

THE
QUEENSLAND NATIONAL
ART GALLERY
BRISBANE



Catalogue
OF
FRENCH and BRITISH
CONTEMPORARY
ART

PAINTINGS and SCULPTURE obtained
from Public and Private Collections
in Britain and France and brought
to Brisbane by The Courier-Mail.

Price 6^D
Proceeds to
Australian Red
Cross Appeal.

FOREWORD

THE Trustees of the Queensland National Art Gallery have pleasure in presenting this Exhibition of French and British Contemporary Art designed to give the people of this State an opportunity of direct contact with the work of those masters whose art is influencing the artistic expression of our time.

It may be that in viewing this exhibition you feel that you are not in agreement with the artists. They claim that they have created for our generation a new method of expression in art. They have taken new paths and developed new methods and, in the opinion of many people, they have succeeded in liberating deep impulses hitherto unexpressed. It is claimed that they have given art new meanings and mankind a wider language for its soul. Perhaps it is a little too early for us to reach a decision on these points, but generations to come will no doubt form sound judgments.

The pictures here gathered are truly representative of these masters and of men in France and Great Britain who are developing their language. Some of the pictures are of great beauty; others are at least sincere attempts to paint significant things. The artist in all his work must always be exploring and striving, and in Australia we have many artists of fine taste and sincerity whose vision will be widened by this experience.

To you who view this exhibition I say that these pictures will not easily yield their message. Some knowledge is needed in this partnership offered by the painter; according to the degree of understanding which the observer brings, so will his pleasure and profit be increased.

Many believers in the ennobling influence of art and many friends of Australia assisted in making this collection. We thank them all.

J. J. STABLE,

*Vice-Chairman of the Trustees of the
Queensland National Art Gallery.*

REPRODUCTIONS OF OTHER WORKS BY THESE
ARTISTS AND THEIR CONTEMPORARIES ARE
ON VIEW AT THE ART LIBRARY, JUVENILE
EMPLOYMENT BUREAU, GEORGE STREET, BRISBANE.
Biographical and critical books on
Contemporary Painting are also available there.

ve to
know why it changed. Remember how the Greeks gave a human
body to every aspect of nature, and imagined nymphs to express
rivers and dryads to express woods. Only after Christianity dominated
the civilised world was it possible to feel the humanity of a river, of
a sky, of a light, without having to attribute a human body to them.
That is to say, man is no longer isolated from surrounding nature,
rather he is immersed in nature, becoming a whole with nature. Its
form has to be no longer closed but open. Human form appears as
a reflection of the universe on a human body, instead of being an
object abstract from the universe. Compare a human form of
Cezanne and a human form of Raphael; you will understand what a
participation with the universe is in a Cezanne figure, what an isolation
from the universe is in a Raphael figure. Of course the partici-
pation with the universe is not an invention of Cezanne's, you find it
in Rembrandt or in Giorgione, or even in Romanesque sculpture. What
it is necessary to state is that, since the death of Ingres, not one good
painting has been painted without realising the fusion of humanity
and nature, and that such a fusion found its apex in Impressionist
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CONTEMPORARY ART

WHAT IS CONTEMPORARY ART? It is impossible, of course, to give a definition, but it is necessary to suggest some approaches.

If someone accustomed to admire the masterpieces of Greek and Renaissance art looks at modern or contemporary paintings and sculptures, he does not understand why the modern form is so far and different from the old one. Because he does not understand he believes that the fault lies with contemporary artists, and emphasises that present-day art is the reign of ugliness. In order to avoid such a blunder you will be wise to recall that Greeks and Italians no longer speak the ancient Greek and Latin languages, and that this is not a sufficient reason for considering the present Greek and Italian languages as ugly. It is also wise to recall that a Gothic Cathedral differs in style from a Greek temple, that a portrait by Rembrandt has a different kind of beauty from a Raphael portrait. It can be stated, therefore, that ideals of beauty in painting and sculpture change through centuries no less than literary and musical ones.

If you are ready to admit such a change in taste, you have to know why it changed. Remember how the Greeks gave a human body to every aspect of nature, and imagined nymphs to express rivers and dryads to express woods. Only after Christianity dominated the civilised world was it possible to feel the humanity of a river, of a sky, of a light, without having to attribute a human body to them. That is to say, man is no longer isolated from surrounding nature, rather he is immersed in nature, becoming a whole with nature. Its form has to be no longer closed but open. Human form appears as a reflection of the universe on a human body, instead of being an object abstract from the universe. Compare a human form of Cezanne and a human form of Raphael; you will understand what a participation with the universe is in a Cezanne figure, what an isolation from the universe is in a Raphael figure. Of course the participation with the universe is not an invention of Cezanne's, you find it in Rembrandt or in Giorgione, or even in Romanesque sculpture. What it is necessary to state is that, since the death of Ingres, not one good painting has been painted without realising the fusion of humanity and nature, and that such a fusion found its apex in Impressionist painting.

CATALOGUE of PAINTINGS and SCULPTURE

FRENCH PAINTINGS

Your exhibition begins with those who brought Impressionism to an end or were the first rebels to it: Cezanne, Seurat, Gauguin, Van Gogh, Toulouse-Lautrec. Names such as pointillisme for Seurat and symbolism for Gauguin can hardly explain their taste. The only thing to do is to become familiar with their personality and to understand how and from what point of view each of them influenced contemporary art. If to these five great painters it had been possible to add Renoir and Degas, you would have been shown all the real fathers of contemporary art. Their roots in Impressionism, their freedom from tradition as against reality, their gigantic struggle against the taste of their own days, their profoundly expressive drawing, their exceptional splendor of coloring; all these things were the elements of their own greatness and the models for following art for their successors.

When you consider contemporary artists, a choice has to be carefully discussed. In no epoch were perfect artists numerous. There is no reason why we should assume that perfect artists are many to-day. We can but recognise a kind of perfection in some of them.

Rouault reveals an entire world of religious feeling in every touch of his thick coloring, independently from the subject of a painting. Everyone knows how Matisse succeeds in creating new harmonies of coloring and in giving them an exceptional decorative value. Picasso has great renown as a discoverer of new horizons in painting, as a leader of taste in painting during the last few decades. Modigliani inherited the great tradition of the Florentine Renaissance and translated it into a language very close to our passions. The sensibility of Braque is so acute that he suggests impressionistic values even in a purely abstract painting. Other artists, too, have their own perfection. Every one of you can recognise it by sympathy and attention. The only necessary condition is the avoidance of prejudice and a certain scepticism about the laws of art. Indeed, an artistic personality is the only law of his art.

LIONELLO VENTURI

(Author of "Cezanne," etc.)

Paris, July, 1939.

Pierre Bonnard

1. BARN WITH OXEN *Collection of Sir Michael Sadler, K.C.S.I., Oxford.*

Georges Braque

2. ETRETAT *Collection of George Eumorfopoulos, London.*

Maurice Brianchon

3. LE LAC AU BOIS DE BOULOGNE

Paul Cezanne (1839-1906).

4. MONT SAINTE VICTORIE (Water-color)
Collection of the Courtauld Institute, London.

4a. COUR D'UNE FERME (between 1879-1882)
Caillebotte Bequest, Musee du Louvre, Paris.

Raoul Dufy

5. COURSES *Collection of M. Marcel Kapferer, Paris.*

Othon Friesz

6. MARINE *Collection of M. Adolphe Milich, Paris.*

Paul Gauguin (1848-1903)

7. LE VILLAGE BRETON SOUS LA NEIGE (1903)
Collection of Madame A. Joly-Sigalen, Paris.

Maximilien Luce

8. LE PECHEUR DE VERRE DE VEKS
Collection of M. J. Rodriguez-Henriques, Paris.

Henri Matisse

9. LE PORT
Collection of Montague Shearman, Esq., London.

Amedeo Modigliani (1884-1920).

10. NUDE
Collection of the Courtauld Institute, London.

Adolphe Milich

11. JEUNE FILLE

Pablo Picasso

12. DANSEUSES (Trois Nus) (1907)
13. NATURE MORTE (1914) *Collection of Mrs. James Dyer, Paris.*
14. COMPOSITION *Collection of the Hon. Mrs. David Eccles, London.*

Georges Rouault

15. UN JUGE *Collection of George Eumorfopoulos, London.*
16. CLOWN'S HEAD *Collection of J. W. Freshfield, Esq., London.*

Andre Dunoyer de Segonzac

17. L'OMBRELLE (Water-color)
Collection of Percy Moore Turner, Esq., London.

Paul Signac (1862-1935)

18. MARINE (Water-color)
19. MARINE (Water-color)
20. MARINE (Water-color)
21. MARINE (Water-color) *Collection of Madame Cachin-Signac, Paris.*

Maurice Utrillo

22. ROUTE DE PUTEAUX (1915)
Collection of Dr. T. J. Honeyman, Glasgow.
23. RUE A MONTROUGE *Collection of A. Chester Beatty, Esq., London.*

Suzanne Valadon

24. FEMME ET ENFANT *Collection of M. Marcel Kapferer, Paris.*

Kees van Dongen

25. AU BOIS

Maurice de Vlaminck

26. MARGUERITES

Edouard Vuillard

27. INTERIEUR *Collection of David Eccles, Esq., London.*
28. FEMME ASSISE *Collection of J. W. Freshfield, Esq., London.*
29. DECORATIVE PANEL—Square Vintimilie
30. DECORATIVE PANEL—Jardin du Luxembourg
Collection Galerie de l'Elysee, Paris.

BRITISH PAINTINGS

Duncan Grant

31. THE DANCERS *Collection of Sir Edward Marsh, K.C.V.O., London.*
32. FLOWERS

Harold Gilman (1878-1919)

33. CONTEMPLATION *Collection of The Redfern Gallery, London.*

J. D. Innes (1887-1914)

34. SOUTH OF FRANCE
National Gallery of British Art (Tate Gallery), London.

Augustus John

35. BIRDIE

Henry Lamb

36. THE KENNEDY FAMILY
Collection of J. L. Behrend, Esq., Burghclere, England.

Derwent Lees (1885-1931)

37. BANYULS *Collection of The Redfern Gallery, London.*

Paul Nash

38. LANDSCAPE *Collection of J. W. Freshfield, Esq., London.*

Ben Nicholson

39. COMPOSITION

Collection of Sir Michael Sadler, K.C.S.I., Oxford.

Victor Passmore

40. RECLINING NUDE

Collection of Storrer Gallery, London.

Mathew Smith

41. LANDSCAPE

Collection of Sir Edward Marsh, K.C.V.O., London.

Richard Sickert

42. GIRL WITH CIGARETTE

43. BOY WITH RED HAIR

44. ST. JACQUES, DIEPPE

Collection of J. W. Freshfield, Esq., London.

45. CHAPERONE

Collection of The Leicester Galleries, London.

Henry Tonks

46. THE CHRISTENING

FRENCH SCULPTURE

Charles Despiau

47. TETE (Bronze)

Collection of M. Adolphe Milich, Paris.

Jacques Loutchansky

48. FEMME ACCROUPIE (Bronze)

Aristide Malliol

49. NUDE (Bronze)

Collection of Arnold L. Haskell, Esq., London.

BRITISH SCULPTURE

Jacob Epstein

50. THE SICK CHILD

Collection of Arnold L. Haskell, Esq., London.

Maurice Lambert

51. NUDE (Bronze)