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BLAKE PRIZE



1982

RECORD OF SPECIAL PRIZES AWARDED SINCE 1951

1958	"CHRISTUS"	TOM GLEGHORN
1961	SCULPTURE	MARGEL HINDER

INTRODUCTION

It gives me great delight to have been asked to write a short foreword to the Catalogue for the Thirty Second Annual Exhibition of the Blake Prize. I wish it abundant success and blessing.

In the last week I have escorted visitors to this city of Venice to view the Tintoretto's at the Scuola Grande di San Rocco and the Biennale of Contemporary Art in the Public Gardens: at first there seems to be almost no link between the moving representation of the events of Christ's life in the former and the often irreverent and esoteric painting of the second.

But one remembers that Tintoretto's contemporaries attacked the roughness of his brush strokes, his discordant colours, the violent sense of movement, the introduction of non-scriptural figures and details, the setting of the Annunciation amidst the lumber of the Carpenter's workshop.

In 1573, Paolo Veronese was arraigned before the Inquisition in Venice, because he had introduced "dogs, buffoons, drunken Germans, dwarfs and other such absurdities" into his picture of The Last Supper, which he had painted for the refectory of San Zanipolo. Veronese skilfully wriggled out of the charge (and the Holy Office, no doubt with a smile, approved) by substituting as the title "Christ at the Feast in the House of Levi", one of the treasures of the Accademia gallery today.

The Blake Prize had to meet and overcome similar preconceptions about the nature of Religious Art; our earlier exhibitions were assailed for their expression of unconventional imagination, and departure from what was believed to be Christian decorum; they might well have excused themselves like Veronese, by pleading that he "allowed himself the same license as poets and madmen".

So last week in my imagination, I thought of the Blake Prize and its entries as in some way being equally relevant to Tintoretto and to the Biennale. Australia has looked to the past for its inspiration; it has interpreted the religious tradition in terms of today, sometimes even of tomorrow. As a result, there has developed a profounder understanding between the artist and the church as to the nature of religious art. The Annual Blake Society Exhibition has contributed in a unique way to this process of education.

I recall with thankfulness that I was a member from the very beginning in 1950, and we watched a movement which brought a new spirit of adventure and a fresh spiritual perception concerning what both Art and the Christian Faith were trying to say to one another. It was also one of the first ventures in true Ecumenism in Australia in those days before Vatican II. Ecumenism has been an abiding obsession almost, and I like to think it was on the Blake Committee that I first made firm friendships with those of other faiths.

Every good luck to the 1982 Exhibition, and our gratitude to the Commonwealth Bank and all our friends and workers. How exciting it would be if a retrospective exhibition of Blake Prize entries could form the theme for the Biennale here in 1984.

Felix Arnott; Venice, July 1982

BLAKE PRIZE WINNERS

1951	Justin O'Brien	1968	Roger Kemp (Vic.)
1952	Frank Hinder	1969	Eric Smith
1953	Michael Kmit	1970	Eric Smith
1954	Charles Bannon (S.A.)		Roger Kemp (Vic.)
1955	Donald Friend	1971	Desiderius Orban
1956	Eric Smith	1972	Joseph Szabo
1957	Elwyn Lynn	1973	Keith Looby
1958	Eric Smith	1974	Stuart Maxwell
1959	Eric Smith		Ken Whisson
1960	John Coburn	1975	Rodney Milgate
1961	Stanislaus Rapotec	1976	David Voigt
1962	Eric Smith	1977	John Coburn
1963	Leonard French (Vic.)		Rodney Milgate
1964	Michael Kitching	1978	Noel Tunks
1965	Asher Bilu (Vic.)	1979	Ian Gentle
1966	Rodney Milgate		Alex Trompf
1967	Desiderius Orban	1980	Leonard French
		1981	David Voigt

CATALOGUE - THE BLAKE PRIZE~1982

\$3000 Donated by the Commonwealth Banking Corporation

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|---|---------|
| 1. Jose Ablen — Acts 1:7-9 — (Resin on wood two panels 180 x 63 ea) | \$1,000 |
| 2. John Armstrong (Tas) — The Angels Appeared (Mixed media 235 x 31) | NFS |
| 3. John Blakeley (WA) — Life Book Leaves (Oil on canvas 156 x 183) | \$1,000 |
| 4. Scott Blundell — Passion Play (Oil on canvas 142 x 107) | \$800 |
| 5. Warren Breninger (Vic) — Behold the Lamb of God (Mixed media 110 x 77) | \$900 |
| 6. John Byrne — Parousia (Acrylic on canvas 140 x 122) | \$1,000 |
| 7. Mary Anne Coutts (Vic) — Easter in My Room (Oil on hardboard, triptych 121 x 91 ea) | \$600 |
| 8. Neil Clarke — Slither on Edge (Diptych, print on paper 112 x 75) | \$195 |
| 9. Llyneth Wipkje Crawford (Qld) — Psalm 104 (Needle point tapestry 79 x 67) | \$1,000 |
| 10. Janet Dawson — Lot's Wife (Oil on canvas 200 x 60) | \$3,250 |
| 11. Ellen Draper — I'll Make You Fishers of Men (Acrylic on hardboard 90.5 x 121) | \$500 |
| 12. Elizabeth Duguid — Good Friday (Oil on canvas 101 x 121) | \$650 |
| 13. Margaret Early — Canterbury Tales (Gouache 66 x 85) | \$1,500 |
| 14. Michael Eccleston — Byamee (Great Spirit) (Acrylic on canvas 168 x 230) | \$750 |
| 15. John Edward — Form and Void (Diptych acrylic on paper 87 x 60 ea) | \$700 |
| 16. John Edward — Ichthus (Screenprint on goat skin parchment 87 x 60) | \$150 |
| 17. Frank Eidlitz — The Metaphysical Man (Mixed media 120 x 90) | \$1,500 |
| 18. Beverlie Firmstone — Various Titles (Linocuts 142 x 119) Individual prints unframed | \$100 |
| Madonna of the Birds | NFS |
| 19. Pat Flood (ACT) — Baptism (Acrylic on canvas 183 x 122) | \$1,200 |
| 20. Ruth Francis (Qld) — Golgotha (Two etchings on hand made paper 30 x 45 ea) | \$300 |
| 21. Ian Gentle — Jonah (Wood 120 x 75 x 512) | NFS |
| 22. Gwendoline Gilderthorp — Crucifixion (Acrylic on canvas 150 x 120) | \$585 |
| 23. Kamel G. Guirguis — Act of Infamy (Mixed media 158 x 128) | NFS |
| 24. Noni Guthrie — The Song of Solomon (Oil on hardboard 180 x 88) | \$650 |
| 25. Basil Hadley (SA) — Temple of the Money Worshipers (Mixed media on canvas 120 x 167) | \$1,500 |
| 26. Eleanor Healy (Vic) — Good and Evil (Oil and gold leaf on wood 198 x 121) | \$3,000 |
| 27. Kevin Hegarty (Vic) — Remnants of Joseph's Coat (Egg tempera on canvas 184 x 182) | \$1,500 |
| 28. Judith Hutton (Qld) — Revelations (Diptych, graphite, carb-othello, conte 106 x 75 ea) | \$3,000 |
| 29. Mimi Jaksic-Berger — The Cloud of the Lord (Oil on canvas 183 x 136.6) | POA |
| 30. Roger Johnson (ACT) — Golgotha (Enamel and acrylic on canvas 120 x 180) | \$1,600 |
| 31. Louis Kahan (Vic) — The Tree of Life — Proverbs 3:18 (Pentel and coloured inks, cartoon for stained glass window, Kew Synagogue, 180 x 113) | \$1,800 |
| 32. Louis Kahan (Vic) — Genesis 1:28 (Pentel pen cartoon for stained glass window, Kew Synagogue, Melbourne, 180 x 113) | NFS |
| Photographs of completed works in situ included. | |
| 33. Leslie Kingsley (Tas) — Ascension (Oil on canvas 124 x 68) | \$1,200 |
| 34. John Krzywokulski (Vic) — 1982 (Acrylic on hardboard 153 x 122) | \$3,000 |
| 35. Sam Kutner - Pieta (Bronze 165 x 120 x 150) | \$5,000 |
| 36. Don Laycock — Christus Rex (Oil on canvas 137 x 152.5) | \$4,000 |
| 37. Norman F. Little — Christ Ascending (Alclad/cement fondu and acrylics) | \$2,000 |
| 38. Polly MacCallum — Alpha (Acrylic on canvas 110 x 154) | POA |
| 39. Hilton John McCormick — Death and Hell Shall Give Up Their Dead (Oil 40 x 52) | \$4,000 |
| 40. Susie Marston — In Mockery of Christ (Acrylic on canvas 103 x 121) | NFS |
| 41. John Martin — Icon for the Heretic Calvin (Oil on canvas 170 x 260) | \$1,200 |
| 42. James Michael Meldrum (Vic) — Many Buddhas (Acrylic on canvas 150 x 150) | \$3,000 |
| 43. James Michael Meldrum (Vic) — Fallen Idol (Acrylic on canvas 150 x 150) | \$3,000 |
| 44. Fudit Mikdajcsik (SA) — Shelter (Oil on canvas 62 x 52) | \$700 |
| 45. Rod Milgate — A True Confession (Oil on Belgian linen and mixed media 170 x 91 x 61) | POA |

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| 46. Joy Myers — He Has Scattered the Proud (Serigraph 49 x 74) | \$130 | 71. Graham Voller — The Entry of Christ into Darlinghurst (Oil on canvas 137 x 213) | \$1,000 |
| 47. David Nash — Exodus (Oil on canvas 114 x 178) | \$2,500 | 72. Vince Vozzo — Woman Sitting (Painted wood sculpture 205 x 21.5) | NFS |
| 48. Alan Oldfield — The Vision of Lady Julian of Norwich, 1373 (Acrylic and oil on canvas 152.5 x 167.5) | \$3,000 | 73. Billie Wallace — All Things Bright (Pastel and mixed media 97 x 70) | \$800 |
| 49. O.O.O.P.S. Group — The Birth Day Card (Mixed media on canvas/fabric/plastic film 150 x 150) | NFS | 74. Roger Waller — Eyes of Horus (Watercolour/acrylic on paper 56 x 79) | \$1,500 |
| 50. Yann Pahl — Rhythms for Meditation (Acrylic on canvas 155 x 245) | \$2,000 | 75. Susan White — Death of St. Francis of Australia (Lithograph 76 x 57) | NFS |
| 51. Victoria Peel — Power Unknown (Oil on canvas 134 x 90) | \$350 | 76. Glenn Woodley — The Agony in the Garden (Acrylic on wood 76 x 140) | \$300 |
| 52. Lesley Pockley — Cathedral (Oil on hardboard 121 x 59.5) | NFS | 77. Max Wootten — The Life of Christ (Camphor laurel wood sculpture 126 x 65 x 42) | \$2,800 |
| 53. I Polak — Children of Sun (Glass and wood 200 x 100) | NFS | 78. Peter Yee — Mishima's Saint Sebastian (Graphite/water colour 56 x 76) | NFS |
| 54. Emanuel Raft — Anticipating Her Sorrows (Acrylic and oil on canvas 180 x 260) | \$3,500 | 79. Reinis Zusters — Measuring Out the Material World (Mixed media/oil on canvas 153 x 153) | \$6,000 |
| 55. Ray Reardon (Vic) — Via Mystica No. 6 (Acrylic on canvas 152.5 x 213.5) | \$1,200 | 80. Kazimierz Lukasz Zywaszko — Mystery of Eternal Life (Steel/hand blown glass/marble 60 x 60) | \$4,000 |
| 56. Philip Relf (ACT) — The Day of Resurrection (Oil on hardboard 54 x 67) | \$450 | | |
| 57. Michael Riley — Uncertain Future (Sandstone 580 x 260) | \$485 | | |
| 58. John Robinson (Vic) — Beulah (Acrylic on canvas 155 x 186) | \$3,000 | | |
| 59. Reg Rutten — The Son of Man (Sanguine conte on art paper 66 x 46) | \$320 | | |
| 60. Johannes Selhofer — Kunda (Oil on wood 122 x 61) | \$2,000 | | |
| 61. Sydney Sheen — Organic (Acrylic on canvas 183 x 152.5) | \$300 | | |
| 62. Norm Sheehan — Trinity (Christ Dogmatised) (Mixed media sculpture relief 250 x 150) | \$1,500 | | |
| 63. Anthony Syndicas (Vic) — Three Eyes of the Shroud (Oil 126 x 174) | \$1,500 | | |
| 64. Imants Tillers — Stigmata of the Redeemer (Oil and acrylic on canvas 193 x 132) | \$3,000 | | |
| 65. Lillian Townshend (Vic) — Blue Madonna (Oil and enamel on hardboard 80 x 59) | \$500 | | |
| 66. Leonas Urbonas — Conception (Mixed media on hardboard 107 x 78) | \$1,200 | | |
| 67. Felix Van Ooy — The Peace Project (Oil on wood 96x 71) | \$1,000 | | |
| 68. Jose Vergara — Creacion (Serigraph 54 x 38.5) | POA | | |
| 69. David Voigt — Sacred Site (Acrylic on canvas 118 x 152) | \$1,950 | | |
| 70. Graham Voller — The Wilderness (Oil on canvas 107 x 214) | \$500 | | |

All measurements in centimetres

JUDGES 1982

Mr Sydney Ball
 Canon Ian George
 The Reverend Julian Miller
 Ms Treania Smith
 Dr. Joan Kerr

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