

THE QUEENSLAND NATIONAL ART GALLERY



Summer Exhibition

of

WATERCOLOURS

from THE QUEENSLAND NATIONAL ART GALLERY
and PRIVATE COLLECTIONS in QUEENSLAND

Catalogue

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The Riva, Venice, by Sir Lionel Lindsay
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foreword . . .

The Trustees of the Queensland National Art Gallery recommend for your interest and enjoyment this SUMMER EXHIBITION of WATERCOLOURS selected from the Queensland National Art Gallery, and from private collections in Queensland.

Recently, the public saw on these walls the Exhibition of Early British Watercolours, arranged by the Empire Art Loan Exhibitions Society to illustrate the development of the art of watercolour painting in Britain.

To-day, the public sees a selection of the work of British and Australian watercolourists, affording an opportunity of contrasting what is known as the "painting of light."

The work of Hans Heysen, J. J. Hilder, Sir Lionel Lindsay, Blamire Young, B. E. Minns, M. J. Macnally, Albert Namatjira, Frank McNamara and Max Ragless, seen in this Exhibition, portrays something of the approach of Australian artists to the landscape and light of our country.

Sir Lionel Lindsay has written . . . "The Truth is that the artist, at any cost, must find his way to expression through the stimulus his art demands. Some find it in their native village; others range time and space and may never sight the grail. In Australia the difficulties that beset the path of our native-born artists can only be paralleled in Colonial America. Yet many of them without local standards or fine pictures to stir their imaginations and indicate a way, and without vocational teachers, won by sheer force of character to an expression of this country, which we recognise to-day as both original and authentic."

"It is to their work that the foreigner would turn for enlightenment, and if a man of discernment would recognise that difference of vision which establishes idiosyncrasy, and that here it finds, in the painting of light, its principal inspiration. This is Apollo's country, and the sun is our natural deity. . . ."

This Exhibition is a combined effort on the part of the National Gallery and private collections to enable the public to see worthy Australian watercolours.

Our thanks are extended to those public-spirited citizens (whose names appear in the catalogue) who, very kindly, have permitted their works of art to be seen and enjoyed by all. We trust that the reception accorded this Exhibition will be such that other loan Exhibitions will be arranged in the near future.

E. A. FERGUSON,
Chairman of Trustees,
QUEENSLAND NATIONAL ART GALLERY

1. **RIVER MEADOW** **Blamire Young**
This self-taught artist never fails to hold the interest of the picture-lover. Old world figures set in mystic surroundings, all cleverly blended by wet methods of painting, combine to give us usual full fare.
2. **FAN ON SILK** **Thea Proctor**
The name of Thea Proctor is sufficient to guarantee excellence of design and colour in her well-known fan designs. Its overall cool treatment is relieved by well-spaced touches of complementary red.
3. **THE ESPLANADE, DOVER** **Chas. S. Cheston**
(A.R.W.S.)
The artist here preserves the delicacy of the medium for which watercolour is so justly admired. Almost monochromatic in hue, its colour scheme is subordinated to the close value treatment of its architectural type of subject.
4. **MARTIGUES PROVINCE** **Purvis Flint**
Vivacity in arrangement characterises the handling of the picture. The colour scheme is not strong, but it will be noted that a surround of blue forms an interesting contrast with an almost centrally-placed area distinctly warm in hue.
5. **PIAZZA CAVOUR, GENOA** **H. Rushberry**
(A.R.A.)
A very interesting arrangement of buildings with a powerful human interest. This picture could be classified as a watercolour drawing. Its colour scheme is restrained, but made brilliant by the play of light and shade.
6. **SIDLAW HILLS** **Sir Charles Holmes**
Almost sombre by reason of its depth of tone, and lack of colour, a feeling of breadth and fulness of landscape is achieved through the artist's knowledge of form and sureness of touch. One senses the decisiveness with which the artist moulded his forms.

7. **CATHEDRAL STEPS, GENOA** **Muirhead Bone**
 Craftsmanship is surely exemplified in this work. The artist can draw, he knows his material and the product is superlative in beauty of form, composition and colour.
8. **LOW TIDE, PELICAN STAIRS** **Norman Jones**
 A form of watercolour drawing. The subject lends itself to the application of the broad principles of design. Its excellent drawing should be of great value to the student.
9. **AT A CAFE, TUNIS** **Maud Sherwood**
 The exceptional brilliance of the colour evokes comment. There is no "niggling" in this work. The artist has something to say, and with economy of means, without minimising the effect, says it.
10. **THE COAST OF FRANCE** **Elma Roach**
 A highly-decorative treatment, depending for its effect upon the re-action of large colour areas. Its very simplicity is a trap for the uninitiated in watercolour practice.
11. **BRIDGE REPAIRS, HENLEY** **John Eldershaw**
 This picture, in typical Eldershaw treatment, provides an interesting design based on a constructional motif. Broad in its washes, this is an example of orthodox watercolour style.
12. **BARGES ON THE THAMES** **Emily Paterson**
 (R.S.W.)
 An excellent example of the "wet" method of watercolour handling. Subdued hues add to a delicate mysticism already obtained by the method used.
13. **SYDNEY HARBOUR FROM POTT'S POINT** **Sydney Ure Smith**
 Carefully drawn, this pencil and wash picture should appeal to all, especially the student. Straightforward in the manner of rendering, the excellent draftsmanship commands attention.

14. **MAGNOLIA** **Margaret Coen**
 Boldness of approach typifies this work. Highly-decorative, its colourful washes carry their effect by the very assurance with which they are laid.
15. **AT SUNRISE, AROONA** **Hans Heysen**
 To many, the name Heysen sums the ultimate in Australian landscape rendering. Rich in hue, Heysen effectively portrays the charm of Australia's arid spaces.
16. **THE BUCKJUMPER** **Frank Mahoney**
 Action and concentration clearly depicted in an almost "Steele Rudd" setting. The subject matter is dear to the heart of all true Australians.
17. **ON THE THAMES** **Travis McKie**
 Exquisite draftsmanship with delicacy of treatment enhance the beauty of this historic subject. The use of the variegated wash as an aid to atmosphere should be noted.
18. **POLPERRO** **Dora Wilson**
 A colourful treatment of a particularly pleasing subject.
19. **LANDSCAPE** **J. J. HILDER**
 A "Hilder" never loses its charm. Subdued values, edges and planes subtly blended in precipitated pigments, gives one a feeling of wistfulness and peace.
20. **BLACK DUCK** **Neville Cayley**
 Essentially descriptive, the artist fulfils his purpose in presenting bird life in its natural habitat. The wash will be admired for its fidelity and care of detail.
21. **THE VALLEY OF THE MAROOCHY** **F. W. Potts**
 Serenity is the keynote of this work. The artist is by no means lavish in his palette, but a satisfying sense of colour pervades the whole of the landscape.

22. **FISHING BOATS, BRISBANE RIVER** J. Wieneke

A typical scene by the Brisbane fish market. Thousands of Brisbane-ites daily pass this point on their way across Victoria Bridge. The artist has a lower vantage point, and this makes the most of its interesting perspective and reflection patterns.

23. **THE COAST OF TERRIGAL** Roy Parkinson

Most careful in the arrangement of the components of his picture, Parkinson justifies his close study of clouds and rock forms. A simple subject, but most pleasing.

24. **THE RIVA, VENICE** Sir Lionel Lindsay

This large and colourful piece of work conveys an impression of the gaiety and life of the city of the waterways. Cleanly handled, the sense of animation is obtained through the use of fresh colour, strong contrasts and the staccato touches of its populace.

25. **COTTAGES ON A CLIFF** Douglas Annand

Bold and brilliant is the impression gained on first viewing this watercolour. The elevated position of the spectator emphasises the "build up" feeling of the design.

26. **MOUNT STURGEON** Max Ragless

A most spectacular treatment on a large scale. The artist has direct approach, handles his washes cleanly, and in a very definite manner. There is no "niggling" in the way Ragless characterises his subject.

27. **A COUNTRY ROAD** John S. Loxton

A limpid sky, gum trees and a quiet road mean much to the lover of the countryside. Loxton portrays this with facility.

28. **WESTERLY WINDS OVER MONA VALE**

Rufus Morris

Watercolour lends itself readily to the registering of impressions. Windswept clouds, cool hues, with superimposed staccato touches justify the title.

29. **PEACH BLOSSOM** Gwendolyn Grant

A character sketch of still-life. Broad and colourful, one must stand back to full focal distance to appreciate the quality of arrangement and colour.

30. **WET DAY—WYNYARD** Robert Campbell

A monochromatic treatment by a method involving a complete mastery of values. One can easily be deceived by the apparently careless brush stroke handling.

31. **NEVADA BADLANDS** R. Malcolm Warner

Brilliantly conceived—boldly executed. The artist uses few colours, but achieves a most dramatic effect by the force and ruggedness of the design.

32. **WESTERN McDONNELLS** Albert Namatjira

The Australian Aborigine paints his own country, Orthodox in treatment, conviction with delightful colour is impressed on the eye of the beholder.

33. **FLOWERS AND VASE** W. G. Grant

A poem in colour. Apart from its good drawing, the effectiveness of the work lies in the balanced arrangement of broad colour areas and strong values of tones. One loses the impression that watercolour is only for delicate effects.

34. **MELBOURNE—BROKEN SKYLINES**

Thomas H. Bone

An architectural subject atmospherically treated. Proportioned in an unusual way, the picture could not fail to impress a visitor of the city's contribution to architectural progress.

35. **MISTY MORNING AND FLOWERS**

Muriel Medworth

Delicacy in almost a print style. One senses an oriental touch in the composition and appreciates the artistry and skill used.

36. **THE FISHING SMACK**

G. C. Chambers

Early watercolour treatment, but none the less effective in characterising the scene. One sees the value of careful observation on the artist's part.

37. **NOONDAY SHADOWS**

Vida Lahey

Into-the-light subjects have always been popular. Justly so, as this superb piece of work by Vida Lahey exemplifies. The artist uses brevity in treatment, with a maximum of expression.

Kindly lent by E. S. Cornwall, Esq.

38. **SHEEP**

Hans Heysen

"The great contribution of Heysen to our landscape is draftsmanship and masterful watercolour, in which the gum tree figures as god of the machine. His passion for the tree has been untiring. He has painted it in every light and season, from delicate sapling to the twisted trunks of the desert, and always with research of rhythm, growth, weight and light. He has excelled in many genres, with the flower piece as with the life of the farm, but his peculiar distinction lies in the mastery of the gum." (Sir Lionel Lindsay)

Kindly lent by E. S. Cornwall, Esq.

39. **CLOUD AND RAIN**

M. J. Macnally

In watercolour painting in Australia, M. J. Macnally has played an important part. Early in his career he became a master in the expression of mood in paint. His subtle handling of colour and his brush skill were passed on by him to many young painters, and Australian watercolour art was enriched thereby.

Kindly lent by E. S. Cornwall, Esq.

40. **ABORIGINAL GIRL**

B. E. Minns

If the great contribution of Heysen has been the deification of the gum tree, then Minns must be regarded as the "apostle of the Australian Aborigine." His many studies of the Aborigine have brought him fame, and this study of an "Aborigine Girl" is rich in artistic treatment.

Kindly lent by E. S. Cornwall, Esq.

41. **WANNON BRIDGE**

Max Ragless

In the steps of the masters of Australian watercolour walks Max Ragless. Perhaps no painter has had as many bouquets from the critics in recent years for his work as Ragless. His design is bold; his colour sense sure; his work produces that result sought by all—"a work of art."

Kindly lent by Dr. H. S. McLelland

42. **INTERIOR**

Enid Cambridge

To her work Enid Cambridge brings a new approach and a feeling of atmosphere. "Interior" is an essay in watercolour, which, seen at a glance, is as expressive as it is pleasing to the eye and intellect.

Kindly lent by Dr. G. Taylor

43. **THE POOL**

J. J. Hilder

This Queensland painter lacked the opportunities that are at the door of students in Britain and the Continent, but his work reveals that he found a path through the forests of doubt and difficulty that beset him in his short life. Hilder has carved a niche for himself in the public and private art galleries of our land, and this work, "The Pool," permits us to appreciate once more his subtle art.

Kindly lent by Dr. G. Taylor

44. **MAGPIES** Sid Long

This eminent Australian artist is well-known for his decorative watercolours, and for his artistic treatment of the components which go to the making of a work of art.

Kindly lent by Mrs. W. G. Utting

45. **OCTOBER MORNING** G. K. Townsend

In the development of watercolour in this country, the encouragement given to the artist in black and white by "The Sydney Bulletin" is an important factor. At the dawn of the century, patrons of art were few, and prices low; but "The Bulletin" encouraged and paid for high-class drawings, and thus permitted watercolourists to paint. G. K. Townsend's early work has blossomed into the beauty of "Early Morning" and to-day he takes his honoured place in galleries and private collections.

Kindly lent by Mrs. W. G. Utting

46. **A MEDLEY OF FLOWERS** Vida Lahey

The work of Vida Lahey in oils and watercolours is known in every State. As a still-life painter she is known to every art-lover. Queensland is proud that mellow beauty she has created by the transmutation of petals into paint has delighted so many people.

Kindly lent by Mr. Peter Abraham

47. **RAINCLOUDS AT NEWPORT** Frank McNamara

It might be said that there are many ways of painting light and everyone is right. In this "Rainclouds at Newport" we see Frank McNamara in the act of "shooting" light on to paper in a manner that is most pleasing.

From the Queensland National Art Gallery

48. **LOOKING TOWARD PALLARENDA FROM CASTLE HILL, TOWNSVILLE** William Bustard

Sound composition, unerring craftsmanship, harmonic colour are qualities ever-present in the painting of Queenslander William Bustard. Here we see the Australian landscape and light. Bustard knows Britain and knows Australia. In this landscape we move with the artist in a further appreciation of beauty in the eye of the beholder.

From the Queensland National Art Gallery

49. **THE PARAMATTA RIVER** Alfred Cook

The delicacy of tones in this delightfully-treated subject show the true beauty of watercolour.

Kindly lent by Mr. Colin Bednall

50. **SLIPWAY, BRITTLINGSEA** Daryl Lindsay

The Lindsay family has, perhaps, given more to Australian art than any family. Norman Lindsay has written that his first contact with art was in a country art gallery in Victoria, and thus, perhaps, a chance visit to a gallery produced, finally, the art of a master. Daryl Lindsay is a worthy follower in the Lindsay family tradition.

The undermentioned pictures, which appeared on the "Courier-Mail" Art Panel, will be included in the Summer Exhibition of Watercolours when they are available.

51. **FIVE MILE CREEK** Kenneth MacQueen

52. **THE VALLEY** Harold Herbert

53. **ORMISTON GORGE** Albert Namatjira

54. **GREY LIGHT** John C. Goodchild

*Fishing Boats, Brisbane River,
by J. Wieneke*

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