

*acquisitions*

*1960 - 1961*



QUEENSLAND ART GALLERY





CATALOGUE NO. 33

COVER: CATALOGUE NO. 34

## ACQUISITIONS 1960-1961

*Exhibited 27 July to 20 August, 1961*

*The works catalogued here were acquired by the Queensland Art Gallery between 1st July 1960 and 30th June, 1961, unless otherwise noted. Paintings, drawings and prints are recorded in alphabetical order of artist's surname. A further section is devoted to furniture, sculpture, glass and silver ware. Bibliographical and other references following each artist's biographical note refer to the artist's career or his work in general; those following the title of a catalogued work refer to that particular work. Only major bibliographical references are given, except where an artist is not recorded in standard works of reference. Sizes are recorded in inches, height then width: stretcher size for oil paintings; sight size for watercolours, prints and drawings; other works as noted. The following abbreviations are used: l.l. (lower left); l.r. (lower right); l.c. (lower centre); u.l. (upper left). Reproductions recorded are in black and white unless otherwise stated.*



Noel COUNIHAN

Noel Jack Counihan was born in Melbourne on 4.10.1913, where he has lived and worked since. In 1930 he attended evening drawing classes for a year at the National Gallery Art School, Melbourne. Otherwise self-taught "and still in the process." First exhibition, of pencil portraits and caricatures, held in Melbourne, October 1933. Earned living as caricaturist, cartoonist and illustrator. For many years cartoonist and critic for working class press, including Melbourne *Guardian*. Work also published in Sydney *Bulletin*. Commenced painting consistently in 1941. Worked, studied and travelled in England and Europe 1949-52; visited Italy and Soviet Union 1956. Exhibited at International Graphic Art exhibitions Copenhagen 1954, Leipzig 1959 (awarded Bronze Medal). Represented in Australian exhibitions Geneva (International Labour Office) 1957; New Zealand 1956-57; Canada 1957-58. Visited and exhibited Moscow and Leningrad 1960. Won First Prize, Australia at War Exhibition, 1945; Crouch Prize 1956 and 1957; John McCaughey Memorial Prize, 1958. Aims to continue "the Western humanist tradition" and "to carry on in contemporary terms the Australian realist tradition founded by Tom Roberts." Note by artist 13.4.1961. Also represented in all Australian State galleries, major Victorian provincial galleries, the Museum of Modern Art of Australia (Melbourne) and Toronto Gallery (Canada).

PUBLICATION: "The Social Aspects of Australian Drawing," *The Australian Artist*, Volume 1, Part 1 (Melbourne 1947).

REFERENCES: *Present Day Art in Australia*, 1945 edition, p.28; 1949 edition (biographical note); Bernard Smith, *Place, Taste and Tradition*, pp.247-49; *Modern Australian Art* (Museum of Modern Art of Australia, Melbourne, 1958) p.36; Western Australian Art Gallery, *Monthly Feature No. 36*, May 1961.

- 1 ALBERT NAMATJIRA  
Lino-cut, black on white,  $20\frac{1}{8} \times 9\frac{1}{8}$   
Inscr. (l.l.) "Albert Namatjira" 5/50; (l.r.) Counihan '59
- 2 AN OLD MAN  
Lino-cut, black on white,  $20 \times 9\frac{1}{2}$   
Inscr. (l.l.) *An Old Man* 5/50; (l.r.) Counihan '59
- 3 A MEMORY OF ITALY  
Lino-cut, black on white,  $20 \times 11$   
Inscr. (l.l.) *A Memory of Italy* 5/50; (l.r.) Counihan '59
- 4 STRONTIUM 90  
Lino-cut, black on white,  $22\frac{1}{8} \times 16\frac{3}{4}$   
Inscr. (l.l.) *Strontium 90*; (l.c.) 5/50; (l.r.) Counihan '59
- 5 HUNGER  
Lino-cut, black on white,  $20\frac{1}{8} \times 14\frac{3}{8}$   
Inscr. (l.l.) *Hunger* 5/50; (l.r.) Counihan '59
- 6 PEACE MEANS LIFE  
Lino-cut, black on white,  $22\frac{1}{8} \times 13\frac{3}{8}$   
Inscr. (l.l.) *Peace Means Life* 5/50; (l.r.) Counihan '59

PROVENANCE: Purchased by the Trustees from the artist 5.4.1961.  
A folio, *Lino Cuts*, 1959, executed in Melbourne, May to September 1959. Exhibited *Melbourne Prints 1960* exhibition, Adelaide, Brisbane, Canberra, Tasmania, 1960; Mildura,



Newcastle, New Zealand and Sydney 1961; *International Exhibition of Graphic Art for Peace*, Leipzig, October 1959 (*Peace Means Life* awarded Bronze Medal).

REPRODUCTION: *A Memory of Italy* is reproduced in *Monthly Feature No. 36*, Western Australian Art Gallery, May 1961.

### Raymond CROOKE

Raymond Austin Crooke was born at Auburn, Victoria on 12.7.1922. Studied art part-time pre-war. During World War II served in the army, where he drew continually. Developed a great interest in the Pacific. Studied post-war at the Swinburne Technical College, Victoria (Commonwealth Rehabilitation Training Course) where he later completed the Diploma course. Then spent five years painting in North Queensland. Principal exhibitions, Melbourne 1948 (war drawings), 1949 (figure compositions "showing influence of Italian primitives." Artist's note 13.10.1960), 1957 (North Queensland paintings), 1959 (Victorian landscapes and decorative panels); Sydney, Brisbane and Perth 1960. Believes "that the artist must find his own vision based on his own experiences. This discovery will direct his style. My vision needs realism but I endeavour to take it beyond just representation." Note by artist 13.10.1960. Represented in the National Gallery of Victoria and the Darnell Collection, University of Queensland.

#### 7 THE DREAM

Tempera and oil on synthetic wood panel 36 x 26 $\frac{7}{8}$   
Inscr. (l.c.) *R. Crooke*

PROVENANCE: Painted in Melbourne, 1960. Purchased by the Trustees, 22.9.1960, from the artist's exhibition, Johnstone Gallery, Brisbane, September-October 1960. "The painting is based on island life in Torres Straits, in the period when the pearling fleet is out; the island girls console themselves singing love songs to lovers away. Several such songs have the theme of the girl dreaming her lover has returned." Note by artist 26.6.1961.

REFERENCE: *Courier-Mail* 20.9.1960

### Russell DRYSDALE

George Russell Drysdale was born at Bognor Regis, Sussex, 7.2.1912. Was taken to Australia several times at an early age, including a period in North Queensland 1919-21. In 1923 went to Melbourne when the family settled in Australia permanently. Educated Geelong Grammar School. Intended to follow a career as a grazier and worked as a jackeroo and station overseer on the family property in the Riverina. Was impressed by modern paintings during a visit to Europe 1932-33 and in 1935 took up painting as a professional career. Worked as a student under George Bell in Melbourne 1935-37. Other students included Sali Herman, Geoffrey Jones, Peter Purves Smith (q.v.), Alan Sumner and Eric Thake. In April 1938 held student one-man show, then went to London, where he studied at the Grosvenor School, and Paris, to study at Colarossi's and *La Grande Chaumiere*. He shared a Paris studio with Peter Purves Smith. Returned to Melbourne about June 1939 and again worked with George Bell, setting out to consolidate his studies. Turned to landscape and figure composition of Australian subjects. Since 1940 has spent most of his time in Sydney, his first one-man exhibition there being held in 1942. In 1944 was commissioned by the *Sydney Morning Herald* to illustrate a series of feature articles on the effects of drought in New South Wales. The experience led to a series of paintings exhibited the following year. At the suggestion of Sir Kenneth Clark held first London exhibition at the Leicester Galleries, December 1950. A second

exhibition was held there in April 1958. Represented in all State galleries; the Metropolitan Museum of Art, New York; the Tate Gallery, London; the Universities of Sydney and New England; and the art galleries of Ballarat, Castlemaine, Geelong and Newcastle. Also represented in the Queensland Art Gallery by *Back Verandah*, *Bush Fire*, *Head of a Girl*, *Northern Australian Landscape* (oils), and *Australian Landscape* (watercolour). Commissioned by the *Sydney Sunday Mirror* for a series of illustrations to a survey of the aboriginal problem in New South Wales, published in three parts, March, 1961. Was awarded the newly established Henry Lawson Award for Distinction in the Arts, at the Henry Lawson Festival, Grenfell, June 1961. The award, in the form of a bronze figure, was officially presented by the Chief Justice of New South Wales, Mr. Justice Evatt.

PUBLICATIONS: Notes on William Dobell, Donald Friend, Elaine Haxton and Peter Purves Smith in *Australian Present Day Art* (Sydney 1943); *Impressions of a Painter in Europe Today*, a lecture published with introduction by Hal Missingham (Sydney, Art Gallery Society of N.S.W., 1959).

REFERENCES: Sydney Ure Smith in *Australian Present Day Art* (Sydney 1943); Paul Haeffliger in *Present Day Art in Australia* (Sydney 1945); "Two Australian Painters" [Dobell and Drysdale] *Art in Australia*, March 1942; Joseph Burke (introduction) *The Paintings of Russell Drysdale* (Sydney 1951); *Russell Drysdale* (Published by Ure Smith for the Art Gallery of N.S.W., 1960).

#### 8 MAN FEEDING HIS DOGS

Oil on canvas 20 x 24  
Inscr. (l.r.) *Russell Drysdale*; (stretcher) "MAN FEEDING HIS DOGS" *Russell Drysdale Sept. 1941*

PROVENANCE: Exhibited at the artist's exhibition in Sydney, 1942; the *Herald* Exhibition, Melbourne, 1945; Macquarie Galleries, Sydney, November 1949; *Russell Drysdale Retrospective Exhibition 1937-1960*, Art Gallery of N.S.W., October-November 1960 (catalogue No. 19); Russell Drysdale retrospective exhibition, Queensland Art Gallery, April-May 1961 (catalogue No. 13). Presented by Mr. C. F. Viner-Hall, 5.4.1961.

REPRODUCTION: *The Paintings of Russell Drysdale* (colour, plate 7); *Russell Drysdale* (plate 7); *Art in Australia*, March 1942, p.61.

### Douglas DUNDAS

Douglas Roberts Dundas was born at Inverell, New South Wales, 25.1.1900. Studied as an evening student at the Sydney Art School under Julian Ashton and H. C. Gibbons 1922-27, while employed on the display staff of Farmer & Co. Ltd. In 1927 was awarded the Society of Artists' Travelling Scholarship and studied at the Chelsea Polytechnic in London, and in France and Italy. Exhibited in London. On return to Australia was appointed Life Master at the East Sydney Technical College in 1930, Head Teacher of Painting and Drawing in 1938, and Head of the Art School in 1961. A Trustee of the Art Gallery of New South Wales since 1948. Deputy President of the Arts Council of Australia. Awarded the Wynne Prize in 1943. His wife is the artist Dorothy Thornhill. Douglas Dundas is represented in the State Galleries in Adelaide, Hobart, Melbourne, Perth and Sydney; the art gallery of Launceston; and the Teachers' College, Armidale. Also represented in the Queensland Art Gallery by *Fig Trees University Park Sydney* and *David Strachan* (oils).

REFERENCES: Kenneth Wilkinson in *Present Day Art in Australia* (Sydney, 1945 edition); biographical note, *Present Day Art in Australia* (Sydney, 1949 edition).

#### 9 MISS JAN BARBER

Oil on synthetic wood panel 48 x 23 $\frac{3}{8}$   
Inscr. (l.l.) *D. R. DUNDAS '60*



PAINTINGS, DRAWINGS, PRINTS

PROVENANCE: Painted in Sydney, three or four sittings late in 1960. Exhibited 1960 Archibald Prize Exhibition, Art Gallery of N.S.W., Sydney, January-March 1961 (catalogue No. 9); National Gallery of South Australia, March, 1961; English, Scottish and Australian Bank, Melbourne, April 1961. Purchased by the Trustees 3.5.1961 from the exhibition of selected pictures from the Archibald and Wynne competitions, Moreton Galleries, Brisbane, May 1961.

"Miss Jan Barber, A.S.T.C., formerly of Brisbane . . . was a student of the National Art School for several years. She posed for this portrait for a class at the school. I was excited by the whole arrangement and worked with my class . . ." Note by the artist 21.6.1961.

REFERENCE: Alan McCulloch in *Meanjin* No. 1, 1961.

Derek ELLIS

Derek Morval Ellis was born in Toowoomba, 9.1.1943. Studied Art in Brisbane for three years, 1957-60, with Roy Churcher and Betty Cameron. At present a student of Architecture at the University of Queensland. Awarded several junior art prizes, including first prize, junior section, Caltex Centenary Art Competition, 1959.

10 ST. MARY'S, KANGAROO POINT

Oil on paper on synthetic wood panel  $19\frac{3}{8} \times 27\frac{5}{8}$

Inscr. (on back of panel) *D. M. Ellis — Landscape*

PROVENANCE: Painted at Kangaroo Point, Brisbane, during a period of three months, from August 1958. Exhibited at The Studio, Kangaroo Point, September 1959; Caltex Centenary Art Competition, City Hill, Brisbane, October 1959 (catalogue No. 91, awarded first prize junior section, Queensland landscape). Presented by Caltex Oil (Aust.) Pty. Ltd. 22.9.1960.

REFERENCES: *Courier-Mail* 27.10.1959, 28.10.1959.

Donald FRIEND

Donald Stuart Leslie Friend was born in Sydney 6.2.1915. Studied at the Royal Art Society School under Sydney Long and Dattilo Rubbo; at Dattilo Rubbo's School; and at the Westminster School, London, under Mark Gertler and Bernard Meninsky. Spent two years in Nigeria, returning to Australia in 1940. During World War II served as an artillery gunner and from 1945 as an official war artist, leaving the army in 1946. Spent some time at Torres Straits, and at Merioola, New South Wales. Spent the period 1947-49 at Hill End, New South Wales, then visited Italy, returning in 1950. Has since spent some years in Ceylon. Represented in the State galleries in Adelaide, Melbourne, Perth and Sydney; the Museum of Modern Art, New York; the Print Room, British Museum, London; and the Lovski-Marevsk Gallery, Moscow. Also represented in the Queensland Art Gallery by *Flight into Egypt*, *Hill End Bacchanal* and *Three Shepherds* (oils) and *Attilio* (drawing).

PUBLICATIONS: *Gunner's Diary* (Sydney 1943); *Painter's Journal* (Sydney 1946).

REFERENCES: Russell Drysdale in *Australian Present Day Art* (Sydney 1943) and *Present Day Art in Australia* (Sydney 1945).

11 HILL END BACCHANAL

Watercolour, ink and coloured chalk  $11\frac{3}{4} \times 17\frac{15}{16}$

PROVENANCE: Purchased by the Trustees 25.8.1960 from the Macquarie Galleries, Sydney. A study for the oil painting *Hill End Bacchanal* purchased by the Trustees in 1951.

PAINTINGS, DRAWINGS, PRINTS

Sam FULLBROOK

Samuel Fullbrook was born in Sydney, 14.4.1922. Studied for three years at the National Gallery Art School, Melbourne. Spent approximately six years, 1954-60, living and working in the north-west of Western Australia where he was associated with the 'Pindan' aboriginal co-operative. Principal exhibitions Melbourne November 1960, Brisbane 1961. Represented in the Western Australian Art Gallery and the National Gallery of Victoria. Aims to "rubbish at every opportunity Australian born Europhiles . . . and paint good pictures that children will love." Note by artist 11.4.1961.

REFERENCES: *Bulletin* 22.3.1961; *Brisbane Telegraph* 15.3.1961; *Courier-Mail* 15.3.1961.

12 DEATH IN THE AFTERNOON

Oil on canvas 25 x 30

PROVENANCE: Painted Sydney, December 1960-February 1961. Purchased by the Trustees 5.4.1961 from the exhibition *Recent Paintings by Sam Fullbrook*, Moreton Galleries, Brisbane, March 1961 (catalogue No. 7). An oil sketch and charcoal drawing of the same subject are in existence.

13 THE DANCER, RUTH BERGNER

Oil on canvas 38 x 30

PROVENANCE: Painted Sydney, December 1960. Exhibited 1960 Archibald Prize Exhibition, Art Gallery of New South Wales, Sydney, January-March 1961 (catalogue No. 12); exhibition of selected pictures from the Archibald and Wynne competitions, Moreton Galleries, Brisbane, May 1961. Purchased by the Trustees from the Moreton Galleries 7.6.1961. "Set against imagined sombreness of Warsaw Ghetto. Jewish expressive dancer Ruth Bergner, native of Warsaw . . . has lived many years in Australia. Yosl Bergner, the artist of Israel and late Melbourne is her brother." Note by artist June 1961.

REFERENCE: Alan McCulloch in *Meanjin* No. 1, 1961; *Courier-Mail* 3.5.1961.

Kenneth JACK

Kenneth William David Jack was born at Caulfield, Victoria, on 5.10.1924. He completed the Art Teachers Certificate and Art Teachers Diploma at the Royal Melbourne Technical College, studying under John Rowell, Victor Greenhalgh and Harold Freedman. Spent three years as a survey draftsman with the R.A.A.F. in New Guinea, Borneo and Morotai, and thirteen years as an art teacher with the Education Department of Victoria. Since 1956 he has been senior painting and graphic art instructor at the Caulfield Technical College. Represented in the Victoria and Albert Museum, London; all State galleries; the art galleries of Ballarat, Bendigo, Launceston and Shepparton; the Mitchell Library, Sydney; and the Oxley Memorial Library, Brisbane.

PUBLICATIONS: *Melbourne Today* (Sydney 1948); *The Charm of Hobart* (Sydney 1949).

14 DESERTED FARMHOUSE, FLINDERS

Watercolour 14 x  $22\frac{3}{8}$

Inscr. (l.l.) *KENNETH JACK 1959*

PROVENANCE: Painted in Melbourne 1959. Purchased by the Trustees 22.9.1960 from the artist's exhibition, Johnstone Gallery, Brisbane, August 1960 (catalogue No. 20). "The place is now deserted but is still full of the old furniture. Built about 1870. The walls are unusual for a farmhouse so large — wattle logs filled between with mud." Note by artist 22.6.1961.

REFERENCE: *Courier-Mail* 17.8.1960.



## Walter JENNER

Isaac Walter Jenner was born in 1836 at Godalming, Surrey. Was at sea for ten years with the Royal Navy. Resigned at the age of twenty-nine to become a painter in Brighton of marine subjects. During this period he exhibited at the Royal Academy. In 1883 he left England and settled in Brisbane where he was associated with the formation of the Queensland Art Society in 1887 and was a prime mover in petitioning the Queensland Government for an art gallery in Brisbane. He died in Brisbane in 1901. Represented in the Darnell Collection, University of Queensland. Also represented in the Queensland Art Gallery by *Cape Chudleigh Coast of Labrador*, *Still Life* (two) and *Sunset Glow on the Rocks of Scilly* (oils).

REFERENCES: Vida Lahey, *Art in Queensland 1859-1959*; William Moore, *The Story of Australian Art* (Sydney 1934).

## 15 LANDSCAPE

Oil on composition board 6 x 4 $\frac{1}{4}$

Inscr. (l.r.) *W. Jenner 1884* (?); (on back) *No. 4 Rockhampton*

PROVENANCE: Presented by Mr. Frank Sherrin 25.8.1960. Presented to Mr. Sherrin (a former Trustee of the Gallery) in exchange for one of his own sketches during a painting expedition on the Brisbane River with the late C. H. Lancaster (also formerly a Trustee) about 1945-50. The former owner was known to Mr. Lancaster. Letter from Mr. Sherrin 18.6.1961.

## George LAMBERT

George Washington Lambert, born 13.9.1873 in St. Petersburg, was the post-humous son of an American engineer employed on railway construction in Russia. Lambert came to Australia at the age of fourteen and worked as a clerk before submitting drawings to the *Bulletin* and beginning to paint. Studied at Julian Ashton's Art School and in 1900 won the first Society of Artists' Travelling Scholarship. Studied in Paris at Colarossi's and the Atelier Delecluse. Settled in London where he exhibited regularly. Appointed official war artist with the A.I.F. in Palestine during World War I and in 1921 returned to Australia where he died at Cobbity, New South Wales 28.5.1930. He was elected an Associate of the Royal Academy in 1922; awarded the Wynne Prize 1899 and the Archibald prize 1927. Represented in the State galleries in Adelaide, Melbourne, Perth and Sydney; the Australian War Memorial, Canberra; also in Bombay, Brighton (England) and Michigan (U.S.A.). Already represented in the Queensland Art Gallery by *Model Resting*, *Walk* and *Self-Portrait* (oils) and a number of drawings.

REFERENCES: *Art in Australia* Lambert Memorial Number, August-September 1930; *The Art of George W. Lambert A.R.A.* (Sydney 1924); Percival Serle, *Dictionary of Australian Biography* (Sydney, 1949); *A Catalogue of Australian Oil Paintings in the National Art Gallery of New South Wales* (Sydney 1953) biographical note and bibliography.

## 16 PORTRAIT OF THEA PROCTOR

Oil on canvas on composition board 18 $\frac{3}{4}$  x 15 $\frac{5}{8}$

PROVENANCE: Cut by the artist from the full length painting *Alethea* painted in 1905 and exhibited at the International Society of Painters, Gravers and Sculptors 1905. Formerly in the possession of Miss Thea Proctor. Purchased by the Trustees June 1961 from the Macquarie Galleries, Sydney.

Alethea Mary Proctor, known as Thea, was born at Armidale, New South Wales. Studied in Sydney under Julian Ashton and in London under George Lambert. Lived in London from 1903 to 1921. Painted in watercolours and is specially known for fan designs. With Lambert founded the Contemporary Group in Sydney.

## George LAWRENCE

George Feather Lawrence was born in Sydney 14.6.1901. Studied at the Sydney Art School under Julian Ashton. Earned his living as a commercial artist for a long period, painting seriously in the week-ends. Has exhibited in Adelaide, Brisbane and Sydney. Spent 1951-52 studying in London and Paris. Exhibited in London at the Leicester Galleries. Awarded the Wynne Prize 1949. Since 1956 has taught at the Eastwood Evening College. Represented in the State galleries in Adelaide, Melbourne, Perth and Sydney, and the art galleries of Ballarat, Bendigo and Newcastle. Also represented in the Queensland Art Gallery by *Rozelle*, *Street Gossips* and *Narrow Street, Bath* (oils).

REFERENCE: *Present Day Art in Australia* (Sydney 1945) (biographical note)

## 17 LANE COVE RIVER

Oil on paper on synthetic wood panel 23 $\frac{1}{4}$  x 30

Inscr. (l.l.) *G. F. LAWRENCE/59*

PROVENANCE: Painted in Sydney, 1960. Purchased by the Trustees 22.9.1960 from the artist's exhibition, Moreton Galleries, Brisbane, August-September 1960 (catalogue No. 6)

## Godfrey MILLER

Godfrey Clive Miller was born in Wellington, New Zealand 1893. After a few early lessons from an Irish artist named O'Keefe he studied at the Slade School, London. Early in his career he spent a short period in China and Japan; has lived in London and Europe; travelled in Egypt and Greece; at present living in Sydney. For some time taught drawing at the East Sydney Technical College. A retrospective exhibition of his paintings was organised by the National Gallery of Victoria in 1959. Represented in the State galleries in Adelaide, Melbourne, Perth and Sydney, and in the Tate Gallery, London.

REFERENCES: *Modern Australian Painting and Sculpture* (Adelaide 1960); Alan McCulloch in catalogue of *Godfrey Miller Retrospective Exhibition* (Melbourne 1959)

## 18 TREES IN MOONLIGHT

Oil on canvas 24 $\frac{5}{8}$  x 33 $\frac{3}{4}$

Inscr. (l.r.) *G.M.*

PROVENANCE: Shown in the Queensland Art Gallery, on loan, 1959. Exhibited *Godfrey Miller Retrospective Exhibition*, Melbourne 1959 (catalogue No. 8) Presented by the Godfrey Rivers Trust fund; accepted by the Trustees 22.9.1960. "The locality of the subject matter . . . was the Sydney Domain. The trees were destroyed. They were cut down for the parking station. I wrote Lord Mayor on subject. I did not — as I generally do — get a reply." Letter from the artist 27.6.1961.

## Peter PURVES SMITH

Charles Roderick Purves Smith, called Peter, was born at East Melbourne 26.3.1912 (often wrongly recorded as 1913). Studied at the George Bell School, Melbourne 1936-38 and *La Grande Chaumiere*, Paris, 1938-39, a fellow-student at both being Russell Drysdale (q.v.). Earlier had studied at the Grosvenor School, London. In Paris shared studio with Drysdale. Returned to England before the outbreak of war and served in the British Army 1940-46 in West Africa and Burma. Returned to Australia, where he died in Melbourne 21.7.1949. Exhibited with the George Bell Group, Melbourne; in the exhibition *Art of Australia 1788-1941*, U.S.A. and Canada 1941-45. Memorial exhibition



Stanley Coe Gallery, Melbourne, April 1950. Represented in the National Gallery of Victoria, the Art Gallery of New South Wales and the Museum of Modern Art, New York.

REFERENCES: Russell Drysdale in *Australian Present Day Art* (Sydney 1943); Bernard Smith, *Place, Taste and Tradition* (Sydney 1945) p. 216; *Who's Who in Australia* 1947.

## 19 THE NAZIS, NUREMBERG

Oil on canvas 28 x 36

PROVENANCE: Painted in Paris and London 1938 (-39?); finished in the artist's lodgings in Pimlico. Exhibited *Purves Smith Memorial Exhibition*, Stanley Coe Gallery, Melbourne, April 1959; *Courier-Mail* Art Panel, Brisbane, April 1961. Purchased by the Trustees 5.4.1961 on the advice of Mr. Sali Herman and the Acting Director, Mr. Robert Smith, from the artist's widow, Mrs. C. R. Purves Smith, Melbourne. "He hated the Nazis in a much more conscious way (politically conscious) than the rest of us simple young Australians and I think the picture was a composite burst of irritation about the *Anschluss* . . . and a Nuremberg Rally held about then. The ruins [in the painting] of course were prophecy at that stage." Letter from Mrs. Purves Smith 21.6.1961.

REPRODUCTION: *Australian Present Day Art* (1943) p. 109

REFERENCES: Laurie Thomas in the *Melbourne Herald* June 1949; *Courier-Mail* 8.4.1961.

### Arthur Evan READ

Born Melbourne, 10.9.1911. Completed diploma course National Gallery Art School, Melbourne. Also studied under George Bell. In 1943 moved to Sydney, where he painted mostly street scenes. Moved to North Queensland in 1949, living and painting there until 1957, apart from 1950 which was spent in New South Wales. Then settled in Brisbane, where he is at present on the staff of the Art Branch, Central Technical College. Devotes his painting mainly to depicting the cane area, towns and farms of North Queensland. Principal exhibitions held in Sydney 1953, 1955, 1961; Brisbane 1950, 1952, 1955, 1958. Awarded Wynne Prize 1954, H. C. Richards Memorial Prize 1955, Queensland Centenary Eisteddfod Landscape Prize 1959, L. J. Harvey Memorial Prize 1957. Already represented in the collection by *Cane Town, The Barber's Shop* (oils) and *Fair Haired Girl* (drawing). Also represented in the State galleries in Adelaide, Hobart and Sydney; Newcastle City Art Gallery; Australian National University; University of New South Wales; and the Darnell Collection, University of Queensland.

REFERENCES: *Australian Monthly* (A.M.) 15.9.1953, pp. 32-3 (with large colour reproduction of *Noon Scene, North Queensland*); *Courier-Mail* 13.2.1959; Vida Lahey, *Art in Queensland 1859-1959*

## 20 NORTH OF CAPRICORN

Oil on plywood 36 x 72

Inscr. (l.c.) *Arthur EVAN READ*

PROVENANCE: Begun Innisfail 1956, completed Brisbane about December 1957. Exhibited Queensland Centenary Eisteddfod 1959 (awarded landscape prize); Matson Lines Exhibition of Australian Art, Sydney (Farmers Blaxland Gallery), Auckland, Honolulu, San Francisco, Los Angeles, 1959-60. Presented by Mr. W. Hecht, Toowoomba. Accepted by the Trustees 20.6.1960 but not recorded in acquisitions 1959-1960. Received from Mr. Hecht by the Director, Mr. Robert Haines, in a ceremony at Toowoomba 4.8.1960. "A composite picture from several cane-towns located from Tully northwards. Is one of four paintings of similar size and theme intended for mural panels, but all placed separately." Note by artist 17.6.1961.

REPRODUCTION: Catalogue of Queensland Centenary Eisteddfod Art Competition 1959; *Courier-Mail* 12.2.1959 and 3.8.1960.

REFERENCE: *Courier-Mail* 5.3.1959.

### John RIGBY

John Thomas Rigby was born in Brisbane 9.12.1922. Studied at Brisbane Technical College 1937-38. From 1938 to 1941 worked as a commercial artist. Served overseas during World War II. After discharge worked as a cartoonist until 1948, then studied at East Sydney Technical College (Commonwealth Rehabilitation Training Course) from 1949 to 1951, completing the Diploma in Painting. In 1951 he returned to Brisbane and in 1956 was awarded the Italian Government Painting Prize. From 1956 to 1958 he worked in Italy and visited England and France. Awarded the *Women's Weekly* Portrait Prize 1958, the Caltex Centenary Art Prize 1959, the Redcliffe Art Prize 1959, and the H. C. Richards Memorial Prize 1960. Represented in the Newcastle City Art Gallery and the Darnell Collection, University of Queensland. Also represented in the Queensland Art Gallery by *The Goats* (oil). Principal exhibitions Brisbane 1955 and 1956; Sydney 1958.

REFERENCE: *The Australian Women's Weekly* 24.9.1958; *Sydney Morning Herald* 18.9.1958.

## 21 QUEEN STREET, BRISBANE

Oil on canvas on synthetic wood panel 36  $\frac{3}{16}$  x 47  $\frac{9}{16}$

Inscr. (l.r.) *Rigby '59*

PROVENANCE: Exhibited Caltex Centenary Art Competition, City Hall, Brisbane, October 1959 (catalogue No. 1, awarded first prize open section, Queensland landscape). Presented by Caltex Oil (Aust.) Pty. Ltd. 22.9.1960.

REFERENCES: *Courier-Mail* 27.10.1959, 28.10.1959

## 22 CRIBB ISLAND

Oil on synthetic wood panel 31 x 56

Inscr. (l.c.) *Rigby '60*

PROVENANCE: Painted in Brisbane September-October 1960. Awarded the H. C. Richards Memorial Prize 1960, exhibited in the Prize Exhibition, Queensland Art Gallery, November-December 1960 (catalogue No. 28). Purchased by the Trustees 1.12.1960 under the terms of the competition.

REFERENCES: *Courier-Mail* 7.11.1960, 10.11.1960, 20.11.1960.

REPRODUCTION: Inside back cover.

### Tom ROBERTS

Thomas William Roberts was born on 9.5.1856 at Dorchester, England. Taken to Melbourne by his widowed mother in 1869 where he worked as a photographer. At the same time he studied under Louis Buvelot at the Carlton School of Design. In 1875 joined the National Gallery School, where his drawing-master was Thomas Clark. Drew for the Melbourne newspapers. In 1881 he left for England where he studied at the Royal Academy School and drew for newspapers. Was influenced by the work of Bastien Lepage. Studied in Paris, painted in France and Spain, and in 1883 was introduced to Impressionism. Returned to Melbourne in 1885 and established a painting camp at Box Hill with Frederick McCubbin. A year later they moved to Mentone and were joined by Arthur Streeton (q.v.). Roberts met Charles Conder in 1887 during a trip to Sydney and in 1888 Conder joined Roberts and Streeton in Victoria. The following year they exhibited in the *9 x 5 Exhibition of Impressions* in Melbourne. In 1891 Roberts and Streeton established a camp at Little Sirius Cove, Sydney. Roberts became first President of the Society of Artists in 1895. Married in 1896. Spent the period 1901-1903 painting *The Opening of the First Commonwealth Parliament*. Spent a number of years in England and Europe.



Served in World War I in the Royal Army Medical Corps. Visited Australia 1919-20 and in 1923 settled in Victoria. Died on 14.9.1931. Already represented in the Queensland Art Gallery by *The Stream Heidelberg*, *Portrait of Mr. N. McEacharn*, *Portrait of the Artist's Son Caleb*, and *A Kentish Landscape* (oils).

REFERENCES: *A Catalogue of Australian Oil Paintings in the National Art Gallery of New South Wales* (Sydney 1953) biographical note and bibliography; R. H. Croll, *Tom Roberts, Father of Australian Landscape Painting* (Melbourne 1935); William Moore, *The Story of Australian Art* (Sydney 1934); Bernard Smith, *Place Taste and Tradition* (Sydney 1945); Arnold Shore in *The Age*, 31.8.1957; Percival Serle, *Dictionary of Australian Biography* (Sydney 1949).

## 23 MISTY MORN

Oil on canvas 14 $\frac{1}{8}$  x 24

Inscr. (l.l.) *Tom Roberts*; (l.r.) 1889

PROVENANCE: Exhibited at "Ramornie", 49 Mangarra Road, Camberwell, Victoria, for the *Auction of the W.R. Sedon Collection of Australian Paintings*, 5.12.1960 (catalogue No. 55). Purchased by the Trustees 5.4.1961, on the advice of the Acting Director, Mr. Robert Smith, from the Moreton Galleries, Brisbane.

REPRODUCTION: Inside front cover.

## Andrew SIBLEY

Andrew John Sibley was born in Sydney 9.7.1933. Studied at the East Sydney Technical College Art School; Gravesend School of Art, England, 1953; and part-time at the Royal College of Art, London, 1954 and 1955. Travelled in Europe, including almost a year in Paris. Returned to Australia 1956. "First started painting seriously, that is, expressing a point of view, about 1957. Mainly concerned with social injustices and problems of human relationships — however, since then I have been trying to present to people paintings that show that the 'ordinary things of life' can be truly artistic, trying to do this with the minimum of pomposity and 'Artiness'." Note by artist 9.6.1961. Represented in the Darnell Collection, University of Queensland. Principal exhibitions Rowe's Arcade, Brisbane, May 1960; Johnstone Gallery, Brisbane, March-April 1961; also represented in the exhibition, *Recent Australian Painting*, Whitechapel Gallery, London, June-July 1961.

REFERENCES: Peter Quinn in catalogue of the artist's exhibition, Rowe's Arcade (Brisbane, May 1960); Alan McCulloch in *Meanjin* No. 1, 1961; *Courier-Mail* 4.5.1960, 23.3.1961, 28.6.1961.

## 24 REFLECTIONS ON EUROPE

Oil on synthetic wood panel 37 $\frac{1}{2}$  x 48 $\frac{1}{16}$

Inscr. (l.c.) *Sibley '61*

PROVENANCE: Painted in Brisbane, May 1961. Purchased by the Trustees 7.6.1961, on the advice of the Acting Director, Mr. Robert Smith, from a group of three paintings selected from the artist's studio.

## J. Cumbrae STEWART

Janet Agnes Cumbrae Stewart was born at Brighton, Victoria, and studied at the National Gallery Art School, Melbourne, under Bernard Hall and Frederick McCubbin. Spent a number of years living and working in England and Europe. Received an honourable mention at the Old Salon in 1923. Represented in the State galleries in Adelaide, Melbourne and Sydney.

REFERENCE: John Shirlow, *The Pastels of Cumbrae Stewart* (1921); William Moore, *The Story of Australian Art* (Sydney 1934)

## 25 THE MARKET PLACE

Pastel on black composition board 20 $\frac{1}{4}$  x 32 $\frac{1}{2}$

Inscr. (l.l.) *Cumbrae Stewart 26/ . . .*

PROVENANCE: Bequeathed by the late Malcolm McLeod Wylie, and accepted by the Trustees 21.7.1960.

## Sir Arthur STREETON (attributed)

Arthur E. Streeton was born at Mount Duneed, Victoria, 8.5.1867. Was originally apprenticed to a Melbourne lithographer and studied drawing at the National Gallery School under Folingsby. Associated with Tom Roberts (q.v.) and Charles Conder and exhibited with them in the *Exhibition of Impressions* in 1889. In 1890 went to Sydney, where he established a camp at Little Sirius Cove. Departed for Europe in 1898, where he painted for some time in Venice, and in England and France. Returned to Australia to exhibit in 1914. Served in the Royal Army Medical Corps 1915-16, and later as an official war artist attached to the A.I.F. on the Western Front. Settled in Melbourne in 1920, and Sydney in 1924 after a further visit to England. Awarded the Wynne Prize 1928. Appointed art critic for the *Argus* 1929. A retrospective exhibition of his work was held in Sydney in 1931. Knighted in 1937 and died 2.9.1943. Represented in most Australian public galleries. Also represented in the Queensland Art Gallery by *The Bathers*, *The Road up the Hill*, *Evening Heidelberg*, *Sydney Harbour*, *Chepstowe Castle*, *Tulips and Sunflowers* (oils).

REFERENCES: *A Catalogue of Australian Oil Paintings in the National Art Gallery of New South Wales* (Sydney 1953) biographical note and bibliography; *The Art of Arthur Streeton*, special number of *Art in Australia* (Sydney 1919); *The Arthur Streeton Catalogue* (Melbourne 1935); William Moore, *The Story of Australian Art* (Sydney 1934); R. H. Croll (ed.) *SMike to Bulldog, Letters from Sir Arthur Streeton to Tom Roberts* (Sydney 1946); *Art in Australia* Arthur Streeton Number, October 1931.

## 26 SIRIUS COVE

Oil on wood panel 21 x 8 $\frac{5}{16}$

Inscr. (on back of panel) . . . *Tom Roberts/Sunny Cove/£4/4/0/ . . / Arthur Streeton*

PROVENANCE: Purchased by the Trustees 3.5.1961 from the Artlovers Gallery, Artarmon, New South Wales, on the advice of Miss Daphne Mayo and the Director Designate, Mr. Laurie Thomas. Formerly in the possession of Tom Roberts. After Roberts' death the picture was purchased by Mr. W. G. Buckle of Sydney, who was told that it had been admired by Roberts and presented by Streeton to him for his studio. But inscription on the back of the picture is apparently in Roberts' handwriting. *The Arthur Streeton Catalogue* lists as painted in 1893: *No. 130 Mosman Panel Oil 18 x 7 In possession of late Mr. Tom Roberts.*

## Jessie TRAILL

Jessie Constance Alicia Traill was born at Brighton, Victoria. Studied under John Mather; then at the National Gallery School, Melbourne, under Frederick McCubbin and Bernard Hall. Went to London and studied etching under Frank Brangwyn at the Stratford Studios and lithography under Ernest Jackson at the Chelsea Polytechnic. Later worked in Paris at Colarossi's. A member of the Society of Graphic Arts, the Victorian Artists' Society and the Melbourne Women Painters' and Sculptors' Society; formerly a member of the now extinct Painter Etchers' Society and Ex Libris Society. Principally a print maker, but also works in oils and watercolour. Represented in the print collections of the State galleries in Adelaide, Melbourne and Sydney; the art gallery of Castlemaine; and the Australian War Memorial, Canberra.



REFERENCE: William Moore, *The Story of Australian Art* (Sydney 1934)

## 27 BEAUTIFUL VICTIMS

Etching, 25 $\frac{3}{4}$  x 19 $\frac{3}{8}$

Inscr. (l.r.) *Beautiful Victims*; (l.r.) *J.C.A. Traill 19 (?)*

PROVENANCE: Executed at the artist's studio at Harkaway near Berwick, Victoria. Purchased by the Trustees 7.6.1961. Submitted by Miss Vida Lahey on behalf of the artist. "At Harkaway in the Dandenong hills, 30 miles from Melbourne—men ringbarking gum trees before clearing bush land—largest plate ever used by me." Note by artist 23.6.1961.

## Brian WILLIAMS

Vivian Lloyd Williams, known as Brian, was born in Brisbane 1.1.1927. Studied painting with Peter Templeton (watercolour) and Melville Haysom (oils). Has been painting seriously for only three years. A member of the Royal Queensland Art Society, with which he exhibits.

## 28 CLEANING FISH

Oil on synthetic wood panel 15 x 15 $\frac{1}{8}$

Inscr. (l.r.) *WILLIAMS*

PROVENANCE: Painted in Brisbane June-July 1960 from a number of studies executed at Caloundra April 1960. Purchased by the Trustees 21.7.1960 on the advice of the Director, Mr. Robert Haines, from the Royal Queensland Art Society's *Seventy-second Annual Exhibition of Pictures*, Australian Hotel, Brisbane, July 1960 (catalogue No. 71)

REFERENCE: *Courier-Mail* 23.7.1960

## Eric WILSON

Born at Annandale, New South Wales, 5.1.1911. Studied at the Sydney Art School under Julian Ashton, and at the Design School, East Sydney Technical College. Awarded the New South Wales Travelling Scholarship, 1937, and studied in London at the Royal Academy School, the Westminster School under Bernard Meninsky and Mark Gertler, and at Amedee Ozenfant's Academy. Returned to Sydney in 1939 and was appointed an instructor in painting and abstract design at the East Sydney Technical College. Died in Sydney in 1946. His widow is the artist Jean Appleton. Eric Wilson is represented in the State galleries in Adelaide, Melbourne, Perth and Sydney. Also represented in the Queensland Art Gallery by *Hot Cold and Steam*, *Snow on the Rue Poulleter Paris*, *Warreston Road Edinburgh* (oils), *Stove Theme* (oil and collage) and numerous drawings.

REFERENCES: Douglas Dundas in the *Society of Artists Book 1946-47*; Carl Plate in *Australian Present Day Art* (Sydney 1943); Bernard Smith in *Meanjin* No. 4. 1947.

## 29 WESTMINSTER GIRL

Oil and canvas 24 x 20 $\frac{1}{4}$

Inscr. (u.l.) *Eric Wilson London 39* (London has been painted over)

PROVENANCE: Painted at the Westminster School, London, in the early part of 1939. The sitter, Miss Wendy Blood, later married the English painter Victor Pasmore. Exhibited Society of Artists exhibition, Sydney 1939; *Art of Australia 1788-1941* exhibition, U.S.A. and Canada 1941-45 (catalogued as *Girl in Striped Dress*, No. 124); *Eric Wilson Memorial Exhibition*, Art Gallery of New South Wales 1947 (as *Girl in Striped Dress*, catalogue no. 8); Centenary Exhibition, Farmers Blaxland Gallery 1948-49. Purchased by the Trustees 7.6.1961 from the Artlovers Gallery, Artarmon, New South Wales on the advice of Miss Daphne Mayo. Formerly in the possession of the artist's widow.

REPRODUCTION: *Australian Present Day Art* (Sydney 1943) p.94

## ENGLISH, eighteenth century

## 30 CHEST

Oak, panelled and lidded with two drawers in single range, plain square legs. *Circa* 1700

PROVENANCE: Purchased by the Director, Mr. Robert Haines, from Mrs. W. Buttner, 21.7.1960.

## 31 CHEST ON STAND

Walnut veneer, three drawers, swell frieze, plain cabriole legs. *Circa* 1700.

PROVENANCE: Purchased by the Trustees from Mrs. E. Farfan, 25.8.1960.

## 32 TEAPOT AND STAND

Silver. The teapot flat-bottomed and multi-sided with straight sides and spout, engraved with formal design; wooden handles (apparently not original) to pot and lid. London 1790-91, maker A.F. over S.G. (untraced). The stand designed and engraved to match teapot, four curved flat feet. London 1790-91, maker Henry Chawner. (*Exhibited with silverware collection.*)

PROVENANCE: Presented by Miss Marjorie Bland, 25.8.1960.

## FRENCH, eighteenth century

## 33 SETTEE AND FOUR ARMCHAIRS

Wood, carved and gilded in classical design; round legs, reeded; upholstered in Aubusson tapestry in formal design of flowers, baskets and scrolls. Period of Louis XVI.

PROVENANCE: Purchased by the Trustees from Mr. W. L. Archer, 25.8.1960.

REPRODUCTION: Armchair reproduced inside front cover.

## SOUTH GERMAN, seventeenth century

## 34 FIGURE OF A SAINT

Oak, carved and polychromed. Traces of original polychroming, but apparently re-surfaced several times. Probably one of an altar-group; head originally fitted with halo. Height 42 $\frac{1}{2}$ .

PROVENANCE: Purchased by the Trustees from the Fine Arts Gallery, David Jones Ltd., Sydney, 7.6.1961.

REPRODUCTION: Front cover; *Courier-Mail* 30.5.1961

## SPANISH

## 35 CHANDELIER

Eight lights, each on curved branch, with festooned and pendant lustres. Fitted for electric light. (*Not exhibited.*)

PROVENANCE: Purchased by the Trustees, on the advice of the Director, Mr. Robert Haines, from H. Rowe & Co. Pty. Ltd., Brisbane, 21.7.1960.







