

Lauraine Diggins Fine Art Collectors' Exhibition 2017

3 June - 29 July 2017

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FRONT COVER FREDERICK RONALD WILLIAMS

Waterpond in a Landscape III 1966 oil on canvas 152.5 x 122 cm signed lower centre left: Fred Williams

INSIDE COVER FLAP THOMAS CLARK

Twin Falls on the Murrumbidgee (detail) oil on canvas

LAURAINE · DIGGINS · FINE · ART Collectors' Exhibition 2017 3 June 2017 - 29 July 2017

EUGENE von GUÉRARD 1811 - 1901

Evening After a Storm, Near the Island of St Paul's 1854 oil on canvas 45.5 x 75.5 cm signed lower right: Eugene von Guérard fec. Melbourne 1854

Exhibited:

Public Lottery, Mechanics Institute, Melbourne, 1 February 1855, Evening After a Storm, Near the Island of St Paul's. no. 11

Related Work:

Conrad Martens 1801 - 1878 (*The Island of Saint Paul*) watercolour 30 x 42 cm

Von Guérard's dramatic marine picture, *Evening After a Storm, Near the Island of St Paul's*, was painted in 1854 when the artist's memories of his own voyage from Gravesend to Port Phillip in late 1852 on the *Windermere*— on which he experienced a 'terrible' storm — were still fresh. The hazards of such a journey took on a renewed and personal reality for the artist in 1854 as he awaited news of the *Guyon*, the ship carrying his fiancée Louise Arnz from Düsseldorf to Melbourne: Louise arrived safely on 13 July 1854 and they were married two days later.

While von Guérard's first fourteen months in Australia were spent on the Ballarat goldfields, his intention in coming to Australia was, and had always been, to pursue his career as a landscape painter. He kept his sketchbooks close to hand throughout the voyage and on the goldfields. Only a handful of the drawings from the book he used on the Windermere have survived; those that do include precise and detailed studies of ships, including one of the Windermere itself, sketches of waves and cloud studies annotated with descriptive colour notes. ¹ Two paintings were inspired by his experience of the voyage to Australia, the current work and Coast near Cape *Town* 1854, both of which he offered for sale in a lottery of paintings held in January 1855, a time when he needed to secure his financial position. ²He was yet to establish his reputation in Melbourne, however that did not take long. By 1858 he was acclaimed as 'decidedly the landscape painter of Australia'. 3

The Island of St. Paul's, near which the dramatic events portrayed in this painting are envisaged as taking place, is a small island (an area of six square kilometres) that rises in the Indian Ocean, about half way between the Cape of Good Hope and the west coast of Australia. It is one of the most remote islands in the world, situated about 3,000 kilometres from any other landmass except for neighbouring Amsterdam Island, about 80 kilometres away. Not surprisingly, it was a significant landmark for passengers on this long stretch of open sea and, prior to the use of chronometers and lunar observations, it was used by sailors to check their latitude. Louise marked it on the world map she used to plot her voyage to Australia and von Guérard almost certainly sketched the island and Quille Rock from the deck of the Windermere. The island's landmass is the top of a dormant volcano, its breached caldera forming an enclosed harbour

that is connected to the ocean by a narrow channel; whether von Guérard, who had made extensive studies of volcanic subjects in Europe, was aware of the volcanic character of the island is unknown. Three years later the eminent German geologist, Ferdinand von Hochstetter, with whom von Guérard subsequently established a long-standing association, studied and mapped the island as part of research undertaken by the Austrian Novara expedition.

Von Guérard painted this work at a time when the Island of St Paul was in the forefront of public consciousness. People had either seen it first hand on their own voyages to Australia, or read about it in contemporary newspaper reports. On 3 July, 1854, just ten days before Louise arrived, The Geelong Advertiser and Intelligencer published 'The Island of St Paul's', in which Captain Hall reported how 'every eye' watched carefully for any shipwrecked seamen on the island as they sailed past -and were amazed to discover four men who had lived there, by choice, for the past six and a half years. In December 1853, an account of the wreck of the Meridian, which occurred in August 1853 on the coast of the neighbouring Amsterdam Island, appeared in *The Morning* Chronicle (London). It was written by one of the 108 survivors (three passengers lost their lives), Alfred Lutwyche, whose A Narrative of the wreck of the Meridian, on the island of Amsterdam', was published in Sydney in 1854.

Von Guérard's Evening After a Storm, Near the Island of St Paul's, painted in his first year as a dedicated artist in Australia, reflects the depth of his European experience and training. He had spent twelve years sketching and studying in Italy, had visited the great art galleries of Europe and studied at the Düsseldorf Academy, then one of the leading academies in Europe. That experience is evident in the compositional sophistication of this work. As in Géricault's great Romantic shipwreck subject The Raft of the Medusa, 1818-1819, it is the plight of the survivors in the boat that first captures our attention. From here we are drawn into the centre of the composition by the rowboat from which we follow the line of sight of the figure waving towards the ship. The heaving movement of the sea is evoked by the diagonal trajectories set up by the rowboat, the steeply angled ship (moving in the opposite direction), the waves, the angled shape of the island and the direction of the clouds. It is a work that speaks of von Guérard's lived experience, as described in his diary entry for 4 December 1852, twenty days before the Windermere dropped anchor at

Before 5.a.m. the sun's rays pierced a bank of clouds of such darkness as I have never seen. The waves were like mountains, upon the crest

of which we rose, to be dashed into the abyss the next moment. A terrific hailstorm raged, and waves broke on the deck with a shattering violence... The storm has continued all through the day, but the early morning saw it at its height. The chaos both on deck and in the cabin is indescribable. ⁴

Here waves crash over the deck and the crew desperately attempts to haul in the canvas sails. Every detail of the ship, its rigging and the actions of the sailors, has been recorded in meticulous and accurate detail, the result of the artists' observant eye and the sketches made on his voyage out. There are eight tiny figures visible on the foremast, another climbing the rigging, and two on the stern, all working frantically to guide their vessel to safety in this battle with the elements. The drama of the moment is registered in the intensity of the palette, the saturated egg-yolk- yellow of the sky and the red of the garments worn by the survivors, flashes of colour that stand out like beacons against the deep green of the darkening sea. Von Guérard's own experience of being at sea is vividly evoked by the sense of undulating movement, the airiness of the composition and in such details as the wheeling seabirds and, most extraordinarily, the shadowed forms of two dolphins to the left of

The location of this important picture, one of only four known marine paintings by von Guérard, has been unknown since 1855. It came to light in 2013 when it was put on the market by a collector in Sweden. ⁶It will be shown in an exhibition at the Art Gallery of Ballarat, to open in March 2018, which will explore von Guérard's career as a travelling artist.

Dr Ruth Pullin

- 1 These drawings are held by the State Library of Victoria. For further information see Ruth Pullin, 'Not lost, just hiding: Eugene von Guérard's first Australian sketchbooks' in John Arnold (ed.), *The La Trobe Library Journal*, nos. 93 -94, Melbourne: State Library of Victoria Foundation, 2014, pp. 4-21.
- 2 The Argus, Melbourne, Saturday 30 December 1854, p. 3.
- 3 [James Smith], *The Illustrated Journal of Australasia*, Vol IV, January to June, 1858, p.35.
- 4 Johann Joseph Eugene von Guérard, A pioneer of the fifties: leaves from the journal of an Australian Digger, London, pp. 7, 8. State Library of New South Wales.
- 5 The Island is an important breeding site for sea birds, including some rare species.
- 6 See *The Age*, Saturday 20 July, 2013.

 The author acknowledges the contribution made by Michael Varcoe-Cocks to research on this work.



"The drama of the moment is registered in the intensity of the palette, the saturated egg-yolk yellow of the sky and the red of the garments worn by the survivors..."

THOMAS CLARK 1814 - 1883

Twin Falls on the Murrumbidgee 1865 oil on artistboard 38.5 x 63.5 cm signed lower left: T.C. from a drawing by R. Hoddle Esq

Provenance:

Lauraine Diggins Gallery, Melbourne private collection, Sydney

Exhibited:

Exposing Thomas Clark: A Colonial Artist in Western Victoria, Hamilton Art Gallery, 21 Sep - 17 Nov 2013

Literature:

Dowling, P. and McOwan, D., Exposing Thomas Clark: A Colonial Artist in Western Victoria, Hamilton Art Gallery, 2013, p.96, illus. p.71



Thomas Clark is a rather elusive figure. He is said to have been born in London in 1814 and worked as drawing master at the Birmingham School of Design, before arriving in Melbourne in late 1852 where he remained until his death in 1883. He established himself as a landscape painter, although was far from a prolific artist, and was the first master of the National Gallery School of Design from 1870–76, a time when Fred McCubbin and Tom Roberts were students.

Clark came to Australia informed of current English painting trends and unlike the rest of the colonial painters, perhaps with the exception of John Glover, he saw the Australian landscape through English eyes. The subdued range of his palette, the thin application of paint and the moist atmosphere he depicted, all reflect his English sensibility. This contrasts with the heightened colour, dramatic atmospheric effects and infinite vistas that mark the work of the 'Continentals' like Von Guerard and Chevalier in particular.

Daniel McOwan remarks that "it is this Englishness that differentiates Clark, one of the most important and possibly most neglected of the first rank of colonial painters in Australia. The comparative rarity of his work, so much of which remains in Western Victoria where his best work was done, has meant he has until recently never received the attention he truly deserves. Any true collection of Australian landscapes requires a work by Thomas Clark". ¹

The subject of the waterfall is an iconic example of sublime wilderness and are amongst his most well known paintings, including View of the Wannon Falls, National Gallery of Australia; Falls on the Wannon, National Gallery of Victoria; Waterfall Gully, Art Gallery of South Australia; The Falls at Dights Mill 1887, Art Gallery of Ballarat; The Wannon Falls, Hamilton Art Gallery, The Wannon Falls, Warrnambool Art Gallery; Fall of the First Creek near Glen Osmond, South Australia, National Library of Australia.

The sense of the wonder of nature is emphasised by the inclusion of small figures in the landscape. In this case, the figures in the foreground are Aboriginal, and the depiction is perhaps representative of a life lived in harmony with the land and all that it provides. The concept of Rousseau's noble savage had entered a broader consciousness by the time Clark painted these

works and Aboriginal figures appear in many of his paintings. This only adds to his significance as a painter as he not only recorded a pristine landscape but also the indigenous people before white settlement. However, on closer inspection, the scene is being recorded by a hatted gentleman in the foreground to the left, sitting on a rock bearing the artist's signature. Further, above the falls are two Western dressed figures looking down on the idyllic scene below, perhaps as a foreboding of future civilisation.

The inscription on the painting suggests that it was made after a drawing by Robert Hoddle, who arrived in Sydney in 1828 and was assistant surveyor under John Oxley. ² It seems several of the sketches Hoddle made were made available to artists including Henry Short (1807 – 1865), Henry C. Gritten (1818 – 1873) and Clark, who were able to paint new and different landscapes without having to travel. It is thought that

Clark may indeed have intended the inclusion of the foreground figure to be a depiction of Robert Hoddle himself, seated and sketching the landscape. Hoddle provided Clark with a number of other subjects and their interaction gives insight into the tastes of early Australian art patrons. The exoticism of this new land was a source of endless curiosity but interestingly there is a concomitant attempt to make the Australian continent a softer, more habitable continent than it really is.

There are only very few paintings by Thomas Clark in existence and it is believed that there are only perhaps four or five works which are held in private hands.

- 1 In conversation with Daniel McOwan May 2017.
- 2 Dowling, P. and McOwan, D., Exposing Thomas Clark: A Colonial Artist in Western Victoria, Hamilton Art Gallery, 2013, p. 29.



ARTUR LOUREIRO 1853 - 1939

(An Australian Scene)
oil on canvas
73 x 167 cm
signed lower left: AL

Provenance:

Germana and Artur de Sousa Loureiro, nephew of Artur José de Sousa Loureiro Germana Augusta Ferreira Osório Loureiro, 1982 Gifted to Georgette Amélia Ferreira Osório Martins Mendonça, 2015 by descent

Arthur Loureiro's (An Australian Scene c.1893) is related to those paintings which include Charles Douglas Richardson's 'The Last Of The Flock', An Incident In Australia 1882 (National Gallery of Australia), Frederick McCubbin's Down on His Luck 1889 (Art Gallery of Western Australia) and Tom Roberts' Shearing the Rams 1890 (National Gallery of Victoria), heralding the emergence of a national school of art. Growing nationalism turned the creative imagination to scenes of pioneering endeavour and the mighty wool industry, sometimes involving the metaphoric use of sheep, as in Pre-Raphaelite William Holman Hunt's Strayed Sheep 1852, (Tate Gallery, London). Popularity of animal subjects also led to dogs and others being given human qualities of fidelity and dignity. Like his European contemporaries, Loureiro painted pictures of the close relationship between people and dogs, as seen in The Two Friends and A Chefd'oeuvre shown in the 1887 Winter Exhibition of the Australian Artists Association and the Victorian Artists' Society Autumn Exhibition of May 1888 respectively. ¹ Two of his striking Symbolists works, The Spirit of the New Moon and The Spirit of the Southern Cross (both National Gallery of Victoria) belong to this same year. Among the Australian history narratives of the perils of pioneering and exploration, Loureiro's melancholic pièce de résistance was The Death of Burke, exhibited with the Victorian Artists Society in 1892 together with Roberts' The Break Away and McCubbin's The Runaway.

In (An Australian Scene) Loureiro transferred the melancholy bush setting to a Symbolist influenced farmland scene, marked by bushfire and death. As mood dominates description, the poignancy of the moment of despair is emphasised by the enveloping freshness of a plein air landscape, action centred in the very forefront of the composition. (His painting An Autumn Morning 1893 in the Joseph Brown Collection, National Gallery of Victoria uses a similar approach in the placement of two magpies. 2) Loureiro, Portuguese by birth and European by training, arrived in Melbourne in early 1885. His close friendship with McCubbin encouraged a stronger narrative in his art, as seen in our painting. Although its original title has escaped discovery, there is a strong probability that it was influenced by the painting Anguish by the German artist A. T. A. Schenck and purchased by the National Gallery of Victoria in 1888. In keeping with its title, a ewe cries in anguish over the body of her dead lamb, surrounded by a crowd of hungry black crows. (An Australian Scene) reflects on abandonment

David Thomas

- 1 A boy and his dog featured in both
- 2 McDonald, John, Art of Australia, Vol. 1, Exploration to Federation, Pan Macmillan Australia, Sydney, 2000, pp. 373-74

EMANUEL PHILLIPS FOX 1865 - 1915

Apple Trees c.1908 oil on canvas 50.7 x 63.5 cm signed lower left: E. Phillips Fox

Provenance:

Catalogue of Pictures by the late E. Phillips Fox, The Fine Art Society in conjunction with Leonard Joel, 12 May 1925, Melbourne, cat. no. 5 unknown

Australian, New Zealand, English & European Drawings & Paintings, Leonard Joel, Melbourne, May 1973, lot no. 62

unknown Joseph Brown Gallery, 1973 Charles Nodrum, Melbourne, 2005 Nevin Hurst, Hobart private collection, Hobart

Exhibited:

Catalogue of Pictures by the late E. Phillips Fox, Fine Art Society's Gallery, Melbourne, 7 - 11 May 1925, cat. no. 5

Emanuel Phillips Fox: An Exhibition at Clune Galleries, Sydney 12 October-12 November 1971, cat. no. 16

19th & 20th Century Australian Painting, Sculpture and Decorative Arts, Lauraine Diggins Fine Art, May - June 1996, cat. no. 16

Backyards and Boundaries, Mornington Peninsula Regional Gallery, 27 September - 8 November 1998, cat. no. 53

Literature:

Zubans, R., E. Phillips Fox: His Life and Art, The Miegunyah Press, Melbourne University Press, Carlton, 1995. cat. 287

Related Work:

Sketch of Blossoming Fruit Trees, c.1907, oil on panel, 26.6 x 35.5 cm, private collection, Melbourne, (Zubans, cat. 251), being a study related to *Apple Trees*, c.1908

The Victorian goldrushes drew many talented people to Australia, among them the London photographer Alexander Fox and barrister Brice Bunny, what S. T. Gill might dub the 'gentlemen diggers'. Their most eminent sons, Emanuel Phillips Fox and Rupert C. W. Bunny were fellow students at Melbourne's National Gallery schools. Later studying in Paris, they both achieved international recognition during the very heydays of *la belle époque*. In 1894 Fox won a gold medal at the Salon of the Société des Artistes Français, with his Portrait of My Cousin, 1893-94, now in the collection of the National Gallery of Victoria through the Felton Bequest. He was the first Australian to win such an award.

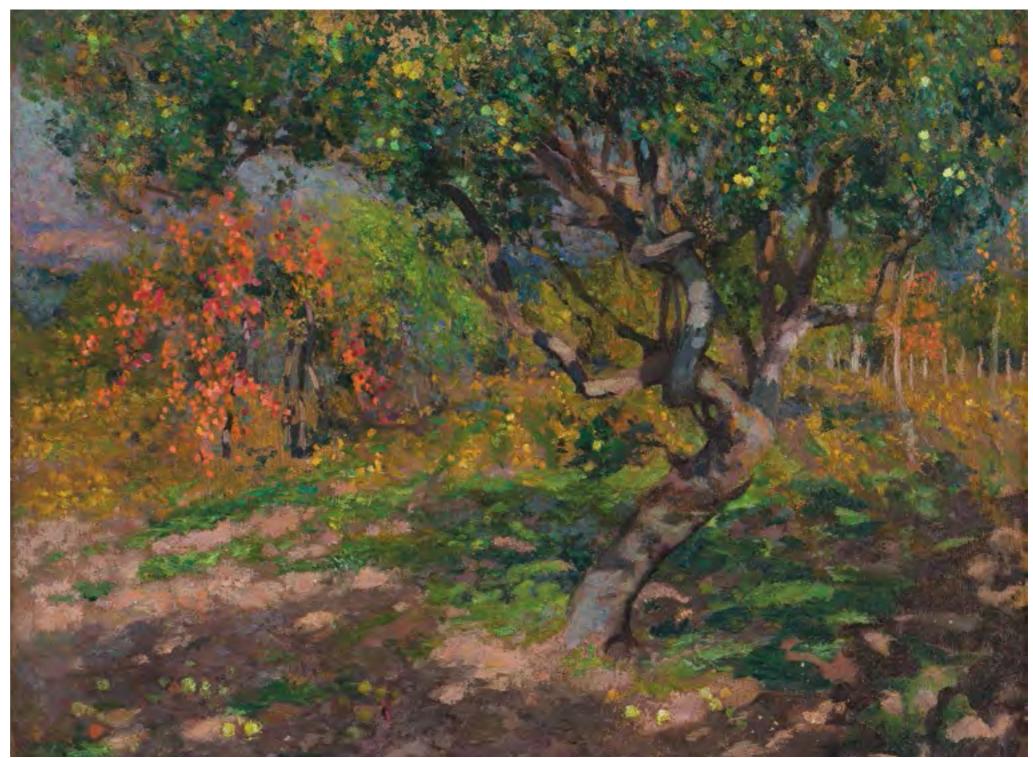
Fox and Bunny exhibited extensively in the Paris Salons and the London Royal Academy. A year different in age, their friendship drew closer after Fox married the urbane English artist Ethel Carrick, their London wedding, in the spring of 1905, attended by a large number of visiting and resident Australian artists. Settling in Paris near the Luxembourg Gardens, not far from where Bunny and his beautiful French wife Jeanne lived, it remained their home until 1913. The Fox scholar, Ruth Zubans, noted:

This period was to become one of the most fertile in Fox's career, and saw the emergence of a clear focus of interest – that of subject painting. Now a fresh range of themes came to the forefront: scenes of domesticity, the home and garden, the city with sunlit parks and boulevards, beach scenes of fashionable summer resorts and paintings of the nude." ¹

Many of Fox's finest paintings come from this time – Al Fresco, c.1905, in the collection of the Art Gallery of South Australia; Motherhood 1908, Art Gallery of New South Wales; Bathing Hour c.1909, Queensland Art Gallery; and The Ferry, c.1910-11, Art Gallery of New South Wales. Fox and his wife painted enticing moments of Paris, Normandy, and Venice in the spring of 1907; of Sydney Harbour in 1908, and from 1909 to 1911 they captured the sunlit beach resorts at Trouville, Dinard and Royan, the latter a favourite place for Bunny. Numerous smaller works, as studies for larger subject pictures or exquisite paintings in their own right, formed an important part of their oeuvre.

In 1908, the Foxes made a seven-month visit to Australia where they stayed with Fox's mother Rosetta in the Melbourne suburb of Malvern, and often painted in his brother's garden in East Malvern. They continued their interest in a similar range of subject pictures and landscapes. The Lattice Gate, 1908 (private collection), for example, was a study for the background of Motherhood, 1908 (Art Gallery of New South Wales), and Portrait of Len 1908 provided an engaging study for The Arbour, 1910 (National Gallery of Victoria, Felton Bequest). The Lattice Gate and The Garden Walk, 1908, (private collection), are intimiste in mood, harking back to the more green dominated palette of Fox's Charterisville landscapes of 1900. 2 Nevertheless, the impact of Impressionism and the French style had long held sway in his art, as in the lively painting Apple Blossoms c.1907 (private collection, Sydney) and other orchard scenes. Apple Trees, c.1908, is thoroughly French in feeling, its joie de vivre expressed through its rich colours, lively patterns of light, and textured surface. The overall emphasis on colour and texture gives the painting the feel and fascination of a Persian carpet, carried through into the imagery emerging from abstraction, illusions of depth within the flatness of the picture plane. Moreover, it has the added vibrancy of a *plein-air* painting. When Fox exhibited a large number of his paintings at the Grosvenor Rooms, Sydney, in 1908, the writer for the Sydney Morning Herald described him as 'an artist of wide range.' Continuing, he wrote: There are distinction and refinement in all his best works, whether in portraiture, figure painting, landscape, or seascape. He can be sombre or gay, careful or carefully impressionist, decidedly French in some of his moods, and sometimes quite classic in his modernity ³ For Apple Trees, c.1908, Fox extended his 'carefully impressionist' manner

to embrace some of the strong colours of the



"...the impact of Impressionism and the French style had long held sway in his art..."

Fauves, enlivening his academic background with like influences of other moderns, all dappled sunlight. When exhibited and then auctioned at the Fine Art Society's Gallery, Melbourne, in May 1925, *Apple Trees* was in the august company of such masterly paintings as *The Art Students*, 1895 (Art Gallery of New South Wales); *The Love Story*, 1903 (Art Gallery of Ballarat); and *The Bathing Hour*, c.1909 (Castlemaine Art Museum).

David Thomas

- 1 Zubans, op. cit., p. 121
- 2 Ibid, p. 125
- 3 'The Phillips Fox Exhibition', *Sydney Morning Herald*, 22 June 1908, p. 5

SYDNEY LONG 1871 - 1955

Faun And Nymph 1910 oil on canvas 60 x 75 cm signed lower left: SID LONG 1910

private collection, Melbourne

Provenance:

unknown
James R Lawsons Auctioneers 1976, lot 111
Mr W.R Burge, Sydney
Deutscher Fine Art, Melbourne, 1980
Mr & Mrs E. Rogowski, Melbourne
The Rogowski Collection, Leonard Joel, 23 February
1998 lot 47 as Fawn (sic) and Nymph

Exhibited:

Sydney Long, S.H. Ervin Museum and Art Gallery, Sydney, 9 October - 25 November 1979, cat. no. 27 30 Australian Paintings, Deutscher Fine Art, Melbourne, 15 September - 3 October 1980, cat. no. 28 19th & 20th Century Australian Painting, Sculpture, and Decorative Arts 1998, Lauraine Diggins Fine Art, Melbourne, 1 - 27 June 1998, cat. no. 13 Annual Collectors' Exhibition, Lauraine Diggins Fine Art, 1 October - 8 November, 2008, Melbourne, cat. no. 13

Literature:

Mendelssohn, Joanna, *The life and work of Sydney Long*, McGraw-Hill Book Company, NSW: Copperfield Publishing Co. Pty. Limited, 1979, cat. no. 201, pl.27 p.93

Financial Review, Sydney, 21 October 1976, illus.

Steeped in Symbolist interests and styled in the Art Nouveau, the singular quality of Sidney Long's art was early recognized when, in 1894, the Art Gallery of New South Wales purchased his masterly By Tranquil Waters the year it was painted. Two years later the Gallery added the pastoral *Midday* 1896, admired by critics for its 'rich harmonies of colour' and 'poetic feeling'. 1 To these must be added two of his most celebrated mythological masterpieces, Spirit of the Plains 1897 (Queensland Art Gallery) and Pan 1898 (Art Gallery of New South Wales). Conjuring up scenes and sounds from a land beyond time and place, they are rich in the sensuous appeal of music echoed in flowing, tendrilious line. Colours beguile, fact blends with fantasy, myth with mood, and dream with reality. These paintings set the stage on which Long would perform so skillfully, with subtlety of variation, invention and recollection, for many years. Faun And Nymph 1910 belongs to this distinguished group, continuing the theme of music making within an arcadian setting with echoes of Rupert Bunny's internationally acclaimed Pastoral c.1893 (National Gallery of Australia, Canberra). ² Faun and Nymph inherits those interests in music and water, beloved by the Symbolists, and that feeling of dreaminess, a timelessness evoked as an escape from reality and its materiality.

Long was inclined to the imaginative re-working of subjects and themes. Chief among these, the subject of flamingoes had its genesis in the 1902 oil painting in the Art Gallery of New South Wales, repeated numerous times in oil and

watercolour. In 1914 he painted a second version of *The Spirit of the Plains* now in the collection of the National Gallery of Australia. While the theme of music is central to Long's art, much of the appeal of *Faun and Nymph* lies in its inventiveness. In 1905 he provided an important insight into his approach when he wrote:

...the Australian artist will never be able to people the bush with nymphs or the rivers with naiades, unless he invents a special Australian brand, or forgets his native landscape... The drover, the shearer, the bullock driver, and even the bush-ranger, to the utilitarian person, seems to be all that is needed as a keynote for Australian landscape, but to me the background calls for something that will better express the lonely primitive feeling of this country. A feeling more suggestive of some melancholy pastoral to be rendered in music, and perhaps beyond the limits of painting, yet given the artist with imagination and a complete knowledge of his materials, he should produce work of the most imaginative kind from his surroundings. 3

His words about producing a 'work of the most imaginative kind from his surroundings' sums up Faun and Nymph and its fine balance between realism and fantasy. The theatrical overtones of lights and darks, frieze-like presentation of forms and figures, and the indeterminate time of day morphing into dark - or is it the enchanting hour of twilight when reality gives way to the imagination? This is challenged by the striking highlights of yellow light, powerful positive and negative shapes, and the sensuous caress of sunlight. Verisimilitude is rightly transcended by creativity as colour evokes sound in enchanted harmonies of pinks, soft mauves, pale blues, greens and dark browns. Even the flowing trunks and branches of the trees score the notes played on the flute in a solo

From Pan and his ancient pipes of classical mythology to the bushfire personified as a femme fatale as in the watercolour *The Spirit* of the Bushfire 1900 (Art Gallery of Ballarat), Long moved on to a 'special Australian brand' of nymphs. If a touch of the femme fatale lingers in the sensuous form of the nymph in Faun and Nymph, she is rapt in the beguiling arcane sounds of the pipe played by the faun. Pan haunts the glade in his presence, the rural deity half human and half animal, amorous suitor to countless nymphs. The whole simmers with eroticism in Arcadia transferred to the Antipodes, a touch of national sentiment provided by images of youth for a young nation. In the 1905 article referred to above, Long also wrote: 'Instead of Pans and Centaurs, he will bid the Aboriginal blossom out in all the graceful proportions of manly vigour ... The

Bell Birds chime, the Curlew's melancholy note will be pictured forms in the dusky maiden's love tragedy.' 4 Deborah Edwards, writing about Long's The Music Lesson 1904 (Art Gallery of South Australia), observed that 'Long radically extended this traditional allegorical association of woman with Nature by replacing their dancing European creatures with an Aboriginal girl, who fulfills the function of Pan as embodiment of the natural spirit of Australia.' 5 IIt is a single example, although it has been suggested that he included an indigenous figure in The West Wind 1909 (Art Gallery of South Australia) and Faun and Nymph. 6 The figures in our painting are Australian in so much as they are youthful images of a young nation, ancient in geological terms and indigenous inhabitants. The nymph and faun are neither Aboriginal nor European, having elements of both, not so much in an international sense but above the national as in the Symbolist's desire to create a harmony of all things. Long extends this to include the landscape setting and its 'weird mystery of the bush' and 'dazzling sunlight of our country.' Nevertheless, at the same time Faun and Nymph and other related works introduced Long's sought after 'creation of an imaginative school that will be truly Australian.' 8 Commenting on the 'considerable importance' of Long's article, Bernard Smith noted that 'in his emphasis upon the creation of an Australian mythology and the importance of the interior of the country as a kind of "emotional heartland" he foreshadowed the work of Hans Heysen, Russell Drysdale, Sidney Nolan, Arthur Boyd and many other

Another aspect of Faun and Nymph worthy of note is Long's inventive handling of the subject. In Greek mythology Pan's love of the nymph Syrinx, the daughter of the river god Ladon, was thwarted by Zeus granting her escape through transformation into reeds. It was from these broken reeds that Pan's pipes came into being. Long translated Pan into a faun playing a flute, Syrinx captivated by his music. As in so much of Long's art, Faun and Nymph evokes an enchanting poem of the transforming powers of music. One is reminded of the great Renaissance scholar, Walter Pater's observation: 'All art constantly aspires towards the condition of music'. 10 In 2012 the National Gallery of Australia, Canberra honoured Long with the exhibition Sydney Long: The Spirit of the Land. As the naked figures of bathing youths in By Tranquil Waters 1894 morphed into those of classical mythology in Pan 1898, they changed again into ones timeless in Faun And Nymph 1910. Dreamy of mood and all-pervasive calm, its stillness is palpable. It seems to be the last of its kind still in private hands.

David Thomas

See footnotes page 52





MARIAN ELLIS ROWAN 1848 - 1922

Petrea Volybilis Trop America Verbanaceae watercolour and gouache on paper 57 x 38 cm signed lower left: Ellis Rowan

Provenance unknown

Australian Galleries, 1999 private collection, Melbourne

Exhibited:

Botanical Paintings, Australian Galleries, Melbourne, 18 May - 12 June 1999

Inspired by the gardens of her youth at Mount Macedon and family connections to government botanist Ferdinand von Mueller, Rowan became a celebrated artist frequently depicting wildflowers.

Travelling extensively, she recorded numerous botanical species in Australia; New Zealand; the United Kingdom; the United States of America and Papua and New Guinea. She won numerous awards for her paintings which are characterised by both a detailed accuracy and compositional charm with touches of dramatic interest such as the inclusion of insects.

In this work, she depicts Queens or Purple Wreath, sometimes known as the tropical wisteria, native to Central America and Mexico. It's delicate flowers contrast with its rough leaves which can be used like sandpaper or an emery board. The graceful blue and purple flowers are complemented by the pink tinged clouds and glimpses of blue sky, all highlighted by the use of a grey-green colour palette.



BESSIE ELLEN DAVIDSON 1879 - 1965

The Laundry Boat on the River Seine, Paris oil on cardboard 18 x 21 cm signed lower left: BD

Provenance:

the artist

by descent to the artist's great grand nephew Australian & International Paintings, Elder Fine Art, Adelaide, 26 October 2014, lot 9 private collection. Melbourne



BESSIE ELLEN DAVIDSON 1879 - 1965

Lake Bourget
oil on plywood
19 x 24 cm
Inscribed verso: Bessie Davidson / Lac du
Bourget stamp verso: LUCIEN LEFEBVRE
GUINET/
19 Rue Vavia & 2, Rue Brea-Paris

Provenance:

the artist Conrad Kickert, Paris Beaussant Lefevre Auction, Paris, 10 October 2014, lot 53 private collection, Melbourne



BESSIE ELLEN DAVIDSON 1879 - 1965

Autumn Table at Villeneuve 1935 oil on plywood 44 x 82 cm unsigned

Provenance:

the artist Conrad Kickert, Paris Beaussant Lefevre Auction, Paris, 10 October 2014, lot 53 private collection, Melbourne Bessie Davidson's *Autumn Table at Villeneuve* 1935 and *Still Life* with Pears are captivating paintings about painting. Visually rich in their handling of colour, texture, volume, composition and paint itself, their appeal to the senses extends to include the scent of pears, a whiff of wine from a part empty glass, and grapes of autumnal fullness. The sensory experience is widened to embrace taste, touch and smell. Moreover, in *Autumn Table at Villeneuve*, the casual disarray of a repast just finished – serviette cast aside and wine glass nigh empty - encourages involvement in the intimacy of the moment. The sense of replenishment and satisfaction is shared. And as a 'still life', it is anything but still as light

dances across the white tablecloth, food, drink

and flowers with a vigour matched only by the application of paint.

It is so brilliantly handled that it becomes a fascination in itself. Whites share a palette of many echoing hues, shades and highlights in contrasting visual debate; as light sparkles across the dark greens of a bottle and deepens the appeal of the red wine, plentiful with other fruits from the fields nearby. As the eye moves up the picture, background browns and reds (of good gustatory flavour) continue the visual complexity, enhanced by the harmonizing interplay of fore, middle and background. The same is found in *Still Life with Pears*, curve repeating curve, as all moves towards a painterly abstraction.

Both works provide a fascinating emphasis on the flatness of the picture plane in their explorations of creativity within painting. While the fruit, glasses and bottle provide volume; they are marshalled into line by the mastery of the composition and its rectangular format. The references to Paul Cézanne, who explored painting through painting and enjoyed a similar format for many of his still lifes, are many. There are also the strong, high-keyed, colours derived from Matisse, Derain, and others of the Fauves when they made their presence felt in the Salon d'Automne of 1905. None could ignore them; the same influences being seen in another Australian-born artist Rupert Bunny, a friend who also spent most of his creative live in France.

'It is interesting to speculate with what awareness Bessie slipped into the post-impressionistic, "Cézannesque" style that characterised her most confident and productive years', wrote Penelope Little in her 2003 book on Davidson. The presence of those other French artists she admired - Pierre Bonnard and Edouard Vuillard - can likewise be felt, as also Cubist use of colour and structure. While art grows in good art, Davidson's paintings are immensely independent in their vision. Thoroughly French in feeling, her light filled paintings became progressively freer and more semi-abstract in the later years of the twenties and onwards as seen in these handsome paintings, Still Life with Pears and Autumn Table at Villeneuve 1935. A like painting,

Magnolias 1940s, is in the collection of the Art Gallery of South Australia. Clearly, Davidson excelled in the enjoyment of painting still life, where the heroics and grand narratives translated themselves into self-assurance and spontaneity, expressed through the vivacity of palette knife, brushwork and faceted colours. The genre of still life offers one of the purest forms of art and aesthetic delight, emphasis being on its very essentials, with narrative either abandoned or dismissed to some minor aspect or association. Its history, through masters and mistresses of the genre, is impressive. It reaches from classical frescoes and mosaics of ancient Rome to Albrecht Dürer, Hans Memling, Caravaggio, Rembrandt, Goya, Cézanne, Van Gogh, Morandi, Matisse



BESSIE ELLEN DAVIDSON 1879 - 1965

Still Life with Pears oil on canvasboard 52 x 45 cm signed lower left: Bessie Davidson

Provenance:

Joseph Brown Gallery private collection, Melbourne

and Picasso - the list is nigh endless. In Australia, the list of gifted women is remarkable, including Ellis Rowan, Margaret Preston, Clarice Beckett, Grace Cossington Smith, Margaret Olley, Criss Canning. They all share in the seemingly magical transformation of the commonplace into wonders of aesthetic delight, while exploring the ways and nature of painting. As in Cézanne's *Onions and Bottle*, 1896-98, in the Musée d'Orsay, Paris, or *Still Life with Apples*, 1895-98, in the Museum of Modern Art, New York, prosaic as their titles may be, they are brilliant works of art.

Bessie Davidson belongs to that extraordinary group of Australian women artists who led the way out of the backwaters of traditionalism into the adventurous colours and forms of modern art. In Adelaide she studied under Margaret Preston (then Rose McPherson). They travelled and studied together in Europe and held a joint exhibition back in Adelaide in 1907. The following year the Art Gallery of South Australia purchased Davidson's portrait of Gladys Reynell, another outstanding South Australian artist who worked as a ceramicist. Having previously studied in Paris at the Académie de la Grande Chaumière and exhibited in the Salon de la

Société des Artists Français and the Société Nationale des Beaux-Arts, in 1910 Davidson settled there. She had 'fallen irretrievably in love with Paris, and more precisely with Montparnasse', rapidly becoming the artistic hub. From 1912 onwards, her apartment in the Rue Boissonade became her lifelong home and studio. ² During World War I she worked as a nurse, bravely volunteering to care for typhoid patients. At war's end, she was awarded La Médaille de la Reconnaissance Française. Like Rupert Bunny, Davidson exhibited widely in Paris, achieving much success.

The first Australian women to become a member of the Société Nationale des Beaux-Arts, she was a founder member of the Salon des Tuileries, and was elected Vice-President of La Société Nationale de Femmes Artistes Modernes in 1930. In 1931 Davidson was made a Chevalier de la Légion d'Honneur for her art and her humanity, again the first Australian woman to be so honoured. She was also a founding member of the Société Nationale des Independants. In 1938 she exhibited in L'Exposition du Groupe Feminin at the Petit Palais. The year following her work was included in the Exhibition of French Art that toured Pittsburg, St. Louis, New York and Edinburgh. Davidson also exhibited with the South Australian Society of Artists, the Royal Society of Artists, Edinburgh and the Royal Glasgow Institute of the Fine Arts. Again like Bunny, Davidson never gave up her Australian citizenship. In 1994 her paintings featured in the exhibition South Australian Women Artists 1890s-1940s at the Art Gallery of South Australia, Adelaide, her birthplace. Five years later, the Australian Embassy, Paris, honoured her with the solo presentation, Bessie Davidson, une Australienne en France, 1880-1965.

The provenance of Still Life with Pears and Autumn Table at Villeneuve 1935 demands notice. Still Life with Pears was once in the collection of Joseph Brown, once the doyen of Australian art dealers and generous benefactor of the National Gallery of Victoria, Melbourne, and many other galleries too. Autumn Table at Villeneuve 1935 comes from the collection of artist, critic and collector Conrad Kickert (1882-1965). In Paris, Kickert was a neighbour to Davidson, who became godmother to his daughter. He was also the founding member of Moderne Kunst Kring (Modern Art Society) in Amsterdam, having settled in France in 1919 and visiting The Netherlands regularly. Works of art owned by other artists are always of high quality and special appeal, as seen in this painting. Finally, Davidson's representation in national and international collections is impressive. They include the prestigious National Gallery of Australia, Canberra and the Art Gallery of South Australia. Internationally, her work is in the collections of the Musée d'Art Moderne, Musée d'Orsay and the Musée du Petit Palais, Paris: Ville de Beaune: Musée des Beaux-Arts de Rouen, France; Haags Gemeentemuseum, Gravenhage, The Netherlands; City Art Centre, Edinburgh; Kircaldy Museum and Art Gallery, Fife, Scotland.

David Thomas

See footnotes page 52



ALBERT NAMATJIRA 1902 - 1959

Residence: Hermannsburg, N.T. Language: Aranda (Ghostgums, MacDonnell Ranges) watercolour on paper 25 x 37 cm signed lower right: ALBERT NAMATJIRA Although superficially, many of Namatjira's watercolours appear very similar – landscape vista to a mountain range in the background framed by a white gum tree on either the left or right edge – a deeper understanding of his art reveals how each work is a unique portrait of country. These are images of a landscape

intimately known, depicting a specific place and influenced by knowledge and a significant relationship with the land. Each work is shaped by the seasons and time of day, which is reflected in Namatjira's use of light and colour. The Ghost Gums, rather than a simple framing device, are more accurately read as 'portraits'.

HERBERT R. GALLOP 1890 - 1958

Hawkesbury River 1920 oil on panel 25.5 x 30.5 cm signed lower right: H. R. GAllop 1920

Provenance:

private collection, Melbourne Deutscher and Hackett, 25th November 2009, Melbourne, lot 123 private collection, Melbourne

The Hawkesbury River area attracted many artists, most famously Conder in 1888 and Streeton from the mid 1890s but also Julian Ashton, A J Daplyn, A H Fullwood and Girolamo Nerli. The view depicted by Gallop mirrors that painted by Arthur Streeton in his iconic work *The Purple Noon's Transparent Might* of 1896. The painting is synonymous with the Heidelberg School and their interest to paint the Australian landscape with a truth to the colour and light presented to them direct from nature.

Gallop may well have seen Streeton's iconic painting, which was acquired by the National Gallery of Victoria in 1896, and was drawn to paint from a strikingly similar vantage point. He has used the same framing device of the tree branches in the right foreground and captured the same sense of heat haze, with the bright sandy banks and the purple mist of mountains along the horizon. Gallop's painting reveals the developing landscape with the clearing of trees and a greater number of buildings and roads.



JAMES MONTGOMERY CANT 1911 - 1982

The Dead Girl 1953 oil on canvas 51 x 40.5 cm signed upper right: Cant 1953

Provenance:

private collection, Adelaide

Australian, International & Aboriginal Art, Bonhams

& Goodman, Sydney, October 2007, lot 655

private collection, Sydney

Exhibited:

Probably, A.I.A Gallery, London, 25 July - 15 August 1953

James Cant Retrospective, 1984, Art Gallery of South Australia, January 1984, cat. 20 Australian Art 1790s - 1970s, Deutscher Fine Art, November to 9 December, 1988, cat. no. 63, illus James Cant Survey 1934 - 1954, Niagara Galleries, Melbourne 16 March - 3 April 1983, cat. no. 15

Literature:

James Cant with an introduction by Elizabeth Young, A Brolga Book, 1970, illus. pl. 14 The Australian, 'Weekend Review, 27 - 28 March, 1993, review by Robert Rooney of Cant's exhibition at Niagara Gallery



James Cant's The Dead Girl of 1953 is a boldly conceived and freely brushed frontal portrait of an unnamed female murder victim. The painting almost certainly arose from what became known as the Teddington Towpath murders committed near the Teddington Lock on The Thames River on 31 May 1953. It was one of Scotland Yard's most notable investigations. Cant did not paint many portraits and this rare example is remarkable in its use of severely restricted tones that seem to recede as if to highlight the sad snuffing out of the life of one of the young girls (there were two). It was an immense public scandal, especially since one of the bodies was found on 1 June 1953 - the day before Queen Elizabeth II's coronation. The painting sinks from light into darkness as a painterly metaphor of the tragedy of the much-reported brutal event and its psychological implications.

The Melbourne-born Cant was determined to go to Europe and he arrived in London in 1934. The effect was galvanising and almost instantaneous. Cant participated in his first group exhibition in 1935 at London's renowned Mayor Gallery in Cork Street. The Australian artist Roi de Maistre was instrumental in helping Cant with contacts in

London's art world and he was soon asked to join the English Surrealist Group.

The key event in London at this time was the International Surrealist Exhibition held at the New Burlington Galleries in mid 1936. The exhibition was a great success and tended to codify and give shape to some pre-existing tendencies in English art. British Surrealism tended to appropriate the English love of eccentricity and it bred, in the main, in universities, academic journals and poetry circles.

For Cant, Surrealism was manna from heaven and seemed to fit his more bookish tendencies. In 1937, he was selected by Sir Kenneth Clark, Professor Constable, Trenchard Cox and Sir Herbert Read to exhibit his work in an exhibition entitled *Promising Young Artists* held at Thomas Agnew & Sons, in the company of paintings by Francis Bacon, Victor Passmore, Roi de Maistre and Graham Sutherland. His artistic status was assured. Subsequently, Cant went on to hold twenty solo exhibitions and participate in sixty-seven group shows.

Associate Professor Ken Wach

JAMES MONTGOMERY CANT 1911 - 1982

The Dispute 1952 oil on canvas 91 x 71 cm signed upper right: CANT

private collection, Sydney

Provenance:

The Estate of James Cant and Dora Chapman, 1995 Art Gallery of South Australia through Small and Whitfield, 1999 as *Girls Fighting* private collection, Adelaide *Australian & International Paintings,* Elder Fine Art, Adelaide, October 2007, lot 280 as *Girls Being Girls*

Exhibited:

The Coffee House, London, 22 February - 22 March 1953, cat. no. 8

There is much to suggest that James Cant's *The Dispute* of 1952 owes something to two of Europe's most famously notorious and avidly collected artists: Hans Bellmer and Balthus (also known as Balthasar Klossowski de Rola).

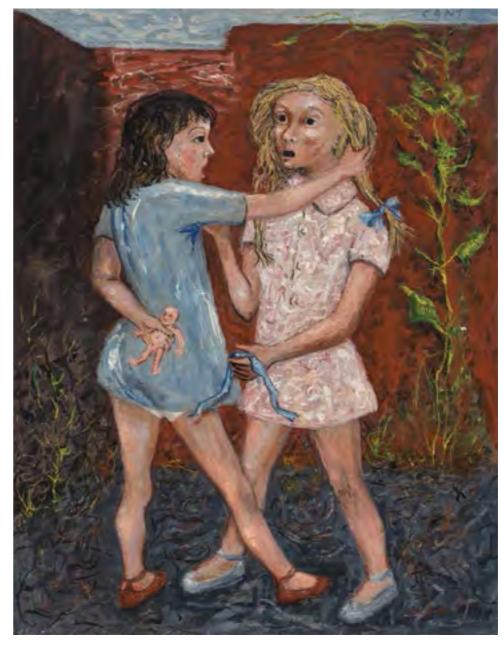
Both of these Northern-European artists grew to outrageous prominence in Paris and London during the mid Thirties to the late Forties and Fifties – when Cant was, on two separate periods, in London. The English and French Surrealists embraced their works with some reservation, mainly because their artworks (paintings, sculptures and drawings) explored the charged world of pre-pubescent female eroticism.

Their works focussed upon the postures of young girls lolling about, dreaming, dressing and fighting. They are often shown holed-up in rooms or walled-in by fences – probably in deference to the fact that at the time Tuesdays were designated as non-school days when students were confined to their homes – ostensibly to read, study or finish homework.

Much of the sense of this enclosed drama permeates the oddly juxtaposed nature of Cant's *The Dispute*. Two young girls tug at each other and argue over the possession of a small doll. They are set behind a tall wall and share this hemmed-in space with a green plant or sapling – obviously a pictorial synonym for the girls' budding growth. The painting contains hints of underlying tension (not altogether unlike some of John Perceval and Arthur Boyd's works of the time) and it stands as one of the finest of Cant's works of his similarly-themed Harringay period: *Two Girls* of 1951; *Girl with a Ball* of 1952, *At the Corner of Cork Street* of 1951, *Child with a Doll* of 1952 and *Head of a Girl* of the same year.

Cant's *The Dispute* of 1952 is a significant work from an important period in the artist's mature phase. It was created during his second and longest visit to London in the years 1949 to 1955. Cant was the sole subject of a retrospective exhibition at The Art Gallery of South Australia in 1984, curated by Ron Radford.

Associate Professor Ken Wach



DORRIT BLACK 1891 - 1951

The Paris Hat 1938 colour linocut on paper edition 4/50 28 x 23 cm signed pencil lower right: Dorrit Black signed monogram in block in cobalt blue inscribed lower left in pencil: The Paris Hat 4/50

Provenance:

the artist Edith Lawrence by descent Summer Fine Art Sale, Tennants Auctioneers, Yorkshire, UK, 22 July 2016, lot 872 private collection, Melbourne

Exhibited:

(an edition was included in the following) Exhibition of Oils, Watercolours and Lino Cuts by Dorrit Black, Royal South Australian Society of Artists, Adelaide, 1938 cat. no. 41 Modern Linocuts, Birmingham Museum & Art Gallery, England, 1939, cat. no. 8 Dorrit Black, Royal South Australian Society of Artists, Adelaide, 1949 cat. no. 54 Drawing, Print and Watercolour, Contemporary Art Society, Adelaide, 1952 cat. no. 7 Dorrit Black 1891 - 1951, Art Gallery of South Australia, Adelaide 1975-76 & touring cat. no. 62 Dorrit Black, (1891 - 1951), Royal South Australian Society of Artists, Adelaide, 2011 cat. no. 36 Dorrit Black: Unseen Forces, Art Gallery of South Australia, Adelaide, 2014

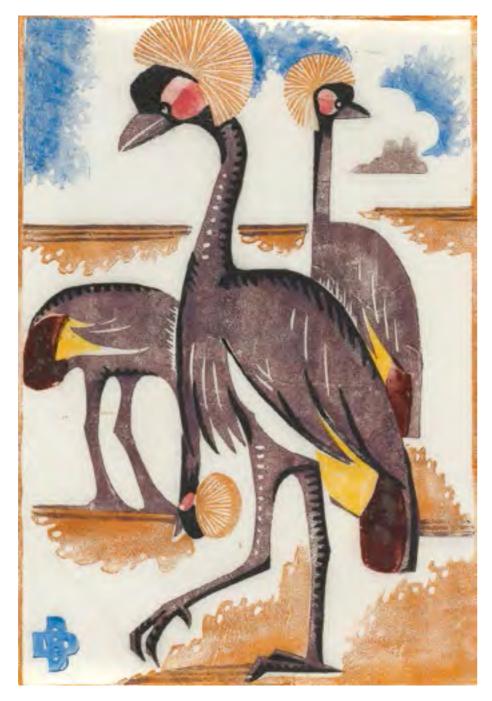
Literature:

Lock. Tracey, *Dorrit Black: Unseen Forces*, Art Gallery of South Australia, Adelaide, p.205, (another edition)

lan North, *The Art of Dorrit Black*, Art Gallery of South Australia and Macmillan, 1979, L.3, p.133

The Paris Hat depicts three Cape Crowned Cranes, the inspiration coming from the artist's visits to the Adelaide Zoo ¹ and perhaps an article from the Adelaide Advertiser, Beauty in Adelaide's Zoo ², which described the "majestic and exquisite" birds ³ as having "the appearance of wearing a bonnet". Ever the modernist, Black has transposed the fashion allusion to the height of fine couture, the cranes donning their 'Paris Hats'.

By 1938, Black had returned to Adelaide after studying in Paris and London and following a time living and teaching in Sydney where she established the Modern Art Centre and taught colour linocut technique. Her linocuts are characterized by the use of bold line and colour and a strong graphic design and bear the influence of Claude Flight, with whom she studied at the Grosvenor School of Modern Art, London in 1927. A number of works were acquired during her lifetime; including *The Pot Plant* (Victoria & Albert Museum, London, 1934); *Backs of Houses* (Art Gallery of Ontario, Canada, 1936) and *Black Swans* (Art Gallery of South Australia, 1937).



The Paris Hat makes use of the white paper to emphasise the composition, in particular the rhythmic repetition of curves, whilst our attention is anchored by the parallel lines. The touches of bright colour serve as a contrast to the thick black outline and her cutting skill is evident in the lines marking the feathery plumage and elegant use of dots throughout the composition. The overlapping birds highlight the modern design with the 'hat' being shown off from different angles, including upside down.

- 1 See also Toucans, 1938
- 2 20 Dec 1930, p.10
- 3 Two had been living at the zoo since 1926

CONSTANCE STOKES 1906 - 1991 Sunset 1979

Sunset 1979
sepia ink and pastel on paper
27 x 37 cm image size
signed upper right: Constance Stokes / 1979

Provenance:

the artist by descent

A gifted student, Constance Stokes studied at the National Gallery of Victoria under Bernard Hall, winning the Travelling Scholarship in 1929 enabling her to study at the Royal Academy in London and in Paris with Andre Lhote. She was a finalist in the Archibald in 1935 and



CLARICE BECKETT 1887 - 1935

Winter Morning, Beaumaris c.1927 - 31 oil on canvas 39.3 x 55 cm unsigned

Provenance:

the artist
Hilda Mangan (the artist's sister)
Rosalind Hollinrake Melhourne

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, particularly the view from the cliff tops along the shore at Beaumaris, looking out over Port Phillip Bay. This work shows her classic poetic lyricism and use of soft dissolving edges, a difficult technical feat employed to create atmosphere, and is characteristic of her modernist style. The painting is one of a limited number of surviving larger canvases, showing Beckett's skill in capturing a fleeting ambient moment, here a wintery foggy morning, sustained over a large scale. Her use of tone softly blends the meeting of sky and sea with the landforms a mysterious suggestion. Her bold use of the

upright trees is a feature characteristic of her work (a device often employed by a street pole in her urban landscapes) and the stark trunk devoid of foliage adds to the chilly atmosphere. Her subtle use of colour is particularly evident in this work, the gradations of tone changing for the viewer in differing light, so that sometimes the work appears grey, sometimes more blue or green. Beckett's modernism lies in her minimalist aesthetic and her ability to arouse an emotional response with her lively impressions. ¹

1 The author wishes to acknowledge the contribution made by Ros Hollinrake in researching this artwork.

was included in the *Twelve Australian Artists* exhibition at Burlington Galleries, London in 1953 and represented at the 1953 Venice Biennale. Her work was admired by Kenneth Clark who, in 1949 considered Stokes to be "one of the finest draughtsmen in the world today." She attended George Bell's drawing classes, not as a student but as an opportunity to draw from the model; an artist committed to the importance of drawing throughout her entire career.

Sunset highlights Stokes' understanding of colour, with the simple ink line embellished with pastel. It is characteristic of her attractive aesthetic - languid figures heightened by colour and a sense of the decorative.



SIR RUSSELL DRYSDALE 1912 - 1981

Rain at Cattle Creek 1967 oil on canvas 100 x 75 cm signed lower right: Russell Drysdale

Provenance:

Mr & Mrs R.C. Crebbin, Sydney Lauraine Diggins Fine Art, Melbourne, 1992 private collection, USA

Literature:

Klepac. L., *Russell Drysdale*, Bay Books, 1983, p. 354, illus. pl. 173

Ask any older Australian how they first become aware of the art of Russell Drysdale and they'll invariably say they saw it on the wall of their school classroom. The Cricketers, The Rabbiters and Sofala were among the most reproduced works of any artist in the first decades after World War Two. The current view of midcentury art tends to concentrate on Sidney Nolan and Arthur Boyd as the leading artists of that time, but for most Australians it was the work of Russell Drysdale and William Dobell that sparked their interest and a love of art. Their works were to be seen in the popular press, especially when Drysdale undertook his explorations of the outback, reporting back in words and pictures from the remotest corners of the country.

Drysdale's early work, undertaken in Melbourne under the influence of George Bell and his modernist school, drew heavily on Post-Impressionism, in particular from Cezanne. Sidelined in the war years, unable to serve because of a detached retina that blinded him in one eye, Drysdale was able to live and work in a number of locations, producing paintings reflecting life on the home front. He began to develop the charming and accessible style that in post-war years brought him so much success in the art gallery world, as well as with the broader public. He knew the land and had the time and resources to explore his artistic response with care and deliberation. Being of independent means he was not under pressure to sell in order to survive. He could take his time and limit his output, working in a thoughtful and deliberate style that never became ponderous or overworked.

Like his contemporaries Nolan, Boyd and Tucker, Drysdale felt the lure of the United Kingdom as a place to work and expand his vision, all the time painting works which were purely Australian in content. While his iconic 'landscapes with figures' concentrated on the struggle for survival,

the battling farmers and their families, in the late 1950s he began to develop a series of works that included the original inhabitants, the Aboriginal people he met on his travels in central and northern Australia. These works fall into three distinct categories that explore the pictorial possibilities of the subject, but also reflect on the wider situation of the people concerned.

In the north of Australia he encountered full blood Aboriginal people living in remote areas, relatively untouched by western contact. This was still entirely possible in the 1950s, but it was also a situation about to undergo rapid change. Iconic images such as Snake Bay at Night and Two Native Figures Dancing are full of mystery, the black figures merging back into the darkness of the land they inhabit. Painted bodies, masks and abstracted forms create images that are sensual and complex, forcing the viewer to peer into the gloom of the night corroboree. These immensely powerful works are contrasted to a supplementary series depicting the alienated Aboriginal families existing on the fringes of cattle stations and small outback towns. They are anonymous and isolated, dressed in hand-medown clothes, idle and lost in their own land. They cannot go back to their own country, nor are they able to step forward into the modern nation of Australia. It is perhaps not surprising that these works were created at a time when there was growing disquiet in wider Australian society about the plight of Aboriginal people living under the oppressive jumble of state laws governing their every move, treating them as children in a way that was at best patronising and at worst cruel and inhumane.

A third group of paintings developed as a series of portraits of outback types, the lovable rogues and tough bushies who opened up the country to cattle and a rough form of community life. From the 1950s onwards, characters such as Old Larsen, Tom Finch, Rocky McCormack and The Old Boss gave reinforcement to our views of the classic outback battler. With their battered hats, working clothes, big gnarled hands and a hint of a smile they could be extras from a Chips Rafferty film, everyone's idea of a good bloke. Among this cast of characters were a number of Aboriginal men, some full blood, but mostly half-castes of various degrees, who worked alongside the old bosses on the vast cattle runs in the north and west. They form the third group in Drysdale's Indigenous subjects, the ones who work within the white world, albeit at the rough margins of a society still reluctant to meet them as equals.

Rain at Cattle Creek is one of the high points of this group, among the very best paintings of Drysdale's late career. The subject is not identified, but it is most likely Billy Grace, manager of Cattle Creek Station, the subject of a painting a year before. Again, while not precisely identified, the very name Cattle Creek carries an emblematic ring for the urban Australian. There are two likely candidates for the location - one near Marble Bar in Western Australia, notable as the hottest place on the Australian continent, and the other part of the Wave Hill station in the Northern Territory. That name too is firmly etched in Australian history as the site of a walk-off by Aboriginal workers, an action which resonated through to the National Referendum

In Drysdale's painting the stockman takes shelter under an iron verandah, out of the torrential rain that obliterates the view of the land. It is the same spot where Billy Grace stood, out of the sun rather than the rain, and has provided the artist with a new palette and set of pictorial possibilities. The background is now blue-green rather than dusty orange, with blue highlights picking out the corrugated iron wall. The brown skin and facial features suggest an Aboriginal man, clad in the outback uniform of old Drizabone and moleskins. What distinguishes this work from most of Drysdale's outback portraits is the care and deliberation with which it is painted. Compared to *Old* Larsen or Tom Finch the surface is fully worked, rather than sketched in, with fine brushwork evident in every part of the painting. The weather conditions make for a low-keyed work, full of subtle browns, greens and blues with small highlights of yellow. The exception is the stockman's shirt, loosely brushed in light blue with flecks of white, a contrasting element more Dobell than Drysdale. There is a quiet confidence about the stockman, who gazes slightly beyond the viewer, hopeful of better days brought on by the rain and, just perhaps, a better life brought about by the referendum held just as the painting was completed.

Gavin Fry

"What distinguishes this work from most of Drysdale's outback portraits is the care and deliberation with which it is painted."



JAMES GLEESON 1915 - 2008

The Successful Touchdown 1990 oil on canvas 172 x 230 cm signed lower right: Gleeson '90 verso: The Successful Touchdown

Provenance:

the artist private collection, Melbourne

James Gleeson's *The Successful Touchdown* of 1990 is a rare hallmark work from a period that he considered to be his best. ¹

Its optical scope, vast drama and visual impact are very closely related to his most significant works in noteworthy public and private collections: Lapsed Shadows Recycled to a Capable Coast of 1988 in the Art Gallery of New South Wales; The Opening Gate of 1989 in the Colin and Liz Laverty Collection; The Dance of 1989 in the James Fairfax Collection; The Darkening Stage of 1991 in the National Gallery of Victoria and The Secret Heart of the Headland of 1991 in the National Gallery of Australia. Gleeson's The Successful Touchdown of 1990 sits squarely within the compass of these magisterial years.

In Gleeson's view we all should live in a state of dreaming wakefulness. Humans, those inveterate dreamers, imagine then create - ask Einstein, Brain Cox or Leonardo. To these and other luminaries one thing remains clear: reality points out what is; imagination outlines what might be. In any creative journey wonder is imagination's first step.

Gleeson began to think along these expansive lines in 1938 very soon after he developed his life-long involvement with the subjectivist art and complex theory of Surrealism. In short, Surrealism believed in recuperating the true and creatively free powers of the subjective imagination by relaxing the hold of Realism, imitation, practical necessity and utilitarian thinking. For Surrealists such as Gleeson, original thought, creativity, imagination and artistic visualisation should always slip through the bars of any rationalist prison.

In Gleeson's mind and the minds of all Surrealists "true" creativity roams well beyond any house-trained domestication - there is something more free and spontaneous about this unique and precious human attribute. Surrealism just wants us to be left alone to our thoughts. In other words, Surrealism allows the free mind to sing in the shower.

The matter may be put quite succinctly: the "true" creative thinker, whether in Science or art, is *driven* by intellectual curiosity and inner conviction rather than *led* by convention and outer recognition.

Gleeson quickly realised that serious art had be a seismograph of thought. Good art had now to reveal the inner rather than replicate the outer. The lingering question for Gleeson was: "How should this be achieved?" Certainly, mindful attentiveness was important, as were memories and ruminations. Likewise, poetry, literature and music prompted inner thought and promoted felt sensation.

Many very fine early paintings followed and his studio-home in Sydney's Northbridge acted as a personal oasis where, protected by privacy, surrounded by books and flooded by music, he could go on a type of regular "blind-date" with the self. The aims were simple: to create art that arose from a mental act and give beauty a new face. All of this in a physical and intellectual refuge of a home with the achingly limpid notes of Arvo Pärt, Palestrina or Wagner's *Tristan and Isolde* wafting past volumes by Raymond Roussel, Patrick White and Italo Calvino. ²

There is much to suggest that Gleeson's most expansively thought-provoking works arose when he realised the associative power of the technique of decalcomania. The technique was "invented" by the Spaniard Oscar Domínguez and the German Max Ernst in 1930 to "jumpstart" the imaginative use of associations of forms suggested by the technique, essentially an ink-blot test, which was probably culled from the earlier experimental work of the Swiss psychiatrist Herman Rorschach. 3 What was wanted was simple: the prompting of imaginative visualisation – at once original and varied – like we as children once blithely commanded and freely fashioned images out of clouds while lying on our backs in the grass.

All of this goes some way toward explaining the enigmatic aesthetic capacities of Gleeson's *The Successful Touchdown*. What it presents is a Rorschach-like horizontally split field of vision within which Gleeson has imagined a large mass of flesh-like deformities seeming to descend upon or hang over a desolate tributary or seascape. The impressive visual impact of this brooding painting is such that it confronts one like the dark clouds of an approaching storm. Of course, given his modest nature, Gleeson was characteristically circumspect - in talking of this pivotal period he says:

It was done with the idea of the Sunshine Coast, where I used to spend the Summer holidays ... I wanted to show how threatening forms can be really quite beautiful ... I was very interested in negative shapes in black and contrasting them with positive, three dimensional shapes, forms, organic forms ⁴

A palpable cosmic threat haunts the painting's billowing mutant forms and unavoidable feelings of unease spill into a denuded marine landscape, except for one delicately painted headland citadel and township. One disquieting thought pervades the whole painting: a strange Faustian pact has gone wrong and mutant winged menace threatens all.

Like the English artist John Martin (a favourite of Charlotte Bronte) before him, Gleeson invested his painting with brooding atmospherics. Specifically, Gleeson's *The Successful Touchdown* pulses with a visitational purpose as though fateful danger is about to overshadow and touch the Earth (the "touchdown" of the title). The painting is a pictorial lamentation whose portentous mood was most probably coloured by the contents of the Old Testament Book of Jeremiah, specifically Lamentations 1:1:

How doth the city sit solitary, that was full of people! How is she become as a widow? She that was great among the nations, and princess among the provinces, how is she become tributary!

Gleeson's idea of the "the fantastic used as a method of elucidation" drives the tenebrous power of *The Successful Touchdown* of 1990. This painting presents a mental snapshot that is brim full of visceral images and bracing associations. Its metamorphosed message is prophetic and bleak - we live in a world overcome by what Gleeson called "feral technology". When paintings such as this are considered in the contemporary context of environmentalism, climate change, pollution, toxic waste spills and the tragedy of the Minamata mercury scandal in Japan, we uncover the hidden meaning of the coagulations of free-form associations that crowd the foreground. The painting is an eye-opener: it's a steady-state Universe enraged by insult.

Gleeson's paintings are not "eye-candy" and never merely decorative, in the same way that Peter Sculthorpe's musical compositions are not jingles and Patrick White's novels are not pulp fiction. This is why the aesthetic map of Gleeson's imagination attracts only the most discerning of collectors.

Associate Professor Ken Wach

- 1 Conversation with the author: Northbridge, Sydney, 4 Nov. 1992.
- 2 "My musical taste is very catholic everything from Bach to Richard Strauss, Palestrina to Stravinsky, Mozart to Mahler. Wagner's "Tristan" had a strong impact on me I heard it twice in the Summer of 1935 when a traveling company headed by Florence Austral and Walter Widdop brought it to Sydney in a traditional Bayreuth format a favourite book among many is Italo Calvino's Invisible Cities which inspired a number of works on paper in the late Seventies".

 Personal correspondence to the author: 1 Mar. 2004.
- 3 Rorschach, Hermann (1884-1922). In 1918 Rorschach was the inventor of the so-called "inkblot test", which he used for diagnosing psychopathological disorders. Rorschach was educated at the University of Zürich in 1912 and was elected Vice President of the Swiss Psychoanalytic Society in 1919. His theories were published in 1921 in his Psychodiagnostics.
- 4 Kolenberg, Hendrik; Ryan, Anne, James Gleeson Drawings for Paintings, Sydney, Art Gallery of New South Wales, 2003, p.33.



DICK NGULEINGULEI MURRUMURRA c.1920 - 1988

Moiety: Yirritja Clan: Burlarhdia Language: Dangbon/Kunwinjku Residence: Gunbalanya (Oenpelli) Region: West Arnhem Land, N.T.

Mimih Woman and Two Nianimah (Bush Cats) natural pigments on bark 31 x 48 cm verso: Label Oenpelli stating artist, title, CMS Code C893.

Provenance:

the artist Church Missionary Station Oenpelli. Western Arnhem Land, N.T. private collection, Melbourne

Exhibited:

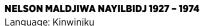
Telling the Stories, From the Kimberley to Yirrkala, Lauraine Diggins Fine Art, Melbourne, May - June 2012, cat. no. 33

Dick Nguleingulei was one of the foremost artists of his generation in western Arnhem Land. He possessed a sure hand and an exquisite eye for detail in his renderings of flora and fauna drawn in the so-called X-ray style where the internal organs and bones of the subject are depicted: in this case the heart and lungs, and the leg and tail bones of the bush cats. The technique is common in the rock art of the western Arnhem Escarpment which was the inspiration for much of Nguleingulei's art. Depictions of mimih hunting belong to a particular genre of west Arnhem Land painting, although in this case the hunter is obviously female when in most cases the hunter is male. And although she carries a digging stick, she also bears a man's hunting weapons of barbed spears and spear thrower.

Nguleingulei belonged to a group of artists known as the 'Kunwinjku-Dangbon school' that included the famed rock and bark painter Lofty Bardayal Nadjemerrek (c.1926-2009); their lands lie along the southern edges of Kunwinjku territory. 1 Nguleingulei was a deeply traditional man who sometimes worked in a timber camp or as a crocodile shooter, but who preferred to live in the customary way on his homelands on the Liverpool River plateau. His work has appeared in several major exhibitions including Kunwinjku Bim: Western Arnhem Land paintings from the collection of the Aboriginal Arts Board at the National Gallery of Victoria, 1984; Dreamings: The art of Aboriginal Australia, The Asia Society Galleries, New York, 1988; *Keepers of the Secrets* at the Art Gallery of Western Australia, 1990; and Old Masters: Australia's Great Bark Artists, National Museum of Australia, Canberra, 2013.

Wally Caruana

1 Taylor, L., Seeing the Inside: Bark painting in Western Arnhem Land, Oxford: Clarendon Press, 1996, p. 80.



Residence: Gunbalanya (Oenpelli) Region: West Arnhem Land

Mamandi Spirit Attacking Mimih Spirit natural pigments on bark 24.8 x 40 cm

Provenance:

Painted at Oenpelli (Gunbalanya). Western Arnhem Land, N.T. William McE. Miller, Jr, USA Sotheby's Aboriginal and Oceanic Art, Melbourne 24 November 2009, lot 38 private collection, Melbourne

Exhibited:

The Art of Arnhem Land: From the Collection of William McE. Miller. Jr. The Taylor Museum of the Colorado Springs Fine Arts Center, 1966, cat. no. 31 Telling the Stories, From the Kimberley to Yirrkala, Lauraine Diggins Fine Art, Melbourne, May - June 2012, cat. no. 38

Literature:

Shalkop, R. L., The Art of Arnhem Land: From the Collection of William McE. Miller, Jr, Colorado: The Colorado Springs Fine Arts Center, 1966, cat. no. 31

Among the Kunwinjku, Kuninju and related language groups, Mamandi (namarnde or maam) spirit beings are believed to be the evil or malignant aspect of the human soul, as opposed to sacred aspect, kunmalng. Mamandi inhabit the vicinity of a deceased person and aim to inflict harm on the living with their extended jaws and claw-like hands. Mimih spirits, on the other hand, are benevolent creatures who inhabit the Arnhem Escarpment where their images are found painted on thousands of rock surfaces. Mimih are trickster beings who taught humans the arts of living; how to hunt, to butcher and cook; the choreography of ritual dance, and the techniques of painting and weaving, and so on.

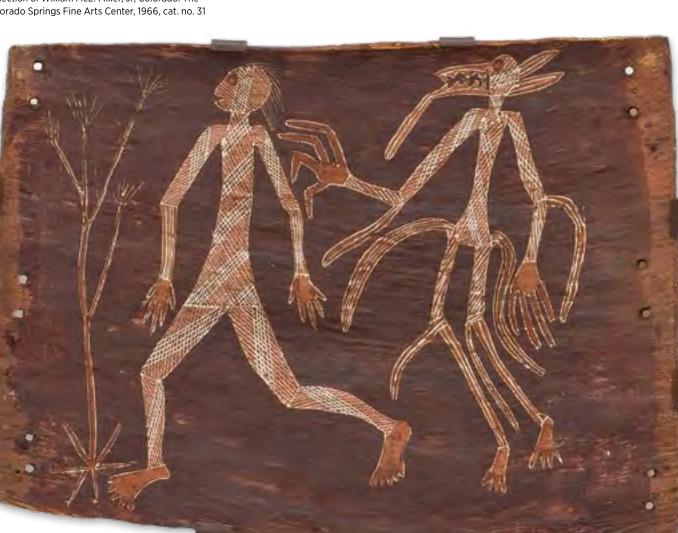
In one sense, Nelson Malkdjiwa's painting is a visual synecdoche of the battle between good and evil. It relates to a genre of bark paintings about sorcery that were made at Oenpelli (Gunbalanya) and Minjilang (Croker Island) in western Arnhem Land in the 1960s and 1970s. Sorcery, as opposed to magic that aims for beneficial outcomes, is a realm of mystic activity intended to cause harm. Paintings of sorcery images were

usually prohibited during the Christian mission era although anthropologists such as Ronald and Catherine Berndt, and the ethnographer/artist Karel Kupka commissioned such works from artists at Oenpelli and Croker Island.

There are several paintings on bark and on the rock walls of the western Arnhem Land escarpment depicting Mamandi spirits in various guises illustrated in Charles Mountford's Records of the American-Australian Scientific Expedition to Arnhem Land, volume 1: Art, myth and symbolism 1; and two related bark paintings in the collection of the Art Gallery of New South Wales. 2

Wally Caruana

- 1 Illustrated Melbourne University Press, 1956, plates 55C, 55D, 55F, 56C, 57B and 58B, pages 198, 201, 204 and 207 respectively
- 2 Illustrated Perkins, H. (ed), Crossing Country: The Alchemy of Western Arnhem Land Art, Sydney: Art Gallery of New South Wales, 2004, p.43.







LEONARD FRENCH 1928 - 2017

The Kings 1955 glass and enamel on composition board two panels from the original three, each $122 \times 50.5 \text{ cm}$

Provenance:

unknown Australian Paintings, Christies, Melbourne, 13 March 1975. lot 445 unknown Modern and Contemporary, Sothebys, Sydney, 21 March 2005, lot 59 private collection, Melbourne

Exhibited:

Leonard French The Odyssey Series, Victorian Artists Society, 1 October 1955

Literature:

Grishin, S., Leonard French, Craftsman House. Sydney, 1995, pp.21, 23, illus. p.158

Leonard French, celebrated for the much-loved stained glass ceiling at the National Gallery of Victoria strode his own path creating a unique oeuvre wrought from a diverse range of influences including Celtic and Byzantine art; murals and the work of Ferdinand Leger; as well as literary references including grand narratives from religion, myth and legend.

French burst onto the art scene in the 1950s with his earliest exhibitions between 1949 and 1958 establishing his fame and he was championed by important figures such as Alan McCulloch and Victor Greenhalgh.

The two panels *The Kings* are from an original set of three, known as Three Kings which were shown in the 1955 based around Homer's Odvssey with recurrent themes of epic narrative, the heroic and humanity. They are vividly coloured paintings gliding between figuration and abstraction. The regal figures emerge from the jumble of geometric shapes amidst the compelling use of colour, with an emphasis on texture heightened by the mosaic use of pieces of glass, as carefully positioned as in a window.

The Kings "has a quiet, solemn, distilled power" 1

Sasha Grishin in his monograph on French notes of *The Kings*, they "are suggestive of form without codified attributes; they pertain to verbal texts without a trace of literary illustrativeness and they denote explosive energy while retaining a self-contained quality. It was this unconventional roughness, yet great dramatic power, and the fairly traditional sense of the narrative and epic sequence which made Leonard French's paintings appear so enigmatic on the Australian contemporary art scene."²

The poet Vincent Buckley notes the themes explored in the Odyssey series of "danger, hope, struggle, confrontation, heroic venture, heroic stance and the heroic death" describing them as personal preoccupations of the artist, suggesting that for French "the use of Homeric myths was not merely illustrative, but reflected his preoccupation with the fate of human beings in a mechanised society."3

See footnotes page 52

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| Lauraine Diggins Fine Art | **28**

JOHN DE BURGH PERCEVAL 1923 - 2000

Old Lady Selling Windmills at a Fair No.1 1943 oil and tempera on composition board 53.6 x 37 cm signed upper right: Perceval John '43

Provenance:

the artist private collection, Melbourne, 1984 Neville Healey, Melbourne, 1985 private collection, Melbourne

Exhibited:

Selected Australian Works of Art, Lauraine Diggins Gallery, June 1985, p.48 illus.

Literature:

Traudi Allen, *John Perceval*, Melbourne University Press, 1992, p. 148

Related Work:

Old Lady Selling Windmills at a Fair II 1943 tempera and resin on cheesecloth on cardboard on composition board. 62 x 37 cm See Allen, 1992 p. 42, illus. p. 43; and Reid, B., Of dark and light: The art of John Perceval, National Gallery of Victoria, 1992, col. illus. p. 42 Old Lady Selling Windmills at a Fair No 1 is a rare early work by John Perceval painted by the twenty-year-old artist. It was made at the time when he was emerging with his own distinctive style, one which brought together vigorous expressive brushwork, simplified linear articulation and a bright palette, where paint was applied loosely to the surface allowing in many instances the underpainting to breathe to create the impression of lightness of touch. His subject matter he found on the streets of inner Melbourne – in this instance in the suburb of Carlton

John Perceval was born in 1923 in rural Western Australia.1 His mother remarried when he was aged twelve and they shifted to Melbourne where, three years later, he contracted poliomyelitis. While convalescing, he started to draw and paint, spending long periods lying in bed and painting the world that passed him by, as well as a world that existed in his imagination. Perceval joined the army in 1941 and, although he was rejected for active service, he was assigned to a cartographic unit, in which he served for four years. Here he met Arthur Boyd and became a regular visitor and later a resident at Murrumbeena, going on to marry Mary Boyd in 1944. Drawn into the world of radical Melbourne art, Perceval absorbed both the figurative expressionism and humanism which prevailed at Murrumbeena, as well as the philosophy of truth to one's immediate experience preached by Danila

In 1943, the year he painted *Old Lady Selling Windmills at a Fair No 1*, the first serious assessment of Perceval's art was published in the radical cultural journal *Angry Penguins* by John Reed. Reed found in Perceval's recent work, "a heightening of sensibility and an increase in acuteness of observation, and a developed power for concentrating emotional and visual experience." ² This assessment by Reed, who was the principle patron for the emerging Melbourne avant-garde, gave a certain credibility to the work of this young artist.

In 1943 Perceval painted a series of works dealing with merry-go-rounds and street fairs in Carlton – a carnival atmosphere that pulsates with rhythm and vibrancy. Andrew Sayers, writing of Perceval's work of this period, singles out the impact of the émigré Russian artist Vassilieff on the emerging vision of Perceval ³ as well as the liberating example of Sidney Nolan. Dancers, performing dogs, an over-sized jack-in-a-box and floating masks all populate this landscape where, despite the accuracy and specificity of observation, the scenes seem

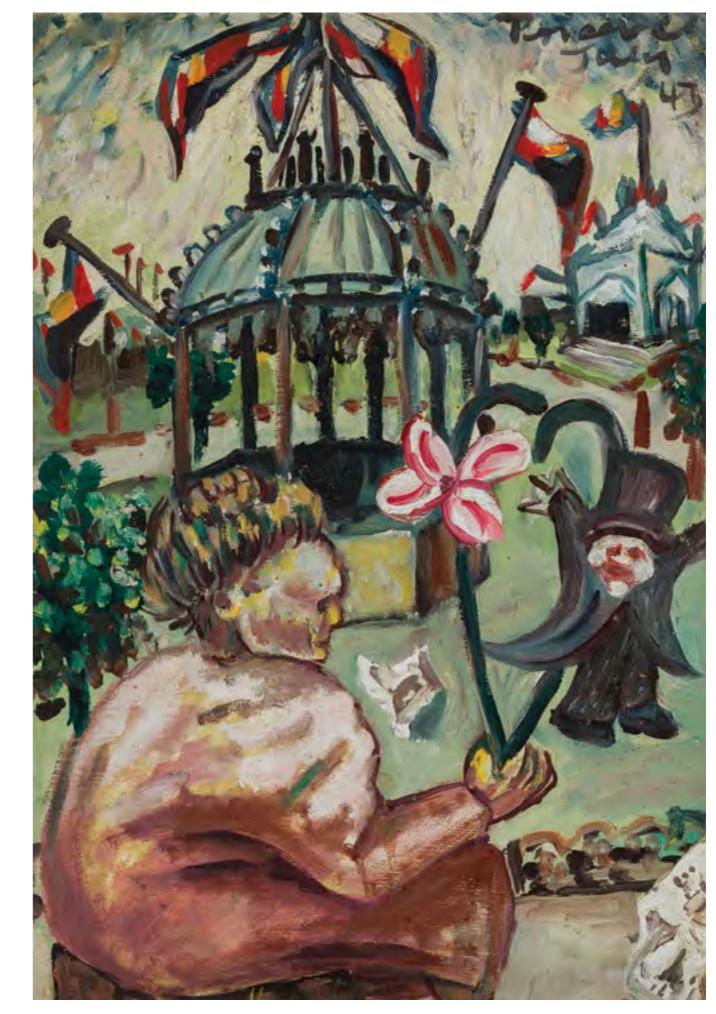
to adopt a somewhat bizarre and imaginary carnival atmosphere. ⁴

The setting of the painting Old Lady Selling Windmills at a Fair No 1 is a merry-go-round in Carlton, which also appears in the drawing The merry-go-round (c.1944) 5 and in a number of related works. 6 The somewhat heavy and sombre figure of a woman dressed in a red coat sits in the left foreground holding a heart-shaped object on which whirls a brightly-coloured children's windmill. To the right a dwarf stands in a top-hat with his arms thrown up in the air. The merry-go-round with its brightly coloured flags and sails forms a colourful backdrop to this somewhat frenzied carnivalesque scene. As was the case with Arthur Boyd's paintings of this time, ⁷ a deceptive frivolity and lyricism seem to conceal a darker reality, possibly one dealing with festivity at the time of war where below the surface gaiety lurks a menacing truth.

Perceval's *Old Lady Selling Windmills at a Fair No.1* is an expressive gem in the artist's early oeuvre.

Emeritus Professor Sasha Grishin

- John Perceval was born Linwood Robert Stevens South.
 After his mother remarried, Perceval called himself
 John and took the surname of his father-in-law, John
 de Burgh Perceval
- 2 John Reed, "Introduction to John Perceval", Angry Penguins, Number 5, (1943)
- 3 Andrew Sayers, "Introduction" to Ken McGregor, Fifty years of Perceval drawings, Sydney, Bay Books, 1989, p.12
- 4 For a discussion of Perceval's work from this period see Margaret Plant, John Perceval, East Melbourne,
 Lansdowne, 1971; Maudie Palmer (ed.), John Perceval:
 A retrospective exhibition of paintings, Bulleen, Heide
 Park and Art Gallery, 1984; Traudi Allen, John Perceval,
 Melbourne, Melbourne University Press, 1992 and
 Barrett Reid, Of darkness and light: The art of John
 Perceval, Melbourne, National Gallery of Victoria, 1992
- 5 Ken McGregor, Fifty years of Perceval drawings, Sydney, Bay Books, 1989, p.95, plate 78
- 6 The closest work is Old lady selling windmills at a fair II 1943, see Barrett Reid, Of dark and light: The art of John Perceval, National Gallery of Victoria, 1992, p. 42, illustration, and Traudi Allen, John Perceval, Melbourne, Melbourne University Press, 1992, p.43 illustration. It was a painting that was shown at the Australian National University in 1965, where Perceval held the inaugural Creative Fellowship. It is in some ways a mirror reverse of the painting under discussion with the woman seated on the right, instead of on the left, and she holds a single stem windmill, rather than the curious heart-shaped object.
- 7 Franz Philipp, *Arthur Boyd*, London, Thames and Hudson, 1967, pp.31-40



DAVID BOYD 1924 - 2011

Burke and Wills in the Desert 1957-58 oil on composition board 77 x 112.5 cm signed lower left: David Boyd verso: David Boyd, 8 WAHROONGA CRES, MURRUMBEENA VIC SE9 BURKE & WILLS IN THE DESERT

Provenance:

Possibly Kym Bonython, Adelaide private collection, South Australia by descent

Exhibited:

Explorers, Australian Galleries, 1958, Melbourne, cat. no. 4, titled *In The Desert*

Literature

Benko. Nancy, *The Art of David Boyd*, A Lidmus Publication, Adelaide, 1973, col. illus. p. 21

Note:

The painting is illustrated in Benko incorrectly titled *Burke and Wills In the Desert II* and incorrectly sized inferring that there are two artworks of this subject. There is only one work of *Burke and Wills in the Desert* and this work was exhibited at Australian Galleries in 1958 with the title *In The Desert*.



This major painting from David Boyd's The Explorer series, one of eight that he painted, depicts the tragic story of the British explorers' journey into the Australian centre. With distinctive verve Boyd makes serious use of this tale, but as with much of his work he embellishes the composition with an allegorical, often biblical resonance, which results in a pictorial intensity counterbalanced by a sense of subdued mockery. The strange bird descending on Burke and Wills dire state of starvation at Coopers Creek, is more akin to an exotic creature from Lewis Carroll's story *The Hunting of the Snark*, a rooster-like harbinger of peril rather than a

bird of paradise, but its presence nevertheless unifies the picture. Boyd and his family had just returned from five successful years in England and Europe, where David and Hermia's pottery had been highly acclaimed, and his familiarity with English literature and culture was vividly fresh. The dominating features of Burke and Wills are also in keeping with the style often used in David's and Hermia's ceramics and tiles, as well as reflecting the understandable influences of his father's, brother's and perhaps John Perceval's pottery decorations. This figurative exuberance partly explains the translation of pottery to paint.

Foremost in David Boyd's art is his attraction to epic stories, particularly those of British colonisation, exploration and Indigenous contact, and his urge to narrate these episodes places his art within the genre of modern Australian history painting. This David Boyd did with both seriousness and wit. Previously, Nolan had tackled Burke and Wills in 1947 and returned to the subject again in the 1960s, while Albert Tucker engaged with the same theme in 1957-8, with his iconic and brutally chiselled heads, but there was no prohibition for other artists to undertake this Antipodean subject. Moreover, in 1956 Russel Drysdale

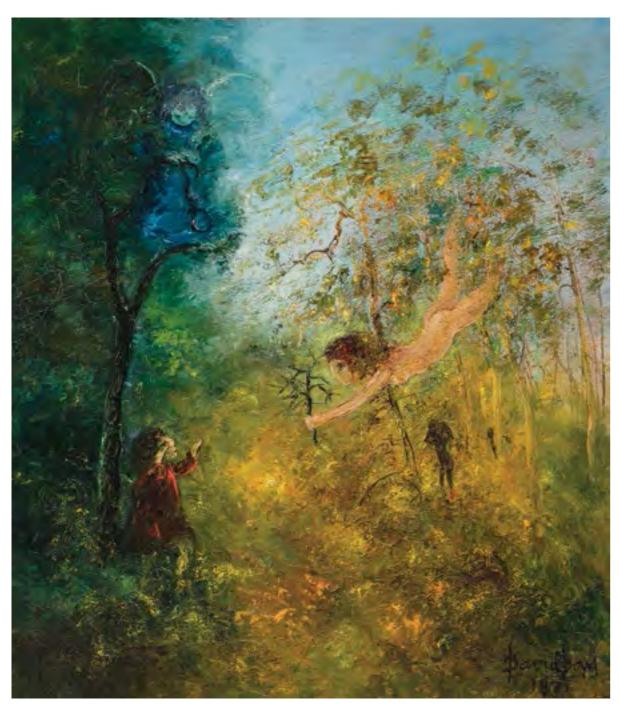
had set off on a six-month journey into the 'dead heart' of Australia, exploring the land and indigenous people, so the theme was contemporaneously popular.

At the time of exhibiting these paintings at the Australian Galleries in Melbourne, David Boyd received hostile treatment from the critics, but there were many who found his paintings full of humanity. Indeed, Boyd's art asked and answered questions about Australia's historical past, in which colonial crimes had been silenced for over 100 years. The Adelaide art collector Kim Bonython came to Boyd's defence, writing

'David should be praised, not criticised ... over many years he had experimented and developed the theme of this present series and ... produced this quite memorable and breathtaking collection of paintings that seem to take the so-called experts by surprise ... I for one have a lot of confidence in the future of David Bovd, the painter'. ¹

Dr Sheridan Palmer

1 Bonython, in Nancy Benko, *The Art of David Boyd*, Lidums Publication, Adelaide, 1973, p. 29



DAVID BOYD 1924 - 2011

Judas Receiving a Branch of Thorns 1971
oil on canvas
86 x 76 cm
signed lower right: David Boyd 1971
verso: THE JUDAS CYCLE / Judas/ 86 x 76 cm/
1971/ G112/ Judas receiving/ a Branch of Thorns.
label David Boyd Retrospective Exhibition 1975.
label THE PUNISHMENT OF/ JUDAS/ From THE
ORCHARD OF/ HEAVEN 1971-75/ David Boyd/
France 1971. Stamp May Street Galleries label Von
Bertouch Galleries, David Boyd 1971/ no. 6 Judas/
oil on canvas 34 x 30 cm

Provenance

the artist Lucinda Boyd by descent

Exhibited:

The Garden in the Wilderness, von Bertouch
Galleries, Newcastle, 1972
David Boyd Retrospective Exhibition, von Bertouch
Galleries, Newcastle, 21 November - 13 December 1975
David Boyd The Passionate Journey, May Street
Galleries, 2004
David Boyd: his work; his life; his family,
SH Ervin Gallery, Sydney 17 August - 23
September 2012

Literature:

Benko. Nancy, *The Art of David Boyd,* A Lidmus Publication, Adelaide, 1973, col. illus. p. 171
Amadio, Nadine, *The Passionate Journey: David Boyd Retrospective: Images from 1935 to 2004,*May Street Galleries, 2004, illus. *David Boyd: his work; his life; his family,* Eva Breuer Art Dealer, Sydney 2012, p.236, col. illus. p. 238

This painting is part of The Judas Cycle, a series that overlaps with the Orchard of Heaven series painted between 1971-76. David envisaged Judas as both child and man in a wild garden. In the retrospective catalogue *David Boyd: The Passionate Journey*, Nadine Amadio suggests that the death of Judas has parallels to the Death of Burke in the Explorer Series, where Judas sinks into the earth clutching his branch of thorns.

The painting is about punishment but also a romanticisation of the biblical imagery and Christian dogma that was an integral part of his family and childhood. The Judas Cycle series is therefore seen as a collection of visual poems which Boyd attributes to the memory of his parents and childhood at Open Country.

Dr Sheridan Palmer



FREDERICK RONALD WILLIAMS 1927 - 1982

Eroded Hill 1977 gouache on paper 56 x 75 cm signed lower left: Fred Williams 1977 verso: inscribed Cavan 1977

Provenance:

Rudy Komon Gallery, Sydney private collection, Sydney thence by descent private collection, Sydney Gouaches play an important role in Fred Williams's responses to place. Usually undertaken on holidays they reflected a desire to work closely in front of the subject, after a period of strong focus on the studio pictures. The gouaches capture the quality of the light and draw out the local colours and hues; they lend themselves to formal experimentation and capture significant local landmarks that caught his interest.

In *Eroded Hill*, 1977, also painted at Cavan, Williams focuses on the characteristic monotony

so often attributed to the Australian landscape, with its hidden variety of detail, the very attraction for Williams. As a skilled colourist, Williams builds his weather beaten landscape with paint dabs, swirls, and strokes of colour and textures which harmonises with the abiding sense of timelessness. Williams found the medium of gouache extremely accessible with his first public gallery exhibition of 'watercolours' being held at the Newcastle Art Gallery in 1971. Then in 1977, he held a solo show of gouaches at the Museum of Modern Art in New York.

"The gouaches capture the quality of the light and draw out the local colours and hues; they lend themselves to formal experimentation and capture significant local landmarks..."

FREDERICK RONALD WILLIAMS 1927 - 1982

The Murrumbidgee River at Cavan 1977 synthetic polymer, gouache and white pastel on paper 55.8 x 77.4 cm signed lower left: Fred Williams Verso: Cavan 1977

Provenance:

the artist's estate, 1991 private collection, New York Doyle's, New York, 2016 private collection, Melbourne

The Murrumbidgee at Cavan, 1977, was 'one of a series painted at a property near Yass while staying there in the August school holidays.' According to Lyn Williams, 'there were never any oils painted from them', however the works that were produced nevertheless show some exciting developments in Williams's work. 1 Using gouache and synthetic polymer paint and pastel, this mixed media work is heavily impastoed. The paint and pigment has been dragged across the surface with the effect of creating subtle differences in texture and tone. The density of the paintwork and the colour juxtapositions that had inspired the Kew Billabong series have been continued, but Williams introduces several colour highlights that provide contrasts echoing the locality and time of day.

Mountains of Water

Landscape painting provided a platform for Fred Williams (1927-1982) to develop striking formal innovations and celebrate a very different side of Australia. Williams was essentially a studio painter, but he also spent many hours out in the field; he often returned to places of interest and set off in search of new ones whenever the opportunity arose.

Water - rivers, billabongs, ponds, waterfalls, bays and the coast - was one of his primary interests and this has featured in several focus exhibitions.2 Williams's fascination with water and how it shaped Australia's topography was something that came to the fore in his work during the 1960s and 1970s. His work was undergoing dramatic change and water provided him with a good subject to draw out new approaches and techniques. As curator Deborah Hart has so eloquently stated: 'The paintings that convey the most seamless transition between his minimal works of the late 1960s and the fullness of sumptuous colour of the 1970s and between close observation of the real and abstraction were his paintings of water.' 3

'Fred Williams (Georges) has established himself as the most exciting landscape painter, and for sheer originality of vision Williams stands quite apart in Australian painting.' Patrick McCaughey, The Age, September 1967

Rodney James





FREDERICK RONALD WILLIAMS 1927 - 1982

Brick Chimney, Howqua April 1969
gouache on paper
57.5 x 76.5 cm
signed lower centre: Fred Williams
verso: (BRICK CHIMNEY) / HOWQUA / APRIL 1969
/ BOOK REPRODUCTION / (LYN) / 94

Provenance:

the artist's estate private collection, Melbourne

Literature:

McCaughey, P., Fred Williams, Bay Books, Sydney, 1980, p.213, illus. pl.116 p.212 Mollison, J., A Singular Vision: The Art of Fred Williams, Australian National Gallery, 1989, p.139, related oil illus. p. 139 The Howqua, 1969, demonstrates Williams's mastery of the medium and his sensitive response to a particular place. The Howqua River, 20 kilometres east of Mansfield towards Mt Buller, inspired Williams to produce a series of works on paper over April 1969. This was Williams's first sustained river series and there is a strong sense that he was exploring how moving water reacts visually and chromatically against the static quality and earthy colours of the surrounding banks.

Now a popular camping spot, the Howqua area is littered with remnants of the goldmining that took place in the Howqua Hills, including the huts of the former bushman Fred Fry. During the 1969 Easter holidays, Fred and Lyn Williams stayed in one of these camping spots, with Fred producing 16 gouaches over three days. ⁴ Williams described in his diary a 'curious old brick chimney left standing on the opposite bank [noting] it looks very strange amongst the trees'. This observation forms the basis of the gouache and a related oil painting of the same title that is noted in his diary entry for 14 April. ⁵

The 'dynamic force of nature' 6 is one of the guiding themes of these works. The way that

Williams conveys this is quite unique. Over pre-painted base colours of tan, tan and ochre, yellow or a greeny-brown (for a rare night work), Williams introduced a strip format that emphasised the horizontality of the landscape and contrasted the flowing river against a more solid bank. On top of this base, vertical stripes, including the chimney, were laid down; devices that firmly anchored the landscape and divided it into sections.

In some gouaches, Howqua River I and Howqua River II, Williams masked off the top and bottom to reduce the available surface area and this accentuates the compositional divisions. Williams reduced the landscape to a dynamic series of forces and these can be read both horizontally and vertically. Through pictorial invention and Williams's attentiveness to local detail, the polarities of liquid and solid, energy and mass, movement and stasis are conveyed through the agency of line, colour and textural contrasts, with water the primary guiding force.

Rodney James



MICHAEL INGLETON 1952 -

Perceval and Williams at Yan Yean 1972 silver gelatin print AP 30 x 22 cm signed lower right: Michael Ingleton

FREDERICK RONALD WILLIAMS 1927 - 1982

Waterpond in a Landscape III 1966 oil on canvas 152.5 x 122 cm signed lower centre left: Fred Williams

Provenance:

Rudy Komon, Sydney private collection. Sydney Lauraine Diggins Gallery, Melbourne 1985 private collection. Sydney

Exhibited:

Rudy Komon Gallery, Sydney, October 1966, cat. no. 4 John Brack/Fred Williams, Albert Hall, Canberra, 1 - 13 August 1967, cat. no. 24, (as Water Pond in Landscape)

Georges Gallery, Melbourne, September 1967, cat. no. 9 (as Water Pond in Landscape) Skinner Galleries, Perth, 1970, cat. no. 1 (as Water Pond in Landscape)

Fred Williams: Retrospective, National Gallery of Australia, Canberra, November 1987, cat. no. 64

Literature:

McCaughey, P., Fred Williams, Bay Books, 1980, illus. p.176

"Williams does away with the horizon line altogether and introduces one vertical band of sizzling orange-red. This colour is set adjacent to the darker black of the pond. Landscape elements such as trees and foliage have been dramatically reduced..."



Waterpond in a Landscape III, 1966

Waterpond in a Landscape III is an impressive and highly accomplished work that was painted during a period of maturation and consolidation For the first time Williams was experiencing widespread critical success and he was intent on testing his own art against examples of local and international abstraction. This painting stands out as an early exploration of how he pared works back, yet was still able to maintain a strong resemblance to what he had observed. Williams conveys the essential characteristics of the pond environment but it is also modified in quite radical wavs.

Williams's interest in ponds and billabongs can be traced back to the first flush of paintings that he produced following his return to Australia from England in January 1957. Travelling to Mittagong, New South Wales, Northern Victoria, Sherbrooke Forest and the You Yangs near Geelong, Williams encountered a range of different locales and topography that were to inspire key works such as Half Round Pond, 1959, and You Yangs Pond, 1963.

In August 1963, Fred and Lyn Williams moved their house and studio to Upwey at the foot of the Dandenong Ranges. Here Williams was exposed to new motifs and subjects in the landscape but, fortuitously, some of these echoed previous places he had enjoyed working. Elements of each of the places gestated, evolved and ultimately formed the basis of composite paintings that were produced at Upwey during the 1965-66 period.

Waterpond in a Landscape III is one of three related paintings that Williams produced in the studio during this time. Revealing his growing maturity as an artist, the three works were completed in a sustained burst of painting in the middle months of the year. 7 Waterpond in a Landscape III was 'painted basically in one session in July 1966'.

A comparison of each work and the related gouache studies shows the progression of Fred Williams's ideas and provide a rare insight into the complexity and simplicity of the final work. Waterpond in a Landscape I is the largest and perhaps the most realistic of the three paintings. It is painted in a more conventional horizontal format with a clear division separating the hill from the sky. A small section of pond is included on the left edge, its form and dark hue closely resembling that of the foreground shape included in You Yangs Pond, 1963. There are also similarities in the warm red and brown hues, scrubby foliage and trees and the vertical tilting of the picture plane.

In the second work of the series, Williams hones in on the pond, making it the heart of the painting and treating it more like an abstract, organic shape. The rich red, orange and brown palette intensifies and is even more highly keyed than in the first work.

With the third painting in the series, Williams does away with the horizon line altogether and introduces one vertical band of sizzling orangered. This colour is set adjacent to the darker black of the pond. Landscape elements such as trees and foliage have been dramatically reduced to isolated marks and daubs, while the handling of paint is freer and seemingly more spontaneous.

When seeing the Upwey paintings and gouaches Williams's contemporaries were quick to recognise their value. In Sydney, critics Elwyn Lynn, Wallace Thornton and John Henshaw saw them as new interpretations of the Australian landscape; lifting them above other artists' mundane perceptions of the bush. Henshaw noted that everything in the show '... has greater assurance and intensity than before. In three water-pond landscapes, the ponds are black, as if seen before dawn, or filled with ash, dramatic shapes against scorched brown or orange earth.'9 Writing in a similar vein, the respected artist and critic James Gleeson focussed on Williams's adroit placement of 'each spot or squiggle signifying a tree or tree-trunk forms part of a constellation whose pattern seems haphazard, but whose placement is ordained by one of the most refined aesthetic sensibilities of our time.' 10

The three pond paintings have had an impressive exhibition history. Following their initial 1966 showing at Rudy Komon Art Gallery, Sydney, they were brought together for Williams's first retrospective exhibition, initiated by the National Gallery of Australia (NGA) in 1988. Two of the works and the related Landscape with water ponds, 1965-67, were also featured in the most recent NGA retrospective held in 2012. The warm palette combined with a minimalist vocabulary have continued to excite admirers of Williams's work.

'I like painting, I like doing landscapes. I enjoy the country ...'

Fred Williams, The Bulletin, November 1966

While the desert, mountain and plain offered Williams a feeling of boundless space and open skies, the secluded pond environment offered him the ability to look down and into the subject simultaneously. The more enclosed and concentrated motif of water draws in and focuses the viewer's attention - Williams further developed this idea in You Yangs Pond, 1967, the robust Sorrento Beach triptych painted the following year and the Kew Billabong series.

After the Williams family moved from Upwey to suburban Hawthorn in 1969, and during the 1970s, Fred Williams painted oils outdoors on a regular basis. These were frequently painted at locations within a day trip of Melbourne and usually undertaken with fellow artist Fraser Fair. It was also around this time, after the NGV's 'The Field' exhibition of 1968, that Williams changed from a tonal to colour palette.

Rodney James

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FREDERICK RONALD WILLIAMS

1927 - 1982

Blue Kite, Kew Billabong I (also known as Kew Billabong, Old Kite) 1976 oil on canvas 106.7 x 96.5 cm unsigned verso: Certificate of authenticity from Lyn Williams

Provenance:

the artist
the artists' estate
Australian Painting and Prints, Christies,
Sydney, 14 November 1988, lot 272
(as Kew Billabong, Old Kite)
Carolyn Palliardi, Melbourne, 1996
Lauraine Diggins Fine Art, Melbourne, 1996
private collection, Melbourne
Lauraine Diggins Fine Art, Melbourne, 1997
private collection, USA

Exhibited:

19th & 20th Century Australian Painting, Sculpture and Decorative Arts, Lauraine Diggins Fine Art, Melbourne 1996, cat. no. 90 19th & 20th Century Australian Painting, Sculpture and Decorative Arts, Lauraine Diggins Fine Art, Melbourne 1998, cat. no. 69 Blue Kite, Kew Billabong, 1976, was painted on location and in the studio. According to Lyn Williams, Fred 'painted outdoors there regularly from 1972-1978 – [which he] later worked on in studio ... [while] the subject and weather varied.' ¹¹ The best of the Kew paintings were painted between 1974 and 1976: 'the inspiration came from a location at Willsmere Park not far from his home that he visited many times; with John Perceval and most often with Fraser Fair.' ¹²

Williams was excited by the potential of the Kew billabong as a subject, even though he also expressed concerns that it was being eroded by the surrounding urban development and its frequent use as a rubbish dump. He produced at least three oils therein 1975/76, including one that featured a discarded tyre, and this was followed in late 1976 by *Blue Kite, Kew Billabong*.

Williams recorded in his diary for 27 October: 'Fraser is not feeling fit enough for the trek into the W[erribee] Gorge so we decide on the Billabong at Kew. The freeway is not opened yet + when it is the noise will make it near impossible to work there? I work on (2) a/p 38 x 42's. I work at an interesting subject of a kite stuck in a tree - bright blue kite with a very long red tail. This proves a very good thing to paint – but we are exhausted by 4.30 + have to stop.' The blue kite and its long red tail are clearly visible across the water on the far bank of the work. In Williams's photograph, that he later placed in his diary, a favourite bent tree trunk outlined in black and the surrounding dense green canopy overhang a burbling pool of water.

Commentators have alluded to the almost-Impressionist quality of this and other works from the Kew Billabong series. The luxuriant colour combinations, refracted light and level of detail certainly point to the influence of Monet and his paintings of Giverny. They also reflect Williams's reading of Michel Eugène Chevreul, a chemist and proto-Impressionist theorist. Williams often referred to Chevreul's influential 1839 treatise *The Principles of Harmony and Contrast of Colour* (reprinted in English in 1854) and his concept of how colours change their value depending upon their placement near other colours. Williams used these ideas to develop his own colour charts and wheels. ¹³

In *Blue Kite, Kew Billabong*, the angular contours of the kite are matched and echoed in the surrounding thin black lines of the trees: a visual counterpoint is the angular tree trunk and broken branch that is semi-submerged in the water. Williams also picks up the light, pale blue and sharp, piercing through the tree line. This is matched in intensity by the reflections in the water. The beautifully articulated daubs and the strokes of bright green, yellow, blue and ochre

are offset against a rich pink near the bank. In turn, these are contained by strong black outlines that separate water from the land. Vertical streaks of paint drizzle down the face of the composition and provide an additional anchor to the surrounding ménage of detail.

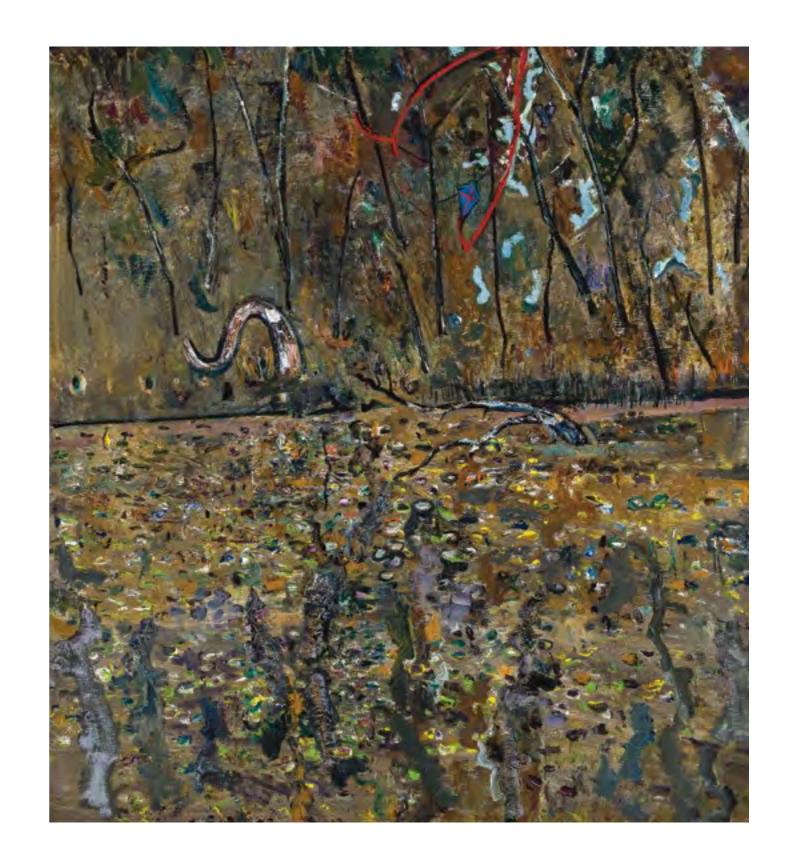
The Kew Billabong paintings introduced a more luxuriant brushwork, denser compositions and 'dappled luminosity' to Williams's art. With these pieces, he 'had opened up something fresh for his work; an intimate, enclosed, vibrant world.' 14

Rodney James

'I have always been fascinated to think that the water leaves the Snowy Mountains, leaves Kosciusko. If you tip a bucket of water up in the Kosciusko, seven months later it comes out at Adelaide, seven months, because the landscape is so flat ... it is horizontal.'

Fred Williams

- 1 Lyn Williams, in correspondence with the author, March 2017. Cavan was the Yass farm retreat of the Murdoch family, who had invited the Williams to stay there over the holidays.
- 2 Specific exhibitions/catalogues to focus on Williams's interest in water include Hendrik Kolenberg, Fred Williams: Bass Strait Landscapes 1971-78, Tasmanian Museum and Art Gallery, 1981; Rodney James, Fred Williams: Coastal Strip, Mornington Peninsula Regional Gallery, 2001; and Robert Lindsay, Fred Williams: Water, McClelland Gallery and Sculpture Park, 2004.
- 3 Deborah Hart, Fred Williams: Infinite Horizons, National Gallery of Australia, Canberra, 2011.
- 4 James Mollison, A singular vision: the art of Fred
 Williams. Australian National Gallery. Canberra, 1989.
- 5 See Fred Williams: The Australian Landscape 1964-69, Olsen Irwin, exhibition catalogue, Sydney, 2016.
- 6 Robert Lindsay, Fred Williams: Water, McClelland Gallery and Sculpture Park, Langwarrin, 2004, unpag
- 7 Patrick, McCaughey, Fred Williams 1927-1982, Bay Books, Sydney and London, 1980, p.172.
- 8 Lyn Williams, in correspondence with the author, March 2017.
- 9 John Henshaw, 'A new look at the bush', *Australian*, 15 October 1966.
- 10 James Gleeson, 'A new look at land without life', *Sun-Herald*, 23 October 1966.
 11 Lyn Williams, in correspondence with the author,
- March 2017. 12 Hart, 2011
- 13 In Chevreul's words: 'In the case where the eye sees at the same time two contiguous colors, they will appear as dissimilar as possible, both in their optical composition [hue] and in the height of their tone [mixture with white or black].'
- 14 Hart, 2011



JOHN OLSEN 1928-

Landscape 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

Exhibited:

Annual Collectors' Exhibition, Lauraine Diggins Fine Art, 1 October - 8 November, 2008, Melbourne, cat. no. 28

'That was painted in London. It's an encounter An encounter with the landscape and sea at Cornwall.'

John Olsen, 2017

John Olsen's Landscape (1958) is one of a distinguished pair of paintings that were painted and shown in London in that same year. Both works reference the Cornish coast and experiment with combining figurative and abstract elements in the one picture. They successfully build a visual platform of hot and cold hues combined with Olsen's characteristic meandering lines, truncated forms and deep, spatial voids.

John Olsen left Australia in December 1956 bound for Europe. This was his first trip abroad and the 28-year-old artist was under strict instructions from his sponsors (Robert and Annette Shaw) to make Europe his base. He intended to use the opportunity to immerse himself in art and prepare new work for a solo exhibition to be held back in Australia. Arriving in London in the middle of winter, Olsen quickly headed out of the city. This included a short visit to the Cornish coast, resulting in some important landscape paintings that showed the fertile connection between Olsen's art, Western literature and Eastern philosophies.

Dylan's country (1957) was acquired by the Art Gallery of New South Wales from Olsen's Macquarie Galleries show in 1958. Dylan's country and a companion painting entitled Cornish Winter were inspired by the Welsh writer Dylan Thomas. Thomas's 1954 radio drama Under Milk Wood is well known for its attempt to build a picture of the Welsh seaport as a complex web of interrelated events, emotions and experiences that occur 'successively in time and simultaneously in space'. Olsen may have been aware that Thomas had used Cornwall as a holiday destination during his working life.

Both Dylan's Country and Cornish Winter were produced after Olsen had spent six months in Paris and then set up a studio in Ibiza. Spain. They are influenced by Olsen's reading of Under Milk Wood, his immersion in Art Informel in Paris, Abstract Expressionism and the practice of Zen Buddhism. Olsen now saw the possibility of creating a total impression of place through suggestion and an evocation of mood and atmosphere that would allow for an imaginative response by the viewer. As he wrote in the introduction to his 1958 exhibition catalogue at Macquarie Galleries in Sydney: '... the landscapes which have fascinated me more recently ... belong to my 'Seaport' series and I feel in paintings like 'Dylan's Country' that one gets a feeling of landscape as a totality as opposed to the Renaissance ideal "here I stand; where I look is landscape." 3

Landscape (1958) belongs to a second flush of Cornish-inspired paintings that Olsen produced after he returned to London the following summer. During this visit, over June and July, Olsen spent time with fellow artists and friends, visited contemporary exhibitions and enjoyed London's great music hall tradition. He rented a flat near Kensington Gardens and used this as a base to explore the city, read and produce new work.

Like its predecessors, in *Landscape* (1958) Olsen was concerned with capturing a view of the landscape that had no beginning or end (or top of bottom). The scene can be viewed from above as well as through its suggested incidents and visual minutiae. The presiding effect is a series of circular, square and triangular landforms that are visually separate yet conjoined by pools of rich colour and a cacophony of lines.

Warm blood-red shapes literally swim in a sea of cool aqua-marine blue, a chromatic opposite that creates the sensation of push and pull and draws the viewer into the space. It is as if the winter and summer landscape (or even elements of Spain) are encoded within the one work. By way of contrast, Olsen adopts an almost formless aqueous palette in the second work, *Landscape* 1958.

These 1958 Cornish landscapes also bear comparison with a seminal literary text that Olsen was reading during the period in which he was producing the works. D. T. Suzuki's *Zen and its Influence on Japanese Culture* uses simple poetic language to describe his conception of

Zen and its historical evolution. In like fashion, Olsen wrote in his diary in July that 'An idea should be stated simply without sauce or garnishing', and that 'Simplicity of form does not mean triviality of content.' ⁴ By paring back the details in his paintings Olsen ultimately hoped to arrive at a similar state.

In the painting, Olsen was also attempting to create a space into which the viewer could enter and fully immerse themselves – for them to literally inhabit that landscape. As he wrote in 1958: 'Questions come to my mind; What is it like to get a totality of the Riverina, the Dead Heart and other parts of our wonderful landscape – to travel through, to feel the rise and fall of hill and plain, to circumvent, to come back where I have been before: I cannot help thinking of Klee's lead when he said: "The line goes for a holiday." ⁵

The experiences of England and the Continent were to have fundamental and far-reaching impacts on the development of John Olsen's art. He noted in his diary that the prestigious Redfern Gallery in London had taken two of his works for a group exhibition [most likely the present picture and its companion work]. These were acquired by a London collector and only resurfaced again in 2007/08.

Landscape (1958) is a rare and important evocation of the possibilities of landscape painting at a time of tremendous artistic development and ferment. It demonstrates John Olsen's penchant for the intuitively conceived landscape – a total environment – and his lifetime dedication to the idea of 'taking a line on a journey'.

Rodney James

- John Olsen in conversation with Rodney James, April 2017.
- 2 Spate, Virginia, John Olsen, Georgian House, Melbourne, 1963, p.4. See also Hart, Deborah, John Olsen, Craftsman House, Sydney, 1991.
- 3 Olsen, John, 'Introduction', Macquarie Galleries, Sydney, 1958, unpag.
- 4 Olsen, John, *Drawn from Life*, Duffy and Snellgrove, Sydney, 1997, p.26.
- 5 Olsen, John, 'Introduction', Macquarie Galleries, Sydney, 1958, unpag.



CHARLES BLACKMAN 1928 -

Sisters at the Crossing 1952 enamel on pulpboard 75 x 63 cm signed lower right: BLACKMAN

Provenance:

the artist Barbara Blackman Lauraine Diggins Gallery, Melbourne, 1985 private collection, Melbourne

Exhibited:

Selected Australian Works of Art, Lauraine Diggins Gallery, Melbourne, 26 June -10 July 1985, illus. p.52 Charles Blackman Schoolgirls, Heide Museum of Modern Art, 4 March - 18 June 2017, cat. no. 1, illus p. 14 Charles Blackman's Schoolgirls series marked his emergence as an artist and when the paintings and drawings were first displayed at the Peter Bray Gallery in Melbourne in May 1953, they attracted a great deal of attention. In retrospect, when speaking to the poet Thomas Shapcott, Blackman observed, "I drew them solidly for about eight months; miles of them, and they were very complete, they were the first complete works of art I ever did. I wasn't appropriating anybody else's imagery. But if I hadn't done all that drawing before I would not have had the natural expertise to be able to produce these schoolgirl drawings. When I finished all the drawings I started painting again, and of course I always had a great struggle with the paint." 1

Sisters at the Crossing is quite a large painting and comes very early in the first Schoolgirls series 2 and, although it was not exhibited in the Peter Bray exhibition, it relates to a number of paintings in that show including The Sisters, In the Street and The Friends. It is one of the most haunting and disturbing paintings in the series. Two schoolgirls girls in matching dresses with long plaits and matching yellow bows are seen from behind; their attention and the attention of the viewer are completely galvanised by a brilliant and luminous blood-red blob in the distance. The title suggests that it is the red light at a street crossing, although there appears little space for an amber or green light. The children appear arrested in space with their spindly limbs awkwardly spread against the picture plane.

According to Blackman, he had already commenced the series when Sunday Reed introduced him to the verse of John Shaw Neilson and his poems about schoolgirls. Blackman felt an immediate kinship with Shaw Neilson and his poetry seemed to fit exactly with the mood of the paintings. Blackman quoted a verse from *Schoolgirls Hastening* as an epigraph to his catalogue:

Fear it has faded in the night. The bells all peal the hour of nine. Schoolgirls hastening through the light Touch the unknowable divine. ³

Sisters at the Crossing, perhaps more powerfully than any other early painting in the series, strongly conveys a sense of alienation within an urban environment, where the two girls are silhouetted against a murky brown background

and are eerily illuminated from behind. The use of enamel paint and the bold patterning of the garments may remind one of the work of Sidney Nolan, while in mood there are parallels with the art of Joy Hester, Danila Vassilieff and Albert Tucker, but there is a strong sense of authenticity and the projection of self. Blackman observed, "The schoolgirl pictures had a lot to do with fear, I think. A lot to do with my isolation as a person and my quite paranoid fears of loneliness and stuff like that; and indeed you could almost say why I painted them. I should probably have been an actor or something because of my ability to project." 4

Sisters at the Crossing is permeated with a haunting presence as the two anonymous schoolgirls appear trapped within a claustrophobic space with just a touch of the sinister – it is an encounter of innocence with a world in which danger lurks and there is an oppressive feeling of unease. The splashes of red as part of the pattern of the dresses heightens the sense of impending violence. ⁵ Although very little actually happens in the painting, the sense of anticipation is immense and the suspense is palpable. This is a key painting in a series that was to define Blackman as an artist.

Emeritus Professor Sasha Grishin

- 1 Charles Blackman quoted in Thomas Shapcott, *The art* of Charles Blackman, London, André Deutsch, 1989, p.11
- 2 It has been argued that this may be the first painting in the series, Kendrah Morgan and Chris Wallace-Crabbe, Charles Blackman: Schoolgirls, Bulleen, Heide Museum of Modern Art, 2017, p.14
- 3 John Shaw Neilson, 'Schoolgirls hastening', Blackman misquotes the first line, Neilson writes, "Fear it has faded and the night".
- 4 Charles Blackman quoted in Thomas Shapcott, The art of Charles Blackman, London, André Deutsch, 1989, p.11
- 5 There is speculation that shortly after the Blackmans moved to Melbourne in early 1951, articles appeared in the press concerning the notorious Gun Alley murder in Melbourne where a twelve-year-old schoolgirl was brutally slain and this had a big impact on Charles Blackman. Also, Barbara Blackman's university friend Betty Shanks was murdered while walking home alone, which brought the whole notion of violence in the street closer to home. See Kendrah Morgan and Chris Wallace-Crabbe, Charles Blackman: Schoolgirls, Bulleen, Heide Museum of Modern Art, 2017



CHRISTOPHER PEASE 1969 -

Language: Minang/Wardandi/Barlardung/ Nyoongar *Freeway* 2003 ochres and oil on canvas 163 x 270 cm

Provenance:

the artist Goddard de Fiddes Gallery, Perth, 2003 private collection, Melbourne

Exhibited:

Chris Pease, Goddard de Fiddes Gallery, Perth, 2003

The art of Christopher Pease is a discourse on the nature of contemporary Australian society. It operates within and beyond dichotomies between ancient Australian history and modern, between Indigenous and non-Indigenous Australia, between the colonisers of this country and the colonised, between the natural and the built environment. Yet at every turn, the enduring qualities of Nyoongar ¹ (read Aboriginal) identity and culture continue to surface through images of dispossession and the attempted erasure of a civilisation.

Freeway, 2003, is an early mature and formative work in Pease's career. Ostensibly it appears to be a representation of an arabesque intersection of anonymous bitumen roads seen in plan view within an urban setting. The composition is map-like and conforms to a template recognisable to the European eye; however Pease lets another image emerge, one that bears an inescapable resemblance to the patterns of the Aboriginal custom of story-telling by drawing on the ground, and especially to the great ground paintings and mosaics constructed for Aboriginal ceremonies. The palette of Freeway accentuates the association with ritual ground-based art. Seen in this light, the image is constructed of variations on the traditional visual lexicon of circles, arcs and lines that denote place, people and journey, and where daubs of rooftops and trees dissolve into ritual dotting and brush marks to create a visual vibration that evokes the presence of ancestral power in the land and within the painting.

And the site is not so anonymous. Rather this bitumen intersection lies above a reclaimed section of the Derbil Yerrigan, the Swan River, that relates to the major creation story of the Wajuk people, the traditional owners of the site on which Perth is built. It is a marshland that was a rich hunting ground abundant in waterfowl. Moreover, the entire composition is seen through a screen of sets of parallel lines that suggest designs painted onto ceremonial participants' torsos and those etched into the surfaces of shields and other traditional implements, further emphasising an Aboriginal perspective on the scene. In Aboriginal cultures, the landscape is described in terms of kinship and the geography of the body. The parallel white lines in *Freeway* therefore also refer to the personal ritual cicatrices cut into the flesh as signs of ritual rank and experience, while simultaneously referring to the scarring of the land through colonial industry. 2

his Nyoongar background, to other Aboriginal artistic traditions, the Carrolup school of painting, ³ the art of early European exploration and more generally Western European art history. In pictorial terms, *Freeway* is not that distant to the large canvases depicting country painted at Papunya by Pintupi artists such as Shorty Lungkarta Tjungurrayi (1920-1987) and Uta Uta Tjangala (c.1926-1990) in the late 1970s and early 1980s. The combination of imagery

describing journey and place is a fundamental

and recurring matrix in classic Aboriginal art:

ancestors such as the Tingari in the western

deserts travelled across the earth to create

places of significance and to give people the

Throughout his career Pease has continued to

draw on a plethora of diverse influences: from

civilising attributes of language and law, and their teachings continue to inform initiation ceremonies today.

From the time of the Tingari and other original ancestors, stretching over hundreds of successive generations, the land itself has become a bearer of history. In paintings such as *Freeway*, 2003, we find an attitude apparent in the work of the great East Kimberley artist Rover Thomas (c.1926-1998) for whom the land he painted bore the scars and marks of history, the marks of all who walk on it. In Thomas's art, ancestral and modern histories are layered but exist in the same place, and he and his contemporaries relied on painting country with materials drawn from the land

itself. Pease seeks to continue this practise. His uses ochre he collects from a pit at Wilson's Inlet in Denmark, Western Australia, that his family has used for generations, and a resin binder extracted from the Balga grasstree found in the nearby Darling Ranges. ⁴

Freeway, 2003, relates to an earlier painting by Pease of a similar subject. Nyoongar Dreaming of 1999, Art Gallery of Western Australia, is a portrait of Peter Farmer standing on the newly constructed Graham Farmer Freeway in East Perth, named after the subject's uncle, the Australian Rules legend Graham 'Polly' Farmer. Peter is depicted standing at a turn off along a deserted freeway amidst a series of road markings, against a desolate background.

His defiant stance is strongly suggestive of a Native Title claim-'standing "solid", standing his ground'- to highlight the irony that the construction recognises an important Nyoonga man but not the ancestral heritage of the land upon which it is built. ⁵

The roads depicted in *Freeway*, 2003, may also have erased an ancient landscape by the dredging of a marshy hunting ground, but this symbol of urban modernity has been transformed and subsumed into an ancestrally vivified land, a land that Pease reclaims.

Wally Caruana

See footnotes page 52

"And the site is not so anonymous... the Swan River, that relates to the major creation story of the Wajuk people, the traditional owners of the site on which Perth is built..."





PETER CHURCHER 1964 -

Drinking Age Verified 2004 oil on canvas 137 x 153 cm signed lower left: Churcher

Exhibited:

Peter Churcher: Recent Paintings, Lauraine Diggins Fine Art, Melbourne, 2004 Peter Churcher is a painter of people, of the human condition, who is preoccupied with the search for poetry in everyday life. In this he follows in the footsteps of Velazquesz and Rembrandt. In his search for subject matter there is the desire to drag the street into his studio, to find poetry and profundity in the common and overlooked. "The lonely and solitary figures whom I have plucked off the street, I find them strangely rewarding in my pictures, curiously fascinating in their amazing clothes, a marvellous timeless, noble quality appears which transcends the everyday."

As with Lucien Freud, another artist who could be thought of as a fellow traveller, the choice of Churcher's models is not an arbitrary act, one of aesthetic indifference, but one of considerable significance. ... These figures from the real world act as his touchstone on reality, the note of authenticity, who in the studio, either singularly or in groups, are called upon to form a web of associations. In paintings such as the group composition *Drinking Age Verified*, a high degree of fidelity to the subject has been maintained. In other works, they are recognisable portrait likenesses, yet strangely, through their glance and attitude, they appear to allegorically

transcend the specific and hint at another sphere of existence. The figures states at and beyond the beholder – it is a confronting and strangely unsettling experience.

The parade of humanity which the artist has spotted in the street and brought into the studio and which he has studied in considerable detail over a number of years becomes a cast of characters who play out a largely unscripted narrative. As viewers we are presented with a number of enigmatic visual clues, rather than with a decipherable narrative. Frequently there is a general sense of heightened alienation, something slightly dysfunctional in the implied relationships, yet also a celebration of the human spirit and of a subdued lyricism. ...

Churcher creates paintings which strike a certain spiritual and emotional resonance. They may be attractive in their subject matter and seductive in their surfaces but there is always a touch of the enigmatic, meaning is never fully revealed.

This is an edited extract from *Peter Churcher and* the Humanist Tradition of Painting by Professor Sasha Grishin, 2004

ELIZABETH KUNOTH KNGWARRAY 1961 -

Region: North Eastern Central Australia Residence: Atneltyeye, Utopia Country: Atnangkere Language: Anmatyerr Yam Seeds and Flowers in My Grandmother's Country 2012 synthetic polymer on linen 121.5 x 299 cm

Provenance:

the artist

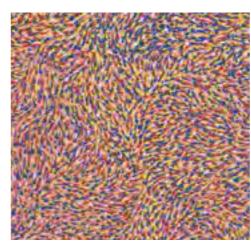
Exhibited:

A Private View: Art Collecting in the City of Glen Eira, Glen Eira City Council Gallery, 9 - 26 May 2013

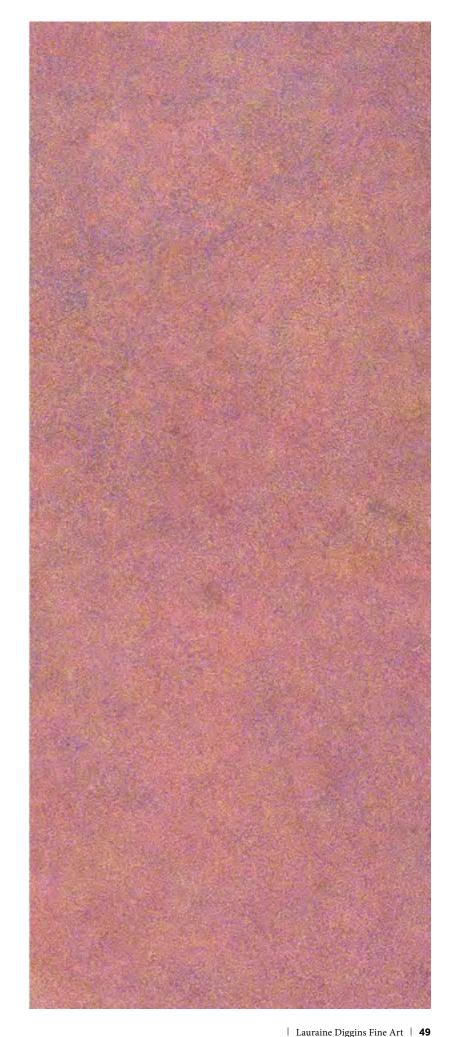
Elizabeth Kunoth Kngwarray is the daughter of Nancy Petyarr, one of the celebrated Petyarr sisters widely recognised as leading painters of the Utopia region of Central Australia. Elizabeth lives at Iylnety (Mosquito Bore) with her husband Cowboy Loy Pwerl who is also an artist. She has been painting since 2005 and has been a finalist in the Wynne Prize for Landscape Painting, (Art Gallery of New South Wales) in 2008 and 2010.

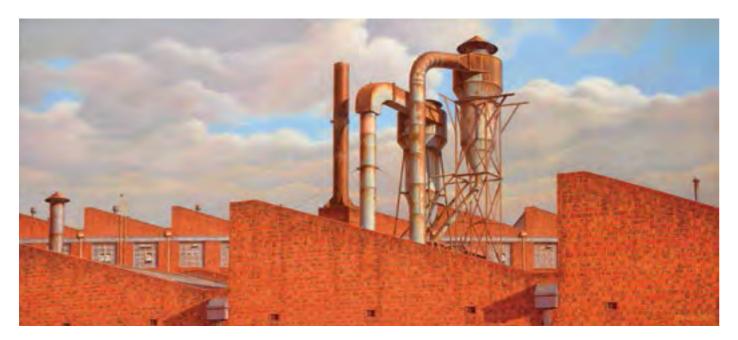
Elizabeth's paintings are borne from the knowledge and observation of her surrounding country, its seasonal changes and climate effects, and in particular a focus on the desert flora and the totemic yam plant. ¹ Her tiny precise brushstrokes flick across the canvas expanse, creating an elaborate web and pulsating sense of movement resulting in a lyrical whole balanced by her strong use of colour harmony.

 The significance of this plant is expressed boldly in Emily Kngwarray's iconic painting, Anwerlarr Anganenty Big Yam Dreaming, 1995, National Gallery of Victoria



(detail)





ROBERT CLINCH 1957 -

Loch Ness 2009 egg tempera on panel 42 x 96 cm signed lower right: Clinch 2009

Provenance:

the artist

Exhibited:

Lithographs, Drawings & Egg Tempera, Robin Gibson Gallery, 2009

Fletcher Jones Art Prize, Geelong Art Gallery, 2010, finalist

Parallel Lines: Recent Work by Robert Clinch and Peter Serwan, Riddoch Art Gallery, Mount Gambier, 2012

Fanfare for the Common Man, Art Gallery of Ballarat, 13 July - 8 Sep 2013 & touring to Wollongong City Gallery

Literature:

Robert Clinch: Fanfare for the Common Man, Art Gallery of Ballarat, 2013, col. illus. p. 53

"Loch Ness reminds us that the monsters of science fiction that haunt our imagination are no less frightening than those that stalk our land. Contorted, industrial, metal forms rise primordial-like out of a lake of bricks. Frozen in time, it recalls the famous Scottish fiction of a long-surviving member of the order of the Mesozoic reptiles. The question of myth or reality invites one to ponder the matter of man made climate change."

Robert Clinch: Fanfare for the Common Man, Art Gallery of Ballarat, 2013, p. 46



Drawing has always been an integral and essential part of Blackman's artwork and the intimacy of his drawings are of great appeal. Although depictions of the world around him, they are often a personal reflection or response; felt rather than seen, and so evoke grander themes of human experience beyond the imagery itself. Loneliness finds a forlorn figure in the darkness of trees, hidden from the shining moon. The composition heightens the figure's isolation with its forceful parallel trees, enclosing mountains and barren landscape with the central diagonal focus cornering the figure and the viewer's attention.



Loneliness 1976 charcoal on paper 60 x 78 cm signed lower left: BLACKMAN '76

Provenance:

Mr K Rowan, Melbourne Lauraine Diggins Fine Art 1998 private collection. Melbourne



Camouflage Series (Serving Plate) Yellow Tailed Black Cockatoo 2016 jigger-jolley, earthenware, underglaze colour, on-glaze burnished gold and enamel diam.: 36 cm

signed verso: STEPHEN BOWERS 2016

Provenance:

the artist

Exhibited:

Stephen Bowers: Jamais Vu, Lauraine Diggins Fine Art, 12 Nov - 10 Dec 2016, cat. no.13

This serving plate was created as part of the Camouflage Series Dinner setting, a unique collection of entrée and dinner plates (with this work as the only serving plate) featuring parrots against a complex background of shapes, exploring themes from natural history to referencing the history of decorative arts. The series strikes a thought-provoking balance between consumption, use and display; with their fragmented imagery suggestive of a range of narratives. The delicacy inherent in ceramics is almost overcome by the opulent ornamentation with its shimmering gold and layers of patterning, revealing the mastery of Bowers' skill and technique.



STEPHEN BOWERS 1952 -

Explorer's Skull 2010 earthenware, underglaze colour, metallic stains, clear earthenware glaze height: 13 cm

Exhibited:

Ceramic Top 40, Red Star Studios at Belger Crane Studios, Kansas City, Missouri, 1 Nov 2013 - 25 Jan 2014 and touring to Harvard University 27 May - 16 August 2014

A limited series of fictive skulls which imagine the mortal remains of various character or national types such as the Explorer, the Larrikin, the Surfer. As well as being a deadpan pun on bone china, the skulls project tiny blue and white tattoo images and events across the craniums of these deceased characters, who may be unknown in death but are readily recognisable.



MICHAEL MCWILLIAMS 1956 -

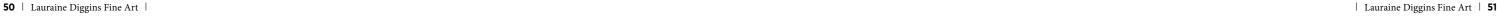
Hanna in the Gorse Bushes 2010 synthetic polymer on linen 110 x 150 cm signed lower right: M McWILLIAMS

Exhibition:

Michael McWilliams, 2 October - 6 November 2010. Lauraine Diggins Fine Art, Melbourne Australian Contemporary Art After 1990 - The Landscape Revisited, 4 August - 31 October 2015, The Australian Club, Melbourne

McWilliams' encourages us to reflect on our place in the world and our impact on the environment, with the displacement of native flora and fauna are recurring theme. The introduction of European species to the Australian landscape has had an irreversible effect. Hanna and the Gorse Bushes is a charming depicting of a grazing cow. However, Hanna is surrounded by gorse, an invasive and flammable weed which spreads quickly, providing shelter for pests such as rabbits and preventing stock from grazing in infested areas.





AUGUSTINE DALL'AVA 1950 -

Running Water 1996-97 marble, azure quartz, painted and natural stones, stainless steel 49 x 80 x 18.5 cm

Dall'Ava's sculpture is a dialogue of assembled shapes focussing on a juxtaposition of form, material, texture, colour and angles to craft a balanced, elegant whole. In Running Water the use of found natural objects, with their inherent element of chance are purposefully and playfully positioned with other elements where the artist continually tests the boundaries of his materials, to create an uplifting lyrical sculpture with a sense of lightness which belies its true weight.



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FOOTNOTES

Page 10 Sydney Long

- 1 'Society of Artists. Second Annual Exhibition', Sydney Morning Herald, 5 September 1896, p. 7, and Daily Telegraph, Sydney, 5 September 1896. Flamingoes, 1902 was likewise purchased by the Gallery in the year it was painted.
- 2 Bunny's Pastoral was exhibited to acclaim in Paris, Budapest and Perth, Scotland, where it was purchased by Baronne de Bánffy, wife of the then prime minister of Hungary.
- 3 Long, Sydney, 'The Trend of Australian Art Considered and Discussed', Art and Architecture, January 1905, p. 10
- 4 Long, 1905, p. 10
- 5 Edwards, Deborah, 'The Music Lesson 1904', in Gray, Anne, Sydney Long: The Spirit of the

- Land, National Gallery of Australia, Canberra, 2012, p.107
- 6 Duggan, Laurie, Ghost Nation, University of Queensland Press, St. Lucia, 2001, p.41
- 7 Long, 1905, p. 8
- 8 Long, 1905, p. 8
- 9 Smith, Bernard, Documents on Art and Taste in Australia: The Colonial Period, 1770-1914, Oxford University Press, Melbourne, 1975, p. 236
- 10 Pater, Walter, 'The School of Giorgione', Studies in the History of the Renaissance, 1873

Page 13 Bessie Davidson

- 1 Penelope Little, A Studio in Montparnasse: Bessie Davidson: An Australian Artist in Paris, Craftsman House, Melbourne, 2003, p.87
- 2 Ibid, pp.51, 53

Page 29 Leonard French

- 1 Grishin, S., Leonard French, Craftsman House, 1995, p.23 2 Grishin, 1995, p. 21
- 3 Buckley, V., Leonard French The Campion Paintings, Grayflower, 1962, p.14

Page 46 Christopher Pease

- 1 Christopher Pease identifies as belonging primarily to the Minang language group whose ancestral lands lied around Denmark and Albany in Western Australia. Nyoongar is the generic identifier of Aboriginal people of the southwest of the continent.
- 2 Christopher Pease, pers. comm. 30 April 2017.
- 3 The landscape paintings of children at the Carrolup mission near Katanning from the 1940s

- to the 1960s have assumed a significant place in Nyoongar art history.
- 4 The use of natural pigments and binders by contemporary Nyoongar painters such as Christopher Pease, Shane Pickett (1957-2010) and Lindsay Harris (born 1947) is, apart from their inherent qualities as painting materials, is a statement about the continuation of Nyoongar culture in modern times.
- 5 Brenda Croft in Croft, B.L., Indigenous Art: Art Gallery of Western Australia, Art Gallery of Western Australia, Perth, 2001, p.74. Nyoongar Dreamingal also illus. on the cover.

LAURAINE DIGGINS FINE ART FORTHCOMING EXHIBITIONS

LORRAINE KABBINDI WHITE

August - October 2018

Darwin-born artist Lorraine Kabbindi White will be exhibiting paintings influenced by her grandfather's (Lofty Bardayal Nadjamerrek AO) country at Mankung Djan, Western Arnhem Land. Kabbindi is a custodian of the culture and traditions of her people, preserving stories through her art, painted in West Arnhem x-ray style, depicting spirit beings, animals and plants.

ZHOU XIAOPING

October - December 2018

A reflection of living in Aborigial communities,

this exhibition features a cross-cultural journey by Chinese-born Zhou Xiaoping.

EXPLORING DAVID BOYD 2019

A selection of paintings sourced from the family encompassing works from significant series throughout David Boyd's career.



LORRAINE KABBINDI WHITE Ngalkanburriyami (Freshwater Mermaids)

polymer on paper





ZHOU XIAOPING

Portrait of Jimmy Pike and Zhou Xiaoping synthetic polymer on rice paper on board

INSIDE BACK COVER **ELIZABETH KUNOTH KNGWARRAY**

Yam Seeds and Flowers in My Grandmother's Country (detail) synthetic polymer on linen

BACK COVER SIR RUSSELL DRYSDALE

Rain at Cattle Creek 1967 oil on canvas

