

The Australian Landscape



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"The Australian Landscape" comprises fifty-five of the best Australian landscapes ever executed, the dates of the works included stretching from the 1790's to the 1970's.

Although many exhibitions and publications containing Australian landscapes have been seen before, this is the first time that a major effort has been made to form such a wide-ranging exhibition based primarily on considerations of quality.

The decision to mount the show was taken at the 1970 State Gallery Directors' Conference, and the costs of the exhibition—which is to tour Australia after its initial exhibition in Adelaide—are to be met by the State and other galleries of Australia with the assistance of The Peter Stuyvesant Trust.

In order to select the exhibition, an inter-gallery committee was formed—comprising Francis McCarthy (National Gallery of Victoria), Ian North (The Art Gallery of South Australia) and Daniel Thomas (Art Gallery of New South Wales)—which together visited nearly seventy important public and private collections of Australian art in all States of Australia.

There were, naturally, other considerations affecting the choices as well as that of aesthetic merit, apart from the inevitable factor of historic importance; and the relatively few works included reflect a determination to maintain the highest possible standard, in order to increase the exhibition's glamour and to allow its ready comprehension by the public.

For these reasons—and to keep the exhibition to a size manageable by the smaller public galleries it is to visit—it was resolved that artists should be represented by only one work, unless they were considered to be of outstanding importance.

Further, a predominance of oil (or acrylic) paintings may be explained in small part by the demands of conservation; and where taste and judgment allowed a legitimate alternative, works were borrowed from public rather than private collections, from which the loss of a work would have been more keenly felt at a personal level.

Nonetheless the catalogue list which follows is close to the Committee's ideal. Only in the instances of six painters would more major works been preferred, these being Eugène von Guérard, Arthur Streeton, Charles

Cover:
The Olgas . . . Soon. Brett Whiteley, cat. No. 50
Block sponsored by Mr. Kym Bonython.

Blocks by Porter & Barnett Pty. Ltd., Adelaide

Printed by Hyde Park Press Pty. Ltd., Adelaide

Conder, John Passmore, and Godfrey Miller; Elioth Gruner and Roy de Maistre would have been included had the desired works been available. In few cases, however, was there very sharp disappointment. As with the exhibition as a whole, decisions were usually made in favour of certain works by a narrow margin.

Daniel Thomas has suggested that the story of Australian landscape painting might be conveniently separated into three broad chapters: "The European Romantic Voyage into the Unknown"; "The Sunshine Country of Nationalistic Mythology" and "The Modern Period".

The first would include topographical and botanical studies as well as the imported European Romanticism of, for instance, Conrad Martens and Eugène von Guérard; the second notably began with the so-called Heidelberg School of Tom Roberts, Arthur Streeton, Frederick McGubbin and Charles Conder, but might for instance be extended to include S. T. Gill—even although he rather recorded than celebrated the beginnings of a new country and its great yellow yonder; the third extends from the 1930's when contemporary European art began to have a major impact, to the wide open situation of today.

John Glover's Arcadian vision provides one of many valid links between the first two of the three eras, each of which, further, is obviously capable of much sub-division. Their significance, too, is qualified by the truism that artists are influenced by art as well as circumstance. This factor is especially relevant to the last period, when an increasing faculty for finding fault with Australia—or accepting it complete with imperfections—was combined with a readier acceptance of art from abroad.

It is hoped that this particular selection of work, because of its unique scope, will be instrumental in provoking new insights into Australian art history; for this reason a book on the exhibition has been published, as a permanent record.

But above all, the exhibition is a collection of fine works and may be enjoyed largely on that level, on which the greatest pleasures may be obtained.

Sizes are given in centimetres to the nearest half-centimetre, height before width.

THOMAS WATLING, 1762-c. 1815

- 1 "A Direct North General View of Sydney Cove, the Chief British Settlement in New South Wales, as it appeared in 1794, being the 7th year of its Establishment."
Oil on canvas, 97 x 136
The Dixon Galleries, Sydney.
(not available for complete four)

WILLIAM WESTALL, 1781-1850

- 2 *Part of King George III's Sound on the South Coast of New Holland*
(c. 1810-12, London)
Oil on canvas, 61.5 x 88.5
Ministry of Defence, London

J. W. LEWIN, 1770-1819

- 3 *Evans Peak* (1815)
Watercolour, 22 x 27
The Mitchell Library, Sydney
Gift of H. C. Antill

A Direct North View of Sydney Cove. Thomas Watling, cat. No. 1



Attributed to

JOSEPH LYCETT, fl 1810-1825

- 4 *Inner View of Newcastle* (c. 1818)
Oil on canvas, 61 x 91.5
Newcastle City Art Gallery
Bought with assistance from the National Art-Collections Fund, London

AUGUSTUS EARLE, 1793-1838

- 5 *Waterfall in Australia* (c. 1826)
Oil on canvas, 71 x 83
Rex Nan Kivell Collection, National Library of Australia, Canberra.

ROBERT HAVELL, after
LIEUTENANT R. DALE

- 6 *Panoramic View of King George's Sound, Part of the Colony of Swan River* (1834, London)
Hand coloured aquatint, 18 x 274.5
Clune Galleries, Sydney

JOHN GLOVER, 1767-1849

- 7 *Mills Plains* (1836, Deddington, Tasmania)
Oil on canvas, 76 x 152.5
Tasmanian Museum and Art Gallery, Hobart
Gift of the Trustees of the estate of George Adams

- 8 *Patterdale Farm* (1840's, Deddington, Tasmania)
Oil on canvas, 77 x 114.5
Private Collection

HENRY CURZON ALLPORT, 1788-1854

- 9 *Landscape* (Probably c. 1854, Sydney)
Watercolour, 29 x 38.5
The Mitchell Library, Sydney

JOHN SKINNER PROUT, 1806-1876

- 10 *Valley of Ferns, Hobart* (c. 1850, probably London)
Watercolour and gouache, 39.5 x 60.5
Art Gallery of New South Wales, Sydney

CONRAD MARTENS, 1801-1878

- 11 *View from Neutral Bay—The Breaking of the Storm* (c. 1857-8, Sydney)
Watercolour, 45 x 65.5
Mr. Kenneth R. Stewart

S. T. GILL, 1818-1880

- 12 *Paralana* (c. 1846, Adelaide)
Watercolour, 42 x 57.5
The Adelaide Club, Adelaide
Gift of T. E. Barr Smith

THOMAS CLARK, 1814-1883

- 13 *First Fall, Waterfall Gully, Adelaide* (probably 1860's, Melbourne)
Oil on canvas, 38.5 x 54.5
National Library of Australia, Canberra.

EUGÈNE VON GUÉRARD, 1811-1901

- 14 *An Australian Homestead* (1861, Melbourne)
Oil on two canvases, each 36 x 94
Rex Nan Kivell collection, National Library of Australia, Canberra

- 15 *A View of the Snowy Bluff on the Wonnangatta River* (1864, Melbourne)
Oil on canvas, 95 x 153
National Gallery of Victoria, Melbourne

LOUIS BUVELOT, 1814-1888

- 16 *Between Tallarook and Yea* (1880, Melbourne)
Oil on canvas, 107 x 167.5
National Gallery of Victoria, Melbourne
Gift of T. W. Stanford

W. C. PIGUENIT, 1836-1914

- 17 *Port Esperance. Faith, Hope and Charity Islands* (1887, Sydney)
Oil on canvas, 61 x 91.5
Tasmanian Museum and Art Gallery, Hobart
Gift of the Tasmanian Government

- 18 *The Upper Nepean* (1889, Sydney)
Oil on canvas, 91.5 x 129.5
Art Gallery of New South Wales, Sydney.

TOM ROBERTS, 1856-1931

- 19 *The Sunny South* (1887—Beaumaris, near Melbourne)
Oil on canvas, 31 x 61
National Gallery of Victoria, Melbourne
Felton bequest fund

- 20 *Bushranging: Thunderbolt at Paradise Creek* (1894, Newstead, New England)
Oil on canvas, 72.5 x 87.5
National Collection, Canberra

ARTHUR STREETON, 1867-1943

- 21 *Near Heidelberg* (1890)
Oil on canvas, 54 x 42
National Gallery of Victoria, Melbourne
Felton bequest fund

- 22 *The Long Wave, Coogee Bay* (1895)
Oil on panel, 9.5 x 54.5
National Gallery of Victoria, Melbourne

CHARLES CONDER, 1868-1909

- 23 *Springtime, Richmond* (1888)
Oil on canvas, 44.5 x 59.5
National Gallery of Victoria, Melbourne
Felton bequest fund

FREDERICK McCUBBIN, 1855-1917

- 24 *The Lost Child* (1886, Box Hill, Near Melbourne)
Oil on canvas, 114.5 x 72.5
National Gallery of Victoria, Melbourne
Felton bequest fund

- 25 *Golden Sunlight* (1914, Melbourne)
Oil on canvas, 76 x 115.5
Castlemaine Art Gallery
Gift of Dame Nellie Melba

DAVID DAVIES, 1862-1932

- 26 *Moonrise* (c. 1895, Templestowe, near Melbourne)
Oil on canvas, 51 x 61
The Art Gallery of South Australia, Adelaide
Elder bequest fund

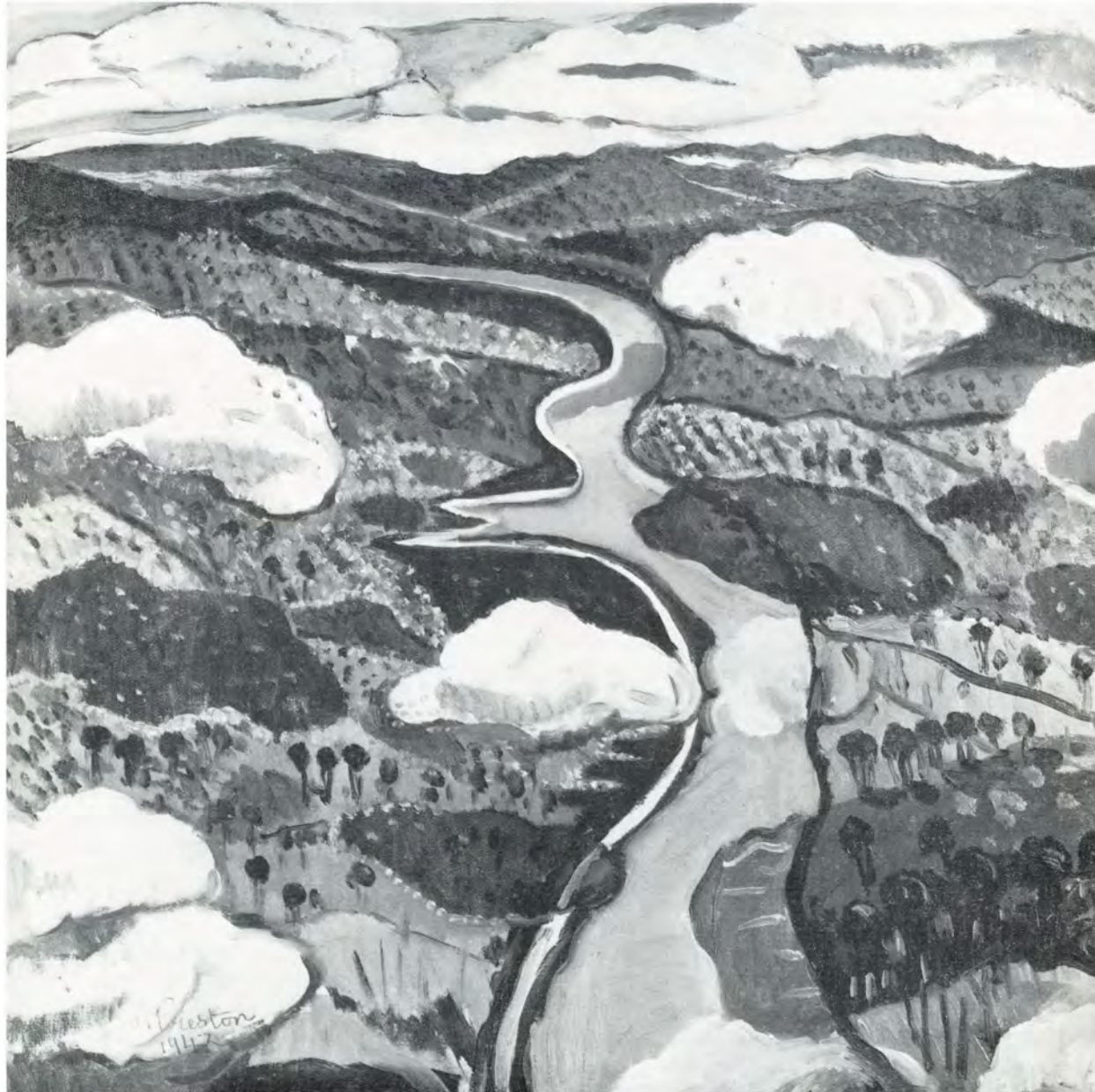
WALTER WITHERS, 1857-1914

- 27 *Early Morning, Heidelberg* (1899)
Oil on canvas, 45 x 91.5
The Art Gallery of South Australia, Adelaide
Elder Bequest fund

Early Morning, Heidelberg. Walter Withers, cat. No. 27.



Flying Over the Shoalhaven River. Margaret Preston, cat. No. 39



SYDNEY LONG, 1871-1955

- 28 *The Spirit of the Plains* (1897, Sydney)
Oil on canvas, 62 x 130
Queensland Art Gallery, Brisbane
Gift of William Howard Smith, in memory
of his grandfather, Ormond Charles Smith

E. PHILLIPS FOX, 1865-1915

- 29 *Moonrise, Heidelberg* (c. 1900)
Oil on canvas, 76 x 127
National Gallery of Victoria, Melbourne

J. J. HILDER, 1881-1916

- 30 *The Dry Lagoon* (1911, near Sydney)
Watercolour and pencil, 65 x 98
Art Gallery of New South Wales, Sydney

HANS HEYSEN, 1877-1968

- 31 *Mystic Morn* (1904, Adelaide)
Oil on canvas, 122 x 183
The Art Gallery of South Australia,
Adelaide
Elder bequest fund

W. BLAMIRE YOUNG, 1862-1935

- 32 *The Crater* (c. 1930, probably Melbourne)
Watercolour, 49 x 65
National Gallery of Victoria, Melbourne
Felton bequest fund

RUPERT BUNNY, 1864-1947

- 33 *The Murray at Tintalra*
(c. 1926, Melbourne)
Oil on canvas, 50 x 65
Mr. I. D. Mackinnon

MAX MELDRUM, 1875-1955

- 34 *The Approaching Storm, Sunbury* (c. 1929)
Oil on canvas, 49 x 61
Tasmanian Museum and Art Gallery,
Hobart

ARNOLD SHORE, 1897-1963

- 35 *The Bush* (1946, Mt. Macedon)
Oil on canvas, 62 x 51
National Gallery of Victoria, Melbourne

GRACE COSSINGTON SMITH, b. 1892

- 36 *Bush in Heat* (1948, Sydney)
Oil on pulpboard, 55 x 45.5
Mr. John Lane

LLOYD REES, b. 1895

- 37 *The Silent Bush* (1939, Sydney)
Oil on canvas, 63 x 77.5
The Art Gallery of South Australia,
Adelaide

WILLIAM DOBELL, 1899-1970

- 38 *Westerly* (1948, Wangi Wangi)
Oil on board, 30 x 34.5
Mr. James Fairfax

MARGARET PRESTON, 1883-1963

- 39 *Flying Over the Shoalhaven River*
(1942, Sydney)
Oil on canvas, 51 x 51
The estate of Adrian Feint

RUSSELL DRYSDALE, b. 1912

- 40 *Man Feeding His Dogs* (1941, Sydney)
Oil on canvas, 51 x 61
Queensland Art Gallery, Brisbane
Gift of C. F. Viner-Hall

SIDNEY NOLAN, b. 1917

- 41 *The Perish* (1949, Sydney)
Ripolin on hardboard, 91.5 x 122
University of Western Australia, Perth
Tom Collins memorial fund

ARTHUR BOYD, b. 1920

- 42 *Landscape with Poddy* (1948, Melbourne)
Tempera on hardboard, 101 x 91.5
Mr. James Fairfax

JOHN PERCEVAL, b. 1923

- 43 *Christmas Eve* (1947-8, Melbourne)
Tempera and resin on canvas on board,
79 x 84
The Artist

DAVID STRACHAN, 1919-1970

- 44 *Evening, Hill End* (1966, Sydney)
Oil on canvas, 98.5 x 163
The Art Gallery of South Australia,
Adelaide
Gift of the Sydney Ure Smith Memorial
Fund

IAN FAIRWEATHER, b. 1891

- 45 *Mangrove* (1962, Bribie)
Polyvinyl acetate on board, 82 x 122
The Art Gallery of South Australia,
Adelaide

GODFREY MILLER, 1893-1964

- 46 *Landscape with Orange Cliffs*
(1949-53, Sydney)
Oil on canvas, 66.5 x 99
Western Australian Art Gallery, Perth

JOHN PASSMORE, b. 1904

- 47 *Red Ochre* (1960, Sydney)
Oil on hardboard, 106.5 x 122
Art Gallery of New South Wales, Sydney
A. H. Smith bequest fund

JOHN OLSEN, b. 1928

- 48 *Dappled Country* (1963, Sydney)
Oil on canvas 122 x 152.5
National Collection, Canberra

MICHAEL TAYLOR, b. 1933

- 49 *Down the River* (1963, Sydney)
Enamels and oil on canvas, 203 x 173
Art Gallery of New South Wales, Sydney
Gift of the New South Wales Travelling Art
Scholarship Committee

BRETT WHITELEY, b. 1939

- 50 *The Olgas . . . Soon* (1970, Sydney)
Tempera over gesso with enamel, gold
paint, ink, paper collage, possum tail and
wooden boomerang on four hardboard
panels with holes, 203 x 325
Mr. and Mrs. Graham Ducker

FRED WILLIAMS, b. 1927

- 51 *You Yangs Landscape* (1962, Melbourne)
Oil and tempera on hardboard,
137 x 180.5
Mr. James Mollison

ALBERT TUCKER, b. 1914

- 52 *Tree* (1965, Melbourne)
Acrylic on hardboard, 121.5 x 152
National Collection, Canberra

PETER POWDITCH, b. 1942

- 53 *Seascape 1* (1969, Sydney)
Oil on plywood, 244 x 244
Mr. Martin Sharp

CHRISTO, b. 1935

- 54 *Wrapped Coast, Little Bay* (1969, Sydney)
Photograph by Shunk-Kender, from an
edition of ten, 101.5 x 127
Art Gallery of New South Wales, Sydney
Anonymous purchase fund

DAVID ASPDEN, b. 1935

- 55 *Little Bay Painting* (1969, Sydney)
Acrylic on canvas, 167.5 x 548.5
The Artist

Wrapped Coast, Little Bay. Christo, cat. No. 54



Itinerary

The Art Gallery of South Australia	3rd March - 3rd April, 1972
The Western Australian Art Gallery	4th May - 4th June
National Gallery of Victoria	4th July - 4th August
Tasmanian Museum and Art Gallery	5th September - 1st October
The Australian National Gallery	16th October - 29th October
Art Gallery of New South Wales	14th November - 17th December
Newcastle City Art Gallery	17th January - 11th February, 1973
Queensland Art Gallery	1st March - 1st April