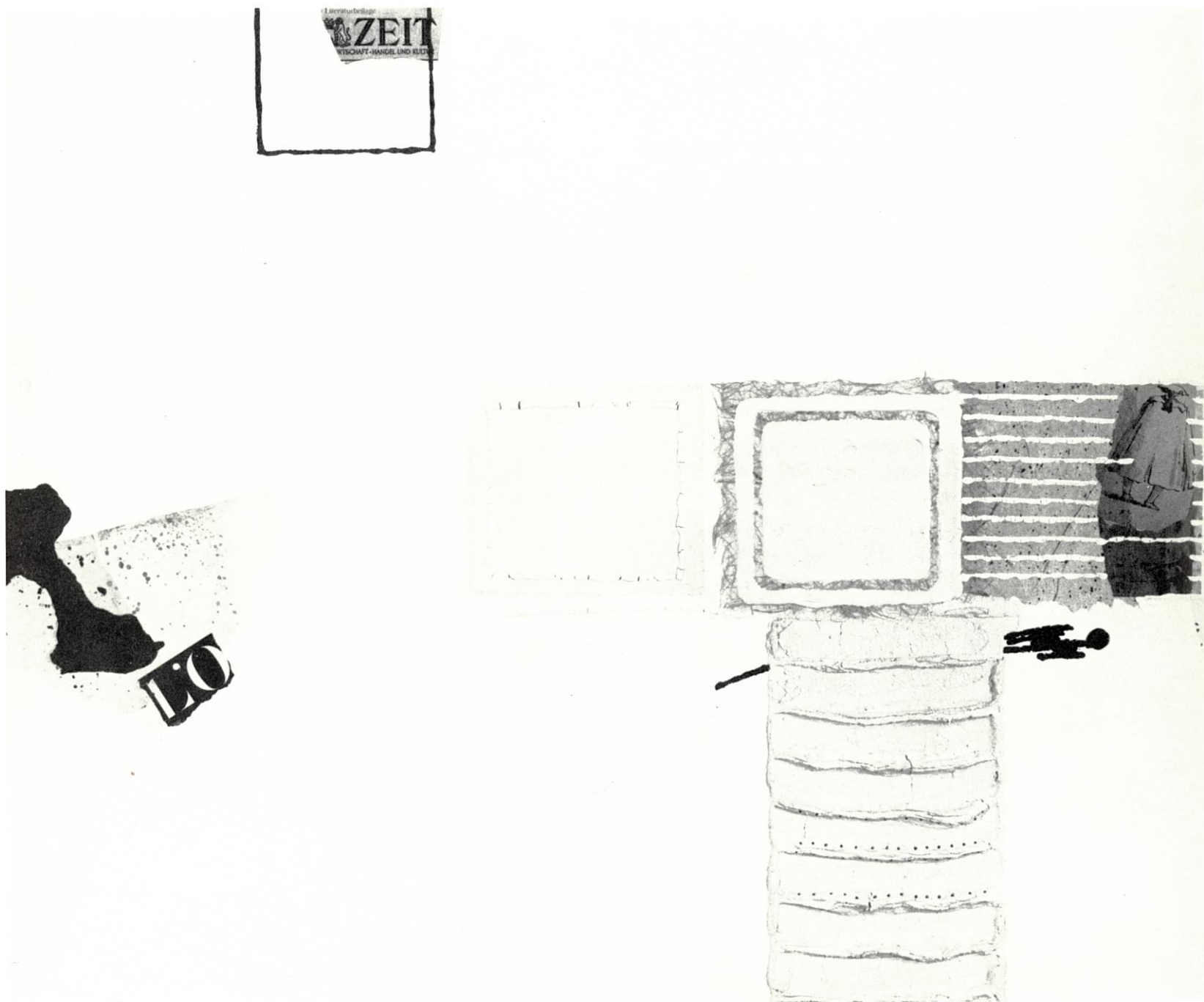


32 Sword of Hofmann 1971
Mixed media on canvas 137.1 x 137.1 cm
Exh. Bonython Gallery, Sydney 1971;
Travelodge Prize, Travelodge Hotel, Melbourne 1971
and at the National Gallery of Victoria
The artist

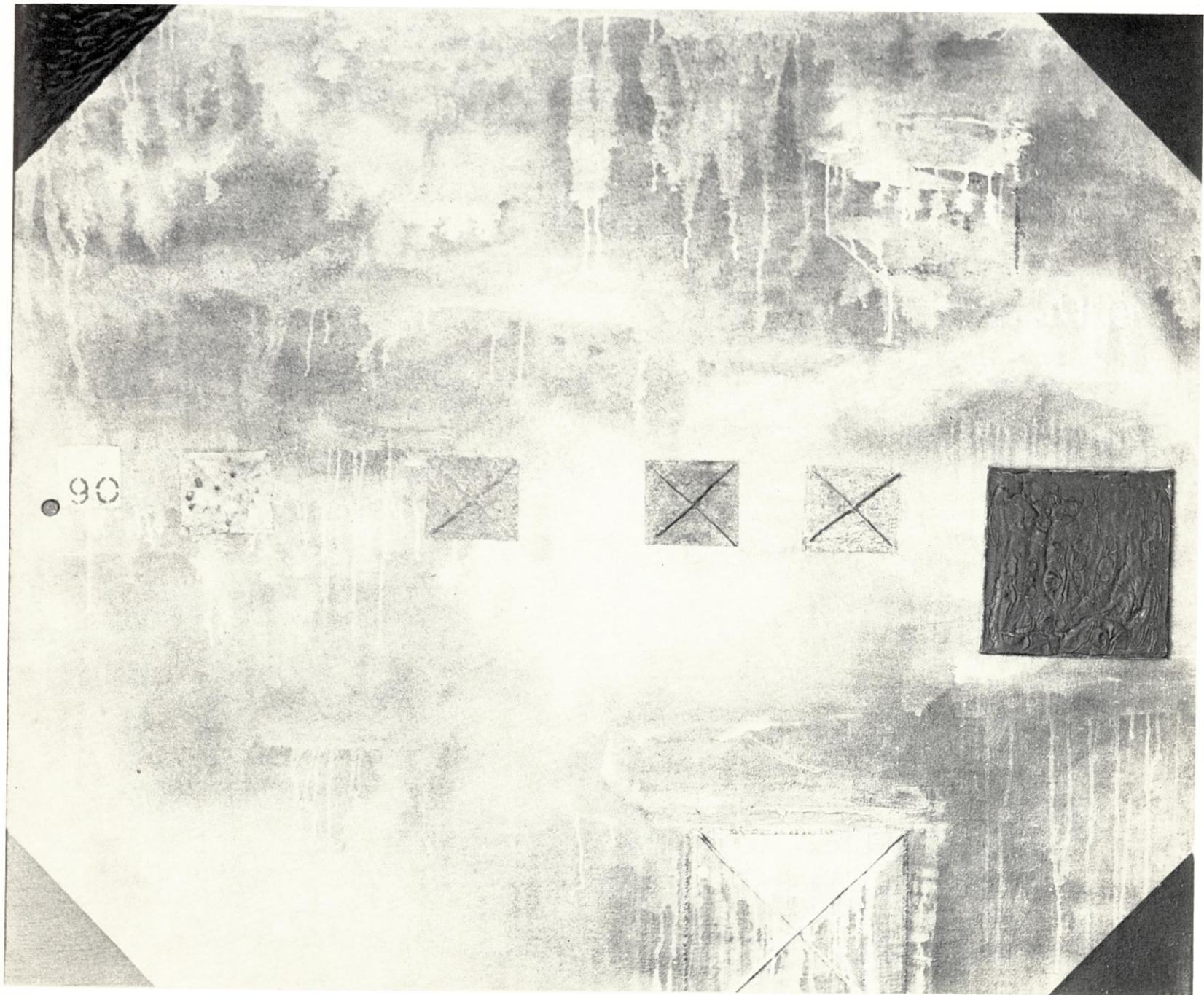


33 Lo 1972
Mixed media on canvas 137.1 x 162.5 cm
Exh. South Yarra Gallery, Melbourne 1972;
Reid Gallery, Brisbane 1972
Queensland Art Gallery

42



34 Elegy at Sea 1972
Mixed media on canvas 137.1 x 162.5 cm
Exh. South Yarra Gallery, Melbourne 1972;
Reid Gallery, Brisbane 1972;
Wagga Purchase Prize Exh. 1975;
Campbelltown Fisher's Ghost Prize 1976 (awarded the Prize)
The artist



35 Jefferson Place 1972
Mixed media on canvas 129.5 x 152.4 cm
Exh. Reid Gallery, Brisbane 1972
The artist

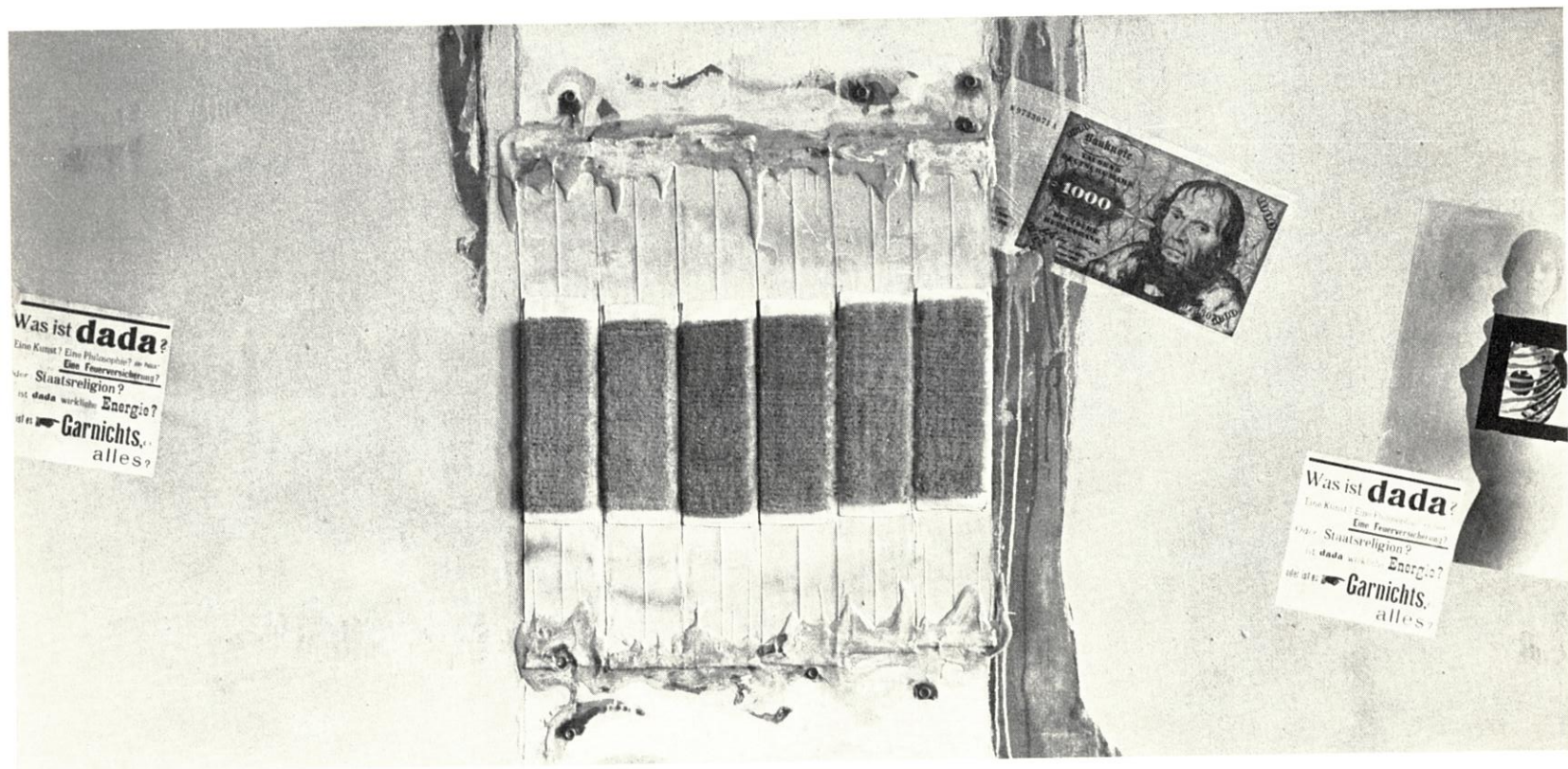


36 Sandsky 1972
Mixed media on canvas 106.6 x 195.5 cm
John Armstrong



37 Back to the Sauna, Albrecht 1973
Mixed media on canvas 102 x 213 cm
Exh. Bonython Gallery, Sydney 1973
Dr. David and Mrs. Margery Edwards

46

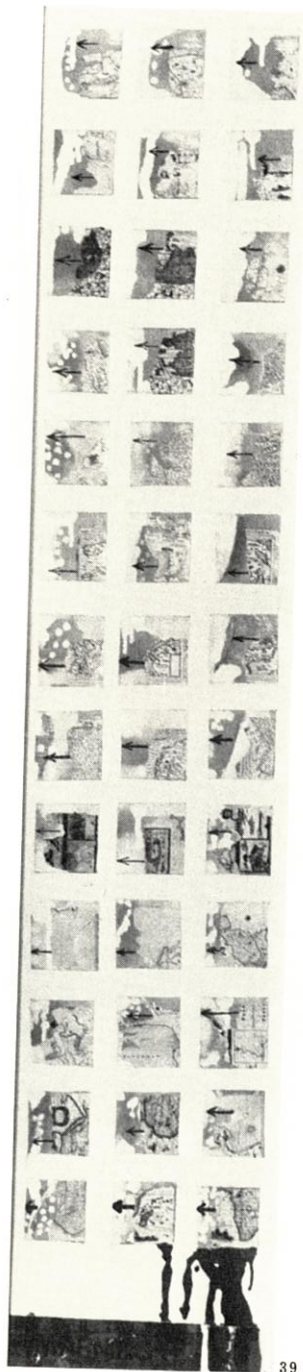


38 1903 Cheesecake 1973
Mixed media on canvas 183 x 41 cm
Exh. Bonython Gallery, Sydney 1973
Dr. David and Mrs. Margery Edwards



38

39 Expelled 1974
Mixed media on canvas 183 x 25.5 cm
Exh. Bonython Gallery, Sydney 1974;
South Yarra Gallery, Melbourne 1974;
Dramalan College, Canberra 1974
Judy Cassab



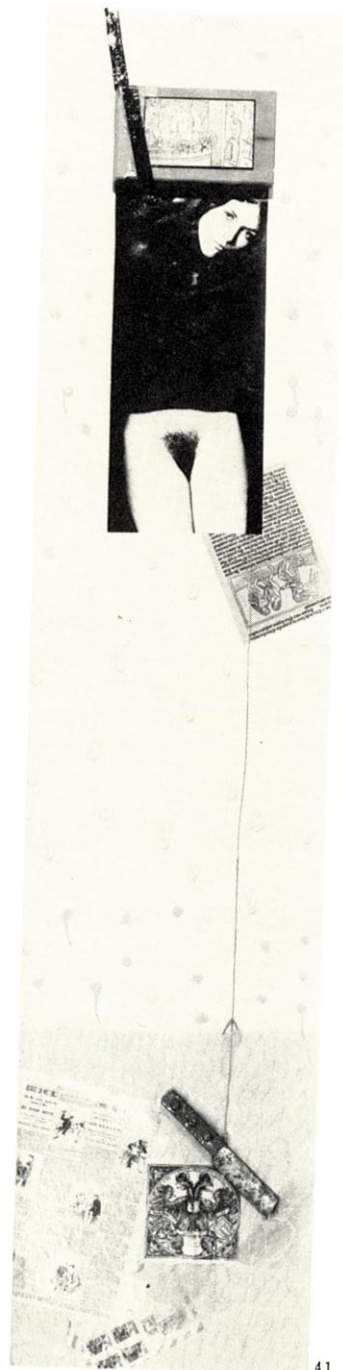
39

40 Column of Chums 1974
Mixed media on canvas 183 x 25.5 cm
Exh. South Yarra Gallery, Melbourne
1974;
Bonython Gallery, Sydney 1975
Clive Evatt



40

41 Puritanism 1973
Mixed media on canvas 71.9 x 16 cm
Exh. Bonython Gallery, Sydney 1963
Ken Reinhard



41

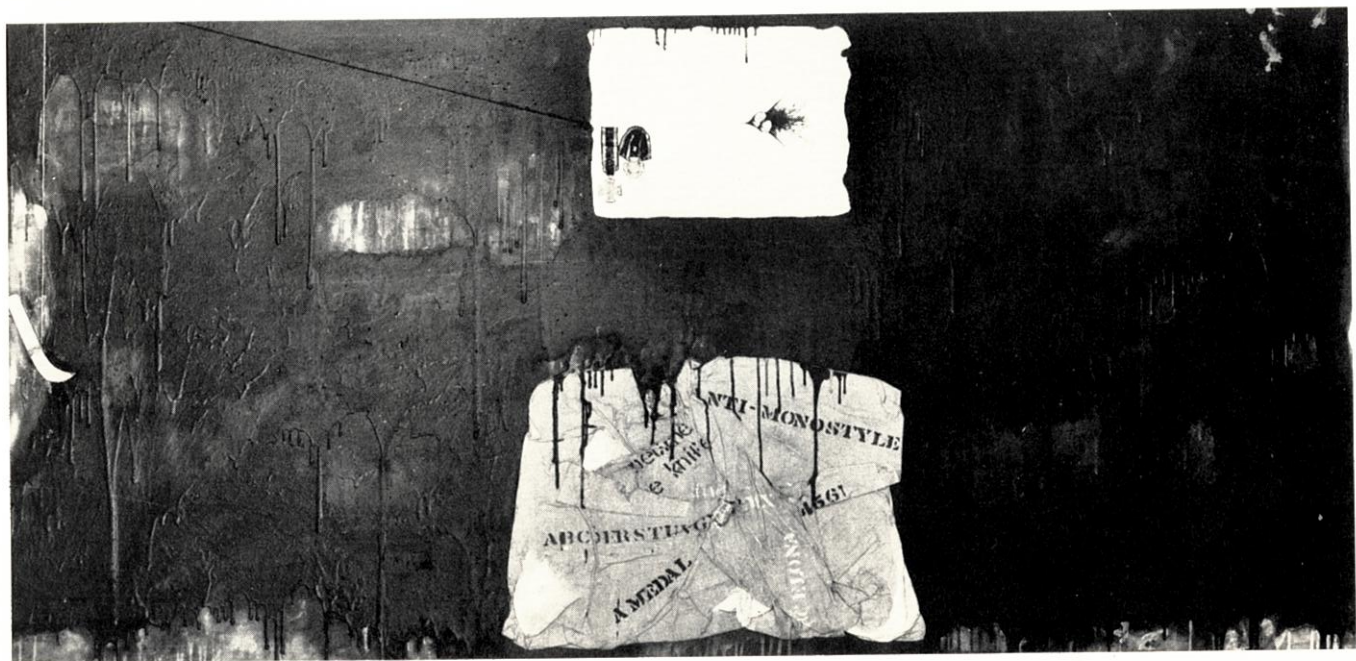
42 Bureau de la Poesie 1973
Mixed media on canvas 102 x 213 cm
Exh. Bonython Gallery, Sydney 1973;
South Yarra Gallery, Melbourne 1974
The artist

43 Anti-Monostyle 1973
Mixed media on canvas 122 x 244 cm
Exh. Bonython Art Gallery, Sydney 1973
The artist

48



42



43

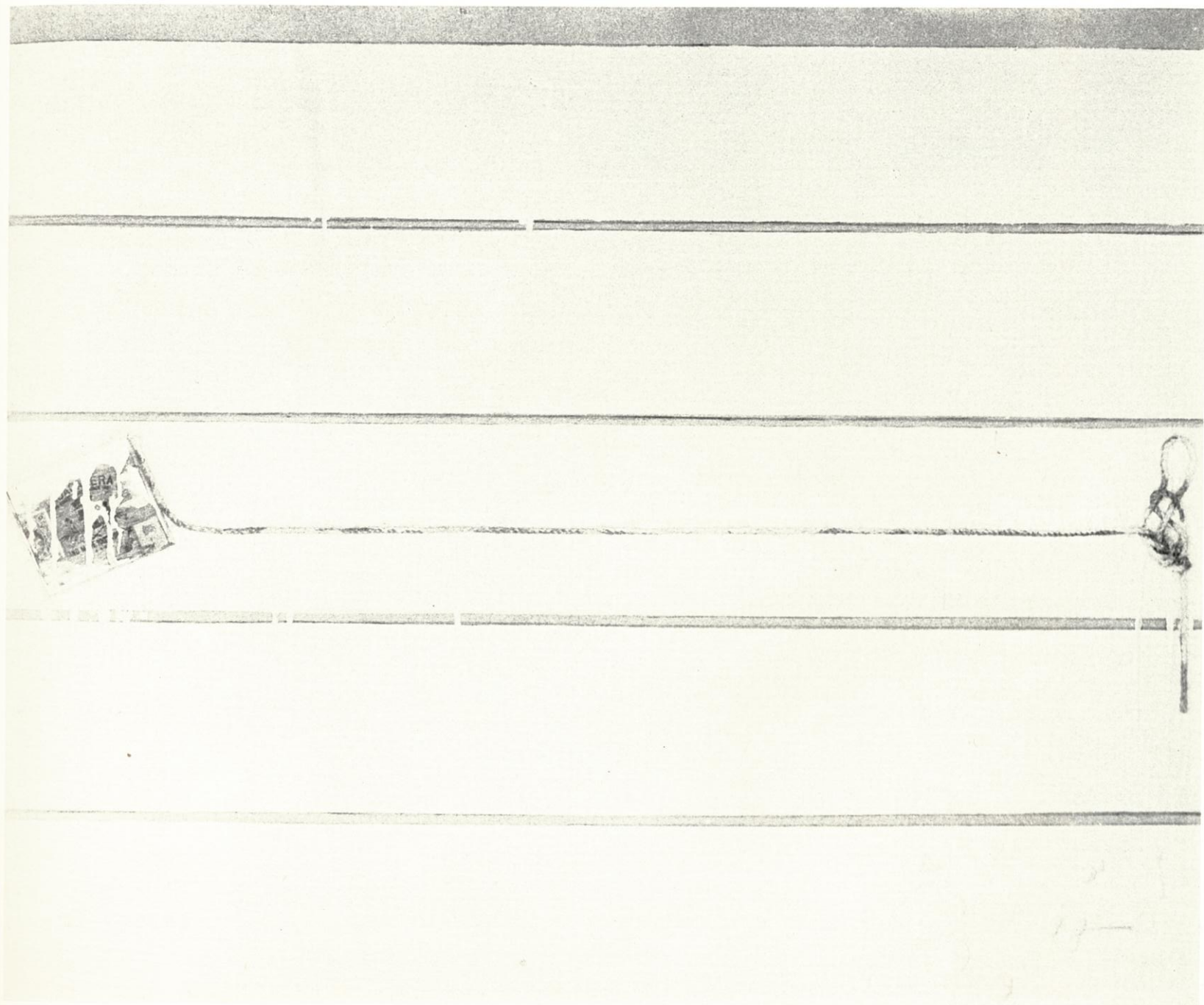
44 Era 1974

Mixed media on canvas 130 x 150 cm

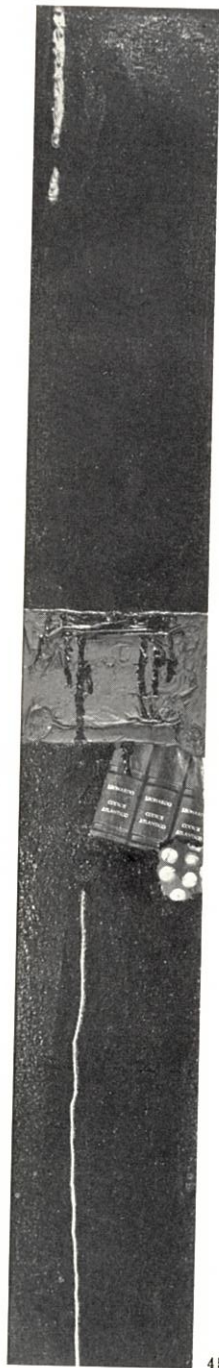
Exh. South Yarra Gallery, Melbourne 1974;

Bonython Gallery, Sydney 1975

The artist

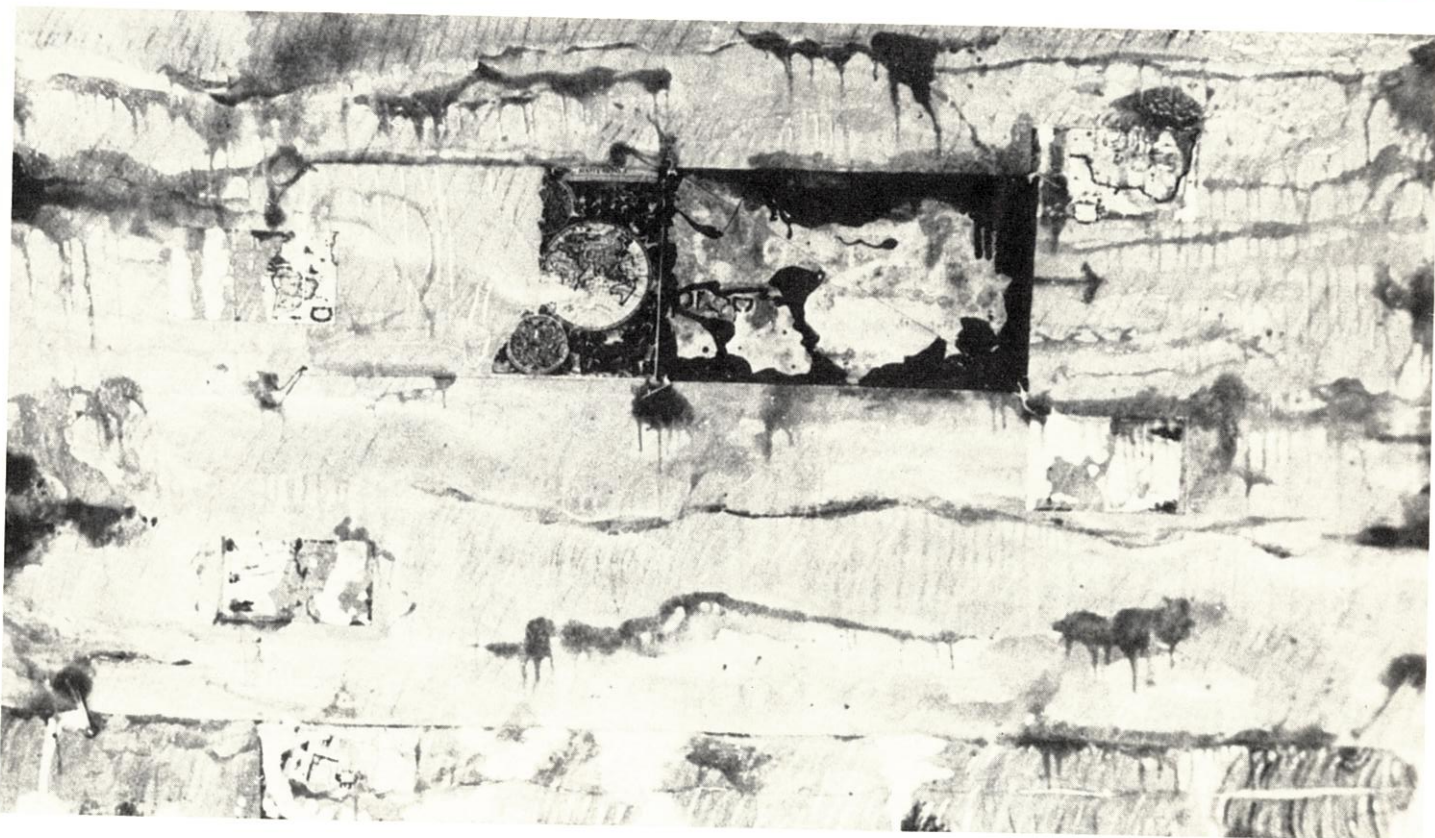


45 Leonardo 1974
Mixed media on canvas 183 x 25.5 cm
Exh. South Yarra Gallery, Melbourne 1974
Private Collection



45

46 From the Desert the Prophets Come 1974
Mixed media on canvas 106.5 x 183 cm
Exh. Bonython Gallery, Sydney 1975 (uncatalogued)
Reprod. Kym Bonython, *Modern Australian Painting 1970/75*, Rigby, 1976
The artist



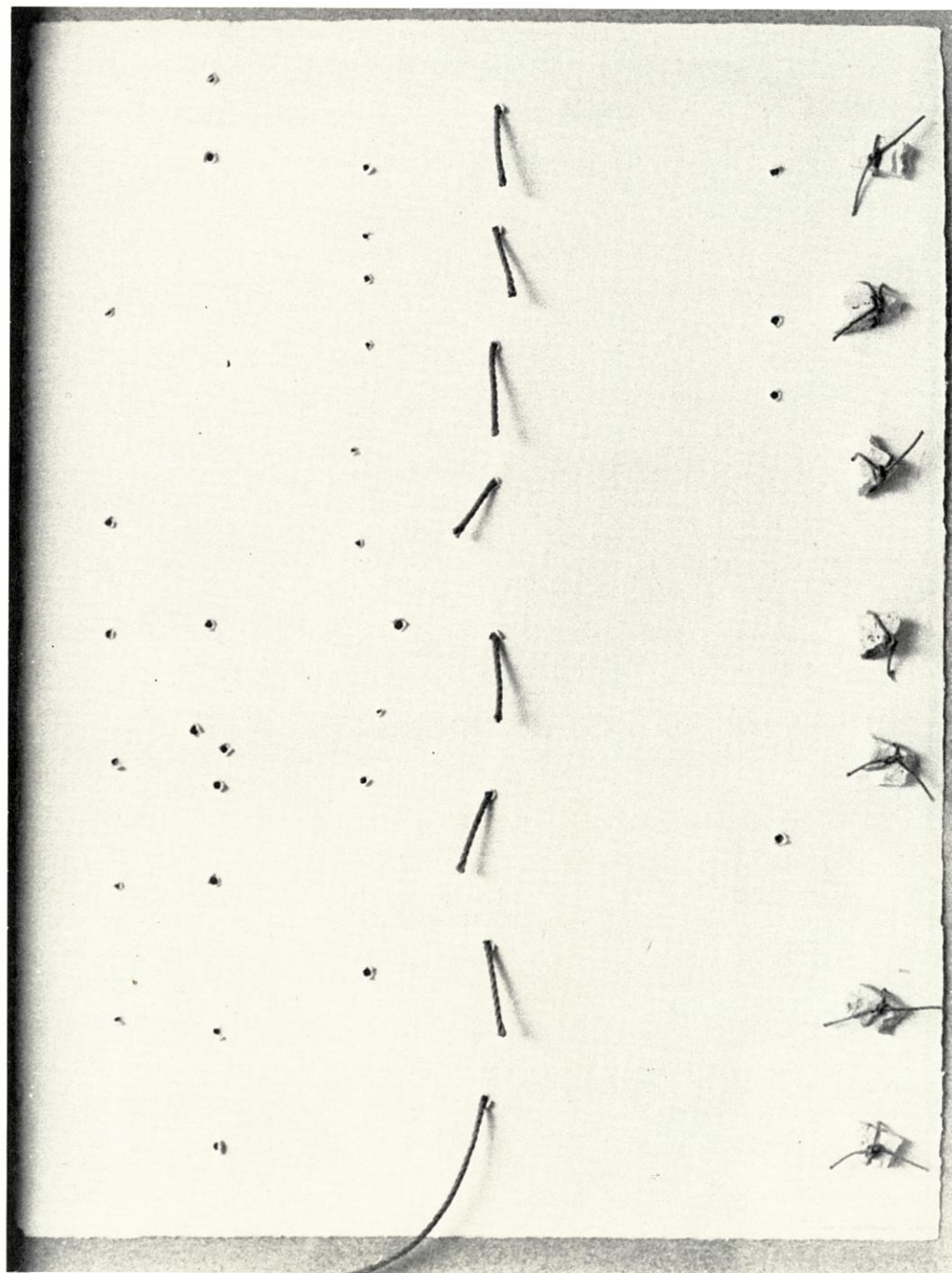
46

47 Chalk it up to Inexperience 1975
Mixed media and paper inside perspex box 81.2 x 58.4 cm
Exh. Bonython Gallery, Sydney 1975
The artist

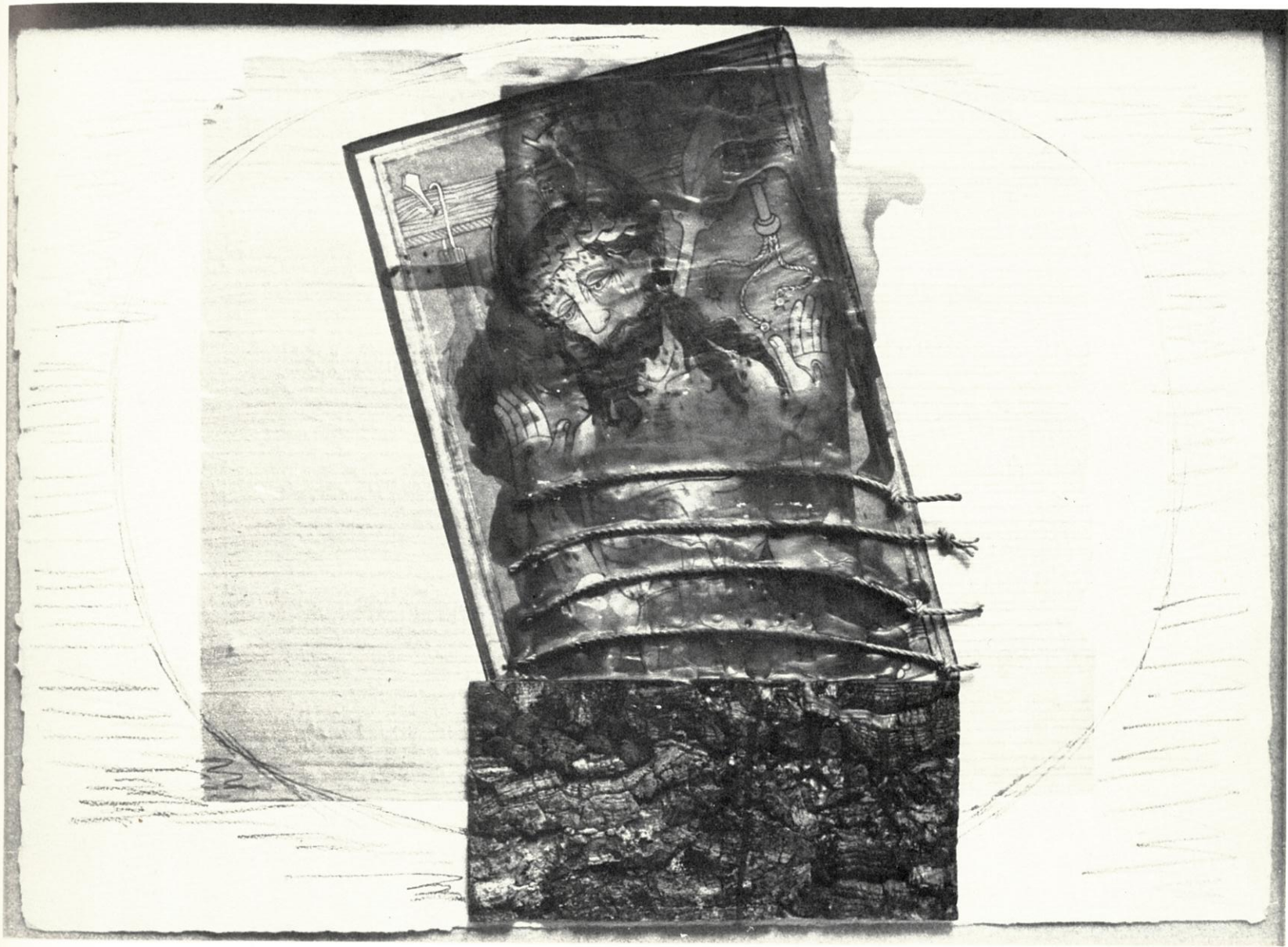


48 Marbled 1975
Mixed media on paper 77 x 55 cm
Exh. Bonython Gallery, Sydney 1975
The artist

52

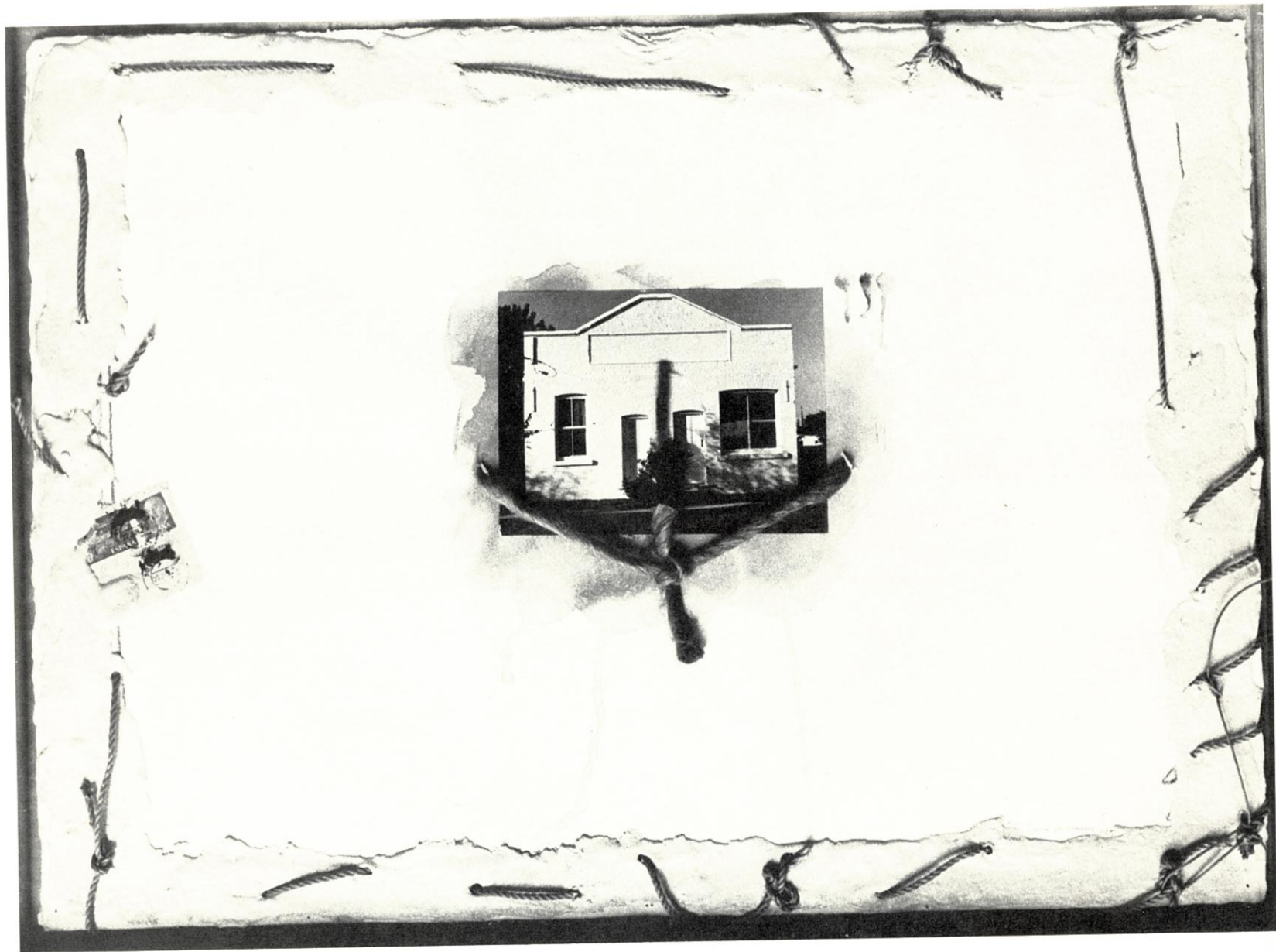


49 Third Day 1975
Mixed media on paper 55 x 77 cm
Exh. Bonython Gallery, Sydney 1975
The artist



50 Tied Property 1977
Mixed media on paper 55 x 77 cm
The artist

54



Biographical Details

Chronology
Exhibitions
Prizes
Public Collections
Exhibitions Judged
Selected Publications
As Subject of Publications

Edited by Allan Walpole

Chronology

Born 1917, Canowindra, N.S.W.: educated Junee and Wagga Wagga High Schools, University of Sydney, Sydney Teachers College 1938–40, graduated B.A., Dip. Ed.

No formal art training, began painting in the mid-forties showing in group shows and prizes. Taught in N.S.W. high schools from 1941–68, mainly English and History.

President of Contemporary Art Society of N.S.W. 1963–65, secretary of C.A.S. 1955–63, editor of C.A.S. Broadsheet 1955–70. Associated editor of *Quadrant* since 1966.

1958–9 travelled in Europe and the U.S.A. and saw first Tapiés paintings in Venice Biennale.

1964 visited U.S.A. on a Leader Grant of the State Department, to West Germany to visit Kassel Documenta on a West German Government Grant and to Britain on a British Council Grant.

1968 August-September visited both Venice Biennale and Kassel Documenta.

1969 Appointed Curator of the Power Gallery of Contemporary Art, Power Institute of Fine Arts, Sydney University.

1973 Appointed Australian Correspondent, Maifestation Biennale et Internationale des Jeunes Artistes, Paris. Position also held in 1975 and 1977.

1974 Appointed Board Member, the Lord Mayor of Sydney's Advisory Committee for Parks and Gardens.

1975 Awarded membership of the Order of Australia.

1976 Appointed Chairman of The Visual Arts Board, The Australian Council for the Arts, also Board Member of the Australian Art Exhibitions Corporation.

1977 Prepared script for the A.B.C. Film, *Sidney Nolan at Sixty*, directed by Brian Adams, commentary by Lord (*Kenneth*) Clarke.

Exhibitions

56 One Man Exhibitions:

- 1958 Macquarie Galleries – Ancient Mariner Series Museum of Modern Art
 1959 Newcastle City Gallery
 Brian Johnstone Gallery
 1960 Macquarie Galleries – first texture paintings Museum of Modern Art
 1962 Museum of Modern Art
 1963 Clune Galleries
 1965 Clune Galleries
 South Yarra Galleries
 1966 Von Bertouch Galleries
 1967 Skinner Galleries – Festival of Perth
 1967 South Yarra Galleries
 Hungry Horse Gallery
 1968 Von Bertouch Galleries
 C.A.S. – Adelaide Arts Festival Exhibition
 1969 Robert Bolton Gallery

Group Exhibitions

- 1947/54/62 Wynne Exhibition: Landscape Painting
 Art Gallery of N.S.W., Sydney
 1948–68 Contemporary Art Society Annual Exhibition, Sydney
 1951 Jubilee Year Art Prize: Wagga Wagga
 1954/60 Sulman Prize
 Art Gallery of N.S.W., Sydney
 1956/57 Australian Women's Weekly Portrait Prize
 Six State Galleries + Canberra
 1957 An Abstract Christmas
 Terry Clune's Gallery, Sydney
 1957/58/60/66 Blake Prize for Religious Art, Sydney
 1957 Elizabeth Young: Royal Adelaide Exhibition, Adelaide
 1958 An Exhibition by 38 Mid-Century Sydney Painters
 Civic Theatre, Albury
 1958 Recent Australian Paintings
 Farmer's Blaxland Gallery, Sydney
 1959 Fifteen Abstract Painters, Bissetta Gallery, Sydney
 1959 Franco Meneguzzo and Eight Australians
 Gallery A, Sydney
 1959/60 Matson Line Touring Exhibition
 San Francisco and Los Angeles
 1959 Muffled Drummers
 1960/61/65 Anniversary Exhibition
 Rudy Komon Gallery, Sydney

- 1960 Anniversary Exhibition
 Terry Clune Gallery, Sydney
 1960 Fifteen Australian Contemporary Painters
 New Vision Centre Gallery, London
 1960 Ten Guineas and Under
 Macquarie Galleries, Sydney
 1960 10 Sydney Painters
 Museum of Modern Art, Melbourne
 1961 Anniversary Exhibition
 Terry Clune Gallery, Sydney
 1961 Recent Australian Painting
 Whitechapel Gallery, London
 1961 Sao Paulo Bienale
 Pompeii Herculaneum, Sao Paulo
 1961 Survey I
 Farmer's Blaxland Gallery, Sydney
 1961/62/63/67 Transfield Exhibition, Sydney
 1962 Acquisitions
 Art Gallery of N.S.W., Sydney
 1962 Commonwealth Games Art Prize, Perth
 1962 Commonwealth Institute: Commonwealth Art Today
 1962 Exhibition: Wagga Wagga Art Society
 Wagga Wagga City Gallery, Wagga Wagga
 1962 George's Prize, Melbourne
 1962 Survey II
 Farmer's Blaxland Galleries, Sydney
 1962 W.D. & H.O. Wills Prize
 David Jones Gallery, Sydney
 1963 Australian Painting Today:
 Continental and Australian Tours
 1963/67/72 H.C. Richards Memorial Prize
 Queensland Art Gallery, Brisbane
 1963 Kym Bonython Collection
 Museum of Modern Art and Design, Melbourne
 1963 Survey III
 Farmer's Blaxland Galleries, Sydney
 1964 Acquisitions
 Art Gallery of N.S.W., Sydney
 1964 Painters as Sculptors
 Hungry Horse Gallery, Sydney
 1966 Aspects of Australian Painting
 Auckland City Art Gallery, Auckland
 1966 Contemporary Australian Drawing
 Newcastle City Art Gallery

1966 Contemporary Australian Painting
Los Angeles and San Francisco

1966 Drawing Exhibition
Newcastle City Gallery

1966 Landscape into Art
Darlinghurst Galleries, Sydney

1967 Acquisitions
Art Gallery of N.S.W., Sydney

1967 Collectors' Choice
Von Bertouch Galleries, Newcastle

1967 Expo '67: Montreal

1967 Mertz Collection

1967 Texture Survey
Barry Stern Galleries, Sydney

1968 Exhibition: Australian Landscape Painting
Art Gallery of N.S.W. Travelling Art Exhibition Service

1968 Survey 68
White Studios, Adelaide

1969 Exhibition: Bonython Art Gallery, Sydney

1969 Mixed Exhibition
Villiers Gallery, Sydney

1969 Exhibition: War Memorial Gallery:
University of Sydney, Sydney

1970 Elliot Aldridge Collection
South Australian School of Art, Adelaide

1970 Gold Coast Art Prize
Coolangatta

1970 Exhibition: Hand and Eye
Art Gallery of N.S.W. Travelling Art Exhibition Service

1970 Exhibition: South Yarra Gallery, Melbourne

1969/70 Sydney Painters
Gallery III, Brisbane

1970 The Australian Irresistibles, 1930-70
Bonython Galleries, Sydney

1971 Exhibition: Bonython Art Gallery, Sydney

1971 Connoisseurs' Collection
Robert Blackwall Hall, Monash University

1971 Exhibition: Group
Daramalan College, Canberra

1971 Exhibition: Skinner Galleries, Perth

1971 TraveLodge Painting Prize: TraveLodge Art Collection
National Gallery of Victoria, Melbourne

1972 Contemporary Paintings
Holdsworth Gallery

1972 Exhibition: Reid Gallery, Brisbane

1972 Exhibition: South Yarra Gallery, Melbourne

1973/74 Angliss Prize, Melbourne

1973 Exhibition: Bonython Art Gallery, Sydney

1974 Exhibition: Daramalan College, Canberra

1974 Exhibition: Bonython Art Gallery, Sydney

1974 Exhibition: South Yarra Gallery, Melbourne

1974 Exhibition: Group: Boxer Collection
University of Melbourne, Melbourne

1975 Exhibition: H.C. Richards Prize
Queensland Art Gallery, Brisbane

1975 Exhibition: Group: Looking Back
Travelling Art Exhibition: National Gallery of Victoria,
Victoria

1975 Paintings from Sydney Private Collections
Power Foundation Gallery, University of Sydney

1976 Exhibition: Aspects of Australian Art
Art Gallery of N.S.W. Travelling Art Exhibition Service

1977 Aspects of Love
Realities Gallery, Melbourne

1977 Freedom from Prejudice: In Honour of Brian Finnemore
National Gallery of Victoria, Melbourne

Prizes

1957 Blake, Bathurst and Mosman Prizes

1961 Marrickville Prize

1962 Wagga Wagga, Campbelltown

1963 Muswellbrook, Wollongong, Young

1964 Rockdale, Wollongong

1965 R.A.S. Modern Rural

1965 Sidney Myer Charity Prize

1966 Robin Hood

1976 Festival of Fisher's Ghost, Campbelltown

- 60 LYNN, Elwyn.
Australian Painting: 1788–1960 (Book Review).
Meanjin Quarterly, 1963, No.: 93, Vol.: 22, No.: 2, p. 229–235.
- LYNN, Elwyn.
Australian Painting: 1788–1960 (Book Review).
Nation, 15 Dec. 1962, No.: 109, p. 21–22.
- LYNN, Elwyn.
Australian Painting and Sculpture Today.
The Texas Quarterly, Summer 1962, Vol.: 5, No.: 2, p. 111–131.
- LYNN, Elwyn.
Australian Painting Today: A Survey of the past ten years: 1953–1963.
Catalogue: Tour, 1963–1964.
- LYNN, Elwyn.
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Hemisphere, May 1965, Vol.: 9, No.: 5, p. 18–21.
- LYNN, Elwyn.
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- LYNN, Elwyn.
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Quadrant, Sept. 1975, No.: 98, Vol.: 14, No.: 6, p. 18–23.
- LYNN, Elwyn.
Avant-Garde Painting in Sydney.
Meanjin Quarterly 1961, Vol.: 20, No.: 86, No.: 3, p. 302–306.
- LYNN, Elwyn.
A Visual Without Vastness.
Bulletin, 25 Mar. 1972, p. 41.
- LYNN, Elwyn.
Blow the Whistle . . . Lightly
Quadrant, Jan./Feb. 1974, Vol.: 18, p. 55–64.
- LYNN, Elwyn.
Boombing, Boomlay, Boom (Bis)!
The Contemporary Art Society Broadsheet, N.S.W. Apr. 1963.
- LYNN, Elwyn.
Brett Whiteley: The Grand Work.
Quadrant, Oct. 1976, Vol.: 20, No.: 10, p. 37–44.
- LYNN, Elwyn.
Building Art Museums.
Current Affairs Bulletin, Aug. 1971, Vol.: 48, p. 79–82.
- LYNN, Elwyn.
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Quadrant, Aug. 1975, No.: 97, Vol.: 14, No.: 5, p. 20–23.
- LYNN, Elwyn.
Calligraphy.
The Contemporary Art Society Broadsheet, N.S.W., Jun. 1959.
- LYNN, Elwyn.
Careers in Fine Arts.
Careers Honi, Nov. 1973.
- LYNN, Elwyn.
Carl Plate.
Art and Australia, Sept. 1969, Vol.: 7, No.: 2, p. 144–152.
- LYNN, Elwyn.
Censorship.
The Contemporary Art Society Broadsheet, N.S.W., Mrch. 1967.
- LYNN, Elwyn.
Censorship.
The Contemporary Art Society Broadsheet, N.S.W., Oct. 1967.
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