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QUEENSLAND NATIONAL ART
GALLERY

ELEVEN BRITISH ARTISTS



AUSTRALIA 1949

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The Trustees
QUEENSLAND NATIONAL ART
GALLERY

ELEVEN

BRITISH ARTISTS

*AN EXHIBITION
OF WORKS BY*

LAWRENCE GOWING TRISTRAM HILLIER
IVON HITCHENS FRANCES HODGKINS
EDWARD LE BAS L. S. LOWRY
BEN NICHOLSON WINIFRED NICHOLSON
VICTOR PASMORE JOHN PIPER
JOHN TUNNARD

AUSTRALIA
1949



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Since the first Representative of the British Council arrived in the Commonwealth early in 1947, the State Galleries of Australia have exhibited the Wakefield Collection of contemporary British prints and drawings, and an exhibition of the work of Henry Moore. Once again, our gratitude is due to the Trustees and Directors who are offering the hospitality of their Galleries to this collection of contemporary British Art

INTRODUCTION

BY

A. J. L. McDONNELL

THE PRESENT EXHIBITION of contemporary painting in England has been assembled by the British Council for exhibition in Australia, not in order to present a complete survey, but rather to stress certain aspects which are important in the general development of English painting today, and which may not yet be over-familiar to people in Australia.

Since the beginning of the century painters in this country, in common with those in most other countries, have found inspiration in the work of the French schools, some from the Impressionists through Sickert, the greatest English painter of his age, others from a younger and somewhat miscellaneous generation, which has come to be known as the School of Paris. Others again have been less influenced by the exciting discoveries and experiments that have taken place on the banks of the Seine, and have pursued a gentler course more in keeping with their native tradition.

Of the painters represented in the exhibition, Edward le Bas proclaims the first of these influences most strongly. His 'Conversation After Breakfast', in which the figure on the left is that of the painter Charles Ginner, a member of the Camden Town Group which acknowledged Sickert as leader, is just such a scene of intimate family life as Bonnard and Vuillard delighted to paint, but it is as English in spirit and feeling as their interiors are French.

John Piper is a painter whose work shows less of foreign influence than many others of his generation. One is tempted to think of him as a nineteenth-century Romantic born out of his time. His wild Welsh landscapes, his series of drawings of Windsor Castle, even the records of destruction brought by bombing to the squares and crescents of Bath, are illuminated by strange dramatic effects of colour and light that seem to suggest a setting for a stage.

There is something of the romantic tradition also in the work of Ivon Hitchens, a preoccupation with moods in nature and with colour rather than form.

Frances Hodgkins is a New Zealander by birth, and her early work is to be seen in most Australian galleries; water-colours very often of ladies in Edwardian costume reading by the light of standard lamps and playing the piano. They are works of no particular interest and bear little relation to those included in this exhibition, which date for the most part from some forty years later, when years and long familiarity with new developments in painting had ripened a sensitive and personal vision.

The paintings of L. S. Lowry are the expression of a refreshingly original talent. They are industrial landscapes, people with crowds naïvely drawn, and though sympathetically observed, curiously lacking in humanity.

People, either singly or *en masse*, have no appeal to painters such as Ben Nicholson and John Tunnard. John Tunnard's interest is confined to curious shapes and the placing of colour, a linear vision not without charm. The six pictures shown by Ben Nicholson date from 1921 onwards, and are an interesting exposition of experiment and development from representational and non-representational expression, but they leave unresolved the problem of how far painting can be divorced from all interest in the living world and from all emotion.

Amongst those painters who have followed very closely in the native tradition, the group of younger men known as the Euston Road School is particularly distinguished. Two are represented in this exhibition, Lawrence Gowing and Victor Pasmore, and 'Judith at Eighteen' or 'Nude' will show that their work lacks neither vitality nor accomplishment that goes with devotion to a craft.

The two remaining painters, Tristram Hillier and Winifred Nicholson, cannot be classified in any group. The former is a painter of severely formal landscapes, though there seems to be evidence of a somewhat less unemotional reaction to the visible world in the series of paintings he recently brought back from Portugal. Winifred Nicholson's reaction to the world she sees is, on the contrary, full of feeling, charming in colour and completely feminine.

The works of these few, selected from the larger group of good painters at present working in England, should prove abundantly that the native talent is flourishing and vigorous, and that hope for a distinguished development of the English school is soundly based.



EDWARD LE BAS. Conversation after Breakfast. 1938. Oil.



VICTOR PASMORE. *The Nude*. 1941. *Oil*.



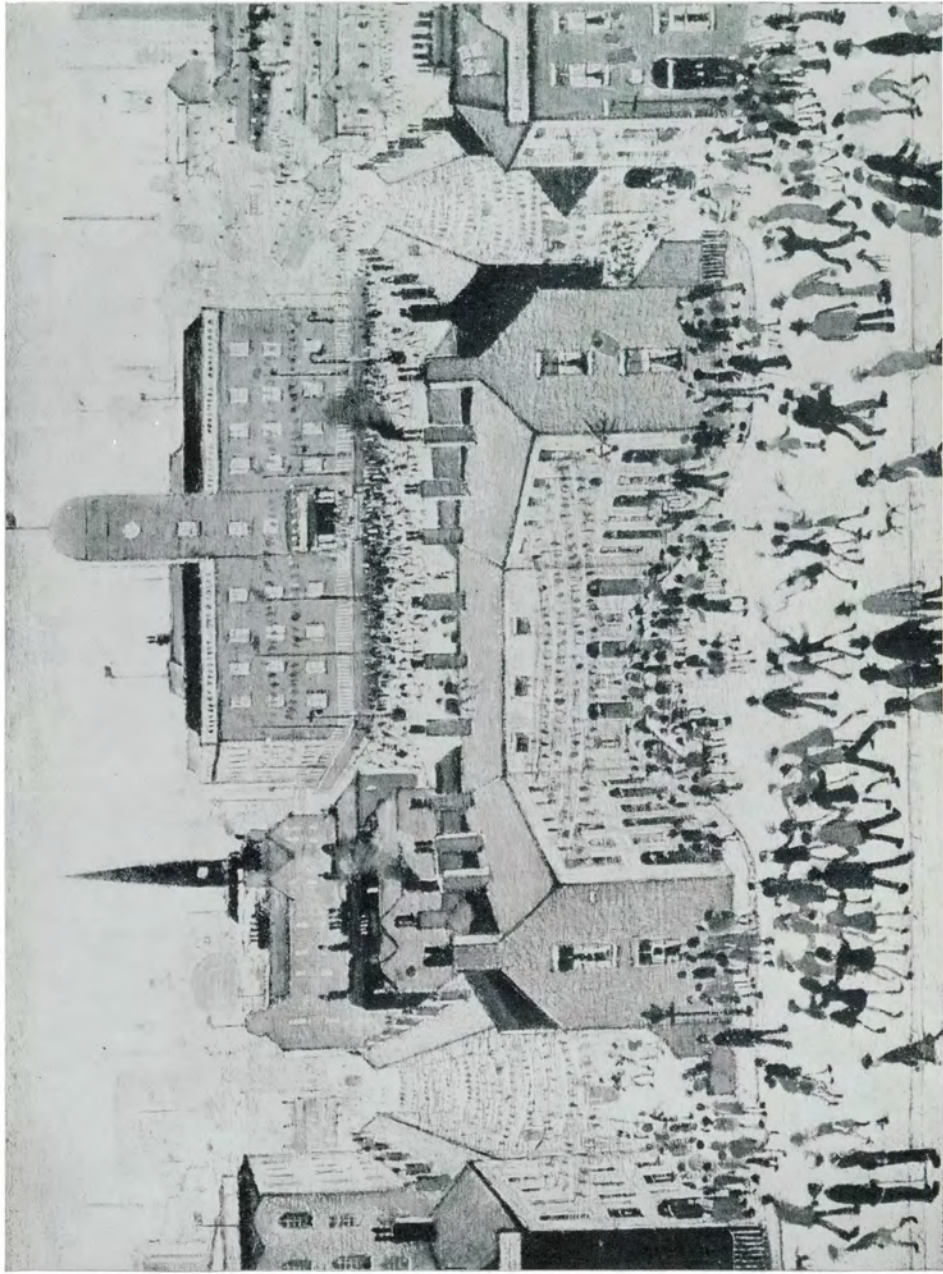
WINIFRED NICHOLSON. *12 Avenue des Tilleuls*. 1931. *Oil*.



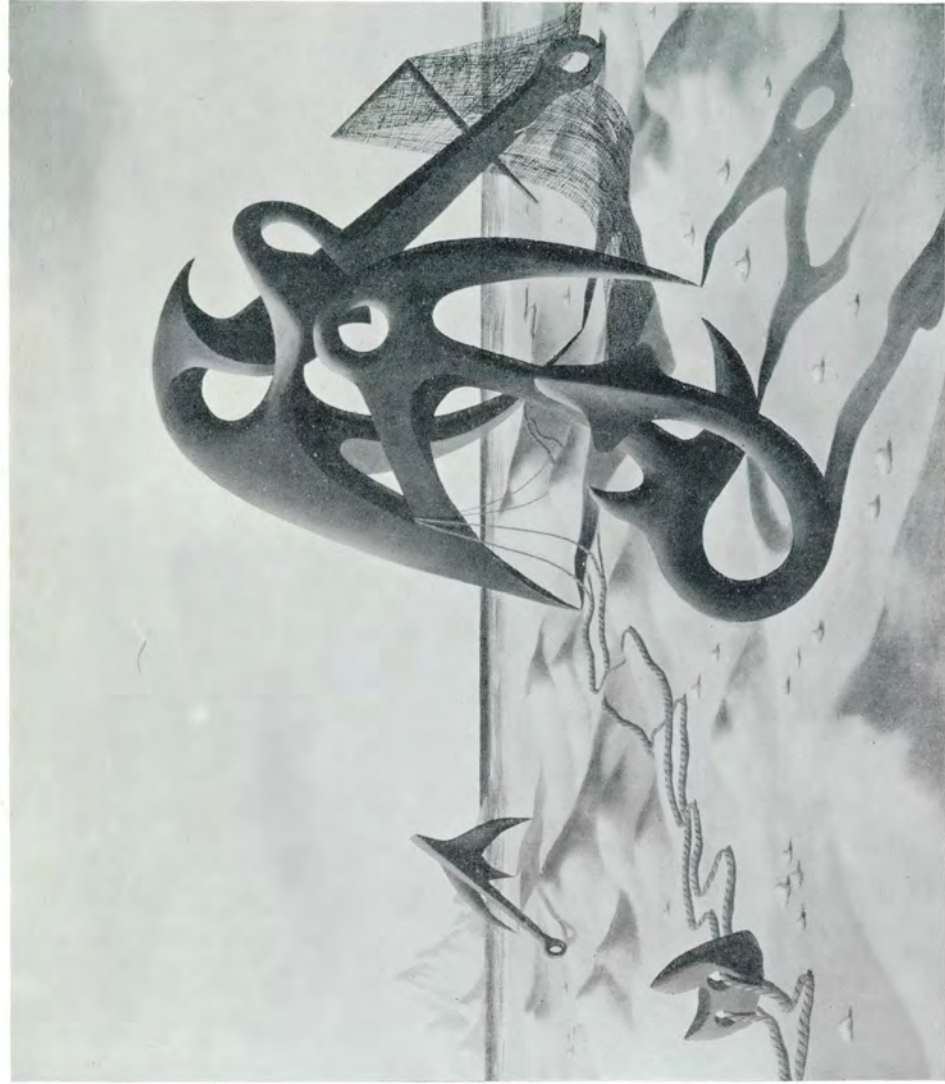
LAWRENCE GOWING. Judith at Eighteen. 1948. Oil.



FRANCES HODGKINS. Decorative Motif. 1933. Oil.



L. S. LOWRY. V-Day. 1945. *Oil.*



TRISTRAM HILLIER. Object on a beach, No. 2. 1937. *Oil.*



JOHN PIPER. Lansdowne Crescent, Bath. 1942. *Water-colour.*



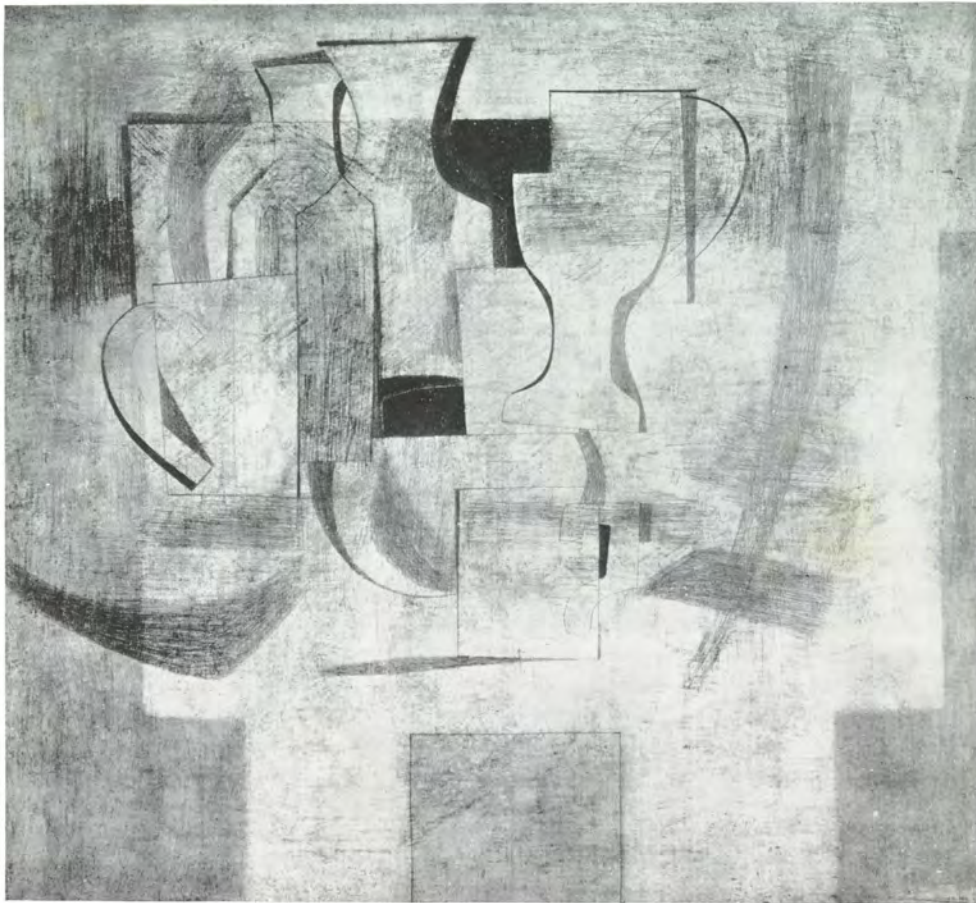
JOHN PIPER. Ruined Council Chamber, House of Commons. 1941. *Gouache.*



JOHN TUNNARD. *Painting, 1944. Oil.*



IVON HITCHENS. *Larchwood, 1941. Oil.*



BEN NICHOLSON. Still-Life (6). 1946. *Oil.*

CATALOGUE

LAWRENCE GOWING, born 1918

Painter of landscapes, still-life and portraits. Born in Stoke Newington. Studied at the Euston Road School. Professor of Fine Art, Durham University. Member of the London Group. Work bought by the Tate Gallery, the Contemporary Art Society and the British Council.

1. THE EUSTON ROAD, 1940-2. *Oil.* 24" × 29½"
Lent by the Governors of Leighton Park School, Reading, where the artist was educated
2. CECIL DAY LEWIS, 1945-6. *Oil.* 23¼" × 19½"
Lent by Miss Rosamund Lehmann
3. JUDITH AT EIGHTEEN, 1948. *Oil.* 29½" × 39½"
Lent by the British Council

TRISTRAM HILLIER, born 1905

Painter of landscapes and still-life. Born in Pekin. Studied at the Slade School, London, and then in Paris. Except during the war of 1939-45 he lived chiefly in France, especially at Dieppe. Work bought by the Tate Gallery and the Contemporary Art Society.

4. OBJECT ON A BEACH, No. 2, 1937. *Oil.* 25" × 30"
Lent by J. S. Lithiby, Esq.
5. SNOW AT PENNARD, 1947. *Oil.* 20" × 24"
Lent by Major E. O. Kay
6. VISEU, 1947. *Oil.* 24" × 32"
Lent by Major E. O. Kay

IVON HITCHENS, born 1893

Painter of landscapes and still-life in oils and in tempera. Born in London. Studied in London at the St. John's Wood School of Art and the Royal Academy Schools. One-man shows in London from 1925

onwards. Member of the Seven and Five Group, the London Group and the Society of Mural Painters. Work bought by the Tate Gallery, the Contemporary Art Society and the British Council.

7. LARCHWOOD, 1941. *Oil*. 20½" × 29½"
Lent by Colin Anderson, Esq.
8. BALCONY WITH FISH, 1943. *Oil*. 50" × 29"
Lent by the artist
9. HOUSE ABOVE A STREAM, 1946. *Oil*. 35" × 20"
Lent by the British Council.

FRANCES HODGKINS, 1870-1947

Painter of landscapes and still-life, often combined, in oil, gouache and water-colour. Born in New Zealand. Had no formal training. Came to Europe in 1900, travelling in Holland, Italy, France and Morocco before settling in Paris where she taught at the Colarossi Academy. Worked in Cornwall, 1914-19. Member of the Seven and Five Group and the London Group. Work bought by the Tate Gallery, the Contemporary Art Society and the British Council.

10. DECORATIVE MOTIF, 1933. *Oil*. 19½" × 23½"
Lent by Messrs. Alex Reid & Lefevre, Ltd.
11. THE RACE, 1934. *Oil*. 27½" × 35½"
Lent by Messrs. Alex Reid & Lefevre, Ltd.
12. KATHARINE AND ANTHONY WEST, 1937. *Oil*. 27" × 32"
Lent by Messrs. Alex Reid & Lefevre, Ltd.
13. HOUSES AND outhouses, Isle of Purbeck, 1938. *Oil*. 43½" × 31½"
Lent by the British Council
14. COURTYARD IN WARTIME, 1944. *Oil*. 29½" × 23"
Lent by Eardley Knollys, Esq.

EDWARD LE BAS, A.R.A., born 1904

Painter of still-life and landscape. Born in 1904 in London of Anglo-French descent. Studied at Cambridge University Architectural School and later at the Royal College of Art under Sir William Rothenstein. Member of the London Group. Associate of the Royal Academy. Work bought by the Tate Gallery.

15. CONVERSATION AFTER BREAKFAST, 1938. *Oil*. 21½" × 31½"
Lent by the artist

16. BEDSIDE TABLE, 1938. *Oil*. 21½" × 31½"
Lent by the artist
17. FISH MARKET, DIEPPE, 1947. *Oil*. 38" × 45¼"
Lent by the artist

LAWRENCE STEPHEN LOWRY, born 1887

Painter of industrial landscapes, especially of Lancashire. Born and still lives in Manchester. Member of the Royal Society of British Artists. Has had one-man shows in London in 1939, 1943 and 1945. Work bought by the Tate Gallery, the Contemporary Art Society and the British Council.

18. FACTORIES, LANCASHIRE, 1937. *Oil*. 19" × 23¼"
Lent by Messrs. Alex Reid & Lefevre, Ltd.
19. A PROCESSION, 1943. *Oil*. 14" × 20¼"
Lent by Messrs. Alex Reid & Lefevre, Ltd.
20. V-DAY, 1945. *Oil*. 19½" × 26½"
Lent by Messrs. Alex Reid & Lefevre, Ltd.

BEN NICHOLSON, born 1894

Painter of abstract compositions and occasional still-life and landscapes. Born in Denham, Buckinghamshire, the son of Sir William Nicholson. Studied at the Slade School and at Tours, Milan and Pasadena, U.S.A. Member of Abstraction-Creation, Paris, 1933-4 and of the Seven and Five Group. Work bought by the Tate Gallery, the Contemporary Art Society and the British Council.

21. STILL-LIFE WITH STRIPED TABLECLOTH, 1921-2. *Oil*. 24½" × 29"
Lent by the artist
22. COLLAGE, 1933. *Oil and paper*. 17" × 19"
Lent by the artist
23. COLLAGE, 1933. *Oil and paper*. 39½" × 18"
Lent by the artist
24. WHITE RELIEF, 1936. *Oil on carved board*. 26" × 36¼"
Lent by the artist
25. STILL-LIFE, 1946. *Oil*. 23¾" × 23¾"
Lent by the artist
26. STILL-LIFE (No. 6), 1946. *Oil*. 26" × 29½"
Lent by the artist

WINIFRED NICHOLSON, born 1893

Painter mainly of flowers and landscapes. Studied painting in her childhood with her grandfather, who was a Pre-Raphaelite. Studied at the Byam Shaw School and in Paris, and painted in Italy, Switzerland and India. Member of the Seven and Five Group. One-man shows in London before the war and in 1946; work purchased by the Contemporary Art Society, the British Council and the Melbourne Art Society.

27. 12 AVENUE DES TILLEULS, 1931. *Oil*. 31½" × 24"
Lent by the artist
28. MIDSUMMER EVE, 1935. *Oil*. 23½" × 23"
Lent by the British Council
29. LES FLEURS DU PETIT VIEILLARD, 1938. *Oil*. 21" × 17¼"
Lent by Wilfred Roberts, Esq., M.P.

VICTOR PASMORE, born 1908

Painter of landscapes, still-life and portraits. Born in Chelsham, Surrey. He had no formal training and from 1928 to 1938, while in the local government service, was a part-time painter only. Associated with the Euston Road Group. Member of the London Group. One-man shows in London in 1940 and 1945. Work purchased by the Tate Gallery, the Contemporary Art Society and the British Council.

30. NUDE, 1941. *Oil*. 23" × 19"
Lent by Sir Kenneth Clark, K.C.B.
31. SUBURBAN GARDENS, 1947. *Oil*. 23½" × 32"
Lent by the British Council
32. CARNATIONS IN VASE, 1948. *Oil*. 23½" × 15½"
Lent by the British Council

JOHN PIPER, born 1903

Painter of architecture and landscape in oils and in water-colour, often of romantic antiquarian interest, and from 1933 to 1935 of abstract compositions; theatrical designer and writer on art and architecture. Born in Epsom, Surrey. Attended the Richmond School of Art, the Royal College of Art, London, and the Slade School, London. One-man shows in London, 1933. In 1933 he visited Paris and sought contact with Braque and others. As official War Artist 1940-5, he painted

bombed buildings. Member of the London Group. Work bought by H.M. The Queen, the Tate Gallery, the Contemporary Art Society and the British Council.

33. RUINED COUNCIL CHAMBER, HOUSE OF COMMONS, 1941. *Gouache*. 24" × 29"
Lent by the Walker Art Gallery, Liverpool
34. LANSDOWNE CRESCENT, BATH, 1942. *Water-colour*. 15¼" × 21"
Lent by the British Council
35. SHELTER EXPERIMENTS, 1944. *Water-colour*. 15" × 20"
Lent by the Imperial War Museum
36. RYCOTE CHAPEL, 1945. *Oil*. 23" × 19½"
Lent by Colin Anderson, Esq.
37. DORSET COAST: CHAPMAN'S POOL, 1947. *Oil*. 24½" × 29½"
Lent by the British Council

JOHN TUNNARD, born 1900

Painter of non-representational compositions. Born in Sandy, Bedfordshire. Studied at the Royal College of Art, London. At first a textile designer he has devoted himself to painting since 1931 when he retired to Cornwall. He has had one-man shows in London since 1932, and in New York 1945. Member of the London Group. Work bought by the Tate Gallery, the Contemporary Art Society, the British Council and the Museum of Modern Art, New York.

38. GOUACHE, 1942. *Gouache*. 15" × 22"
Lent by Messrs. Alex Reid & Lefevre, Ltd.
39. PAINTING, 1944. *Oil*. 25" × 34½"
Lent by Messrs. Alex Reid & Lefevre, Ltd.
40. GOUACHE, 1945. *Gouache*. 22" × 15"
Lent by Messrs. Alex Reid & Lefevre, Ltd.

INDEX OF LENDERS

- COLIN ANDERSON, ESQ., 7, 36.
- BRITISH COUNCIL, 3, 9, 13, 28, 31, 32, 34, 37.
- SIR KENNETH CLARK, K.C.B., 30.
- IVON HITCHENS, ESQ., 8.
- IMPERIAL WAR MUSEUM, 35.
- MAJOR E. O. KAY, 5, 6.
- EARDLEY KNOLLYS, ESQ., 14.
- EDWARD LE BAS, ESQ., 15, 16, 17.
- MISS ROSAMUND LEHMANN, 2.
- GOVERNORS OF LEIGHTON PARK SCHOOL, READING, 1.
- J. S. LITHIBY, ESQ., 4.
- BEN NICHOLSON, ESQ., 21, 22, 23, 24, 25, 26.
- MRS. WINIFRED NICHOLSON, 27.
- REID & LEFEVRE, LTD., MESSRS. ALEX, 10, 11, 12, 18, 19, 20, 38,
39, 40.
- WILFRED ROBERTS, ESQ., M.P., 29.
- WALKER ART GALLERY, LIVERPOOL, 33.

