

A TRIBUTE TO
LLOYD REES



WARANA FESTIVAL 1975
QUEENSLAND ART GALLERY

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The Queensland Art Gallery is extremely proud to pay tribute to Brisbane born artist Dr. Lloyd Rees with this exhibition of sixty works on the occasion of the 1975 Warana Festival.

Many people will recall the large Retrospective Exhibition held during 1969-70 arranged by the Art Gallery of New South Wales and seen in Brisbane from November to December 1969. On this occasion over 160 works were exhibited and paid a fitting honour to the work of this great Queensland artist.

More modest in size but nevertheless of significant quality and extreme interest, many works have never been exhibited in public before. The tribute we make to Dr. Rees is therefore a personal one and with a certain home town pride in the artist's great achievements. Most works came from Brisbane's public and private collections and we respectfully thank the following institutes and private lenders for their help and co-operation:

Brisbane City Council
University of Queensland
The Queensland Club
Mrs. E. Rees (the late Mr. M. Rees)
Dr. and Mrs. Norman Behan
Mr. and Mrs. James Wieneke
Mr. and Mrs. Robert Littlewood
Mr. Robert Cunningham
A Private Collection in Sydney

We are extremely grateful to Mrs. Renee Free for giving us permission to reproduce her feature article on Dr. Lloyd Rees - from the retrospective catalogue 1969-70.

Further reading on the artist can be found in the following:

ART GALLERY OF NEW SOUTH WALES. Lloyd Rees
Retrospective, 1969. Introduction and catalogue
by Renee Free

DUNDAS, Douglas. Lloyd Rees (Art and Australia.
vol. 7, No. 2, 1969: pp. 126-131)

FREE, Renee. Lloyd Rees. Melbourne, Lansdowne
Press, 1973.

OLSEN, John. Lloyd Rees (Art and Australia vol. 5,
No. 3, 1967: pp. 544-545)

REES, Lloyd. The Small treasures of a lifetime.
Sydney, Ure Smith, 1969.

Cover reproduction:

Rue Saint Julien le Pauvre, Paris. 1953

(Queensland Art Gallery Collection)

The Landscape of Lloyd Rees

It has been recognised from classical times that landscape painting is not only about landscape. It is thought of as that branch of painting closest to music and poetry. Rees wrote in 1940 "the musician's symbols are abstractions in themselves. . . . The artist's symbols are mostly based on natural objects. But if his command over them is complete, he can evolve . . . by the simplest means, a pure creation of the human mind, an abstraction in precisely the same sense and degree as a work in architecture or music".¹

Rees's preoccupation is with giving poetic associations to his environment, be it Brisbane, Sydney, Gerringong, Orange, Bathurst, San Gimignano, Paris or Greece. A more purely descriptive landscape painter may find that his landscapes of a foreign country are of less interest than those of his homeland. Rees achieves symbolic as well as descriptive landscape; his works express an outlook on life, a sense of culture and of cultivation. He links Australian landscape with European civilization — making another garden of the world of the coastal strip of New South Wales. South Coast hills, Kurrajong panoramas predispose Rees to appreciate San Gimignano, just as Italy and Renaissance landscape paintings influence the way he sees the Australian scene.

Rees recreates our cities and coastline. He plans environments, rearranges parts of buildings, streets, towns, panoramas. As Sydney Ure Smith wrote in 1917 "He is not a realist . . . his drawings of buildings and streets would sometimes annoy the historian, as he has a way of donating trees and ornamental devices where they are often unfortunately not to be seen. On the other hand, the impulse to add better setting to his picture would delight a town-planning enthusiast".¹³ This interest in environment extends to his life. Rees has entered many battles concerning the preservation of fine architecture, the planning of parks, the design of fountains.

Landscape paintings of all centuries have been composed carefully, even the most view-like scenes are based on work of other artists or are a composite of several views. As Max Friedländer writes "Truth to nature of a painting means that on looking at the painting I am comparing the impression it makes on me with the impression nature makes on me. This of course is again dependent on art".²

Rees's feeling for nature is of course the foundation of his art, his close study of nature in the pencil drawings of the thirties being of the greatest consequence. As Norman Carter wrote in 1938, Rees's work "is the result of a deep impression which is developed by mature consideration".²⁴ This need to meditate over impressions registered to the full makes it necessary for him to paint alone, the presence of people, even models, being impossible distractions.

His depiction of nature is at human scale. This scale is given not only by the conventional use of figures, boats, carts as notes of animation and accents of colour, but also by the nature of his observation—close-up views of rock or wall, or panoramas of observed details.

The landscape paintings of the 15th century, Italian and Flemish, and those of Titian,

¹Superior figures in text refer to entries on pages 37 & 38.

²Max Friedländer. *Landscape, portrait, still life; their origin and development.* Oxford, Cassirer, 1949.

Brueghel and Turner, are close to his heart. Australian artists like Elioth Gruner or Walter Withers have been an inspiration at different stages. France, partly through his mother, and Italy, have been of equal importance--the art of the former for paint quality, the latter for construction. But closest in spirit are the Northern artists who combine love of their native landscape with love of Italy, like Brueghel and Corot. Rees writes of a Sydney art teacher in his memoirs: "Rubbo did understand French Impressionism and could use pigment as a creative element in its own right, not something simply as a means to copy nature by tones and surfaces."¹² This aim inspires the scumbling and glazing techniques of Rees. Sketches lie behind all works, but are never copied exactly. From the twenties and earlier any painting not sold at an exhibition has almost certainly been overpainted till it has become another picture, thus few works of the twenties and thirties survive. Sometimes so many layers top each other that one can no longer see the weave of the canvas. No painting seems ever to be decisively finished. Exhibiting is often only a testing activity. Rees has learnt that passages of beautiful painting must often be sacrificed in the hope of greater unity.

One value in Rees's method of painting, central to his meditative approach, lies in its suggestion of the passage of time. One feels that each stroke and layer of creation is moved by different impressions, the time taken to paint the work suggesting the time taken to acquire the impressions, and each layer itself suggesting further impressions. Also, the painting is a journey back in time, from Impressionism back to Brueghel. The layers remove the work further and further from immediate sensation. The resulting texture in its solidarity becomes the seamed and ancient earth itself.

The meditation and reworking produce a balance of elements--the typical rather than the particular, the universal which does not come about by reducing detail but by the nature of the detail which is itself descriptive of the type of tree or style of architecture, but not intended to distinguish particularly. The degree of detail is uniform throughout a work, or increases as the distance recedes, leaving foregrounds very large and bare. This links with the area of greatest interest always being middle to far distance, the foreground the filling. Repoussoir trees, rocks, fences, walls seem sometimes strained. Sizes of boulders, houses, people, trees, bear little relation to each other in scale. This is of no consequence if the composition appears harmonious. Similarly parts are combined that are seen from different viewpoints. The aim is not accuracy but to stimulate associations. Transparent glazes in the forties sometimes cause ghost-like detail and unintentional ambiguity.

Rees's interest in times of day and seasons is not necessarily apparent in his landscapes--these have no simple connection with the work. Summer fields are often stripped bare in a painting when the mood requires. Yet sometimes the time of day or the season is the subject, independent of when the work is painted. Some of the most beautiful paintings are of summer and spring.

Drawings 1913 to 1930

The early pen drawings could be grouped under the headings Town and Cathedral. The basis for these, and for the early oils, are two thick sketchbooks of pencil drawings, several to a page, done from nature--fragments of buildings, gardens,

streets, cathedral interiors, horses, sketches of self and family. The finished drawings in ink were done in the studio, some as commissions.

Rees's interest in architecture and a talent for memorizing building contours led him to become as familiar with European buildings from reproductions (often clearer in details) as he was with the architecture around him. There is an imaginary drawing of Notre Dame, Paris, done in the same year as "St. John's, Brisbane", 1913. Pen drawings of Italy by Joseph Pennell were copied to acquire a pen style. "These drawings by Pennell were brilliant and the names associated with them magical—names like Tuscany, Siena, Lucca, Fiesole."¹² Pennell drew for reproduction, and his unbroken line was not long found useful by Rees, who wanted a style suited to the high key of a Brisbane of painted houses with galvanized iron roofs. "I found the key linked naturally with a technique based on the white of the paper, with a minimum of line to express light and shade . . . and developed a fine and broken line with almost cobweb texture . . . to express the shimmer of light . . . in much the same way as broken colour."¹²

A heavier pen line with darker shadows was needed for Sydney. The even line of the commissioned drawings of architectural subjects of 1917 was soon replaced by a romantic style, velvety blacks and brilliant whites. This illustrator's style coincided with the publication, in 1918, of a volume of pen drawings by Norman Lindsay, and with Rees's commercial art advertisements. A reviewer in the *Australasian* of 1921 wrote: "There is a touch of fantasy in nearly all these pen-pictures as if the artist, while preserving the real outlines of his subject as we know them, strips off their outer surfaces and shows their inner tissues. Foliage, water and even atmosphere, show this elfin quality." St. Brigid's on the Hill became the Romanesque cathedral of Albi, and in the back of his mind was the imagery of Milton's *L'Allegro*, which latinizes English landscape.

"Towns and battlements it sees
Bosomed high in tufted trees."

Rees's drawings did not intend to suggest mysterious subject matter, or night, but compositions were brooded upon. The "Cathedral Interior" of 1921 is completely imaginary though a reviewer called it St. Mary's. The same reviewer spoke of "the soaring pillars and lofty altitude, even the worshippers have a perpendicular look!"

Rees, having dreamt of Europe for a long time, went there for the first time in 1923. Europe was a release from this sombreness, and rational Italian architecture was drawn on the voyage home with equal fervour. These drawings of Italy were repeated time and again over the next few years to 1930. The greater the nostalgia, and the farther in time from the European visit, the harder the line, the more meticulous the detail. The detail is free variation in the given style of architecture with imaginary juxtapositions of views. The detailed perspective interior of St Paul's with its impression of great accuracy has its counterpart in a large composite cathedral drawing. Domes, arches, apses, urns—the feeling for curves is already there.

The detailed drawings coincide with very free and romantic pen and watercolour pictures inspired by Turner's watercolours of Switzerland, from the 1840s.

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Paintings 1918 to 1927

When Rees joined Smith & Julius Studios in 1917, Roland Wakelin and others were painting with impressionist brush strokes. This Sydney style was partly due to Phillips Fox, but more immediately to Wakelin's teacher Dattilo Rubbo. Grüner's "Morning Light" was the most admired work in this style and Rees describes it as "one of the freshest portrayals of Australian light ever painted".¹² Rees's approach in the twenties and thirties oils is impressionist in the sense that the oils were done on the spot, with analysis of light the main subject. Rees preferred Corot's subdued palette, evening moods and mists, quiet corners and near deserted streets to pure impressionist colour and bright sunshine. (Howard Ashton complained in 1917 that no one painted Sydney's grey moods and winter mists.)

Cornwall cottages, like the Parramatta cottages painted after the return from Europe, have sharp contrasts of light and shadow as did the drawings of 1918-1922, his response to Meldrum's theories of tonal painting. Meldrum's ideal of realism swayed many at the time, but copying nature was an impossibility, and Rees realized that the theory was too limiting. Much the same was his reaction to the equally exclusive "colour music" experiments of De Maistre and Wakelin. Rees recognised the importance of the Contemporary Group slightly later, and the bringing to Sydney the concept of the picture being essentially a flat surface covered with colour. Rees embraced this enough to be always conscious of the picture plane, though he never joined the Contemporary Group or the Contemporary Art Society. His interests lay in the past, with figurative art.

Lionel Lindsay praised his European oils for their truth of tone, and reviewing the exhibition containing works like the "Villa Medici" Lindsay wrote: "In his Italian work he catches the clear campagnan lights, the mild tones of Naples yellow, and faded whites, the sharp accents of Cypress trees which spell Italy."¹⁷ Reviewers commented on Rees's seriousness. But few works were bought and the Society of Artists rejected his oils, whereupon he exhibited at the Royal Art Society until elected a member of the Society of Artists in 1932.

During the period of ill-health, from 1928 to 1929, Rees did few paintings, outdoor painting being too tiring. From this period date the still-lives—zinnias, hydrangeas, geraniums, cauliflowers. These continued in the next drawing period also.

Drawings of the 1930s

Rees turned again to pencil, used this time for finished compositions. These drawings coincided with the gift of a sketch book of fine paper. The pencil line flowed, its path not broken by the usual spongy paper. A 2B or 3B pencil was used, the composition was indicated briefly first. When the outline of the detailed drawing blurred, the pencil was sharpened by shading. Mistakes would be rubbed out with a cut wedge of rubber, then redone in front of the motif.

The intense drawings of Italy gave way to intense concentration on the immediate Sydney surroundings—the inner harbour around Ball's Head and Waverton, and

pastoral drawings around Pennant Hills, where relatives were visited each Saturday. The years of drawing Italy can be felt in these works. "Western Bays and Headlands", "Orange Groves at Kurrajong", "The Bridge, South Coast landscape" could all be the landscapes of 15th century Italy. The vignettted Italian views have their sequel in the undeveloped foregrounds in the early thirties.

The character of Sydney harbour foreshores has been so closely studied, though to different effect only by Conrad Martens. The drawings of 1930-31 map out his domain with great clarity. Rows of terraces or sandstone rocks are multiplied and spread across the picture in simple flattened masses. The curves of headland, fence, wall, tree, boat, terraces, bay, defining the contour of the land, are punctuated by detail. This detail reaches a peak in "Western Bays and Headlands" of 1932, as does the delicacy of light in what he considers his finest drawing, "Evening Waverton" (catalogue no. 126). Here he captures the characteristic line of a suburb as clearly as for a building in a particular architectural style, the balance of detail and suggestion creating a work of the greatest poetry, a landscape of the mind.

The repetitions of like elements—diagonals of roofs, steps, even a rope in the foreground of another version (catalogue no. 125), balanced by verandah posts, telegraph posts, fence posts, chimneys, is quietly insistent. The lighted fence in the foreground is even given its negative repetition as shadow in the darkest central point. The sun sets as we consider the minutest changes of tone within a narrow range. Houses are turned at will to catch light to better effect or to give more satisfactory shapes, or details like the overhead bridge disappear.

Annual exhibitions of drawings were held, with the enthusiastic support of John Young of the Macquarie Galleries. These were always reviewed as "amazing", "full of poetry", "the music of perfect accomplishment". Only after the 1942 exhibitions did reviewers mistake the intentions of the artist as realistic.

Streeton's review of "The Anchorage" ("Two Boats") in the 1933 exhibition states "it is so well drawn and the westering light and shade so exquisitely chosen and expressed, that it almost suggests the colour of the scene." Another reviewer likens the pencil effects to wash.

In 1934 particularly, the texture of natural forms is studied with such Ingres-like concentration that the surface of fig or rock becomes a living primordial reptile. In the fig trees with their active upward thrusting Rees has greatest empathy with his subject.

In 1935 and 1936, there is a sense of relaxation. Fields and panoramas, suggesting the later Italian fields, spread with peace. A reviewer in the *Bulletin* of 18/12/1935 wrote of an exhibition: "He finds romance in the mingling of hills and towers, and discovers in Five Dock or Balmain, scenes as picturesque as our tourist painters bring back from Venice or Seville. Also, he has a strong affection for the sandstone on which Sydney stands and limns its erosion most effectively. And when Rees concentrates on foliage, he packs an authoritative essay in botany into every square inch. Noonday sun, sunset, dusk, grey days are all within the gamut of his scale. By confining himself to one medium he has perfected himself in it."

This great discipline, analysis with Ruskinian fervour, lies behind the broad suggestive

detail of later painting. There comes a slackening of interest in these pencil studies. Elaborate pen drawings are done again in the studio, and nostalgic drawings of Italy reappear.

Paintings 1936 to 1942

After the "pencil paintings", Rees found it difficult to find a way back into paint. The oils of the thirties are of the delicacy of the pencil drawings, thin clear lines, flattened surfaces, subtle colours adjoining as did subtle changes in tone. Grüner's changing style is one influence up to a point, but Rees felt "later, Grüner's compromise between realism and form was unconvincing—but he was a poet of Australian landscape and revealed to us the intimate."¹² Rees's lyrical paintings of quiet hills are backgrounds suitable for an Annunciation. He finds Claude and Corot guides for composition in the group of Northwood gardens and bush glades penetrated by light—repoussoir trees, grand in scale, the dialogue of trees across the picture, rivers running horizontally behind, dividing the canvas into bands, and a Watteau-like urn completing the grandeur of the front garden.

Rees in 1938, writing of Douglas Dundas, says that Impressionism could not give a complete answer, that there was a need to turn to Italy. He praises Dundas for "the superimposing of quiet harmony of mass and colour on a foundation of sound drawing and construction. Light and shade are deeply analyzed but never allowed to break up form."¹³ This is how his own work develops also.

If the drawings and paintings of the twenties can be characterised by the abstractions City, Cathedral, the thirties can be called the Country. It is nature still visible in the city which is the main concern.

Three events of importance occurred which helped bring the period of the twenties and thirties to a close. The first was the Melbourne *Herald* exhibition of French art, 1939. The paintings of Bonnard and Utrillo were admired for their "imaginative use of colour". The second event was the retrospective exhibition of his own works, of 1942. This dispelled timidity and gave him the urge to paint more forcefully. The third was the discovery of Gerringong.

Paintings 1942 to 1956

Gerringong—the hills, Mt. Saddleback, Werri Beach, the slopes near Berry, the coast of Kiama, became his Campagna. Too green to be the ideal country, nevertheless the simple shapes of the landscape were an inspiration; at evening Mt. Saddleback had a sombre grandeur. The divided zones, the small facets of broken colour, change to sweeping curves unifying the space and overall colour with tonal changes. There is a feeling of transition from the 15th to 16th centuries, of Bellini and Titian. Bellini's "Agony in the Garden", in the National Gallery, London, and Mantegna's also, must surely have left a deep impression. Rees's landscapes acquire associations by their generalized forms, and their suggestions of another period.

These hill landscapes are the product of meditation on a motif over a long period,

reminding us of Cezanne's struggle with Mont St. Victoire. These are his unique contributions up to this point, creating a new way to look at Australian landscape. Clumps of trees and houses shelter in the junction of curves or along their course. The sky becomes arched in sympathy with the earth. The landscapes of the thirties and forties are usually deserted before the Northwood period. Car roads define the landscape rather than Corot's paths.

These works, in which moods sometimes light sometimes dark hold sway, remind us of painters like Giorgione or Jacob van Ruisdael. A Brueghelian heaviness of summer, bathed with orange light, as in "Illawarra Pastoral" 1944, or "September Landscape Orange", contrasts with the evening moods of the same years.

The softness gives way to cleaner lines and harder edges, with larger units; producing works like "The Road to Berry" and "A South Coast Road". The curves unite foreground middle and far distance. The long rectangular shape of this painting is ideal for suggesting rolling hills. The formalism of this period is seen too in the study of rocks, owing something perhaps to a memory of Turner's watercolour at Farnley Hall "Otley from the Chevin", and in "Omega Pastoral", which heralds the compositional methods of the sixties, with its panoramic view seen from a height, from different viewpoints, with high horizon, rivers unifying the middle and far distances, flattened tilted space reminding us of Cezanne.

The solitary communion with nature is interrupted partly by illness, partly by weekly painting trips to the then rural area around Ryde with Roland Wakelin, George Lawrence, John and Marie Santry. Painting in company, producing quick works on the spot, did produce some fresh, often very thinly painted works. The casual relationship with nature, while not producing works as satisfactory as those of the great hills period, did widen Rees's range to embrace a great variety of moods.

Breeziness, storm effects, the domain of Walter Withers is now entered, with the result the masterpiece "Storm, Werri Creek", combining the satisfying convex rolling forms of the forties with the dynamism of a particular atmosphere.

The other large works of the same years, "Summer in the Illawarra", "Harbour at McMahons Point", while catching fine moods, in reproduction seem less satisfying in composition, there being the feeling of a too large, bare foreground, no middle distance, and a strip of very detailed far distance. This is how detail does in fact work however, and is founded on observation.

After twenty-nine years, Europe in 1953 presented great visual excitement. The light tone of Italy moved Rees, after the dark Northwood period, and this light tone was sustained after the return to Australia. The Northwood Group experience perhaps prepared the traveller to France in catching a poetic impression, the paint surface thin and fresh. In Italy, San Gimignano was "a place that selected itself". A month produced (from the hotel terrace) many panoramas of the hills gently rolling like the hills by Ghirlandaio and Gozzoli on San Gimignano's walls and chapels.

On the return from Europe, the paintings summing up the forties were continued till 1955: A Gerringong landscape painting, which was burnt on the way to exhibition at the Arts Festival of the Olympic Games, Melbourne, 1956; "The Road to the Mountain" and "The Coast of Kiama". The scale of the works is large; Rees feels happier working on a large scale, working with the arm rather than the hand. There

is greater richness in depth and atmosphere, detail and colour. The use from this time of titanium white helped Rees achieve the desired lighter tone not possible with white lead. Constable now, with his fresh impasto, appeals to Rees.

Paintings 1956 to 1959

The next years were years of experiment, mainly through small landscapes exhibited in 1958. Rees wanted a freer method, looser, capable of larger scale, and expressing a wider range of moods and colours. The problem was partly to achieve a more abstract style, where uniform touches could suggest details of colour and texture and form without detailed representation. Flatness of plane, towards which Rees has always moved reaches a high point. He discovers now a scumbling method, painting over the resulting impasto, which gives depth and texture. This replaces the method of applying glazes. The works of this time are transitional between works of the forties and the sixties in colour and subject.

Drawings—Ink, Carbon Pencil and Wash 1959 to 1969

During the visit to Europe 1959-60, paints were left behind, and the drawings and watercolours made inspired him to develop a drawing style of the sixties, after a break of over twenty years in drawing for its own sake. (One sketch book done in 1953-54 was dispersed, one drawing being in the Western Australian Art Gallery.) Each painting has drawings with wash as its basis. But both finished watercolours and paintings are done in the studio.

Rees on this visit more than the previous is concerned with the monuments of other civilizations. The works are less of a traveller's view, and are often composite arrangements of symbolic motifs. The suggestion of detail and texture by abstract means is evident in these late watercolours also. After the intense detail of the twenties and thirties drawings there is the almost Zen "Landscape at Rockley" or "Derwent, Tasmania".

In the watercolours of 1966, when Rees made another European journey, rolling rhythms seem to dominate all elements. The all-over quality matches the sunlit drawings of the Brisbane period. Detail is suggested now by abstract touches. Elwyn Lynn wrote in a *Bulletin* review: "The best have a faded suggestiveness as though they were spectral emanations of places and times long ago." The three watercolours of Beziers were aids in the painting "Country I", reminders of the actual scene. They have a lyrical, loose softness, which, like the broad suggestive Majorcan peaks, show a style of maturity.

Paintings 1961 to 1969

The freer style developed in 1956-59 has time to incubate on the third visit to Europe, 1959-60. The desire to work on earlier paintings has resulted in the loss of at least two thirds of the paintings of this visit. After exhibition in Adelaide in 1962, when

colour slides were taken, the works not sold disappeared under repaints. Those that survive, like "Stones of Athens", a composite of monuments of different civilizations, show the symbolic quality of the works. The oils of this visit were done afterwards in 1961, coinciding with Australian works which represent the high point of the preceding abstractions.

Often the first impressions of nature are extreme ones, meaningful to this generation. In the reworking this is often lost in the intention to balance several strong feelings. "Spring at Lane Cove" however, is one of these fine first impressions not too worked over. Rees has described how it was painted. It "was based on a long felt desire to express the sudden and exciting advent of spring. The design was originally put down with some deliberation in firm strong lines and masses, and allowed to dry. Then, when the inclination moved, the whole surface was covered with free moving paint and distributed and merged with palette knife and brushes and with the fingers as well."* It is the analysis of nature over a lifetime which makes this possible; the specific locality, the northside of Sydney is evident even in the generalization. If we compare this work to "Spring Afternoon", 1936, equally beautiful, we see that a particular spring afternoon is changed to the idea of spring.

Experimentation led to the rich style of the 1960s, when the paintings have freedom, wideness of vision and "a sense of the miraculous in nature". In spirit they recall the grandness of the dreams of the early drawings. Europe and Australia are now co-existent in the artist's mind. The European experience is almost dominant: the Acropolis, Delphi, Chartres, Majorcan mountains. This grandeur perhaps influences Rees in seeing the grandeur of Australia, as Tuscan hills helped the intimacy of the harbour enclosed by headlands and of rolling hills of the forties. Now we have great cliff façades and surging seas, and great panoramas and city skyscrapers. Nature not overwhelming man, but the great expanse of Australia—The Timeless Land—its largeness of scale appreciated to the full in familiar scenes, not the expanse of Central Australia.

The influence of Brueghel's panoramas is now to the fore, with Australian-Flemish hills. The compositions are flattened planes at a slight angle. The rivers of the forties become wide; the curves glide us around the plane. The Upper Hastings, or the river of life of a Van Eyck or Patinir.

Inclusiveness is the aim of the sixties, not simplification as in the forties. A palette with a range of strong colour, reds and blues for dramatic works, like the "City" of 1963 or "Stones of Athens"; a palette of brilliant colours—orange, mauve, blues and greens and purples for works of an exalted mood; Roberts-like quiet greens for bush poetry and fairyland, opalescent colours for visions. Colour is conceptual, symbolic of a mood of mind, less descriptive of a mood of nature.

His use of similar elements in Australian and European impressions points to how abstract the relation is between his works and nature. The same three hill masses appear as Spain, Molong, Werri, Sicily or France. The same wall and tree appears in "Drama in the Valley" (Kangaroo Valley) "Summer in the Suburbs" (Northwood) or "Majorca".

The detailed drawn quality of the thirties drawings is here translated into paint. Description is achieved by broad strokes and exact tone or by scumbled paint over-painted. The primordial reptilian solidarity appears in "the Surge of the Sea" which

*Letter to the Art Gallery of New South Wales, 1961.

has something of the same empathy and symbolism as the figs. Works of some size are done in the studio, but each holiday Rees still paints from nature.

Rees's last two series of works, "Tribute to France" and "Song to Creation", are intended summations of his mature feelings, of Europe and Australia, but also of nature and civilization. "The City" shows the essentially abstract nature of Rees's art. A building, preferably with a dome, a square, a fountain, a tree—the ideal city, found in France at its best, and Italy, and not in Australia. (The Fountains Committee on which Rees served, has disbanded.) The influence of Turner returns; Rees mentions in his memoirs how in the sixties, Turner's abstract atmosphere impressed him. Light transforms and unifies the landscape, giving it heightened reality, in Rees's late works. Through this light shine the typical, essential, forms of our particular world: the vision is particular and general.

The Cathedrals are still unfinished as this introduction is being written. The tight versions exhibited are becoming loose and broadly painted. In them, Rees returns to his first subject, the meaning of architecture.

RENÉE FREE

LLOYD REES CATALOGUE



PAINTINGS

1. Still Life, oil on canvas
29.5 x 36.5 cm
Presented by the artist in memory of his father - Owen Rees
Queensland Art Gallery
2. Still Waters, Lane Cove, oil on board
29 x 39.5 cm
Presented by Miss M. T. Treweeke
Queensland Art Gallery
3. The Fields of Burrawang, oil on canvas
61 x 76 cm
Presented by Godfrey Rivers Trust
Queensland Art Gallery
4. Sundown at Sydney Harbour, 1949, oil on canvas
77 x 104.5 cm
Purchased from funds donated by Thomas Brown and Sons and
Tunleys Ltd.
Queensland Art Gallery
5. Rue Saint Julien le Pauvre, Paris, 1953, oil on canvas
66 x 82.5 cm
Queensland Art Gallery
6. The Coast near Kiama, 1953-55, oil on canvas
89.5 x 118.5 cm
Queensland Art Gallery
7. City Skyline - Sydney, oil on canvas
39.5 x 46.5 cm
Gift of Harold de Vahl Rubin
Queensland Art Gallery
8. Upper Hastings River, N.S.W., 1963, oil on board
111.8 x 119.4 cm
Queensland Art Gallery
9. Hydrangeas, oil on mounted canvas
18.1 x 24.5 cm
Bequeathed by Mrs. Blanche Buttner
Queensland Art Gallery
10. Old House, Parramatta, oil
31 x 44 cm
Mrs. E. Rees (and late Mr. M. Rees)
11. Old House, Cornwall, 1933, oil
35.5 x 43 cm
Mrs. E. Rees (and late Mr. M. Rees)
12. Streets in Parramatta, oil
33.5 x 44 cm
Mrs. E. Rees (and late Mr. M. Rees)
13. Barrenjoey Lighthouse, oil
24 x 34 cm
Mrs. E. Rees (and late Mr. M. Rees)

14. Avenue des Champs Elysees, 1955, oil on canvas
65.5 x 80 cm
Dr. and Mrs. Norman Behan
15. Stones of Athens, 1961, oil on canvas
62 x 72 cm
Dr. and Mrs. Norman Behan
16. Grecian Image No. 2, oil on mounted canvas
52 x 66 cm
Dr. and Mrs. Norman Behan
17. Surge of the Sea, oil on canvas
74 x 106 cm
Dr. and Mrs. Norman Behan
18. Hills, Houses, Tasmania, 1973, oil on canvas
104 x 152 cm
John Darnell Collection, University of Queensland
Gift of Alumni Association
19. Meadowland at Orange, oil on mounted canvas
39 x 50 cms
John Darnell Collection, University of Queensland
20. Untitled (Landscape), oil
29 x 35 cms
John Darnell Collection, University of Queensland
Gift of Buttner Estate
21. The Italians Cottage, North Ryde, 1952, oil on canvas
51.5 x 76.2 cm
Queensland Club
22. The Border Country, 1938, oil on canvas
74.5 x 120.5 cm
Brisbane City Council Art Collection
23. Sydney, 1938, watercolour
18 x 23.5 cm
Mrs. E. Rees (and late Mr. M. Rees)
24. Brown Landscape, 1965, watercolour drawing
25 x 40.5 cm
Mr. & Mrs. R. Littlewood
25. Tuscan Landscape, 1966, watercolour drawing
33 x 44 cm
Mr. R. Cunningham
26. Southern Seas, oil
62.2 x 76.2 cm
Mr. & Mrs. J. Wieneke
27. Mountain Stream, Tasmania, oil
44.5 x 56.5 cm
Mr. & Mrs. J. Wieneke
28. The Harbour From Hunters Hill, Oil
30.5 x 4.5 cm
Mr. & Mrs. J. Wieneke

DRAWINGS

29. St. Marys Basilica Sydney, 1920, pen and ink drawing
48 x 46.5 cm
Queensland Art Gallery
30. Treasury Buildings, 1920, pen and ink drawing
25.4 x 21.5 cm
Queensland Art Gallery
31. The Cliff, 1932, pencil drawing
19.7 x 25.7 cm
Queensland Art Gallery
32. Evening, Waverton, 1932, pencil drawing
18 x 27 cm
Presented by the artist in memory of his father - Owen Rees
Queensland Art Gallery
33. Hills of the South Coast, N.S.W., 1936-38, pen and ink drawing
33 x 43.8 cm
Queensland Art Gallery
34. Sandstone Cliff, pencil drawing
18.4 x 26.1 cm
Queensland Art Gallery
35. Interior St. Brigids Church, Red Hill, Brisbane, pen and wash
19.3 x 12.1 cm
Presented by John Brackenreg, Sydney
Queensland Art Gallery
36. Exterior, St. Brigids Church, Red Hill, Brisbane, ink drawing
23 x 13.5 cm
Presented by John Brackenreg, Sydney
Queensland Art Gallery
37. San Gimignano, N.Z., 1961, pen and watercolour drawing
44 x 57.8 cm
Queensland Art Gallery
38. Port Jackson Fig Tree, pencil
19 x 25.5 cm
John Darnell Collection, University of Queensland
39. Elizabeth Street Entrance, Central Station, Sydney, pen drawing, c 1925
17.5 x 23 cm
Kindly lent
40. Interior, St. Paul's Cathedral, London, 1969. pen and wash
32 x 53.5 cm
Kindly lent
41. Trees, 1933, pencil drawing
22 x 29 cm
Kindly lent
42. The Bluff, 1933, pencil drawing
16 x 25 cm

Mrs. E. Rees (and late Mr. M. Rees)

43. Three Trees, 1930, pen and ink drawing
13 x 19 cm
Mrs. E. Rees (and late Mr. M. Rees)
44. San Gimignano, Italy, 1959, pen and wash
23 x 31 cm
Mrs. E. Rees (and late Mr. M. Rees)
45. Balls Head, Sydney, 1932, pencil drawing
20 x 36 cm
Mrs. E. Rees (and late Mr. M. Rees)
46. Sydney Harbour, 1931, pencil
21 x 31.5 cm
Mrs. E. Rees (and late Mr. M. Rees)
47. St. Paul's London, Interior, pencil and wash
43.5 x 33 cm
Mrs. E. Rees (and late Mr. M. Rees)
48. Law Courts, North Quay, 1915, pencil drawing
15 x 18 cm
Brisbane City Council Art Collection
49. L'Estrange Home, Kelvin Grove, 1914, pencil drawing
16.5 x 13.5 cm
Brisbane City Council Art Collection
50. Cab Stand, Alice Street, 1914, pencil drawing
17 x 19.5 cm
Brisbane City Council Art Collection
51. Law Courts, George Street, 1915, pencil drawing
16.5 x 18 cm
Brisbane City Council Art Collection
52. Customs House, 1914, pencil drawing
28 x 19.5 cm
Brisbane City Council Art Collection
53. St. Brigids Church, 1912, pencil drawing
25 x 13 cm
Brisbane City Council Art Collection
54. Sketch from Peter Templeton's Home, Gladstone Road, 1913, pencil drawing
14 x 17 cm
Brisbane City Council Art Collection
55. The Cathedral of St. John, 1914, pencil drawing
15 x 20.5 cm
Brisbane City Council Art Collection
56. Convent Gates, All Hallows, 1914, pencil drawing
21.5 x 17 cm
Brisbane City Council Art Collection
57. Cowlishaw Home, Bowen Hills, 1914, pencil drawing
18 x 17 cm
Brisbane City Council Art Collection
58. Pylon, Old Victoria Bridge, 1914, pencil drawing
22 x 21.5 cm
Brisbane City Council Art Collection
59. Centre Piers, Old Victoria Bridge, 1915, pencil drawing
23.5 x 18.5 cm
Brisbane City Council Art Collection
60. The Little Bay, conte drawing
20.3 x 28 cm
Mr. and Mrs. J. Wieneke

61. Stone Fountain, Sydney, pen drawing
15.3 x 12.5 cms.

R. Cunningham

62. Lloyd Rees Self Portrait, oil

We are grateful to the Brisbane City Council for the inclusion of this self-portrait which has just been donated on the artists behalf to the Brisbane City Council Art Collection by Mrs. Sylvia Jones, Chairman of The City Hall Historical and Arts Committee.

ART OBJECTS

1. Bronze Head of Lloyd Rees - by Daphne Mayo
2. Lloyd Rees's Old Oil Paint Box. Donated to the Queensland Art Gallery by the artist in April, 1975. Used by the artist during the years 1920 to 1952, including work in England and Europe 1923-24.
Fondly called "the old warrior".

