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EXHIBITION  
OF  
PAINTINGS, DRAWINGS AND SCULPTURE  
BY  
AUSTRALIAN OFFICIAL WAR ARTISTS  
CATALOGUE



PRICE: ONE SHILLING

1943 - 44

## CATALOGUE



WILLIAM DARGIE.  
*Corporal James Heather Gordon, V.C.*

DENNIS ADAMS.

1. H.M.A.S. *Perth*.  
Oil.

One of the three modern 6-inch gun cruisers of the Royal Australian Navy, H.M.A.S. *Perth* did valuable service in the Caribbean Sea in the early weeks of the war, and subsequently became famous for her exploits in the Mediterranean. She was lost in action against the Japanese in the Sunda Strait on 28th February, 1942.

2. U.S.S. *Chester* IN DOCK AT  
COCKATOO ISLAND.  
Oil.

3. CAMOUFLAGED CORVETTE,  
COCKATOO ISLAND.  
Oil.

H.M.A.S. *Gympie* prior to being commissioned.

4. H.M.A.S. *Warramunga*.  
Water Colour.

One of the Tribal class destroyers built at Cockatoo.

5. TAKING OFF.  
Oil.

A Boston bomber leaving Richmond air station.

6. WIRRAWAYS IN FLIGHT.  
Oil.

7. CATALINA FLYING BOAT.  
Oil.

8. SIKORSKY KINGFISHER AND  
R.A.N. CRUISERS.  
Oil.

An American machine circling H.M.A.S.'s *Australia* and *Hobart*.

WILLIAM DARGIE.

9. CORPORAL JAMES HEATHER  
GORDON, V.C.  
Oil.

On the night of 10th July, 1941, at "Greenhill," north of Jezzine in Syria, the advance of a company of the 2/31st Battalion was checked by intense fire from a machine-gun post. Jim Gordon, a private in the battalion, thereupon crept across the bullet-swept ground and, evading bursting grenades, reduced the post by killing its four occupants with his bayonet. This action, for which he received the Victoria Cross, completely demoralised the enemy in that sector and permitted the Australians to continue their advance.

10. A WATER POINT IN SYRIA.  
Oil.

11. SNOW-BOUND IN SYRIA,  
DECEMBER, 1941.

*Oil.*

Australian units in the Lebanon became snow-bound for days at a time during their one severe winter there. The scene is at Aley, within sight of the Mediterranean, where the clearing of the road to Damascus was directed by Australian engineers.

12. THE MOLE, BARDIA.

*Oil.*

Seen after the recapture of the town in November, 1941.

13. "NICKY," D.F.C.

*Oil.*

This portrait was painted in the open at Gambut, in Libya, on the airman's return from an operational flight. The glare was so strong at the time that the subject was obliged to keep his eyes closed.

14. A FITTER OF NO. 3 SQUADRON,  
R.A.A.F.

*Oil.*

Member of the ground staff at Gambut aerodrome, Libya. His tangled hair is laden with desert dust and his beard is four months old.

15. WELL DECK, AFT. IN THE  
RED SEA.

*Water Colour.*

Leisure moments on a transport returning to Australia, April, 1942.

16. CAMOUFLAGED FOR JUNGLE  
WARFARE.

*Oil.*

An Australian soldier with his face made up for jungle warfare.

17. ATTACK AT CAPE ENDAIADERE.

*Oil.*

Tanks and infantry attacking Japanese pillbox defences in the fighting at Buna.

18. IN THE OWEN STANLEY JUNGLE.

*Oil.*

19. ABLE SEAMAN, R.A.N.

This young able seaman is the counterpart of thousands of Australian naval ratings serving in ships and establishments of the R.A.N. and also with the Royal Navy.

WILLIAM DOBELL.

20. EMERGENCY LOADING AT NIGHT.

*Oil.*

An emergency crew of the Civil Constructional Corps unloading a barge while the day shift catches fish for breakfast.

21. KNOCKING OFF.

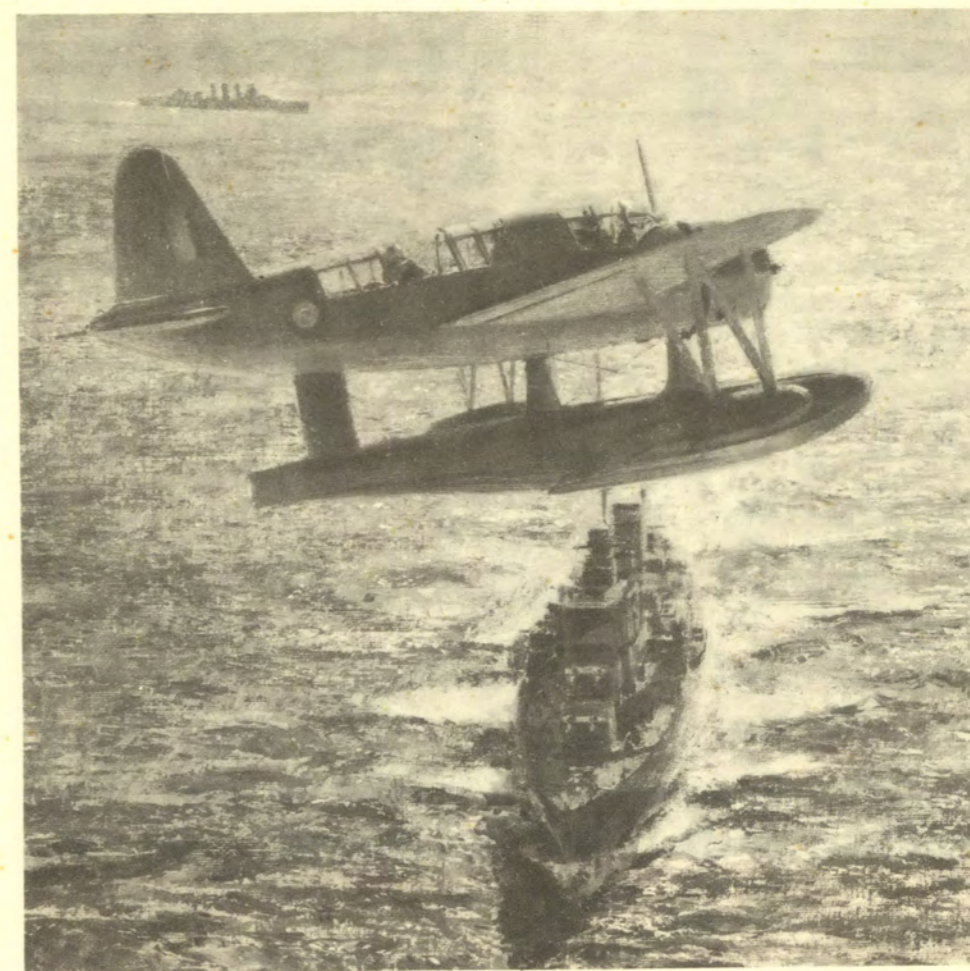
*Oil.*

C.C.C. workers leaving the job at the end of the day.

22. "BILLY BOY."

*Oil.*

A portrait of a workman in the C.C.C.



DENNIS ADAMS.

*Sikorsky Kingfisher and R.A.N. Cruisers.*



WILLIAM DOBELL.

*Emergency Loading at Night.*

V. MURRAY GRIFFIN.

23. SELF-PORTRAIT.

*Pencil Drawing.*

This portrait, which has been lent to the Australian War Memorial for the exhibition, is the only work of Murray Griffin that can be shown. Mr. Griffin was appointed to work with the 8th Australian Division in Malaya and served in that theatre of war from November, 1941, to February, 1942, when he was taken prisoner at the fall of Singapore. During his three months' service in Malaya he completed a number of pictures, which were packed ready for transport to Australia, but apparently did not leave the country, and their fate is unknown.

Some idea of Mr. Griffin's approach to his work, and to the subject matter of his pictures, may be gauged from the following extracts taken from his letters to the Australian War Memorial:—

*20th Jan., 1942.*—"I find it very difficult to get interested in anything but *men*—men sweating, men toiling, men cursing, and men suffering. To me they are the symbol of the whole war—the symbol of life. . . ."

"I'm trying to paint now a fairly small picture (20in. x 17in.) of the "rubber" at dusk or dawn, a sentry, Tommy gun in hand, an alert, tense expression on his face. He has just given the 'Halt,' and is waiting for a reply. Is it some creature of the jungle, or is it a party of Japs. creeping up on the camp? Will he shoot and give his position away further, or will he wait? I can feel with that chap—I know the 'eeriness' of the rubber in the half-light. . . ."

"I've nearly finished the 'Padre' picture—a group of 10 to 20 of our boys, tin-hatted, bare torsos, smoking, rifles ready and respirators handy,

listening to the padre among the rubber trees, with the last rays of the setting sun on 'em. . . . 'The Leave Trucks' picture is just about finished, too. . . . Contains a lot of figures and numerous trucks, not to mention half Singapore in the distance. Then also very nearly finished is the 'Road to Mersing,' a road curving away into the distance through gigantic jungle; on a bridge in the foreground are four sentries with long capes on. . . ."

*26th Jan., 1942.*—"I've just packed 10 more canvases in two sets—one (larger canvases) rolled and the smaller in a wooden box I made. A few of them I should have liked to work on more, but dare not keep them—they may not get out of Singapore as it is. I have kept my two largest canvases here—they do not satisfy me yet, and I'll take the risk. . . ."

*2nd Feb., 1942.*—"My little jungle picture is going well. . . . I'm still getting plenty of pencil sketches—notes, rather. The first lot of sketches done direct helped me get a good feeling for the country and the aspect of our lads. . . ."

CAPTAIN IVOR HELE.

24. GENERAL SIR THOMAS BLAMEY,

G.B.E., K.C.B., C.M.G., D.S.O.

*Oil.*

This portrait was painted in the Middle East in August and September, 1941. At the time, General Blamey was Deputy Commander-in-Chief, M.E. Forces, and G.O.C. Australian Imperial Force in the Middle East.

25. AN AUSTRALIAN NURSING  
SISTER.

*Oil.*

Painted in the Middle East, August-September, 1941.

26. A 25-POUNDER IN ACTION.

*Oil.*

Near Sollum, in the Western Desert, May, 1941.

27. TOBRUK.

*Oil.*

Painted from a colour sketch and detailed drawings made in Tobruk at the beginning of February, 1941, two weeks after the town had been captured.

28. CAMPAIGNER IN LIBYA.

*Oil.*

This picture, which was painted in Tobruk in January, 1941, shows a tired Digger after he and his company had covered fifty miles on foot in two days, with only one meal to sustain them.

29. ENEMY GUNS, TOBRUK,  
FEBRUARY, 1941.

*Oil.*

A captured naval battery which formed part of the Italian coastal defences at Tobruk.

30. CASUALTY CLEARING STATION,  
MERSA MATRUH, MAY, 1941.

*Oil.*

Wounded in an underground C.C.S. awaiting the arrival of the night hospital train.

31. A BLOWN BRIDGE.

*Oil.*

Demolition by the retreating Italian Army on the Tobruk-Derna road, February, 1941.

32. DEBUSSING IN A DESERT  
DUST-STORM.

*Oil.*

This picture convincingly conveys the feeling of wind, movement and dust.

33. SNATCHING A SHORT RESPITE.

*Oil.*

Weary Australians riding in the back of a motor transport.

34. STRETCHER-BEARERS, LIBYA.

*Oil.*

35. ITALIAN PRISONERS SURRENDERING,  
LIBYA.

*Oil.*

36. ON THE ROAD TO DERNA.

*Pencil Drawing.*

Troops waiting for a lift.

37. STUDY OF A SEATED DIGGER.

*Charcoal Drawing.*

HAROLD B. HERBERT.

38. THE TOWN, MERSA MATRUH.

*Water Colour.*

39. AIRING BLANKETS, QASTINA.

*Water Colour.*

40. GAZA RIDGE CAMP.

*Water Colour.*

41. ROUTE MARCH.

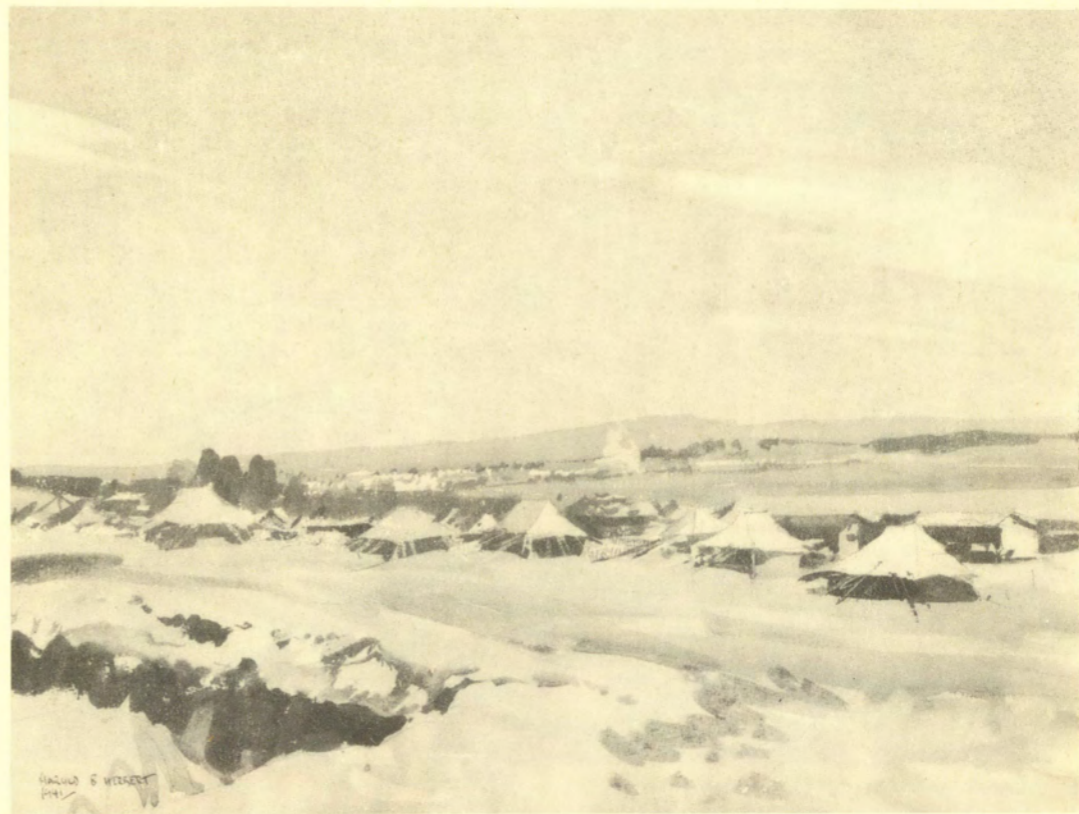
*Water Colour.*



V. MURRAY GRIFFIN—Self Portrait.



CAPTAIN IVOR HELE.  
*Debussing in a Desert Dust Storm.*



HAROLD B. HERBERT.  
*Gaza Ridge Camp.*



ROY HODGKINSON.

*Huggins Road Block, Sanananda, December, 1942.*

42. MUGHAR VILLAGE.  
*Water Colour.*

43. SPELL DURING ROUTE MARCH,  
NEAR DEIR SUNEID.  
*Water Colour.*

44. THE JAFFA GATE.  
*Water Colour.*

Painted from the Australian Soldiers'  
Club, Jerusalem.

45. HARBOUR ENTRANCE, HAIFA.  
*Water Colour.*

46. THE PORT OF HAIFA.  
*Pencil Drawing.*

47. FREIGHTERS LOADING WAR  
MATERIAL, HAIFA.  
*Pencil Drawing.*

48. DAMASCUS.  
*Pencil Drawing.*

49. CAMOUFLAGED ARTILLERY,  
SYRIA.  
*Water Colour.*

ROY HODGKINSON.

50. TRANSPORT DRIVER, LARRIMAH.  
*Colour Drawing.*

51. KITTYHAWKS AND ZEROS IN  
AERIAL COMBAT OVER  
DARWIN, APRIL, 1942.  
*Water Colour.*

52. AUSTRALIAN CONVOY, MILNE  
BAY.  
*Water Colour.*

53. A NIGHT PATROL RETURNING  
TO ITS BASE.  
*Charcoal Drawing.*

This drawing shows a patrol back in the Australian lines after an arduous night in enemy territory. The men are wet through, partly with rain and partly perspiration.

54. HUGGINS ROAD BLOCK,  
SANANANDA, DECEMBER, 1942.  
*Coloured Drawing.*

This drawing was done while the Australians were engaging the Japanese on the Eastern side of the Sanananda road, less than half a mile away. Americans can be seen resting in their camp, an Australian platoon is moving towards the battle, and native bearers are carrying wounded back on litters.

55. 7TH AUSTRALIAN CAVALRY AT  
SANANANDA.  
*Coloured Chalk Drawing.*

Men of the 7th Aust. Cavalry Regiment firing on Japanese foxholes situated at from 25 to 100 yards distant. Made of logs and mud and bags of mud, and connected by crawl trenches, the foxholes were well covered and camouflaged, but they continually filled with rain water and seepage. The only live vegetation in this sector was a slender vine with large green leaves.

56. NATIVE STRETCHER-BEARERS,  
SANANANDA.  
*Coloured Chalk Drawing.*

57. JAPANESE PRISONER.  
*Coloured Chalk Drawing.*

The soldier depicted in this drawing was a farmer before joining the army. When captured, he was suffering from dysentery and malaria.

58. NATIVES CONSTRUCTING THE  
FLOOR OF A HUT.  
*Coloured Chalk and Wash.*

ARTHUR J. MURCH.

59. ADELAIDE RIVER CAMP.  
*Oil.*

60. HOSPITAL TENT, ADELAIDE  
RIVER.  
*Oil.*

61. OBSERVATION POST.  
*Oil.*

62. A HUDSON BOMBER UNDER  
CAMOUFLAGE.  
*Oil.*

63. INTERIOR OF A COASTAL  
OBSERVATION POST.  
*Oil.*

64. THE WRECK OF THE *Neptuna*,  
PORT DARWIN.  
*Oil.*

65. A PRIVATE OF THE DARWIN  
BLACK WATCH.  
*Oil.*

Private Samuel Feju is one of a number of aborigines and half-castes serving with the forces at Darwin. They have been dubbed the "Darwin Black Watch."

FRANK NORTON.

66. JOINING THE TRANSPORT,  
SYDNEY, APRIL, 1941.  
*Charcoal Drawing.*

67. TROOPS' MESS, H.M.T. *Queen  
Elizabeth.*  
*Charcoal Drawing.*

68. H.M.A.S. *Parramatta*, PORT SAID.  
*Oil.*

*Parramatta* is seen at anchor off Port Said in August, 1941, when acting as anti-craft defence ship.

69. ENGINE ROOM, H.M.A.S. *Stuart.*  
*Charcoal Drawing.*

Lifting the port turbine casing for inspection.

70. TOBRUK, OCTOBER, 1941.  
*Chalk and Ink Drawing.*

View through the scaffolding of the unfinished Admiralty House. An enemy shell is seen bursting in the town.

71. WRECKED SHIPS, TOBRUK.  
*Chalk Drawing.*

At the date of this drawing, October, 1941, Tobruk harbour was strewn with the wrecks of at least fifty Italian and Allied ships. In the foreground is the *Serenitas*, which was then used as a destroyer berth. A pontoon bridge, hidden in the daytime, connected the wreck with the shore. Beyond the *Serenitas* is the burnt-out *Liguria*.

72. FLARES OVER TOBRUK, 1941.  
*Oil.*

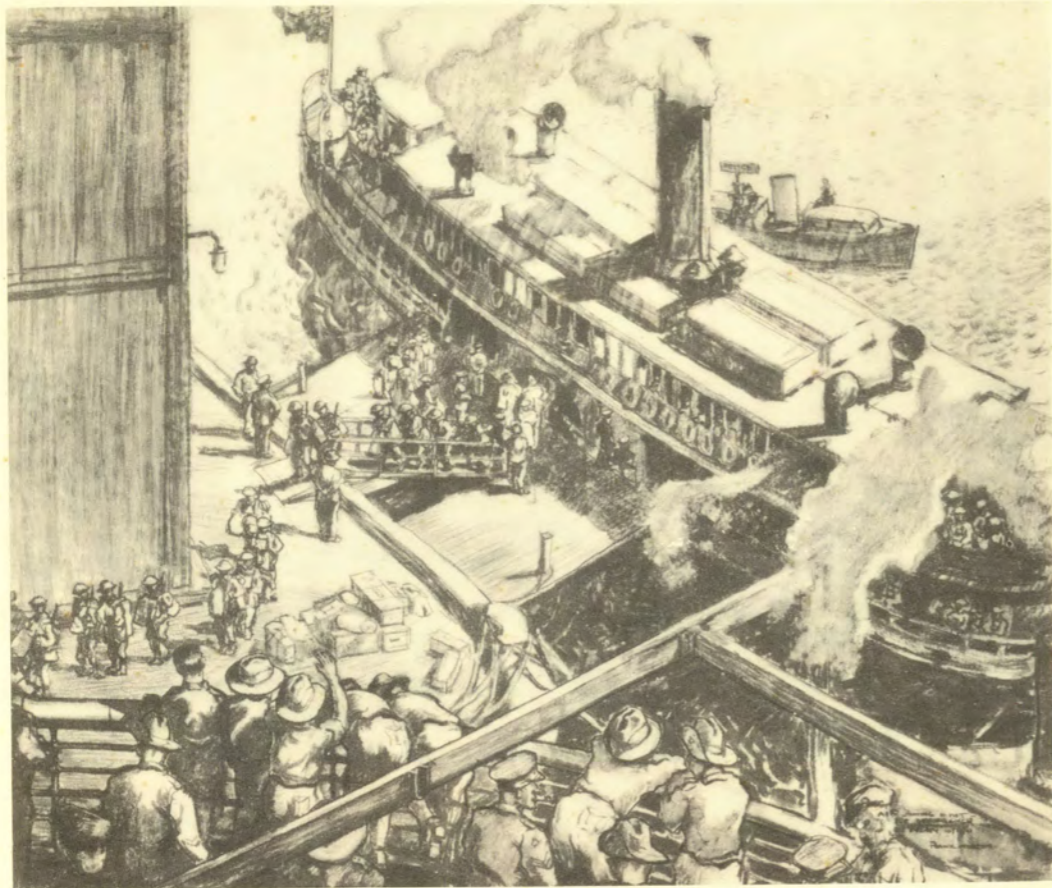
Flares dropped from enemy planes lighting up the docks area preparatory to the bombing run.



ARTHUR J. MURCH.

*Observation Post.*





FRANK NORTON.

*Joining the Transport, Sydney, April, 1941.*

73. CAMP OF No. 3 SQUADRON,  
R.A.A.F., AT GAZALA,  
DECEMBER, 1941.

*Oil.*

Three of the squadron's Tomahawks  
are in the air.

74. TAKING OFF IN THE WESTERN  
DESERT.

*Oil.*

The picture shows Kittyhawk aircraft  
of No. 3 Squadron taking off in a dust  
storm from the desert landing ground at  
Antalet, south of Benghazi, in January,  
1942. The pilot in the foreground is  
seen talking to his flight leader by radio-  
phone.

75. EMBARKATION, H.M.T. *Laconia*.

*Chalk and Ink Drawing.*

Australian troops, homeward bound,  
embarking at Suez, March, 1942.

76. FORWARD DECK, H.M.S. *Chitral*.

*Chalk Drawing.*

77. SUBMARINE GUARD IN THE  
ROARING FORTIES, MAY, 1942.

*Oil.*

## SCULPTURE.

LIEUT. LYNDON DADSWELL.

78. HEAD OF AN AUSTRALIAN  
SOLDIER.

79. BOMB THROWER.

By using single massive forms, plasti-  
cally related, the artist has given not a  
photographic image of arrested action,  
but the essential power and threat of a  
grenade thrower. The figure, though not  
life size, gives the impression of monu-  
mental proportions.

80. STRETCHER-BEARERS.

A *pieta* of war. The large and simple  
forms of the group convey a feeling of  
both tenderness and strength.

81. GREECE.

This group represents men of the 16th  
Australian Infantry Brigade, exhausted  
and half-frozen, but straining every nerve  
as they trudge back over Mt. Olympus.

82. SOLDIER IN WINTER DRESS.

More naturalistic than the artist's other  
works, this figure is a straightforward  
record of the unconscious dignity of the  
trained fighting man.

## 83-86. POLISH INSIGNIA.

Included in the exhibition is a collection of insignia and badges worn by the Polish  
military, naval and air forces in the present war.

The collection is the gift of the Polish Carpathian Independent Brigade. It was  
presented to the 9th Australian Division at a ceremony held in Cairo in March, 1942,  
and commemorates the friendship between the Poles and the Australians when they served  
side by side in the siege of Tobruk.

A reciprocal gift from Australia is to be made to the Polish forces. It will take  
the form of an oil painting of Tobruk by the A.I.F. artist, Captain Ivor Hele.



LIEUTENANT LYNDON DADSWELL.

*Greece.*



# POLSKA · POLAND

SAMODZIELNA BRIGADA SZYBKO KASIMIR  
POLSKIEGO WYDZIAŁU WYWIADZ. EGIPCI  
LIBANU 1941-42  
PRZESŁANA DO BRATNIWA 9<sup>GO</sup> AUSTRALIAŃSKIEJ  
DZIWIZJI W POLNI CARPATHIAN INDEPENDENT BRIG.  
GALILEE GROUP IN EGYPT - LIBANU 1941-42

THE POLISH INSIGNIA.

*Portion of the Gift from the Polish Carpathian Independent Brigade.*

This collection of official war pictures is being exhibited throughout the Commonwealth under the direction of the Board of Management of the Australian War Memorial.

The Board desires to express its gratitude to the Trustees of the National Art Galleries for their generous co-operation.

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