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David Strachan



DAVID STRACHAN

1919-1970

by Daniel Thomas

with a catalogue of the etchings
by Nicholas Draffin

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COVER. Faces in flannel flowers 1970
FRONTISPIECE. Portrait photograph by Peter Carapetian,
London, August 1958
Photography by Douglas Thompson
Colour plates for cover by
Litho Colour Centre
direct from original painting.
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Foreword

The tragic death in 1970 of David Strachan at the age of fifty-one, in a road accident, brought to an untimely end the career of a gifted and sensitive artist. This memorial exhibition is mounted by the Trustees of the Art Gallery of New South Wales as a tribute to his work as a painter, printmaker and draughtsman. Although David Strachan is rightly claimed as an Australian painter he lived for many years in Europe. The sense of the poetic and lyrical in art which typifies his work was shaped both by the old world and its conventions, and a marked awareness of the Australian environment.

The work in this exhibition extends in date from 1938 until the year of his death and was selected in the first instance by Daniel Thomas, our Senior Curator, and by William Salmon, executor of the artist's estate. It has been collected from many parts of Australia and we would like to thank particularly those who have most generously lent works. Without their help this exhibition would not have been possible.

We would also like to thank those who helped locate David Strachan's work and who provided documentary material for the catalogue. Among the many helpers it is appropriate to record our special debt to the artist's sister, Mrs Veronica Rowan.

In view of David Strachan's association with Ballarat and the surrounding district it is fitting that this exhibition should commence its tour in that city.

Peter Laverty,

Director, Art Gallery of New South Wales

Introduction

"What I am trying to do [is] to give life to & show the real beauty in commonplace things." This Strachan wrote in a letter to his mother in 1967. Similarly in a tape-recorded interview with Hazel de Berg in 1962: "When I paint, I do my utmost to simplify into a very, very simple image. I don't feel that any complication should show or should worry the observer. I think anything that can be said should be able to be taken down to its basic qualities, and then and then only will it have this quality of timelessness; it will mean something as a work of art rather than as a purely pictorial representation of the object depicted."

"I see a subject, nearly always I go out and do a drawing which I throw away, several drawings; then I go out with a canvas, probably diametrically opposed in shape to the motif, and I start painting and I fight my way through it. Very often it ends up in the dustbin, but if it doesn't, well, I've done what I want to do."

"Basically, the thing that I'm really striving for is to express the feeling I have about that subject. Sometimes I can put it down very quickly, and sometimes it takes me months and months of reorganization of the shapes and colours and tones to get that feeling. When I've got that, that is as much as I can do."

"The subjects that I choose are nearly always banalities or very close to it, because to me these subjects that we see around us all the time—the first subjects that impress us as children—have got something of an archetypal quality that I feel is all-important, especially in life today, because everything is getting more and more complicated, and done with machines, and our feet are getting moved more and more from the earth; and it is there that we must return."

If Strachan was particularly interested in "banalities . . . the first subjects that impress us as children", if he explored his own past, and the art of the past, it is perhaps not only because an awareness of the past is something that suddenly comes to all children but also because the past was ever-present in the place where he grew up. It was Creswick, a decayed gold-mining town in a pastoral and agricultural countryside near Ballarat, Victoria. His largest canvas, a twelve-foot Creswick landscape (*illustrated, inside back cover*), shows the richest Creswick gold mine at work amidst rich agriculture, the mine having been painted from a nineteenth-century print, the landscape studied from nature. When he made an official presentation of the painting to the Creswick Shire, in memory of his father, he said ". . . so we have past and present. Creswick is to me a most romantic town in which to spend one's childhood."

Childhood landscape is important, but so are the objects, activities and human situations. "I was afraid of my father and very attached to my mother, . . . interests were collecting insects, butterflies and minerals. . . . At about 11, I was seriously ill with lockjaw and nearly died." Already he knew about love and fear, life and death.

Creswick's past, unlike most small country towns, included artists. Walter Withers had painted there; a whole family of Lindsays, Percy, Lionel, Norman, Daryl, had been born there, children of the town doctor whose one-time practice Strachan's own father now owned. His mother's father had been a fine craftsman, a watchmaker. It is not surprising that when Strachan went to a boarding school where art classes were available he decided to continue the family and town traditions and become Creswick's next artist.

Strachan was as interested in the creative impulse as in art itself. His personal library contained more literature, poetry and psychology than art, but conspicuous amongst the art books are Pissarro's letters, Van Gogh's letters, Delacroix's journal. This interest eventually led him to undergo, in his late thirties, a Jungian analysis and to study at the C. G. Jung Institute in Switzerland.

The main points in Carl Jung's system, which he prefers to call analytical psychology rather than psycho-analysis, are his subtle working out of his classification of man into introverted and extroverted types, his distinction of the four primary functions of mind as thinking, feeling, sensation and intuition, his rejection of Freud's theory of the sexual cause of psychoneurosis and his emphasis on the creative impulse in man. For Jung, the unconscious is undeveloped rather than repressed, and includes both the personal factor and the collective factor or disposition inherited from ancestors.

Ancestry, memory, inwardness are highly developed in Strachan's art.

Strachan's earliest surviving work is a mosaic, made at Geelong Grammar School when he was about fourteen. Its style reflects the Art Deco of Napier Waller and Christian Waller, well known from public murals in Melbourne. Its subject is an angel musician seated at an organ, a second angel kneeling behind. Winged figures, other-worldly beings, and birds recur in his mature work. Musicians do not, but music remained important in his life: in Paris he constantly played Vivaldi's "Four Seasons", amplified through an ancient speaker fixed over his studio door; outdoor landscape painting near Canberra was done to music from a transistor radio.

His family also owns three landscapes painted in the summer of 1937 at Cassis, on the Mediterranean coast of France, a time when he was studying at the Slade School in London, and briefly at the Académie de la Grande Chaumière in Paris. One is uncharacteristically hectic in colour, pink, violet, viridian—and very occasionally these intense colours recur in later still life paintings—but the others are already characteristically sombre in colour, solid in modelling, deliberately and clearly organised in space and area. Already at eighteen he has placed himself in the tradition of conservative, classicizing modernism, widely practised in France between the wars and best exemplified by Derain's paintings of the 1920s. Derain remained one of Strachan's favourite artists. The *Head of a Girl*, painted in Sydney in 1947 (no. 13) is most openly derived from Derain; so are Australian landscapes of the forties and the sixties and Mediterranean subjects in

the fifties, though not the grey, north-of-France landscapes. Some Creswick paintings closely resemble a landscape in Provence by Derain which was reproduced in colour in René Huyghe's "The Contemporaries", 1939, the most thumbed contemporary art picture book in Strachan's library, already in his possession by 1941. Derain's still lifes too were greatly admired by Strachan. (René Huyghe's "The Contemporaries" also illustrates a romantic composition of heads lost in foliage, by the now forgotten Amédée de la Patellière, as likely a source as Chagall for Strachan's similar compositions.)

Family Group 1938 (no. 1) and Victorian Family 1940 (no. 2) both painted in Melbourne at the George Bell school are less prophetic of his style than the Cassis landscapes of 1937, but interesting for other reasons.

The strangely boneless, seal-like figures of the first also occur in some crayon drawings and a painting *Dancers on a Pier*, all of 1939. It has been suggested by Strachan's colleagues that such figures derive from Peter Purves Smith, a more advanced fellow student at the George Bell School, by whom figures with flipper limbs are known. The surrealist polyp figures of Yves Tanguy are a possible source for both, or, more likely, the early work of Henry Moore, and it should be noted that in 1936 Strachan had arrived in London in time to see that year's big International Surrealist Exhibition at the New Burlington Galleries.

The subjects of Family Group and Victorian Family are not literally Strachan's own family but neither are they entirely neutral. He took personal relationships extremely seriously—as William Salmon wrote in an obituary (Bibl. 43), "He was my best friend, but he was best friend to so many people"; he had a close sense of family, its continuing interdependence in spite of stress and drama.

Perhaps that is why Family Group looks like a group of actors on a stage set. Over twenty-five years later, Strachan outlined the script for a psychodrama based on his own childhood. While a young man he painted two or three theatre and circus subjects, one with a clown which is possibly a self-portrait (no. 9). Again this seems more than just a reference to Picasso's early work; many artists, while young, having experienced a fellow-feeling with clowns and freaks on the fringe of society. Though Strachan never acted professionally in drama he did perform as a dancer in the Kirsova Ballet for a while in 1942. His sense of physical and musical rhythm, as well as pictorial rhythm, was strong.

Family Group is not likely to have been painted from figure drawings done in a life class, nor from a still life of sacks. Perhaps it was painted from a photograph of a theatre production.

Victorian Family (no. 2) was surely painted from a Victorian photograph. Wallace Thornton remembers that in the early forties there was a vogue for fake colonial Australiana, painted from photographs, and that it was probably started by Wolfgang Cardamatis. Strachan's room-mate when they were at George Bell's school in Melbourne, and again when they were in Sydney. In London it had in any case been chic during the thirties to admire Victoriana. With Strachan it would have been part of his nostalgia for anything old.

Photographs however had a special interest for Strachan. He not only prized old family photographs, he continued the tradition. A snapshot album full of picnics, dinners, friends, his own homes, was begun before boarding school and was continued for most of his life. It contains for example a photograph of the kitchen in his beloved Paris flat, copied as a painting in London when he had to move to a city he did not much like. His own landscape photographs, both black and white prints and colour transparencies, are utilitarian aids to specific paintings; transparencies of wildflowers and garden flowers appear to have been taken for study in a general way. In the 1960s, portrait photographs, very beautiful, stunningly simple, and a few still lifes and interiors, were made as works of art in their own right. The photographs of Godfrey Miller, a neighbour in Sydney, might have been a stimulus. Strachan must have admired photographs for the extreme directness and simplicity they can achieve, comparable with Van Eyck, Antonello da Messina, Chardin or Corot, to name some of his favourite artists.

When pictures like Family Group were exhibited with the Contemporary Art Society Gino Nibbi (Bibl. 2) wrote, "David Strachan is in love with cubism, and discloses a discriminating taste in the distribution of patterns. . . . He is fully aware of reaching a balance in the disentanglement of plans, thus showing a controlled sobriety in his style." One completely cubist painting by Strachan is known only from a photograph, and cubism had little further influence. In the same article Gino Nibbi mentioned Peter Purves Smith, ". . . sophisticated yet primitive. He aspires at decorative effects curiously hallucinating, and utilises some primordial visions, to make a remote parallel, as did Rousseau le Douanier, for whom the word naïveté was synonymous with high knowledge"—a comment strikingly applicable to Strachan's future work.

Strachan later spoke of his early work as that of "a more or less natural primitive painter", but if so he was a sophisticated one. He owned books on Henri Rousseau and Chagall by 1940, and the Melbourne style common to the George Bell school was a style that deliberately courted clumsiness for the sake of strong, overall, formal design. Facile illustrative drawing was not prized for its own sake as it so often was in Sydney, and Strachan in Sydney might later have become over-apologetic about his tentative, exploratory manner of drawing and painting. Yet Sydney too, at the moment of his arrival, 1941, was willing briefly to ignore the values of facility. In its final years, 1941 and 1942, the magazine *Art in Australia* was no longer edited by Sydney Ure Smith, but by Peter Bellew, with Paul Haefliger behind the scenes. Haefliger and his wife, Jean Bellette, just returned from European study, were painting in the Derain manner, and talking much about the early Italian painters. In February 1940 an article on the couple noted how they were struck by the similarity of the landscape in Masaccio's frescoes to the familiar countryside of Australia. For Peter Bellew's *Art in Australia* they wrote splendidly illustrated pieces on Giotto, Masaccio, Piero della Francesca, Titian, on mediaeval wood-carvings and on Maillol. There

were articles by André Breton and Herbert Read; pictures of de Chirico, Matisse, Australian Aboriginal art, American naives, child art, drawings of William Blake. For once monumentality and gravity, even awkwardness and clumsiness, were being paid attention in Sydney. Strachan need not have felt isolated.

Paul Haefliger became art critic for the Sydney Morning Herald in 1942 and Strachan's work was most perceptively admired.

Much later Haefliger wrote an obituary (Bibl. 43). *In his paintings as in his life David Strachan was profound in his apparent lack of profundity, in his moving simplicity; indeed in the spirit of an artist whose natural complexities are resolved.*

If as an artist looking through a glass darkly, David Strachan perceived life unlike other men, ignoring indeed the generations of his own century, he was a poet nonetheless. His heritage was that of Piero di Cosimo and Cosima Tura, where innate shyness took the form of an almost childlike innocence. This gave rise to a lyric pantheism, where lovers, fruits, flowers, spirits of the night were as much part of the scene as the more sober landscapes of later years. Yet it was in these very paintings of lovers and of flowers gleaming in the darkness that he best realised an idyll of great purity untouched by the physical aspects of life—as if in his work at least he tried to divorce all that everyday living meant, like a Sung poet in silence upon the sea. He had no theory to guide him, only intuition; but when the image—so subtly regarded—partook of the poetic spirit, he knew that it had fulfilled itself and a kind of magic was born.

Haefliger's reference to Piero di Cosimo is surely to the extraordinarily memorable mythological painting, known to everyone because it is in the National Gallery, London, of a wounded nymph being gazed upon by a goat-legged faun and by a dog. There is intense fellow-feeling between the creatures, human, semi-human and animal, in a remote golden age.

Similarly, Strachan's *Fisher Girl* (no. 4) shows friendship—indeed love, for love and friendship are barely different in Strachan's work—between a girl and an animal. It is more than fellow-feeling between the girl and the familiar object of her daily work in the sea. The image also implies unconscious memory of the fact that fish are our remote ancestors; life existed in the sea before it reached dry land.

Mythological figure subjects by Strachan are fairly numerous in Sydney from 1944 to 1947. (The few paintings of the war years still keep the George Bell style.) The etchings which most occupied Strachan in Paris in the early 1950s are allegorical figure subjects. An isolated figure painting of 1955 is *Tobias and the Angel* (no. 21) on their journey of friendship; the boy Tobias carries a fish which restores his father's sight. The one small painting known to have been done in London in 1958 shows a man with a dog for his friend, perhaps another Tobias, before meeting the Angel. Then from the mid-1960s, a time of settled security in Sydney, romantic figure subjects reappear, among them the small paintings of young people in a state of communion with birds (nos. 46, 47). One of the latter is a nude boy crouching, in a foetal position,

on a beach; he has emerged from the sea, but has not yet conquered the air.

The state of polymorphous infantile eroticism, the literally sexual response that infants have to all the objects they first discover—people, animals, flowers, fruit—is a lost paradise that some artists have tried to re-enter, most notably Hieronymus Bosch. Bosch is well represented on Strachan's library shelves, and his garden of earthly delights is only another form of what Haefliger calls Strachan's pantheism, and Strachan himself refers to as the "archetypal . . . banalities . . . that first impress us as children", a return to the earth.

The simpler state of friendship or love between two human beings is also found in a number of paintings. The first, the archetypal lovers, the Biblical Adam and Eve, are painted in 1945 (no. 5) and 1967/68 (no. 45). Tobias and the Angel (no. 21) is friendship between men, a story from the Old Testament Apocrypha. The Sick Girl (drawing no. 51, etching no. 57) and another similar painting, Two Friends, both 1945, show friendship between women. Lovers and Shell (no. 6) is more complex. Shells have sometimes been used as a sexual image for female genitalia. Here a man's head and hands are emerging from the shell, an image both of the childbirth consequent on love-making, and of man's remote ancestry in molluscs, even further back than fish.

The Lovers (no. 7) shows a peaceful couple sleeping, perhaps dreaming. The monumental scale despite the modest size of this figure composition comes from the example of Jean Bellette's paintings. In Sydney, Strachan lived upstairs in the same house as Paul Haefliger and Jean Bellette, and in 1945-46 he was also working for a Travelling Scholarship competition which required figure compositions. Attending the life class at East Sydney Technical College, and drawing with the Haefligers in their own studio from privately hired models, Strachan was much preoccupied with the figure at the time.

Other paintings of lovers are nude half-lengths or heads accompanied by large still lifes of flowers. The first of these dates from 1941, probably painted in Sydney though its style is still the Melbourne style of the 1940 Mother and Child (no. 3); a series recurs from 1965 onwards (no. 38), and one of the last important paintings, shown in Brisbane with a group of Johnstone Gallery artists early in 1970, was a very dark, nocturnal version.

A single figure with flowers and fruit is Evening (no. 10); the largest painting from the 1940s, which never left the artist's possession, is a still-life of flowers, fruit and a bird, also called Evening (no. 12). Although Strachan's picture titles were fairly neutral and descriptive (even if the same picture was often re-exhibited with different titles), the idea of evening is especially important for him. Besides the paintings called Evening there are The Lovers who are asleep (no. 7), there is a picture with angels called The Sailor's Dream, and one called Night which shows a red-winged angel flying over a landscape. Most of the numerous still-lives of the 1940s (nos. 11, 14) have a nocturnal light. In the 1960s there is a pair of Hill End landscapes, Dawn (no. 35) and Evening.

He evidently felt that the stillness of evening was the most pregnant, creative time of day. In the early 1960s he wrote an essay, perhaps for an art teachers' training course, called "What justification have we to call what we teach Education". At its heart he states, "The creative process itself is what we are trying to activate when teaching art", then quotes C.G. Jung, psychologist, Poincaré, mathematician, Mozart, composer, and Max Ernst, painter, on what the creative process is. All except Jung described creation as happening at night. Poincaré: "I could not sleep. Ideas rose in crowds; I felt them collide until pairs interlocked . . .". Mozart: ". . . during the night when I cannot sleep . . . my ideas flow best and most abundantly . . . this fires my soul . . . my subject enlarges itself, becomes methodical and defined and the whole, though it be long, stands almost complete and finished in my mind, so that I can survey it, like a fine picture, or a beautiful statue, at a glance. Nor do I hear in my imagination the parts successively, but I hear them as it were, all at once." Max Ernst: "Recalling an incident of my childhood when the sight of an imitation mahogany panel opposite my bed had induced one of those dreams between sleeping and waking . . . I decided to explore the symbolism of the obsession [with wood grain, and took rubbings from the floor]. I was surprised by the sudden heightening of my visionary powers and by the dreamlike succession of contradictory images that came one on top of another with the persistence and rapidity peculiar to memories of love."

Still life for some artists is an occasional activity, when no models are available for figure work or when the winter season precludes landscape. For Strachan it is more important.

The pots, the flowers, the food are all banal objects, more of those things that can impress a child with wonder when he first sees them.

In addition there are the familiar associations of old, much-used household objects, certain vases or bowls. The white fluted jug, in London when he painted still life with potatoes (no. 24), is now back in Sydney, or one like it. The glass tank which contains Faces in Flannel Flowers (no. 49) was a gift from Margaret Olley. A porcelain orange, remembered from childhood, entered the house in Sydney shortly before he died.

Nor are the fish and the fruit which appear in many still lifes only formal elements. Strachan became in Paris a superb cook, learnt to recognise the best mackerel when out marketing, the best melons and pears.

However, when actually painting them he preferred, as usual, old fruit and flowers to fresh ones. The flowers were often dry and dust-laden, the fruit withered. When Strachan lent his Paris flat to a tidy friend, she threw out a lot of decaying and dusty oranges and lemons. He was miserable on return: "He wasn't happy again till there was a nice patina of dust all over the kitchen . . . He was a rare magpie . . . a great capacity for friendship and also a great capacity for lame ducks." The humble earthenware pots and the mouldy oranges were in a sense lame ducks too, and thus requiring additional attention. The kitchen still lifes painted in London in 1956

(nos. 23, 24, 25) stand rather part. They include his usual homage to fine cuisine, but they are also nostalgia for Paris, the home of great cooking. Their colour is always a characteristically French blue, their titles eventually became French; Pivoines Blanches, Batterie de Cuisine. Strachan did not care for London, and after this series virtually ceased painting for two years. The savage unease of the knives, choppers, corkscrews and pincers seems to reflect his mood.

Strachan's paintings often reveal sensitivity to the mood of a place or to his friends. In 1953, the first large group of paintings after a couple of years devoted to etching, show an unexpected style-change to flatter, unmodelled forms, clear bright colours, and dark outlines. He had been on painting trips to Brittany, to Pont Aven where Gauguin had worked. The Basket of Fruit (no. 18) and some architectural subjects reflect Gauguin's style—perhaps filtered through the decorative paintings of the Australian Fred Jessup, a friend who lived in France. The picture of roses and field flowers (no. 31), known to have been painted while staying with Jessup, near Béziers, is an isolated reflection of Jessup's style at a time when Strachan had been working on big architectural subjects in Italy, or on reticent Spanish still lifes.

The earliest Spanish still lifes are dated 1968 and 1969 (no. 26) and were painted while staying with the Haefligers who now lived in an old house in an orange grove on Majorca. The paintings are generated not only by the specific place but also by knowledge of the history of still life painting in which Spain's greatest contribution was made by Zurbaran. At the Orangerie, Paris, in 1952, Strachan had seen Charles Sterling's great exhibition, "La Nature Morte de l'Antiquité à nos Jours" which included Zurbaran's flowering branches of oranges in a wicker basket, with bowls of lemons; Cotan's apples, cabbages, and opened pumpkins. Strachan also knew the Prado Museum in Madrid. The sobriety and clarity of 17th century Spanish still life, and its subject matter, offer very close parallels with Strachan's, closer than his beloved Chardin, whose mood is similar.

The Spanish orange boughs of 1958-60 were easily acclimatized to Australia when Strachan returned in the sixties (nos. 32, 37, 43), just as Derain's Mediterranean landscapes had been in the forties (no. 8), when they were few, and in the sixties, when they were numerous (no. 36).

Although in the forties still lifes of flowers had been criticized as "an imagined botany", they were nevertheless developed from real flowers like proteas and daisies (nos. 10, 11). Flowerpieces in the sixties are more realistically Australian bush flowers (nos. 33, 38, 43, 49), often collected on visits to Hill End or to Blackheath, or brought to Sydney by friends. Landscape paintings also take character from other artists, and from friends.

The occasional Ile de France landscapes of 1949-50 (no. 15) and the picturesque coasts of Brittany 1952-55 (nos. 16, 19, 20) were usually painted in the

company of Moya Dyring, an Australian artist living in Paris, generous and hospitable, but economically obliged to be a manufacturer of tourist views. (Sometimes there is a purely mechanical reason for a group of pictures. The 1955 still lifes of field flowers and grasses were painted when he had a motor scooter; when travelling on a Lambretta he was more intimately involved with such things than when being driven in Moya Dyring's car.)

The large architectural subjects painted in Northern Italy in 1959 are partly a release of creativity after three virtually unproductive years, partly a response to the patrician confidence and elegance of Italy by comparison with the peasant villages which had become art colonies in Spain and France.

The Australian landscapes of the sixties are chosen only because friends or family are there to visit from teaching in Sydney: weekends at Blackheath with William Salmon or at Hill End with Donald Murray, but sometimes in the Haefligers' empty cottage; school holidays further afield, with his sister Veronica at Canberra, with Margaret Olley at Brisbane—the Lowood series comes from a visit in 1968—and with his mother at Creswick.

Creswick remains the touchstone. Lowood is a landscape of rolling hills, like Creswick. So is Canberra. All three are in fact on the same Great Dividing Range. Hill End is, like Creswick, a decayed gold town; before Strachan's time it had been, around 1950, an art colony much visited by Donald Friend and Russell Drysdale, just as Creswick had been full of painters before Strachan's time. But Hill End is agriculturally barren, and the town is much more decayed than Creswick. So the Hill End landscapes sometimes have a morbid, depressed quality from subjects like tree cemeteries, bush fire (no. 48), erosion (no. 34), or mining dumps (no. 36). Strachan enjoyed melancholy, a quality found in many of his favourite, reticent artists, most especially in Corot, several of whose reproductions were pinned up in the studio at the time of Strachan's death.

In William Salmon's company the special delicacy of Magic Mountain emerges (no. 39), in Lindsay Churchland's the uncharacteristically baroque sweep of an old silver-lead mine (no. 42) as a castle in Spain. But Creswick was the first and best known landscape, and its strange combination of rich agriculture with old mullock heaps from rich gold mines (no. 41) became the subject of his most ambitious painting, the memorial to his father, given to the Shire of Creswick.

Like many artists before him Strachan explored the idea of a Golden Age, usually an agricultural paradise in the remote past, a world of perfect innocence. Unlike many such artists he also knew that everyone has a Golden Age within reach, namely his own childhood. It cannot be recaptured, but links with it can be maintained and strengthened.

Strachan's entirely realistic golden earth, golden flowers, golden fruits also have timeless enchantment. They are, as he has told us, memories of first loves.

Catalogue

1 FAMILY GROUP 1938

Oil on cardboard, later mounted on hardboard, 13 x 18½ in, 33 x 47.6 cm
Signed l.r. Strachan '38
Rudy Komon Art Gallery, Sydney
Ex-coll. Peter Bellw. Title recently inscribed on back. Perhaps identifiable with "133. Figures", Contemporary Art Society, National Gallery of Victoria, June 1939; with "25. Family. Kindly lent", Macquarie Galleries, September 1944; and with "35. Composition", lent by Peter Bellw to Australian section, UNESCO Exposition Internationale d'Art Moderne, Musée d'Art Moderne, Paris, November 1946.

2 VICTORIAN FAMILY 1940

Oil on canvas 19½ x 24½ in, 50.7 x 61.4 cm
Signed l.r. Strachan '40
Newcastle City Art Gallery, Gift of Dr Roland Pope 1945
Title inscribed by artist on back. Probably exh: Contemporary Art Society, Sydney, September 1941, "231. Victorian Family Group, 18 gns". Bought by Dr Pope, Macquarie Galleries, September 1944, "1. Victorian Family, 35 gns".

3 MOTHER AND CHILD 1940

Oil on canvas 22½ x 16 in, 56 x 40.6 cm
Signed l.r. Strachan '40
Private collection
Probably exh: CAS, Sydney, September 1941, "232. Mother and child, 16 gns"; Macquarie September 1944, "2. Mother and child, 20 gns"; Macquarie, Review of 1944, November 1944. Unsold at artist's death; an early photograph amongst his papers shows that the foreground has been reworked.

4 FISHER GIRL 1945

Oil on fibrous insulation board ("Caneite"), mounted on hardboard 1972, 13½ x 17½ in, 34.6 x 45.5 cm
Signed l.l. d. Strachan '45
John Fairfax and Sons Limited, Sydney
Exh: Sydney Group, David Jones Gallery, August 1945.

5 ADAM AND EVE c1945

Oil on canvas board 20 x 13½ in, 50.8 x 33.5 cm
Unsigned, undated
Ann Church
Apparently never exhibited. Acquired by owner from artist, London, c1959, with this title. Comparable with Night, in Paul Haefliger collection, and The Sailor's Dream, in David Chenoweth collection, both exhibited Sydney Group, August 1945, and both showing winged figures above landscape.

6 LOVERS AND SHELL c1945-46

Oil on canvas 13½ x 22½ in, 35.3 x 56 cm
Unsigned, undated
Ballarat Art Gallery
Perhaps exh: Sydney Group, August 1945, "4. Lovers on the shore, 12 gns"; probably Johnstone Gallery, Brisbane 1954, "12. Lovers and shell, 35 gns", reviewed Brisbane Telegraph 2 June as "portrait of a Peeping Tom or a deeper meaning of an echo from the past". Comparable in style with The Lovers, 1946, no. 7 in present exhibition.

7 THE LOVERS 1946

Oil on pulpboard 17 x 21½ in, 43.2 x 53.5 cm
Signed u.l. on balustrade d. Strachan. XLVI
A.R. Renshaw
Title recently inscribed on label on back. Bought c1965 through Darlinghurst Galleries. Possibly exh: CAS, Sydney, 26 April 1946, "Lovers, n.f.s."; Sydney Group, August 1946, "The Lovers, n.f.s."; Macquarie 1947, "Lovers, 40 gns"; Contemporary Australian Art, Auckland City Art Gallery, June 1948, "Lovers, n.f.s.".

8 POINT LEO 1946

Oil on pulpboard 14½ x 16 in, 37.8 x 40.6 cm
Signed l.l. d. Strachan XLVI
Private collection
Exh: Sydney Group, August 1946; Contemporary Australian Painting, Pacific Loan Ex., Art Gallery of New South Wales and on board s.s. Orcades, November 1956. Point Leo, Mornington Peninsula, near Melbourne, is a place where Strachan spent holidays with Kingsley Rowan, a friend since school at Geelong.

9 CLOWN AND MAGICIAN 1947

Oil on pulpboard 14½ x 9½ in, 37.8 x 24.8 cm
Signed l.l. d. Strachan '47
John C. Murphy
Exh: Macquarie Galleries, 14 May 1947, "Clown and magician, 30 gns"; Georges Gallery, Melbourne, November 1950, "Magician-Juggler, 30 gns"; Marodian Gallery, Brisbane, May 1951, "Magician and juggler". A pen and ink drawing of this composition is no. 52 in the present exhibition, inscribed Clown and Magician and dated '47. The right hand figure is possibly a self portrait of Strachan.

10 EVENING 1946/47

Oil on pulpboard, later mounted on hardboard 22½ x 11½ in, 56.7 x 28.6 cm
Signed l.r.c. on balustrade d Str (cut down); l.r. d Strachan '47
A.R. Renshaw
Bought through Terry Clune Gallery, Sydney, c1960. Illustrated in Robert Hughes, *The Art of Australia*, 1970, as Young Girl, 1948. However a photograph amongst the artist's papers is captioned "Evening. Exhibited 20-v-46", and shows a signature d Strachan/XLVI. A narrow strip was later cut from the right of the panel, perhaps c1960, perhaps when the board was mounted before resale. A 1946 exhibition is not traceable. Perhaps exh: Macquarie, 14 May 1947, "1. Evening. Lent by Mrs Gordon Craig."

11 STILL LIFE WITH CHERRIES c1947

Oil on paper on pulpboard 11 x 14½ in, 27.7 x 37.6 cm
Unsigned, undated
Queensland Art Gallery, Brisbane
Exh: Marodian Gallery, Brisbane 1951; probably Macquarie 14 May '1947, "Still life with cherries, 35 gns"; Georges, November 1950, "Still life with cherries, 35 gns".

12 EVENING 1947

Oil on canvas, mounted on hardboard 1972, 35½ x 32½ in, 90.2 x 83.5 cm
Signed l.l. d. Strachan XLVII
Private collection
Title painted by artist on back of original stretcher. Probably exh: Society of Artists, Sydney 23 August 1947, "Evening, 100 gns".

13 HEAD OF A GIRL 1947

Oil on paper on pulpboard (sight) 15 x 15½ in, 38.1 x 38.7 cm
Signed u.r. d Strachan 47
Pamela and Michael Strachan
Acquired from the artist in Paris 1952. Perhaps exh: CAS, Sydney 8 November 1947, not listed in catalogue but mentioned by Tatlock Miller in *The Sun*: "His 'Head of a Girl' holds little else than a tearful idealism".

14 APPLES AND PEARS 1947

Oil on enamelled tin 10½ x 23½ in, 25.9 x 59.8 cm
Signed u.r. d Strachan '47
National Gallery of Victoria, Melbourne
Title painted by artist on back, with his Sydney address 36 Ocean Avenue, Double Bay. Exh: Macquarie, Sydney, Christmas 1947; Twenty Brook Street, London, 1949; Georges Gallery, Melbourne 1950.

15 VILLIERS LE BÂCLE c1950/1951

Oil on plywood 18½ x 23½ in, 46 x 60.4 cm
Signed u.l. d. Strachan '51
Pamela and Michael Strachan
Title inscribed by artist on back. Bought from Bonython Gallery, Adelaide, April 1961, "Landscape, Villier Le Bacle, 70 gns". Previously exh: Skinner Galleries, Perth, February 1961. A photograph of the artist in his Paris apartment, published in his exhibition catalogue, Georges Gallery, Melbourne, November, 1950, shows the painting already completed and hanging on the wall, but lacking the figure on the left. Another painting of the same place, sold from Georges Gallery 1950, is dated 1949. Villiers Le Bâcle is a village near Paris, south of Versailles, east of Chevreuse.

16 FISHERMAN'S BEACH 1953?

Oil on canvas 15½ x 28½ in, 38.6 x 73 cm
Signed l.r. Strachan, date now illegible
Queensland Art Gallery, Brisbane
Exh: Macquarie 1954, Johnstone 1954. Presumably a French subject.

17 FISH 1953

Oil on canvas 18½ x 21½ in, 46.4 x 55.2 cm
Signed l.l. d Strachan '53
Mrs A.H. Biscoe
Exh: Johnstone Gallery, Brisbane, June 1954, "Fish, 35 gns". Probably Macquarie, Sydney, 28 April 1954, "Mackerel, 35 gns".

18 BASKET OF FRUIT 1953

Oil on pulpboard 14½ x 19 in, 37.7 x 49.5 cm
Signed l.r. d Strachan '53/53
Mr and Mrs LeRoy Brauer
Titled by artist on back Corbeille de Fruits/No. 3. Probably exh: Les Surindépendants, Musée d'Art Moderne de la Ville de Paris, 10 October 1953, "Corbeille de fruits"; Macquarie, Sydney, 28 April 1954, "Basket of fruit, 30 gns"; Sydney Group 1954, "A basket of fruit. Lent".

19 KERDRUC 1953

Oil on canvas 20½ x 21½ in, 73.2 x 54 cm
Signed l.r. beneath stone wall d. Strachan 53
The Honourable Mr Justice Jacobs
Exh: Macquarie, Sydney, April 1954, 50 gns. In the artist's estate, inventory A185, is a pencil drawing for this painting, inscribed Kerdruc, on a sketchbook sheet 16½ x 12½ in, 42 x 32.5 cm. Other sheets from the same sketchbook show mediaeval street scenes and church interiors. Kerdruc is on the north coast of Finistère, Brittany.

20 CONCARNEAU 1955

Oil on canvas, later mounted on hardboard, 18½ x 26½ in, 46.2 x 68.3 cm
Signed l.r. d. Strachan '55
Private collection
From Bonython Gallery, Sydney 1970, "Landscape—Concarneau, 1955". Perhaps exh: Macquarie, July 1959, "Landscape, Concarneau, 55 gns"; Johnstone, Brisbane, November 1959, 55 gns; Dominion, Sydney 1962, "Concarneau, Brittany, 80 gns".

21 TOBIAS AND THE ANGEL 1955

Oil on canvas 24 x 20 in, 60.8 x 50 cm
Signed u.r. d Strachan '55
Raymond Bury
From the artist, London, c1956. Apparently never exhibited.

22 PORTRAIT OF SARRÈS 1955

Oil on plywood 18 x 14½ in, 45.7 x 37.2 cm
Signed u.r. d. Strachan '55
Private collection
Title inscribed by artist on back over unfinished still life of flowers and fruit. Exh: Society of Artists, Sydney, August 1960. Alexandre Sarrès, an engraver working in Paris.

23 BATTERIE DE CUISINE 1956

Oil on hardboard 28½ x 36½ in, 73 x 91.8 cm
Signed u.l. david Strachan 56
Private collection
Exh: Johnstone 1968. Probably exh: Skinner and Bonython 1961 "Kitchen implements, 100 gns"; Bible House Canberra 1963, "Still life with kitchen implements, 135 gns". Perhaps exh: London Group, London 1956, "Knives and choppers, £68.5".

24 STILL LIFE WITH POTATOES 1956

Oil on hardboard 18½ x 27 in, 46.5 x 68.5 cm
Signed l.l. d. Strachan '56
Ballarat Art Gallery
Exh: Skinner Galleries, Perth 1961; Bonython, Adelaide 1961; Bible House, Canberra 1963; Johnstone, Brisbane 1968; Bonython, May 1970, "Still life with jug".

25 PIVOINES BLANCHES 1956

Oil on canvas 25½ x 32 in, 65 x 81.3 cm
Signed u.r. david Strachan 56
Neville Marsh
Title painted by artist on stretcher. Perhaps exh: Macquarie and Johnstone 1959, "Still life with white flowers, 85 gns"; Skinner and Bonython 1961, "Pivoines, 100 gns". Acquired from artist c1962. At Bonython May 1970, "Pivoines Blanches, 26 x 32, 1956, painted in France", but in 1956 Strachan lived in London not France.

26 STILL LIFE WITH LEMONS IN A JUG 1959

Oil on canvas 24½ x 19½ in, 61.2 x 50 cm
Signed l.l. d. Strachan 59
Mr and Mrs Peter Meagher
Title painted by artist on back of canvas. Exh: Macquarie, Sydney, 15 July 1959, "Still life with lemons and a jug". In 1959 Strachan lived in Zurich, but Christmas 1958 and a few weeks of January 1959 were spent in Majorca, and there was another week in Spain in May. Lemon trees in fruit are more probable in Spain than Zurich.

27 STUDIO INTERIOR WITH FLOWERS 1959

Oil on canvas 39½ x 29 in, 99.7 x 73.6 cm
Signed l.r. d. Strachan. 59
National Collection, Canberra
With this title at Skinner and Bonython 1961, 125 gns; Bible House, Canberra 1963, 150 gns. Probably Clune 1960 "Studio, 125 gns"; Australian Galleries, Melbourne 1960, "My studio, 125 gns"; Dominion, 1962 "Studio interior, 150 gns". In late autumn 1959, probably October, certainly November, Strachan painted in this studio at Bricherasio, a village near Pinerolo, south-west of Turin. The following three pictures were painted at the same time.

28 THE SILKWORM FACTORY 1959

Oil on canvas, later mounted on hardboard, 38½ x 63½ in, 96.8 x 162.4 cm
Signed l.l.c. d Strachan '59
Mitty Lee Brown
Probably with this title at Clune, 6 July 1960; but Mitty Lee Brown remembers it as "The Old Silkworm Factory" and in the same exhibition another picture of the same subject at the same price (and hence same size) was listed as "The old Filanda". A former silk factory at Bricherasio, its owner made it available to artists as a studio.

29 OLD PALAZZO 1959

Oil on canvas 38½ x 63½ in, 97.2 x 162.2 cm
Signed l.r. d Strachan 59
Devonport Municipal Council, Lions Club art prize, Dahlia Festival 1962.
Titled by artist "Old Palazzo" on labels on back of frame; also inscribed on back of stretcher "While Casa Daneo". Exh: Society of Artists, 22 August 1961, "Old Palazzo, 200 gns"; Wollongong Art Prize, unknown date; Dahlia Festival Art contest, Devonport,

- Tasmania, 13 February 1962, "Old Palazzo" (awarded the prize). Perhaps Clune, July 1960, "Casa Daneo, 200 gns". The Daneos, owners of the country estate at Bricherasio, had had diplomatic postings in Australia.
- 30 THE OLD WALL, BRICHERASIO** 1959
Oil on canvas, later mounted on hardboard, 38½ x 63½ in, 96.8 x 162 cm
Signed l.l.c. d Strachan '59
Mr and Mrs R.C. Crebbin
Exh: Farmers Anniversary Ex, Sydney, September 1960; Australian Galleries, Melbourne, 11 October 1960; Johnstone 1968. Perhaps Royal Agricultural Society Easter Show, Sydney, March 1961, "The old wall".
- 31 FLOWERS IN A WHITE VASE** 1960
Oil on canvas 39½ x 19½ in, 100.3 x 49.9 cm
Signed l.r. d Strachan '60
Ann Church
Exh: Clune, 6 July 1960; Australian Galleries, October 1960; National Gallery of Victoria Survey 1966. Painted while staying with the artist Fred Jessup at Espondeilhan, near Béziers, in March 1960 before Strachan embarked for Australia at Marseilles.
- 32 STILL LIFE WITH ORANGES** 1963
Oil on canvas 18 x 24 in, 45.5 x 60.7 cm
Signed l.l. d Strachan '63
Mrs Teddy Krips
Exh: Society of Artists October 1964, 120 gns; Darlinghurst Galleries, Sydney, November 1965, 20 x 24, 125 gns; National Gallery of Victoria Survey 1966. Colour illus: *The Bulletin*, 14 August 1965.
- 33 EVERLASTINGS** 1964
Oil on canvas 39½ x 19½ in, 100 x 49.5 cm
Signed l.l.c. d. Strachan '64
Lady Beale
Exh: Society of Artists, 30 October 1964; Darlinghurst 1965; National Gallery of Victoria Survey 1966.
- 34 HILL END LANDSCAPE WITH HIGH HORIZON** 1964
Oil on canvas 36½ x 48½ in, 91.9 x 122.2 cm
Signed l.r. d Strachan '64
Slater Walker Australia Limited
Exh: Art Gallery of New South Wales 1964 Wynne Prize, 23 January 1965, "Landscape, Hill End" (shared the prize with Sam Fullbrook); Darlinghurst, November 1965, "Landscape Hill End, 36 x 48, 300 gns"; Johnstone 1968, "Hill End landscape with high horizon".
- 35 HILL END—DAWN** 1965
Acrylic on canvas 38 x 63½ in, 96.5 x 161.3 cm
Signed u.l. David Strachan 65
Keith Leahy, Risdon Stud
Titled by artist "Dawn—Hill End" on back of frame. Exh: W.D. & H.O. Wills invitation art prize, David Jones, Sydney, 4 August 1965, "Dawn Landscape, 500 gns"; Johnstone 1968, "Hill End—Dawn". A companion picture, same size, same subject, Evening, Hill End, 1965, now in the Art Gallery of South Australia, Adelaide, was shown at Darlinghurst 1965, in the National Gallery of Victoria Survey 1966, and in *The Australian Landscape*, circulated in Australia 1972-73. A photograph of this view, by the artist, is amongst his papers.
- 36 BUSH LANDSCAPE WITH DARK TREES** 1965
Oil on canvas 36 x 47½ in, 91.4 x 121.5 cm
Signed l.l. d Strachan '65
Private collection
Titled by the artist on a photograph amongst his papers. Exh: Darlinghurst, 16 November 1965, "Bush landscape, 36 x 48, 300 gns"; probably Wardle Prize Ex., Skinner Galleries, Perth, unknown date. Identified by William Salmon as a Hill End subject.
- 37 STILL LIFE WITH ALMONDS AND PLUMS** 1966
Oil on canvas 19½ x 39½ in, 50.2 x 100.2 cm
Signed u.l. d Strachan '66
Margaret Olley
Titled by the artist on stretcher. Exh: Macquarie Galleries, inauguration of new premises, 40 King Street, 9 March 1966; Darlinghurst 1967, "Still life with plums and almonds"; Johnstone 1968.
- 38 FLOWERS AND TWO HEADS** 1966
Oil on canvas 24½ x 30½ in, 61.5 x 76.4 cm
Signed l.l. d Strachan '66
Mervyn Horton
Bought from Artarmon Galleries, Sydney 1972. Apparently not exhibited. Artist's title unknown.
- 39 MAGIC MOUNTAIN** 1966-67
Oil on plywood 36½ x 36½ in, 91.6 x 91.6 cm
Signed l.l. d Strachan '66
Mr and Mrs R.C. Crebbin
Titled by artist on back of panel "Blackheath Landscape/Magic Mountain", the word Blackheath scored through. Exh: H.C. Richards prize, Queensland Art Gallery 10 November 1966, "Magic Mountain, \$600"; Darlinghurst 30 May 1967, "Landscape Magic Mountain, 36 x 36, \$600". Colour illus: Bonython, *Modern Australian Painting 1960-1970*, "The Magic Mountain, 1966/67". Painted while staying with the artist William Salmon in a valley below Blackheath, Blue Mountains, NSW, presumably reworked before its second exhibition.
- 40 HILL NEAR EGANSTOWN** 1966
Oil on canvas on hardboard 24½ x 30½ in, 61.5 x 76.3 cm
Signed l.r. david Strachan, undated
Private collection
Exh: Darlinghurst, 30 May 1967; Royal Agricultural Society, Royal Easter Show, Sydney 1968 (awarded second prize, rural subject, traditional style). Painted in the company of Margaret Olley when both were staying at Creswick in November-December the year before it was first exhibited. Although it was a summer holiday the weather was still very cold. Eganstown is a hilly district in the Dividing Range near Daylesford, a short drive from Creswick for an afternoon's landscape painting. Olley remembers that it was painted very fast, and not reworked in the studio at all.
- 41 CRESWICK LANDSCAPE WITH MADAME BERRY MINES** c1966
Oil on canvas 20½ x 40½ in, 51.2 x 101.9 cm
Signed l.l. d Strachan, undated
National Collection, Canberra
Exh: Darlinghurst, 30 May 1967. Margaret Olley thinks it was painted on the same visit to Creswick as the previous picture. The view shows pastoral country, mullock heaps from 19th century gold mines, and the north face of Spring Hill.
- 42 OLD SILVER LEAD MINE I** c1966-67
Oil on hardboard 35½ x 54 in, 91.2 x 137 cm
Signed l.r. d Strachan, undated
Private collection
Exh: Darlinghurst, 30 May 1967; Macquarie, Canberra 1969, "Old Mine, Captains Flat I, 36 x 52". There is a smaller version of this composition, 20 x 40 in, exh: Darlinghurst, 1967, "Old Silver Lead Mine II"; Johnstone 1968, "Old Silver Lead Mine 1966"; Macquarie, Canberra, 1969, "Old Mine, Captains Flat II"; Bonython 1970, "Australian Landscape—Captains Flat 1966". The same subject from a different viewpoint was exh: Darlinghurst, 1967, "Old Silver Lead Mine III, 24 x 30". No. III is apparently painted on the spot, and so perhaps is no. II, but no. I is not only larger than Strachan's maximum outdoor size of

2 by 3 feet, it also develops and strengthens the composition of no. II. It should therefore be dated later than no. II. Captains Flat is a former mining town near Canberra.

- 43 STILL LIFE WITH FLUTED COMPOT** 1967
Oil on canvas 30½ x 50½ in, 76.4 x 127.3 cm
Signed u.l. d Strachan 67
Keith Leahy, Risdon Stud
Exh: Johnstone 1968, "Still life with fluted compot". Perhaps exh: Royal Agricultural Society Easter Show, Sydney 1968, "Still life with white cloth", as the back of the frame is inscribed with the donor's name of the Easter Show's still life award (in which Strachan was awarded the prize for a picture of that title). But another undated canvas of the same size, exh: Canberra, Macquarie 1969 as "Still life with white cloth", is probably the Easter Show exhibit, and its frame must have been given to the present picture for the Johnstone Gallery exhibition.
- 44 PORTRAIT OF KENNETH ROWELL** 1967
Oil on canvas 63½ x 38½ in, 161.9 x 97.4 cm
Signed l.l. david Strachan '67
Private collection
Exh: Archibald prize competition for 1967, Art Gallery of NSW, January 1968; Royal Agricultural Society Easter Show, Sydney 1968, portrait section (awarded the prize). Kenneth Rowell, Australian theatre designer working in London, had provided a flat for Strachan in his South Kensington house in 1956; in 1967 Rowell visited Australia to design Thannhauser, Ballet Imperial and other productions and stayed in Sydney at Strachan's house in Paddington. An oil study exists of Rowell's head, and photographs for the full-length pose.
- 45 ADAM AND EVE** c1967-68
Oil on hardboard 13½ x 7½ in, 33.5 x 19 cm
Signed l.l. david Strachan, undated
Ann Church
Exh: Bonython, May 1970, catalogued as 1967; but assigned to 1968 on a Bonython Galleries label on the back of the panel.
- 46 HEAD OF A CHILD WITH BIRD** 1968
Oil on hardboard 8½ x 13½ in, 22.3 x 33.9 cm
Signed l.l. d Strachan 68
Dr and Mrs Peter Elliott
Exh: Johnstone, 8 August 1968
- 47 FIGURE CROUCHING ON THE BEACH** 1968
Oil on plywood 12½ x 15 in, 30.7 x 38.1 cm
Signed u.l. d strachan, undated
Private collection
Exh: Johnstone, August 1968, as of 1968; in the artist's copy of the exhibition catalogue he has added "with Eagle" to the title, but neither of the birds look like eagles.
- 48 BUSH FIRE LANDSCAPE WITH FIGURE OF A GIRL** 1968
Oil on hardboard 21½ x 25½ in, 54.6 x 65.8 cm
Signed l.l. d Strachan '68
Captain and Mrs G. Vaughan
Exh: Johnstone, August 1968. Probably a Hill End Landscape.
- 49 FACES IN FLANNEL FLOWERS** 1970
Oil on canvas on hardboard 30½ x 24½ in, 76.3 x 61.4 cm
Unsigned, undated
Art Gallery of New South Wales, Sydney, Anonymous purchase fund
Strachan's last work. Titled by his executor, William Salmon.

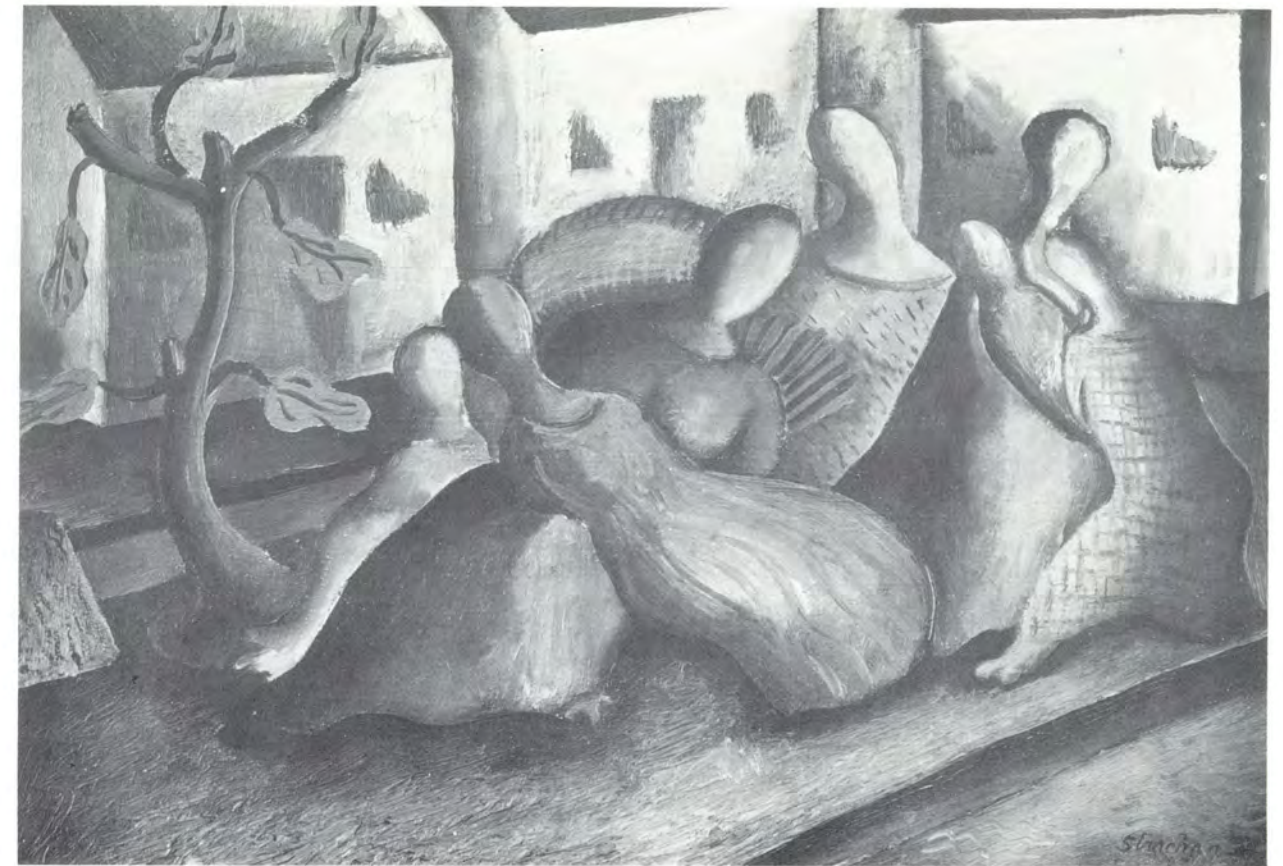
Drawings

- 50 SELF PORTRAIT AT EASEL (half-length)** c1940
Pencil on thin laid paper, 8½ x 5½ in, 20.7 x 14.6 cm
Unsigned, undated
Private collection
Probably drawn in Melbourne c1940 when the artist was twenty or twenty-one.
- 51 THE SICK GIRL** 1945?
Pen and black ink and wash, 7 x 9 in, 17.8 x 22.9 cm
Unsigned, undated
Art Gallery of New South Wales, Sydney
Exh: Society of Artists, Drawings and small sculptures, David Jones, Sydney, 22 May 1946. A study for the painting (photograph amongst artist's papers) exh: CAS, Sydney, November 1945, 35 gns; Sydney Group 1946, 40 gns; Macquarie 1947, 45 gns. In Paris an etching was developed from this composition, sometimes titled *The Sick Girl*, sometimes *Two Girls*; an impression dated 1950 is in the present exhibition, other impressions are dated, probably correctly, 1951. A catalogue for an ex. at American Students and Artists Center, Paris, 20 March, no year given but probably 1952, lists two more *Sick Girl* paintings as well as the etching.
- 52 CLOWN AND MAGICIAN** 1947
Pen and black ink and wash, 10½ x 7½ in, 26.5 x 19 cm
Signed and dated l.l. d Strachan '47; titled l.r. Clown and Magician
Private collection
Study for the painting, no. 9 in the present exhibition.
- 53 TREES IN A WALLED GARDEN** c1949-50
Pencil, on graph-paper, 81¼ x 11½ in, 21.9 x 28.3 cm
Unsigned, undated. Inscribed in pencil, verso: 25 surtout/2 landscapes/Paysage Venezia
Private collection
One of a number of drawings on graph-paper pages from an exercise book. Architectural subjects in it compare with paintings of Villiers le Bâcle, a village near Paris, 1949 and 1950, a still life compares with paintings of 1950 and 1951. The inscription on the verso may have no bearing on this drawing, but Strachan left Paris in August-September 1949 for visits to Cassis and Venice.
- 54 THE MUSE** c1950-51
Pen and black ink, ink wash and pencil, image 71¼ x 18½ in, 24.9 x 47 cm; sheet 12½ x 22½ in, 31.4 x 56.1 cm
Unsigned, undated
Private collection
Working drawing for the etching *The Muse*, published in *Accent & Hazard*, September 1951
- 55 GROUP OF THREE FIGURES, WITH ARMS OUTSTRETCHED** c1951-52
Pencil on thin white paper, irregular oval, about 6 x 5½ in, 15.3 x 14.2 cm
Unsigned, undated
Private collection
One of two known sketches of this theme, perhaps related to the etching *The Poet*, in *Accent & Hazard* 1951, but close in technique to the drawings for the later etchings which illustrate Charles Péguy.
- 56 LOVERS ON A BEACH** c1955?
Soft pencil on cartridge paper 12½ x 19½ in, 32.5 x 50 cm
Unsigned, undated
Private collection
One of a group of drawings in this technique, style and size, on paper of which some sheets are watermarked

1951. The paper was still in use in 1958. Although the style of this group has some connection with the reclining figure in the 1951 etching *The Muse*, the open sensuality is more closely comparable with the 1955 painting *Tobias and the Angel*, no. 21 in the present exhibition.

Etchings

- 57 THE SICK GIRL (TWO GIRLS)** c1950-51
Etching, impression 9¼ x 11½ in, 24.8 x 29.5 cm
Signed and dated in pencil l.l. 17/30; l.r.
David Strachan '50
Douglas Dundas
Perhaps datable to 1951, not 1950. Impressions of Strachan's etchings were mostly signed and dated later, from memory. Some impressions of this are inscribed with the title *The Sick Girl*, some *Two Girls*. See drawing *The Sick Girl*, no. 51 in the present exhibition.
- 58 THE FOOL (THE IDIOT)**
From the book *Accent & Hazard* 1951
Etching, printed in orange, ochre and green, 11 x 16 in, 28 x 38.5 cm. The sheet has been folded vertically at centre.
Signed and inscribed in pencil l.l. *The Fool* /75;
l.r. David Strachan. Verso printed in yellow *The Idiot*
Private collection
Originally printed for the book, accompanying a poem *The Idiot*, but later inscribed and issued separately.
- 59 THE CRIMINAL**
From *Accent & Hazard* 1951
Etching, printed in olive green and orange, 11 x 16 in, 28 x 38.5 cm. The sheet has been folded vertically at centre.
Uninscribed; from a copy of the book. Verso printed in green and orange *The Criminal*
Private collection
- 60 THE MUSE**
From *Accent & Hazard* 1951
Etching and lithograph, printed in deep purple and pale green-grey, 10½ x 20 in, 27.7 x 60.8 cm.
The sheet has been folded vertically in two places.
Uninscribed; from a copy of the book
Private collection
The only large three-fold illustration in *Accent & Hazard*, this has no accompanying poem nor printed title. By 1960 it was being sold separately as *The Muse*.
- 61 METAMORPHOSIS (THE DEAD MAN)**
From *Accent & Hazard* 1951
Etching, printed in black, sheet 11 x 16 in, 28 x 35 cm
Signed and inscribed in pencil, l.l. /75 *Metamorphosis*;
l.r. David Strachan '51. Verso printed in yellow
The Dead Man
Daniel Thomas
Originally published for the book, accompanying a poem *The Dead Man*, later inscribed and issued separately.



1 FAMILY GROUP 1938

2 VICTORIAN FAMILY 1940





4 FISHER GIRL 1945
 5 ADAM AND EVE c1945

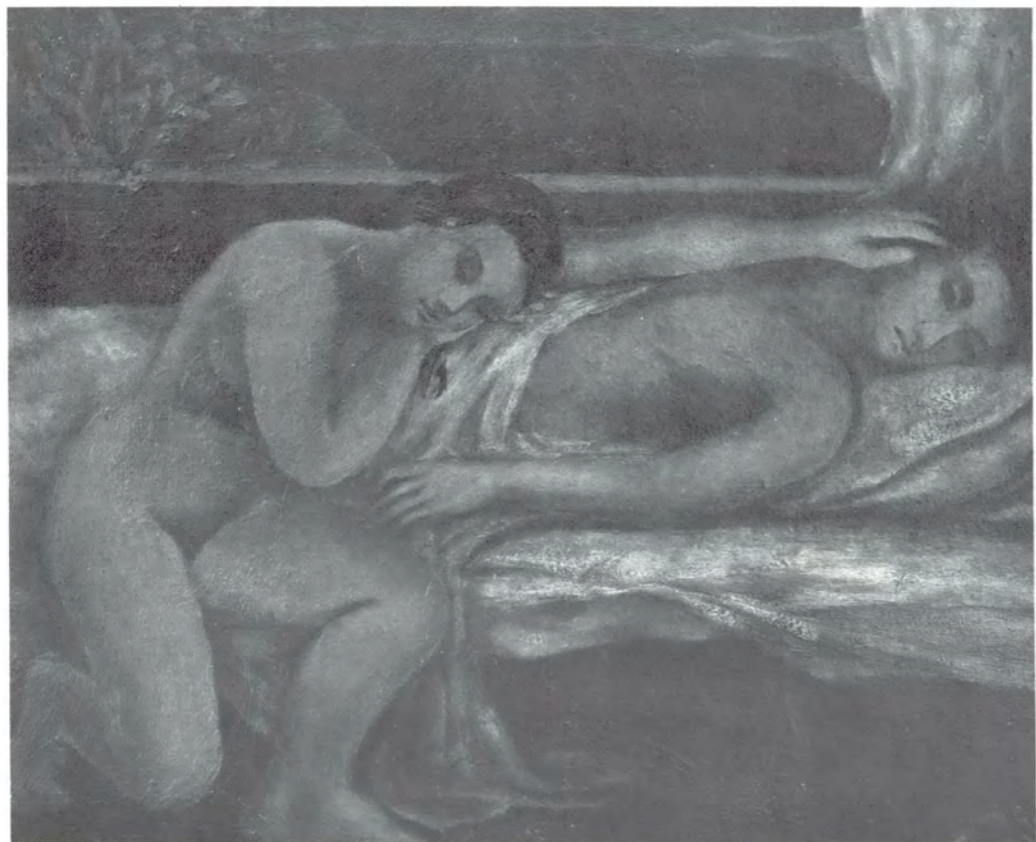


LEFT:
 3 MOTHER AND CHILD 1940



6 LOVERS AND SHELL c1945-46

7 THE LOVERS 1946



8 POINT LEO 1946

9 CLOWN AND MAGICIAN 1947

10 EVENING 1946/47





11 STILL LIFE WITH CHERRIES c1947
12 EVENING 1947



13 HEAD OF A GIRL 1947
14 APPLES AND PEARS 1947

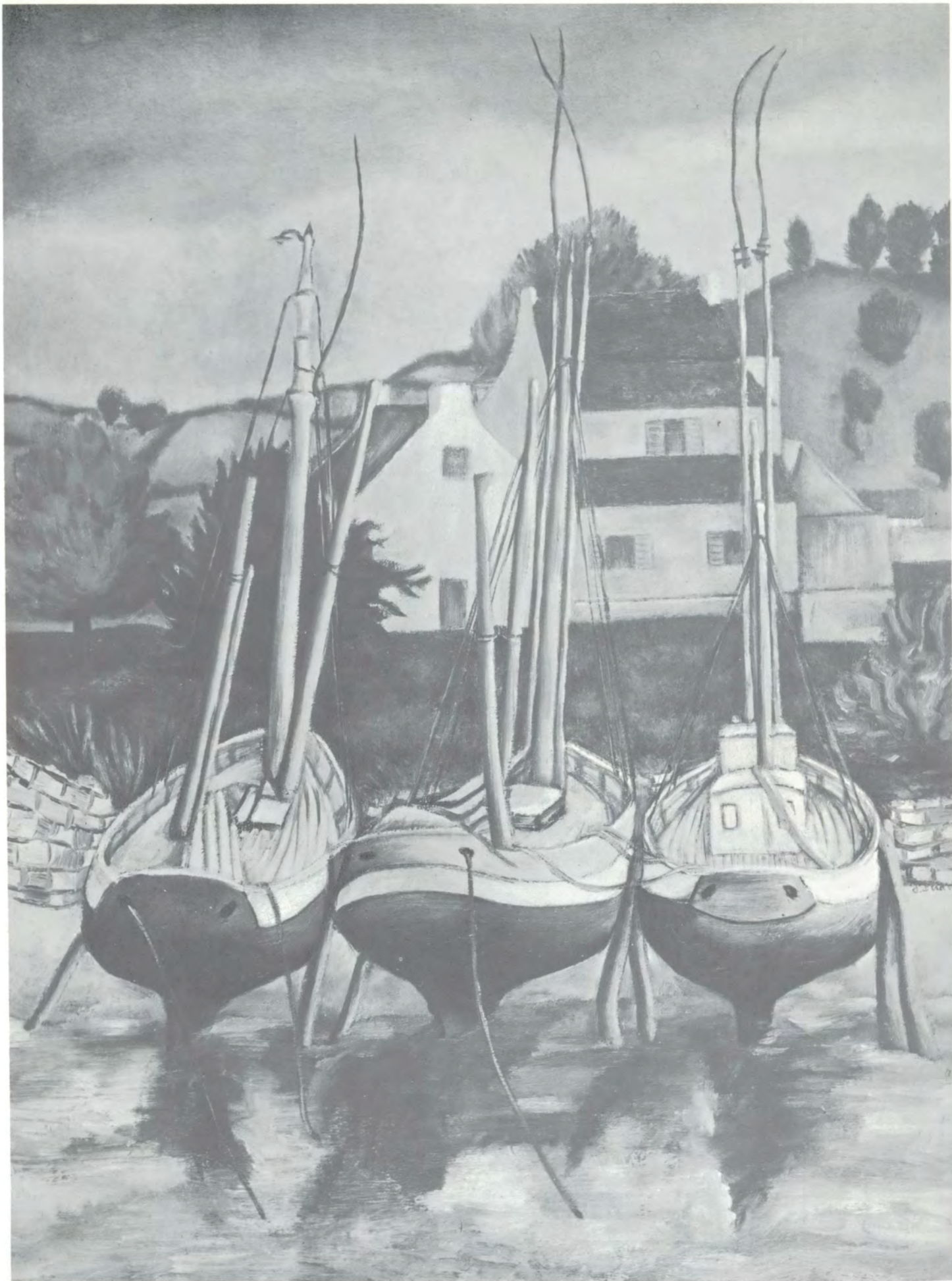




17 FISH 1953
 18 BASKET OF FRUIT 1953



LEFT:
 15 VILLIERS LE BÂCLE
 c1950/1951
 16 FISHERMAN'S BEACH
 1953?

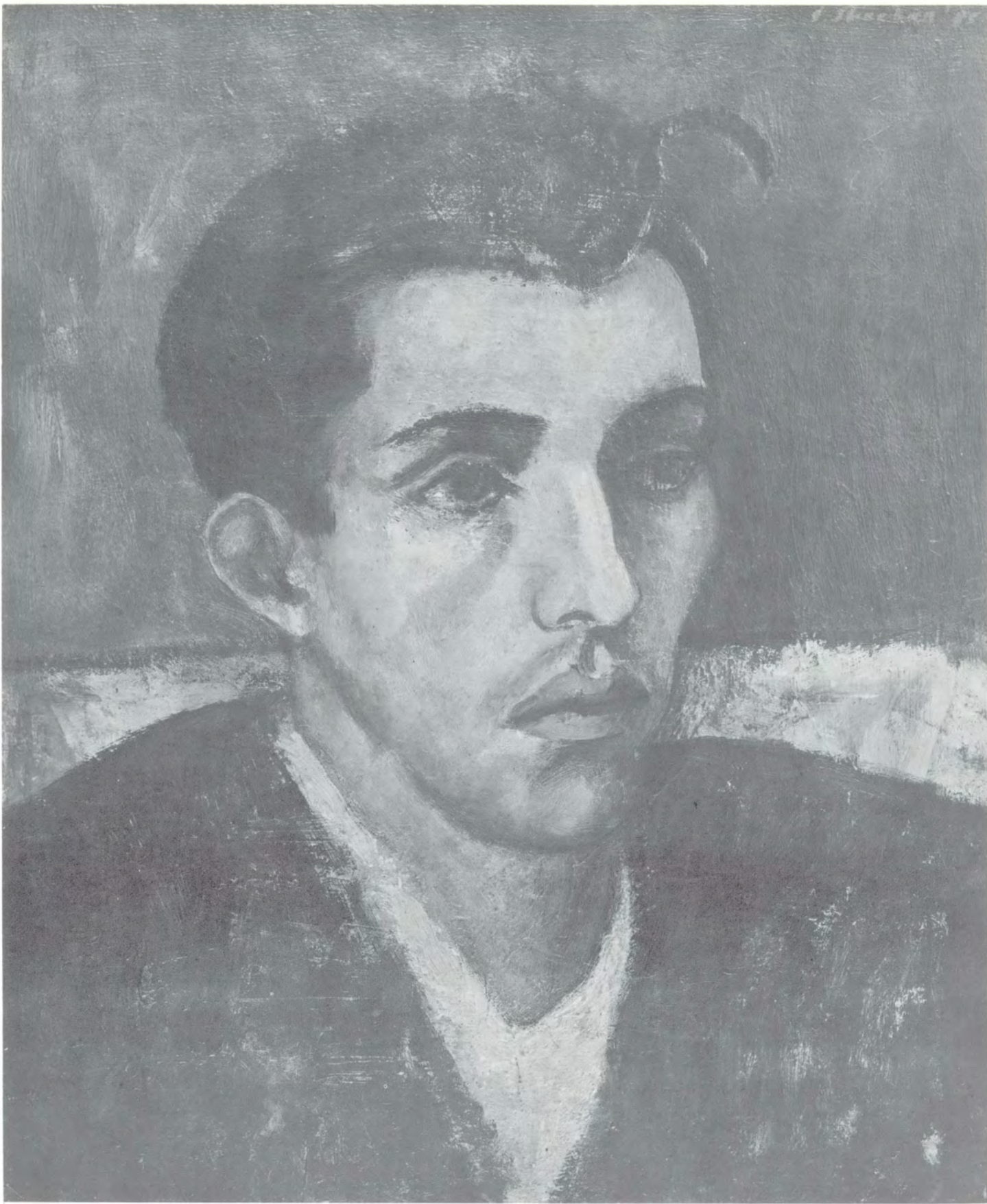


20 CONCARNEAU 1955

21 TOBIAS AND THE ANGEL 1955



LEFT: 19 KERDRUC 1953

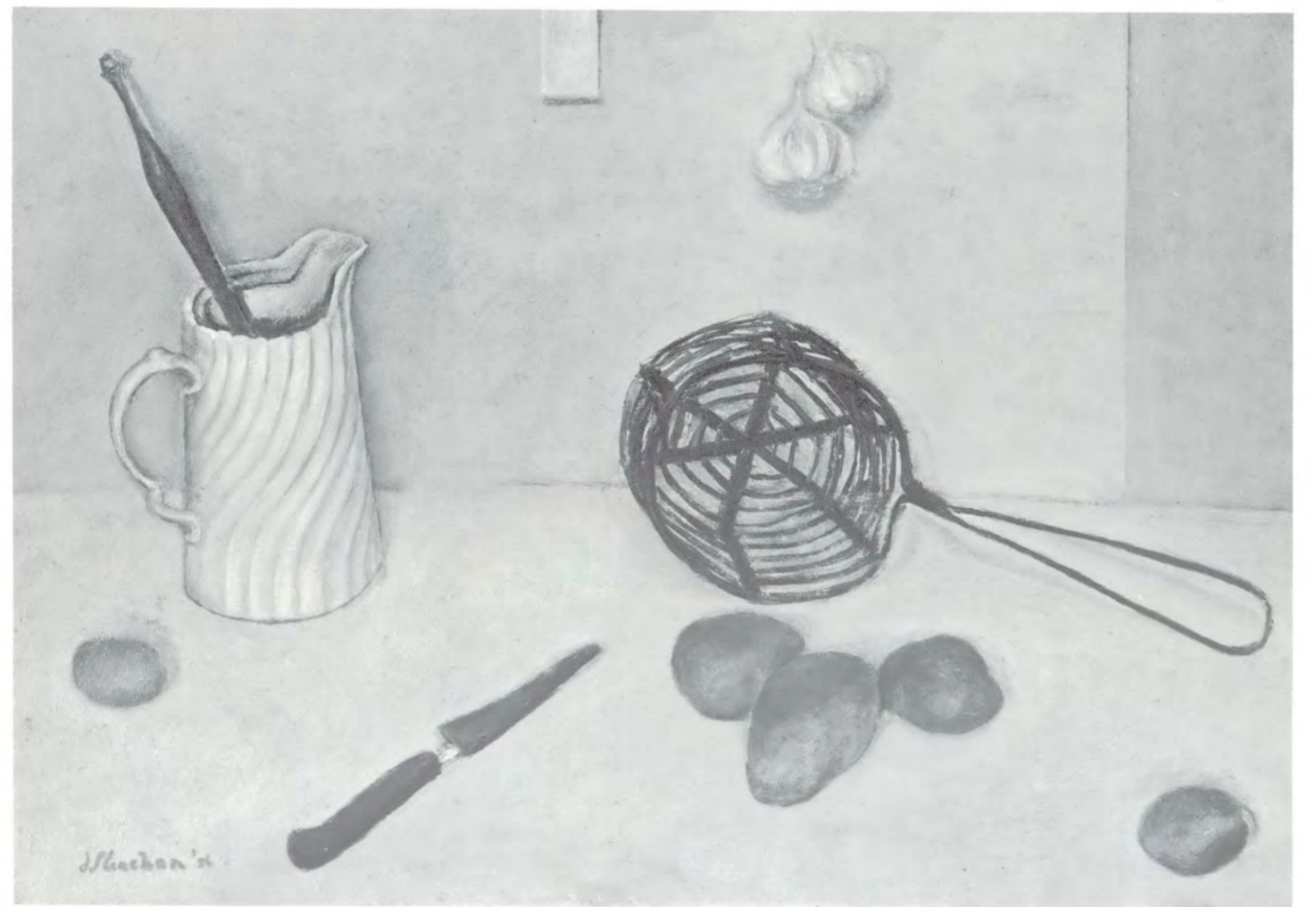


22 PORTRAIT OF SARRÈS 1955



23 BATTERIE DE CUISINE 1956

24 STILL LIFE WITH POTATOES 1956





25 PIVOINES BLANCHES 1956
 26 STILL LIFE WITH LEMONS IN A JUG 1959



27 STUDIO INTERIOR WITH FLOWERS 1959

28 THE SILKWORM FACTORY 1959





29 OLD PALAZZO 1959

30 THE OLD WALL, BRICHERASIO 1959



31 FLOWERS IN A WHITE VASE 1960



32 STILL LIFE WITH ORANGES 1963

33 EVERLASTINGS 1964



34 HILL END LANDSCAPE WITH HIGH HORIZON 1964

35 HILL END—DAWN 1965





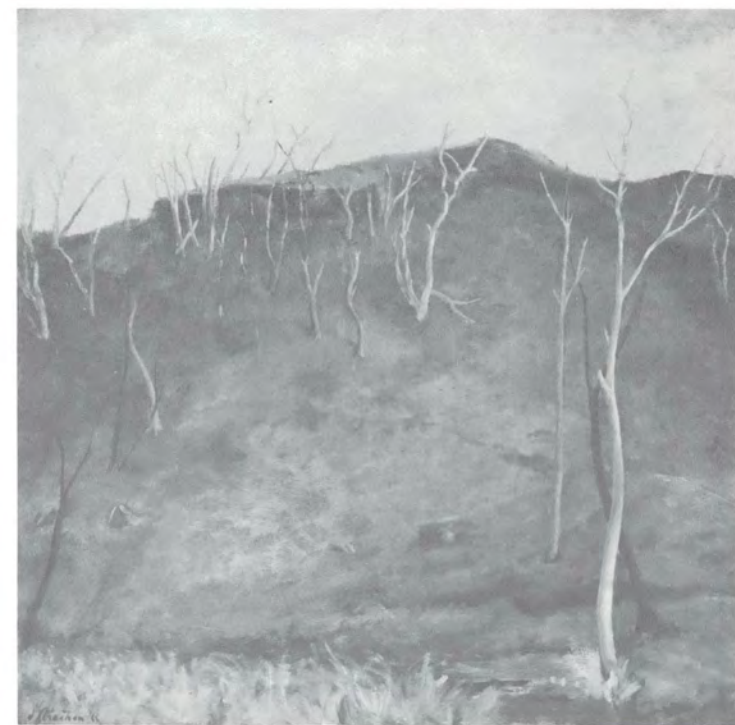
36 BUSH LANDSCAPE WITH DARK TREES 1965

37 STILL LIFE WITH ALMONDS AND PLUMS 1966



38 FLOWERS AND TWO HEADS 1966

39 MAGIC MOUNTAIN 1966-67





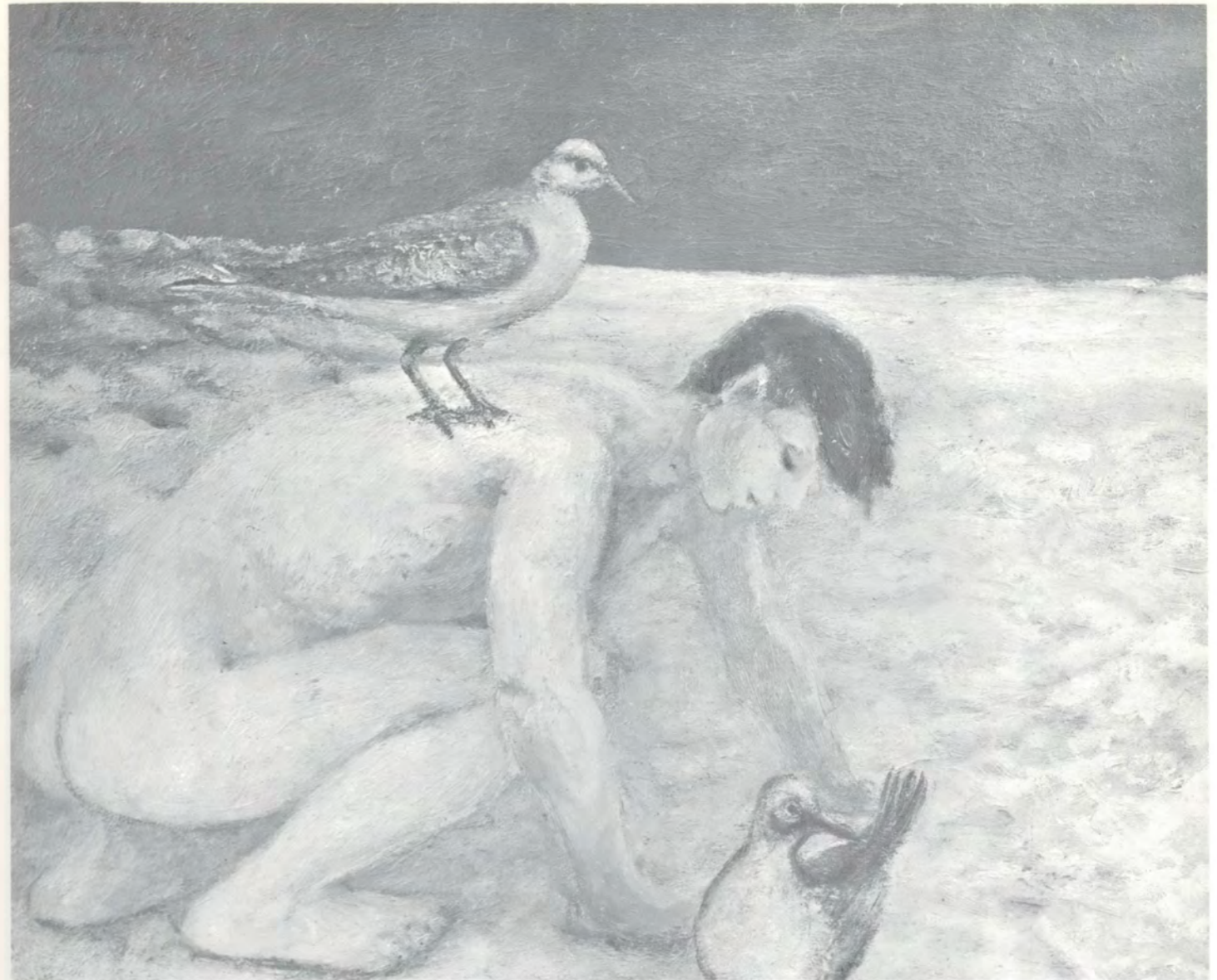
OPPOSITE:
 40 HILL NEAR EGANSTOWN 1966
 41 CRESWICK LANDSCAPE WITH MADAME
 BERRY MINES c1966



42 OLD SILVER LEAD MINE I c1966-67

43 STILL LIFE WITH FLUTED COMPOT 1967





47 FIGURE CROUCHING ON THE BEACH 1968
 48 BUSH FIRE LANDSCAPE WITH FIGURE OF A GIRL 1968



LEFT:
 44 PORTRAIT OF KENNETH ROWELL 1967
 45 ADAM AND EVE c1967-68
 46 HEAD OF A CHILD WITH BIRD 1968



LEFT:
49 FACES IN FLANNEL FLOWERS 1970



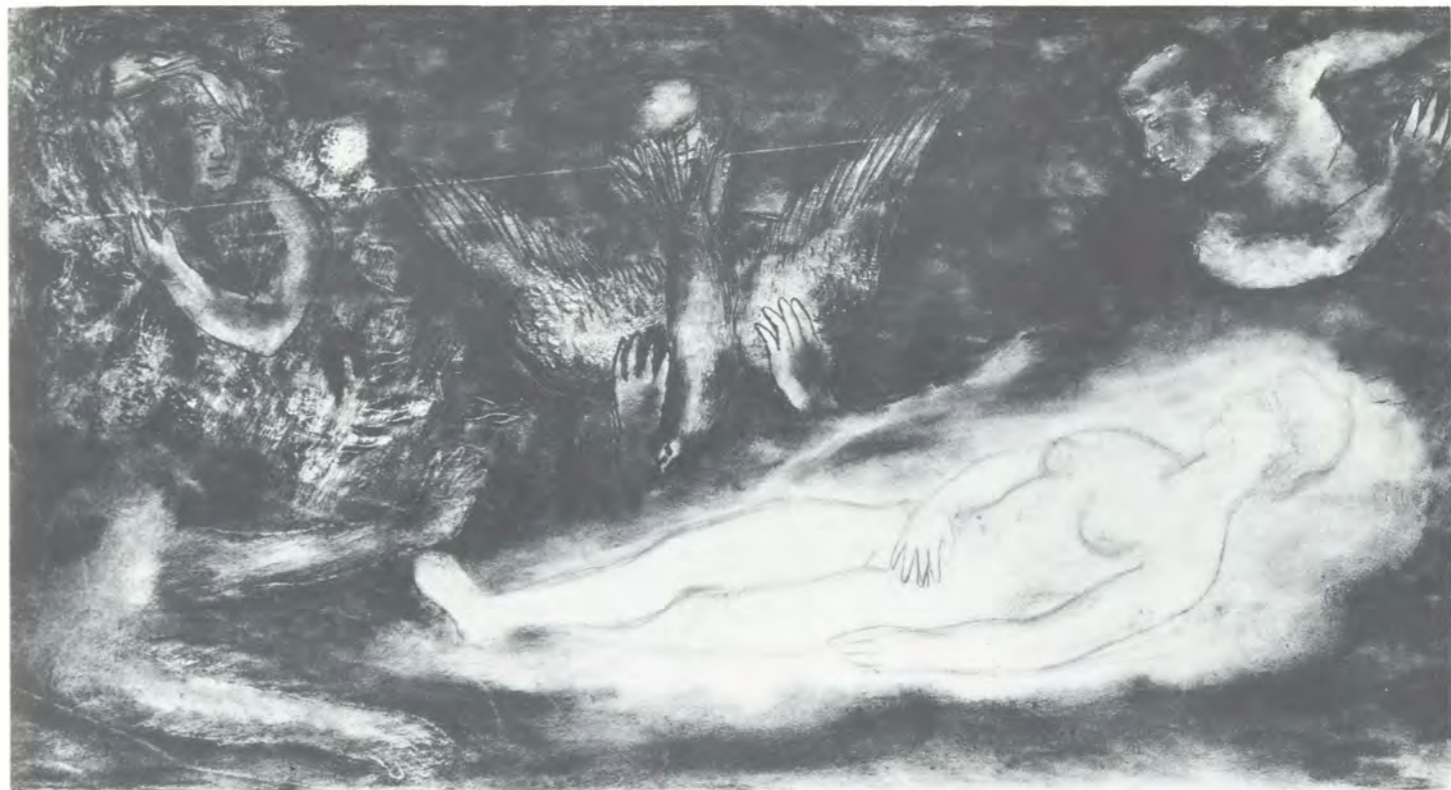
50 SELF PORTRAIT AT EASEL c1940
51 THE SICK GIRL 1945?





52 CLOWN AND MAGICIAN 1947

53 TREES IN A WALLED GARDEN c1949-50



54 THE MUSE c1950-51

55 GROUP OF THREE FIGURES, WITH ARMS OUTSTRETCHED c1951-52

56 LOVERS ON A BEACH c1955?





57 THE SICK GIRL (TWO GIRLS) c1950-51



OPPOSITE:

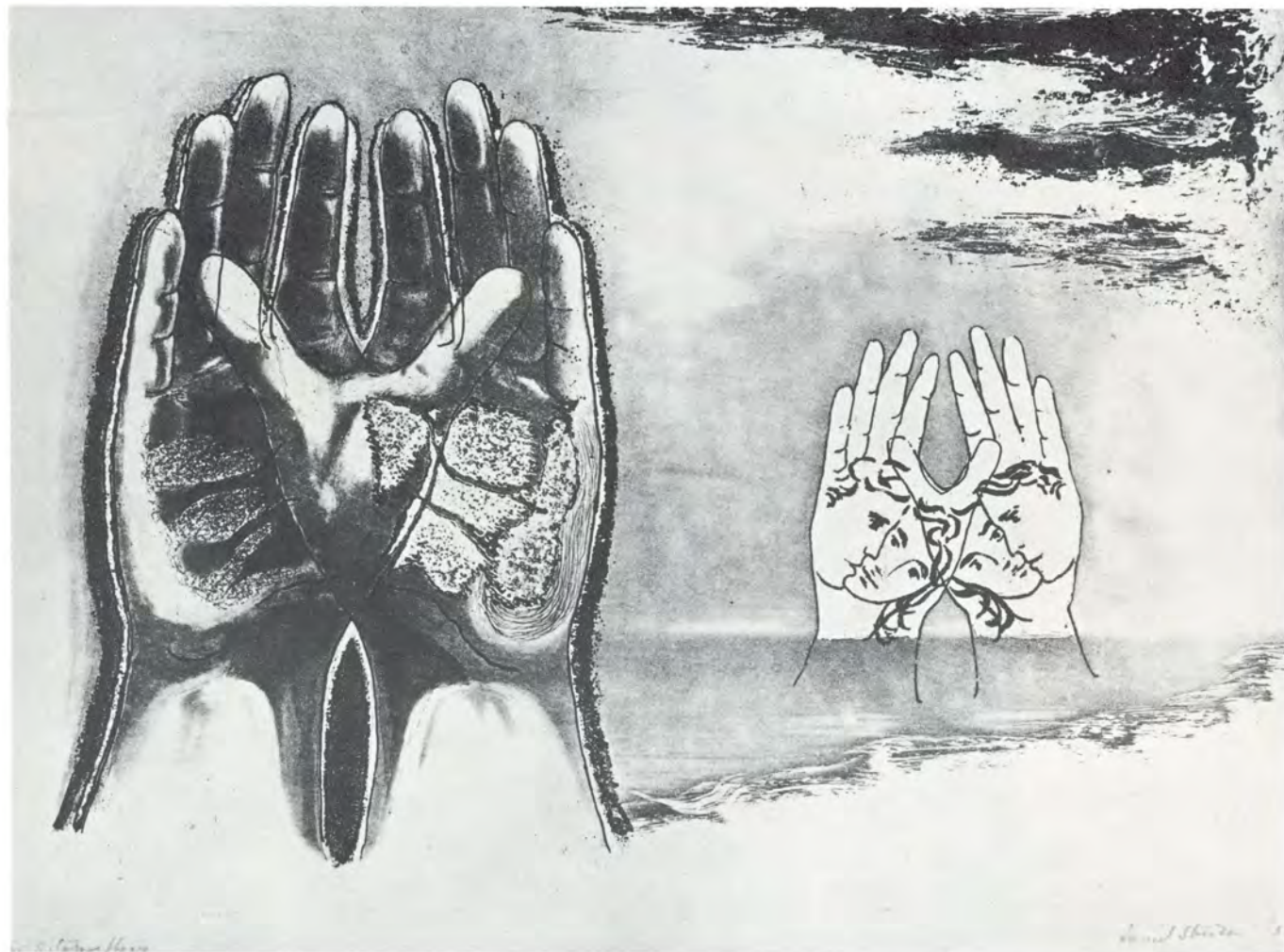
58 THE FOOL (THE IDIOT) 1951

59 THE CRIMINAL 1951



60 THE MUSE 1951

61 METAMORPHOSIS (THE DEAD MAN) 1951



Biography

1919-1936 ENGLAND ADELAIDE CRESWICK GEELONG

David Edgar Strachan was born 25 June 1919 in England, at Salisbury, the eldest son of a World War I Australian army doctor stationed at Corsham, near Bath, and of his English wife, Margery Tapp, of Bath.

Mrs Strachan had been to art school, and drew a little; her father was a fine craftsman, a watchmaker; an uncle had been Paderewski's concert manager in New York. Dr Strachan's family had emigrated from Montrose, Scotland, to Tasmania in the 1830s, then to Victoria where the woolbrokers Strachan and Co. still operate in Geelong today.

Dr Strachan had grown up in Adelaide, and there David was taken as an infant in 1920.

In 1921 Dr Strachan went into general practice at Creswick, Victoria. Three more children were born at Creswick, Michael in 1921, Veronica 1923 and Ann 1931. Dr Strachan died there in 1959, having sold the practice and its house on the main street some years earlier; Mrs Strachan in 1973 still lives there, on Church Hill.

David Strachan's earliest memories were of Creswick, he grew up there, revisited it frequently, and died in a motor accident returning to Sydney from the official presentation to Creswick Shire of his largest painting.

Educated first by a governess at home, then at the Creswick State School where he suffered the usual humiliations of conspicuously middle-class, or English, clothes, he went on to Geelong Grammar School in 1932, his senior years in Manifold House. Although the family wanted him to do medicine he decided at the age of about 16 that he would be an artist. Mary Lindsay, a sister of the artists, but who remained in Creswick, was a good friend of Mrs Strachan, and was the first to encourage David.

At Geelong Grammar School art classes were available which was then highly progressive and most uncommon at a boys' school in Australia. When he finally left school at the end of first term 1936 the report from the art master J.S. Derrick was simply, "A fair term's work."

His other subjects were English, mathematics, history, music, French and German. In general his work was thought weak. With French he was at least "Interested in the subject". Of European history Clive Nield reported ". . . erratic—occasionally he is quite profound".

The headmaster, James Darling: ". . . too easy with himself except spasmodically . . . Yet there is something in him which could be great".

In May 1936 Strachan was issued with a passport, for his mother was taking him to England to start him at an art school.

1936-1938 LONDON PARIS CASSIS

Strachan reached London on his 17th birthday, 25 June 1936. A boarding house was found at 86 Beaufort Street, Chelsea. (All addresses up to 1959 are listed in what is apparently a visa application, found amongst the artist's papers.) From October 1936 to March 1938 he was a full time student at the Slade School of Fine Art, University of London, following the three year course leading to a Diploma in Fine Art. Owing to rheumatic fever the course was not completed. Randolph Schwabe, Slade Professor, signed a "Certificate of Approbation" for perspective in his first year; Strachan also passed examinations in anatomy, and history of art, but his main subjects were painting and drawing, though he was following a subsidiary course in design as well.

At the Slade he first met Godfrey Miller who was attending

the life class; when Miller died in Sydney, Strachan was one of the executors of his estate.

In the summer of 1937 Strachan also attended the Grande Chaumière school in Paris and painted at Cassis on the Mediterranean coast of France.

In April 1938, after a week in France, Strachan left London for Australia.

1938-1941 MELBOURNE

Strachan's address from July 1938 was No. 6, 539 Bourke Street, Melbourne. This was St. James's Building, Bourke and William Street, near the George Bell Studio, in Bourke Street, where Strachan studied till 1940. He shared his rooms with Wolfgang Cardamatis, a Sydney painter also studying with George Bell, whose school was then the principal outpost of modernism in Australia. Bell had just founded the Contemporary Art Society. Other fellow students were Peter Purves Smith, Russell Drysdale, Sali Herman, Frances Burke, Mary Alice Evatt, Maie Casey, Geoffrey Jones. George Bell's daughter, and others, especially remember Strachan's quick wit and the laughter he generated. Bell's goodbye in 1940 was "Well, Acid Drop, I haven't taught you a thing". Strachan's physical dexterity is also remembered, though once when he was playing contortionist tricks he got stuck with both feet behind his head.

His first works shown in public were probably the three paintings, *Figures*, *Still Life* and *Dancers*, in the Contemporary Art Society's inaugural exhibition, National Gallery of Victoria, 6 June 1939. Later that year he showed with a group of Bell students. In 1940 he did not show with the CAS, perhaps because Bell had left it when an alliance of surrealists and social realists had taken control from George Bell's academic post-impressionists; in December 1940 he participated in an exhibition, "Forty-seven Painters", mainly George Bell students.

Strachan's sister Veronica remembers that he was evicted from the St. James Building after his 21st birthday party in June 1940.

His own notes give contradictory dates for the move to Sydney, in one instance January 1940, another 1942.

The artist has said that he moved to Sydney because the first picture he ever sold was bought by a Sydney collector. He was referring to *Ingenue*, bought by Dr Roland Pope from an exhibition "Twenty-seven Melbourne painters" at the Macquarie Galleries, Sydney, in January 1941, and now in the Newcastle City Art Gallery. Strachan would also have been following other George Bell colleagues, Cardamatis and Drysdale, who had already left Melbourne.

In spite of his rheumatic fever Strachan was in the army for a while. His mother remembers some months' army service in a draughtsman's office at Fisherman's Bend, Melbourne, then work on camouflage in northern Victoria. One of his own notes says "I was in the Australian Army for a few months until discharged to work for the camouflage unit attached to the department of the interior".

1941-1948 SYDNEY

Strachan's friend Donald Murray remembers him working at camouflage in the latter half of 1941, in Sydney. Several books in Strachan's library are inscribed Sydney 1941, confirming his arrival by September.

In July and September 1941 he exhibited in Sydney with the Contemporary Group, the Society of Artists and the Contemporary Art Society. One of the pictures in the CAS

was *Victorian Family* on whose back is written the address 3 Macdonald Street, Potts Point. This was his first Sydney address, an old stable shared with Wolfgang Cardamatis. From Macdonald Street for some months he travelled daily to Bankstown aerodrome where a number of Sydney artists worked with him on camouflage, among them Wallace Thornton, George Duncan, James Cook, William Dobell. In 1942 Strachan and Cardamatis were both dancing minor roles in the back row of Helene Kirsova's ballet company in which he probably used the name David Murray. Kirsova and her husband Peter Bellew (who had helped found the Sydney branch of the CAS in 1940) moved into the Macdonald Street house after Strachan left to become a personnel officer in Civil Construction Corps workers' camps. This lasted until 1944. In November 1942 he is recorded at Narromine, NSW; Christmas 1942 at Camooweal, August 1943 at Townsville, December 1943 at a timber camp, Mount Spec, near Ingham, all in North Queensland; at other times he was in Brisbane and the Northern Territory. On the back of the painting *Victorian Family* the artist's Macdonald Street address is scored through and replaced by Flat 9, No. 2 Kurragein Ave, Kings Cross; nobody remembers Strachan living there so perhaps it was the address of a friend who stored the paintings for a while.

Back in Sydney he lived at 36 Ocean Avenue, Double Bay, in the top floor of Paul Haefliger's and Jean Bellette's house, and it had possibly been his base since 1942. Haefliger was art critic for the Sydney Morning Herald (1942-1957) and a painter; his wife was an even more respected painter. It was a very stimulating environment for Strachan.

In September 1944 at the Macquarie Galleries, Sydney, he held his first one-man show, mostly Melbourne work of 1938-1940. Henceforth his work, including a few pastels and pen and ink drawings, appears at every possible exhibition in Sydney.

In 1945, hoping to get to Europe, Strachan enrolled in life classes at East Sydney Technical College, and worked for the New South Wales Travelling Art Scholarship. The Haefligers would also hire models and Strachan drew with them at Ocean Avenue. From 1945 to 1947 he was a part-time teacher of art at East Sydney Technical College. Two paintings were bought by the Art Gallery of New South Wales in 1945, his first museum representation. But in April 1946 the Travelling Scholarship was awarded to Ena Joyce, Strachan was placed second and Roderick Shaw third.

After this the artist's father, hitherto unsympathetic, but now recognising that Strachan was a committed and serious painter, indicated that he would continue to get financial help from the family. Strachan also had some inherited capital of his own.

Strachan held a second one-man show at the Macquarie Galleries in May 1947. In March 1948 he sailed for England, taking most of his paintings with him.

1948-1955 PARIS

Until July 1948 Strachan was visiting relatives and friends in England. Then until January 1950 his address was C/o Peter Bellew at Saint Prix, near Paris. Bellew was now Head of UNESCO Arts and Letters Projects. Strachan worked at the Bellews' house for a while, but was usually moving from hotel to hotel in Paris.

He revisited London occasionally and held a small one-man show of Sydney paintings there in July 1949 at a gallery run by an Australian. In August 1949 he toured the South of France, Florence and Venice. Several Australian artist friends were in Paris in 1949,

Margaret Olley, Mitty Lee Brown, Fred Jessup, Donald Friend and Moya Dyring.

In November 1949 he told his parents he was planning to open a restaurant so that he would not be a load on them, but nothing came of it; however he did become an excellent cook.

From 1948 to 1950 he was painting at the Académie de la Grande Chaumière under a French artist called McEvoy.

From January 1950 he settled for five years into an apartment at 4 Rue de Chatillon, near Alésia, and worked there. Moya Dyring, the most settled of the Australians in Paris, often took him for weekend landscape painting trips in her car; a snapshot in her photograph album shows him at an easel in the street of a picturesque old village. In August 1950 Strachan's sister Veronica took back to Australia for exhibition in Melbourne a number of the Sydney paintings, and a few new French ones.

In August 1950 he had not yet begun any of the etching which was to occupy much of 1951 and 1952.

In January 1951 he began a record of his printing expenses, in February he was investigating the purchase of a press, by June he had obtained one and installed it in the studio at Rue de Chatillon, and in July he obtained a business card for the STRAMUR-PRESSE, named from his own initials and those of Jacques Murray. Murray was a Dutch printer, brought to Paris by a publisher of luxury books, for whom he printed etchings by Fautrier, Picabia and Braque. Presumably Strachan learnt his printmaking techniques from Murray. Their main project was *Accent & Hazard*, a book of poems by the Melbourne writer Alister Kershaw then living in Paris. Published at Strachan's own expense, it was designed by Murray and illustrated by Strachan, with 22 etchings, the large ones being deep etchings in zinc, printed in opaque colours of a kind which Strachan claimed had been used only once before, by Hercules Seghers in the 17th century.

The Stramur-Presse also printed colour lithographs on Raymond Lecot's offset press: a Mondrian design with a poem by Michel Seuphor for Mrs Abraham Rattner, wife of an American painter; for the Redfern Gallery, London, and perhaps other clients, lithographs by the English artists Paolozzi, Ceri Richards, Colquhoun, MacBryde, Keith Vaughan, Prunella Clough and Michael Rothenstein.

A small exhibition of new paintings and some etchings reached the Macquarie Galleries, Sydney, in February 1952. Strachan was then visiting Holland, Belgium and Denmark; in April he visited Portugal with Margaret Olley; in August he was at Poat Aven, Brittany. In 1952 Strachan and Murray were working on a second luxury book, this time for Draeger Frères.

In 1953 there was a summer visit to Spain, but paintings of that year (fairly numerous for the first time since 1947) are mostly landscapes in Brittany, or still lifes.

In December 1953 Strachan sailed for Australia via Panama, arriving in Sydney in February 1954. Exhibitions were held in Sydney and Brisbane, there were family visits to Creswick and Canberra, on the motor scooter he had brought with him, but most of the time was spent in Sydney. In August he sailed via Singapore to Genoa and overland to Paris. In November-December 1954 there was a long visit to Italy, probably to Calabria.

Paintings of 1955 include landscapes from the Chevreuse Valley near Paris, from Brittany, which he visited on his scooter, and from Vence near Nice, where Sam Atyeo was visited. In addition there are still lifes of grasses and field flowers.

In November 1955 Strachan gave up his Paris apartment

(Antoni Clavé took over the lease) and moved to London. His family, now in retirement, could no longer easily help support him, he had come to the end of his own capital, and it was necessary to earn more money than he could make from the sale of paintings.

1955-1958 LONDON

From December 1955 to November 1956 Strachan's London address was Flat 1, 53 Harrington Gardens, South Kensington, where he rented a room in Kenneth Rowell's flat. Rowell is a Melbourne-born theatre designer. John Cranko, the dancer, was a friend in London; English painters whose names occur in engagement diaries over the next few years include Cecil Collins, John Piper, Blair Hughes-Stanton and Julian Trevelyan, and amongst the many Australians were Margaret Cilento, Rachel Roxburgh, Alannah Coleman, Tony Underhill, Ann and Raymond Bury, Russell Drysdale. For some months he did night work in a cake factory, in an international telephone exchange, and as a cleaner in a Lyons Corner House. After unsuccessful attempts to find work as an art teacher he became manager and picture cataloguer at W. & F.C. Bonham's auction rooms, Montpelier Street, Knightsbridge, where he remained from 1956 to 1958.

The only paintings which bear 1956 dates are the series of kitchen still lifes and interiors, though he is remembered touching up earlier Brittany landscapes.

In November 1956 Strachan moved to his own flat at 71A (69A in some documents) The Cut, London SE1, off Waterloo Road, near the Old Vic theatre.

Now earning enough to afford it, he decided to embark on a Jungian analysis. His analyst was Robert Stein, a Californian studying Jungian psychology in London. Analysis began in November 1957.

No paintings from 1957 have been seen, and only a small one of a nude boy with a dog from 1958; the latter appears in a photograph which records the flat before he gave it up in August 1958 to follow his analyst to Zurich.

1958-1960 ZURICH MAJORCA BRICHERASIO

In Zurich Strachan himself also attended lectures at the C.G. Jung Institute; an auditor's card of October 1958 is for two courses, "Cat, Dog, Bull and Horse as Archetypal Images" and "The Feminine in Fairy Tales". From October 1958 his address was Steinwies Strasse 4, Zurich. A number of uncharacteristic drawings and watercolours, bearing dates from September to November 1958, are more abstract and more surrealist than anything else in Strachan's career.

Christmas 1958 and New Year 1959 was spent with the Haefligers, who had left Sydney in 1957 and now lived in a Moorish house in an orange grove near Soller, on Majorca; John Olsen and Moya Dyring were there at the same time. Still lifes of oranges and lemons dated 1958 and 1959 must have been painted during this visit, or another in late May 1959.

In the artist's estate one small unfinished nude in a landscape is inscribed Zurich 1959, otherwise no Zurich paintings are known. A letter of July 1959 says "I am about to go out to do some landscapes in the town", a studio photograph shows him with an expressionist street scene, but work of this kind must have been destroyed. In May 1959 pictures of 1955-59 were shipped from Zurich for an exhibition which opened at the Macquarie Galleries, Sydney, in July.

Some time in 1959 in Zurich Strachan worked on a United States visa application, from which comes much of the detailed information in this biography, but in the autumn he was planning his return to Australia and

painting for a couple of months, till late November, with Paul Haefliger in Northern Italy, with occasional motor visits to Zurich.

A series of large canvases was mostly of the buildings on the Daneos estate at Bricherasio, a village near Pinerolo, south west of Turin. The Daneos, who had been in the Italian diplomatic service in Australia where they knew Haefliger well, often let artists use their old silk factory as a studio.

For a few months in early 1960 Strachan took a cottage in Majorca near the Haefligers, then sailed from Marseilles in March.

1960-1970 SYDNEY

Strachan arrived in Sydney 18 May 1960 and did not leave Australia again except for a fortnight's holiday in New Caledonia, January 1969.

From 1960 to 1962 he lived at 151 Dowling Street, Woolloomooloo, a house in which many artists had lived since the 1940s; a picture by Sali Herman, Bohemian Home 1949, shows Alannah Coleman painting in a back doorway. Strachan did not paint much while there: a few still lifes; landscapes on visits to Hill End and to William Salmon at Blackheath.

An exhibition including the Bricherasio paintings was held at the Terry Clune Galleries, Sydney in July 1960, and others, mostly of European work, in Melbourne, Perth, Adelaide and Canberra from 1960 to 1963. Pictures were sent to many group exhibitions and art competitions, which had become very numerous in Australia. In 1961-62 five art prizes were won, five more in 1965-68.

Immediately on return Strachan began part-time teaching at East Sydney Technical College, and also worked at picture framing with Russell Drysdale's son Tim, whose workshop was near Strachan's home, and for whom Strachan designed the standard Drysdale frame. Soon the picture-framing was given up for full-time teaching.

Within two years enough was earned to start buying a house, and in April 1962 he moved into 163 Paddington Street, Paddington, his home until his death.

By 1967 he also owned the house next door at 161 Paddington Street.

From 1962 until his death he often carried out such art establishment tasks as judging art competitions and conducting painting schools in country towns.

In 1964-65 he acted as one of three executors of Godfrey Miller's estate.

For about a year from September 1964 he gave a lot of time to a group which he seems to have led in group therapy, though it had originally been started from Broughton Hall Psychiatric Clinic; his engagement diary notes LSD and psychodramas.

In 1965 Strachan succeeded Lloyd Rees as President of the Society of Artists, a very old-established exhibiting society. The 1965 exhibition under his presidency was the Society's last.

During the 1960s occasional paintings were sold through the Frances Jones Studio, Woollahra, in addition to the galleries at which Strachan held formal exhibitions. For a Christmas exhibition in 1962 he made incised plaster moulds from which Frances Jones made small earthenware bowls and plaques, all decorated with figure subjects. Some were coloured by David Strachan, some by Frances Jones; some are signed and dated by David Strachan.

In November 1965 the Darlinghurst Galleries held the first one-man show of new work since Strachan's return to Australia, and from 1965 onwards he was continuously productive.

His first significant museum recognition was inclusion in a survey exhibition of four Sydney painters of his generation, organised by Brian Finemore at the National Gallery of Victoria in 1966; the other artists were Donald Friend, Justin O'Brien and Jeffrey Smart.

Another exhibition of new work was held at the Darlinghurst Galleries, Sydney, in 1967 and a large exhibition of new work, with some paintings of the fifties, at the Johnstone Gallery, Brisbane, in 1968.

Landscapes, from weekend visits to Hill End and Blackheath or school holiday visits to Creswick, Canberra or Brisbane, predominated in these exhibitions, but romantic figure subjects were again increasing in number.

In 1968 Strachan instigated a memorial to Moya Dyring who had died the previous year, and in 1969 a studio was endowed for Australian artists in the Cité Internationale des Arts, Paris. At the same time he joined the Thea Proctor Memorial Fund committee, which endowed a purchase fund for the Art Gallery of New South Wales.

A memorial to his own father also occupied Strachan in 1968-69. A twelve foot canvas of a Creswick landscape, combining past and present, was installed in the Creswick Shire Office by August 1969 as a gift from the artist in memory of Dr Strachan. A year later, 20 November 1970, the painting was officially presented on the occasion of the opening, by Sir Daryl Lindsay, of the Creswick Historical Museum. Driving back to Sydney David Strachan was killed on 23 November in a motor crash at Yass near Canberra.

His sister Veronica Rowan, of Canberra, arranged the interment at Norwood Park Crematorium, Canberra, where a memorial stone was placed by a eucalyptus tree. A memorial service was held in Sydney at St. Stephens, Macquarie Street, on 3 December, with addresses by the artists Lindsay Churchland and Lloyd Rees.

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- 8 "News review. Art. Big prize to girl", *Australasian Post*, Melbourne, 18 April 1946. Illus: Jeux d'Enfants, composition for Travelling Scholarship.
- 9 Bernard Smith, "Comments on style-change and criticism in Sydney", *Society of Artists Book 1946-7*, Ure Smith, Sydney, p. 47-54. Also Portrait of Strachan by Douglas Dundas, illus. p. 20.
- 10 Clive Turnbull, *Art Here, Buvelot to Nolan*, Hawthorn Press, Melbourne 1947, p. 26-9.
- 11 *Sunday Sun*, Colour Magazine, Sydney, 12 October 1947. Illus: Flower arrangement by Mrs Gregory Blaxland; with shells, and Strachan's painting Girl with cat.
- 12 *Alec Murray's Album. Personalities of Australia*, Ure Smith, Sydney, 1948. Portrait photograph of Strachan.
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- 14 Herbert Badham, *A Study of Australian Art*, Currawong, Sydney 1949, p. 141.
- 15 Georges Boudaille, "Colonies étrangères à Paris", *Arts*, Paris, 22 September 1950.
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- 18 Herbert Badham, *A Gallery of Australian Art*, Currawong, Sydney 1954. Pl. 32: Douglas Dundas, Portrait of David Strachan.
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- 37 Daniel Thomas, "The Art Collectors. Roland Instone". *Art and Australia*, Sydney, September 1968, p. 115. Colour illus: Still life with red jug 1952.
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- 40 Mervyn Horton, Daniel Thomas, *Present Day Art in Australia*, Ure Smith, Sydney 1969. Comment by Paul Haefliger, biographical note, portrait photograph by Geoff Hawkshaw, colour illus: Still life with red jug 1952, Instone collection.
- 41 Kym Bonython, *Modern Australian Painting 1960-1970*, Rigby, Adelaide 1970. Biographical note, colour illus: The magic mountain 1966-67.
- 42 Robert Hughes, *The Art of Australia*, Penguin, Harmondsworth 1970. Revision of a 1966 edition which was withdrawn before publication. Illus: Young girl, 1948, coll. A.R. Renshaw (here titled Evening, 1946/47). The 1966 edition had more to say about Strachan.
- 43 William Salmon, Paul Haefliger, "Death of David Strachan", *Art and Australia*, Sydney March 1971.
- 44 Daniel Thomas, *Sali Herman*, Collins, Sydney 1971.
- 45 Daniel Thomas, "The visual arts", *Australia. This land—These People*, Readers Digest Association, Sydney 1971.
- 46 Exhibition catalogue, "Homage by Margaret Olley", Johnstone Galleries, Brisbane, 1 October 1972. Illus: three paintings by Olley (one in colour), of interiors of Strachan's house.
- 47 Frances McCarthy, Ian North, Daniel Thomas, *The Australian Landscape*, National Gallery of Victoria, Melbourne, for Australian state galleries. To be published 1973. Colour illus: Evening, Hill End.

Prizes

- 1946
New South Wales Government Travelling Art Scholarship.
Placed second.
- 1961
Hunters Hill, Sydney
Muswellbrook, NSW
W.D. & H.O. Wills, Sydney. Contemporary section.
- 1962
Wynne prize for Australian landscape 1961,
Art Gallery of New South Wales, Sydney.
Dahlia Festival, Devonport, Tasmania.
- 1965
Wynne prize for 1964, Art Gallery of New South Wales, Sydney.
Shared with Sam Fullbrook.
Henry Lawson Festival, Grenfell, NSW.
- 1968
Royal Agricultural Society Easter Show Art Prizes
(i) Rural Bank prize for a rural subject, traditional style.
Second prize.
(ii) Sir Charles Lloyd Jones Memorial portrait prize.
(iii) Time-Life International still-life prize.

Museums

- Art Gallery of New South Wales, Sydney
Newcastle City Art Gallery
National Gallery of Victoria, Melbourne
Queensland Art Gallery, Brisbane
Art Gallery of South Australia, Adelaide
National Collection, Canberra
Ballarat Art Gallery
- Strachan always included a Museum of Religious Art,
Leyden, Netherlands, in his museum representation but no such
institution is listed in current museum directories.

Annuals

- Contemporary Art Society, Melbourne, National Gallery of
Victoria, Inaugural ex., 6 June 1939. 3 paintings.
Sydney, 9 September 1941, 8 September 1942 (under NSW
members), 29 June 1943, 9 November 1945, 26 April 1946,
12 November 1946, 8 November 1947.
- Contemporary Group, Sydney. 1 July 1941, 17 July 1945,
21 October 1947.
- Society of Artists, Sydney. 5 September, 1941, 4 April 1945,
24 August 1945, 22 May 1946, 23 August 1947,
25 August 1960, 19 April 1961, 22 August 1961 (listed as
member for first time), 14 August 1962, 25 September 1963,
30 October 1964, 13 October 1965 (President of the
Society at its demise).
- Macquarie Galleries, Sydney. Review of 1944, 1945,
Christmas 1947, 1954, 1959, 1961, 1963, 1964, 1966.
- Macquarie Galleries, Sydney. Five guinea pictures, February
1945, 1946, 1947, 1948, Eight guineas 1961, 1962.
- Macquarie Galleries, Sydney. Easter 1945, 1948, 1953,
1961, 1968.
- Sydney Group, Sydney. 7 August 1945, 10 paintings;
6 August 1946, 6 paintings; 29 April 1948, 3 paintings;
22 September 1954, 2 paintings.
- Art Gallery of New South Wales, Sydney. Sulman competition
for a figure subject 1944, 1946.
- Australian Artists Association, 1st annual ex, RWS Galleries,
London, 15 January 1953. 3 etchings.
- Les Surindépendants, 20th ex., Musée d'Art Moderne de la
Ville de Paris, 10 October 1953. 3 Still life paintings.
- London Group, Annual ex., RBA Galleries, London,
14 April 1956. "Knives and choppers".
- Graphic Arts Exhibition [Inaugural Ex., The Sydney
Printmakers], Farmers, Sydney, 5 April 1961.
7 etchings, 1 zinc plate, 1 copper plate.
- Royal Agricultural Society Easter Show Art Competitions,
Sydney, 1961, 1968.
- Art Gallery of New South Wales, Sydney. Wynne landscape
competition for 1961 (awarded the prize), 1964 (shared
the prize), 1966.
- Queensland Art Gallery, Brisbane, H.C. Richards
Memorial Prize Ex. 1966.
- Art Gallery of New South Wales, Sydney. Archibald
portrait competition for 1967.
- Other annual art competitions were occasionally entered, e.g.,
Wollongong, Muswellbrook, Grenfell, Hunters Hill,
Devonport, Perth's Wardle prize.

Group Exhibitions

- 1939**
Some Past and Present Students of the George Bell School,
Athenaeum, Melbourne, 27 November. Still life,
Composition, Decoration.
- 1940**
Forty-seven Painters, Velasquez Gallery, Tye's Building,
Melbourne, 4 December. As it was in the beginning.
- 1941**
Twenty-seven Melbourne Painters, Macquarie Galleries,
Sydney, 15 January. As it was in the beginning. Ingenue.
- 1944**
Art Ex. for Kindergarten Union, Education Department,
Sydney, 14 October. Victorian children 16 gns.
- 1945**
The Herald Ex. of Present-Day Art from New South Wales
and other States, Lower Town Hall, Melbourne,
13 February. Night, 50 gns.
- 1946**
Sydney Today, Myer Art Galley, Melbourne, 2 April.
The Sick Girl, Flowers.
New South Wales Government Travelling Art Scholarship,
Art Gallery of New South Wales, Sydney, 4 April.
UNESCO Exposition Internationale d'Art Moderne, Musée
d'Art Moderne, Paris 18 November 1946. Flower Piece,
Girl and Flowers, Composition; in a group of unca:alogued
Australian paintings added to the exhibition as a loan
from Peter Bellew.
- 1948**
100 Years of Australian Painting, Centenary of Public
Education in NSW, Art Gallery of New South Wales,
19 April. Ocean Avenue.
Contemporary Australian Art, Auckland Society of Arts, at
Auckland City Art Gallery, 19 June. Lovers.
- 1952?**
Paintings and Sculptures, American Students and Artists
Center, 261 Boulevard Raspail, Paris, 20 March. 2 etchings
from Accent & Hazard [Published September 1951],
Sick Girl etching, 2 Sick Girl paintings.
- 1955**
National Gallery Society of NSW, First Loan Ex. from
private collections, Art Gallery of New South Wales,
28 September. 3 paintings.
- 1956**
Contemporary Australian Painting, Pacific Loan Exhibition,
Art Gallery of New South Wales, 13 November, and on board
s.s. Orcaades. Point Leo.
- 1962**
Four Arts in Australia, Circulated in Malaysia, Thailand,
Laos, Cambodia, Vietnam, Philippines and Indonesia.
Etching, The Blind Man.
- 1963**
Australian Art, National Art Gallery, Kuala Lumpur,
14 June. Still life with fruit and roses.
Australian Print Survey. Art Gallery of NSW, for circulation
in Australia October 1963–November 1964. The Blind Man.
- 1965**
W.D. & H.O. Wills Invitation Art Prize, David Jones, Sydney,
4 August 1965. Dawn Landscape [Hill End].
- 1966**
Landscape into Art, Darlinghurst Galleries, Sydney, 7 June.
- 1970**
Australian Art Lottery, Art Gallery of NSW, 12 May–
5 September. Lowood. Donated by artist for benefit of
Art Gallery building fund.
The Australian Irresistibles, Bonython Art Gallery, Sydney, 11
August. Girl with bird and waterlily, c1946.
- 1972-3**
The Australian Landscape, circulated by Australian state art
galleries March 1972–April 1973. Evening Hill End.

One-Man Exhibitions

1944

27 September, Macquarie Galleries, Sydney. Opened by Mrs Alleyne Zander. 26 paintings, 1 pastel, 4 drawings. Included Melbourne works of 1938-40.

1947

14 May, Macquarie Galleries, Sydney. 32 paintings.

1949

July, *Paintings by S. John Woods, David Strachan, John R. Barker and Artists of Today*, Twenty Brook Street, London. Director Harold Rubin. 11 paintings, probably all painted in Sydney.

1950

14 November, Georges Gallery, Melbourne. Director Robert Haines. Opened by Mrs Ian Potter. Biography. Photograph by Alec Murray of the artist in his Paris apartment. 25 paintings. All shipped from Paris in August 1950 but most were Sydney paintings of 1946-47. One French village.

1951

14 May, Marodian Galleries, Upper Edward Street, Brisbane. Directors Brian Johnstone and Hugh Hale. No exhibition catalogue has been traced, but newspaper reports name 7 of 15 paintings, and nearly all must have come from the previous year's exhibition.

1951 or later. Three (or five) exhibitions of etchings.

Pierre Berès, dealer in autographs and rare books, had a head office in Paris, at 14 Avenue de Friedland, and branches in New York, 6 West 56th Street and Rio de Janeiro, Avenue Copacabana 291-D. In October 1951 he met Strachan and was negotiating the presentation in New York of the etched book *Accent & Hazard*. No exhibition catalogues have been traced. In one MS note Strachan lists exhibitions of his etchings at the "Pierre Berès Gallery, New York, Rio de Janeiro and Paris 1951"; in another "New York 1956 and 1953 Pierre Berès Gallery". Since a biographical note printed in 1960 claims fourteen one-man exhibitions while living in Europe there were probably five exhibitions with Pierre Berès.

1952

20 February, Macquarie Galleries, Sydney. Opened by Madame Helene Kirsova. 11 paintings, 5 etchings, 4 of the latter from *Accent & Hazard*. Presumably all sent from Paris. Still lifes, "Italian still life", "French farm".

1954

28 April, Macquarie Galleries, Sydney. 22 paintings, 1 etching plate, 2 etchings, 1 monotype. The majority, perhaps all, shipped from Paris in December 1953. Brittany landscapes, still life, fish.
2 June, Johnstone Gallery, Brisbane Arcade, Adelaide Street, Brisbane. 16 paintings, 3 etchings. The majority came from the previous exhibition.

1959

15 July, Macquarie Galleries, Sydney. 26 paintings, the majority being of 1955-56. Portraits, Brittany landscapes, kitchen still lifes, grasses and field flowers.
3 November, Johnstone Gallery, Bowen Hills, Brisbane. 23 paintings, the majority from the previous exhibition.

1960

6 July, Terry Clune Galleries, Macleay Street, Sydney. 22 paintings, 8 etchings. New paintings from Northern Italy, Majorca, Béziers, and the Chevreuse.
11 October, *William Drew, David Strachan*, Australian Galleries, Collingwood, Melbourne. Biography on invitation card. 32 paintings, most from previous exhibitions.

1961

5 February, Skinner Galleries, Perth. For Festival of Perth. Opened by Professor Gordon Stephenson. Biography. 38 paintings, probably all previously exhibited.
17 April, Bonython Art Gallery, Adelaide. Opened by Mrs G.B. Angas Parsons. 33 paintings, probably all previously exhibited.

1962

24 October, *Jessup, Olley, Strachan*, Dominion Art Galleries, 192 Castlereagh Street, Sydney. 12 paintings of which 2, a kitchen still life 1956 and "Iris" 1956 were unlisted in the catalogue. All previously exhibited.

1963

21 June, Bible House, Canberra. Organised by Arts Council of Australia, ACT Division. Opened by Professor Peter Herbst. Biography. 25 paintings, almost all, except two portraits and a landscape, previously exhibited; uncatalogued etchings.

1965

16 November, *Recent paintings*, Darlinghurst Galleries, 162 Crown Street, Sydney. Colour illus; Evening, Hill End. 25 paintings. Almost all new; Creswick and Hill End landscapes, still lifes of wildflowers and of fruit.
24 November, *Three Figurative Painters. Lloyd Rees, William Salmon, David Strachan*, Macquarie Galleries, Sydney. 7 paintings, still life and landscapes.

1966

4 March, *Survey. Donald Friend, Justin O'Brien, Jeffrey Smart, David Strachan*, National Gallery of Victoria, Melbourne. Biography. Colour illus: Evening, Hill End. 10 paintings, 1960-65.

1967

30 May, *Recent paintings*, Darlinghurst Galleries, Sydney. Biography. Portrait photograph (by Geoff Hawkshaw). Colour illus; Landscape Kambah I. 28 paintings. New landscapes, Hill End, Creswick, Canberra; still lifes.

1968

8 August, *A survey 1955-1968*, Johnstone Gallery, Brisbane. Biography. Introduction by Daniel Thomas. Illus: Creswick landscape with Spring Hill and red earth (colour), Still life with censer and cup. 49 paintings, of which one, Figure on beach with bird 20 x 24, was not listed in catalogue. Includes new landscapes from Hill End, Creswick, Lowood (near Brisbane), and figures in landscapes or with still lifes.

1969

18 October, Macquarie Galleries, Canberra. Biography. Illus: Old Mine, Captains Flat II. 20 paintings. Includes some new portrait heads.

1970

30 May 1970, Bonython Art Gallery, Sydney. 13 paintings 1955-68, 3 etchings.

1973

February-August, Retrospective 1938-1970. Art Gallery of New South Wales for circulation to Ballarat, Adelaide, Canberra, Sydney, Brisbane.

The Etchings

CATALOGUE BY NICHOLAS DRAFFIN

Most of David Strachan's etchings were produced in Paris between 1950 and 1952; the principal group of etchings was for the book *Accent & Hazard*, published at Strachan's own Stramur-Press, Paris, in 1951. Other etchings were made at about the same time, but only two of them, *The Sick Girl (Two Girls)* and *The Poet*, seem to have been published. A further ten etchings (not twelve, as stated by Strachan at one time) were reproduced photographically in a book by Charles Péguy, published by Draeger Frères in 1953. A number of small pencil drawings in Strachan's estate is related to this project.

There seem to be no etchings dating from years before, and few after, David Strachan was involved in the Stramur-Press. Almost all impressions are on papier vélin de Johannot, a thick white paper; a few working proofs exist on a tough, thin white paper, watermarked EXTRA STRONG.

The following list includes all known etchings by David Strachan, and notes any known and surviving plates, most of which were still in the artist's possession at the time of his death. Processes are not described in any detail, and related drawings and trial proofs are only mentioned in a few cases. The list, while as accurate as possible, makes no claims to finality.

1 SMALL ETCHINGS PRINTED FOR USE AS CHRISTMAS CARDS, PROBABLY AT STRAMUR-PRESSE, c1950

Known from single impressions on papier vélin de Johannot, in the artist's estate.

HEAD OF A GIRL, WITH A BIRD AMONG BLOSSOMS
Engraving 3¹/₁₆ x 3 in, 9.3 x 7.7 cm
Rather crude work, perhaps not by Strachan
If from Strachan's hand, a very early attempt at engraving.

THREE HEADS OF FRENCH MATELOTS
Etching and aquatint 3¹/₁₆ x 5⁷/₁₆ in, 9.4 x 14.9 cm
Printed on vélin de Johannot, watermarked.

A VASE OF FLOWERS, WITH FRUIT, IN A LANDSCAPE
Etching and aquatint 3³/₁₆ x 4⁵/₁₆ in, 9.5 x 11 cm
Rather lightly bitten.

A FACE IN A VASE OF FLOWERS, WITH MOONLIT LANDSCAPE BEYOND
Etching and aquatint 3⁷/₁₆ x 4⁸/₁₆ in, 9.2 x 11.7 cm
Plate has lightly bevelled edges
Well bitten: prints strongly.

A BOY WITH A DOVE ON HIS RIGHT HAND
Etching and aquatint 3¹/₁₆ x 6 in, 9.3 x 15.2 cm
Strongly bitten, with foul biting on the lines.

2 SEPARATE PLATES

THE SICK GIRL c1951
Etching and aquatint, printed in black
Edition 30, signed and dated '50 or 1951, variously
Also called Two Girls
Copper plate, 9⁷/₁₆ x 11¹/₁₆ in, 25 x 30 cm. In artist's estate
Impression exhibited in Paris c1952. Related to the drawing *The Sick Girl* c1945, no. 51 in the present exhibition.

THE POET c1951

Etching and aquatint, printed in black
Edition size 25. Proofs exist signed and dated 1950 and 1955 variously
Zinc plate, 11 $\frac{1}{8}$ x 9 $\frac{1}{8}$ in, 28.9 x 22.5 cm, corners rounded
In artist's estate
A similar theme is used in the etching *The Criminal*, in *Accent & Hazard*, 1951.

3 ACCENT & HAZARD

Edition de Luxe. Poems by Alister Kershaw, etched in facsimile by Jacques Murray. Colour etchings by David Strachan. Cover and title pages by Jacques Murray. Printed on papier vélin de Johannot, the double-leaves measuring c11 x 16 in, 28 x 38.5 cm. Published in an edition of sixty-five copies, of which fifty were for sale. Work finished 24 September 1951.

In addition to the unsigned etchings included in the book, all of which are folded and bear the title of the poem, printed in colour, verso, a further edition of the large etchings was printed; the artist states that the further edition was of seventy-five impressions. These impressions were titled and signed in pencil by David Strachan, and do not show the vertical fold of the double-pages from the book. The inscribed title usually differs from the title of the poem to which the etching relates.

According to the artist he later broke up some copies of the book to sell the large etchings separately; thus some folded etchings are also titled and signed in pencil. The plates which still exist have been recorded where possible. The plates are larger than the sheets of paper used, so no plate mark is visible.

THE LARGE ETCHINGS

THE LOVER

(referred to in exhibition catalogues as THE LOVERS,

LOVERS, TWO NUDES)

Colour etching, printed in blue, yellow, brown and pale green tones.

A number of working drawings and trial proofs (in various states) survive.
Zinc plate, 12 x 16 in, 30.5 x 40.5 cm. In artist's estate.
Plate cancelled by addition of scratched signature D. Strachan 51.

THE DEAD MAN

(retitled METAMORPHOSIS)

Etching, printed in black
Zinc plate 11 $\frac{3}{16}$ x 15 $\frac{3}{16}$ in, 30 x 40 cm. In artist's estate.
Plate cancelled by addition of scratched signature D. Strachan.

THE POET

Colour etching, printed in deep purple over a pink ground.
Plate not located.

THE BLIND MAN

Etching, printed in black
Several working proofs and drawings exist.
Zinc plate, 12 x 15 $\frac{1}{2}$ in, 30.4 x 40.4 cm. Art Gallery of New South Wales, Sydney. Gift of the artist 1961.

THE IDIOT

(retitled THE FOOL)
Colour etching, printed in orange-ochre and bright green.
Plate not located.

THE CRIMINAL

Colour etching, printed in olive green with some orange.
Plate not located.

THE DRUNKARD

Colour etching, printed in black, red and dull yellow.
Several working proofs exist, one signed d Strachan '50.
Zinc plate, 12 x 16 in, 30.5 x 40.5 cm, bevelled edges.
In artist's estate.

THE MUSE

(Title given in later exhibition catalogues)
Colour etching and lithograph, printed in deep purple and pale green-grey.
Sheet size c10 $\frac{3}{4}$ x 20 in, 27.7 x 60.8 cm
Working drawings and proofs exist. Plate not located.

THE SMALLER ETCHINGS: TEXT PAGES AND VIGNETTES

Printed in black unless otherwise indicated

A BOWL OF FRUIT ON A LEDGE

Poem: The Lover.

TWO FACES: VIGNETTE

Printed in blue.

TWO GROUPS OF HANDS, REACHING UPWARD

Poem: The dead man.

A HAND AMONG GRAVE-CROSSES: VIGNETTE

TWO BIRDS, FLYING

Poem: The poet

A HAND REACHING TOWARD THE MOON: VIGNETTE

WOMAN: HALF-LENGTH, WITH FALLING LEAVES

Poem: The blind man.
Zinc plate, 12 $\frac{1}{16}$ x 16 in, 30.6 x 40.6 cm. In artist's estate.

A BUNCH OF LEAVES: VIGNETTE

A MASK WITH A SPRAY OF FLOWERS

Poem: The idiot

WIND-BLOWN HAT AND LEAVES: VIGNETTE

Printed in dark green

A HAND HOLDING A DEAD BIRD

Poem: The criminal

A MAN'S HEAD, RESTING IN CLASPED ARMS:

VIGNETTE

Printed in red-orange.

A CLIFF FACE, AND THORNS

Poem: The drunkard.
Zinc plate, 12 x 16 in, 30.6 x 40.5 cm. In artist's estate.

HANDS SQUEEZING A BUNCH OF GRAPES: VIGNETTE

Printed in olive green.

4 SUR LE TRAVAIL ET SUR DEUX ÉPOQUES DE LA VIE OUVRIÈRE

By Charles Péguy. Published by Draeger Frères, Montrouge, March 1953. Illustrated by ten photographic reproductions, two in colour, of etchings by David Strachan (of whom the book makes no acknowledgment). The etchings should probably be dated to 1952.

TWO HANDS, ENCLOSING A HEART SHAPE

Etching and aquatint. Etched area 8 $\frac{1}{2}$ x 6 $\frac{1}{2}$ in, 20.6 x 17.1 cm, on a larger plate.

Known from three rough working proofs on papier vélin de Johannot. One proof inscribed: travailler était la joie meme (on spoil sheet justification from *Accent & Hazard*).
Plate not located.

TWO FIGURES (ARMS ONLY) HOLDING A BLOCK OF STONE

Colour etching.
Known only from colour reproduction in Péguy and three preliminary pencil drawings.

A KEROSENE LAMP, AND TWO STARS (ILS SE LEVAIENT TRÈS TÔT)

Etching.
Known only from reproduction in Péguy and a preliminary pen and ink drawing.

CATHEDRAL: FAÇADE OF NOTRE DAME

Etching and aquatint 11 $\frac{1}{2}$ x 9 $\frac{13}{16}$ in, 29.3 x 24.9 cm
Known from trial proofs in several states, some on spoil sheets from *Accent & Hazard*. Plate not located.

AN ANGEL BEARING A PALM BRANCH

(CE BEL HONNEUR DU MÉTIER)

Etching.
Known only from reproduction in Péguy. Several small pencil drawings of angels exist and are probably related to this project.

THE FISHER FAMILY

Reproduced in colour (blue, yellow and lilac)
Colour etching, printed in yellow, orange, brown, blue and aquamarine.

Artist's proof, sheet 10 $\frac{1}{4}$ x 15 $\frac{1}{2}$ in, 26 x 39.5 cm
Inscribed in pencil: Fisher Family artist's proof d Strachan.
Known from unique signed artist's proof and two earlier working proofs in artist's estate. Plate not located, but measurements c11 $\frac{1}{2}$ x 16 in, 29 x 40.5 cm. Margaret Olley, who was on holiday with Strachan at Nazaré, Portugal, in April 1952, suggests that this is a Nazaré subject.

A FLAMING TORCH (UN ABSOLU MONTÉ DE PLUS PROFOND DE LA RACE)

Etching.
Known only from reproduction in Péguy.

FLOWERS IN A JUG, AND AN ANVIL WITH HAMMER AND PINCERS.

(HONNEUR DU FOYER: HONNEUR DE L'ATELIER: LE MÊME HONNEUR)

Etching.
Known only from reproduction in Péguy and several related pencil drawings.

A HAND HOLDING DIVIDERS

Etching.
Known only from reproduction in Péguy and several related small pencil drawings.

CROSSED ARMS (CUL DE LAMPE)

Etching.
Known only from reproduction in Péguy and a preliminary pencil drawing.

OPPOSITE: Lewers Freehold Mine in 1874.
1969. Oil on canvas 8 x 12 feet.
Creswick Shire Council,
Gift of the artist in memory of his father.
(Not in the exhibition)
(reproduced from a postcard)

