





1965/1

# F A I R W E A T H E R

*a retrospective exhibition*

# FOREWORD

THIS EXHIBITION of some eighty paintings and drawings is an attempt to pay homage to Ian Fairweather and to show work which he has done since his first arrival in Australia about 1934. Some of the years are thinly represented because in a few cases and for a variety of reasons owners of paintings were reluctant or unable to lend for the length of time the exhibition would be on tour.

Its itinerary is :

Queensland Art Gallery	June 3 to July 4, 1965
Art Gallery of New South Wales	July 21 to August 22, 1965
National Gallery of Victoria	September 9 to October 10, 1965
National Gallery of South Australia	October 26 to November 21, 1965
Western Australian Art Gallery	December 9 to January 16, 1966
Tasmanian Museum and Art Gallery	February 10 to March 13, 1966

The exhibition and its catalogue were prepared by Mr. Robert Smith, Assistant Director of the Queensland Art Gallery, who had the most generous co-operation from State galleries and private owners and who was assisted greatly in his researches by many who helped to trace and collect paintings or supplied biographical information — more particularly, Miss Lucy Swanton, Mr. William Frater, Mrs. Mary Turner, Mrs. Clive Bennett, Mr. Daniel Thomas, Mrs. Lina Bryans and also the staffs of the Art Gallery of New South Wales and the National Gallery of Victoria.

LAURIE THOMAS

*Queensland Art Gallery*

PLATE 1, *Mara*

by courtesy of the Trustees, National Gallery of South Australia





PLATE 2, *Two Women*

## INTRODUCTION

THIS EXHIBITION is largely a record of Ian Fairweather's association with Australia. Fairweather stepped ashore in Melbourne in the early 'thirties unrecognised, unheralded, unknown. He had just emerged from seven nomadic years in China and the Dutch East Indies. For one winter he stayed, struggling against the unaccustomed cold. Then, just as unexpectedly, he went — back to the warmth and freedom of the tropics. Who could have foretold at the time that Fairweather would become one of Australia's most acclaimed painters. Yet, despite his profound natural reserve, in those brief months in Melbourne his work had roused the interest of a small band of artists and collectors. These few enthusiasts were seeking the breath of change in a wilderness of formula and cliché — for that is principally what Australian art had become.

Fairweather's paintings still showed signs of his Slade School training and the influence of the New English Art Club, but he was already beginning to merge the modern art of Europe with the ancient art of Asia. To members of the recently formed Melbourne Contemporary Group his emphasis on formal values was a vindication of their own position.

In the following years Fairweather kept in touch with his Melbourne admirers — mainly through the artists Lina Bryans and William Frater. At the same time he sent exhibitions to London and began to establish a European reputation. Since he returned to Melbourne in 1943 his standing as an Australian artist has grown steadily, though attempts to re-establish his contacts with London in the post-war years were disappointing.

He did not stay long in Melbourne. The turmoil of industrialised, urban existence is apparently repugnant to him. As an alternative he turns to life in the Asian tropics, not only as a desirable way of living, but for much of his subject matter. Its attraction to Fairweather seems to arise from his preference for simplicity and his feeling for the identification of man with nature in the primitive environment. One can only speculate on the influence of his years as a prisoner-of-war. This experience may well be a fundamental cause of his desire to be free from the restraints and compulsions of civilised life. It may be significant that in those years he developed his enduring interest in Asian life and art.

The persistence of Fairweather's particular interest in Chinese culture shows itself in his distinctive monogram, taking the form of a Chinese ideograph, and most recently in the publication of his translation of a Chinese classic, *The Drunken Buddha*, illustrated by him in a series of paintings. His wider interest extends to the whole South-East Asian area.

Certainly the famous raft voyage in 1952 can be attributed to his yearning for the tropics. The raft episode and Fairweather's present life on Bribie Island have given rise to many misconceptions. He is imagined as a recluse, an eccentric or a misanthrope — notions deriving from his directness of purpose, his retiring personality, and his rejection of the values of mass culture.

In his paintings Ian Fairweather has always been concerned with people — not as individuals, not as types, but as *people*: part of the vast unfolding tapestry of life. And Fairweather's paintings may themselves be likened to tapestries. Perspective and modelling give way to two-dimensional design; colour is more and more isolated from form; and the figures become increasingly frontal and abstracted. The trend began with the fundamentally academic early works in which colour was already freeing itself from form. It continued in the mid-'thirties through a decorative phase owing something to Matisse. Chinese art was the main pre-occupation in the 'forties, while in the early 'fifties Cubist influences predominated.

This does not make Fairweather's work merely inspired eclecticism. His style has evolved from its own inner compulsions — a rare phenomenon, especially in Australian art. Perhaps one can detect influences from Dubuffet, from Dutch painting, Byzantium, Chinese calligraphy, the School of Paris or the traditional batik designs of Bali. But these influences are all woven into the fabric of his own style. Fairweather's distinctive achievement is his assimilation of these apparently disparate elements to create works of individual character and classic stillness.

ROBERT SMITH

*Brisbane, May 1965*

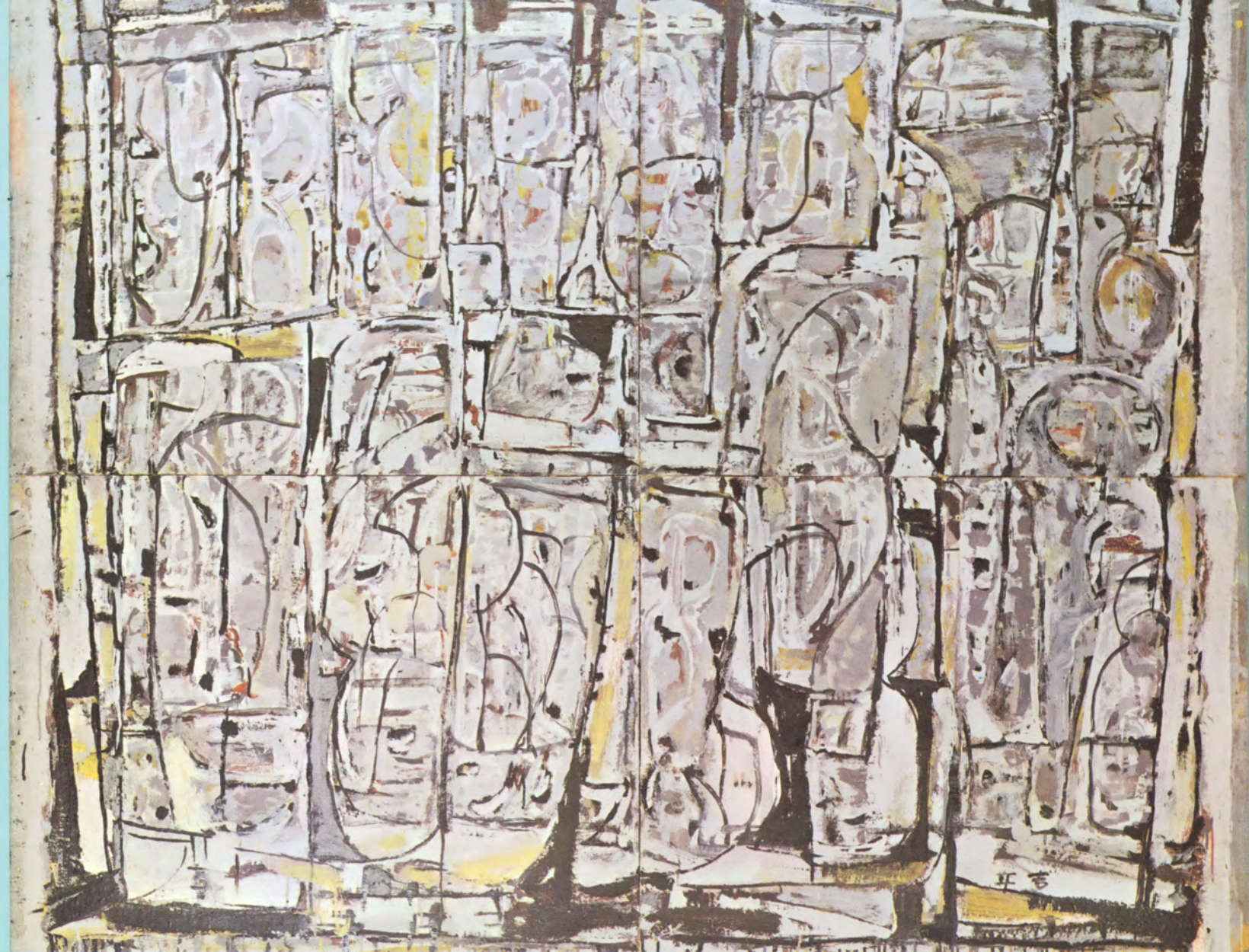


PLATE 3, *Monastery*



PLATE 4, *Canal Scene*

## CATALOGUE

*unless otherwise recorded the medium in each case is gouache, polyvinyl-acetate, or similar opaque water-based medium or combinations of these,*

*on paper, composition board or similar support*

*measurements are given in inches, height first, then width; stretcher*

*or panel sizes unless otherwise noted as sight size*

*abbreviations used : l.c., lower centre; l.l., lower left;*

*l.r., lower right; u.l., upper left;*

- 1 **NATIVE CHILDREN ON WATER BUFFALO** (about 1934)  
oil and black chalk on composition board, 21 $\frac{1}{4}$  x 20 $\frac{1}{8}$ , not inscribed  
COLLECTION Sir Daryl Lindsay
- 2 **BALI GIRL** (about 1934)  
oil on paper (?), 15 $\frac{3}{8}$  x 14 $\frac{3}{8}$  (sight), inscribed (l.r.) *I Fairweather*  
COLLECTION Justin Gill
- 3 **RIVER SCENE** (about 1934)  
oil on paper, 14 x 21 $\frac{3}{8}$  (sight), inscribed (l.r.) *I Fairweather*  
COLLECTION Percy Meldrum
- 4 **VILLAGE** (about 1934)  
oil on paper, 15 $\frac{7}{8}$  x 22 $\frac{1}{2}$  (sight), inscribed (l.r.) *I Fairweather*  
COLLECTION Percy Meldrum
- 5 **BRIDGE** (about 1934)  
(reverse catalogue No. 6, *Figures*)  
oil on paper, 15 $\frac{1}{2}$  x 13 $\frac{1}{2}$  (sight), inscribed (l.r.) *I Fairweather*  
COLLECTION Percy Meldrum
- 6 **FIGURES** (about 1934)  
(reverse catalogue No. 5, *Bridge*)  
oil on paper, 18 x 16 (sight), not inscribed  
COLLECTION Percy Meldrum
- 7 **NATIVE WOMEN** (1934 ?)  
oil on paper (mounted on canvas), 19 $\frac{3}{8}$  x 28 $\frac{3}{4}$ , inscribed (l.l.) *Fairweather*  
ILLUSTRATED *Art and Australia* Vol. 1, No. 1, May 1963 (as *Native Group*)  
COLLECTION George Bell

- 8 **CHINESE LANDSCAPE (1934 ?)**  
oil on paper (mounted on canvas),  $20\frac{1}{8} \times 26\frac{3}{8}$ , not inscribed  
COLLECTION George Bell
- 9 **MOTHER AND CHILD (1934 ?)**  
oil on composition board,  $15\frac{3}{8} \times 14\frac{1}{2}$ , not inscribed  
COLLECTION George Bell
- 10 **NATIVE GROUP (1934 ?)**  
oil and pencil on composition board,  $20\frac{1}{2} \times 15\frac{1}{4}$ , not inscribed  
COLLECTION George Bell
- 11 **HEAD OF A WOMAN (about 1934 ?)**  
oil  $20\frac{1}{2} \times 17\frac{1}{2}$ , not inscribed  
COLLECTION Mrs. Russell Drysdale
- 12 **TWO WOMEN (about 1934 ?)**  
oil  $18\frac{3}{4} \times 14\frac{3}{4}$ , not inscribed  
ILLUSTRATED plate 2  
COLLECTION Mrs. Russell Drysdale
- 13 **MARA (formerly THE SWAN) (about 1935-37 ?)**  
oil  $23\frac{1}{4} \times 19\frac{3}{8}$  (sight), inscribed (l.l.) *IF*  
EXHIBITED *Australian Painting: Colonial, Impressionist, Contemporary*,  
Adelaide, Perth, London (Tate Gallery) and Ottawa (National Gallery)  
1962-63  
ILLUSTRATED plate 1 (colour)  
COLLECTION National Gallery of South Australia, bequest of Sir Edward  
Marsh —through the Contemporary Art Society, London
- 14 **HEAD OF A PHILIPPINE CHILD (about 1935-37 ?)**  
oil  $17\frac{7}{8} \times 13\frac{7}{8}$ , not inscribed  
EXHIBITED *Exhibition of 20th Century British Paintings*, National Gallery,  
London, 1940  
COLLECTION Frank McDonald
- 15 **MARKET PLACE (about 1946-48 ?)**  
 $15 \times 16\frac{7}{8}$  (sight), inscribed (l.r.) *I. Fairweather*  
COLLECTION Western Australian Art Gallery
- 16 **CHINESE LANDSCAPE (about 1946-48 ?)**  
 $13\frac{3}{8} \times 14\frac{7}{8}$  (sight), inscribed (l.r.) *I. Fairweather*  
COLLECTION Lady Lindsay
- 17 **CANAL SCENE (1946, or earlier)**  
 $14 \times 15\frac{1}{2}$  (sight), inscribed (l.l.) *I. Fairweather*  
ILLUSTRATED plate 4  
COLLECTION Laurie Thomas
- 18 **CHINESE VILLAGE (1948, or earlier)**  
 $12\frac{3}{8} \times 15\frac{1}{8}$  (sight), inscribed (l.r.) *I. Fairweather*  
COLLECTION National Gallery of Victoria
- 19 **THE BRIDGE (1948, or earlier)**  
 $14\frac{1}{8} \times 18\frac{1}{8}$  (sight), inscribed (l.r.) *I. Fairweather*  
ILLUSTRATED *Art and Australia* Vol. 1, No. 1, May 1963  
COLLECTION National Gallery of Victoria
- 20 **SEATED FIGURE (1949)**  
 $21\frac{1}{2} \times 16\frac{3}{4}$ , inscribed (u.l.) two Chinese characters; (l.r.) one Chinese  
character  
COLLECTION Art Gallery of New South Wales
- 21 **HIPPIQUE (1950)**  
 $15 \times 23\frac{1}{4}$  (sight), inscribed (l.l.) *IF* (in monogram); (l.r.) *Hippique*  
COLLECTION Major-General and Mrs. R. R. McNicoll
- 22 **FIGURE, RED BACKGROUND (1950)**  
 $8 \times 5\frac{1}{2}$  (sight), inscribed (l.c.) one Chinese character  
COLLECTION Mr. and Mrs. Clem Christesen
- 23 **HELL (about 1951)**  
 $21 \times 28\frac{7}{8}$  (sight), inscribed (l.r.) three Chinese characters and *Hell*  
EXHIBITED *A Private View of Works of Art presented to the University of  
Melbourne*, 1951  
COLLECTION University of Melbourne. Gift of Professor Joseph Burke
- 24 **PIED-A-TERRE (about 1951)**  
 $27\frac{1}{2} \times 20\frac{1}{2}$  (sight), not inscribed  
COLLECTION Mrs. J. E. A. Walkley
- 25 **BIKE (about 1951)**  
 $24\frac{7}{8} \times 20\frac{1}{2}$  (sight), inscribed (l.l.) three Chinese characters; (l.r.) *Bike*  
COLLECTOR Miss Guelda Pyke
- 26 **RECLINING FIGURE (about 1953 ?)**  
 $18\frac{3}{4} \times 26\frac{7}{8}$  (sight), inscribed (l.r.) *IF* (in monogram) and two Chinese  
characters  
ILLUSTRATED *Art and Australia* Vol. 1, No. 1, May 1963 (as *Lute Player*)  
COLLECTION Robert Shaw
- 27 **NATIVE WOMAN WITH CHILD (1953)**  
ink on paper  $9\frac{1}{2} \times 7\frac{7}{8}$  (drawing), inscribed (l.r.) one Chinese character  
COLLECTION Mrs. James Dupree
- 28 **MOTHER AND CHILD I (1954)**  
 $18\frac{5}{8} \times 13\frac{1}{4}$  (sight), inscribed (l.r.) *IF*  
COLLECTION Miss Jacqueline Crookston
- 29 **CIRCUS (1955 ?)**  
 $19\frac{5}{8} \times 14\frac{1}{8}$  (sight), not inscribed  
COLLECTION National Gallery of Victoria
- 30 **MERRY-GO-ROUND (1955 ?)**  
 $19\frac{7}{8} \times 14\frac{5}{8}$  (sight), not inscribed  
COLLECTION National Gallery of Victoria
- 31 **FAMILY AND BIRD (1955)**  
 $19\frac{3}{4} \times 14$  (sight), inscribed (l.r.) *IF*  
COLLECTION Miss Guelda Pyke
- 32 **PALM SUNDAY (about 1956-58)**  
 $21\frac{1}{4} \times 32$  (sight), not inscribed  
COLLECTION Mrs. Barbara Falk

- 33 **FIGURE IN HAT (1956)**  
 $19\frac{3}{4} \times 14\frac{5}{8}$  (sight), inscribed (l.r.) *IF*  
 EXHIBITED *Australian Painting: Colonial, Impressionist, Contemporary*,  
 Adelaide, Perth, London (Tate Gallery) and Ottawa (National Gallery)  
 1962-63  
 COLLECTION Art Gallery of New South Wales
- 34 **AVE MARIA (1957)**  
 $39 \times 29\frac{7}{8}$ , inscribed (l.r.) *IF* (in monogram)  
 ILLUSTRATED *Western Australian Art Gallery Monthly Feature*, No. 30,  
 November 1960  
 COLLECTION Western Australian Art Gallery
- 35 **ROI SOLEIL (1957)**  
 $40 \times 30$ , inscribed (l.l.) *IF* (in monogram) *Roi Soleil*  
 EXHIBITED *Australian Painting: Colonial, Impressionist, Contemporary*,  
 Adelaide, Perth, London (Tate Gallery) and Ottawa (National Gallery)  
 1962-63  
 ILLUSTRATED Kym Bonython, *Modern Australian Painting & Sculpture*  
 (colour); John Douglas Pringle, *Australian Painting Today* (colour);  
*Australian Painting—Colonial, Impressionist, Contemporary* (also pub-  
 lished as *Antipodean Vision*) (colour); *Purchases and Acquisitions for 1957*,  
*National Art Gallery of N.S.W.*  
 COLLECTION Art Gallery of New South Wales
- 36 **THE FAMILY (1958)**  
 $20\frac{1}{4} \times 14\frac{1}{4}$  (sight), inscribed (l.l.) *IF* (in monogram)  
 COLLECTION E. York Seymour
- 37 **THE POOL (1959)**  
 $38 \times 46\frac{3}{8}$ , inscribed (l.r.) *IF* (in monogram) and one Chinese character  
 ILLUSTRATED Kym Bonython, *Modern Australian Painting & Sculpture*  
 (colour); John Douglas Pringle, *Australian Painting Today* (colour)  
 COLLECTION Kym Bonython
- 38 **CARESSE DE L'ASTRE (1959)**  
 $29 \times 39$ , inscribed (l.r.) *caresse de l'astre IF* (in monogram)  
 COLLECTION Art Gallery of New South Wales
- 39 **ANNUNCIATION (1959)**  
 $38\frac{1}{2} \times 29$ , inscribed (l.l.) *Annunciation IF* (in monogram)  
 ILLUSTRATED *Art Gallery of New South Wales Quarterly* Vol. 1, No. 3,  
 April 1960  
 COLLECTION Art Gallery of New South Wales
- 40 **HALLELUJAH (1959)**  
 $55\frac{3}{8} \times 59\frac{5}{8}$  (sight), inscribed (l.r.) *alliluja IF* (in monogram)  
 COLLECTION Harry Kippax
- 41 **PAINTING (1960)**  
 $17\frac{1}{2} \times 23$  (sight), inscribed (l.l.) *I. Fairweather*  
 ILLUSTRATED *Bulletin of the National Gallery of South Australia* Vol. 22,  
 No. 3, January 1961  
 COLLECTION National Gallery of South Australia
- 42 **BUFFALO RIDE (1960)**  
 $34\frac{3}{4} \times 44\frac{3}{4}$ , inscribed (l.r.) *IF* (in monogram) and one Chinese character  
 EXHIBITED *Contemporary Australian Art*, Auckland City Art Gallery, 1960  
 ILLUSTRATED *Art and Australia* Vol. 1, No. 1, May 1963  
 COLLECTION Douglas Watson
- 43 **FIGURES (about 1961)**  
 $30\frac{1}{8} \times 35\frac{1}{8}$ , not inscribed  
 ILLUSTRATED *Art and Australia* Vol. 1, No. 1, May 1963 (as *Five Figures*)  
 COLLECTION Robert Shaw
- 44 **PAINTING (1961)**  
 $18 \times 23\frac{1}{8}$  (sight), inscribed (l.l.) *I. Fairweather*  
 COLLECTION Miss Pamela Bell
- 45 **ABSTRACT (1961)**  
 $27\frac{1}{8} \times 34$ , inscribed (l.l.) *Ian Fairweather/61*  
 ILLUSTRATED *Art and Australia* Vol. 1, No. 1, May 1963  
 COLLECTION Robert Shaw
- 46 **MONASTERY (1961)**  
 $56\frac{3}{4} \times 73\frac{1}{8}$ , inscribed (l.r.) *IF* (in monogram) and one Chinese character  
 EXHIBITED *Australian Painting: Colonial, Impressionist, Contemporary*,  
 Adelaide, Perth, London (Tate Gallery) and Ottawa (National Gallery)  
 1962-63  
 ILLUSTRATED plate 3 (colour); Bernard Smith, *Australian Painting 1788-1960*  
 (colour); A. L. McLeod (editor) *The Pattern of Australian Culture*  
 COLLECTION Wallace Thornton
- 47 **FLIGHT INTO EGYPT (1961)**  
 $37\frac{1}{2} \times 27\frac{3}{8}$ , inscribed (l.r.) *IF* (in monogram)  
 ILLUSTRATED plate 6  
 COLLECTION Tasmanian Museum and Art Gallery
- 48 **CHRISTMAS (1961)**  
 $38\frac{1}{4} \times 28\frac{1}{4}$ , not inscribed  
 COLLECTION James Fairfax
- 49 **RECLINING FIGURE (1962)**  
 $28 \times 38\frac{1}{2}$ , inscribed (l.r.) *IF* (in monogram) and one Chinese character  
 ILLUSTRATED plate 5 (colour)  
 COLLECTION Tasmanian Museum and Art Gallery
- 50 **CANDLEMASS (1962)**  
 $38\frac{1}{4} \times 29\frac{1}{2}$ , inscribed (l.l.) *IF* (in monogram); (l.r.) *candle mass*  
 ILLUSTRATED plate 8  
 COLLECTION Daniel Thomas
- 51 **MANGROVE (1962)**  
 $32\frac{1}{4} \times 48$ , inscribed (l.r.) *IF* (in monogram) and one Chinese character  
 COLLECTION R. W. Miller
- 52 **THE LAST SUPPER (1962)**  
 $38 \times 87\frac{3}{4}$  (sight), inscribed (l.r.) *Last Supper IF* (in monogram)  
 COLLECTION Daniel Thomas



- 53 **XENOPHOBIA (1962)**  
39 $\frac{3}{8}$  x 56, inscribed (l.l.) *Ian Fairweather*  
COLLECTION Mrs. Mary Turner
- 54 **SHALIMAR (1962)**  
48 $\frac{3}{4}$  x 70 $\frac{1}{4}$ , not inscribed  
EXHIBITED *VII Bienal de Sao Paulo*, 1963  
COLLECTION Commonwealth Government, Canberra
- 55 **EPIPHANY (1962)**  
55 $\frac{3}{4}$  x 80 $\frac{7}{8}$ , not inscribed  
EXHIBITED *Australian Painting Today*, Australia and Europe 1963-65  
ILLUSTRATED cover (colour); *Art and Australia* Vol. 1, No. 1, May 1963;  
*Australian Painting Today* (catalogue: Australian edition, black and white;  
European editions, colour); also available as a separate colour print  
COLLECTION Queensland Art Gallery
- 56 **NIGHT LIFE (1962)**  
26 $\frac{1}{2}$  x 36 $\frac{3}{4}$ , inscribed (l.r.) *Ian Fairweather* (?)  
EXHIBITED *VII Bienal de Sao Paulo*, 1963  
ILLUSTRATED *Catalogo, VII Bienal de Sao Paulo*  
COLLECTION Mrs. Clive Bennett
- 57 **MONSOON (1962)**  
38 $\frac{3}{4}$  x 74 $\frac{1}{2}$ , not inscribed  
EXHIBITED *Australian Painting Today*, Australia and Europe 1963-65  
COLLECTION Robert Hughes
- 58 **THE SISTERS (1962)**  
37 $\frac{3}{4}$  x 27 $\frac{1}{2}$ , not inscribed  
COLLECTION Harry Kippax
- 59 **PORTRAIT OF THE ARTIST (1962)**  
36 $\frac{3}{8}$  x 28 $\frac{1}{8}$ , not inscribed  
EXHIBITED *VII Bienal de Sao Paulo*, 1963  
ILLUSTRATED plate 7  
COLLECTION Brian Johnstone
- 60 **BARBECUE (1963)**  
52 $\frac{3}{8}$  x 71 $\frac{1}{4}$  (sight), inscribed (l.l.) *Ian Fairweather* (?)  
COLLECTION Victor Macallister
- 61 **RAIN DROPS (1964)**  
26 $\frac{1}{2}$  x 37 $\frac{1}{2}$  (sight), inscribed (l.l.) *Ian Fairweather*  
COLLECTION T. O'L. Reynolds
- 62 **CHI-TIEN STANDS ON HIS HEAD (from *The Drunken Buddha* series, 1964)**  
39 x 26 $\frac{1}{2}$ , inscribed (l.c.) *Stands on head*; (l.r.) *Ian Fairweather*  
ILLUSTRATED *The Drunken Buddha* (colour)  
COLLECTION University of Queensland Press
- 63 **CHI-TIEN BURNS THE BUGS (associated with *The Drunken Buddha* series, 1964)**  
35 $\frac{1}{2}$  x 26 $\frac{1}{4}$ , inscribed (l.c.) *CT burns the bugs*; (l.r.) *Ian Fairweather*  
COLLECTION Frank Thompson

## Pictures from the collection of Mrs. Lina Bryans

- 64 **THE YELLOW RIVER (before 1934)**  
oil on composition board 19 $\frac{1}{2}$  x 23 (sight), inscribed (l.l.) *I Fairweather*
- 65 **CHINESE MOUNTAIN (before 1934)**  
oil on composition board 19 x 21 $\frac{3}{4}$  (sight), inscribed (l.l.) *I Fairweather*
- 66 **FRAGMENT OF MURAL (fragment from the mural commissioned for Menzies Hotel, Melbourne, and destroyed, 1934)**  
oil on paper 23 $\frac{3}{8}$  x 9 $\frac{1}{2}$  (maximum), not inscribed
- 67 **PA TA CHU (NEAR PEKING) (1938)**  
oil on composition board 19 $\frac{3}{8}$  x 22 $\frac{3}{8}$  (sight), inscribed (l.r.) *I Fairweather*
- 68 **BOATS AT SOOCHOW CREEK (1938)**  
oil on composition board 43 $\frac{1}{4}$  x 44 $\frac{1}{4}$
- 69 **HANGCHOW (1938)**  
oil on composition board 32 x 34 $\frac{7}{8}$ , inscribed (l.l.) *I Fairweather*
- 70 **LIN ZING VILLAGE (1938)**  
oil on composition board 22 x 19 $\frac{3}{4}$ , inscribed (l.l.) *I Fairweather*
- 71 **TEMPLE YARD, PEKING (about 1938 ?)**  
oil on composition board 19 $\frac{3}{4}$  x 24 $\frac{1}{2}$ , inscribed (l.l.) *I Fairweather*
- 72 **LADS BOXING (1939)**  
oil on composition board 19 x 17 $\frac{1}{2}$ , inscribed (l.l.) *I Fairweather*
- 73 **ALLIGATOR CREEK, CAIRNS ? (1939)**  
oil on composition board 18 $\frac{5}{8}$  x 19 $\frac{7}{8}$ , inscribed (l.l.) *I Fairweather*
- 74 **ALLIGATOR CREEK, CAIRNS ? (1939)**  
oil on composition board 19 $\frac{3}{4}$  x 20 $\frac{1}{4}$ , inscribed (l.l.) *I Fairweather*
- 75 **PORTRAIT (1939)**  
oil and gouache on composition board 15 $\frac{1}{2}$  x 16 $\frac{7}{8}$ , inscribed (l.l.)  
*I Fairweather*
- 76 **FISHING VILLAGE (before 1945)**  
15 $\frac{3}{4}$  x 14 $\frac{1}{2}$  (sight), inscribed (l.r.) *I Fairweather*
- 77 **CAIRNS MADONNA (before 1945)**  
15 $\frac{1}{4}$  x 15 (sight), inscribed (l.r.) *I Fairweather*
- 78 **PASSAGE TO HUCHOW (before 1945)**  
14 $\frac{1}{2}$  x 14 $\frac{3}{8}$  (sight), inscribed (l.l.) *I Fairweather*

- 79 **MARKET PLACE** (before 1945)  
13 x 15½ (sight), inscribed (l.r.) *I Fairweather*
- 80 **PAGODA** (before 1945)  
15¼ x 14 (sight), inscribed (l.r.) *I Fairweather*
- 81 **STREET SCENE** (before 1945)  
14⅝ x 14⅛ (sight), inscribed (l.r.) *I Fairweather*
- 82 **LANDLADY AND DAUGHTER, CAIRNS** (before 1945)  
14¾ x 14½ (sight), inscribed (l.r.) *I. Fairweather*
- 83 **SKETCH HEAD** (1945, or earlier)  
gouache and carbon pencil on paper, 9¾ x 7¾ (sight), inscribed (l.r.)  
*I Fairweather*
- 84 **LANDSCAPE** (1951)  
8¾ x 7⅞ (sight), not inscribed
- 85 **SCOOTERS** (1951)  
20⅞ x 26¾ (sight), inscribed (l.r.) *Scooters* and three Chinese characters
- 86 **BIOSCOPE** (about 1951?)  
19 x 18⅞ (sight), inscribed (l.r.) *BIOSCOPE* and three Chinese characters
- 87 **LIT BATEAU** (1958)  
28½ x 36½ (sight), inscribed (l.l.) *Lit Bateau*; (l.r.) *IF* (in monogram)
- 88 **CHINA TEA** (1963)  
26⅝ x 36⅞ (sight), inscribed (l.l.) *China Tea*; (l.r.) *Ian Fairweather 8/63*



PLATE 5, *Reclining Figure*  
by courtesy of the Trustees,  
Tasmanian Museum and Art Gallery



## CHRONOLOGY

- 1891 Born 29th September at Bridge of Allan, Scotland, ninth child of General Fairweather, a medical officer with the British Army in India.
- 1902-07 Educated at Victoria College, Jersey, where the family had settled after his father's retirement.
- 1914 In the British Army with the rank of captain. Captured on the Western Front. In the German prisoner-of-war camp he began studying Japanese. Also illustrated a camp magazine.
- 1919? Released from prisoner-of-war camp to Holland. Went to the Academy in the Hague, then studied in the Hague with an artist called Mastenbroek (presumably Johann Hendrik van Mastenbroek, born at Rotterdam, 4th December, 1875).
- 1919-20 Began studying Forestry at Oxford on an ex-service grant, but then decided to study art at the Slade School, London.
- 1920 Began at the Slade School 11th February. While at the Slade he also attended classes at the School of Oriental Studies.
- 1922 Awarded Second Prize for Figure Drawing, Slade School.
- 1923 Ended studies at the Slade School in December. For the next year or two he worked on an isolated island off the coast of Canada, then spent a number of years in China and the Dutch East Indies.
- c. 1933? Began painting in Bali. The first time he had been able to do so seriously since leaving the Slade School.
- 1934 Arrived in Melbourne in April, and through Gino Nibbi became acquainted with the artists William Frater, George Bell and Arnold Shore. A one-man exhibition in a shop in Little Collins Street was sold out. Some of these paintings are included in the exhibition. He was associated with the Melbourne Contemporary Group established by Frater, Bell, Shore and other artists. Worked for some months on a mural commissioned for Menzies Hotel. Dissatisfied, he tore up the mural and left a few days later on a Japanese ship for Manila.

PLATE 6, *Flight into Egypt*

by courtesy of the Trustees, Tasmanian Museum and Art Gallery

- 1934 The Contemporary Art Society, London, bought his painting *Bathing Scene, Bali* from the Redfern Gallery and presented it to the Tate Gallery the following year.
- 1935 First exhibition at the Redfern Gallery, London.
- 1937 Second exhibition at the Redfern Gallery, London.
- c.1940? In India, in the British Army with the rank of captain.
- 1943 Returned to Australia, arriving in Melbourne in June. Remained in Melbourne for about a week.
- 1945 Arrived in Melbourne during October, from Bribie Island, Queensland. For the next two years he had a studio at Darebin Bridge House, Darebin, the home of Melbourne artist, Mrs. Lina Bryans. Other artists working there at the same time were Ada M. Plante and William Frater.
- 1947 Again left Melbourne.
- 1948 A further one-man exhibition at the Redfern Gallery, London. About September the Macquarie Galleries of Sydney began representing Fairweather for the first time.
- 1949 At this time he was in Cairns. First one-man exhibition at the Macquarie Galleries, Sydney, in September. Exhibitions there every year since, except 1952 and 1953.
- 1950 On Bribie Island for a short time. By April arrived in Darwin.
- 1952 In April began a sixteen day voyage to Timor by raft. On landing in Indonesian Timor he was held by the authorities for about three months, went to Singapore, thence to England for a period of months.
- 1953-54? Arrived in Australia and returned to Bribie Island where he still lives.

PLATE 7, *Portrait of the Artist*





PLATE 8, *Candlemass*

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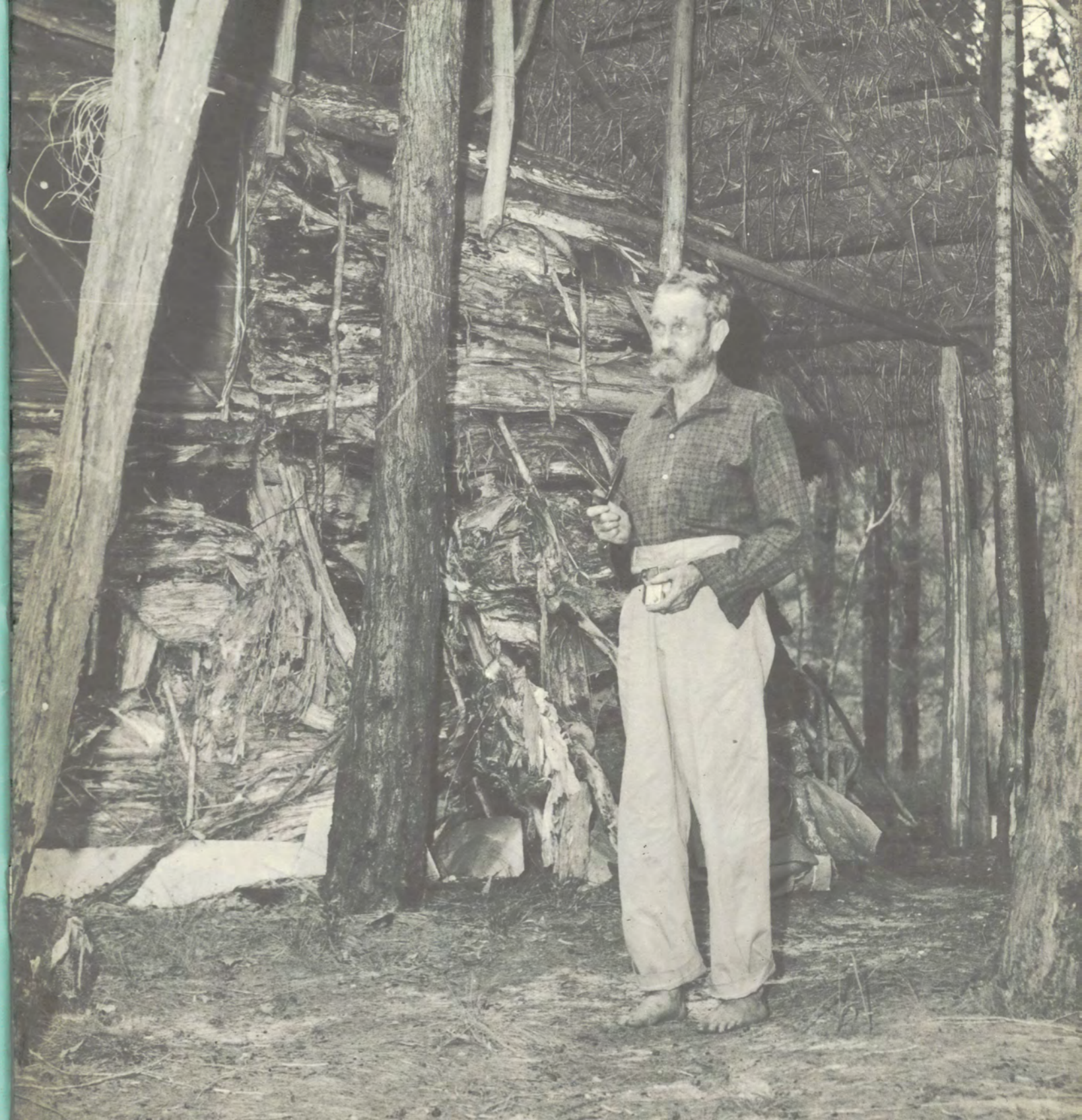
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COVER, *Epiphany*

