



EXHIBITION OF AUSTRALIAN ART

FROM THE QUEENSLAND NATIONAL ART GALLERY



JUBILEE ART TRAIN 1951

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THE background of Australian art is the work of the recording artists who were important members of the early expeditions to this country. Their job it was to depict accurately the strange flora and fauna and any unusual characteristics of the landscape. As their training in the drawing schools of the eighteenth and nineteenth centuries naturally lead to the vision and mannerisms then current in European art, it's often disappointing to find their paintings and drawings do not suggest the Australia we know.

Though Conrad Martens and Louis Buvelot pointed the way to a closer understanding of the Australian scene, it was not until the 'nineties that Roberts, Streeton and their friends, painting directly from nature in the manner of the impressionists, first showed us our land in a convincing way. It was their vision of far blue distances, brilliant light and golden colour that was to inspire a host of imitators during the next twenty-five years.

To the men of the 'nineties, then, goes the credit of establishing the Australian school of painting, but the power of the initial impulse has gradually faded, and between wars European influences again become apparent. Australian artists trained abroad and new arrivals from overseas have brought the modern movement to Australia. Though not acclimatised as yet, the movement is providing a necessary leavening, and there is little doubt the future will show interesting developments.

In this collection are selected examples of most of the outstanding artists of the last sixty years, enabling us to trace the course of Australian painting from its source down to the present day and the artists working in the contemporary manner and mood.

ROBERT CAMPBELL,

Director, Queensland National Art Gallery,

1951.

CAR I.

1. LLOYD REES

Landscape

Born Yeronga, Queensland, 1895. Painter in oils of landscape and still-life ; black and white draughtsman. Began his studies at Brisbane Technical College ; later proceeding to London and Rome. Exhibited in London, Paris and America ; awarded silver medal Paris, 1937. Awarded Godfrey Rivers Bequest Art Prize, 1941. Wynne Landscape Prize, 1951. Member Society of Artists, represented in all Australian Art Galleries and at Dunedin, N.Z.

A romantic landscape of the artist's middle period. The sensitive drawing of the trees and the silvery grey colour scheme make a picture that has a lovely luminous quality suggestive of the early morning.

2. R. WAKELIN

Landscape

Born in New Zealand, 1887, and studied at Technical School, Wellington. Later under Dattilo Rubbo in Sydney, and abroad. Instructor Nat. Gall. School, Melbourne. Member Society of Artists, awarded Society of Artists Medal. Represented in most important Galleries in Australia. A founder of the modern School in Australia. Painter in oils of landscape, figure, and still-life.

Looking at the landscape in a very personal way the artist has abstracted the shapes, tones and colours necessary to re-create the mood of the moment as well as the appearance of the place.

3. ARTHUR MURCH

Hermannsberg

Painter and Sculptor. Born in Sydney, 1902. Studied Royal Art Society School, awarded Society of Artists Travelling Scholarship, 1925. and spent two years studying in London, Paris and Rome. After return to Australia worked for a time as assistant to George Lambert. Official War artist. Member Society of Artists. Awarded Archibald Prize, 1950. Represented in most Australian Galleries.

This little picture is a most interesting record of the artist's trip to Alice Springs and neighbourhood. One of the first artists to paint in Central Australia, Murch brought back many small but fascinating pictures flooded with brilliant light and glowing with colour.

4. GEORGE LAMBERT, A.R.A.

Self Portrait

Distinguished draughtsman, painter in oils of figure and landscape subjects, and as a sculptor. Born in St. Petersburg in 1873; came to Australia at the age of fourteen. Studied under Julian Ashton, won Society of Artist's Travelling Scholarship and continued his studies at Colarossi's, Paris, after which he settled in London. Official war artist with the A.I.F. in Palestine, the drawings and paintings of this commission being now in the Australian War Memorial at Canberra. Returned to Australia in 1921. His insistence on the importance of drawing and mastery of technical problems and the vitality of his personality did much to invigorate Australian art, and his influence is still noticeable in the work of Australian artists to-day. Wynne Prize, 1899. Archibald Prize, 1927. A.R.A., 1922. Founder Contemporary Group, Sydney. Member Society of Artists. Represented all Australian Galleries, Brighton (England), Michigan (U.S.A.), and Prince of Wales Museum, Bombay. Memorial Exhibition of his works held in Sydney and Melbourne in 1930 following his sudden death.

Lambert's early work, of which this is a good example, had rare dash and verve. The head and hands are brushed in with astonishing freedom and though almost a monochrome in golden greys the picture is extraordinarily lifelike.

5. G. F. LAWRENCE

Rozelle

Painter of landscape in oils. Born in Sydney, 1901, practised commercial art and studied under Julian Ashton. Winner Wynne Prize, 1949. Represented in most important Australian Galleries.

One of the Northwood Group, Lawrence has an interesting technique in oils. The qualities of paint that distinguish his work are often achieved by scraping away the pigment and exposing the ground below. A vigorous townscape freely painted in the contemporary manner.

6. HUGH RAMSAY

Portrait Study

Figure painter in oils. Born at Glasgow, 1877, brought to Melbourne the following year. After studying at the National Gallery School, Melbourne, went to Paris. He had remarkable success in 1902 at the New Salon, but ill-health forced him to return to Australia. His short but brilliant career closed with his death in 1906. Ramsay was undoubtedly one of the most gifted of Australian artists.

Restrained in feeling and in colour, but painted with a mastery that always distinguishes this artist's work.

7. SIR ARTHUR STREETON

Sydney Harbour

Born in Victoria, 1867. Studied drawing at the National Gallery School, Melbourne. With Roberts, Conder and McCubbin, held the first impressionist exhibition in Melbourne in 1889. Went to Europe in 1898, where he remained for some years. Official artist of the A.I.F. during World War No. I. Won the Wynne Prize, 1928. Knighted 1937. One of the strongest influences in Australian landscape painting. Represented in all Australian Galleries and abroad.

A typical Streeton Harbour Panel—blue water and distant sunlit city. Directly painted outdoors in a style that has inspired a host of imitators.

8. MARY EDWARDS

The Fijian Girl

Born at Sydney, where she received her art training. Later went abroad to study in Paris. Has achieved a considerable reputation for the work she has done in the South Seas and as a portraitist. Represented in most Australian Galleries. A small but excellent example of the type of subject the artist has made her own.

9. ADRIAN FEINT

Landscape

Painter in oils and watercolour of decorative flowerpieces; noted for his bookplates, in etching and woodcut. Born Narrandera, N.S.W., 1894. Studied under Julian Ashton; served throughout World War I with A.I.F. in France and Belgium; returned to Sydney and took up his art studies again. Joined Sydney Ure Smith and for about eleven years worked on "Art in Australia" and "The Home." Member Society of Artists and Australian Academy. Represented in most important Australian Galleries and collections.

Beautifully designed and drawn, the colour harmonious and well organised. The artist has conveyed perfectly the atmosphere of a sunny afternoon.

10. ADRIAN FEINT

Flowers and Fruit

An exquisite piece of drawing and colour, the boldness of design and the fine craftsmanship have produced an outstanding work of art.

11. ARTHUR MURCH

The Squirrel

A typical picture of the nude by last year's Archibald Prize winner. The luminosity and richness of the colour, the stressing of the reflected lights on the figure and the unusual texture of the paint surface are all characteristic of this interesting artist.

12. NORA HEYSEN

A Mixed Bunch

Third daughter of Hans Heysen. Born near Adelaide. Studied under her father and later at the Westminster Art School, London. Winner Archibald Prize, 1938. Worked as War Artist with Women's Army. Member Society of Artists. Represented in many Australian Galleries. Still-life and portrait painter.

A sincere and carefully painted bunch of flowers. The Artist has not been concerned only with the decorative qualities of the group, but has noted and accurately recorded the shape and colour of every bloom.

13. JOHN ROWELL

Boats and Canoes

Born in Melbourne, 1894. Studied at the National Gallery School there. Instructor Ballarat Technical School, 1919-27; later at Melbourne Technical School. First winner Crouch Memorial Prize in 1927; again in 1937. Member A.A.A., Society of Artists. Represented most Australian Galleries.

A gay picture full of light and colour. An excellent example of direct painting and an unusual subject for this artist.

14. ARTHUR MURCH

Flowers and Fruit

Another version of this popular subject. Well designed, luminous and beautiful in colour, the picture is obviously the work of a first-class craftsman.

15. ELIOTH GRUNER

Yass Landscape

Born in New Zealand, 1882. Studied in Sydney under Julian Ashton. Awarded Wynne Landscape Prize, 1916, 1919, 1921, 1929. Exhibited Royal Academy and New Salon, Paris. Member Society of Artists and A.A.A. Represented in most Australian Galleries. Died in Sydney, 1939. Memorial Exhibitions in Sydney and Melbourne Galleries, 1940. Painter in oils of landscape and flowers.

A typical Gruner in his later manner. Broadly designed and strongly painted, the contrasts of blue and golden greys make a most satisfying picture.

16. HANS HEYSEN

Zinnias and Fruit

Born in Hamburg in 1877. Came to Adelaide as a boy, studied at art schools there and later in Europe. First successful exhibition Melbourne, 1908. Awarded Wynne Landscape Prize 1904, 1909, 1911, 1920, 1922, 1924, 1926, and the Crouch Prize, 1931. Member Society of Artists. Represented in most Galleries in Australia and New Zealand, and in the Print Room, British Museum. Draughtsman and painter of landscape and still-life.

An astonishingly brilliant piece of painting. The sense of reality is so strong as to be almost eye deceiving.

17. WILL ASHTON

Seascape

Born York, England, 1881. First trained by his father, James Ashton, painter of Adelaide. Later in England and France. Awarded Wynne Prize, 1908, 1930 and 1939. Godfrey Rivers Prize, 1933. Director, National Gallery of N.S.W., 1937-43. Member, Commonwealth Art Advisory Board. Represented all Australian Galleries, Auckland and Christchurch, N.Z., and in Peebles, Scotland. Painter in oils of land and seascape.

A good example of this artist's outdoor painting. Vigorous and free, it is as stimulating as a sunny day spent by the sea.

18. RUPERT BUNNY

Flowers

Born in Melbourne in 1864. Commenced art studies at National Gallery School, Melbourne, later in Paris under Jean Paul Laurens. Resided in France many years, exhibiting each year at the Old Salon, being awarded Honorable Mention, 1886, and Bronze Medal in 1900. His painting shows the influence of French impressionism. Working mostly in oils, he produced large decorative panels and murals, as well as figure portrait, still-life paintings and landscapes. Represented Luxembourg Gallery and Palace of Senate, Paris, in Philadelphia, and in all Australian Galleries. Retrospective exhibition of his work held in Melbourne in 1946. Died in Melbourne, 1949.

19. MARGARET PRESTON

Aboriginal Still-life

Born in Adelaide, 1877. Painter and maker of wood and lino cuts. Studied in Sydney, National Gallery School, Melbourne, later in Munich and Paris. After 1914-18 war returned to Adelaide and later settled in Sydney and achieved reputation as painter and for her wood and lino cuts of the native Australian flora and fauna. Drew on aboriginal sources for a basis of decorative design. Member, Society of Artists and represented in most Australian Galleries and in Yale University Art Gallery, U.S.A.

In this picture the artist has limited herself to the red and yellow ochres and the white and black of the aboriginal palette, deliberately flattening the shapes to produce a decorative pattern. A fine example of her unique ability to adapt the aboriginal outlook to a modern art form.

20. J. D. MOORE *Australian Landscape*

Watercolourist and landscape painter in oils. Architect. Studied at Sydney Art School, went to America 1913, served in France through the Great War; then studied in London. Returning to Sydney, set up practice as an architect and as a professional artist. Member, Contemporary Group and Society of Artists. Represented most Australian Galleries.

This is a designed landscape in which the artist seeks by a careful organisation of his lines, tones and colours to express a mood that he has experienced before a stark Australian landscape.

21. WILLIAM DOBELL *The Cypriot*

Born in N.S.W. 1899. Studied under Julian Ashton and won Society of Artists' Travelling Scholarship in 1929. On return in 1939 joined staff of East Sydney Technical College. Camofleur and official war artist. Won Archibald Prize in 1944 with portrait of fellow artist, Joshua Smith, an award which gave rise to much controversy and the most important lawsuit in art history in Australia. The judge upheld the decision of the Trustees in making the award, and through the case Dobell's name became known both at home and abroad. Member, Society of Artists. Trustee, National Art Gallery of N.S.W., 1944. Represented most Australian Galleries.

The Cypriot is not a photographic representation, but rather an interpretation of the personality of the sitter. The colour scheme chosen and the careful arrangement of shapes within the picture space are of the utmost importance in conveying the artist's purpose.

22. DOUGLAS WATSON *Backyards*

Painter in oils of landscape and figure. Born in Sydney, 1920. Trained at East Sydney Technical College, where he was awarded a medal as outstanding student of the year. Won N.S.W. Government Travelling Art Scholarship in 1940, but served as an official War Artist with Australian Forces during World War 2. Left for Europe for further study in 1947. Awarded Wynne Art Prize, 1942. Represented many of the Australian Galleries.

There are not many artists who could find a subject in such unpromising material, but how interesting are the patches of low toned colour that make a moving pattern within the picture space.

23. FRANCIS LYMBURNER *Girl with Lute*

Born in Queensland in 1916 and commenced art studies in Brisbane before proceeding to Sydney, where he exhibited with various societies and held one-man shows. Represented in several Australian Galleries. Draughtsman and painter in oils of figure and landscape, generally seen as rather sombre compositions.

An expression of a mood, and not the portrait of a girl, this picture depends for its attraction on subtleties of tone and colour. Interpretation not representation is the artist's object.

24. LLOYD REES *Still Life*

An early but astonishingly vivid picture. The textures of the various objects, as well as their tones and colours, are admirably given, and make of a commonplace subject a little masterpiece.

CAR 2.

25. JAMES GLEESON *The Perilous Room*

Australian Surrealist; painter in oils of compositions based on literary as well as aesthetic values, conveying their significance by the use of symbols. Born in Sydney in 1915, Gleeson studied at the East Sydney Technical College and at the Teacher's College, later becoming himself an art teacher in the N.S.W. Education Department. President of the Sydney Branch of the Contemporary Art Society. The only example of that much discussed art form, Surrealism, in the Queensland Collection. The picture is based on symbols and dreams rather than on normal visual experiences. What the picture is all about it is perhaps difficult to say, but nevertheless it has some lovely qualities of design and colour and is the work of a first-class craftsman.

26. JAMES R. JACKSON *Old Road, Gundagai*

Born in New Zealand in 1886. Studied at the Royal Art Society's School in Sydney, and in London and Paris. A prominent exhibitor for many years with the Royal Art Society. Represented in most Australian Galleries, and in New Zealand.

A typical example of the kind of landscape painting that has made Jackson one of the most popular artists of the day.

27. TOM ROBERTS

Kentish Landscape

Born in England in 1856, came to Australia at the age of thirteen, began his art studies in Melbourne, and later went to London. On his return to Australia in 1885 he introduced Impressionism and became one of the most important influences in association with Streeton and Conder in the development of the Australian School of painting. Commissioned to paint the picture of the Opening of the First Federal Parliament. First President of the Society of Artists. Died at Sassafras in Victoria in 1931. Represented in all Australian Galleries and overseas.

A picture of his later period, painted while he was residing in England. The silvery grey colour scheme and the delicate drawing express admirably the atmosphere of an English spring.

28. E. PHILLIPS FOX

The End of the Story

Portraitist, figure and landscape painter. Born Melbourne, 1864. Studied at the National Gallery Schools and later in Paris at Julian's and the Beaux-Arts. About 1900 returned to Melbourne and established with Tudor St. G. Tucker the Melbourne Art School. Most of his life spent in Paris and French influences are apparent in his work. Awarded gold medal at the Old Salon, 1894, and elected member New Salon, 1910. Returned to Australia in 1913 and painted portraits of several important people before his death in Melbourne in 1915.

Phillips Fox was a great colourist and was at his best in handling such subjects as this. There's a singular charm in the grace of the reclining girl, and the colour harmony of warm greys, relieved by touches of pink and black, is of an extraordinary rarity and beauty.

29. ROBERT JOHNSON

Victorian Alps

Painter of landscape in oil. Born in Auckland in 1890. Received his art training there and after holding exhibitions in the Dominion went to Sydney in 1921, where he has lived ever since. Represented in most Australian Galleries and in New Zealand by picture commissioned by the Commonwealth Government.

Painted directly from nature, the artist has realised the great mountain mass in the simplest terms. The sense of atmosphere and distance are conveyed in a manner that must arouse the admiration of any practising artist.

30. RUPERT BUNNY

The Old Peach Orchard

Rupert Bunny loved Southern France, where he painted for many years, and this spring landscape of Provence is filled with that shimmering light he expressed so often and so well.

31. J. D. MOORE

Sydney Harbour

An early example of the vital art of this prominent architect artist. It's a picture of strong contrasts with an unusual combination of human incident and an atmospheric background.

32. MAX RAGLESS

The Winding Road

Born in South Australia in 1901, primarily a landscape painter. He works both in oil and watercolour and his work is characterised by vigorous handling. Awarded Crouch Prize, Ballarat, 1944; Landscape Prize, Fern Tree Gully, 1945; and Bendigo, 1945. An official artist in World War 2. Represented in most Australian Galleries.

Characteristic example of this artist's direct expression of light and landscape, rendered with considerable technical ability.

33. W. B. McINNES

Bacchus Marsh

Born Melbourne, 1889. Studied National Gallery School, Melbourne, later in Europe. Drawing Master National Gallery School, Melbourne, 1917-34; Head of Painting and Drawing Schools, 1935. Acting Director, Melbourne Gallery, 1934-36. Wynne Prize, 1918. Archibald Prize seven times. Commissioned by the Government to paint the opening ceremony of Federal Parliament at Canberra in 1927. Died in Melbourne, 1939. Represented all Australian Galleries. Painter of portraits, landscape, figure and still-life.

Low toned and rich in colour, this is an unusually fine example of the style that brought the artist fame as a landscape painter.

34. ARNOLD SHORE

Banksia

Born at Windsor, Victoria, in 1897. Studied at the National Gallery School and under Max Meldrum, working for many years as a stained glass artist and craftsman in Melbourne. Since 1925 has been greatly influenced by the work of Cezanne and the post-impressionist and established with George Bell in Melbourne an Art School teaching the modern outlook. Awarded the Crouch Prize in 1938. Has been for the last few years Guide Lecturer at the National Gallery, Melbourne. Represented in most Australian Galleries.

A striking and well designed picture. The lovely colour and rich impasto of paint make it an outstanding example of the modern approach to the painting of still-life.

35. CHARLES MEERE

The River, Bellingen

Figure and landscape painter in oil. Born London, 1890. Studied at Royal College of Art, London. Member of Society of Artists. Won Sir John Sulman Prize, 1938. Represented in many Australian collections.

A piece of strong representational painting. The colour scheme of green and blue-purple has been handled with great skill.

36. J. J. HILDER

Landscape

Watercolourist of distinctive charm and style. Born Toowoomba, Queensland, in 1881. Educated Brisbane Grammar School and later studied art under Julian Ashton in Sydney. First attracted notice with a group of watercolours in the Society of Artists' 1907 Exhibition, while still working in the offices of the Bank of N.S.W. The following year retired from the bank on account of ill-health and devoted his remaining eight years of life entirely to painting, producing those small intimate glimpses of landscape which are his very personal contribution to Australian art. Died in Sydney in 1916.

The subtleties of tone and colour are all important in this little picture. The place doesn't matter. The group of dark trees silhouetted against the sky with the hint of a sloping hill are sufficient subject matter with which to convey the artist's sensitive reaction to a mood of nature.

37. JOHN ELDESHAW

Bridge Repairs, Henley

Born at Sydney in 1892, where he studied art under Julian Ashton and J. S. Watkins. Later went to London. Landscape painter in watercolour and oil. Represented in leading Australian Galleries and in the British Museum. Member of Society of Artists and Past President of the Australian Watercolour Institute.

A picture of rich and glowing colour in the artist's earlier and more romantic mood.

38. ALBERT NAMATJIRA

Western MacDonnells

A full-blooded aborigine of the Arunta tribe of the MacDonnell Ranges, Central Australia. Born near Hermannsburg in 1902, has lived chiefly in and around the Hermannsburg Mission Station

working as stockman or handyman. Owes his training as watercolourist to Rex Batterbee, Melbourne artist, who has spent much time painting in Central Australia. Namatjira is a competent watercolourist, working in the Western tradition, and has had a great deal of success with exhibitions of his work. Represented in most Australian Galleries.

Brightly coloured and typical both in subject and treatment is this example of the work of the popular aboriginal artist. The clarity of the atmosphere and the ruggedness of the MacDonnell Ranges has been conveyed with considerable force and technical ability.

39. HAROLD HERBERT

The Valley

Painter of landscape in watercolour of extreme technical facility. Born at Ballarat, 1892, and trained at the Technical School there. In 1912 appointed assistant to the art inspector of the Victorian Education Department, and in 1915 became art teacher at his old school in Ballarat. Resigned in 1919 to devote his whole time to painting and travelled abroad, painting, for some years. Drew for various journals, and art critic of the Melbourne "Argus." In 1941 official artist to the A.I.F. in the Middle East. Member of Australian Watercolour Institute, A.A.A., and of the Art Advisory Board for the Commonwealth Government. Represented in all Australian Galleries. Died in Melbourne in 1945.

Bold and dashing in treatment and freely touched with body-colour, this picture is in Herbert's later style when he had arrived at a swift generalisation of Australian landscape.

40. HANS HEYSEN

Sunrise, Aroona

Freely and simply painted by one of Australia's greatest watercolourists, the solidity of the sunlit mountain and the character of the rugged country are admirably given.

41. DARYL LINDSAY

Corfe Castle

Painter in watercolours and oils of landscape chiefly and still-life. Born at Creswick, Victoria, in 1890, the youngest of the four famous Lindsay brothers, Lionel, Norman, Percy, and Daryl. Worked as jackeroo, then as station overseer, until enlistment in A.I.F. in 1915. After the war studied art for a while at the Slade School, London, under Professor Henry Tonks. Returning to Australia at thirty took up art as a profession. Exhibited and hung on the line at the Royal Academy. Member Society of Artists and A.A.A. Appointed Curator of the Art Museum and

Keeper of the Prints at the National Gallery, Melbourne, 1940. Director since 1942. Organiser with Professor Dakin of Australian camouflage during World War 2. Represented all Australian Galleries and at South Kensington.

A characteristic watercolour by this distinguished Australian. With a few simple washes the artist has expressed in a traditional manner the very spirit of English landscape.

42. BLAMIRE YOUNG

Songs of Twilight

Distinguished watercolour painter of personal and imaginative style. Born in Yorkshire in 1862, took his M.A. at Cambridge before coming to Australia to the appointment of Maths Master at Katoomba College, Blue Mountains. Largely self-taught artist, he studied a while at Herkomer's Art School at Bushey, during a two year trip to England in 1893. Also benefited by working with the Beggarstaff Brothers (James Pryde and William Nicholson), the pioneers of decorative poster designing in England. Returning to Australia, Blamire Young introduced the decorative poster in this country. In 1911 established his reputation as a watercolourist with an exhibition in Melbourne of a series of sketches of Mount Buffalo. Exhibited Royal Academy; elected member of the Royal Institute of Painters in Watercolours and The Royal Society of British Artists before returning from second trip abroad in 1923. Member Society of Artists, A.A.A.; art critic Melbourne "Herald." Author of book on Goya's political cartoons. Represented in most Australian Galleries and in Victoria and Albert Museum, South Kensington. Died 1935.

An exquisite example of the masterly handling of this great Australian watercolourist. The skill with which he handles the wash when wet and touches in the accents of form is without equal in Australian painting.

43. MAUD SHERWOOD

The Doria Castle, Italy

Born in New Zealand. Studied and travelled in Europe, later settled in Sydney. Well known as a painter of still-life and landscape in watercolour. Member of the Society of Artists, etc. Represented in most Australian Galleries and in New Zealand.

The artist's technical ability combined with her taste for picturesque subject matter has given us a striking picture that is bound to arrest the attention.

44. ALFRED COOK

The Parramatta River

Landscape painter in watercolours and oils, also etcher. Born in Christchurch, N.Z., in 1907. Studied and taught there for some years. Instructor East Sydney Technical College since 1942. Member Watercolour Institute. Represented in most of the Australian Galleries and at Auckland, N.Z.

Well drawn and most realistic. The effect of mid-day light on rocks and water could scarcely be better.

45. WILLIAM BUSTARD

The Barn

Painter and designer of stained glass windows. Born in England, 1894. Vice-President Royal Queensland Art Society. Represented in many collections throughout Australia.

Direct in vision and capable in handling, this lively picture of an everyday subject has many admirers.

46. KENNETH MACQUEEN

Seapiece

Painter of landscape in watercolour. Born in Ballarat in 1897, but lived for some time in Sydney. In France with the A.I.F. in World War I, and after the Armistice studied at the Slade School and at the Westminster School of Art. Exhibited at the Royal Academy and with the New English Art Club. Represented in most Australian Galleries. Member Watercolour Institute, Society of Artists, and Contemporary Group.

A brilliant piece of decorative painting. The washes have been laid with a flowing brush and unerring skill. The result is a gay and lively picture that interprets rather than represents the swing and movement of the sea.

47. MARGARET OLLEY

Jardin du Luxembourg

Painter in oil and watercolour of landscape, figure and still-life. Born Lismore, New South Wales. Studied art at the Technical College, Brisbane, later at East Sydney Technical College, where she won a diploma for painting. Exhibited with the Contemporary Group and Society of Artists. Went abroad to continue her studies in 1948. Represented in Queensland, New South Wales and Victorian Galleries.

Vital penline and swift watercolour wash influenced by modern French practice have given us in this picture an immediate impression of a characteristic scene in Paris.

48. DOUGLAS ANNAND

Thursday Island Pub

Draughtsman, watercolourist and creative designer. Born in Queensland in 1905. Principal Designer for Australian Section, New York World's Fair. Winner Sulman Prize for best mural.

The accent is on pattern in this freshly painted and colourful impression of our far north. Annand has always something unusual and interesting to say and there's always a touch of strangeness in his work.

49. VIDA LAHEY

Noonday Shadows

Painter in oils and watercolours, specialising in still-life. Born in Queensland, received art training under Walter Withers at the National Gallery Schools, Melbourne, and later in Europe. A prime mover in forwarding the interests of art in Queensland. Member of Watercolour Institute and Society of Artists. Represented in most Australian Galleries.

Unusually adroit in handling, this still-life is an object lesson to watercolour painters. The simplicity of the means employed and the completeness with which the objects are realised are well worth studying. Few better flower pieces of its kind have been painted in Australia.

50. BLAMIRE YOUNG

River Meadow

A romantic vision of an ideal landscape. Blamire Young has once again used his extraordinary technical ability to produce a picture of great charm.

51. J. J. HILDER

The Bridge

Here is Hilder at his best. Slight, delicate and opalescent this little watercolour sums up that peculiar charm that has gained the artist recognition and also many imitators.



4.
G. LAMBERT
A.R.A.
Self Portrait



10.
ADRIAN FEINT
Flowers and Fruit.



11. ARTHUR MURCH — *The Squirrel*

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15. ELIOTH GRUNER — *Yass Landscape*



16. HANS HEYSEN — *Zinnias and Fruit*



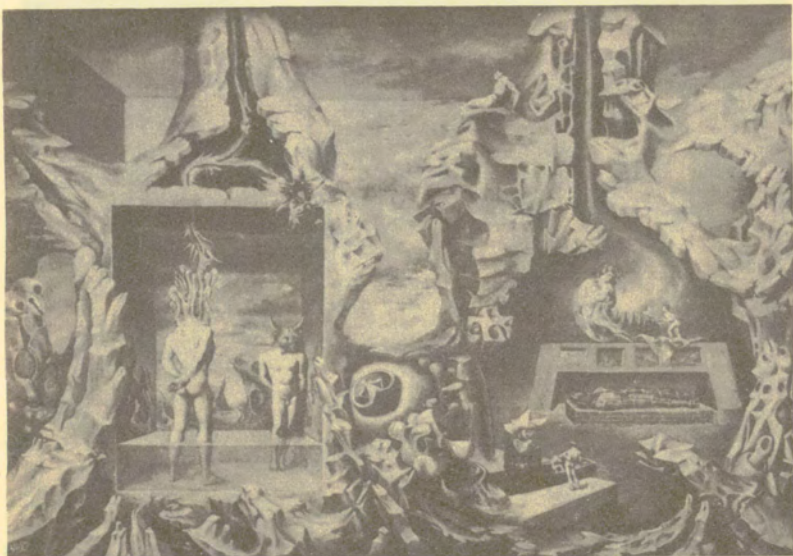
20. J. D. MOORE — *Australian Landscape*



21. WILLIAM DOBELL — *The Cypriot*



28. E. PHILLIPS FOX — *The End of the Story*



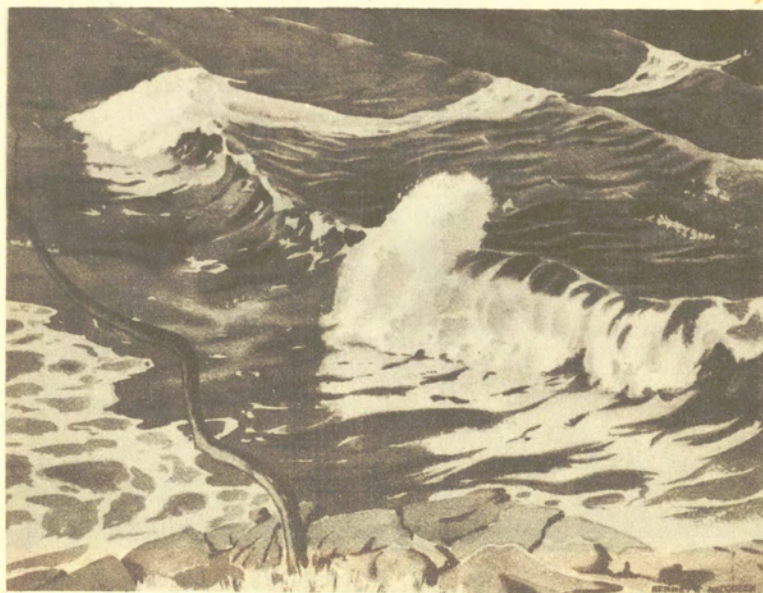
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