

FRENCH
ART

QUEENSLAND ART GALLERY

CENTENARY YEAR 1959

EXHIBITION OF
FRENCH
ART

FROM AUSTRALIAN COLLECTIONS

QUEENSLAND ART GALLERY

BRISBANE • AUSTRALIA

CENTENARY YEAR, 1959

THE EXHIBITION IS UNDER THE DISTINGUISHED PATRONAGE OF
HIS EXCELLENCY THE GOVERNOR OF QUEENSLAND, SIR HENRY ABEL SMITH, K.C.V.O., D.S.O.

AND
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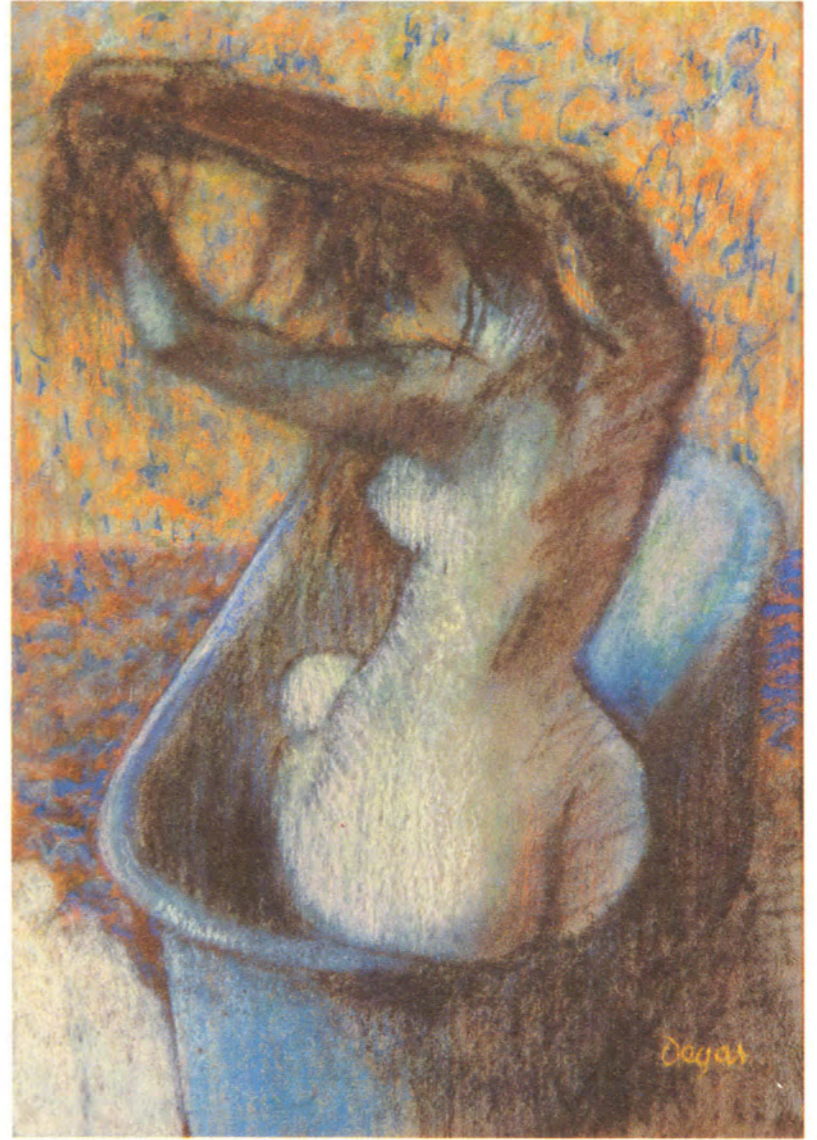
BY
HIS EXCELLENCY THE AMBASSADOR OF FRANCE, MONSIEUR RENAUD SIVAN

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DIRECTOR
MR ROBERT HAINES





APPRECIATION

It seems to me that the most striking feature of this exhibition is the wide selection and the very great number of works which have been collected, representing from Delacroix to Monet, Utrillo and Picasso more than a century—a very full one—of French painting.

As Ambassador of France in Australia, may I pay a special tribute to the owners and art amateurs, not only for their discerning judgment and choice, but also in the present circumstances, for their kind co-operation. Thanks to the enlightened interest which they have shown, French art will be closely associated to the celebration of Queensland's Centenary.

This is all to the merit of the Director of the Queensland Art Gallery, Mr. Robert Haines, who originally had the idea of organizing this exhibition and who succeeded in collecting and presenting in Brisbane, for the pleasure of all, this magnificent display of French art.

RENAUD SIVAN

FOREWORD

This exhibition is the major contribution of the Queensland Art Gallery towards the celebration of the Centenary of Queensland.

When a major exhibition was first thought of, many ideas came to mind but were rejected for almost as many reasons: an exhibition of major Australian paintings had been held during the Commonwealth Jubilee, a retrospective collection of Queensland artists had also been held in the same year, various exhibitions had come from overseas through the British Council, the Empire Art Loans Exhibition Society, the French and Canadian Governments, and Unesco, but an exhibition of major overseas works had not been collected within Australia.

The exhibition *French Painting To-day*, held in 1953, attracted great crowds to every gallery in Australia, and in Brisbane alone sixty thousand people attended. But this exhibition had been limited to living French artists. Therefore many Queensland people have still not had the opportunity of seeing an original Impressionist painting or major works by some of the great names of Post-Impressionism. It seemed almost impossible to obtain these on loan from overseas. However, there were in the various public galleries and private collections within Australia nineteenth and twentieth century works, which if they could be assembled together, would make a magnificent exhibition and complement the previous exhibition of French painting.

In fact if all the owners of French works of art had been prepared to lend it would have been possible to have filled the Gallery several times over. The Trustees of the National Gallery of Victoria felt unable to lend a most important group of Impressionist paintings, and many private collectors also felt unable to lend fine examples of many of the major Post-Impressionist masters.

However, as the exhibition stands it is a significant contribution to the celebration of the Centenary of Queensland and will long be remembered.

It is almost impossible to adequately thank the many people who have lent their works of art to the exhibition. For three months they have been separated from their cherished belongings, leaving unfillable gaps on their walls, so that we may have the opportunity of seeing their pictures. The State Galleries have lent some of their most important works willingly and without hesitation. To the private owners and the Trustees and Directors of the State Galleries we express our appreciation of their generosity in making the exhibition possible. It would be invidious to single out any owners, but to Mrs. Hanson-Dyer, an Australian living in Paris, who immediately said, "Of course you must have my paintings," and to her friends Monsieur and Madame Rene Varin of the French Embassy, London, who lent as a gesture of goodwill an important Monet, a special mention should be made. These overseas paintings have been transported by Transports Aeriens Intercontinentaux to whom we also express our appreciation.

Some of the artists represented are not French born, but have been included as belonging to the School of Paris — French Post-Impressionism would seem bereft without Picasso. Gertrude Stein has written, "Painting in the nineteenth century was only done in France by Frenchmen, apart from that painting did not exist, in the twentieth century it was done in France but by Spaniards." Although this statement is not entirely accurate it does point a truth. It is to be remembered that French art and its capital Paris, has long continued to warm and to nourish artistic spirits from all over the world.

The exhibition does not pretend to be a survey, nor to develop any chosen theme but merely to show paintings, sculpture, drawings and tapestries which were available and to give the people of Queensland the opportunity of seeing assembled for the first time a superb, if not complete, exhibition of French art from Australian public and private collections.

The Trustees of the Queensland Art Gallery have great pleasure in presenting this exhibition as a tribute to the Centenary of our State.

ROBERT HAINES

CATALOGUE

Paul AIZPIRI

b 1919

Born Paris, of Basque descent. His father was a sculptor who later became an antique dealer, and insisted his son should learn a trade as well as paint. Aizpiri learnt to make furniture, 1933-36. In 1937 he studied at the Ecole des Beaux-Arts. At the beginning of the war he was imprisoned in Brittany but escaped to Paris. His early work shows the influence of van Gogh, but a year later it reflected the work of the *Nabis*. He painted still life which reflected his baroque and flamboyant surroundings, and landscapes and figures rich in colour and with something of the mysterious. Awarded the Prix de la Jeune Peinture (1946), the Prix Corsica of Marseilles (1948), the Prix National (1951) and the Prix Drouant-David (1955).

- 1 **CLOWN, 1955**
oil on canvas 17 x 13½ ins signed Aizpiri lower right
Lent by Mrs Patrick Ryan, Melbourne

Eugene BABOULENE

b 1904

Born in Toulon where he still lives. His early work showed the influence of Derain but later, possibly resulting from his friendship with Clave, his work became more free and sparkling. Exhibits with success in both Paris and London.

- 2 **THE ORANGES, 1956**
oil on canvas 15 x 18 ins signed Baboulene lower left
Lent by Mr Robert Haines

Paul BERCOT

b 1893

Born at Boulogny (Haute-Saone). His ancestors were farmers and his father a schoolteacher. Secondary studies at the Lycee of Vesoul. Started painting in 1928 after having tried several professions. Although he admired Picasso and Matisse, it is Gromaire whose influence is most strongly marked. Bercot's work, where reality mingles with imagery, is inspired by his childhood in the country. He has also worked with stained glass.

- 3 **THE FLUTE, c 1952**
oil on canvas 32 x 39½ ins signed Bercot lower left
Lent by the Art Gallery of New South Wales

Pierre BONNARD

1867-1947

Born at Fontenay-aux-Roses. Studied at the Academie Julien at the same time as Vuillard. At first interested in decorative arts, furniture, screens, stage settings and posters. Under the influence of Degas, Lautrec and Japanese painters, he became a painter of Paris and interiors of family life. Later as the most authentic follower of the Impressionists he pursued his love of vibrant, sensitive colouring in a long series of genre painting. There is no abrupt break, no inconsistency in his work, from the early panels inspired by Paris and its suburbs—washerwomen, children, errand boys and dogs, painted on pasteboard in velvety black and luminous greys and whites—to the compositions of the latter part of his life: bathers, animals and people. Still lifes saturated with colour, landscapes with luminous dark skies, shadows of translucent gold and rose coloured fields. Interiors shimmering with colour and nudes so integrated with their background that it is difficult to say whether they colour the surrounding space or take their existence from it. No matter what Bonnard painted, he questioned everything and reinvented the theme as well as the means of executing it. He painted to the end which came at Le Cannet.

4 THE ARTIST'S STUDIO
oil on canvas 42½ x 51 ins signed Bonnard lower right
Lent by the National Gallery of Victoria (Felton Bequest)

5 HOLIDAY
oil on panel 9½ x 15½ ins signed Bonnard lower left
Lent by Lady Murdoch, Melbourne

Francisco BORES

b 1898

Born in Madrid. Began to paint at the age of seventeen, studying at the Madrid Academy and copying paintings at the Prado. In 1922 joined the *Ultraists* a literary and artistic avant-garde group. In 1925 exhibited twenty canvases at the Salon of the Iberian Artists. Went to Paris in 1925 where he has lived since. He was first influenced by Cubism but soon departed from this as he did later from the Surrealist experiment. Works near to nature and finds an affinity between plastic creation and visual sensation. Bores' themes are limited to simple and familiar objects. Has exhibited in Paris, London and New York.

6 STILL LIFE WITH CHICKEN, 1951
oil on canvas 23½ x 25½ ins signed Bores 51 lower left
Lent by the National Gallery of South Australia

Eugene BOUDIN

1824-1898

Born at Honfleur, the son of a seafaring man. Noted for the atmospheric quality and charm of his paintings. He specialised in seascapes of the coast of Brittany, Normandy and Holland and these have a delicate individuality which lifts them far above the conventional paintings of marine subjects. He was the forerunner of the Impressionists, influencing Monet and others, and was described by Delacroix as the master of sky painting.

7 THE PROMENADE
oil on panel 6¾ x 13½ ins signed E. Boudin lower left
Lent by Mr John J. Lane, Sydney

8 THE BEACH
oil on panel 6 x 7¾ ins signed E. Boudin lower left
Lent by Mr Norman Schureck, Sydney

9 THE BEACH
oil on panel 4½ x 9¾ ins signed E. Boudin lower left
Lent by Mr Norman Schureck, Sydney

10 THE BEACH
oil on panel 6½ x 8¾ ins signed E. Boudin lower right
Lent by Mr Norman Schureck, Sydney

11 THE BEACH
oil on panel 5½ x 10½ ins signed E. Boudin lower left
Lent by Mr Norman Schureck, Sydney

12 THE BEACH
oil on panel 5½ x 10½ ins signed E. Boudin lower right
Lent by Mr Norman Schureck, Sydney

13 THE BEACH
oil on panel 8½ x 11½ ins signed E. Boudin lower left
Lent by Mr Norman Schureck, Sydney

14 BEACH SCENE
oil on panel 8½ x 13½ ins signed E. Boudin lower left
Lent by the Bendigo Art Gallery, Victoria

15 COASTAL STORM
oil on canvas 11 x 17½ ins signed E. Boudin lower left
Lent by Mr Norman Schureck, Sydney

Maurice BRIANCHON

b 1899

Born at Fresnaye-sur-Sarthe. Studied at the School of Decorative Arts with Oudot and Legueult, sharing a studio with the latter in Montparnasse. At first was influenced by Monet and Bonnard. Designed settings for the ballets at the Opera, decorative panels for the Lycee Janson, and for the music foyer of the Palais Chaillot, and tapestry cartoons for the Compagnie des Arts Francais. Teacher at the Ecole des Beaux-Arts. Often uses a very limited palette but his paintings are vibrant.

16 PARK OF THE CHATEAU OF CHATEAUNEUF-SUR-LOIRE, c 1950

oil on canvas 31½ x 39½ ins signed Brianchon lower left
Lent by the Art Gallery of New South Wales

Bernard BUFFET

b 1928

Born in Paris. After his primary studies he attended courses at the Ecole des Beaux-Arts. Was then strongly influenced by Gruber. Exhibited at Drouant-David, at the Salon d'Automne and at the Salon des Independants. In 1948 he received the Prix de la Critique together with Bernard Lorjou, which signified that he belonged to the young French expressionist school. In 1951 his exhibition at Drouant-David showed large religious compositions characterised by restrained colour and by their realistic sharp lines. Since has exhibited on many themes including the circus, Paris and New York. One of the most successful artists in Paris to-day.

17 FLOWER PAINTING, 1953

oil on canvas 25½ x 19½ ins signed Bernard Buffet 53 lower right
Lent by the Art Gallery of New South Wales

Jean CARZOU

b 1907

Began drawing as a child and after completing his secondary studies won a scholarship to a school of architecture. After leaving the school in 1929 he became a painter. In 1932 made several decorative panels for Marcel L'Herbier's flat. Until the war Carzou lived in a world of journalists, art critics and painters, illustrating reviews and papers. From 1946 exhibited at the Galerie Drouant-David, in 1950 exhibited in Egypt and the Lebanon and in the Biennial of Sao-Paulo and Genoa. Designs decor for opera and ballet. Carzou expresses a personal poetry rather than a surrealist theory in his landscapes of dead cities with jagged wreckage shrouded in moonlight.

18 THE INVADED CITY, 1951

oil on canvas 38 x 51 ins signed Carzou 51 lower right
Lent by the National Gallery of South Australia

19 SEATED WOMAN, 1945

oil on canvas 21½ x 15 ins signed Carzou lower left
Lent by Mrs. Patrick Ryan, Melbourne

Jean Baptiste Camille COROT

1796-1875

Born in Paris, the son of a linen draper whose occupation he followed for several years before obtaining his father's consent to an art career. For a short time was a pupil of Michallon, and later of Victor Bertin, but he was twenty-two before he was able to devote himself to painting. In 1825-28 he visited Italy, and again in 1834. Corot was over forty before his work attracted attention although he was appreciated by his fellow artists. His early works are in the classical tradition, but his poetic outlook and sensitive feeling for landscape inevitably led him to a freer expression, and he is usually included as a member of the Barbizon school.

20 THE OLD BRIDGE

oil on canvas 9¼ x 14½ ins signed Corot lower left
Lent by the Art Gallery of New South Wales

Gustave COURBET

1817-1877

Born Ornans. Began to study law but at the age of twenty abandoned it for painting. Studied in Paris in the atelier of Steuban. His independant temperament soon made him launch out on his own path, but his powerful technique and the dramatisation of subjects from everyday life were out of tune with the academic art of the time. Although of strongly romantic taste at first he cast aside the imaginative sensibilities of that movement and declared "the art of painting can consist only in the representation of objects visible and tangible to the painter". His life was a stormy one. He became involved in politics and was imprisoned for the part he was presumed to have played in the Commune of 1871. He left France in 1873 and died in exile in Switzerland. Courbet was acclaimed by the younger artists of his day, and may be said to have founded the modern school of Realism.

21 SEASCAPE

oil on panel 12 x 19½ ins signed C. Courbet lower right
Lent by Mr Norman Schureck, Sydney

STILL LIFE

22 oil on panel 14 x 25 ins signed C. Courbet lower right
Lent by Mrs R. Instone, Sydney

Aime-Jules DALOU

1838-1902

Born in Paris. He became a pupil of Carpeaux and Duret and first exhibited in the Salon in 1867. Dalou became politically involved during 1870-71 and it became necessary for him to take refuge abroad when the Commune was set up, but after the amnesty of 1879 he returned to France. Dalou was one of the promoters of the Salon des Dissidents, 1890. Dalou's sculpture recalls the charm and elegance of the eighteenth century sculptors. He was a careful observer whose vision is not without grandeur. Dalou is one of the most interesting sculptors of the nineteenth century. His monuments include *Le Triomphe de la Republique* and *Monument de la Nation* and he executed many portrait busts. He was awarded the Medal of Honour 1889, Grand Prix, Universal Exhibition of 1889, and was an Officer of the Legion of Honour.

23 HEAD OF A GIRL

bronze 14½ ins signed J. Dalou 1876 at rear
Lent by the National Gallery of South Australia

Honore DAUMIER

1808-1879

Born Marseilles. Brought to Paris as a child where he studied art chiefly at the Louvre, but was not allowed by his parents to become a painter. Worked first with a lithographer and then a publisher, becoming involved in journalism. He worked for the periodical *La Caricature* and because of a cartoon, an attack on Louis Philippe, was imprisoned for six months. Upon his release he produced a series of acid comments on the political scene. His output was enormous, working under journalistic contract he produced four thousand lithographic plates alone. Daumier's reputation as a caricaturist obscured his standing as a painter. Began painting in 1850, and in the following years produced many vital and arresting works. The last years of his life shadowed by want and blindness. Died in a cottage at Valmondois, given him by Corot.

24 DON QUIXOTE READING, c 1868

oil on wood panel 12¼ x 10 ins unsigned
Lent by the National Gallery of Victoria (Felton Bequest)

25 THE LAUNDRESS

oil on canvas 15 x 22 ins signed H.D. lower right
Lent by Mrs R. Instone, Sydney

Hilaire Germain Edgar DEGAS

1834-1917

Born in Paris of an ancient Breton family, de Gas. Liberally educated in the classics. He also studied law before entering the Ecole des Beaux-

Arts in 1855, where he came under the influence of Ingres. Visited Italy, and on returning associated himself with the Impressionist movement, exhibiting with this group although never actually of it. His interest in the portrayal of movement led him to the racecourse and ballet which have inspired much of his work, particularly the unorthodox composition of dancers in action by which he is most generally known. He was a prolific worker, a painter of genre, studio portraits and the nude, and produced innumerable studies and sketches in oils and pastels. His sure draftsmanship and delicate balance of colour place him amongst the great painters of his period. Throughout his life he modelled figures of dancers and horses but only one of which was exhibited in his lifetime. At his death about one hundred and fifty sculptures were found in his studio but only seventy were sufficiently intact to cast.

26 DANCER AT REST, hands behind her back, right foot forward

bronze 17½ ins no 41 model Q signed Degas on base
Collection Queensland Art Gallery (Beatrice Ethel Mallalieu Bequest)

27 HEAD, STUDY FOR THE PORTRAIT OF MADAME S.

bronze 10½ ins signed Degas at rear
Collection Queensland Art Gallery (Annie Chisholm Wilson Bequest)

28 WOMAN BATHING

pastel on panel 26 x 18 ins signed Degas lower right
Lent by the Mildura Art Gallery, Victoria (R. D. Elliott Collection)

29 WOMAN DRYING HERSELF

charcoal 28¾ x 27½ ins signed Degas lower left
Lent by the National Gallery of Victoria

Eugene DELACROIX

1798-1863

Born, at Charenton-St. Maurice near Paris, into an important French family under rather curious circumstances which suggest that he was the son of the statesman Talleyrand whom he resembled. A disciple of Gericault and Bonington, and pupil of Guerin, he became the leader of the French School of Romantic painting and one of the greatest names in French art. Delacroix was not actively interested in politics, but he was stirred by the ideal of freedom and painted a number of pictures relating to the Revolution. In depicting scenes of passion and blood he perhaps achieved his greatest success. Sensitive in taste, acutely aware of the tradition of European painting and possessed of prodigious energy, he was perhaps the richest personality of the modern French school. His famous journal is full of information about himself, his times, and art in general. Apart from paintings and graphic works, he executed murals for the Chamber of Deputies, the Library of the Luxembourg, the Galerie d'Apollon in the Louvre, the Salon de la Paix in the Hotel de Ville and the Church of St. Sulpice.

30 INCIDENT DURING THE COMMUNE

oil on canvas 17 x 13¼ ins unsigned, inscribed on back
Lent by Mr Robert Haines

Andre DERAÏN

1880-1954

Born at Chatou (Seine). Intended to be an engineer and began to study for the Ecole Polytechnique but started to paint at the age of fifteen. In 1899 he attended the Academie Carriere where he met Matisse and Vlaminck. With them he belonged to the original group of Fauves and at the beginning of the century was painting landscapes near Chalou on the outskirts of Paris, at Pecq, at St.-Germain-en-Laye, and at Carrieres Saint Denis. Later passed through a period of constructive stylisation but finally his work came under the influence of the Old Masters and Cezanne. After the war he painted many landscapes in the South of France, also portraits and nudes. Designed decors and costumes for the Ballets Russes.

- 31 HEAD OF A WOMAN (early)**
oil on canvas 8 x 6 ins signed A. Derain lower right
Lent by Mrs Hans Simon, Sydney
- 32 LANDSCAPE, c 1937**
oil on canvas 18½ x 25½ ins signed A. Derain lower right
Lent by the Art Gallery of New South Wales
- 33 MEDITERRANEAN LANDSCAPE (1924)**
oil on canvas 28½ x 36 ins signed A. Derain lower right
Lent by the National Gallery of South Australia

Charles DESPIAU

1874-1946

Born Paris. Studied first at the Ecole des Arts Decoratifs under Hector Lemaire and then at the Ecole des Beaux-Arts under Barrias. A bust exhibited at the Salon in 1907 drew the praise of Rodin, who invited Despiau to work in his studio. Despiau created portrait heads, figures and monuments. His sensitively modelled work shows a simplification of form and surface planes without loss of characterization. Together with Maillol, the most esteemed of modern French sculptors.

- 34 NUDE**
red chalk 13½ x 8¼ ins signed C. Despiau lower right
Lent by the National Gallery of Victoria
- 35 NUDE**
red chalk 14 x 8½ ins signed C. Despiau lower left
Lent by Mr Robert Haines
- 36 ODETTE**
bronze life size bust no 2.9 signed C. Despiau at rear
Lent by the National Gallery of Victoria (Felton Bequest)

Raoul DUFY

1877-1953

Born at Le Havre. Fellow student with Friesz at the Beaux-Arts at Rouen and Paris; his seaboard origin and Le Havre circles in which he spent his youth had a great influence on his work. A member of the Fauve group, his work reflects his love of light and movement. He made much use of watercolour whose fluidity suited his impulsive temperament. Dufy made designs for textile printing and for ceramics using the original colourfulness of the Fauve manner to good effect. In 1952 he won the International Grand Prix for painting at the Biennial at Venice.

- 37 REGATTA AT DEAUVILLE**
oil on canvas 11 x 28 ins signed Raoul Dufy lower left
Lent by the National Gallery of Victoria

Maurice ESTEVE

b 1904

Born at Culan (Cher). Studied at various Paris schools and then spent a year in Spain directing a workshop of design for a textile factory in Barcelona. Then worked until 1927 at the Academie Colarossi in Paris, exhibiting since 1928 at the main Paris Salons. Collaborated with Robert Delaunay in the decoration of the Railway and Aviation Pavilions at the Exposition Universelle, Paris, 1937. Esteve lives and works in isolation in his Montmartre studio. He has a cubist preoccupation with colour which he uses brilliantly.

- 38 VIVARIUM, 1947**
oil on panel 31½ x 25½ ins signed Esteve 47 lower right
Lent by the Art Gallery of New South Wales

Ignace Henri Jean Theodore FANTIN-LATOUR

1836-1902

Born at Grenoble. Trained by his father and under Lecoq de Boisbaudran, Couture and Courbet. Although a friend of the Impressionists, being about the same age as Manet and Degas, he did not adhere to any of the revolutionary theories and techniques of his friends and of his time. He is more like a late Romantic. At first he became known for his delicately reticent portraits and groups, but it is his very numerous paintings of flowers which have gained him a place of distinction. His gift of transfiguration was so natural that he invested each canvas with the secret life and sweetness which makes his work so appealing.

- 39 POPPIES, 1891**
oil on canvas 23 x 20½ ins signed Fantin 91 lower left
Lent by the National Gallery of South Australia

Jean Louis FORAIN

1852-1931

Born at Rheims. As a young man was interested in the works of Rembrandt but later more influenced by the ideas and forms of Daumier and the drawing of Degas. In the late seventies he exhibited with the original group of Impressionists, but his interests were not so much those of the painter as of the draughtsman and reporter of the human comedy. His influences combined to give to his characteristic graphics and paintings sharp light and shadow contrast, heaviness in forms and a lively sense of motion. His subjects are usually events from the legal, theatrical or political worlds, and Forain is at his best in the satirical drawings and etchings on which his reputation is largely based.

- 40 THE CARDS**
chalk and wash 11 x 17 ins signed to lower right
Lent by the National Gallery of Victoria

Pierre FREMONT

Born in Paris. Studied at the Ecole Bernard Palissy (1903) and at the Ecole Nationale des Arts Decoratifs (1913). During the Occupation left Paris to live in Limoges where he became interested in working in enamels. With his wife awarded a gold medal at the Exposition Regionale of Limoges. Executed an important Chemin de Croix in enamels for the Eglise de l'Assomption in Paris. Exhibits both paintings and enamels in the Paris Salons and in London.

- 41 PONT NEUF**
enamel 5 x 8½ ins signed Pierre Fremont lower right
Collection Queensland Art Gallery
- 42 STILL LIFE**
enamel 9½ x 12½ ins signed Pierre Fremont lower right
Lent by Mr and Mrs Russell Cuppaidge

Suzanne FREMONT-CHERVIER

Born at Lyons. Married to Pierre Fremont and works with him in enamels. Paints also in oils and is a regular exhibitor in the Paris Salons. Awarded Grand Prix Femina, Saint Raphael, 1957.

- 43 CYCLAMEN AND FLUTE**
enamel 8 x 6 ins signed S. Fremont-Chervier lower left
Lent by Mr and Mrs Igor Wollner
- 44 THE WHITE POT**
oil on panel 18½ x 14¼ ins signed S. Fremont-Chervier lower left
Lent by Mr and Mrs Russell Cuppaidge
- 45 WINDOW PARIS**
oil on panel 28¾ x 21¼ ins signed S. Fremont-Chervier lower left
Collection Queensland Art Gallery

Henri HAYDEN

b 1883

Born in Warsaw, Poland. He began studying engineering, but at the age of twenty-seven went to Paris and studied art under Charles Guerin and G. Desvallieres. He first exhibited at the Salon d'Automne in 1900, and his first group show was in 1911. In 1913 he was put under contract to the same gallery as Andre Lhote and Roger de la Fresnaye. Became associated with Picasso, Lipchitz, Gris and Metzinger and developed towards Cubism. In 1920 Hayden exhibited his "Three musicians" (now in the Musee d'Art Moderne, Paris), a composition later copied by Picasso. In 1921 he abandoned Cubism for Realism. He is still living in Paris and is now a French citizen.

- 46 THE GUITARIST, 1919**
oil and sand on canvas 51 x 32 ins signed Hayden 1919 lower left
Lent by the Art Gallery of New South Wales

Moise KISLING

1891

Born Cracow, Poland. After studying at the Academy in Cracow he arrived in Paris in 1910. Established himself in Montparnasse and became associated with Braque, Picasso, Juan Gris and Derain. Developed a fine sense of colour and a brilliant but somewhat slick technique. He became a French citizen and a member of the Foreign Legion during World War I. Was a close friend of Modigliani who influenced his painting. Went to America in 1940 and established a studio in Hollywood in 1942 where he painted many portraits of actresses and fashionable women.

- 47 LANDSCAPE**
oil on canvas 20 x 28 ins signed Kisling lower left
Lent by Lady Lloyd Jones, Sydney

Marie LAURENCIN

1885-1956

Born in Paris where she attended the Lycee Lamartine. Her style began to develop about 1910 under the influence of her friends Guillaume Apollinaire, Picasso and Braque. For a brief time exhibited as a cubist but so intellectual a method did not hold her interest. Turned to eighteenth century prints and Persian miniatures for suggestions. Marie Laurencin probably learned more from the pastels of Manet than from any other source—their clear, flat colour, fine greys and rose and blue, and sense of profile. Though her work is unashamedly feminine, it cannot be said to echo the work of some greater artist.

She described herself, "Loves luxury. Very proud of having been born in Paris. Likes neither long speeches, nor reproaches, nor advice, nor even compliments. Eats quickly, walks quickly, lives quickly. Paints very slowly".

48 HEAD OF A GIRL
watercolour 8¼ x 6½ ins signed Marie Laurencin upper right
Lent by Dr and Mrs H. V. Evatt, Canberra

49 HEAD OF A GIRL
watercolour 8¼ x 6½ ins signed Marie Laurencin upper right
Lent by Dr and Mrs H. V. Evatt, Canberra

Jean LURCAT

b 1892

Born at Bruyeres (Vosges) of a family of Spanish ancestry. He began painting in Nancy in the atelier of Victor Prouve. He came to Paris at the age of eighteen and studied under Bernard Naudin. Mobilised in 1914 he wrote anti-militarist poems and articles, and for this he was sent to prison. After the war he travelled a great deal; the Spanish countryside (1919), the Sahara Desert (1924) had a considerable influence on his work. Already inspired by Surrealism, Lurcat painted large landscapes with a feeling for space and dreams, often cut by the vertical of a dismantled fence. In 1930, fascinated by the beauty of a shipyard construction, he introduced in his painting several maritime elements. Lurcat has never given up painting, nevertheless his most significant and important work is in the field of tapestry. 1915 dates his interest in this mural art, and it is to him that we are indebted for this veritable renewal of twentieth century French tapestry art. Lurcat excels also in ceramics.

50 ADAM BEFORE CREATION
tapestry 77 x 223½ ins signed Lurcat lower left
Lent by the National Gallery of Victoria

51 THE KURDISH WOMAN, 1927
oil on canvas 51¼ x 32 ins signed Lurcat lower right
Lent by Mr C. E. Ryves, Sydney

52 MACEDONIAN WOMAN, 1927
oil on canvas 51 x 38¼ ins signed Lurcat 27 lower right
Lent by the Art Gallery of New South Wales

53 STILL LIFE WITH FISH, 1949
watercolour on panel 27¾ x 15¾ ins signed Lurcat lower left
Lent by Mr C. E. Ryves, Sydney

Aristide MAILLOL

1861-1944

Born at Banyuls in Southern France. Studied at Perpignan, and at the age of twenty attended the Ecole des Beaux-Arts in Paris, under Gerome and Cabanel and at the Ecole des Arts Decoratifs. In 1883 attended sculpture classes. Returning to Banyuls he organized a tapestry workshop, choosing dyes and having work executed from his own designs. In 1895 returned to Paris, later returning again to Banyuls where he had to give up tapestry work on account of his eyesight. Continued to carve in wood and model in clay. Rodin expressed admiration for his work. Maillol made wood engravings illustrating a number of books. Went to Greece with Count Kessler in 1908 and in 1938 to Italy. Also worked as a painter. Together with Despiau, the most esteemed of modern French sculptors.

54 STANDING NUDE
bronze 24¾ ins signed Maillol base right
Lent by the National Gallery of Victoria

Albert MARQUET

1875-1947

Born Bordeaux. Came to Paris as a young man, and like his friend Matisse became a pupil of Gustave Moreau at the Ecole des Beaux-Arts. Has been considered one of the original Fauves, but he was not really allied to any group except that he was one of the rebels who at the turn of the century departed from the Impressionist outlook. In 1912 accompanied Matisse on a trip to Morocco. Marquet at first painted portraits and nudes of firm design and vigorous brushwork, later devoted himself entirely to landscape: the Seine, its quays and tugboats; the harbours of Fecamp, Honfleur, Algiers, Naples and Stockholm. Repeating untiringly the same themes and the same subjects: the Pont Neuf in all seasons, the Pont Neuf at dawn, at midday, at night, always the same subject but never the same painting.

Marquet reduced drawing to quick notations, concentrated it to the extreme and subordinated it to plain and limpid colour. He gave landscapes and seascapes that intelligibility, simplicity and poise which the Impressionist works lacked.

He refused honours—the Legion of Honour, membership in the Institut de France, and every other official recognition, but lived in simple dignified solitude, working for his own pleasure, unconcerned with critics, art dealers and collectors.

55 THE PONT NEUF UNDER SNOW, c 1937
oil on canvas 31¾ x 25½ ins signed Marquet lower left
Lent by the Art Gallery of New South Wales

Mathieu MATEGOT

b 1910

Born at Tapio-Sully, Hungary, and is now a naturalised French citizen. First studied art at Budapest. His decision to take up tapestry designing resulted from contact with Lurcat. Also designs furniture. Mategot has exhibited paintings in the Paris Salons.

56 LINARES

tapestry 84 x 66 ins
Lent by Mr Kym Bonython, Adelaide

Henri MATISSE

1869-1954

Born at Le Cateau, his father being a grain merchant and his mother an amateur painter of some note. First worked in a solicitor's office but 1890 found him taking evening classes at the Quentin de la Tour Municipal School. Obtained family permission and went to Paris, where he studied first at the Academie Julian and then at the Ecole des Beaux-Arts under Gustave Moreau, in the company of Rouault, Camoin and his friend Marquet. His first paintings of still life were in the manner of Chardin. Before the turn of the century was also influenced by Impressionism but early after 1900 he passed through a Neo-Impressionist phase under the influence of van Gogh, Gauguin and Marquet. He became, about 1905, the leading spirit of the Fauves and continued for ten years thereafter to shock the public and agitate the world of artists by his ruthless experiments. Cezanne, Byzantine mosaics, Persian miniatures, African carvings, Moroccan frescoes and the naive spontaneous drawings of children stimulated his discoveries. This long period of experiment he followed with a long series of masterly inventions in which colour and line are woven with great complexity and subtlety. His attitude towards "nature" became more attentive and tolerant. Flowers and flower patterns, rugs, tiles and textiles, women in oriental costumes are recombined again and again in magnificent variation. Matisse also illustrated about a dozen books, executed a number of sculptures and in his last years a number of cut-outs. One of his last works was the design and murals of the Chapel of the Convent of Dominican Nuns at Vence which was not finished until 1950.

57 RECLINING NUDE

oil on canvas 13 x 16½ ins signed H. Matisse lower right
Lent by the National Gallery of Victoria (Felton Bequest)

Joan MIRO

b 1893

Born at Montroig, Catalonia, which more than any other part of Spain has been the favoured spot of arts and artists. At fourteen Miro entered the School of Fine Arts in Barcelona and later the Goli Academy. In 1915 decided

to work alone. His early works were influenced by van Gogh, but in 1919 he went to Paris. There Cubism was introduced into his work, although it remained representational. Until 1924 he divided his time between Paris and Barcelona and his paintings of landscapes and still life were still representational, but in 1924 he painted his first subjective and unrealistic picture. At the same time signed the first manifesto of Surrealism published by Andre Breton and in 1925 exhibited in the first Surrealist group at the Galerie Pierre. From this time his works were already characteristic of the work we know to-day.

Visited Holland and America in 1928, 29. Executed a large mural for the 1937 Paris Exposition. In 1940 obliged to leave Paris and he returned to Spain. Returned to Paris in 1944 and since works in both Barcelona and Paris.

Executed decor for many ballets, worked with lithography and in ceramics.

58 SPANISH HOUSE (early)

oil on canvas 24½ x 28½ ins Signed Miro lower left
Lent by Mrs Louise B. M. Hanson-Dyer, Paris

Amadeo MODIGLIANI

1884-1920

Born at Leghorn of a Jewish family. At first taught by a local painter but his early studying of the Old Masters in the galleries of Italy was his main artistic experience. Went to Paris in 1906 and settled in Montmartre, where he early numbered Picasso among his friends. At this time was in desperate financial straits and sold sketches at the cafe terraces. He took refuge in alcohol and narcotics which reflect in his paintings profound despair. In 1909 he began his sculptures which show clearly their Negro influence, which in their turn influenced his drawing. Associating with Kisling, Soutine and Pascin, he returned to painting. Although aware of Cubism he avoided it and resorted to distortion rather than to invention. However, like the Cubists, he was indifferent to light and atmosphere and sought rather to express tactile values and the solidity of volumes. He produced a series of nudes and portraits which were extremely personal in style. The love of his wife Jeanne Hebiterne and the friendship of the poet Zlorowski helped him finally to achieve success which was short lived. Ill with alcoholism and consumption he died at the Hospital de la Charite on 25th January, 1920.

59 CARYATID

blue chalk 24 x 18 ins signed Modigliani lower left
Lent by the National Gallery of Victoria

60 NUDE RESTING

pencil 11½ x 19 ins signed Modigliani lower left
Lent by the National Gallery of Victoria

61 PORTRAIT OF MORGAN RUSSELL, 1918

oil on canvas 39½ x 25½ ins signed Modigliani upper right
Lent by Dr and Mrs H. V. Exatt, Canberra

Claude MONET

1840-1926

Born in Paris. Spent his early youth at Le Havre, where his friendship with Boudin influenced him in the choice of a career. Later he met Pissarro at the Academie Suisse and two years later at the Atelier Gleyre joined Renoir, Bazille and Sisley. In 1874, in company with Renoir, Sisley, Pissarro, Degas and others, he took part in an exhibition which has since become famous as the first great manifestation of Impressionist painting. It was Monet's painting "Impression, Sunrise" which led a Paris columnist to baptise the new movement.

Monet was influenced to some extent by Courbet and by Manet, whom he greatly admired. Early in his career he painted some figure compositions but later mainly landscapes especially those to which water adds an element, Channel ports, the banks of the Seine. England, Holland and Venice provided him with endless subject matter. In the series Cathedral of Rouen it is evident that there is no concern for suggesting effects of mass but only a desire to observe light in all its intensities. It was, however, in the garden at Giverny, in the garden that he arranged himself, that Monet achieved his dream in a magic art free of any concern for stable form.

The development of his work led towards a complete liberation that allowed him near the end of his life to arrive at an art as independent of reality as that of the most abstract painter to-day. The Water Lily series shows the realization of a potential world, rid of all concern with form, emanating a curious magic and purity beyond which painting cannot go. The only predecessor of Monet is the English painter Turner, but Monet remains closer to nature.

Monet died at Giverny at the age of eighty-six.

- 62 LONDON BRIDGE**
oil on canvas 14¾ x 21¼ ins signed Claude Monet lower right
Lent by Monsieur René Varin, Cultural Counsellor, French Embassy, London
- 63 ROSES**
oil on canvas 12¾ x 15½ ins signed C. Monet lower left
Lent by Dr Guy Reynolds, Melbourne
- 64 SEASCAPE, 1887**
oil on canvas 31¼ x 25½ ins signed Claude Monet 87 lower right
Lent by the Art Gallery of New South Wales

Pablo PICASSO

b 1881

Born in Malaga, Spain. His father, Jose Ruiz Blasco (Picasso later took his mother's surname) head of an art school in Barcelona, encouraged him to draw so that at the age of eleven he had found his first style. In 1900 went to Paris where for several years he painted life of the cafe and street somewhat in the manner of Toulouse-Lautrec. Echoes of El Greco and van Gogh appear in his Blue Period (1902-5), which was followed by the Rose Period (1905-6), with the pathetic circus characters and occasional classical compositions. During these years of Picasso's career there is a tendency towards stylization of drawing, arbitrary colour and experiment with sentimental content at times humanitarian, but more often purely lyrical.

In 1907 he turned to the violent distortions and aesthetic power of negro sculpture which the Fauves had also discovered. The famous "Demoiselles d'Avignon" belongs to this period and heralds the advent of cubism. In the following year he and Braque together invented the first phase of cubism, which stemmed partly from negro sculpture and more especially Cezanne, which has continued in varying degree throughout his career.

Since 1917 Picasso has permitted himself to return to "nature" and has accompanied his abstract paintings with a dozen different styles of a more "realistic" character.

In 1920 Picasso began his next important phase, the so-called Classical Period. In this there are clear echoes of ancient Greece and Rome. His 1931 illustrations for the "Metamorphoses of Ovid" are pure classicism and one of the greatest triumphs of book illustration in our day.

With the outbreak of the Spanish Civil War in 1936 Picasso took an active role in repudiation of German and Italian armed intervention. In 1937 he engraved "Dreams and Life of Franco" and painted the famous "Guernica," a Surrealist-Cubist projection of the horrors inflicted on this town by the fascist bombers. By 1938 Picasso had moved in an Expressionist direction with his double-faced heads. He spent World War II years in France and afterwards continued to paint in an abstract manner. Since 1945 has engaged in ceramics, graphic arts and sculpture. There is perhaps no style in modern art that Picasso has not tried, often more effectively than those who first developed it. But his works always bear his own personal stamp, the authority of a great and genuine creativeness and originality. He is the most original creative genius of our time.

- 65 THE BATHERS, 1906**
oil on canvas 35½ x 35½ ins signed Picasso lower right
Lent by Mrs Louise B. M. Hanson-Dyer, Paris
- 66 FIGURES, 1914**
oil on panel 19¾ x 14¾ ins signed Picasso upper right
Lent by Mrs Louise B. M. Hanson-Dyer, Paris
- 67 UNKNOWN MASTERPIECE**
ink 11½ x 15 ins signed Picasso lower right
Lent by the National Gallery of Victoria

Camille PISSARRO

1831-1903

Born at Saint-Thomas in the West Indies. At the age of twenty-five came to Paris where at first he was influenced by Millet and Corot. He entered the Salon des Refuses (1863) and became a member of the Cafe Guerbois group. He was especially close to Monet and was the master and friend of Cezanne and van Gogh. Eldest of the Impressionists, he learned anew from Seurat in the 1880's, and for a time practised Pointillism. This association and that with Cezanne caused his paintings to have more solid construction than those of the other Impressionists. Eye trouble finally confined him indoors and to the painting of city streets. His entire life was devoted to observing the changing effects of nature, which he succeeded in capturing in innumerable oil paintings, watercolours, drawings and engravings. In the last years of his life he produced views of Rouen and Paris in which he succeeded in uniting exquisite sensibility with a superbly vigorous technique. He died in Paris.

68 THE THATCHED COTTAGE, 1887

oil on canvas 23½ x 25½ ins signed C. Pissarro 1887 lower left
Lent by the Art Gallery of New South Wales

Valentine PRAX

Born in Algiers. After a formal education she studied at the Beaux-Arts of Algiers for three years. Designed figurines and attended life classes. Valentine Prax came to Paris in 1919 with no financial resources and tried vainly to make a living by painting on porcelain and designing fashionable figurines; she lived frugally and studied at the Grande-Chaumiere. She met Ossip Zadkine, who encouraged her in her work and they married in 1921. Her large paintings were directly inspired by nature and she painted in Paris, the Seine and the surrounding countryside in subtle broken colours. In 1922 she held individual exhibitions in Paris and Brussels, and exhibited in the Salon des Independants, the Salon d'Automne and the Salon des Tuileries. Between 1923 and 1926 she painted a series of landscapes of the Midi in a Fauve-Expressionist manner. This period was followed by one of mythological inspiration characterised by a certain lyricism in conception and execution. Then a Cubist period followed which added to her knowledge.

In 1941 Zadkine went to the U.S.A. but Valentine Prax remained in France. Isolated in the little village of Lot she freed herself from pure forms and acquired a better comprehension of people and things and painted steadily. After the Liberation and the end of the war her themes and inspiration have not changed, only she no longer paints landscapes. Her colours have become brighter, fresher, the composition and execution more free.

69 FLOWERS IN A JUG

oil on glass 26 x 20 ins signed V. Prax lower left
Lent by Mr and Mrs Russell Cuppaidge

70 THE SQUABBLING FAMILY, 1954

oil on canvas 23 x 31½ ins signed V. Prax lower right
Lent by Mrs Louise B. M. Hanson-Dyer, Paris

Pierre PUVIS DE CHAVANNES

1824-1898

Born at Lyons of an ancient Burgundian family. In his youth travelled twice in Italy with the painter Baudron de Vermeron, and was deeply impressed by the work of the Italian primitives especially Pierro della Francesca. Worked for a short time with Delacroix and Couture, and also studied with Ary Schaffer. From the beginning he followed his predilection for delicate flat tones and decorative composition. The critic Theophile Gautier recognized his gift for mural painting although his work was refused at the Salon. Public authorities in Amiens, Lyon, Rouen and elsewhere gave him opportunity for mural decorations. Later he received commissions for the Pantheon, the Sorbonne and the Hotel de Ville in Paris. Also created a series of mural paintings for the Boston Public Library, U.S.A. Puvis de Chavannes worked in oil colours on canvas in a manner giving the effect of fresco painting. He had an important influence on the art of decorative design of the twentieth century, and may be called the founder of modern mural painting.

71 ORANGE GIRL

oil on panel 18 x 12 ins signed P. de Chavannes lower left
Lent by the Bendigo Art Gallery, Victoria

Auguste RENOIR

1841-1919

Born at Limoges. Began as a painter on porcelain. Studied at the Atelier Gleyre where he met Monet, Bazille and Sisley. Renoir was at first under the influence of Courbet, but following the example of Monet his work became more impressionistic. He joined in the famous exhibition of 1874 where Impressionism was born. In 1881 he went to Italy and there visited Venice and Rome, where he studied the frescoes of Raphael at the Villa Farnese. Thereafter under the influence of Raphael, Renoir adopted a smoother manner. Later abandoning this constraint and with a rediscovered unity of colour and line, volume and light, Renoir joined the line of artists who painted a kind of pagan and sensual celebration of the glory of woman.

After 1907 Renoir, physically disabled, turned to sculpture with the assistance of a young sculptor Richard Guino. With the exception of one early portrait of his son, Coco, all the sculptures were made by Guino under the guidance of Renoir. Their authorship is clear for they reveal a close relationship of form and spirit with his painting and are an important contribution to contemporary sculpture.

72 PORTRAIT OF MADAME RENOIR, 1916

bronze 24 ins 16/20 signed Renoir at rear
Collection Queensland Art Gallery (Estelle M. C. Neilson Bequest)

Rene Francois Auguste RODIN

1840-1917

Born in Paris, the son of humble working people. Began studies at the age of fourteen at the Petite Ecole, under Lecoq de Boisbaudran, where he had as fellow students Fantin-Latour, Whistler and Alphonse Legros. Carpeaux was his instructor in modelling. Rodin tried unsuccessfully three times for admission to the Ecole des Beaux-Arts. Designed ornaments for Carrier-Belleuse, carved stone for other sculptors and monumental masons, and designed for jewellers. In 1864 sent to the Salon "The Man With the Broken Nose" which was refused. In 1870 went to Belgium to carve the stonework on some public buildings and remained there for five years. In 1877 exhibited at the Salon his "Bronze Age", a nude so realistically done that he was accused of having cast it from nature. A great *affaire* developed but on the testimony of the most eminent sculptors of the day Rodin was cleared of the charge. Rodin visited Italy and was fascinated by Michelangelo and although at one period Rodin's style was akin to Michelangelo he was no imitator. The fame of Rodin has never died nor suffered an eclipse such as often follows the death of famous men, although contemporary taste has moved away from Rodin's world. Pure form and a prevalent interest in the material which characterises so much contemporary sculpture were alien to his approach. Rodin's "fluidity", his grasp of movement and his insatiable delight in the human body characterise his art. He has been termed an Impressionist, but this is wrong because his humanism and his fervent concentration on man and his emotions set him apart. He should be regarded as the successor in the great tradition of European sculpture, as the successor of Donatello and Michelangelo.

Rodin produced a great volume of work, figures, reliefs, groups, portraits and fantasies. He was a superb draftsman and the last years of his life, like his youth, were almost entirely devoted to drawing.

- 73 THE AGE OF BRONZE, 1887**
bronze 42 ins signed Rodin on base
Collection Queensland Art Gallery (Beatrice Ethel Mallalieu Bequest)
- 74 THE CROUCHING WOMAN, 1882**
bronze 13 ins signed A. Rodin on base
Collection Queensland Art Gallery
- 75 JEAN-PAUL LAURENS, 1882**
bronze 22 ins signed A. Rodin on base
Lent by the National Gallery of Victoria (Felton Bequest)
- 76 KISSING BABES (finished version)**
bronze signed A. Rodin on base
Lent by the National Gallery of Victoria (Felton Bequest)
- 77 NUDE**
pencil and wash 9 $\frac{3}{8}$ x 12 $\frac{3}{8}$ ins signed A. Rodin lower centre
Lent by the National Gallery of Victoria

- 78 PAOLO AND FRANCESCA**
pencil and wash 13 $\frac{1}{2}$ x 9 $\frac{1}{4}$ ins signed A. Rodin lower right
Lent by the National Gallery of Victoria
- 79 SEATED NUDE**
pencil and wash 12 $\frac{1}{4}$ x 9 $\frac{1}{2}$ ins unsigned
Lent by Mr Robert Haines
- 80 WAITING FOR THE WOUNDED**
pencil 12 $\frac{1}{4}$ x 8 $\frac{1}{4}$ ins signed A. Rodin lower left
Lent by the Armidale Teachers' College, New South Wales (Howard Hinton Art Collection)

Alfred SISLEY

1839-1899

Born in Paris. Attended the Atelier Gleyre with Monet, Renoir and Bazille. First exhibited in the Salon of 1866. At first his work showed the influence of Corot and Courbet, but after 1870 his style changed through his association with Manet, Degas, Monet, Renoir and others. He was associated with the Impressionist exhibition of 1874. His works represent Impressionism in its purest form. Except at the beginning he confined himself almost exclusively to landscape and his work did not undergo any profound change during the course of his life. Many of his paintings, sensitive and subtle in colour, were of the surrounding country and town of Moret, where he lived permanently after 1879 and where he died.

- 81 CANAL SCENE**
oil on canvas 18 $\frac{1}{2}$ x 24 $\frac{1}{2}$ ins signed Sisley lower left
Lent by the Bendigo Art Gallery, Victoria
- 82 MOONLIGHT**
oil on canvas 14 x 21 $\frac{1}{2}$ ins unsigned
Lent by the Bendigo Art Gallery, Victoria

Pierre SOULAGES

b 1919

Born at Rodez (Aveyron). Secondary studies at the Lycee in that city. He devoted his spare time to painting. Interested in Roman art and in excavating dolmens in that region. In 1928, after a try at the Ecole des Beaux-Arts, he decided to work alone. During the war he worked on the land. In 1947 he settled permanently in Paris. His painting, removed from visible reality, has become abstract. Since 1947 Soulages has participated in numerous collective exhibitions in France and abroad, particularly in 1951 at the travelling exhibition organized for the American Federation of Art by Louis Carre Gallery in New York, and in 1952 at the Biennial in Venice. Soulages has

made the theatre settings and costumes for *Heloise et Abelard* of Roger Vaillant, for *Abraham* to music by Delannoy, for *The power and the glory* by Graham Green, for Louis Jouvet.

- 83 PAINTING, 1954**
oil on canvas 36 x 26 ins signed Soulages lower left
Lent by Mr Aubrey H. L. Gibson, Melbourne

Jean SOUVERBIE

b 1891

Born at Billancourt (Seine). A pupil of Laurens and Maurice Denis. At one time was attracted by the work of Poussin but some of his later work bears relation to the paintings of Braque and Juan Gris, who were his friends. However, his is a personal style and the influence of Braque was a reciprocal one. He is a keen follower of those theories stemming from the golden proportion in structure and balance of composition. Souverbie is also well known as a teacher at the Ecole des Beaux-Arts. He has exhibited widely and is represented in most modern art museums in Europe and America.

- 84 STILL LIFE 1926**
oil on canvas 13 x 16 ins signed Souverbie lower left
Lent by Mr Robert Haines

Maurice UTRILLO

b 1883

Born in Montmartre, the natural son of Suzanne Valadon. In 1891 the Spanish father Miguel Utrillo acknowledged the child who from that time took his name. It was in order to rid him of his habit of drinking, which he had contracted when ten years old, that his mother interested him in painting. His ideas were taken from post cards and he painted scenes of Paris and its outskirts, the Ile-de-France and later Lyon and the Rhone region. Before the 1914 war his work showed the three periods, Montmagny, impressionist and white. During the last 20 years the somewhat harsh precision of his canvases is reminiscent of Canaletto. For some time now Utrillo has taken refuge in his memories and his paintings are inspired more by memory than by feeling.

- 85 RUE A MONTMARTRE**
oil on canvas 17 $\frac{3}{4}$ x 21 $\frac{1}{4}$ ins signed Maurice Utrillo V lower right
Lent by Mr Norman Schureck, Sydney

- 86 RUE ST. VINCENT, MONTMARTRE**
gouache on panel 20 x 16 ins signed Maurice Utrillo V lower right
Lent by Mr Ralph Smith, Sydney

- 87 THE VILLAGE STREET**
oil on panel 15 x 20 ins signed Maurice Utrillo V lower right
Lent by Mr Charles Lloyd Jones, Sydney



68



94



Vincent VAN GOGH

1853-1890

Born at Groot-Zundert in Holland, the son of a minister and nephew of a group of art dealers. 1873 found van Gogh in the London branch of the firm; transferred to the Paris headquarters of the Goupil firm in 1875 but became preoccupied with religion. In 1877 went to Amsterdam to prepare himself for entry to a school of theology, failing in his examination was sent as a lay preacher to the miserable miners of the Borenage in Belgium where his unorthodox zeal caused him to lose his job.

Out of this despair came the vision of his turning to art. His brother Theo then began the life-long financial and psychological help that marked their relationship.

In 1880 van Gogh did drawings of miners in the style of Millet and in 1882-83 he did his first paintings in a dark heavy manner. 1886-88 marked the Paris period where he joined with Lautrec, Pissarro, Degas, Seurat, Signac and Gauguin. He adopted the Divisionist and Neo-Impressionist techniques but varied them to meet his own emotional needs.

1888-89 found him at Arles, where he painted with enthusiasm—landscapes, portraits and flowers. He did many copies after Delacroix, Daumier, Rembrandt and Millet. In May, 1890, he arrived at Auvers, became a friend and patient of Dr. Gachet, and committed suicide in July at the age of thirty-seven. Van Gogh was a Dutch-born master of the Post-Impressionist period in France, representing the more emotional and intuitive side of that art and influencing the early twentieth century painting of the Fauves.

88

STILL LIFE WITH FISH (early)

oil on canvas 15 x 17½ ins
Lent by Mrs R. Instone, Sydney

signed Vincent lower right

Claude VENARD

b 1913

Born in Paris of Burgundian origin. Studied applied art at night between 1928 and 1933 and entered the Ecole des Beaux-Arts in 1934. Travels in Morocco and Algeria, in Belgium, Holland and Germany, and short stays at Pont-Croix in Brittany gave Venard the opportunity of expanding his artistic horizons, and feeding him with ideas and experiences. If Venard, for whom painting was the only reason for living, belonged for a certain time to the group called *Forces Nouvelles* and found there sincere friends, this only went to show that he had been constantly haunted by the idea of perfection. But his rich Burgundian nature soared beyond this slightly austere background. There are disparities in his work which are nothing more than the successive stages of a gifted temperament always evolving and always seeking new modes of expression.

89

SOFA AND VIOLIN, 1955

oil on canvas 13¾ x 27½ ins
Lent by the Art Gallery of New South Wales

signed C. Venard lower right

Maria-Helena VIEIRA DA SILVA

b 1908

Born in Lisbon. Went to Paris in 1928 and became naturalised French citizen in 1936. Began to draw when quite young. Studied under Bourdelle and Friesz. Hayter taught her the technique of graphic art. For a while she devoted herself to sculpture and only returned to painting after a visit to Italy. Her real beginnings date from 1936 with curious paintings in which coloured spots formed a pattern on a neutral background. Very soon she found her own personal style, a construction of a world, of a new space formed of lines which were intentionally vertical and in which there were no figures and where the spectator travelled and lost himself in the infinite. Married to a Hungarian, Arpad Szenes, she spent the duration of the war with him in Brazil. Back again in Paris she has exhibited at the Galerie Pierre and in numerous galleries abroad.

90 CITY PERSPECTIVES, 1951

oil on canvas 28 x 52 ins signed Vieira da Silva lower right
Lent by Mr Aubrey H. L. Gibson, Melbourne

Maurice de VLAMINCK

b 1876

Born in Paris. His ancestors were Dutch seamen and his parents music teachers. Vlaminck was first of all a racing cyclist between Paris-Roubaix and Paris-Bordeaux. In 1900 he earned his living by playing the violin in the cafes-chantants of Montmartre. Self-taught, he only decided to earn his living from painting towards the age of 35. About 1900 Vlaminck and Derain, while working in the same studio at Chatou, influenced Matisse, and the "Fauve" movement grew out of their common interests. Up to 1919 Vlaminck painted principally the banks of the Seine and the neighbouring heights, then in 1925 he retired to his estate at Rueil-la-Gadeliere near Verneuil-sur-Avre (Eure-et-Loire), where he divides his time between farming and painting the harsh and violent aspects of the countryside. In 1933 held a large retrospective exhibition at the Bernheim Gallery in Paris and at the Palais des Beaux-Arts in Brussels. In 1950-51 held exhibitions at the Elysee and Modern Art Galleries.

91 AFTER THE STORM

oil on canvas 20½ x 23¼ ins signed Vlaminck lower right
Lent by the Sydney University Union

92 LANDSCAPE, 1930

oil on canvas 28¼ x 36¼ ins signed Vlaminck lower right
Lent by the Art Gallery of New South Wales

93 LANDSCAPE WITH BRIDGE

oil on canvas 28¼ x 36 ins signed Vlaminck lower left
Lent by Dr and Mrs H. V. Evatt, Canberra

Edouard VUILLARD

1858-1940

Born at Cuiseaux (Saone-et-Loire). At the age of ten went with his parents to Paris. He did well at the Lycee Condorcet and proposed to prepare for the entrance examination at Saint-Cyr Military Academy. His fellow pupil Ker-Xavier Roussel, later to become his brother-in-law, helped him to find his true vocation, painting. When he left school, Vuillard entered the studio of Diogene Maillart, where he met Maurice Denis who introduced him to Bonnard. He and Bonnard attended the Academie Julian and worked with Bourquereau and Tony Robert-Fleury. Subsequently studied at the Ecole des Beaux-Arts under Gerome. He associated with the *Nabis*, but did not share their enthusiasm for symbolism and claimed the right to follow the dictates of his inspiration. First exhibited in 1891 at the Revue Blanche. He employed a composite technique which is peculiar to him, in which oil, gouache, distemper and pastel are used together giving the matt quality of a fresco. Portraits, interiors, still lifes and decoration were the subjects of his work. He painted thinly, often on grey cardboard with a quiet and restricted palette. Slowly he achieved both success and recognition and was elected a member of the French Academy. He was quiet and orderly spending most of his life in Montmartre in the vicinity of the tiny Square Vintimille, which he has immortalized in his paintings.

94 PORTRAIT OF MADAME BONNARD, 1907

oil on panel 42¼ x 34 ins signed E. Vuillard 1907 lower left
Lent by the National Gallery of Victoria (Pelton Bequest)

Ossip ZADKINE

b 1890

Born in Smolensk, Russia. His formal training began at the London Polytechnic School when he was seventeen. Settled permanently in Paris in 1909 and studied at the Ecole des Beaux-Arts. Began carving in stone and wood in 1911. His early work was influenced by Brancusi but later by Cubism. In 1921 married Valentine Prax. During the war stayed in the United States of America (1941-1945). Returned to Paris where he has continued his work and is a teacher at the Academie de la Grance Chaumiere. Zadkine is the most consistent Cubist sculptor and has produced many important works including the massive memorial to the devastated city of Rotterdam.

95 CONVERSATION OF THREE, 1924

pastel 25 x 19 ins signed Zadkine lower left
Lent by the National Gallery of Victoria

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The mural in the entrance foyer was designed and painted by Richard Werner especially for the exhibition.

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