
Arthur Merric Bloomfield Boyd (24 July 1920 – 24 April 1999) was a leading Australian painter of the late 20th century. Boyd's work ranges from impressionist renderings of Australian landscape to starkly expressionist figuration, and many canvases feature both. Several famous works set Biblical stories against the Australian landscape, such as The Expulsion (1947–48), now at the Art Gallery of New South Wales. Having a strong social conscience, Boyd's work deals with humanitarian issues and

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Title: Arthur Boyd: A Life
Author: Bungey, Darleen
Awarding Body: Kingston University
Current Institution: Kingston University
Date of Award: 2007
Availability of Full Text: Immediate download. Please login to continue.

Abstract:

Jamie Boyd walks into the kitchen. He has the same intensely blue eyes as his father. He has the same gentle expression. His hospitality is ingrained. He immediately offers: Coffee? Cake? Tea? Bread? He has the same stammering, hesitant sentence patterns as his father, all commas, dots and dashes, the odd full point offering a rare conclusion. But when I say, "I would have liked to have known your father", his reply is swift and succinct. "There are the paintings." Arthur wrote a clutch of personal letters in his lifetime. He kept no diary. Loathed speech making. Avoided interviews. Mistrusted words. He revealed so little of himself that his youngest daughter, Lucy, confessed, "I'm not sure how well I really knew him". Jamie believed his father was "... a bit of a mystery ... reclusive by nature ... partly hiding something in himself'. Polly, his first born, labelled him "an enigma, probably one of the most secret people on earth". And his wife, Yvonne, admitted her husband would never tell her "how, or what, he felt". In the most revealing letters Arthur Boyd ever wrote, love letters to Yvonne in his early twenties, he warned her (and no doubt any future biographers) that his letters were "only a shadow of me, I'd hate any person to judge me by them, they are a weak shadow".

Vincent van Gogh's letters to his brother, Theo, filled a book. But in Vincent's undelivered dispatch, found on his body after his suicide, he told Theo he had reached the conclusion, "... the truth is, we can only make our pictures speak". Many would agree, believing that a painting tells us all we need to know about the artist. However, when we look at the wide-open, light-filled, last landscapes that Vincent painted from the window of his room in the sanatorium at Saint-Remy, it changes our perspective to discover that he deleted the bars. Biography, too, is based on distortion; the most brilliantly shining facts always clouded by perception, time and place. Peter Porter, in his 2004 National Biography Award lecture, said he believed all appearance to be a mystery, all stories partial, and any biography, in the end, no more than a biopsy. A brush stroke transforms, a memory transforms, as a word transforms. Yet, despite the inadequacy of the words' jet down in the following pages, they are driven by a need to make connection. Just as we attempt to understand the land, sea and sky and make maps to find our way, we search for tracings in other lives to help us navigate our own.

Supervisor: Not available
Sponsor: Not available
Qualification Name: Thesis (Ph.D.)
Qualification Level: Doctoral
ETHOS ID: uk.bl.ethos.440346
DOI: Not available
Keywords: History of art, architecture and design

Arthur Boyd: A Life. Arthur Boyd: A Life. Darleen Bungey. Download (pdf, 17.58 Mb) Donate Read. Arthur Merric Bloomfield Boyd (24 July 1920 – 24 April 1999) was a leading Australian painter of the late 20th century. Boyd's work ranges from impressionist renderings of Australian landscape to starkly expressionist figuration, and many canvases feature both. Several famous works set Biblical stories against the Australian landscape, such as The Expulsion (1947–48), now at the Art Gallery of New South Wales. Having a strong social conscience, Boyd's work deals with humanitarian issues and universal themes of love, loss and shame. Boyd was a member of the Antipodeans, a group of Mel Arthur Merric Bloomfield Boyd AC OBE (24 July 1920 – 24 April 1999) was a leading Australian painter of the late 20th century. Boyd's work ranges from impressionist renderings of Australian landscape to starkly expressionist figuration, and many canvases feature both. Several famous works set Biblical stories against the Australian landscape, such as The Expulsion (1947–48), now at the Art Gallery of New South Wales. Having a strong social conscience, Boyd's work deals with humanitarian issues and