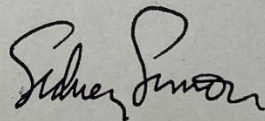




U.S. WAR PAINTINGS

From MacArthur's
New Guinea Campaign

General Douglas MacArthur, the Officers and men of the American South-west Pacific command wish to offer their sincere thanks and appreciation to the Trustees and the Directors of the National Gallery of Victoria, the National Gallery of South Australia, the Queensland National Art Gallery and the National Art Gallery of New South Wales for making this Exhibition of the work of American War Artists available to the people of Australia, and to Mr. Daryl Lindsay, Director of the National Gallery of Victoria for organising and making all the arrangements for the exhibition to be shown in Melbourne, Sydney, Adelaide and Brisbane.



SIDNEY SIMON,
1st Lt., O.C.E.



EXHIBITION
of
U. S. WAR PAINTINGS
FROM
MacArthur's New Guinea Campaign
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CATALOGUE

QUEENSLAND NATIONAL ART GALLERY — BRISBANE
DURING OCTOBER, 1944

NATIONAL GALLERY *of* VICTORIA — MELBOURNE
DURING NOVEMBER, 1944

NATIONAL GALLERY *of* SOUTH AUSTRALIA — ADELAIDE
DURING DECEMBER, 1944

NATIONAL ART GALLERY *of* NEW SOUTH WALES — SYDNEY
DECEMBER, 1944 - JANUARY, 1945

1944 - 1945

FOREWORD

For the records and pictorial history of this present conflict, we shall be able in the future to amply reward our search by turning to the tremendous amount of work amassed by the illustrators, draughtsmen and photographers, who have taken such pains and risks to document, as completely as possible, for posterity the story of this war. That such men are employed on this important aspect of the struggle means that the painter in his work should be free to devote himself wholly to his duty as an artist; to express through his own emotions and experiences those aspects of the scene that he considers significant elements which his acute power of perception enables him to select and present as the synthesis of a particular moment.

It reflects great credit on the organisation which has appointed these three painters to allow them that necessary freedom to thus express themselves as artists. Whether, as a result, these pictures which have been executed are great war pictures, is a question beside the point. What is important, however, is that they have attempted, with a great measure of success, to say something that is of real significance, and which will add to the sum total of our common experience.

Though it is natural that all of these pictures are not of the same quality, they do all possess a power and a force which is refreshing to see. It is interesting also to observe that in an age in which war has become so vast and complex, with its tremendous employment of machines, these men have concerned themselves chiefly with the human element . . . the tragedy and futility of man.

There is a tremendous emotional reaction in some of these paintings in relation to that theme. There has been little attempt to regard the elemental factors of their pictures in an abstract approach, and, perhaps because they have worked and lived under the conditions in which the ordinary soldier exists, they have become so much a part of it all that they have tended to direct their vision and their feeling to expressing as strongly as possible that human, emotional point.

It would not be proper here to commend one painting more than another, for one feels this exhibition, as a whole, as the sincere and very often successful attempts by men who show themselves to be artists and not simply good painters, in their recording of the emotional impact that war, in all its horror and tragedy, has made upon them. We cannot expect every artist, however good, to maintain a continual high level of pictures, in which such intense emotional reaction is felt, for the necessary conditions which go to make that expression successful, such as opportunity, the scene presented, and the desire to paint it, do not always coincide. But each of these artists has shown that, in the coincidence of those conditions, they are capable of achieving, as they have achieved, some outstanding work.

We in Australia must consider ourselves fortunate to have the opportunity to see these pictures, for, though they naturally concern themselves with the sacrifice and the sufferings of the American soldier, the Australian soldier, as a brother in arms, is making those sacrifices also . . . and for the common man all over the world it is his story. Our thanks to the authorities and the artists concerned who have made this exhibition possible, can be best expressed by our seeing these pictures and assimilating the message they have to give.

T. RUSSELL DRYSDALE.

BARSE MILLER, *Captain*, CORPS OF ENGINEERS

1. DUSTY ROAD - - Watercolor - - - - July, 1943
Engineer troops returning to work after noon chow in the Port Moresby area.
2. AIRBORNE SUPPLY - - Pen Drawing - - July, 1943
Supply drop from B-25 on a New Guinea airstrip.
3. ENEMY AIR ATTACK - Oil - - - December 15, 1943
The beachhead at Arawe was dive-bombed and strafed the morning of the invasion of New Britain Island.
4. SANDS OF ARAWE - Oil - - - December, 1943
Their world an hour ago disputed for to the death. Now they share it for eternity, useless as basalt washed by the gray sea.
5. WOUNDED MAN, Target Hill, Cape Gloucester - Oil - January, 1944
Stunned and bewildered, a tough fighter of the Marine Corps is helped to the rear by medical corpsmen.
6. DEAD JAPANESE GUNNER, Cape Gloucester - Oil - Dec. 26, 1943
A symbol of futility when living flesh must stand inadequate against the impact of war.
7. ASCENSION OF PVT. JONES - - Oil - - March, 1944
Phantasy of a dead quartermaster trooper, whose soul is imagined homeward bound, via amphibious jeep.
8. MAINLAND INTERLUDE - - Oil - - June, 1944
Modern Mars and Venus symbolizing an inevitable problem in wartime.
9. BOMBARDIER - - Oil - - - May, 1944
War can be abstract, completely impersonal, as it is with the strike missions of our heavy units.
10. INTERCEPTION - - Oil - - - May, 1944
Waist gunners of a B-25 fight off enemy break-thru of fighter planes.

FREDE VIDAR, *Captain*, CORPS OF ENGINEERS

21. RUMOUR - - - Oil - - - August, 1944
Chow-line rumours: Violation and rape . . . somewhere east of Sentani there is a white Madonna with a slant-eyed bambino. . . .
22. SO SORRY - - - Oil - - - December, 1943
Epitaph to the Japanese who fought, and honourably, in the fracas at Bloody Point, Cape Gloucester, New Britain.
23. NIPPONESE CADAVER - Oil - - - December, 1943
An Imperial Japanese soldier who resisted our landing at Arawe, New Britain.
24. HOLLANDIA DROME - Oil - - - December, 1943
Our infantry found a graveyard of wrecked planes as they advanced on the airfields of Dutch New Guinea.
25. NOLI ME TANGERE - Oil - - - 1944
The untouchables: Decaying, starving, and diseased derelicts of a Japanese army, now cut off by American leap-frog tactics, are scattered throughout New Guinea.
26. PRISONERS AND RATIONS - - Oil - - April 27, 1944
Approaching Pim's Jetty, Hollandia.
27. WAITING FOR A SHIP - Oil - - - May, 1944
German nuns, Dutch planters, Javanese, Celonese, natives and Japanese prisoners await transportation at Cape Tjeweri, Dutch New Guinea.
28. INTERLUDE - - - Oil - - - 1943
29. SCOUTS ON PATROL - Oil - - - 1944
30. HOLLANDIA ICON - Oil - - - May, 1944
German nuns, released from Japanese internment, assemble for field rations.
31. PVT. LUKE - - Graphic - - - June, 1943
32. CAPE GLOUCESTER, D DAY - Oil - December 25, 1943

Paintings by CAPT. VIDAR—Continued

33. PIM'S JETTY - - - Oil - - - - May, 1944
The Chief Engineer inspects road and dock facilities at Hollandia.
34. DEATH (1) - - - Oil - - - - December, 1943
Dawn at Arawe, and the maggots play anthems in the tubes of a
dead man's ears.
35. DEATH (2) - - - Graphic - - - - December, 1943
Christmas at Bloody Point, Cape Gloucester, New Britain.
36. DEATH (3) - - - Graphic - - - - December, 1943
At Bloody Point, Cape Gloucester, New Britain.
37. DEATH (4) - - - Graphic - - - - December, 1943
At Pilelo, New Britain.
38. CAPE GLOUCESTER AIRDROME - Graphic - December, 1943
39. KALOY - - - - Graphic - - - - June, 1943
Engineers at Kaloy Bay, New Guinea.
40. SALAMAUA - - - Graphic - - - - November, 1943
41. INVASION BEACH - Graphic - - - - December, 1943
At Cape Gloucester, New Britain.
42. L.C.V.P. FROM SALAMAUA - Graphic - November, 1943
43. KIRIWINA BEACH PARTY - - - Graphic - - - June, 1943
44. KIRIWINA LANDING - Graphic - - - - June, 1943
45. NEUTRAL - - - Graphic - - - - June, 1943
On the road to Omarakana, Kiriwina.
46. PATROL AT BONGA - Graphic
47. THE BOUNDING BASQUE - - - Oil - - - December, 1943
The death of ego at Arawe.

Paintings by LT. SIMON—Continued

58. MARINE - - - Drawing - - - January, 1944
At Cape Gloucester.
59. FATIGUE - - - Drawing - - - November, 1943
A mobile canteen worker in New Guinea.
60. ELEGY IN A NEW GUINEA GRAVEYARD - November, 1943
Oil
61. EVACUATION - - - Oil - - - May 17, 1944
While under fire, after the initial phase of the Wadke Island
Invasion, medics hastily applied first-aid and prepared stretchers for
the wounded . . . then you wait for the mercy ships.
62. D.A.T. - - - Oil - - - November, 1943
Over the Owen Stanley Mountains in a crowded air transport.
63. AIR TRANSPORT (1) - - - Graphic - - - November, 1943
64. AIR TRANSPORT (2) - - - Graphic - - - November, 1943
65. AIR EVACUATION - Graphic - - - December, 1943
Australian wounded from the battle for Sattelburg will soon find
peace in a rear base hospital.
66. YOUNG MARINE - Graphic - - - January, 1944
At Cape Gloucester.
67. NEW GUINEA EXPLORER - Conté Drawing - April, 1944

BARSE MILLER is thoroughly American, of pioneer stock whose families have contributed well-known names in the arts. He was born in New York City and educated on the eastern seaboard. As a graduate of the Pennsylvania Academy of Fine Arts, was twice winner of Cresson Travelling Scholarships to Europe.

Returning from Europe in 1924, he married and settled in California, where he has played a major role in the development of that section's school of painting. He is widely known as a watercolorist, muralist in true fresco, and as a teacher. From California Miller has chosen to watch the panorama of the American scene, painting its people and its landscape, and his paintings have found their way into many museums and private collections.

War came, and Miller went into uniform too, after recording the training phases of the war in a series of feature articles for a nationally known magazine. When the War Department organized a program to send American artists to the battle-fronts, Captain Barse Miller was chosen to lead the unit overseas to the South Pacific Area. His pictures show that he has been moved deeply by the experience and it has called out new capabilities in his art.

FREDE VIDAR was born on Asko, Denmark, June 6, 1911. Studied at the California School of Fine Arts, San Francisco; The Royal Academy of Denmark, Copenhagen; L'Ecole des Beaux Arts, Paris; L'Academie Julian, Paris; and the Academy of Fine Arts, Munich.

Associate of the Royal Academy of Denmark, and of the American Academy of Rome. Member of the Society of Mural Painters, the San Francisco Art Association, and the Society of American Military Engineers.

1929 to 1930—Novice at the Benedictine Monastery of Nuestra Senora de Lluch, Spain. Research and painting in Europe from 1930 to 1933. Observer and artist with the insurgent forces during the Cuban revolution of 1933. Awarded the National Chaloner Fellowship for 1934, 1935, and 1936. Retrospective exhibition at the Charlottenborg Palace, Copenhagen, 1936, at the command of H.R.M. the King of Denmark. In 1937, appointed as official painter for the ecclesiastic council of the Monastic Republic of Mont Athos, Macedonia. Mural painting in the United States from 1938 to 1942. He is represented in public and private collections throughout America and Europe.

SIDNEY SIMON was born in Pittsburgh, Pennsylvania, May 21, 1917. From 1932 to 1936, he studied at Carnegie Institute of Technology, Pittsburgh; 1936 to 1940, studied painting and mural decoration at the Pennsylvania Academy of Fine Arts and the University of Pennsylvania. For two years, during this period, had privilege of being a member of the distinguished Barnes Foundation. He was awarded First Honorable Mention, Prix de Rome, 1940.

Due to the outbreak of hostilities in Europe, he travelled about United States and Mexico on the Emlen Cresson Travelling Fellowship. He was the first American to win the Edwin Austin Abbey three-year Fellowship. Prior to completion of the first year as Fellow of the Foundation, he was inducted into the Armed Services. He is represented in public and private collections.