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LAURAINÉ · DIGGINS · FINE · ART

COLLECTORS' EXHIBITION 2016

Additional Works

We are pleased to offer the following works in addition to those illustrated in our Collectors' Exhibition 2016 catalogue. These paintings can be viewed at the Gallery.



EMANUEL PHILLIPS FOX 1865 - 1915

Apple Trees c.1908

oil on canvas

50.7 x 63.5 cm

signed lower left: E Phillips Fox

Exhibited:

Emanuel Phillips Fox, Clune Galleries, Sydney, 12 Oct – 12 Nov 1971, cat. no. 16

Literature:

Ruth Zubans, *E. Phillips Fox His Life and Art*, the Miegunyah Press, Melbourne, 1995, cat. no. 287, p.224

Apple Trees is an attractive painting with a decorative use of rich colour and patterning created by the dappled shadows as the bright sunlight filters through the twisted branches. It is dated c.1908, a time when Fox returned to Australia from Paris for several months, not long after his marriage to Ethel Carrick in 1905.

Related work: *Apple (Pear?) Blossoms* c.1907, illustrated Zubans (1995) p. 84

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ARTHUR MERRIC BOYD 1862 – 1940

Cataract Gorge Launceston 1903

oil on canvas

88 x 141 cm

signed lower right: Arthur Boyd / 1903

Arthur Merric Boyd married Emma Minnie a Beckett in 1886. Their children and grandchildren and descendants continue their artistic legacy to this day. Arthur and Minnie Boyd's children were :

William Merric (born 1888 and known as Merric) establishing the pottery at Murrumbena. His children with his wife Doris all became artists, Lucy, Arthur, Guy, David and Mary.

Theodore Penleigh (born 1890) recognised as one of Australia's finest landscape painters. He married Edith Susan Anderson in 1912 and they had two sons, with Robin Boyd the renown architect.

Martin a Beckett Boyd (born 1893) a popular writer

Helen a Beckett Boyd who also was an artist

Arthur Merric Boyd exhibited at the Royal Academy London in 1891 and his work was included in the Exhibition of Australian Art at the Grafton Galleries London in 1894 and he regularly exhibited with the Victorian Artists' Society. He painted in oils and watercolour and often captured the Australian landscape en plein air. Summers were often spent in Tasmania where the scenery inspired Boyd's art. This impressive large-scale painting captures a peaceful holiday calm.

Cataract Gorge is a spectacular natural area where the South Esk River falls over the rocks in a gully between high reaching perpendicular rocks. A track around the Gorge was established in the 1890s and the graceful Kings Bridge was floated into place in 1867 and was the only bridge leading north out of the city for nearly 100 years.

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CLARICE BECKETT 1887 – 1935

Winter Morning Beaumaris c.1927-31

oil on canvas

39.3 x 55 cm

unsigned

Beckett was renowned for her innovative compositions, her remarkable poetic lyricism and the dramatic intensity she was able to create. She was able to find ample subject matter for her distinctive paintings from the everyday world around her. This work shows her classic poetic lyricism and use of soft dissolving edges, a difficult technical feat employed to create atmosphere, is characteristic of her modernist style. Beckett's modernism lies in her minimalist aesthetic and her ability to arouse an emotional response with her images.

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ARTHUR MERRIC BLOOMFIELD BOYD 1920 – 1999

Landscape c.1948

oil on canvas on composition board

65.5 x 79 cm

signed lower right: Arthur Boyd

In 1948-9, Arthur Boyd lived with his family at The Grange, Harkaway where his uncle, the novelist Martin Boyd had commissioned him to paint the entire dining room wall with a large mural. This remarkable work was followed by the Berwick and Wimmera landscapes, works which won Boyd wide recognition throughout Australia.

“The landscape of the Berwick district, about 30 miles east of Melbourne, is beautiful and varied... It is a landscape not infrequently referred to as ‘very English’, though it would not appear so to English eyes. With its undulating hills, its spinneys of gums, with its cultivated fields, grassy paddocks, small dams and iron windmills it is infinite, formed half wild, half pastoral, smaller and more densely inhabited than Australian landscape often is. It offers both intimacy and width of horizon. Arthur Boyd – I have already called him a born landscapist – responded to it with love and joy. During his stay at Harkaway and in the following years he painted some of his finest landscapes. Indeed it is then that he became one of the great Australian landscape painters. ...It is land in which man has lived, though it still retains, in the thickened seams of trees, its contiguity of lush and dry growth, traces of primeval character. The experience of Breugel’s art had, I believe, prepared Boyd for finding a ‘vocabulary of representation’ for a landscape both panoramic and intimate.”

Phillip, F., *Arthur Boyd*, Thames & Hudson, London, 1967, pp. 59-60

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ALBERT NAMATJIRA 1920 – 1959

(Ghost Gums MacDonnell Ranges)

watercolour on paper

25 x 37 cm

signed lower right: ALBERT NAMATJIRA

Namatjira is described as an artist trapped between two worlds, his Aboriginal heritage and Lutheran upbringing at the Hermannsburg Mission. Namatjira's watercolours depict his country, with the Ghost Gum playing a significant, almost emblematic role in his painting. Reanalysis of Namatjira's work asserts that the artist harnessed traditional models to represent his native landscape with a personal spiritual perspective. "He may have found a new way of painting his 'dreamings' which did not offend the Lutherans or his own people, yet allowed him to feel some continuity with his past."

(Megaw, Dr. R., *A Myriad of Dreaming*, Malakoff Fine Art Press, Melbourne, 1989, p.102)

The dramatic mountain range rising from the plain, framed by a Ghost Gum is iconic Namatjira imagery. His art, like that of many indigenous artists, is inextricably linked to his relationship with the landscape with his ghost gum trees almost like portraits. Namatjira opens our eyes to the colour, beauty and fertility of central Australia.

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LILY KARADADA c.1927 –

Wanjina

ochre pigment on bark

42 x 24 cm

Lily Karadada is well known for her representations of Wanjina figures, usually using traditional ochre pigments on a variety of mediums, including bark buckets. The Wanjina is a key creation figure for the Kimberley region and is often depicted in rock art of the region. The Wanjina is sometimes depicted holding bush buckets, for food or water. Lily has been included in exhibitions both in Australia and internationally and was represented in *Images of Power: Aboriginal Art of the Kimberley* (NGV, 1993); *Power of the Land: Masterpieces of Aboriginal Art* (NGV, 1994) and *Land Marks* (NGV, 2006).

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JOHN OLSEN 1928 –

Landscape c.1958

oil on composition board

122.6 x 91.4 cm

Provenance:

Redfern Gallery, London, c.1958

Private collection, London

Modern and Contemporary Australian Art, Christie's, London, 12 December 2007, lot 48

Private collection, Melbourne

The untitled *Landscape* painting of c. 1958 is shaped by the reductive and taxonomic echoes of his teachers, John Passmore and Godfrey Miller, as well as textural qualities and organic elements of Desiderius Orban. It expresses a decisive break with his earlier flirtations with figuration in favour of linear and meditative abstraction. The work is indicative of the cumulative influences experienced by the artist during his overseas sojourn of 1957-1960, which was financially supported by his early patrons, Robert and Annette Shaw (later Olszanski). His travels and interaction with the contemporary British, French and Spanish artists resulted in a “new way of thinking about pictorial structure and a reduced dependence on external realities”. The artist hungrily absorbed visual and aesthetic innovations of artists as diverse as Kandinsky, De Kooning, Dubuffet, and Klee.

The influence of the French school links the *Landscape* to Olsen's contemporaries Leonard French and Roger Kemp; while the fragility of the composition expressed through intentionally imbalanced composites within the painting, and especially its reminiscence of machine forms, links the work to Bill Rose and Robert Klippel, with whom he sustained a close friendship during the 1950s. As such, the *Landscape* posits itself in the epicentre of the contemporaneous Australian art movement.

1. Hart, Deborah. *John Olsen*, Craftsman House, Sydney, 1991, p.28