

QUEENSLAND ART GALLERY



AUSTRALIAN  
ART 1862-1964

## *Foreword*

IT HAS LONG BEEN a matter of concern to public art galleries in Australia that people outside the capital cities have been unable to see and enjoy their art collections. This is particularly so in a vast and largely decentralised state such as Queensland.

This exhibition of thirty pictures has been assembled to help overcome that deficiency by taking first-rate works of art to the public, no matter how far removed from the metropolitan area. There are many problems involved in such a venture, due to the size, weight and fragile nature of some art works. Nevertheless, this exhibition has been designed to include the best and most representative examples possible.

The works included have been selected from the collection of the Queensland Art Gallery to illustrate, in broad terms, the development of Australian painting during the past hundred years.

The success of the venture will depend, to a very great extent, on the support given by the public, local authorities, schools, art societies and newspapers. It is hoped that many other such exhibitions will follow, covering the art of various periods, movements and places.

*Front Cover :*

20 Russell Drysdale

BACK VERANDAII

## *Introduction*

AUSTRALIAN ART began with the arrival of the first settlers at Sydney in 1788. Most of our first artists were scientific and topographical draughtsmen, more concerned with making accurate visual records than with creating an expressive art. Painting and drawing of this kind continued for some time, in association with exploration and scientific investigation.

With the consolidation of settlement and growth of population drawing and painting began to take on a consciously artistic purpose. In the early period this resulted mainly in colonial portraits or panoramic views of the settled areas. This was fundamentally eighteenth century English art transplanted to an alien environment. The colonial upper classes felt no particular affinity for their temporary home. They still looked on England as "home" and tried to re-create in Australia the genteel way of life many of them had known in England, and to which they intended to return. This is true even though many early painters were convicts or ticket-of-leave men themselves permanent residents by compulsion.

Our exhibition begins with the advent of a new generation of painters, under the influence of the English romantic school. Unlike their predecessors many of these were full-time professional artists. Some made only fleeting visits to Australia. Others stayed for periods of years. Perhaps the most important, Conrad Martens, lived and painted in Australia for forty-three years.

With this wave of painters came the influence of Turner, of Copley Fielding and David Cox — romantic interpreters of the Old World scene. The Australian landscape was still seen through unaccustomed European eyes.

Then came the gold rushes. A wave of immigration swelled the population of eastern Australia. And with the migrants came new ideas: Chartism from Britain, democracy from the United States, and from Europe the aspirations of many frustrated national uprisings. Canvas towns sprang up overnight to house the roistering, independent diggers.

From South Australia an earlier migrant, S. T. Gill, joined the rush to Victoria. There is no evidence that he ever dug for gold, but he filled sketchbook after sketchbook with drawings of life on the diggings. Many of these drawings were quickly translated into paintings and lithographs. The emphasis shifted now from landscape and formal portraiture to scenes of everyday human life. Gill was still using a style derived from eighteenth century English painting, but his identification with the diggers gave his work a vitality and vigour characteristic of the life he portrayed.

The discovery of gold accelerated colonial development. Population increased; the economy boomed; the diggers influenced social and political progress. With the passing of the main rushes, mining became a full-scale industry controlled

by companies and syndicates. The diggings were no longer a rich field for the artist. Interest now shifted back to the cities, as the wealthier citizens of Melbourne and Sydney began competing for prestige.

This led to the establishment of public cultural institutions in the 1860s and 1870s. "National" Galleries were set up in Melbourne and Sydney; Schools of Design began classes for artisans; the Mechanics Institute movement spread rapidly through the colonies; and academic painters were brought from Europe to staff the art schools. Yet all this apparent activity was essentially a burgeoning of self-esteem among the colonial upper class. Their cultural institutions lacked the breath of life which only the creative worker could provide. There was still no colonial artist, either immigrant or native-born, who could free Australian vision from its European blinkers.

In Melbourne the National Gallery School was training a new generation of artists in a formal academic realism derived from the Munich Academy. The Master of the School and Director of the Gallery from 1882 to 1891 was G. F. Folingsby, who had trained in Munich, and taught a heavy academic style based on studio arrangements. It seemed as though Australian painting was to be subjected to yet another brand of European vision.

Fortunately the seeds of indigenous art had already been sown. The Swiss-born artist, Louis Buvelot, had been painting in Melbourne since the 'sixties. His style was also European in origin, but it came from the Barbizon School who derived their landscape compositions direct from the French countryside. Buvelot did not merely copy their style, but followed their example by going to the source for his subject matter. His pictures were still painted in the studio, but he worked from sketches made on the spot.

In Gill's goldfields pictures the character of Australian society had begun to appear in colonial art. Now the character of the Australian landscape made its appearance. These two trends merged in the work of Tom Roberts. Roberts had studied under Buvelot and at the National Gallery School. On a visit to Europe he became acquainted with Impressionism and the nineteenth century French realists. Soon he was back in Victoria where he and Frederick McCubbin established a painting camp at Box Hill — the first of many around Melbourne. They were joined at first by Arthur Streeton. Later Charles Conder came from Sydney where Impressionism was already in the air. Roberts, Streeton, McCubbin and Conder exhibited together in 1889 in the now famous *9 x 5 Exhibition of Impressions*. By this time young artists were flocking to the painting camps. The town of Heidelberg in Victoria gave the movement its title of the Heidelberg School. Despite attacks from academic artists and conservative critics this was the beginning of a new period of Australian painting.

Streeton now became the principal exponent of Australian landscape painting. He painted in the open, using a direct and vigorous approach to capture the brilliant light and hazy atmospheric effects of sun-washed landscape. His style



quickly became fashionable and its mechanical adoption as a model by later painters has had a limiting effect on the development of Australian art. Tom Roberts, "the father of Australian landscape painting", went on to make his own substantial contribution in landscape, portraiture and outback subjects. At the same time other Australians, such as Will Ashton and E. Phillips Fox, were imbibing their Impressionism in France at first hand. In Melbourne Max Meldrum expounded his own theory of tonal realism, attracting numerous followers.

The next major influence on Australian painting, however, made its appearance about 1913 in Sydney where a group of art students became interested in the work of Cezanne and other European Post-Impressionists. Once again the established tradition resisted innovation, but Post-Impressionist painting nevertheless emerged in both Melbourne and Sydney. Its principal exponents were Grace Cossington Smith, Roland Wakelin, Roy de Maistre, Arnold Shore and William Frater. De Maistre has been in England for many years and Arnold Shore died in 1963, but the others are still painting in Australia.

The period between the two World Wars was a time of struggle for Australian art. Conservative painters and critics resisted every attempt at innovation. In addition to Post-Impressionism there were influences from Cubism, Constructivism and Surrealism. The struggle reached a climax in 1944 when the Archibald Prize was awarded to William Dobell for his unconventional *Portrait of Joshua Smith*. An unsuccessful legal challenge to the award initiated widespread controversy leading to greater public interest in the arts. Dobell is an academic-trained artist, not interested in 'modern' art as such. Yet he had achieved the aim of many moderns — to reveal the reality underlying visual appearances. In a way the incident is a turning point.

It seems unbelievable today that the work of artists such as Dobell, Drysdale and Herman was once subject to public ridicule. The past two decades have seen a much greater interest in artistic innovation and experiment. With the effective ending of Australia's geographic isolation our artists are much more aware of developments overseas. At the same time Europe is becoming more conscious of Australian Art. Painters such as Russell Drysdale, Sidney Nolan and Arthur Boyd have achieved international reputations. This emphasises the fact that Australian art retains its identity despite extraneous influences. Much of the work being done today will inevitably pass into oblivion. This is true of art in any age and place. What remains will be recognised as the expression of a vigorous period of exploration in the arts — the seedtime of our artistic future.

**ROBERT SMITH**

*Assistant Director, Queensland  
Art Gallery*

# Catalogue

PICTURE SIZES ARE GIVEN IN INCHES,  
HEIGHT FIRST THEN WIDTH.

## **Conrad MARTENS (1801-1878)**

Martens was born in London, son of a German merchant who had settled there. He studied under Copley Fielding, one of England's leading watercolourists. In 1832, after painting in England for some time, he visited South America, where he joined the survey ship H.M.S. *Beagle* as official artist. The naturalist on board was Charles Darwin, who began to develop his theories of evolution on this voyage. Darwin and Martens established a friendship which lasted into later life. Martens left the *Beagle* after two years and sailed to Tahiti, New Zealand and finally Australia, arriving in 1835. He taught in Sydney and painted in New South Wales and Queensland. In 1863 he was appointed Parliamentary Librarian in Sydney, and retained that position until his death.

### **1 VIEW OF BRISBANE**

Watercolour 11 $\frac{3}{4}$  x 19 $\frac{5}{8}$

Painted in 1862. Formerly owned by Charles Darwin. Presented 1913.

## **S. T. GILL (1818-1880)**

Samuel Thomas Gill, who was born in England, arrived in Adelaide in 1839 and immediately began practising as an artist. He produced watercolours and lithographs of local views, life in the colony, and portraits of leading colonists. When gold was discovered in Victoria in 1851 he joined the rush, producing many sketches of goldfields life. Later he also worked in Melbourne and Sydney. He has been described as "the most significant artist between Martens and Buvelot", but when he collapsed and died on the steps of the Melbourne G.P.O. he was virtually unknown and his death attracted little attention.

### **2 THE NEW RUSH**

Lithograph 7 x 10

Purchased 1962

## **Louis BUVELOT (1814-1888)**

Buvelot was born in Switzerland, and after studying painting went to Paris at the age of twenty. In Paris he studied with Flers, a landscape artist of the Barbizon School. Unlike most artists of the time these painters went direct to nature for inspiration. This influence can be seen in Buvelot's Australian paintings. From Paris he went to Brazil for eighteen years; returned to Switzerland for a time; and in 1865 departed for Victoria. In Melbourne he established a photographic business, but soon gave that up in favour of full-time painting and teaching. His approach to landscape painting had a strong influence in Victorian art circles. Among his students were both Tom Roberts and Frederick McCubbin. Buvelot died in 1888, widely admired, revered and respected. He established a tradition on which was based a national school of Australian landscape painting.

### **3 AT MOUNT MACEDON**

Watercolour 9 $\frac{7}{8}$  x 7 $\frac{1}{4}$

Purchased 1962

**Tom ROBERTS (1856-1931)**

Though born in England, Roberts became one of the most important figures in the development of Australian landscape painting. His family settled in Victoria when Roberts was thirteen and at first he became a photographic assistant, at the same time attending the Carlton School of Design, where he studied under Buvelot. In 1875 he won a prize and joined the National Gallery School, and in 1881 left for Europe to study in Paris and London. He became influenced by Bastien Lepage, who followed the realist tradition of Courbet and Millet, and by the artists Barrau and Ramon Casas, who introduced him to Impressionism. When he returned to Melbourne in 1885 Roberts established a painting camp at Box Hill with Frederick McCubbin and began to develop these ideas in painting the Australian scene. This was the beginning of the "Heidelberg School". They were joined at first by Arthur Streeton and later by Charles Conder. In 1889 Roberts, Streeton, McCubbin and Conder held the *9 x 5 Exhibition of Impressions* in Melbourne. Roberts is notable for the introduction into Australia of direct painting from nature in the open air. He made several more trips abroad, lived in England for some years, and finally settled in Victoria.

**4 QUIET STREAM**

Oil on canvas 10 x 18 $\frac{1}{4}$   
Purchased 1951

**Sir Arthur STREETON (1867-1943)**

Streeton was born near Geelong, was apprenticed to a Melbourne lithographer, and studied drawing at the National Gallery, Melbourne. He was associated with Roberts, Conder and McCubbin in establishing painting camps around Melbourne and was one of those who held the *9 x 5 Exhibition of Impressions* in 1889. In 1890 he went to Sydney, where he painted and exhibited for some years; in 1898 left for England, where he gained considerable success; visited Australia to exhibit in 1907; spent a further period painting in Europe; and returned to Australia in 1914. During 1915-16 he served in the Royal Army Medical Corps, and later as an official war artist on the Western Front. After the war he continued painting, achieving considerable success for his portrayal of the Australian landscape. He was awarded the Wynne Prize in 1928 and knighted in 1937.

**5 THE BATHERS**

Oil on canvas 12 $\frac{3}{8}$  x 24 $\frac{3}{4}$   
Painted 1891  
Purchased 1951

**Charles CONDER (1868-1909)**

Born in London and showed an early interest in art. To prevent him from becoming an artist his father sent him to work with an uncle in the Lands Department of New South Wales. In 1884 Conder arrived in Sydney where he worked for eight months, then spent about two years at survey camps in the country. Back in Sydney he was apprenticed to a lithographer, and quickly became an illustrator. He was active in art circles, and about 1887-88 met Tom Roberts who was then visiting Sydney. Late in 1888 he followed Roberts to Melbourne, where with Streeton and McCubbin they organised the *9 x 5 Exhibition of Impressions* in 1889. In 1890 Conder returned to Europe, living first in Paris and later in London. He achieved a considerable reputation in Europe and died near Windsor in 1909.

**6 QUIET BEACH**

Oil on wood panel 6 $\frac{1}{4}$  x 12  
Purchased 1952



25 Godfrey Miller TREES IN MOONLIGHT

**Frederick McCUBBIN (1855-1917)**

Born at West Melbourne, where his father was a master baker. Left school at fourteen to work in a solicitor's office, where he spent most of his time making model theatres. In consequence he was forced to join the family business, driving a bread delivery cart. He joined the drawing class at the Artisans' School of Design in Carlton, transferring to the drawing class at the National Gallery School. A little later he also joined the painting class. Because of this interest in art McCubbin's father misguidedly apprenticed him to a coach painter. This unwelcome commitment ended in 1875, and McCubbin's father died the following year. Frederick McCubbin now had to devote himself to the family business and it was almost a year before he could return to the Gallery classes. About this time the National Gallery was reorganised. The painting class was now conducted by the new director, Folingsby, in a much more businesslike and practical way. When Tom Roberts returned from Europe in 1885 McCubbin joined him in establishing the Box Hill painting camp—the beginning of the "Heidelberg School". In 1886 McCubbin was appointed drawing master at the National Gallery School. Folingsby opposed landscape painting in the open air, and this was something of a handicap to McCubbin's wholehearted participation in the new movement. Nevertheless he maintained his integrity and developed his own style in depicting landscape and subjects from daily life. Visited Europe, for the first time, in 1906.

**7 THE GLADE**

Oil on canvas 46 $\frac{1}{4}$  x 36 $\frac{1}{4}$   
Painted 1913  
Purchased 1952

**Hugh RAMSAY (1877-1906)**

Hugh Ramsay was born in Glasgow and brought to Australia by his family, who settled in Melbourne. At the age of eighteen he joined the classes at the National Gallery. In 1899 he left for Europe, where he studied in Paris and spent much of his time copying old masters in the Louvre. Unlike the members of the Heidelberg School Ramsay was essentially an academic artist, creating some very fine works from studio posed subjects. He worked in very low tones, by contrast with the sunlight effects of Streeton and Roberts. In this he was greatly influenced by the works of Velasquez. Illness compelled his return to Australia, where he went on painting for another four years until his death at the age of twenty-nine.

**8 INTERIOR**

Oil on canvas 25½ by 31¾  
Presented 1954

**E. Phillips FOX (1865-1915)**

Emanuel Phillips Fox was born in Melbourne, where he studied at the National Gallery School. After painting and teaching for a time he won a prize for landscape painting in 1885. Two years later he left for Europe, thereby being out of Australia when the Heidelberg School flourished. Studying in Paris he acquired first hand knowledge of Impressionism which he absorbed into his own style. He is particularly noted for his rich and subtle use of colour and tone. Back in Australia he held an exhibition in 1892 and two years later established the Melbourne School of Art. In 1902 he again left Australia settling in Paris where he painted and exhibited. As well as touring Italy and Spain he made further visits to Australia to exhibit and paint commissioned portraits.

**9 RESTING**

Oil on canvas 25⅝ x 31⅞  
Presented 1956

**Rupert BUNNY (1864-1947)**

Like Phillips Fox, Bunny was born in Melbourne and studied at the National Gallery. In 1884 he also left Australia to study in London and Paris where he was influenced by French painting. Apart from visiting Australia to exhibit he remained in Europe until his wife's death in the early thirties, when he settled in Melbourne.

**10 OLD PEACH ORCHARD**

Oil on canvas 21¼ x 25⅝  
Presented 1939

**Max MELDRUM (1875-1955)**

Meldrum was born at Edinburgh, came to Australia at the age of fourteen, and studied at Melbourne's National Gallery School. In 1899 he won the Gallery's Travelling Scholarship, which took him to Europe where he made an intensive study of the Old Masters in the Louvre. On his return in 1913 he established a school in Melbourne, basing his teaching on his own theory of "The Invariable Truths of Depictive Art". According to him art is the science of recording appearances according to variations of tone. He based his ideas largely on the work of Velasquez, and attacked all manifestations of modernism, including the

heightened colour of the Impressionists. Meldrum's students and followers are a recognisable school of Australian painting, but to find his real achievement one must look among his own works, particularly the paintings of his French and early Melbourne periods.

**11 SELF PORTRAIT**

Oil on synthetic wood panel 24 x 20  
Purchased 1954

**George LAMBERT (1873-1930)**

George Washington Lambert was born in St. Petersburg, where his father, an American engineer, was working on railway construction. Lambert went to school in England, and was brought to Australia at the age of fourteen. After some experience on his uncle's station in New South Wales he worked as a clerk in Sydney and began submitting drawings to the *Bulletin*. In 1896 he met the artist Julian Ashton and became a student at Ashton's school. He won the first Travelling Scholarship, awarded by the Society of Artists in 1900. After some time studying in Paris he settled in London, where he exhibited regularly. Appointed Official War Artist with the A.I.F. in Palestine during World War I and returned to Australia in 1921.

**12 WALK**

Oil on canvas 36¼ x 54⅜  
Presented 1920 by the Second Light Horse Field Ambulance.  
The painting depicts an incident involving the unit, in the Sinai Desert during World War I.

**Sir Hans HEYSEN (born 1877)**

Heysen was born at Hamburg, Germany, and came to Australia six years later, when the family settled in South Australia. He studied art in Adelaide and worked in his father's business until 1899 when he left to study in Paris. Visited and painted in Italy, England and Holland, returning to Australia in 1903. He established his own school of painting and drawing, and in 1908 held his first exhibition. One of Australia's most popular landscape painters, he works in a modified Impressionist style. Has for many years lived at Hahndorf, in South Australia.

**13 SUMMER**

Watercolour 12⅞ x 15⅞  
Painted 1942  
Purchased 1943

**Elioth GRUNER (1882-1939)**

Born in New Zealand and came to Australia at the age of one year. Gruner studied at Julian Ashton's art school in Sydney where he spent most of his life. He painted mostly landscapes, usually in a modified Impressionist technique.

**14 ROLLING HILLS NEAR YASS**

Oil on canvas 20¼ x 24¼  
Painted 1929  
Presented by the Queensland Art Fund 1931



14 Elioth Gruner ROLLING HILLS NEAR YASS

**William FRATER (born 1890)**

Frater was born in Scotland and studied at the Glasgow School of Art and for short periods in London and Paris. Arrived in Australia 1911, but returned the following year. After further studies in art he again came to Australia in 1914 and settled in Melbourne. For a time he was a student of Max Meldrum but became interested in reproductions of works by Cezanne, van Gogh and Gauguin, and was among the first Australian painters to adopt Post-Impressionist techniques.

**15 LANDSCAPE**

Oil on composition board 20 x 24  
Purchased 1944

**Grace Cossington SMITH**

Born in Sydney, where she was one of the first artists to paint in a Post-Impressionist style — one of a group of art students who became interested in the work of Cezanne as early as 1913. Grace Cossington Smith studied in Europe, and now lives in Sydney.

**16 INTERIOR**

Oil on synthetic wood panel 36 x 22 $\frac{7}{8}$   
Painted 1958  
Presented by the Godfrey Rivers Trust

**Jean BELLETTE (born 1909)**

Born in Hobart and studied in Hobart and Sydney, then London and Paris, returning to Australia in 1939. Married to fellow artist and critic Paul Haefliger. They worked in Sydney for a number of years and are now living on Majorca.

**17 STILL LIFE**

Oil on synthetic wood panel 31 $\frac{1}{2}$  x 36 $\frac{7}{8}$   
Presented by the Godfrey Rivers Trust 1954

**William DOBELL (born 1899)**

Born at Newcastle, New South Wales, where he was articled to an architect in 1916. Went to Sydney in 1924 to work as an industrial designer, at the same time studying at night at Julian Ashton's School. In 1929 he won the Society of Artists' Travelling Art Scholarship and studied in London at the Slade School under Henry Tonks. In 1930 he visited Holland, spending a year at the Hague. Returned to Australia in 1939, and in 1943 was commissioned by the Allied Works Council to paint pictures of their wartime activities. In 1944 he won the Archibald Prize with his *Portrait of Joshua Smith*. This aroused considerable public interest and controversy, especially when the award was unsuccessfully challenged in the courts by two other artists who had competed. He won the Archibald Prize in 1948 with his portrait of *Margaret Olley*, and again in 1959 with a portrait of *Dr. Edward MacMahon*.

**18 HEDLEY R. MARSTON F.R.S.**

Oil on synthetic wood panel 48 x 36  
Purchased 1959

**19 SKETCH FOR WANGI BOY**

Oil on synthetic wood panel 11 x 8 $\frac{3}{4}$   
Purchased 1962

**Russell DRYSDALE (born 1912)**

George Russell Drysdale was born in Sussex and spent several short periods in Australia before the family settled in Melbourne permanently in 1923. Worked as a jackeroo and overseer on the family property in the Riverina. In 1935 he took up painting as a professional career, studying first with George Bell in Melbourne, then in London and Paris during 1938 and 1939. Returned to Melbourne in mid-1939, and again worked with George Bell, at the same time turning to landscape and figure compositions of Australian subjects. About 1940 he settled in Sydney, where he held his first one-man exhibition in 1942. He was several times commissioned by Sydney newspapers to depict conditions in the outback. In 1961 he received the first presentation of the Henry Lawson Award for Distinction in the Arts.

**20 BACK VERANDAH**

Oil on synthetic wood panel 16 x 20  
Painted 1942  
Presented 1955

**21 BUSH FIRE**

Oil and black ink on canvas 24 $\frac{1}{8}$  x 30  
Painted 1944  
Presented 1955



**Sali HERMAN (born 1898)**

Sali Herman was born at Zurich, Switzerland, where he studied at the Technical School and at private art schools. Also spent a period studying art in Paris during his 'teens. For some years he was an art dealer in Europe, and travelled in France, Spain, Belgium, Holland, Germany and Italy. He came to Australia in 1936 and took up painting as a career after studying for a time at George Bell's School in Melbourne. In 1938 he settled in Sydney, and established his reputation with paintings of the older slum districts. Won the Wynne Prize in 1944 and the Sulman Prize in 1946 and 1948. He was an Official War Artist with the A.I.F. in 1945. Has made several trips to Arnhem Land in recent years and developed a keen interest in the art of the aborigines.

**22 AT THE CORNER**

Oil on canvas 15 x 12  
Painted 1955  
Acquired 1955

**George LAWRENCE (born 1901)**

Born in Sydney, where he studied at the Sydney Art School under Julian Ashton. George Lawrence is mainly interested in portraying city street scenes and industrial subjects. He was awarded the Wynne Prize for landscape in 1949. Visited Europe in 1951-52. Since 1956 he has taught at the Eastwood Evening College.

**23 NARROW STREET, BATH**

Oil on composition board  $23\frac{1}{8} \times 30$   
Painted 1952  
Purchased 1955

**Jack Carington SMITH (born 1908)**

Born in Launceston and studied at the East Sydney Technical College and in London at the Royal Academy Schools, returning to Australia in 1939. Now painting and teaching in Hobart. Awards include the 1963 Archibald Prize

**24 STUDIO INTERIOR**

Oil on canvas 24 x  $30\frac{1}{4}$   
Painted 1956  
Presented by Sir James McGregor 1956

**Godfrey MILLER (1893-1964)**

Miller was born in Wellington, New Zealand. After a few early lessons he studied art at the Slade School in London. Lived and painted in London and Europe, and for some time taught drawing at the East Sydney Technical College.

**25 TREES IN MOONLIGHT**

Oil on canvas  $24\frac{5}{8} \times 33\frac{3}{4}$   
Presented by the Godfrey Rivers Trust 1960

**Sidney NOLAN (born 1917)**

Nolan was born in Melbourne and studied at several technical schools and the National Gallery School. After living in Sydney for a short time he left for

England. Travelled widely and painted in Europe and the United States, also visiting Africa, Japan and India. Has exhibited successfully in London and elsewhere, and at present lives in England.

**26 DARLING RIVER**

Oil on synthetic wood panel  $30 \times 35\frac{7}{8}$   
Purchased 1953

**Sam FULLBROOK (born 1922)**

Sam Fullbrook was born in Sydney, and studied art for three years at the National Gallery Art School in 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. Much of his subject matter is drawn from this environment.

**27 NOR'WEST MONSOON**

Oil on canvas  $32\frac{1}{8} \times 43\frac{1}{8}$   
Purchased 1961

**Margaret OLLEY**

Miss Olley was born in Lismore, New South Wales, and studied art at the Central Technical College, Brisbane, the East Sydney Technical College and La Grande Chaumiere in Paris. Miss Olley now lives and paints in Brisbane, where she is also the proprietor of an antique shop.

**28 ALLAMANDAS I**

Oil on canvas  $29\frac{1}{2} \times 36\frac{3}{8}$   
Purchased 1961

**Guy GREY-SMITH (born 1916)**

Born at Wagin, Western Australia. After World War Two studied in London with Ceri Richards and Robert Medley at the Chelsea School of Art, and briefly with Henry Moore. Again visited London, 1952-53, to study fresco painting. Lives in the hills outside Perth, and makes annual painting excursions throughout the state. Also works as a potter.

**29 TWO FISHERMEN**

Oil on muslin on synthetic wood panel  $42 \times 37$   
Painted 1962  
Presented by Queensland Art Gallery Society 1963

**Lawrence M. DAWS (born 1927)**

Lawrence Daws was born in Adelaide and became a full-time student of painting after studying engineering, architecture and geology at the Adelaide University. Studied art for four years at the National Gallery School in Melbourne. He worked intermittently with a geological survey team in remote parts of Australia, otherwise spending most of his time painting. In 1957 he was awarded the Italian Travelling Scholarship and left for Rome. In 1960 he returned to Australia but has since visited Italy for further work and study. In addition to painting he has produced ceramic murals for new buildings in Melbourne.

**30 MANDALA VI**

Oil on canvas and synthetic wood panel  $48\frac{1}{2} \times 60$   
Painted 1962  
Presented by Queensland Art Gallery Society 1963



