

**Important Australian Art  
from the Collection  
of Reg Grundy AC OBE  
and Joy Chambers-Grundy**

Wednesday 26 June 2013 at 7pm  
Overseas Passenger Terminal, Circular Quay, Sydney















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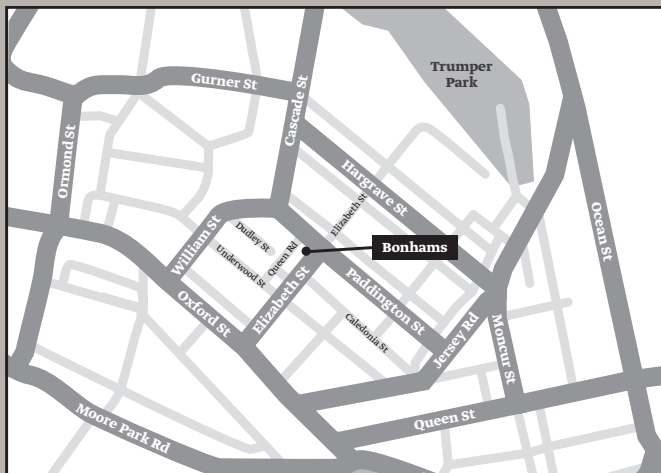




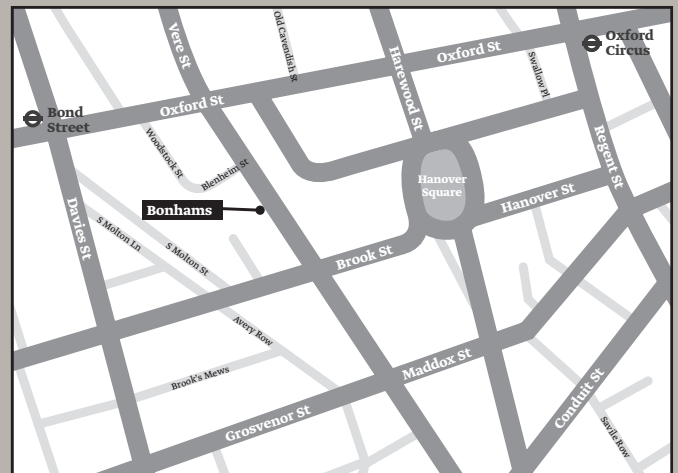




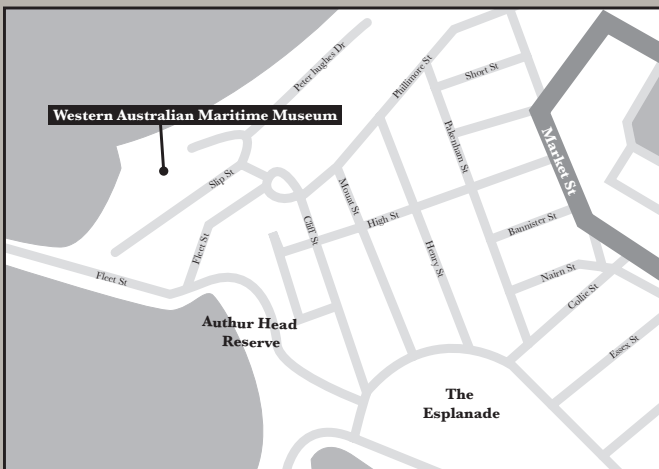
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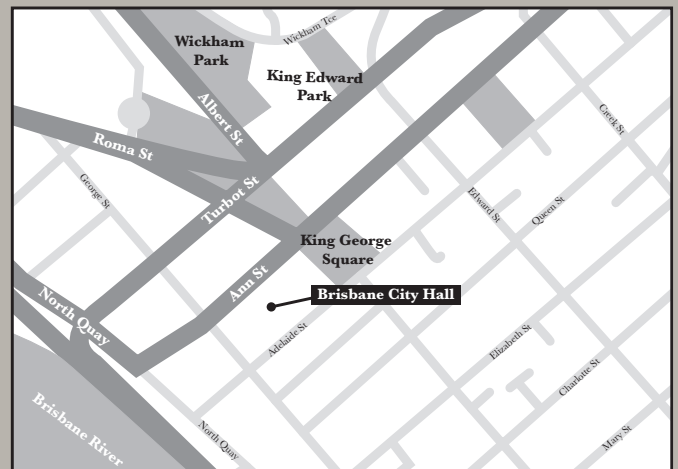
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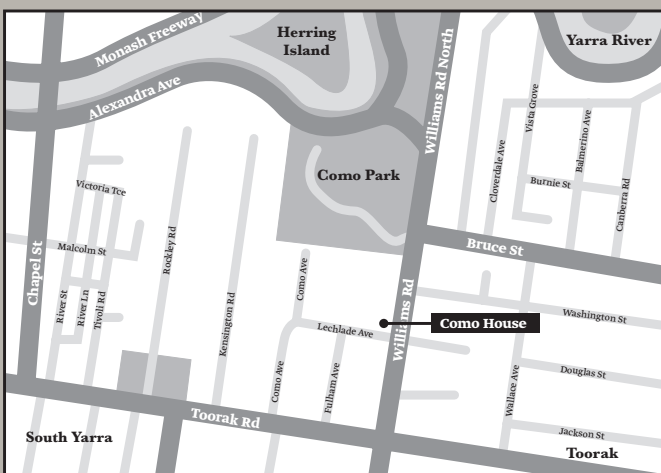
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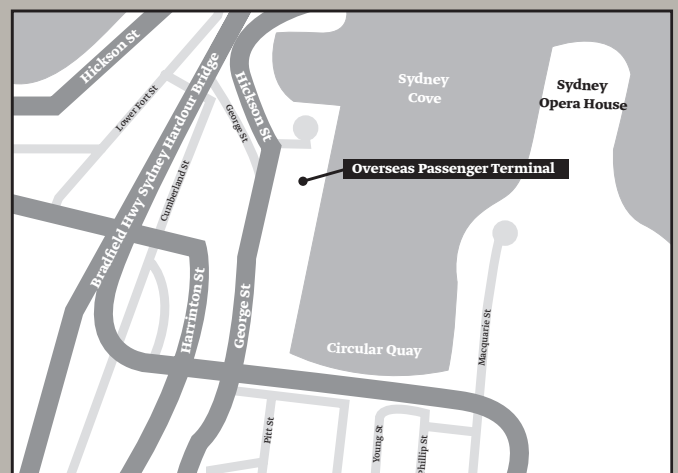


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Photograph Ern McQuillan



## Foreword

When I was a student at The Collegiate School of St Peter's in Adelaide in the 1930s, I wanted to be an artist. I studied art and was, I suppose, the de facto school-artist, painting the sets for plays and making etchings, linocuts, and so forth.

A few years later, I began work on one pound a week at David Jones in Sydney and I held onto that artist dream for a short time. In fact, under the auspices of Sir Charles Lloyd-Jones, I was lucky to study part-time at the well-known Julian Ashton Art School. Henry Gibbons, my instructor, was relentless and oddly enough my strongest recollection is of repeatedly drawing noses! I never seemed to get them right.

Once radio and television became my life the art was cast aside and then I met and married my darling Joy who also had studied art and art appreciation at school. We often talked art and on weekends we used to sit and draw together on the decks of our boats as we sailed up the Hawkesbury River. These were moments of contentment in what have been two extraordinarily busy lives.

In the late 1970s Joy and I were in London and we began to collect porcelain, mainly works of Parian and Minton celadon from the nineteenth century. This was our first formal step into the world of fine art collecting.

Early in the 1980s we became very friendly with Sir James and Lady Cruthers, West Australians, who were in New York where Jim was working for Rupert Murdoch. They were beginning to collect Australian paintings. I remember we liked *The Chef* by George Bell (an Australian artist and art teacher) hanging in their Trump Tower apartment. Later they concentrated on works by women. As time passed and the friendship grew, Joy and I were taken by the idea of beginning our own collection - so it was the Cruthers family who inspired us to put our toes into the water.

Each acquisition brought us excitement and the desire to continue to acquire. Originally we had decided to collect from 1800 onwards. Our earliest dated work is a seven panel section of Dufour and Sons rare panoramic 1804 wallpaper 'Les Sauvages de la Mer Pacifique'. The

inspiration for the composition came from the discoveries of new lands in the Pacific, especially those by Captain James Cook. This was one of only three sets in Australia and a foundation from which to grow and represent the discovery/exploration period of Australian art. We located two excellent von Guérards, a Peacock, a Rowe, a Baines and a Martens. And even though we bought outstanding works by Streeton, Conder, Sutherland and a few first class small works by Roberts, including *The Old Sacramento* and the sketch for the iconic *Bailed Up*, we found it nigh impossible to expand that 1800-1900 period and preserve our commitment to what we decided should be the assembling of 'striking images of museum quality'.

Meeting this roadblock, we elected to retain our early works as a launch into the 20th century, but to concentrate on developing and assembling a grand story of 20th century Australian art. Now things became very intriguing for we could still discover acclaimed works by celebrated artists on the open market. We found exceptional paintings by such masters as Drysdale, Dobell, Cossington Smith, Hinder, Preston, Brack, Williams, Blackman, Olsen, Perceval, Fullbrook, Smart, Boyd, Nolan and my wife's favourite, Fairweather, along with many others including principal Aboriginal artists such as Rover Thomas, Emily Kngwarreye, Mick Namarari Tjapaltjarri, Paddy Jaminji and so on. Along the way Joy was taken by a few first-rate war paintings and lithographs which John Cruthers, our long-time curator, had found and as she is an author of historical novels, her main theme being the 20th century wars, this seemed a logical extension to our collection.

This is the way our vision took shape and consolidated. As the works multiplied we derived great pleasure from them for we are both natural collectors. We treasure each painting, analysing it and discussing what the painter might have had in mind or what he or she was attempting to portray. We did this for the better part of thirty years until the quantity of works outgrew our walls. Now Joy and I believe we have made the perfect compromise. We have let go a number of iconic works for others to own and cherish, while retaining more than enough to fill our homes.

Reg Grundy, Bermuda, 2013





# Introduction

It stands to reason that in the world of Australian art, there should be as many different private collections as there are private collectors. But this is not exactly the case. Relatively few local collectors have a fully considered collecting strategy, and even fewer attempt something different with their collection. Many are quite similar, focused on the same small group of popular artists. James Mollison, foundation director of the National Gallery of Australia, was reported to have said of his experiences visiting Australian private collections that he felt like he was seeing the same collection repeated time and time again.

From its beginnings in the late 1980s the Grundy Collection has been an exception to this rule. It has been shaped firstly by a conscious set of aspirations and secondly by the locations in which the works would be displayed. And these ideas and aspirations have been regularly debated and modified as circumstances and our ideas changed. So the resulting collection, from which 90 works appear in this catalogue, is unusual within Australian art.

As Reg Grundy explains in his foreword, he was a budding artist at St Peter's College in Adelaide in the 1930s. His earliest relief prints and etchings show a talented young artist. Moving to Sydney he studied briefly at the Julian Ashton Art School. But art was put aside when he began a career in radio and later television, areas of popular culture that added a contrasting but vital overlay to his ideas about art and collecting. In the 1970s he and his wife Joy Chambers-Grundy began collecting Parian and Minton celadon ceramics, delicate nineteenth century works. In retrospect this signalled a taste for beauty and a desire to collect in depth, with a focus on excellence.

They made the decision to collect art in the mid 1980s. The idea became concrete after seeing the Australian art in my family's private collection in New York. At this time I was working intensely with my parents on the collection. Under my mother's influence we were rapidly heading towards women's art, although the collection also included major works by Nolan, Boyd, Fairweather, Passmore, Rees, Whisson, Booth and Larter. Inspired by what they saw, Reg and Joy asked me to work with them as advisor/curator. This made sense as I was based in Sydney where the art was, whereas they spent half their time in Bermuda and the remainder travelling.

Collecting began in 1987. Initially Reg and Joy set out to tell the story of Australian art. Like many other serious private collectors since the 1960s, we were probably influenced by Melbourne art dealer Joseph Brown. His expansive private collection charted the history of Australian art through major figures and movements, underpinned by Bernard Smith's pioneering history of Australian art. These collections followed museum buying and represented orthodox art historical taste.



Sam Fullbrook, *Portrait of Reg Grundy (The Quizmaster)* 1988 - 1990  
The Grundy Collection

From the outset our purchasing was an eclectic mix of historical and contemporary, major figures and historically significant minor ones. As soon as new works were purchased, they were shipped to Grundy residences in London, Bermuda and Los Angeles. Living with the artworks has always been a central part of the collecting process for Reg and Joy. Within the first two years we'd bought works by Cossington Smith, Fairweather, Brack, Perceval, Dobell, Balson, Fullbrook, Gascoigne and Norrie. But we had also purchased some pretty ordinary works by artists whose claim to fame was joining up the dots in a connect-the-dots version of Australian art history.

About 1990 came the collection's first defining moment, for me as the curator anyway. I got a call from Reg. He was concerned that quite a few of the works they'd bought did not hold their own overseas. Several times they'd had the experience of visiting museums and, on returning home, feeling their Australian works could not compete with the artworks they'd just seen. We needed to look for works of higher quality by better artists that would make sense to international viewers. For Reg and Joy, this was as important as telling the story of Australian art.

So we began to consider other options. One evening over dinner with the Grundys, the novelist Murray Bail suggested an approach based on an inverted pyramid, with the best artists at the top, tapering off fairly quickly. He argued we choose say twelve artists whose work represented the best Australian art had to offer, and for whom good examples were still available, and collect them in some depth. In this way viewers could see how the work of some of Australia's key artists developed over time. Single works by other artists could then be added if they were strong enough images and complemented the key artists and works.

Intense discussions followed. Nearly all artists working in the 19<sup>th</sup> century were ruled out because quality works were simply not available. This is not to say the 19<sup>th</sup> century would not have a place in the collection. In fact, the collection opens with a set of Dufour & Sons wallpapers, c1804, to cover the period of Pacific exploration, followed by very fine works by Eugene von Guérard and Conrad Martens. There is also a selection of small Heidelberg School works by Roberts, Streeton and Conder, and one major late 19<sup>th</sup> century work, the lyrical and unexpected *To the Dandenongs* 1896, by Jane Sutherland. Reg and Joy have shown a consistent interest in the work of women artists.

Instead we focused on 20<sup>th</sup> century art, beginning with the onset of modernism. The artists we chose were Grace Cossington Smith, Margaret Preston, Ian Fairweather, Russell Drysdale, Sidney Nolan, Arthur Boyd, John Brack, Sam Fullbrook, Fred Williams, Rosalie Gascoigne, Susan Norrie and Narelle Jubelin. Many selected themselves but some, like Fullbrook, Gascoigne, Norrie and Jubelin, were not yet fully established figures, even for Australian collectors. But collecting is about backing your instincts, and that's what we did. We aimed for a minimum of four works by each key artist, finishing up with seven or eight for some, and not reaching four for others. We felt works by these artists would comprise about half the collection.



Jane Sutherland, *To the Dandenongs* 1894  
The Grundy Collection



For the other half, Reg and Joy quickly expressed a preference for 'striking images'. They wanted images that grabbed the viewer, were arresting or iconic. I've always felt this preference came from their time in commercial television. Their professional success was built on understanding popular taste and working out how to catch the public's eye, to grab them with an image or concept. They wanted their art to have the same impact and pulling power.

Once this shape and direction was established, collecting began in earnest. We met several times a year, me arriving with piles of books and catalogues festooned with post-it notes. I also drew up a timeline of the collection, updated annually, that highlighted key artists, with works already purchased above the line and those we were targeting below. We toured galleries and museums regularly in Sydney, Melbourne and Brisbane, stopping regularly at Joy's request for a pie and sauce. I was surprised to see how quickly they picked up Australian art and began developing their ideas. It was quite an adventure for all of us.

As collectors the Grundys were blessed with open minds. They were happy to consider artists and works outside the mainstream, for example Herbert Badham, Charles Meere and Freda Robertshaw, David Strachan, Weaver Hawkins, Edwin Tanner and Peter Powditch. This led to a much more diverse and unexpected picture of Australian art. They also wanted the very best. If we were buying Drysdale, it was *West Wyalong* or *The councillor's house*, Williams *Sapling forest* or *You Yangs landscape 1*, Brack *The new house* or *The breakfast table*. And within reason they would pay for it. Later I heard the expression "a masterpiece is cheap at any price" - in retrospect, this summed up their attitude. As curator, buying works of this calibre was thrilling. I remember when Rosalie Gascoigne's early masterpiece *Scrub country* became available. I almost had to pinch myself. "We're going to be able to buy that?"

They were also notably decisive. It was never hard knowing where they stood. Clarice Beckett's lyrical bayside scenes were "small and boring". And unlike many less affluent collectors, they listened to advice - although not about Clarice Beckett! Fortunately we nearly always shared a sense of what constituted quality and value, and fairly often they said to me, "John, you bid to what you think it's worth". Only when I bought Freda Robertshaw's *Australian beach scene* in 1998, bidding against the National Gallery of Australia and the National Gallery of Victoria, did I sense that Reg gulped when I called to report the final price. We paid \$475,500 for a work we had hoped to buy for under \$300,000, against estimates of \$120 - 150,000. But it remains an Australian icon, and one of over 60 works the Grundys have chosen to retain.

In 1995 Reg and Joy sold their television production company and a new stage of their lives began. Reg took up wildlife photography - in which he has excelled - and Joy developed her successful career writing novels exploring military history, which had started in 1989. She also took more

of a guiding role in the collection, and our 1999 purchase of Drysdale's *The medical examination* signalled the start of a sub-collection of war art - one of her passions - including work from Australia and the United Kingdom.

Unavoidably, all collections present a picture of both their subject area and their collectors. The picture of Australia presented by the Grundy Collection is not the standard national narrative of how white perceptions of the landscape altered with time as we came to belong here. It is a parade of outstanding but diverse images, each of which distils key moments of insight and inspiration into a physical manifestation that strongly engages an audience. They are highpoints of Australian creativity by a selection of the very finest artists we have produced. In terms of subject matter and themes the collection doesn't quite echo Australian art either. There are landscapes, but most of them are peopled. And there is an equally strong representation of figurative and often urban-based art, with a secondary focus on works depicting the sea and maritime and beach activity.

And the collectors? Primarily Reg and Joy are revealed as creative people, from which they draw their instinctive understanding of how art works to convey insight and experience. Images have been the currency of their lives and they're confident judging them and putting them together into a personal narrative of Australian art. They're also intelligent, shrewd, bold and decisive. Finally, Reg and Joy are independent thinkers - not for them received opinion and local prejudice - and they see this place from afar, having spent very limited time here since the late 1970s. It is hard not to be impressed by how they have taken up the challenges and opportunities that private collecting offers to create an outstanding and unique collection.

John Cruthers  
Curator, Grundy Collection



Freda Robertshaw, *Australian beach scene* c.1942  
The Grundy Collection



Russell Drysdale, *The medical examination* 1941  
The Grundy Collection



# Notes on Contributors

## ERIC RIDDLER, CATALOGUE RESEARCH

Eric Riddler is an art historian who specialises in 20th century Australian and New Zealand artists. He is currently image librarian and researcher at the Art Gallery of New South Wales.

## PROF. KIM AKERMAN

Kim Akerman has been involved in Australian Aboriginal studies since 1967. He has worked in the Aboriginal Affairs Planning Authority and the Public Health Department of WA as well as served as curator in three Australian museums. Since 1977, Kim has sat on a various Grant Committees within the Australian Institute of Aboriginal and Torres Strait Islander Studies. Kim has written extensively on Australian Aboriginal material culture and the traditional art of the Kimberley Region.

## DR. LEIGH ASTBURY

Leigh Astbury is the author of two books on the artists of the Heidelberg School. Until his retirement in 2011, he lectured for many years in Visual Culture at Monash University. He currently works part-time as an art consultant and writes occasional essays and articles.

## ANNE BRODY

Anne Marie Brody has curated both public and private collections of Aboriginal art, initially at the National Gallery of Victoria (1980-87) and then in Perth for The Holmes à Court Collection (1987-95) and the Kerry Stokes Collection (2000-2010). She has produced several exhibitions and publications, her most recent being *Larrakitj* for the Kerry Stokes Collection. She is part way through a PhD on the art of Emily Kame Kngwaray.

## DR. CANDICE BRUCE

Candice Bruce was Curator of Australian Art at Queensland Art Gallery and held curatorial roles at the National Gallery of Australia and Australian National Maritime Museum. She is the author of two books on Eugene von Guérard and a novel, *The Longing*.

## BARBARA CAMPBELL

Barbara Campbell is a practicing artist. She has performed in both hemispheres, in museums, galleries, public buildings, photographs, on film, video, radio and the internet, in silence and with words, still and moving, since 1982.

## TOM CARMENT

Tom Carment is a painter of landscapes and portraits who works from life. His pictures have been shown, mainly in Sydney, since the 1970s. He is also a writer whose stories and essays have been published nationally.

## PROF. JANE CARRUTHERS

Jane Carruthers is Professor Emeritus at the University of South Africa. She is a Fellow of the Royal Society of South Africa, Member of the Academy of Science of South Africa and Fellow of Clare Hall, Cambridge. She has published widely on Thomas Baines.

## WALLY CARUANA

Wally Caruana is an independent curator, art historian and consultant specialising in Indigenous Australian art. From 1984 to 2001 he was the Curator, then Senior Curator of the Indigenous art collection at the National Gallery of Australia. He is the author of *Aboriginal Art*, in the World of Art series, published by Thames and Hudson.

## DEBORAH CLARK

Deborah Clark is currently Senior Curator, Visual Arts at the Canberra Museum and Gallery, and was formerly a curator in Australian Art at the National Gallery of Australia and editor of *Art Monthly Australia*.

## JOHN CRUTHERS

John Cruthers is a Sydney-based curator, consultant, writer and private collector. Since 1974 he worked with his parents to assemble the Cruthers Collection of Women's Art, which was gifted to The University of Western Australia in 2007. He has been curator of the Grundy Collection since its inception in 1987.

## DR. CHRISTOPHER DEAN

Christopher Dean is a practising artist, curator, arts writer and lecturer with a specialist interest in Australian Modernism. In 2010 Dean completed a PhD titled *The Pink Monochrome Project* at The College of Fine Arts, University of New South Wales.

## ELIZABETH DONALDSON

Elizabeth Donaldson is a volunteer and Life Member at Dobell House, Wangi Wangi NSW - the home and studio of the late Sir William Dobell. After 10 years of research on Dobell and his art, her critically acclaimed book *William Dobell - An Artist's Life* was published in 2010.

## JOY EADIE

Joy Eadie is an independent researcher based in Canberra. She has published articles on the work of Charles Meere and is currently gathering material for a book on the interpretation and critical reception over time of his major paintings.

## CLAIRE ELTRINGHAM

Claire Eltringham has lived and breathed contemporary Australian Indigenous art for almost a decade. A dedicated writer, editor, gallery manager and more recently Art Centre manager in the remote South Australian desert, she offers a capacious perspective, driven by great passion and a hunger to learn more.

## HANNAH FINK

Hannah Fink is writing a book on Rosalie Gascoigne for Melbourne University Press, and a book on Bronwyn Oliver for Piper Press.

## CHRISTINE FRANCE

Christine France is an independent art writer and curator. Formally a tutor in Contemporary Art at the University of NSW, she has written books on Justin O'Brien, Margaret Olley and Marea Gazzard, and curated numerous exhibitions for regional galleries, including Herbert Badham 1899-1961 for the Wollongong City Gallery and the SH Ervin Gallery in 1987.

## RENEE FREE

Renee Free is a former Senior Curator at the Art Gallery of NSW. She first met Frank Hinder in 1966 when assistant to Daniel Thomas's pioneering exhibition of Sydney Modernists, 'Balson, Crowley, Hinder, Fizelle'. Life long friendship led to a website and monograph, 2011.

## DR. ANN GALBALLY

Dr Ann Galbally has published widely on 19<sup>th</sup> and early 20<sup>th</sup> century Australian art and culture including monographs on Arthur Streeton, Frederick McCubbin and John Peter Russell; studies of public collecting *The Collections of the National Gallery of Victoria* and *The First Collections: the Public Library and the National Gallery of Victoria in the 1850s and 1860s* and biographies of Sir Redmond Barry and Charles Conder. Her most recent publication is *A Remarkable Friendship: Vincent van Gogh and John Peter Russell*.

## PROF. HELEN GRACE

Helen Grace is an artist and filmmaker. She obtained her PhD in art history from the University of Sydney and has taught for a number of years in Hong Kong. In early 2012, she moved to Taiwan where she is Visiting Professor at National Central University.

## DR. DOUG HALL AM

Doug Hall AM is a widely published writer and critic and lives in Melbourne. He was director, Queensland Art Gallery/GOMA between 1987-2007, and Australian Commissioner for the Venice Biennales in 2009 and 2011.

## DR. CHRISTOPHER HEATHCOTE

Dr Christopher Heathcote, one of Australia's leading art critics, has written on a broad range of creators from Sidney Nolan and Edvard Munch to Virginia Woolf and Ingmar Bergman. The author of several books, including *A Quiet Revolution: The Rise of Australian Art 1946-68* and *The Art of Roger Kemp*, he is a regular contributor to *Quadrant*.

## DR. CAROLINE JORDAN

Dr Caroline Jordan is an art historian based at La Trobe University. She writes on Australian art and is the author of *Picturesque Pursuits: Colonial Women Artists and the Amateur Tradition*.

**LOU KLEPAC**

Lou Klepac is an art historian and publisher. Among the many exhibitions he has organised are Sickert Paintings; Contemporary International Drawing; Sickert Drawings; Drysdale Paintings and Giorgio Morandi, Paintings and Etchings. His books include *William Scott Drawings*, *Russell Drysdale: His Life and Work* and *Australian Painters of the Twentieth Century*.

**TERENCE MALOON**

Terence Maloon is Director of the ANU Drill Hall Gallery in Canberra. He was Senior Curator of Special Exhibitions at the Art Gallery of New South Wales between 1998-2011. He curated the exhibition Tony Tuckson Themes and Variations for the Museum of Modern Art at Heide in 1989.

**DR CHRIS MCAULIFFE**

Dr Chris McAuliffe was Director of the Ian Potter Museum of Art at The University of Melbourne, 2000-13 and Visiting Professor of Australian Studies at Harvard University, 2011-13. He is currently an independent scholar researching twentieth century Australian and international art.

**DR. PATRICK MCCAUGHEY**

Patrick McCaughey is a former Director of the National Gallery of Victoria, the Wadsworth Atheneum in Hartford, Conn. and the Yale Center for British Art. He is the author of the monograph *Fed Williams* Murdoch Books 4th edition 2008.

**JOHN MCDONALD**

John McDonald is art critic for the *Sydney Morning Herald*, a post he has held – on and off – for almost thirty years. He was Head of Australian Art at the National Gallery of Australia from 1999-2000 and has written numerous artist monographs and curated a wide range of exhibitions.

**PROF. PETER MCNEIL**

Peter McNeil is Professor of Design History at University of Technology Sydney and Professor of Fashion Studies at Stockholm University, Sweden. Trained as an art and design historian, he works mainly on eighteenth century West Europe and on twentieth century Anglo-American topics ranging from fashion to the politics of the domestic interior. He is currently completing a book entitled *Pretty Gentlemen: The Eighteenth-Century Fashion World*.

**STEVEN MILLER**

Steven Miller is head of the Research Library and Archive of the Art Gallery of New South Wales. He co-authored a monograph on Weaver Hawkins, published in 1995. His recent book *Dogs in Australian art* was published by Wakefield Press in 2012.

**DRUSILLA MODJESKA**

Drusilla Modjeska is the author of *Stravinsky's Lunch* (1990), the prize-winning study of Australian artists Grace Cossington Smith and Stella Bowen. Her most recent book is *The Mountain* (2012).

**DR. CATRIONA MOORE**

Dr Catriona Moore lectures in Art History and Theory at the University of Sydney. Her publications include *Indecent exposures: twenty years of Australian feminist photography* (1994) and as editor, *Dissonance: feminism and the arts 1970-90* (1994).

**FELICITY ST JOHN MOORE**

Felicity St John Moore is an art historian, curator and Hon Fellow in the School of Culture and Communication, University of Melbourne. A foundation member of the curatorial staff at the National Gallery of Australia, she was later Curator of Special Exhibitions at the National Gallery of Victoria. She has curated major exhibitions and published scholarly books on Danila Vassilief, Charles Blackman and Sam Fullbrook.

**MARGARET MORGAN**

Margaret Morgan is an artist born in Sydney and living in Los Angeles whose practice explores the residues of the 'American' century and its fascinations with hygiene. Her drawings, photographs, film and writing are informed by a scatologico-feminism. She is alumnus of the University of California at Irvine and the Whitney Independent Study Program, New York.

**PROF. HOWARD MORPHY**

Howard Morphy is Director of the Research School of Humanities and the Arts at the Australian National University. He has published widely on Australian Aboriginal Art. His books include *Ancestral Connections* (1991), *Aboriginal Art* (1998) and *Becoming Art* (2007).

**CHARLES NODRUM**

Prior to opening his gallery in 1984, Charles Nodrum worked at the Joseph Brown Gallery (1971-5), managed Christie's Melbourne office (1975-8) and was a principal researcher for Alan McCulloch's *Encyclopedia of Australian Art* (1984 edition). The Charles Nodrum Gallery has held several exhibitions of the work of Edwin Tanner and Godfrey Miller.

**DR. JULIETTE PEERS**

Juliette Peers is a Senior Lecturer at RMIT University, Melbourne. She is a historian of visual culture and material history, engaged with a wide range of high and popular art and design forms. She is widely published on art and design history, particularly the Heidelberg School and Australian women artists, as well as the Pre-Raphaelites, nineteenth century sculpture, the history of fashion and textiles and aspects of popular visual culture, including dolls.

**WARWICK REEDER**

Warwick Reeder, Director of Heide Museum of Modern Art from 1996-2003, is Director of Reeder Fine Art Pty Ltd and an approved valuer under the Cultural Gifts Program, specializing in British, European, American and Australian art after 1840.

**DAVID THOMAS**

David Thomas studied Fine Arts and History at the University of Melbourne before joining the National Library of Australia, followed by directorships of the Newcastle Art Gallery, Art Gallery of South Australia and Carrick Hill. His numerous writings include books on Rupert Bunny, Criss Canning and Wes Walters, together with many articles and essays on Australian art.

**LOLA WILKINS**

Lola Wilkins is the former Head of Art at the Australian War Memorial in Canberra. She was responsible for the revival of the Memorial's Official War Artist program and developed a number of touring exhibitions, including works by Ivor Hele, Stella Bowen and Sidney Nolan.

**DR. ANN WOOKEY**

Ann Wookey completed her PhD thesis *The Life and Work of Godfrey Miller, 1893-1964* at La Trobe University, Bundoora in 1994.

**Bonhams would also like to thank the following:**

Amy Barret-Lennard, Michael Bautovich, Helen Brack, Maryrose Burrow, Helen Carroll, Karen Coote, Gabriella Coslovich, John Cruthers, Tracey Dall, Dale Frank, Martin Gascoigne, Anne Gaulton, Doug Graham, Alison Guthrie, Lisa Hayes, Patricia Kevin, King and Wilson, Liz Laverty, Stephanie Limoges, Sue McIntosh, Justin Miller, William Mora, Kingsley Munday, Nick Nicholson, Eric Riddler, Stephen Rogers, Sue Sauer, CT Tan, Ian Trenerry, Kerry Wright, Megan Young.



1

**Charles Blackman (born 1928)**

Hoardings 1954

signed 'BLACKMAN' lower left

oil and enamel on board

63.0 x 75.0cm (24 13/16 x 29 1/2in).

**\$180,000 - 250,000**

PROVENANCE

Mirka's Gallery, Melbourne

George Pilley, Melbourne, by 1967

Niagara Galleries, Melbourne

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1993

EXHIBITED

*Blackman Paintings*, Mirka's Gallery, Melbourne, 2 - 13 November 1954, cat. no. 6

*Charles Blackman: a Solitary Existence*, Heide Museum of Modern Art, Melbourne,

1 June - 4 July 1993, cat. no. 17

LITERATURE

Arnold Shore, 'Variety seen in art shows', *Argus*, Melbourne, 2 November 1954, p. 6

Alan McCulloch, *Herald*, 3 November 1954

Ray Mathew, *Charles Blackman*, Georgian House, Melbourne, 1965, p. 13, incorrectly titled

*The Grocer's Shop*

Thomas Shapcott, *Focus on Charles Blackman*, University of Queensland, St Lucia, 1967,

p. 41 (illus.)

Nadine Amadio, *Charles Blackman: The Lost Domains*, A.H. Reed, Sydney, 1980, p. 72,

fig. 5.3 (illus.)

Walter Granek, *Charles Blackman: a Solitary Existence*, exh. cat., Heide Museum of Modern

Art, Melbourne, 1993, p. 1 (illus.), 3





*Hoardings* is a jewel in the sizable group of large and small pictures that were based on hand-painted advertisements, posters and signs adorning railway platforms and corner shops. Blackman embarked on them after altering the coach house to make way for larger paintings. The artist later recalled that the group started with *Skipping girl*, based on the Skipping Girl neon sign. As he put it in 'Twenty-five years, a painter':

"Then I surfaced my pictures with immaculately painted signs... Perhaps after the *Herald* Outdoor Art Show, I saw these hoardings on railway stations and factory sites as a full-time outdoor show in themselves. But also the products and their connotations were a honeycomb of sweet nostalgias which reflected back the gestures of children I set against them."

Blackman's pre-Pop Art response to the signwriter's art came out of his newspaper training in lettering. But it also derived from his use of Dulux enamel paints which he bought, for practical reasons, at the local hardware shop, and from his friendship with signwriter Len French. These advertisement hoardings, as Alan McCulloch commented in his review of Blackman's Mirka's Gallery exhibition, "had been the energy of our landscape ever since the first pill advertisements spaced out the miles for interstate-train travellers".

But the 'real life' origin of both his schoolgirl and hoardings paintings began earlier than Blackman had remembered – they were prompted by Danila Vassilieff's street scenes of Fitzroy and Collingwood. The Russian Cossack Vassilieff, who was then artist Vice-President of the revived Contemporary Art Society, had visited Blackman's first studio exhibition in the coach house. Vassilieff's lively street scenes of the inner suburbs of Fitzroy and Collingwood (where he lived during the late 1930s) are known for their humanity and earthy humour. They shared in the aesthetic of the *Ballets Russes*. In Vassilieff's street scene, *Children in a Collingwood School* 1939 (private collection), the amusing visual play between word and image, for instance the Koze Quilt & Co sign that is caught in the loop of the schoolgirl skipping to keep warm, made a deep impression in Blackman's young and receptive mind.

Blackman's paintings are likewise located in suburban settings. His wordplay is more surreal however and here, in *Hoardings*, he also colours it with memories of his own childhood and his particular exploration of the feminine psyche. Thus the Skipping Girl Pure Malt Vinegar hoarding, in deep yellow with blue lettering, is the backdrop for a non-skipping girl walking on the pavement. She has black hair and black stockings and she is seemingly stepping into her own flat shadow. Her mission is mysterious but her scarlet coat matches the daring reds that jump out from the 'chance' assemblage of commercial advertisements.

Above the Skipping Girl sign, (which forms a squarish halo for the faceless girl) are several hoardings that invite comic or erotic associations, with the message for Bex, a popular headache cure, namely 'a good lie down'. The Bex sign is a footnote to the Brasso bottle that points into an oval sign; it also shares a border with the cool pillow shape that abuts a steaming cup of coffee, the latter's purity ensured by the white sign for Bushells Pure Coffee in the upper right.

Lettering is a reminder of the importance of words to Blackman.

During the formative years of his art (1950-59) he was reading to his wife Barbara at great length, mainly modern French literature with the emphasis on adolescent eroticism. These books favoured 'the immediate cry' and seemed to Blackman to have been created by 'real' artists rather than intellectuals. He was also reciting the hand-painted shop signs to his low-visioned wife on morning walks to Victoria Market. In this exquisite pre-Pop painting these message-ridden advertisements, marginally adjusted, provide a surreal context for the vulnerable human figure.

Blackman's hoardings paintings pre-dated Barry Humphries' *Sandy Agonistes* monologue on street signs and railway hoardings by four years. They also foreshadow the work of Rosalie Gascoigne and Robert MacPherson.

The original owner of this painting was George Pilley, a member of the Contemporary Art Society who married the dancer Ruth Bergner and later Erica McGilchrist.

Felicity St John Moore



Danila Vassilieff  
*Children in a Collingwood school* 1939  
(Private collection)



CHEESE

SILVER  
STAR

TARCH

OOD'S  
REAT  
PPERMINT  
CURE



BEX

SKIPPING  
GIRL  
PURE MALT  
VIN CAR

ETA





2

**Fred Williams (1927-1982)**

Young gum, Foster's garden, summer 1961

signed 'Fred Williams' lower left

watercolour on paper

38.0 x 34.5cm (14 15/16 x 13 9/16in).

**\$18,000 - 25,000**

**PROVENANCE**

Dr Harold Hattam, Melbourne

By descent, private collection

Niagara Galleries, Melbourne

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1993

**EXHIBITED**

Possibly *Fred Williams*, Australian Galleries, Melbourne, 20 June 1961

Martin and Nance Foster were old friends of Fred Williams. He had known them from his London years when they lived in West Wittering and where the artist had painted some of his best English landscapes. He renewed the friendship with them when they settled in the Dandenong Ranges. Fred Williams met his future wife, Lyn Watson, at the Fosters' and that may well have shaped the euphoric atmosphere of this brilliant watercolour. Williams was a master of various media but he used watercolour comparatively rarely compared to gouache, which was his favoured medium on paper. A group of watercolours of 1960-1 drew on Olinda subjects, an attractive part of the Dandenongs and the home of Sir Arthur Streeton in his later years. Williams maximises the fluidity and transparency of the medium. Watercolour offered the artist a different palette from his oil paintings and he clearly delighted in the spontaneity required by its quick drying qualities. The relaxed accomplishment of this watercolour shows how deftly Williams could vary his practice as an artist. The concentrated labour of the studio gives way to his natural talent for painting directly from nature. It released his hand and gave spirit to his touch.

*Young gum* possibly reflects the passing influence of Ivon Hitchens, the eminent 20th century British landscape painter whose animated and expressive blocks of colour and gestural sweep were much admired in the late 1950s and early 1960s. The National Gallery of Victoria had acquired in 1946 Hitchens' exceptionally fine, early work, *Home farm, Iping* 1944 and the work would have been familiar to Williams ever since his time as a student at the Gallery School. The bold, blocky washes of the watercolour are akin to the animated masses found in the Hitchens. Where the English painter favoured a restrained, overcast palette, Williams gave his summer garden a glowing translucency. Hitchens' strength lay in his fusion of separate elements of the landscape into an energetic whole. Williams responded in kind letting his refulgent garden erupt into the sky.

The garden theme is an interesting one for a landscape painter. It projects a landscape within a landscape as Williams suggests here. In 1975 Williams returned to the subject in *The botanist's garden (St Andrews)*. He had come across this garden by chance. Planted and planned by a botanist many years earlier, the garden had now run wild, forming a natural paradise. Williams treated it sumptuously and vigorously in the full spate of his new high-keyed palette of the 1970s. The garden, whether it was the Fosters' at Olinda or the botanist's at St Andrews, became for Williams the focus of renewal and regeneration where the surging forces of nature could be held and observed. It was the landscape *in nuce* – a world within the world.

Patrick McCaughey





3

**John Brack (1920-1999)**

Footballers 1956

signed 'John Brack' lower right

ink on paper

45.8 x 63.5cm (18 1/16 x 25in).

**\$60,000 - 80,000**

**PROVENANCE**

Peter Gant Fine Art, Melbourne

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection,  
acquired in 1988

**EXHIBITED**

*Spring Exhibition*, Peter Gant Fine Art, Melbourne,

27 October - 25 November 1988, cat. no. 40

**LITERATURE**

Sasha Grishin, *The art of John Brack*, Oxford, 1990, vol. 2, p. 48

This 1950s ink drawing of Australian football players shows John Brack turning his attention to popular sport. It is one of only two studies made of this subject, for the artist was not a sports fan and never attended a football game. But Brack was interested in the subject intellectually because, according to Helen Brack, her husband "thought popular sports might give him a lead into human nature."<sup>1</sup>

Melbourne was gripped by football fever in late 1956 when Brack developed the drawing: the MCG recorded its then greatest attendance when 116,002 people turned out to watch Collingwood beat Melbourne, the crowd being so large that the gates were closed at 1pm and many fans resorted to climbing on the grandstand roof. Sports excitement was also mounting in anticipation of the forthcoming Melbourne Olympic Games that November.

Intrigued at how the Australian imagination seemed gripped by sport, John Brack was conscious that a football match is effectively a contemporary form of ritualised combat, with historical roots reaching back to the medieval joust (team uniforms recall courtly livery) and the gladiatorial contest (the football ground is an arena). It is this sense of the ancient buried within the modern that Brack wanted to bring out.

Inspecting the drawing, even if one player jumping for a mark wears either a Collingwood or North Melbourne uniform, the composition was not intended to depict identifiable sportsmen in a specific match. Instead, it was meant as an image of generic footballers in a moment of intense action. The foremost players are taking a mark in three different manners, the work being a composite with Brack deriving the figures from newspaper photographs of different matches.<sup>2</sup>

These motifs were flattened and schematised before an abbreviated background with goal posts positioned in middle ground to the left, the figures arranged in a physically improbable but aesthetically stimulating configuration. The finished design, which deliberately lacks a ball, both visually invokes the photographs for a popular spot-the-ball competition featured in Melbourne's *Sun* newspaper that year, and alludes to traditional frieze-like compositions of warring figures from Trajan's column to the Bayeux Tapestry.

John Brack made a second drawing in pencil of the three foremost figures in this piece, but took the football theme no further. Nonetheless he did later build on ideas introduced here. The compositional frieze effect was re-used in his major painting *The chase* of 1959; while competitions form the basis for both the Ballroom dancers series of 1969 and Gymnasts and ice skaters series of 1971-75, with the distinctive geometric values of this piece being developed further in the latter sporting works.

Dr Christopher Heathcote

<sup>1</sup> Helen Brack, conversation with author, 12 October 2008.

<sup>2</sup> The probable sources are sports action photographs featuring Geelong's Clive Brown (*Sun*, 24 August 1956, p.21), Melbourne's Denis Cordner (*Argus*, 3 September 1956, p.18), Melbourne's Robert Johnson (*Argus*, 3 September 1956, p.18) and Collingwood's Laurence Rymer (*Herald*, 8 September 1956, p.36).





4

**Margaret Preston (1875-1963)**

Native honeysuckle 1933

signed and dated 'M. Preston 33' lower right

oil on canvas

56.5 x 46.0cm (22 1/4 x 18 1/8in).

**\$150,000 - 200,000**

PROVENANCE

Allen, Allen and Hemsley, Sydney

Gifted to Mr Reichenbach, Sydney

John Williams auction, Sydney, December 2001

Gould Galleries, Melbourne

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 2002

EXHIBITED

*Contemporary group*, Farmer's Blaxland Galleries, Sydney, 24 October - 4 November 1933, cat. no. 24

*Gould Modern*, Gould Galleries, Melbourne, 8 February - 10 March 2002; Gould Galleries, Sydney,

16 March - 14 April 2002, cat. no. 3

*Margaret Preston: Art and Life*, touring exhibition, Art Gallery of New South Wales, Sydney, 29 July

- 23 October 2005; National Gallery of Victoria, Melbourne, 12 November 2005 - 29 January 2006;

Queensland Art Gallery, Brisbane, 18 February - 7 May 2006; Art Gallery of South Australia, Adelaide,

26 May - 13 August 2006 (label attached verso)

LITERATURE

Roger Butler, *The prints of Margaret Preston*, National Gallery of Australia, Canberra, 1987/2005,

p. 346 (2005 edition)

*Gould Modern*, exh. cat., Gould Galleries, Melbourne, 2002, cat. no. 3 (illus.)

Deborah Edwards, *Margaret Preston*, Art Gallery of New South Wales, Sydney, 2005, pp. 153 (illus.),

156, 283





In her unwavering quest to develop a quintessentially Australian style, Margaret Preston frequently focussed on indigenous flora and fauna as a vehicle for her exceptionally strong sense of design and composition. Among her most famous and satisfying paintings and prints are those in which she brings the distinctive qualities of Australian flora – the unusually structured flowers, the tough, drought-resistant leaves and the harmonious, earthy colours – into an impressive and decisive whole. It is these works that, when exhibited during the late 1920s, 1930s and early 1940s, had substantial impact on her audiences, and drew bitter criticism and considerable acclaim in almost equal measure.

Preston's superbly arranged *Native honeysuckle* 1933 was painted during the time she and her husband Bill lived at an expansive property in Berowra, located forty kilometres north of Sydney in the region of the Hawkesbury River. They were there from 1932 to 1939, their residency interspersed with extensive overseas travel to exotic and unusual destinations such as the Pacific Islands, China, South America and Mexico as well as the United States. Preston wrote at length about these explorations into the world. While what she saw influenced her work, it helped also to reinforce her nationalistic ideals, and hopes for an Australian art expressive of cultural individuality and difference. The region in which she lived at the time she painted *Native honeysuckle* was rich with inspiration. In a garden containing some 250 species of Australian plants, Preston was delighted that 'our lovely Australian flora' was 'accorded the place of honor'.<sup>1</sup> Aboriginal paintings and carvings close to the property gave the artist the opportunity to access such material outside anthropological collections.

This garden was the source of many of Preston's still-life subjects, in which she continued to explore the strong compositional forms offered by the large, heavy flowers of *Banksia serrata*, as well as waratahs, an array of eucalypts, native lilies and flannel flowers. Where previously, while resident in Sydney, she had been obliged to obtain native blooms from a variety of sources, at Berowra they were at her doorstep. For Preston the banksia particularly represented Australia's 'ancientness'. Armfuls of these and other dramatic blooms were frequently and seemingly casually placed into pots, imbuing many works from this period with an overwhelming sense of abundance. During the previous decade and into the early 1930s Preston had been fruitfully exploring modernistic principles in her work, and while these remained present in her paintings from this Berowra period, they took second place to the sheer joy of observational painting and love of subject-matter. The generous bunches of native flowers were depicted with a natural realism that caused one critic to pronounce she may have taken the tendency too far, while another declared happily that the works were 'extraordinarily attractive'.<sup>3</sup>

Strict compositional symmetry is the key to much of Preston's work, including during this period, and *Native honeysuckle* is a fine example of her innate ability to draw together seemingly incongruous elements into a satisfying whole. The large, weighty banksias have been placed in a pot heavy enough to hold them without toppling, and other items have been added to the picture to provide scale and complexity. These sit effectively together to create a well-balanced still life, in which the flowers dominate and hold the centre of the composition because of their sheer size. Strong verticals lead the eye from the top to the bottom of the picture, while the rigid horizontality is cleverly broken by the angle of a few of the banksias,



Margaret Preston  
*Banksia* 1927  
 oil on canvas, 55.7 x 45.9 cm  
 National Gallery of Australia, Canberra  
 Purchased 1962  
 © Margaret Rose Preston Estate, Viscopy

and a small errant branch that has fallen to the foreground. The domestic items – decanter, wine glass, whole and sliced watermelon, the folded cloth – offer something more than just stability to this picture. These everyday objects provide an insight into Preston's belief that Australian-ness, defined here by the banksias, was not a characteristic that should exist in isolation. Instead it was part of one's daily existence and routines, such as eating and drinking, and as a result the various textures and shapes in her still life sit naturally together without discord.

Banksias appear frequently in Preston's work. In 1927 while still living in Mosman, she produced *Banksia* (National Gallery of Australia), a deliberately modernistic composition in which the strong geometric shapes of the vases, background forms and table are contrasted with the bulky complexity of the banksias themselves. These distinctive elements are further resolved in Preston's impressive later woodcut *WA Banksia* c.1929 (National Gallery of Australia). By contrast the composition of *Native honeysuckle*, created some five years later in quite different circumstances, is much more organic. The later work still contains a degree of formality with the table, vases, and background details lending structural rigidity, but it has an informality which is the hallmark of so many of Preston's Berowra still lifes. Even the pictorially less cluttered *Banksia cobs* (Art Gallery of NSW), painted at Berowra in the same year as *Native honeysuckle* (and also the subject of another c.1933 woodcut) contains this sense of ease. Despite their differences, the works are bound by a severely tonal palette common to both, and the artist's passionate love of these unique Australian plants.

In her relentless pursuit of the artistic 'essence of Australia' Margaret Preston continued to use banksias as a compositional motif.<sup>4</sup> During the 1940s, having left Berowra and taken up residence in the Sydney suburb of Clifton Gardens, Preston brought together her interest in Aboriginal design and her immense knowledge of Australian native flora to create paintings and monotypes that reflected a national idiom. Important works such as *Native honeysuckle* can be seen as pivotal in the artist's transition into a phase of her career that successfully reflected her ambition to achieve a national art.

<sup>1</sup> Margaret Preston quoted in Roger Butler, *The prints of Margaret Preston*, National Gallery of Australia, Canberra, 1987, p. 16

<sup>2</sup> Margaret Preston quoted in Deborah Edwards, *Margaret Preston*, Art Gallery of New South Wales, Sydney, 2005, p. 154

<sup>3</sup> Margaret Preston quoted in Roger Butler, *The Prints of Margaret Preston*, National Gallery of Australia, Canberra, 1987, p. 18

<sup>4</sup> Margaret Preston quoted in Deborah Edwards, *Margaret Preston*, Art Gallery of New South Wales, Sydney, 2005, p. 173



Margaret Preston  
*Banksia cobs* 1933  
 oil on canvas, 45.8 x 53.2 cm  
 Art Gallery of New South Wales  
 Gift of Mr Howard Sherrard 1982  
 Photograph: Art Gallery of New South Wales  
 © Margaret Rose Preston Estate  
 188.1982



5

**Ian Fairweather (1891-1974)**

Night life 1962

inscribed "'NIGHTLIFE" / BY IAN FAIRWEATHER' verso

gouache and synthetic polymer paint on cardboard laid down on hardboard

67.3 x 93.3cm (26 1/2 x 36 3/4in).

**\$220,000 - 320,000**

**PROVENANCE**

Treania Smith (Mrs Clive Bennett), 1963

Jack Kohane, Melbourne

Niagara Galleries, Melbourne

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1989

**EXHIBITED**

Macquarie Galleries, Sydney, August 1962, cat. no. 7

VII Bienal de São Paulo, Parque Ibirapuera, São Paulo, September - December

1963, cat. no. 10, titled *Vida Nocturna* (label attached verso)

*Fairweather: A Retrospective Exhibition*, touring exhibition, Queensland Art Gallery,

Brisbane, 3 June - 4 July 1965; Art Gallery of New South Wales, Sydney, 21 July

- 22 August 1965; National Gallery of Victoria, Melbourne, 9 September - 10

October 1965; National Gallery of South Australia, Adelaide, 26 October - 21

November 1965; Art Gallery of Western Australia, Perth, 9 December 1965 - 16

January 1966; Tasmanian Museum and Art Gallery, Hobart, 10 February - 13

March 1966, cat. no. 56

Niagara Galleries, Melbourne, 1989

**LITERATURE**

*The Age*, 9 June 1962, p. 17

*Melbourne Herald*, 16 August 1962, p. 6

*Sydney Morning Herald*, 16 August 1962, p. 2

*Sun-Herald*, Sydney, 19 August, 1962, p. 43

Daniel Thomas, 'Australia', *VII Bienal de São Paulo*, exh. cat., Parque Ibirapuera, São Paulo, 1963, pp. 53-5, pl. 4 (illus.)

*Sydney Morning Herald*, 9 September 1965, p. 1

*Bulletin*, 4 December 1965, p. 41

Laurie Thomas, *Fairweather: A Retrospective Exhibition*, exh. cat., Queensland Art Gallery, Brisbane, 1965, cat. 56

Nourma Abbott-Smith, *Ian Fairweather, A Profile of a Painter*, University of Queensland Press, Brisbane, 1974, p. 136

Murray Bail, *Fairweather*, Murdoch Books, Sydney, 2009, pp. 179-180 (illus. incomplete state), 194, 224





*Night life* 1962 was considered by Ian Fairweather to be one of his best works and was chosen specifically by him for exhibition at the VII Bienal de Sao Paulo.<sup>1</sup> Earlier, in August 1962 it was shown at the Macquarie Galleries in Sydney, in an exhibition now considered a high point in the artist's career, with over half the works eventually entering public collections. The work was bought by Treania Smith (Bennett), the perspicacious owner (along with Mary Turner) of the Macquarie Galleries, and a keen collector.

And yet it is not an easy painting. Three faces, eyes fixed wide, stare straight ahead, challenging the viewer to engage or look away. Other works from this period all share this same unsettling gaze; all have a disquieting presence. Painted on Bribie Island where he regularly worked around the clock with the help of hurricane lamps – which, he said, gave a gentle light – his 'night life' meant work, not socializing.

*'Well my real working used to be to...make studies from various things I saw, but in time I got interested only in a few subjects...The problem was to do one subject, and so it practically boiled down to that. By one subject I mean... people.'*<sup>2</sup>

It is something of a paradox: an artist known to prefer solitude whose main subject matter was people, but he painted the people of his imagination, characters that populated his mind as surely as a novelist is inhabited by their own creations. During the day he might be visited by one or more of his close circle of friends – other artists such as Molvig, Daws, Olley, the Churchers, or Laurie Thomas, director of Queensland Art Gallery. Rudy Komon would visit from Sydney, bringing wine and whisky. Unwelcome visitors – strangers and family – were given short shrift.<sup>3</sup> He worked hard, like most artists; his art came first, before anything or anybody, and his material needs were few.<sup>4</sup>

What is not in doubt was his strange family life: there was a disconnection that was never bridged.<sup>5</sup> While his childhood at Jersey allowed him a great deal of freedom, that eventually came to an end, and, at nineteen, he was living at home with his father (eighty-two and blind), a distant, disapproving mother who wanted him to join the army, and James, his thirty-four year old bachelor brother; none approved of his artistic ambitions but everything else he attempted during this time made him utterly miserable.<sup>6</sup>

Even as a young man Fairweather was happiest when drawing and painting. Staying with his young nieces, Sheila and Helga, and their governess at the nearby island of Sark one summer, he often worked into the night, one time waking up after falling asleep on his palette, his hair matted with dried paint.<sup>7</sup>

Many of Fairweather's works dwell on the broad theme of 'family', almost as if his whole life he struggled to understand what had happened to him and where he 'fitted'. Could it have been memories of his mother and father which haunted him at night on Bribie Island, and is the third person in *Night life* Fairweather himself?<sup>8</sup>

Dr Candice Bruce

<sup>1</sup> Murray Bail, *Ian Fairweather*, Bay Books, Sydney 1981, p. 180, *Shalimar and Portrait of the Artist* were also exhibited

<sup>2</sup> Fairweather in an interview with Hazel de Berg, National Library of Australia, Canberra, 1 April 1963 [<http://nla.gov.au/nla.oh-vn164436>]

<sup>3</sup> Nourma Abbott-Smith, *Ian Fairweather: Profile of an Artist*, University of Queensland Press, Brisbane, 1978, pp. 134-5. One of Fairweather's brothers, Arthur, visited him on Bribie Island but the visit was not a happy one. Fairweather said that all Arthur wanted to talk about was how much money he had made.

<sup>4</sup> His disastrous raft voyage to Timor helped feed his reputation as an eccentric.

<sup>5</sup> Interview, 29 August 1975 by Robert Walker with Sheila Barlow and Helga McNamara, in Steven Alderton (ed), *Ian Fairweather: an artist of the 21st Century*, exh. cat., Lismore Regional Gallery, Lismore, 2006, pp. 52-56

<sup>6</sup> Nourma Abbott-Smith, *Ian Fairweather: Profile of an Artist*, University of Queensland Press, Brisbane, 1978, p. 81, 1911 UK census. To the end of her life in 1944, his mother misunderstood him, urging him to give up the 'cinema' and lead 'a healthy, honest life'.

<sup>7</sup> Steven Alderton, *op. cit.*, p. 54

<sup>8</sup> Paintings with three figures are common throughout his work







6

**Brett Whiteley (1939-1992)**

Still life with Pee-Wee's egg 1976

signed and dated 'Brett Whiteley / 1976' lower right; Inscribed 'Still Life with Pee Wee's Egg 1976' lower right

oil on canvas

88.0 x 61.0cm (34 5/8 x 24in).

**\$200,000 - 300,000**

PROVENANCE

Wendy Whiteley, Sydney (gift from the artist)

Dr Sam Shub, Melbourne

Niagara Galleries, Melbourne

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1995

EXHIBITED

*Recent Interiors, Still Lifes, Windowsapes, Sculptures and Ceramics*, Australian Galleries, Melbourne, 21 September - 5 October 1976, cat. no. 11 (label attached verso)

*Brett Whiteley: Art and Life*, touring exhibition, Art Gallery of New South Wales, Sydney, 16 September - 19 November 1995; Museum and Art Galleries of the Northern Territory, Darwin, 13 December 1995 - 28 January 1996; Art Gallery of Western Australia, Perth, 22 February - 8 April 1996; Art Gallery of South Australia, Adelaide, 9 May - 16 June 1996; National Gallery of Victoria, Melbourne, 2 July - 26 August 1996; Tasmanian Museum and Gallery, Hobart, 18 September - 17 November 1996, cat. no. 97

LITERATURE

Sandra McGrath, *Brett Whiteley*, Bay Books, Sydney, 1979, p. 203 (illus.)

Barry Pearce, et al, *Brett Whiteley: Art and Life*, exh. cat., Art Gallery of New South Wales, Sydney, 1995, p. 232, pl. 97 (illus.)





*Still life with Pee-Wee's egg* is Whiteley at his most withheld and beautiful. He is best known for his multifaceted work like *Self portrait in the studio*, which won the Archibald Prize in 1976, the year *Still life with Pee-Wee's egg* was painted. But in this work, there are no sumptuous blues, radiant oranges and yellow - colour is suppressed where it becomes an arrangement in silky-pale half-tones. It is soft and luxurious, and offers a subtle acknowledgement to the tradition of still life painters who preceded him.

But it was not always such. The subjects of Whiteley's work from the early 60s, his London years, were lush abstractions. Shortly after this figurative works emerged out of the darker side of human conduct - the 'Christie Series' (exhibited Marlborough New Galleries, London, 1965) - a neighbourhood subject, where a decade earlier John Christie had murdered several women while posing as a doctor. The pathological side of human sexuality fascinated Whiteley. And we shouldn't underestimate the influence of his friendship with Francis Bacon at the time, one of the great painters of disturbed psychological conditions. Whiteley's reputation was at an early high, and showing no sign of diminishing.

In the London works and everything that followed, painterly lyricism was an enduring characteristic. More than any other Australian artist, Whiteley's years in London attracted huge interest. He participated in important exhibitions (in Europe and America, too), including the Whitechapel Gallery's *Recent Australian Painting* in 1961. Whiteley was 22 years of age when the Tate Gallery purchased his abstract, *Untitled red painting* 1960. He was not trying to impress with any kind of derivation or extension of Antipodean figuration, rather his effortless, fluid and free-wheeling impulses marked him as distinctly individual, never representative of some kind of peculiar Australian tendency.

When he returned to Australia in 1969 and settled in Lavender Bay on Sydney's north shore, he was regarded as an internationally aware Australian artist with precocious talent. This turned attention to his personality - his look, his lifestyle - becoming social and media fodder for all and sundry. It's where the artist sometimes fights to liberate the cult of personality from the actuality of the work itself.

His work from the 1970s is marked by a enchanting calm where his surroundings became the wellspring for his art. In the year that *Still life with Pee-Wee's egg* was painted, Whiteley not only won the Archibald Prize but also the John Sulman Prize for genre painting with *Interior with time past*. It's an interior with a view through a window to Sydney Harbour, a drawing of sex on an easel and keenly observed objects of Asian art, especially Chinese. These are not simply decorative or compositional elements; they offer an obvious connection to the artist's interest in Chinese ink painting. The influence of this on his sparse lineal drawings is self-evident — but it is an indebtedness to technique and approach to drawing rather than aping stylistic appearances.

The Lavender Bay works fluoresce in an orchestration of orange, yellow, blue and white — a perpetual shimmer of exalting the things that matter to the artist. Amongst the grandeur of Whiteley's year of 1976, we find him at his most restrained and masterful. *Still life with Pee-Wee's egg* is consumed with an austere elegance. Inanimate objects arranged on a flat surface - the genre of still life - has been a recurring subject throughout art history. Whiteley's still life depicts objects in a delicate and unassuming poise, painted in thin glazes and creamy impasto. While it is possible to think of the compressed compositions and pale ochres in Giorgio Morandi's still lifes, and the vertical compositions in Amedeo Modigliani's, or the opalescence of the School of Paris, Whiteley was not slavishly dependent on any of them. He respected art history and became himself.

Doug Hall





7

**Charles Conder (1868-1909)**

The wreck 1889

signed and inscribed 'THE WRECK / Charles Conder' lower left

oil on wood panel

19.5 x 33.0cm (7 11/16 x 13in).

**\$350,000 - 450,000**

**PROVENANCE**

The collection of the artist

K. Lothringer (whose family is believed to have obtained the painting from the artist)

By descent

Landau Collection, Sydney

*Fine Australian Paintings*, Sotheby's, Melbourne, 21 August 1995, lot 54 (illus.)

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1995

**EXHIBITED**

*Charles Conder 1868-1909*, touring exhibition, National Gallery of Victoria, Melbourne, 9 August - 4 September 1966; Art Gallery of New South Wales, Sydney, 9 November - 4 December 1966, cat. no. 21

*Charles Conder retrospective*, touring exhibition, Art Gallery of New South Wales, Sydney, 14 June - 17 August 2003; Ian Potter Centre, National Gallery of Victoria, Melbourne, 5 September - 9 November 2003; Art Gallery of South Australia, Adelaide, 21 November 2003 - 26 January 2004, cat. no. 18

*Sea of Dreams; The lure of Port Phillip Bay 1830-1914*, Mornington Peninsula Regional Gallery, Mornington, 7 December 2011 - 19 February 2012

**LITERATURE**

Alan McCulloch, *The Golden Age of Australian painting: Impressionism and the Heidelberg School*, Lansdowne, Melbourne, 1969, pl. 31A (illus.)

James Gleeson, *Impressionist Painters 1881-1930*, Lansdowne, Melbourne, 1971, pl. 51 (illus.)

Ursula Hoff, *Charles Conder*, Lansdowne, Melbourne, 1972, p. 102, pl. 16 (illus.)

Ann Galbally and Barry Pearce, *Charles Conder*, exh. cat., Art Gallery of New South Wales, Sydney, 2003, pp. 29, 31, 88-9 (illus.), 192-3





Charles Conder's dramatic oil study *The wreck* was based on an actual collision that occurred in Hobson's Bay, at the Powder anchorage off Cape Gellibrand on 23 June 1889, between the masted *Cape Verde* and the ironclad *Iolanthe*. Its striking high horizon line was a convention often used by 19th century marine artists in order to maximize the area available for painting ships.<sup>1</sup> In *The wreck* Charles Conder has dramatically inverted this naval convention. Here the sea is left an empty space and only the distant silhouettes of two ships can be seen on the horizon line, witnessed by a group of horrified bystanders clustered on the edge of an otherwise empty pier in the foreground.

Conder's oil defies classification. Not known to have been exhibited during his lifetime, *The wreck* seems to have been painted on a whim. Ultimately stemming from the black and white work he produced for the illustrated press in Sydney and, intermittently, in Melbourne, it reveals his love of incident. For he did not actually witness the sensational collision which occurred in Hobson's Bay. But he did see its aftermath when he went to collect his cousin Maggie and her parents from the P&O liner RMS *Carthage* berthed at the busy Station Pier, Port Melbourne. They had embarked in Sydney and were making a brief visit to Melbourne before continuing on to Bombay.<sup>2</sup>

Conder had been in Melbourne since October 1888. By now he was well established, sharing a studio in town in winter and painting *en plein air* at Heidelberg in the summer months with new friends Tom Roberts and Arthur Streeton. The shipping collision in Hobson's Bay that caused such a sensation in Melbourne occurred on the evening prior to Conder's meeting his relatives. By the time he arrived there was little for he or the crowds of interested Melbournians to see. The wreckage of the masted *Cape Verde* lay beneath twenty-eight feet of water and the ironclad *Iolanthe*, which had struck her on the port side, had been towed away for repairs.<sup>3</sup>

So although he had seen the site, Conder had to reconstruct the event. The suggestion that he later went to the St Kilda pier to view the site<sup>4</sup> must be discounted as it would have been impossible to see the boats against the horizon line where the sun has just set from this angle and distance. Cape Gellibrand is northwest of St Kilda rather than due west. Station Pier however offers the appropriate visual orientation.

The vividness of the spectacular sunset suggests that this was something the artist had witnessed. And although he may have paid little attention to the actual physical facts of the disaster, in his handling of light and colour Conder shows a rare sensitivity to place and meteorological conditions. The collision had occurred at dusk in stormy conditions two days after the winter solstice. The sun was now at its lowest altitude above the horizon. Due to Melbourne's latitudinal proximity to the South Pole winter lighting effects there, especially at sunset, can be quite unusual. Deploying a rich palette of golden yellows, ultramarines and a dusky pink offset by the dark umbers of the two ships and the pier, Conder has made the sunset as much an event as the actual collision.

Silhouetted against a golden afterglow the menacing, steam-puffing ironclad has already struck the hapless *Cape Verde*. She is pictured breaking up, sails unfurling, her stern already beneath the water. The stricken and the aggressor are seemingly alone on the horizon line with just a few strokes suggesting there might be other vessels – a tug perhaps? – at a distance. But here Conder is taking a total artistic liberty: at the time Hobson's Bay was crowded with moored ships and this was, indeed, the reason for the collision.

As the viewer looks up towards the collision, so too do a group of concerned figures on the edge of an otherwise deserted pier. This too is highly unlikely given that this was Station Pier, Melbourne's only passenger terminal since its opening in September 1854, and would normally have been crowded with berthed ships and busy attendants. It is late in the day and the gas lamp has already been lit. The anguish of the small group of witnesses is suggested by their tight grouping and raised arms. A slightly supernatural white light flashes across the vast empty spaces of the sea and pier setting a mood of tragedy. Conder adds to this by bleeding ultramarine and touches of burnt sienna down the picture plane beneath the boats, implying a watery grave for the stricken *Cape Verde*. Burnt umber darkens the bottom edge of the pier adding a further downward impulsion. Conder uses colour to hold in tension the viewer's desire to read the scene in an upward direction and the descending darker areas of paint that convey the underlying meaning of the painting.

Delicately painted with a limited palette on a wooden panel - the surface of choice for both Conder and Streeton at this time - *The wreck* is a masterly study of high drama cleverly worked with minimal means.

Dr Ann Galbally

<sup>1</sup> See Arthur V. Gregory's *The Victorian Fleet* of 1888 where a large expanse of lightly picked out waves provides the backdrop for a considerable line up of ships. Collection: Royal Historical Society of Victoria ART-0317001

<sup>2</sup> As a sixteen-year-old Conder had been sent from England to New South Wales to work as an apprentice surveyor under the supervision of his uncle William Jacomb Conder. He got on well with his uncle and especially with his cousin Margaret Emma known as 'Maggie'. Although Conder proved a disappointment as a surveyor, his relationship with the family remained warm and his uncle purchased his first exhibited work, *Low tide, Hawkesbury River*. Their stopover in Melbourne was a very happy time for Conder. His uncle died in Sydney the following year. See Galbally, Ann *Charles Conder The Last Bohemian* MUP 2003 pp. 10-11; 43-44.

<sup>3</sup> For an account of the collision see *The Leader*, 29 June 1889, p. 3

<sup>4</sup> Ursula Hoff, *Charles Conder*, Lansdowne Press, Melbourne, 1972, ch. 3, fn. 18







8

**Rosalie Gascoigne (1917-1999)**

Autumn 1989

painted and stencilled sawn wood from discarded soft drink crates  
on plywood backing

92.0 x 83.5cm (36 1/4 x 32 7/8in).

**\$180,000 - 250,000**

**PROVENANCE**

The collection of the artist

Roslyn Oxley9 Gallery, Sydney

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection,  
acquired in 1989

**EXHIBITED**

*Rosalie Gascoigne*, Roslyn Oxley9 Gallery, Sydney,

31 October - 18 November 1989, cat. no. 15

Rosalie Gascoigne made works inspired by and in virtually all cases drawn from her own environment – Canberra and its hinterland. It was country she knew in her bones. As she put it: “Artists are like bards of old, they sing a song of their district”<sup>1</sup>. The weathered man-made materials she scavenged there, whether wooden boxes, retro-reflective road signs, lino or corrugated iron, dictated the works she made. They suggested an approach, and as the artwork took shape under her hands she passed it through her experiences and memory, sifting and weighing. Describing this process she quoted Wordsworth’s dictum that the origin of poetry is “emotion recollected in tranquillity”. At the end, work completed, came the title. Gascoigne was careful with titles and used them to extend the meaning of the work out from the local to the universal.

So we have *Autumn*. The plain title and palette – orange-red, gold, yellow, yellow-green giving way to a weathered grey – suggest trees as their leaves gradually die and fall with the onset of winter. She would have known this annual passage from her time in Canberra, with its avenues of trees that briefly blaze in golden colours. But past that she would have recollected her childhood in Auckland, another city of autumnal glory.

The arrangement of colours into loose rectangles also suggests both a quilt – Gascoigne made a quilt in the 1950s – and the squares of cultivated fields seen from an elevated position. But in this case the weathered squares, bleached of colour, definitively evoke the greying trunks and branches of trees now denuded of leaves.

Bleaching, fading, falling. The verbs suggest the slow decline from autumn to winter, and with it a gradual diminution of energy and life. This is terrain Gascoigne was very familiar with. In works like *The Fall* 1981 (Private collection, Sydney), *Past glories* 1987 (Cruthers Collection

of Women’s Art, Perth), *Letting go* 1991 (Gascoigne family) and eventually her final series *Earth* 1999 (National Gallery of Australia, Canberra) she essays one of her most consistent themes, human mortality. For Gascoigne, the seasonal passage from autumn to winter strongly evokes the human experience of ageing and death. As American poet John Berryman put it:

Fall is grievy, brisk. Tears behind the eyes  
almost fall. Fall comes as a prize  
to rouse us towards our fate.<sup>2</sup>

And so Gascoignes’ *Autumn*, a song of her district composed in weathered wood from old soft drink crates, becomes our song. The last of summer’s burnished colours blaze to shepherd us into the dark night ahead.

John Cruthers

With thanks to Martin Gascoigne for access to his archive and *catalogue raisonne* (in prep).

<sup>1</sup> Quoted in Vici MacDonald, *Rosalie Gascoigne*, Regaro, Paddington 1998, p. 37

<sup>2</sup> Dreamsong 385, John Berryman, *The dream songs*, Farrer, Straus and Giroux, New York, 1969, p. 407





**Bill Whiskey Tjapaltjarri (c.1920-2008)**

Country and rockholes near the Olgas 2006

inscribed 'Bill Whiskey Tjapaltjarri / "Rockholes and country near the Olgas" / TI-06080 205 x 1147cm / Watiyawanu

Artists of Amunturrngu Corp' verso

synthetic polymer paint on Belgian linen

147.0 x 205.0cm (57 7/8 x 80 11/16in).

\$45,000 - 60,000

**PROVENANCE**

Watiyawanu Artists of Amunturrngu, Mt Liebig (stock no. 77-06080)

Waterhole Art, Sydney

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 2007

Perched like a bird, he sat cross-legged on the ground outside his humble home. It was winter in Amunturrngu (Mount Liebig) Community in 2006 and I was standing outside the house of senior Pitjantjatjara man, Bill Whiskey Tjapaltjarri. He sat in a hobbit-like fashion, dressed in clothes speckled with paint, lively grey whiskers sprouting from his chin. Needless to say, I realised immediately where the name *Whiskery* (eventually abbreviated to *Whiskey*) had come from.

Before him was a canvas of insurmountable proportions to his slight frame, spread out in front of him like a hand-made quilt or precious Middle Eastern rug. Family surrounded Whiskey. Camp dogs scurried over his wet painting, leaving a series of endearing paw prints on the edge of the canvas. Whiskey sat still and quiet, unconcerned by the chaos around him. With punu (painting stick) in hand, he showed great command and consideration for every dot applied to the canvas.

Today, when I see a painting by Whiskey it triggers a visceral memory of our first meeting. A seminal example – *Country and rockholes* 2006 – resonates with raw beauty and wild surrender. Clusters of colourful dots on fields of black mimic the vast desert sky alight with stars. Lines of dots travel between the rockholes, suggesting pathways or tracks. Whiskey's gentle depictions of rockholes are emblematic and act as compositional anchors within the work, having a paradisiac effect on the viewer.

The title *Country and rockholes* is rather indeterminate, but the documentation references the country and intrinsic Tjukurpa (Ancestral story) of Whiskey's birthplace. The site of the White Cockatoo is located about 130km south of Kata Tjuta (The Olgas), along a road I have travelled many times over the last few years while living remotely. At the site there is a white glowing rock, partially buried under the red earth. It is said to represent the spirit of the White Cockatoo, one of the lead figures in this Tjukurpa. Surrounding it are several rockholes representing a battlefield.

According to the story, there are three ancestral figures involved – the Cockatoo, his female friend the Eagle, and the sinister antagonist the Crow. Fueled by jealousy and greed for kuka (meat), the Crow begins a fight with the Cockatoo. An epic battle begins during which the evil Crow throws a rock at the Cockatoo, injuring him. His friend the Eagle bears witness to this and comes to the Cockatoo's aid. She entices the Crow away with her sexual prowess, drawing him close to her with the promise of intercourse. But she is deceiving him and as the excited Crow gets closer, she throws molten spinifex wax on him, badly scalding his genitals. The Crow concedes victory and flies away, dejected and broken.

Artists connected to this western desert Tjukurpa have created various renditions of this curious and wicked story. For Whiskey, his depictions share a force that is unyielding, honest and beautiful. How can such a sinister story be captured with such delicacy? With Whiskey's work *Country and rockholes*, one doesn't need to know or strive to understand the story to be absorbed by the sheer brilliance of the artwork.

Whiskey passed away in 2008. He had been painting for less than five years, but had produced a prolific body of work. His paintings echo the raw beauty of the White Cockatoo Dreaming site. They also stand proudly alone as a complete and majestic body of work by a great artist whose contribution is yet to be fully realised. I can almost smell the embers of the fire smouldering at his home that day. Through his art, may it continue to burn forever.

Claire Eltringham

This painting is sold with accompanying Watiyawanu Artists of Amunturrngu documentation.





10

**Narelle Jubelin (born 1960)**

"He was an arch individualist"; "Ives' camera travelled with him to the far inland"; "...belonging to no one category" 1988

petit point embroidery in found wood frames

81.5 x 111.0cm (32 1/16 x 43 11/16in).

**\$30,000 - 40,000**

**PROVENANCE**

The collection of the artist

Mori Gallery, Sydney

Jennifer Jobson and Peter Fairman, Sydney

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection,  
acquired in 2009

**EXHIBITED**

*Narelle Jubelin: Second glance (at 'The coming man')*, touring  
exhibition, Mori Gallery, Sydney, December 1988; Centre for the  
Arts, Hobart, March 1989; George Paton Gallery, University of  
Melbourne, Melbourne, April 1989





At the end of a letter from London to Frederick McCubbin in Australia in 1905, Tom Roberts writes in passing: 'The Missis (sic) is wood carving and gilding – is doing the frame for my "gem".'<sup>1</sup> Indeed, Elizabeth Sarah (Lillie) Roberts (nee Williamson, 1860-1928) – sometimes described as 'a former art student' – was not merely passing her time while the great artist worked. She was in fact providing the bulk of the family's income in this period, as a well-established frame maker in London with royal commissions and works hung in the Royal Academy, while Roberts, exhausted after painting 'The Big Picture' (*The Opening of the First Parliament of the Commonwealth of Australia, May 9, 1901, by H.R.H. The Duke of Cornwall and York, Exhibition Building, 1903*) was struggling to find inspiration.

Royal commissions and Royal Academy recognition were not the rewards obtained by the majority of anonymous women (and men) who chip-carved frames and panels for the furniture and framing businesses of Edwardian Australia, and whose work was sought out by Narelle Jubelin when she re-examined historical mythologies in the suite of works entitled *Second glance (at 'The coming man')* 1988. By then, chip-carved frames had become curios, the devalued work of amateur artists, and by re-using them to frame her own revaluation of women's 'needlework', Jubelin transformed the worth of both the petit-point form in which she chose to 'digitally' rework historical photographs, and the frames she carefully gathered to present them.

It is precisely the contrast between the 'big pictures' of heroic national deeds celebrating men and the smaller details of everyday practicalities and women's invisible work that fascinated Jubelin at this time, and *Second glance (at 'The coming man')* is arguably the body of work which most convincingly announces her arrival as a major artist. It is the most important of her works before the 1990 installation in the Aperto section of the Venice Biennale, *Trade Delivers People*, that brings her work to international attention and ultimately takes her away from Australia.

*Second glance (at 'The coming man')* was produced when Jubelin was artist in residence at the South Australian School of Art in 1988, and reflects both the time she spent in the South Australian Museum and particularly its Mawson Collection, and in Adelaide's second-hand shops, collecting chip-carved frames, tramp art and poker work.

The triptych, '*He was an arch individualist ...*' might be regarded as the central piece of the whole installation and it incorporates photographs from the Mawson Collection and from early archival material by Bert Ive for the Commonwealth Cinema and Photographic Branch<sup>1</sup>. These works are rendered in exquisite petit-point and Jubelin has focused on reflexive details from the Hurley photographs of the Antarctic expeditions, the well-known image of Mawson that has appeared on Australian stamps and on the \$100 note and an image of Aboriginal people from Coranderk Mission (who had participated in a film Ive was making in 1936.<sup>2</sup>). The source material Jubelin has used is predominantly concerned with the making of images as an integral part of the process of conquest in nationalist myth-making. An intertitle in Ive's 1929 *Telling the World* explicitly makes this link in its reference to 'the Knights of the Negative in their search for camera conquests'<sup>3</sup>.

Jubelin brings a critical eye to the 'Boys Own' stories of nation that exclude women, and she shapes the work itself in the form of an eye that looks again (a 'Second glance'), to challenge the perspective of singular and exclusive masculine heroism. The central piece – the pupil and iris of this imaginary eye – is the oval-framed Ive image of the cinematographer amongst his subjects and it is surrounded by two boomerang-shaped wings, each containing three small petit-points of details from Antarctic exploration narratives.

Jubelin's work has always been characterized by a detailed research process in which she assembles highly elaborate connections and links between the tightly condensed energies of the petit-point stitching and the embellishment of an always elegant framing that draws the viewer into her way of thinking and draws the artwork out into the wider world where its associations and affinities lie. In *Second glance (at 'The coming man')*, the frames are precisely matched with the era of the images themselves – the 1920s and 1930s. They were especially accessible in South Australia, which is referenced in most of the works in this installation, where the influence of German craft and carving traditions was strongly felt; frames were originally available like samplers for needlework, and Jubelin's emphasis on craft is pronounced.

There is an almost explosive quality and force here, finely balanced between the tension of the stitching, perfectly pitched, and the meticulous framing that always expands the work beyond the confines of its material enclosure. This is work that stitches us into a story-telling process, but one which is also a method of argument: a presentation of fragments, linked together in a network, a set of 'hyperlinks', moving us through a space, immersing us in that space, in a dynamic 3D geometry, both virtual and real.

Narelle Jubelin's is an embodied art, not simply confined to seeing and reading but of moving into, through and around the work, absorbing it, being absorbed by it, responding to its materiality and feeling its presence.

Helen Grace

<sup>1</sup> Letters from Tom Roberts to Frederick McCubbin, October 23, 1905, *La Trobe Journal*, State Library of Victoria, Issue No 7, April 1971, p66

<sup>2</sup> The choice of Ive has particular currency at present because 2013 is the centenary of the Cinema and Photographic Branch's establishment – and Ive's work in particular is being celebrated. But in 1988, when Jubelin worked with this material, it was known only to specialists.

<sup>3</sup> 'Picture Making at Healesville', *Healesville and Yarra Glen Guardian*, Saturday 8 February 1936

<sup>4</sup> Ive was a 'man with a movie camera' before Vertov and the remarkable 1929 silent film, *Telling the World*, made for the Development and Migration Commission can be seen on YouTube: <http://www.youtube.com/watch?v=nkhJNu0KsY>





**Joy Hester (1920-1960)**

Figure with scales 1957

signed and dated 'Joy Hester 57' centre

brush and ink, watercolour, gouache on paper on hardboard

57.0 x 45.0cm (22 7/16 x 17 11/16in).

**\$80,000 - 120,000****PROVENANCE**

The collection of the artist

Gray Smith

Margaret Carnegie, Melbourne

Allen D. Christensen, USA

Christensen Fund Collection, Melbourne

Deutscher Fine Art, Melbourne

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection,

acquired in 1997

**EXHIBITED***Paintings from the collection of Allen D. Christensen*, National Gallery of Victoria, Melbourne, 7-22 December 1976, cat. no. 18*Joy Hester*, National Gallery of Victoria, Melbourne, September 1981, cat. no. 68, titled *Figure with scale**Joy Hester and Friends*, National Gallery of Australia, Canberra, 1 September - 28 October 2001**LITERATURE**Janine Burke, *Joy Hester*, exh. cat., National Gallery of Victoria, Melbourne, September 1981, pp. 24, p. 50 (illus.)Janine Burke, *Joy Hester*, Greenhouse Publications, Melbourne, 1983, pp. 162-163, 164 (illus.)Deborah Hart, *Joy Hester and Friends*, National Gallery of Australia, Canberra, 2001 Canberra, 2001, pp. 90-91 (illus.), 93

Joy Hester painted this work a few years before she died in 1960 at the age of forty. She had Hodgkin's lymphoma, a cancer affecting the lymph system. The disease is now often curable, but this was not so in the 1940s. Hester managed the disease successfully for some time with bouts of radiotherapy, and went into remission soon after her diagnosis in 1947 until 1955. This was not the only dramatic turn in Hester's life that year. She abruptly abandoned Albert Tucker, whom she had married in 1941, and their two-year-old Sweeney, to pursue a new life with the artist Gray Smith. Sweeney was eventually adopted in 1949 by Hester's dearest friend, correspondent, mentor and patron, Sunday Reed.

After a year in Sydney, Hester and Smith returned to Melbourne, but not back to the city. Hester now sought the quiet and solace of the bush. They moved to a property at Hurstbridge, which as usual for the perennially broke pair, lacked modern conveniences. Later they moved even further out to Avonsleigh. In 1950, Hester held her first solo exhibition of works on paper and poems in Melbourne, but critical and financial success evaded her. The critics were bemused and she sold nothing. Hester was always an artists' artist, deeply admired by her peers. She gave the lot to Sunday and moved on.

The fifties were a time of consolidation for Hester's life and art. Having had a painfully fraught relationship with motherhood in her twenties, she embraced it in her thirties. Peregrine and Fern were born in 1951 and 1954. Hester renewed links with the Contemporary Art Society, began

exhibiting regularly and made vital new friendships with Georges and Mirka Mora and Charles and Barbara Blackman, who came to live nearby at Avonsleigh for six months in 1955.

Hester held high hopes after first acquiring a few chooks in 1952 and persuaded the Blackmans to join her in one of her mad money-making schemes. They would slaughter, boil, pluck and dress a batch of chickens to sell through a delicatessen in the city for Christmas. Unfortunately, the weather turned warm and without refrigeration the chooks started to go off. *Figure with scales* perhaps recalls the memorable disaster. The figure, who may be Gray Smith, holds the carcase aloft from its neck and quizzically eyeballs the reading on the scales. The shape of the carcass with its protruding neck and clinging scaly feet recalls the shape of the human heart.

*Figure with scales* was painted after Hester acquired her first studio. Over 1956-7 she produced other closely related works featuring children protectively clutching birds and animals, including *Girl with hen* and *Girl with goanna*. This inclusion of animals was Hester's artistic concession to country life. Landscape never interested her in the slightest. Her art focused on the face as a profound and close-up meditation on love, death and the emotional experience of being a fragile human being.

Caroline Jordan





12

**Donald Friend (1915-1989)**

Love me sailor 1949

signed and dated 'DONALD / 49' centre right

oil on cardboard

76.0 x 56.0cm (29 15/16 x 22 1/16in).

**\$80,000 - 120,000**

PROVENANCE

Kym Bonython, Adelaide

Rudy Komon, Sydney

Richard Crebbin Snr, Sydney

By descent

Joan Crebbin and Richard Crebbin Jnr, Sydney

Deutscher Fine Art, Melbourne

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1991

EXHIBITED

*Society of Artists' Annual Exhibition*, Education Department, Sydney, 21 August - 8 September

1948, cat. no. 55, titled as *Aimez moi, matelot*

*Retrospective*, Holdsworth Galleries, Sydney, 18 March - 26 April 1975, cat. no. 34

*Merioola and After*, touring exhibition, S.H. Ervin Gallery, Sydney, 12 July - 17 August 1986;

Newcastle Region Art Gallery, Newcastle, 29 August - 5 October 1986; Geelong Art Gallery,

Geelong, 17 October - 16 November 1986, cat. no. 23

*Donald Friend: Retrospective*, touring exhibition, Art Gallery of New South Wales, Sydney, 9

February - 25 March 1990; National Gallery of Victoria, Melbourne, 14 April - 6 June 1990;

Tasmanian Museum and Art Gallery, Hobart, 26 June - 19 August 1990, cat. no. 38

*The Artists of Hill End*, The Art Gallery of New South Wales, Sydney, 29 July - 17 September 1995,

Bathurst Regional Art Gallery, Bathurst, 6 October - 19 November 1995, New England Regional Art

Gallery, Armidale, 10 February - 31 March 1996, Broken Hill City Art Gallery, Broken Hill, 19 April -

26 May 1996, Ballarat Fine Art Gallery, Ballarat, 7 June - 29 July 1996, cat. no. 21

*Donald Friend: A Charmed Life*, National Library of Australia, Canberra, 9 November 2006 - 4

February 2007

LITERATURE

'Society of artists impresses', *Sun*, Sydney, 20 August 1948

'Society of Artists', *Bulletin*, Sydney, 25 August 1948

*Sunday Sun*, Sydney, 20 February 1949 (illus.)

Christine France, *Merioola and After*, exh. cat., S.H. Ervin Gallery, Sydney, 1986, pp. 7, 24

Barry Pearce, 'Donald Friend', *Art and Australia*, vol.27, no.3, Autumn 1990, pp. 408-413 (illus.)

Barry Pearce, *Donald Friend*, Art Gallery of New South Wales, Sydney, 1990, pp. 60-61 (illus.), 146

Gavin Wilson, *The Artists of Hill End*, exh. cat., Art Gallery of New South Wales, Sydney, 1995,

pp.47 (illus.), 49, 52-53

Paul Hetherington (ed), *The Diaries of Donald Friend: vol.2*, National Library of Australia, Canberra,

2003, pp. xi, 603-4, 607-9

Lou Klepac, *Donald Friend: a charmed life*, National Library of Australia, Canberra, 2006 (illus.)





"There's no future as far as I'm concerned. I always did things at total risk, which is why I'm an artist and not a grazier driving a Jag in a wide-brimmed hat".<sup>1</sup>

*Love me sailor* was painted at the remote settlement of Hill End near Bathurst when the artist was a youthful thirty-three. The subject matter concerns the unprecedented and never repeated jailing in Australia of a writer for 'obscene libel'. In 1946 the Australian writer Robert Close was jailed for publishing his novel of the same name (1945). The painting that resulted from this topical event is also a synthesis of Friend's multi-faceted early interests: landscape, figure drawing, allusion, nineteenth century Australian history and satire of contemporary life. The work is semi-autobiographical, with Friend's own cottage appearing in the right middle ground. Painted by Australia's great inter-war figural artist, it brims with Friend's particular status as a privileged outsider. Homosexual, snobbish, arch and observant, Friend brings his mixed-media wit to bear on the subject matter of literary censorship, which for an artist fascinated by the tradition of eighteenth century English caricature, was surely a pressing matter.

#### *Friend and queer life in Sydney*

During the first few decades of the twentieth century, many creative individuals found the presence in Australia of stringent censorship and the absence of a substantial art world reason enough to force them to become expatriate. They included homosexuals such as the writer Patrick White and the artist Roy de Maistre. By the mid 1930s, as many as 5,000 books were prohibited in Australia. In 1946 Friend resided in Sydney with a group of mainly queer artists, dancers and designers in 'Merioola', a run-down mansion in Edgecliff popularly known as 'Buggery Barn'.

In 1975 Daniel Thomas noted of the artist: "Donald Friend stands for the avant-garde of the 1940s, which returned to fantasy and imagination and looseness – both painterly and sexual – after a more serious decade".<sup>2</sup> Friend would have been particularly attracted to the title of the banned novel by Robert Close as he had rather a 'thing' for sailors, who feature in his war-time sketches, his musings and his erotic imagination. Close's novel in fact refers to a heterosexual escapade. Friend emphasises the queer innuendo in originally titling the work *Aimez-moi matelot*, the French for *Love me sailor*. Robert Hughes correctly observed that "Friend was in turn attracted to and repelled by the racketing, gaudy climate of post-war Sydney. Often he succumbed to it, painting fripperies... But the artificiality of the society around him have him his Hogarth-like talent for satire unbounded chances to display itself, and he painted a number of large allegorical canvases... These pictures were both well-conceived and hilariously funny: no other Australian painter has shown such a flair for large and complicated figure-compositions".<sup>3</sup>

*Love me sailor* is particularly well documented due to Friend's practice of keeping a daily diary. At Hill End on 5 July 1948 he wrote:

Sitting before the fire, I had the idea for another painting, satirising the trial of Robert Close (author of 'Love me, Sailor', whose book was banned, its author gaoled and fined) in as virulent a way as I can without being brought to book myself for contempt of court. I will have the judge as a scarlet-robed frog, waving a bouquet, frantically

attended by perverse monsters representing newspapers. On his judicial throne there will be a coat of arms – for the shield a teapot quartered with a ukulele, a scarecrow and 2 skulls and crossed bones, the whole surmounted by a bowler hat instead of a crown, and with a riband bearing the motto 'hocus-pocus.' The teapot-shield will be upheld by, as substitutes for lion and unicorn, a manacled Kangaroo and a donkey rampant. Robert Close will be represented in chains, led by an ape. In the background I will place a wall scribbled over with crude obscene graffiti: on the wall the spiked heads of D.H. Laurence [sic] and James Joyce.

Perhaps I will add also above this scene a heaven, below it a hell. In the heaven a choir of angels will read censored books and such classics (even Shakespeare) that are considered naughty by our vast army of illiterate prudes – Oretino they will read, and Petronius, Apuleius, the Bible, the Chinese Room, Moll Flanders, Ovid, Forever Amber, Red heat and a scramble of others, great works and rubbish. In hell I'll have them painfully reading 'Eric or Little by Little', 'What Katy Did', 'Little Lord Fauntleroy' and such pure nimeny-pimeny.

The spiked fence was painted over and replaced with a wall, permitting the tripartite structure to be observed more clearly. The angel on the left descends swiftly with his face buried in Close's banned book. Another of the angels is engrossed in reading *Lady Chatterley's lover*, with her legs wide apart. An attractive blonde angel – probably male - with good legs, offers palm leaves to the chained writer. The mouth of hell is like the red droopy lips of a trollop or a drag queen.

Close served ten days of a three-month sentence then denounced Australia, leaving the country for 25 years. In his diary, Friend pasted a later clipping of the painting photographed in the *Sunday Sun*, 20 February 1949. Entitled 'Kinseyism', the short entry quoted Friend thus: "This, I hope, shows something of my moral indignation at this moral indignation resulting in the gaoling of author Robert Close in 1946 for his book "Love Me Sailor" (1945). You could call it a bit of Kinseyism if you like. Men's behaviour must make the angels laugh – or weep".<sup>4</sup> Friend also criticises the materialism of his contemporary society; the houses behind the judge are labeled 'Golden Age – Government Housing Scheme'. There is the suggestion of the state intruding on the Garden of Eden, here figured emphatically as Australia.

The work borrows from Hieronymous Bosch and Pieter Bruegel in terms of 'eschatological imagery' – the end of life, an age, the world. Friend had purchased a copy of a work on Bosch a few months before he commenced the painting, filling that part of his diary with doodlings after the artist. Vertiginously plunging angels such as the one he used here can be found in Tintoretto and later in one instance, Caravaggio (*Martyrdom of St. Matthew*). The acid colours bring to mind Mannerist painters such as Pontormo.

The surface of *Love me sailor* demands close attention. It contains much over-painting and ink work. As Robert Hughes noted of the artist: "Friend is a remarkably vital technician. He is at the height of delight when wading in coloured puddles of ink, slashing a line with the rasp of a fork-like pen".<sup>5</sup>

The work stems from a setting that was exceptional. Friend would have enjoyed the incongruous nature of the setting of the middle ground, Hill End, in which the famous single avenue of European trees, Beyers Avenue, contrasted with an eerie primeval landscape on approach to the town. The composition can be read as three horizontal stripes, with a generalized heaven above, a middle ground that represents the Australian colonial landscape tradition – a Glover-like Claudian tree to the left; palms and colonial settlements including the eccentric township of Hill End – and below, an ‘outback hell’ that is in fact also derived from the sleepy ghost-town setting of Hill End. The landscape of ‘Hell’ follows closely Drysdale’s paintings of the gold diggings at Hill End. Olsen later noted of the artist: “Donald has a marvellous Georgian wit, he’s our Dr. Johnson, he’s often so misinterpreted as being frivolous, but his humour is highly sensitive to the roundness of humanity”.<sup>6</sup>

In its knowing use to Australian art historical references and traditions, *Love me sailor* prefigures the post-modern art of Chilean-born Juan Davila, who in the 1980s created major panoramas that questioned the authority of a singular landscape tradition. Such work was also self consciously performed in relationship ‘to the long history of the censorship of art in Australia’, as Davila himself put it, and also the particular perspective of the gay artist towards society.<sup>7</sup> The artist’s use of mixed media and shifts in medium in the one work, and the unfinished or sketchy nature of works have been related to a ‘rhetoric of restlessness’, allowing a chance to see ‘the falseness in official discourse.’<sup>8</sup> Friend’s *Love me sailor* is an important staging post in the long-running tension in Australian culture between artistic freedom, conservative elites and state control.

Peter McNeil

<sup>1</sup> Helen Frizell, ‘Donald Friend, down from Bali’, *Good Weekend, Sydney Morning Herald*, Sydney, 31 March 1979, p. 13

<sup>2</sup> Daniel Thomas, ‘Art Refreshing Friend’, *Sydney Morning Herald*, 27 March 1975, n.p. Artist file, National Gallery of Australia Research Library

<sup>3</sup> Robert Hughes, *Donald Friend*, Sydney, Edwards and Shaw, 1985, p. 46

<sup>4</sup> Photograph courtesy of Paul Hetherington, Canberra

<sup>5</sup> Robert Hughes, *Donald Friend*, Sydney, Edwards and Shaw, 1985, p. 8

<sup>6</sup> John Olsen, Foreword, in Robert Hughes, *Donald Friend*, Sydney, Edwards and Shaw, 1985, p. 8

<sup>7</sup> Paul Taylor, ‘Introduction’, *Juan Davila, Hysterical Tears*, Greenhouse Publishing, Melbourne, 1985, p. 13

<sup>8</sup> Paul Taylor, ‘Introduction’, *Juan Davila, Hysterical Tears*, Greenhouse Publishing, Melbourne, 1985, p. 32



Russell Drysdale  
*Picture of Donald Friend* 1948  
 oil on hardboard, 121.5 x 91.4 cm  
 Art Gallery of New South Wales  
 Purchased 1949  
 Photograph: Art Gallery of New South Wales  
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13

**Herbert Badham (1899-1961)**

Travellers 1933

signed and dated 'H.BADHAM '33' lower right

oil on canvas

93.3 x 69.0cm (36 3/4 x 27 3/16in).

**\$200,000 - 300,000**

**PROVENANCE**

Private collection

*Australian British, New Zealand & European Historical Paintings etc.*, Leonard Joel, Melbourne, 20 July 1988, lot 153 (illus.)

Thirty Victoria Street, Sydney

Deutscher Fine Art, Melbourne

Private collection

*Fine Australian and European Paintings*, Sotheby's, Melbourne, 26 April 1999, lot 78 (illus.)

Dr Reg Grundy AO, OBE and Mrs Chambers Grundy, acquired in 1999

**EXHIBITED**

*The Sydney Art School Retrospective Exhibition, 1890-1933*, Education Department Galleries, 1-28 March 1933, cat. no. 292

*A Selection of Nineteenth and Twentieth Century Australian Art*, Deutscher Fine Art, Melbourne, 24 May - 9 June 1989, cat. no. 53

*Two Hundred years of Australian Paintings, Nature, People and Art in the Southern Continent*, touring exhibition, National Museum of Western Art, Tokyo, Japan, 28 April - 28 June 1992; National Museum of Art, Kyoto, Japan, 14 July - 6 September 1992, cat. no. 65 (label attached verso)

*Sydney: Metropolis, Suburb, Harbour*, Museum of Sydney, Sydney, 15 April - 23 July 2000

*Warning: Smoking has been linked to some of the most powerful images in the Twentieth Century*, Mornington Peninsula Regional Gallery, Mornington, 4 April - 28 May 2006

*Shooting Through: Sydney by Tram*, Museum of Sydney, Sydney, 4 April - 18 October 2009

**LITERATURE**

(Leonard Joel advertisement), *Art and Australia*, 26 February, Summer 1988, p. 311 (illus.)

Geraldine O'Brien, 'Art is where the home is', *Sydney Morning Herald*, Sydney, 5 April 2000, p. 14 (illus.)

Peter Tonkin, 'Meditations on the suburb', *Insights*, Autumn 2000, p. 6 (illus.)

John Slater, *Through artists' eyes: Australian suburbs and their cities 1919-1945*, Miegunyah, 2004, p. 97 (illus.)

Robert Nelson, 'Roll up, roll up. A show that infiltrates the senses', *The Age*, Melbourne, 6 May 2006, p. 20

Caroline Butler-Bowdon, Annie Campbell, Howard Clark, *Shooting Through: Sydney by Tram*, Historic Houses Trust of New South Wales, Sydney, 2009, p. 84, p. 85 (illus.)





Herbert Badham's *Travellers* 1933 is remarkable in that Badham manages to include two major aspects of his work in the one painting. His keen eye for portraiture is combined with his rich chronicle of Australian city and suburban life in the 1930s and 1940s.

His gentle realism is precise and unlike some of the Melbourne realists of the 1940s is free of ideology, either left or right, so no hints of class conflict intrude upon his images. Instead he concentrates on the uniqueness of the everyday, geometrically constructing and patterning his subject matter into a deeply satisfying painting.

Herbert Badham was born at Watsons Bay, Sydney, in 1899. On completing his schooling he worked briefly as a clerk before joining the Royal Australian Navy in 1917. In 1921, along with William Dobell, Douglas Dundas, Charles Meere and John Kilgour, he commenced his art studies at the Sydney Art School where he was taught by Julian Ashton, George Lambert and Henry Gibbons.<sup>1</sup> This was a traditional art training based on the primacy of draftsmanship and leant strongly towards English realism. To this Badham added a modernist interest in perspective and curvilinear spaces that fascinated him both in terms of universal laws and as a means of structuring his work.

In 1932, the year before he painted *Travellers*, he was runner up for the New South Wales Travelling Art Scholarship, which was awarded to William Dobell. (Whether this disappointment had any reflection on the subject of the 1933 work is unknown.)

In these years Badham seldom exhibited his work, but in 1933 *Travellers* and two other of his paintings were exhibited in the Sydney Art School 1890-1933 retrospective exhibition held at the old Education Department Gallery.

From 1934 he exhibited regularly with The Society of Artists and in 1936 his painting *Breakfast piece* was purchased by the Art Gallery of New South Wales.

His first solo exhibition was in 1939 at the Grosvenor Gallery, Sydney. It was opened by Sir Marcus Clark and was favourably reviewed by the critic Howard Ashton who, at a time when Australian art was dominated by rural landscape, wrote "Mr Badham paints aspects of Sydney life which very few painters have the courage to tackle".<sup>2</sup>

He is of course referring to the content of everyday life and it is this content which, today, gives us such a rich insight into the times. In painting pub interiors, street corners, beach holidays, fairs and town bands, Badham has given us an accurate account of the life, fashion, architecture, interiors and social values of his time - a point which has led to his work being included in many major exhibitions and collections.

*Travellers* 1933 is one such work, in which he places his triple portrait in the impersonal but everyday situation of riding home in a tram-rack tram. We quickly note the fashions of the day - a time when men wore hats, while the geometric print of the women's hats date it firmly in to the deco period of the 1930s, as does the simple day dress of the central figure and the fact that smoking was permitted on public transport.

The string holding together the small globetrotter suitcase with travel stickers speaks of the depression era when things were kept, mended and cherished. Evening papers were bought from the paperboy on the street corner and read on the tram going home. Tram drivers and conductors wore neat navy blue uniforms complete with hat. Outside the hillside of suburban houses with red tile roofs and liver brick or stucco walls again locate the period, as does the small bunch of flowers worn by the central figure - these were sold by men with baskets in Martin Place or the top of Rowe Street, Sydney. In choosing to present the central figure frontally and the two side figures in profile, Badham creates a snapshot immediacy which is also conveyed by the juxtaposition of the three hands and matches in the lower centre of the painting.

Although the figures are placed in a situation of casual observance they are in fact people close to Badham. The central figure is his sister Nina, his brother Maurice is on the viewer's right and a yet to be identified friend is on the viewer's left.<sup>3</sup> Badham's daughter relates that her aunt would have been quite young at the time and perhaps not quite so socially relaxed as the two men. She also commented that the striped jacket worn by the standing figure on the right was similar to an I Zingari cricket blazer worn by Badham's English father.

Although not as adventurous as his later works, the painting clearly shows Badham's interest in geometric structure: the work is vertically bisected while connecting diagonals run from the crook of the two men's arms. The quality of Badham's paint is smooth as is his almost photographic modelling, and like his teacher Lambert he enlivens the surface with highlights of white.

There is often a teasing sense of humour in Badham's work. In *Travellers* the penalty notice is bent over, leaving us to guess what might be the offence which incurs such a substantial fine for the times. Likewise we are left wondering if the sign above the driver's head is the tram's destination or a no-smoking sign?

In order to support his family Herbert Badham taught at the East Sydney Technical College from 1938-1961 and is remembered as popular teacher, but also one who gave his students a good grounding in perspective. His book *A study in Australian art*, published in 1949, does as Nancy Underhill points out<sup>4</sup> pose very interesting and to date undervalued views on Aboriginal art, patronage and the purpose of art in society. He admired Aboriginal art because it was central to life, and in many ways it was an attitude that was central to his own work.

*Travellers* 1933 remains one of Badham's finest and most interesting paintings, important as a social document and an example of modernist realism.

Christine France

<sup>1</sup> Eileen Chanin, 'Herbert Badham', *Art Network* 11, Spring 1983, p. 21

<sup>2</sup> Howard Ashton, 'Badham's art is sincere', *Sydney Morning Herald*, Sydney, 25 May 1939

<sup>3</sup> Information from the artist's daughter, Sydney, April 2013

<sup>4</sup> Nancy D.H. Underhill, *Making Australian Art 1916-49*, Oxford University Press, Australia, p. 217-218



Herbert Badham  
*George Street* 1934  
 Laverty Collection, Sydney







## 14

### Grace Cossington Smith (1892-1984)

Flower piece 1943

also known as 'Gum leaves and bush foliage'

signed and dated 'G. Cossington / Smith / 43' upper right

oil on pulpboard

52.0 x 43.4cm (20 1/2 x 17 1/16in).

**\$70,000 - 90,000**

#### PROVENANCE

Niagara Galleries, Melbourne

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection,  
acquired in 1988

#### EXHIBITED

Possibly *Grace Cossington Smith: exhibition of paintings*, Macquarie Galleries, Sydney, 13-25 June 1945, cat. no. 15, titled *Gum Leaves and Bush Foliage*

*Grace Cossington Smith, A Retrospective Exhibition*, touring exhibition, National Gallery of Australia, Canberra, 4 March - 13 June 2005; Art Gallery of South Australia, Adelaide, 29 July - 9 October 2005; Art Gallery of New South Wales, Sydney, 29 October 2005 - 15 January 2006; Queensland Art Gallery, Brisbane, 11 February - 30 April 2005

#### LITERATURE

Deborah Hart, et al, *Grace Cossington Smith*, exh. cat., National Gallery of Australia, Canberra, 2005, pp. 65, 179, p. 184 (illus.)

The most immediately striking observation to be made about *Flower piece* 1943, is that it contains no flowers. While Grace Cossington Smith's flower pieces of the 1930s were indeed often of flowers – from the garden of the family home, Cossington, in Sydney's northern suburb of Turramurra, or bought by the Smith sisters on trips into the city - her wartime 'flower pieces' were, rather, of bush foliage and gum leaves. Wartime austerity may be a practical reason for this change; it is also an indication of the solace she found in the Australian bush that she painted repeatedly during the 1940s. It is therefore perhaps unsurprising that recent research by Eric Riddler indicates that this painting is almost certainly the one exhibited as *Gum leaves and bush foliage* in the Cossington Smith solo exhibition at Sydney's Macquarie Galleries in 1945. By the time it entered the Grundy collection in 1988, acquired from Niagara Galleries in Melbourne, its name was established as *Flower piece*.

This painting is also striking because, unlike the other still lives of foliage that she painted during the war, the gum leaves and bush foliage on this canvas are not posed with drapery or presented in an ornate vessel. Here, a plain vase, with water visible, is placed on a tray low in the composition, partially cut off, a base in the lower right-hand corner that supports the burst of colour that fills the canvas, holding our attention. This is very different from *Foliage in a large cup and saucer* c.1942, or *Drapery with wattle* c.1944, in which the leaves and flowers are posed in fine vessels and centred in the composition, so that we see them in a formal setting, and from a certain distance. In *Flower piece* 1943, the background is neutral, with nothing to distract the eye from the red gum leaves that push forward into the picture plane, or from the brilliant green of leaf, the curl of fern or blue frond of Cootamundra wattle. When Daniel Thomas, who curated the first retrospective of Grace Cossington Smith's work at the Art Gallery of New South Wales in 1973, saw this painting for the first time in the Grundy collection, he was moved by the vibrancy and daring of a work painted during the bleak depths of the Second World War .

In 1943 Grace Cossington Smith was living in Cossington, Turramurra, with one of her two unmarried sisters. Both parents had died; Charlotte, or Diddy, had volunteered with the Queen Alexandra Nursing Service in the British army and was away for seven years, much of the time in Burma. Madge, the sister who appears in *The sock knitter*, knitting for the troops in the previous war, was still at home. She and Grace did not retreat to the mountains, as so many did, after Japanese submarines entered Sydney Harbour. Cossington Smith volunteered as an air-raid warden, and at night patrolled the streets of Turramurra. During the day she painted.

In 1944 she painted *Dawn landing*, in which a landing ship spills young soldiers onto the canvas, marching into the picture plane, and into battle. Her nephew William, the second son of her eldest sister, Mabel, took part in the Normandy landings, and it was his face she had in mind for the foremost soldier. Having lived through World War I, which had killed so many young men of her generation, Cossington Smith was acutely aware of the waste of war.

*Flower piece*, which so surprised Daniel Thomas for the vibrancy of its colour, predates *Dawn landing* by just one year and might be considered a counterpoint to that sombre work. There muted tones suggest the loss of innocence and of young lives; here we see a celebration of youth, life and regeneration. The gum leaves and foliage, almost certainly picked from the gully behind the family home, may also be an assertion of the natural world, even of Australia, as a corrective to the internecine conflicts of men.

Drusilla Modjeska







15

**John Perceval (1923-2000)**

Night watch 1957

signed and dated 'Perceval '57' lower left

oil on board

6.0 x 105.5cm (29 15/16 x 41 9/16in).

**\$180,000 - 250,000**

PROVENANCE

The collection of the artist

Australian Galleries, Melbourne

Leonard Voss Smith, Melbourne, 16 May 1957

Private collection, London, 15 November 1962

Landau collection

Private collection

*Fine Australian Paintings, Drawings and Watercolours*, Sotheby's, Melbourne, 29 May 1984, lot 136

Andrew Ivanyi Gallery, Melbourne

Private collection 1984

Private collection 1990

Dudley Cain collection, Melbourne

Peter Gant Fine Art, Geelong

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1990

EXHIBITED

*John Perceval Exhibition*, David Jones Art Gallery, Sydney, 29 May - 7 June 1957, cat. no. 23

*John Perceval Canberra Exhibition*, Albert Hall, Canberra, 14-24 July 1967, cat. no. 43

*John Perceval. A Retrospective Exhibition of Paintings*, Heide Park and Art Gallery, Melbourne, 10 July - 26 August 1984 (Private collection) cat. no. 51

LITERATURE

John Hetherington, *Australian painters: forty profiles*, F. W. Cheshire, Melbourne, 1963, pp. 200-204

Margaret Plant, *John Perceval*, Lansdowne, Melbourne, 1971/1978, pp. 56, 58 (illus.)

Traudi Allen, *John Perceval*, Melbourne University Press, Melbourne, 1992, pp. 100, 159





*Night watch* 1957 is from John Perceval's 'Williamstown' series of paintings made in 1956-57. It was purchased by Leonard Voss-Smith an art collector and publisher on 16 May 1957 from the Australian Galleries, Melbourne, prior to Perceval's exhibition at the David Jones Art Gallery, Sydney the same month. The exhibition was on display for little more than a week in May 1957.<sup>1</sup> The paintings were largely from the artist's second one-man exhibition at Australian Galleries, Melbourne held in November the previous year. Unlike his first exhibition of pottery and religious paintings, held in 1948 at Book Club, Melbourne, both exhibitions were financial successes.

Margaret Plant has written that his Williamstown works 'consolidated Perceval's reputation in the 1950s.'<sup>2</sup> Perceval told Plant that 'his discovery of Williamstown "was like finding Venice".'<sup>3</sup> This was ironic as the artist only knew Venice from photographs, having never travelled overseas at the time.

Williamstown Dock, on the other hand was in the 1950s nothing like picturesque water-bound Venice. Post-war Williamstown was a run down industrialised centre, but that is undoubtedly what appealed to the artist. First identified by a European survey party exploring Point Gellibrand, Hobsons Bay in 1803, and later by John Batman in 1834-35, *William's Town* was named by Governor Burke and Captain William Lonsdale after King William IV, the reigning English monarch. Located at the mouth of the Yarra River, it served as the main port of the Port Philip district and Melbourne until the end of the nineteenth century.<sup>4</sup>

While Perceval is strongly identified with Williamstown, having made three series of maritime paintings since 1956-57, he is not the first artist to be enthralled by the location. Andrew McKenzie has written that the impressionists Walter Withers and Frederick McCubbin painted at Williamstown between 1910 and 1915.<sup>5</sup> In the 1980s, Andrew Southhall and Rick Amor made regular expeditions to Williamstown to draw and paint.

Traudi Allen, author of the second major monograph on Perceval, has examined all of the paintings from the Williamstown series and concluded:

Paintings of the first series did not always have boats as their focal point whereas in the second series they were in almost every case the main feature of the painting.<sup>6</sup>

*Night watch* 1957 is clearly in the second category. The subject is a tug boat moored at the dock, illuminated by lights on the pier and on the little boat itself. The gantry is down, but no workers can be seen. Dishevelled planks, a canister and a drinking fountain lead the viewer to the boat's smokestack painted in blue, white, red and black from which a huge puff of white smoke chuffs. The masts and safety rails are drawn *alla prima* in rhythmic lines of luscious white paint merging into grey arabesque swirls, leading the viewer around the entire vessel and neighbouring boat picked out by yellow and white lights and fireflies.

It is unknown whether Perceval painted *Night watch en plein air* or in his studio, but the composition has the freshness of being painted outdoors in one sitting. As it was his practice to paint directly from the subject in the manner of van Gogh, he may have deliberately set out to paint the boats at night under pier lights, or he may have simply run out of daylight and had to finish it in the dark.

Other important paintings of maritime Williamstown where boats are the focus of attention were acquired by the National Gallery of Victoria, (*Tugboat in a boat* 1956), the Bendigo Art Gallery (*Yankee boats at dry dock* 1956) and the Newcastle Region Art Gallery (*Floating dock* 1959) in the period 1956-1960. In the past seven years only four major Williamstown paintings from the period 1956-59 have been sold at auction, such is the rarity of important works from this decade of the quality of *Night watch* 1957.

Warwick Reeder

<sup>1</sup> The exhibition of 31 works from Williamstown and Gaffney's Creek was exhibited from 29 May -7 June 1957

<sup>2</sup> Margaret Plant, *John Perceval*, Lansdowne Australian Art Library, 1971, p. 1

<sup>3</sup> Margaret Plant, *op. cit.*, *John Perceval*, Lansdowne Australian Art Library, 1971, p. 52

<sup>4</sup> [http://en.wikipedia.org/wiki/Williamstown,\\_Victoria](http://en.wikipedia.org/wiki/Williamstown,_Victoria)

<sup>5</sup> [http://www.artistsfootsteps.com/html/vcc\\_withers\\_williamstown.htm](http://www.artistsfootsteps.com/html/vcc_withers_williamstown.htm)

<sup>6</sup> Traudi Allen, *John Perceval*, Melbourne University Press, Carlton, 1992, pp. 103-104, cat. no. 51 in *John Perceval. A Retrospective Exhibition of Paintings*, Heide Park and Art Gallery, Melbourne, 10 July - 26 August 1984 (Private collection)







16

**Frank Hinder (1906-1992)**

Tram kaleidoscope 1948

signed and dated 'F.C. HINDER / -48' lower right

tempera on hardboard

117.1 x 89.0cm (46 1/8 x 35 1/16in).

**\$100,000 - 150,000**

PROVENANCE

Dr Salek Minc, Perth, 1948

Bryant McDiven, York, Western Australia, 1988

Martin Browne Fine Art, Sydney

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection,  
acquired in 1990

EXHIBITED

*Sulman Prize 1948*, Art Gallery of New South Wales, Sydney,

22 January - 7 March 1949, cat. no. 11

*Balson, Crowley, Fizelle, Hinder*, touring exhibition, Art Gallery of New  
South Wales, Sydney, 5-30 October 1966; Newcastle City Art Gallery,  
Newcastle, 9 November - 11 December 1966, cat. no.68

*Frank and Margel Hinder Retrospective*, Newcastle City Art Gallery,  
Newcastle, 30 August - 30 September 1973, cat. no. 22

*Frank and Margel Hinder*, Art Gallery of New South Wales, Sydney,  
12 June - 13 July 1980, cat. no. 106 (label attached verso)

LITERATURE

Daniel Thomas, *Balson Crowley Fizelle Hinder*, Art Gallery of New South  
Wales, Sydney, 1966, p. 17

David Thomas, *Frank and Margel Hinder: retrospective*, Newcastle  
Region Art Gallery, Newcastle, 1977

Renée Free, *Frank and Margel Hinder*, Art Gallery of New South Wales,  
Sydney, 1980, p. 21, p. 50 (illus.)

Renée Free, John Henshaw, *Frank Hinder, The Art of Frank Hinder*,  
Phillip Mathews, Sydney, 2011, pp. 115-116 (illus.)





This rare example of Sydney modernism combines aspects of Cubism, Futurism and Orphism in its multiplicity. After studying Seurat's divisionist painting *La Grande Jatte* in Chicago in 1928, and *Dynamic Symmetry* in New York, 1929-34, Hinder joined Grace Crowley and Ralph Balson in the creation of Sydney Modernism. Hinder believed the subject of art was truth and its purpose to make visible discoveries in science and philosophy, for example the dematerialisation of matter, the division of light into its spectrum. By the outbreak of war Hinder had produced complex scenes that typified outdoor Australian life: *Dog gymkhana*, *Fishermen hauling nets* and *P&O liner leaving the quay*.

*Tram kaleidoscope*, too, was a finished conception in 1939, as evinced by preparatory studies, mostly in the Art Gallery of New South Wales, including the airy watercolour study and the drawings illustrated here. A small tempera of the final composition with slight variations and dark blue night outside is in Newcastle Art Gallery. A horizontal study is in the Art Gallery of Western Australia. The creative effort involved in Hinder's tempera paintings means these are comparative rarities in his oeuvre. War service in camouflage meant postponing this exceptionally large painting until 1948. City streets teeming with peak hour crowds, trams, cars, was explored more easily in his many lithographs, 1939 and 1946. Hinder viewed the city as an organism - its transport systems and workers important parts of the whole. Tram travel peaked in Sydney in 1945. Robert Merchant of the Sydney Tramway Museum explains (in emails): "It would appear that *Tram kaleidoscope* (1948) is a view facing forward from inside the second tram of a coupled set of two O class trams going around a curve to the right. ... My guess is the tram is turning from Liverpool Street into Elizabeth Street, bound for Circular Quay. A city-bound tram would account for the passenger load, including standing passengers. ... The painting is from the second tram and the viewer is facing forward ... possibly a standing passenger."

A kaleidoscope, according to Wikipedia, "is a cylinder with mirrors containing loose, colored objects such as beads or pebbles and bits of glass. As the viewer looks into one end, light entering the other creates a colorful pattern, due to the reflection off of the mirrors." Hinder's tram too is a cylinder with abstracted heads, hats, wheels, mudguards replacing the beads in breaking up rays. The crossbench 'toast-rack' tram had multiple doorway sources of light and the painting embodies the more general meaning of kaleidoscope. Hinder has written: "My work in camouflage during the war was connected with light, colour, tone, shadows, optical effects and illusions and so on - all for a very different purpose but nevertheless related to problems which concern the artist."

The effect of street penetrating tram through reflections brings in notions of simultaneity, interpenetration, space-time, duration, and inevitably conjures up the opposite, seclusion from outside. There is breaking up and recombining of forms, division of light, but confusion is ordered. The poetic repetition of forms unify the fragmentation. As with *Dog gymkhana* viewed through a raindrop, the idea here is to embrace the total experience at a particular moment of the day - a characteristic but unrepeatable moment in an endless stream of time. The tram travelling on its determined grooves carries workers passively on their daily grooves. Angled mirrors at 60 degrees in kaleidoscopes are perhaps suggested by the angled V of the foreshortened tram structure, and the central area of interpenetration. A thumbnail sketch under a drawing labelled *Planes in and around* (154.1980) shows the structure, the two wings of light branching out on either side of the central tram shaft with its arched ceiling. The space widens to the foreground, figures larger close up. The eye is drawn back to two standing men holding on to horizontal wooden handrails in different rows of the tram. The arms crossed and different in colour lead us to reconstruct the second man in the confusion of reflections. His hat perhaps reflects trees in Hyde Park. Balancing their heads are two blank vehicle windows, like eye-sockets misplaced from the passengers, communicating with the viewer/artist and creating the tram's depth. The coupled front section of the tram looks equally like another penetrating reflection, the empty door openings linking with the empty windows. Outside in front of the right-hand building, a group of people wait to cross.

The figures here are not robots or puppets, but commuters, well-dressed middle-class professionals. Hinder was teaching art at East Sydney Technical College and this sometimes could have been his route home. The seated passengers are pressed together, but suggest the constant movement of tram travel - shuffling, pushing, bumping, brushing. Each person is seen in multiple angles, occupying each others' spaces -

everything affecting everything else. A man turns to look outside or is he speaking to a dissolved person whose nose and mouth are being replaced by wheel and mudguard, and whose hat brim continues the direction of the disembodied blue car traversing the tram's space? An early drawing illustrated here (157.1980) gives the sense of shifting movement. The man lower left has two nose directions, his companion two chins. In the next rows figures seated facing each other overlap. Jolting requires the standing figures - there are three hands on the rail - to hold on at an angle. The delicate silvery shimmering light enfolds figures and penetrating trucks harmoniously, without Futurist shock.

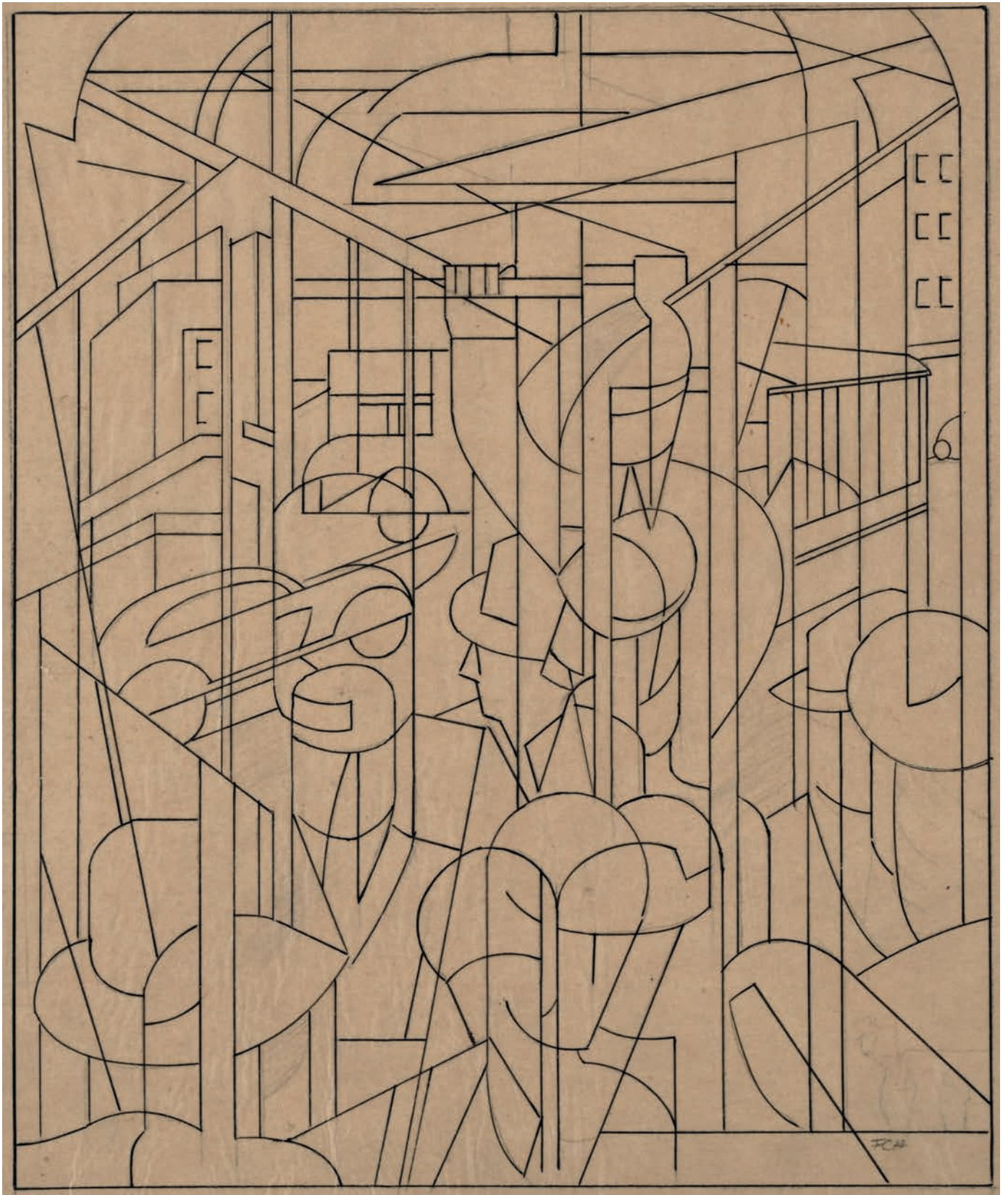
*Tram kaleidoscope* does not have the oppressive message of the Wynyard series which unfolds underground. A related tram subject is of an underground tram heading for the terminus in Wynyard Subway. However, in *Tram kaleidoscope* there is opalescent daylight outside. Just as there is a balance of style between the prewar 1939 conception with orange-green palette, and the postwar 1948 execution which introduces blue and violet, there is a balancing of meaning in this painting. Its optimistic birth has prevented it becoming a painting of imprisonment. It is rather an ambitious statement of the rational orderly daily working of society, discomfort a necessary part of making the social contract work. The final pen outline drawing (156.1980) shows both the clarity of Hinder's conception and how much the final act of painting creates the subtle variations in this intuitive process, which is too complex to follow, like life and light itself.

Renee Free



Frank Hinder  
Study for 'Tram kaleidoscope' 1939  
pencil on paper, 21 x 16 cm  
Art Gallery of New South Wales  
Purchased 1980  
Photograph: Art Gallery of New South Wales  
© Estate of Frank Hinder  
157.1980

Right:  
Frank Hinder  
Tram kaleidoscope 1939  
pen and ink on paper, 21.5 x 18 cm  
Art Gallery of New South Wales  
Purchased 1980  
Photograph: Art Gallery of New South Wales  
© Estate of Frank Hinder  
156.1980





17

**Eugene von Guérard (1811-1901)**

The farm of Mr Perry on the Yarra 1855

signed and dated 'Eug. von Guerard fec. Melbourne 1855' lower left

oil on canvas

60.1 x 91.2cm (23 11/16 x 35 7/8in).

**\$900,000 - 1,200,000**

**PROVENANCE**

Commissioned by Mr Perry of Symonds & Perry in 1855

By descent

Private Collection

*Australian and European Paintings, Drawings and Prints, Part I and II*, Christies, Melbourne, 29 April 1997, lot 79 (illus.)

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1997

**EXHIBITED**

On loan to the National Gallery of Victoria, Melbourne, 1941-1955

*Eugene von Guérard*, touring exhibition, Art Gallery of New South Wales, June - July 1980; Queensland Art Gallery, Brisbane, August 1980; Ballarat Fine Art Gallery, Ballarat, September - October 1980; Art Gallery of South Australia, Adelaide, November 1980

On loan to the Hamilton Regional Art Gallery, Hamilton, c.1980-1997

*Eugene von Guérard : Nature Revealed*, National Gallery of Victoria, Melbourne, 16 April - 7 August 2011; Queensland Art Gallery Brisbane, 17 December 2011 - 4 March 2012; National Gallery of Australia, Canberra, 27 April - 15 July, 2012, cat. no. 178

**LITERATURE**

*The Argus*, Melbourne, 22 April 1855, p. 5

Candice Bruce, *Eugene von Guérard*, Australian Gallery Directors Council, Sydney, 1980, 1980, pp.34, 35 (illus.), 101

Candice Bruce, Edward Comstock and Frank McDonald, *Eugene von Guérard, 1811-1901: a German Romantic in the Antipodes*, exh. cat., Alister Taylor, Martinborough, 1982, pp. 80-81, p. 186 (illus.)

Greg Burchill, 'Picture yesteryear's Yarra, for \$2m', (unsourced clipping, 1 April 1997) (illus.)

Michael Reid, 'Heavyweight gallery tipped in chase for Von Guérard', *Weekend Australian*, Sydney, 26-7 April 1997

Mike Edmonds, 'Brushing up on art of bargain-hunting', *Herald Sun*, Melbourne, 30 April 1997, p. 15 (illus.)

Terry Ingram, 'A moveable feast of our heritage', *Australian Financial Review*, 19 November 1997, p. 29

Sophia Pavlovski-Ross, 'Coate Park and Rudder Grange: discovering local history and cultural: heritage in two parks in Alphington', *Rural remnants: some early Melbourne landscapes & what has happened to them*, Yarra Melbourne Local History Forum, Melbourne, 2003, pp. 39-42, (illus. front and back cover)

Richard Aitken, *Gardenesque: a celebration of Australian gardening*, Miegunyah, Melbourne, 2004

Mary Eagle, 'Homestead views by Eugene von Guérard', *Artonview*, Summer 2006, no.48, p. 30-35 (illus.), titled *Mr Perry's Farm*

Candice Bruce, 'The farm of Mr Perry on the Yarra 1855'; in Ruth Pullin, *Eugene von Guérard : Nature Revealed*, National Gallery of Victoria, Melbourne, 2011, pp. 178, 277, 286, p.174-5, 179 (illus.)





This painting of the Perry family's farm, *Fulham Grange* at Alphington on the Yarra River, is unique amongst von Guérard's works for two reasons: it was the artist's very first commission in the colony and, importantly, it depicts not just an early homestead (a genre von Guérard would later make his own) but one that was also a working farm, vineyard and nursery.

The land was still untamed bush when Englishman Richard Perry and his wife Elizabeth first took it up in the early 1850s, creating a farm, market garden, vineyard and after a time, a tree nursery, eventually known as *Perry's Nursery Garden and Orchard*. They had nine children but it was the three eldest sons – Richard (b.1825), William (b.1827) and George (b.1829) – who developed the business, along with a wide range of property interests, including the Melbourne land auctioneering firm, Perry & Symons. William was the most dynamic of the trio and was said to be the 'Mr Perry' who, in late 1854, commissioned the painting from the artist, not his father or brothers.

In 1854 von Guérard was just setting out on his artistic career in Australia having abandoned all hope of striking it rich in the goldfields. He was finding the going tough, however, in spite of receiving a good critical reception at the 1854 Melbourne Exhibition. Winning this important commission was something of a coup and no doubt led the artist to feel optimistic about his prospects.

The composition is an unusual one, showing the house and surrounding orchards sitting high on the ridge with two-thirds of the canvas filled with the foreground detail, while one-third is open clear sky. Von Guérard brings all his skills to the canvas, enabling the viewer in one glance to take in a huge amount of detail along with a wide panorama. The eye is swept across the vista, down to the river and up once more onto the smooth foreground slope where cows calmly graze. In the process, we also absorb an enormous wealth of detail: the farm house and out buildings, the kitchen garden and shaded beds, the vineyards, the barrels of home-made brew, the rows of fruit trees, the long elegant driveway – though still looking very new and bare – and fine carriage and passengers, the small boat with two figures and the tiny birdhouse perched high in a tree with a possum collar around the trunk.

Around the perimeter of the property is a wealth of native vegetation, including river gums, yellow box, she-oak and blackwood; they circle the house and heighten its isolation and, as with other canvases by the artists, the just-felled trees and their nearby stumps pointedly illustrate that the land is still in the process of being cleared.

Extensive and detailed underdrawing in both pencil and ink in many of von Guérard's paintings, discovered by National Gallery of Victoria conservator Michael Varcoe-Cocks, has revealed much about the artist's technique. It is this careful and exacting preparation, a process that began with small drawings in the artist's sketchbooks (such as the drawing of the birdhouse, illustrated) before being realised in a series of larger drawings and then on the canvas itself, that makes von Guérard unique. No other artist working in Melbourne at this time had his rigorous approach; no other had his thorough European academic training; no other had the years of experience and sheer physical stamina, and his limitless curiosity about nature and science.

The Perrys' nursery business expanded rapidly after the gold rush – the demand for fresh fruit and vegetables being almost unlimited – although labour was expensive and hard to find. The firm ran almost weekly advertisements in the *Argus* throughout the 1850s and 1860s for gardeners, labourers, timber splitters and bush carpenters, many of whom are depicted at their work in this bucolic painting. Here is cultivation in the midst of wilderness; here, the final result of hard work and determination;

here, the true spirit of the Pioneer; here, Utopia. It was a golden moment of optimism and prosperity – and one that would not last.

After Richard Perry's death in September 1867, his three sons further extended the business, planting more trees and installing sophisticated machinery to cook and bottle fruit for both a local and overseas market. By the late 1860s, *Fulham Grange* held more than 100,000 apple, pear, plum, peach, apricot, damson, quince, lemon, orange and shaddock (pomelo) trees, and every year produced tons of jams, marmalades, condiments, jellies and bottled fruit. As well, the brothers ran a tree nursery which stocked almost every variety of exotic tree available in the colonies.

They seemed to have proceeded with the expansion in defiance of a slowing of the Victorian economy after the earlier decade's gold rush. The business gradually declined and in 1884 the property was subdivided and sold off in allotments to create one of Melbourne's first garden suburbs.

Von Guérard left a rich legacy of paintings and drawings but none other than this canvas captures so brilliantly the economic, cultural and agricultural history of settler life in the nascent colony.

Dr Candice Bruce

<sup>1</sup> *Argus*, Melbourne, 26 May 1868, p. 6, this article implies the Perry family may have tried settling in Tasmania in about 1848 before arriving in Melbourne.

<sup>2</sup> *Argus*, Melbourne, 24 April 1855, p. 5, I am also grateful to Michael Varcoe-Cocks for information on the Perry family and their business interests.

<sup>3</sup> For further information see Ruth Pullin, Eugene von Guérard: *Nature Revealed*, National Gallery of Victoria, Melbourne, 2011

<sup>4</sup> For further information on von Guérard's technique see R. Pullin, *op.cit.*, pp.167-169; M.Varcoe-Cocks, in Pullin, *op. cit.*, pp. 29-31, and, 'The verisimilar line: The use of infrared in a survey of a group of paintings by Eugene von Guérard', in *Melbourne Journal of Technical Studies in Art*, vol. 2, Underdrawing, University of Melbourne, 2005, pp. 19-34

<sup>5</sup> *Argus*, Melbourne, 26 May 1868, p. 6, a catalogue of the nursery stock was published in the 1870s



Eugene von Guérard  
[bird house in tree] / Mr Perrys farm... / 1855  
Dixon Galleries, State Library of NSW – DGB 16/1/43



Eugene von Guérard  
Mister Berry's [i.e. Perry's] farm [...], Melbourne  
watercolour, 33.8 x 53.2cm  
National Library of Australia, Canberra  
an3103161



18

Emily Kam Kngwarray (c.1916 - 1996)  
(Emily Kame Kngwarreye)

Alhalkere 1989

inscribed 'Emily Kngwarreye' and catalogue no 'B63' verso

synthetic polymer on linen

*152.0 x 121.5cm (59 13/16 x 47 13/16in).*

**\$100,000 - 150,000**

PROVENANCE

Commissioned by Donald and Janet Holt, Delmore Downs, Northern Territory

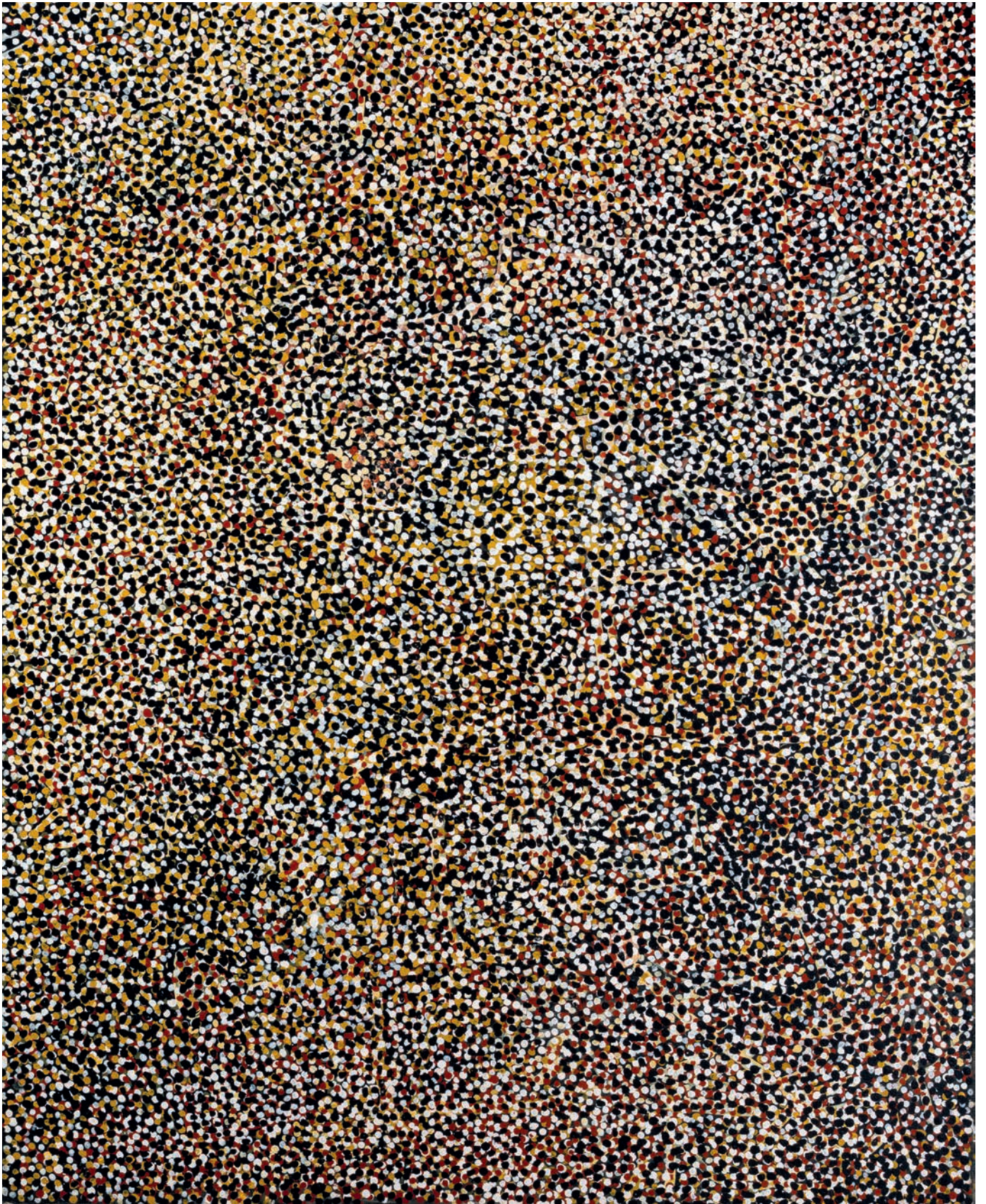
Gallery Gabrielle Pizzi, Melbourne

Collection of Ruth and Reuben Hall, Melbourne

Niagara Galleries, Melbourne

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 2006







*Alhalkere* is one of five works that Emily Kam Kngwarray painted for Delmore Downs in September 1989<sup>1</sup>. It takes its place amongst a small, select group generally called 'seed' paintings that began to appear around the middle of 1989, the first year of the artist's brief but celebrated career. Between 1989 and 1996 Kngwarray became the most famous Australian artist of her day and still towers in current histories of great Australian painters.

Kngwarray's early paintings were fluid and varied configurations of dots and lines that set out the fundamentals of the breathtaking oeuvre that would follow. Over eight years, Emily Kam Kngwarray took the conceptual kit of desert art, dot and line, on a creative journey that astonished the art world. Each new stylistic manifestation enthralled her audience of local and international admirers, and encircled her in multiple discourses on the complex matter of her genius and how it might relate to modernity. The 'seed' or 'fields of dot' paintings<sup>2</sup> were one of the first markers of the artist's prodigious capacity to innovate.

Kngwarray's earliest works involved infinitely varied interplays between grids and dots and the spatial zones they created. The dots and lines were relatively small and fine and the palette quite often 'traditional'. The artist's first painting on canvas *Emu woman* 1988-89 - part of a community endeavour called *A Summer Project* - is a perfect example of this palette and painterly dynamic<sup>3</sup>. After the shock of its newness, audiences began to see that *Emu woman* (and many of the works that immediately followed) had strong links with the imagery in Kngwarray's batik works. Emily's bold, expressive style in this medium was regarded as idiosyncratic and unconventional. It signalled the radical individualism that surfaced as she forged her career in the new media of paint on canvas. There are many accounts describing Kngwarray as a woman of character and humour; of great vitality and forceful personality. The linguist Jenny Green noted that in traditional roles, Kngwarray was a powerful singer and a central figure in women's ceremonies (awelye). She also remarks that Emily's voice had great range<sup>4</sup>. All this suggests forces, resonances and creative capacities that are mirrored in her art.

Kngwarray's *Emu woman* attracted great interest when the CAAMA first paintings project was exhibited at the SH Ervin Gallery in Sydney in April 1989. This was also the month that Emily and other Utopia artists approached Donald and Janet Holt at Delmore Downs, an adjoining pastoral station, with a view to painting for them<sup>5</sup>. Thus began a new association, of artist and agent, between Emily and the Holts, one that lasted until the end of her life<sup>6</sup>. Emily continued to paint for CAAMA Shop<sup>7</sup> and in June 1989 she and Louis Pwerle began working as recipients of a CAAMA artist-in-residency project based on Utopia<sup>8</sup>. As well as the five works painted for Delmore in September, including *Alhalkere*, Kngwarray also painted three works for the bush residency.

Janet Holt describes *Alhalkere* 1989 as an intensely focussed work belonging to an early, unpressured moment in Kngwarray's career<sup>9</sup>. In retrospect, this year was one of relative calm before the storm of interest that eventually led to a diaspora of agents and galleries, and the prolific output of later years. *Alhalkere* belongs to a new phase, a style categorised as seed paintings executed between mid 1989 and the early 1990s<sup>10</sup>. The term refers to works in which the surface is so densely over-dotted that the underlying linear structure is virtually masked. The tracteries of *Alhalkere*'s subterranean grid are barely visible beneath the surface plane of jostling dots that form eddies of indistinct patterns. In some seed paintings the dots are over-dotted, black or red spots anchored on white, like eyes, and in others like *Alhalkere*, they are formed of single colours.

Although seeds were an important theme for Kngwarray - her bush name Kam means yam seed - this painting has been given the title *Alhalkere* after the artist's country. *Alhalkere* is a small excision on Mt

Skinner station on the western boundary of Utopia. This land is set aside for the use of the traditional Anmatyerre owners. *Alhalkere* encompassed everything Kngwarray painted: it was the place, the seed and flower of her genius. In the most quoted of the sparse statements she made about painting, and after listing several of her *Alhalkere* themes separately, Kngwarray famously said that she painted: *The whole lot, everything*.<sup>11</sup>

The deep connection between the artist and her country is expressed in the body piercing displayed in one of the most reproduced of her photographic portraits<sup>12</sup>. In this Kngwarray is shown in profile, displaying her iconic pierced septum, an emblem of a rocky arched outcrop in her country. Both are named *Alhalkere*. Another powerful geological formation on *Alhalkere* is the site of the Yam Dreaming. Nearby, the ground is sprinkled with tiny, gravelly ochre rocks. On a visit to the area with her nephew, the late Greeny Petyarre<sup>13</sup>, I got the impression that these rocks were themselves incarnations of the yam seed. To look at the ground was to look at a painting, and Greeny himself seemed momentarily startled by the realisation. The country Kngwarray painted, the very ground, like her paintings, was a place of metaphor, full of seeds.

*Alhalkere* 1989 is a masterpiece of abstraction. Taut with compressed energy, such seed paintings in retrospect seem to represent the big bang of Kngwarray's painted universe, one that in 1989 had only just begun expanding.

Anne Marie Brody

<sup>1</sup> Janet Holt, pers.comm.

<sup>2</sup> Margo Neale [ed.], *Utopia: the Genius of Emily Kame Kngwarreye*, exh. cat., National Museum of Australia Press, 2008, pp. 69, 72

<sup>3</sup> Anne Brody, *Utopia Women's Paintings. The First Works on Canvas: A Summer Project 1988-89*, exh. cat., S.H. Ervin Gallery, Sydney, 14 April - 21 May 1989, cover illustration, Heytesbury Holdings Ltd, Perth, 1989

<sup>4</sup> Jenny Green, 'The Enigma of Emily Kngwarray', *World of Dreamings*, National Gallery of Australia, Canberra, 2000 at [www.nga.gov.au/dreaming/index.cfm?refrnc](http://www.nga.gov.au/dreaming/index.cfm?refrnc)

<sup>5</sup> Janet Holt, 'Emily Kngwarreye at Delmore Downs 1989-1996', in Jennifer Isaacs [ed.], *Emily Kngwarreye Paintings*, Craftsman House, Sydney, 1998, p. 150

<sup>6</sup> Janet Holt, *op.cit.* pp. 148-158

<sup>7</sup> CAAMA is the Central Australian Aboriginal Media Association. Its arts retail arm CAAMA Shop was established in 1983. From 1987 CAAMA Shop through its manager, Rodney Gooch, represented the Utopia Women's Batik Group and initiated the first paintings project with this group in the summer of 1988-89.

<sup>8</sup> CAAMA/Utopia Artists-in-Residence Project: *Louie Pwerle and Emily Kame Kngwarreye 1989-1990*. Perth Institute of Contemporary Arts [PICA], 8 June - 8 July 1990, exhibition brochure, A PICA publication, Perth 1990. This project was funded by The Robert Holmes à Court Foundation.

<sup>9</sup> Janet Holt, pers.comm.

<sup>10</sup> Margo Neale [ed.], *Utopia: the Genius of Emily Kame Kngwarreye*, ex. cat., National Museum of Australia Press, 2008, pp. 69, 72

<sup>11</sup> Emily Kame Kngwarreye 'Interview' in CAAMA/Utopia Artists-in-Residence Project: *Louie Pwerle and Emily Kame Kngwarreye 1989-1990*, *op.cit.*

<sup>12</sup> Margo Neale, *op.cit.*, pp. 220-221

<sup>13</sup> Marc Gooch (nephew of Rodney Gooch) and I were taken to *Alhalkere* by Greeny Petyarre in late 1996.

This painting is sold with accompanying documentation from Delmore Gallery.



Emily Kam Ngwararray in front of her house  
at Soakage Bore (Atnarare), 1989  
Photo © Nicholas Adler



19

**Susan Norrie (born 1953)**

*Be seeing you* (Do not forsake me oh my darling) 2006

oil on canvas

140.0 x 132.0cm (55 1/8 x 51 15/16in).

\$15,000 - 25,000

#### PROVENANCE

The collection of the artist

Mori Gallery, Sydney

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection,  
acquired in 2006

For Susan Norrie and many others born in the 1950s, the cult television show *The Prisoner* was a formative experience. Broadcast in 1967-68, it starred Irish actor Patrick McGoochan as a secret service agent who had fallen foul of his superiors due to his abrupt resignation. He was gassed and transported to a strange village, where he was to be interrogated and re-programmed. In 'The Village' he became Number Six. Any attempt to escape led to pursuit and inevitable capture by a large white balloon - which is the single image by which most people remember the series. The show mystified contemporary critics, but became a cult favourite with young people, Norrie included, for its surreal portrait of an arch individualist struggling to escape a domineering and oppressive society. Along with books such as *One flew over the cuckoo's nest* it contributed to the development of the counter-culture.

In 2004 Susan Norrie released her video *Enola*, based on a model village in Japan. Norrie had a long-standing interest in model villages, and after *Enola* she turned to Portmeirion, a model village in Wales. As Norrie knew, Portmeirion was the main location for *The Prisoner*. Designed and built by the architect Clough Williams-Ellis between 1925-75, it was loosely based on Portofino in Italy and combined many architectural styles - so much so that it is often cited as an inspiration for post-modernism. A note of surrealism is added by the fact that the scale of all buildings is just over half life size.

Norrie's interest in Portmeirion led to her decision to revisit *The Prisoner*. But rather than video, she decided on a series of paintings. She found a photo of Portmeirion in a tourist brochure - a bland, day-lit exterior about 4 cm square - and this single image became the basis for the series. The image was transferred to a silk-screen just under 160 cm square. For each painting a background layer of paint was applied, often in more than one colour. The screen was then placed over the top and painted in black to create an image of the village. Norrie then worked into the image, highlighting some areas and obscuring others.

She called the series *Be seeing you*, which was the taunting farewell line used by Number Six's interrogators - referring to the level of surveillance in *The Village* and the fact that there was no privacy, let alone escape. Each painting was named after one of the episodes.

In the flesh, the paintings have a strong physical presence. Sombre images, all set at night, they speak of decaying ideals, mutability and mortality. Portmeirion was quite spooky in *The Prisoner*, but at least it was seen in daylight. And the message of the show itself was positive, affirming that an individual could triumph over the powers of the state. Norrie's Portmeirion however comes from the deep subconscious, like a memory flash, with the seeping colours suggesting that whatever positive message the show once had, and our youthful idealism with it, has long gone.

*Do not forsake me oh my darling* was episode thirteen of *The Prisoner*, and is the thirteenth painting in the first series of *Be seeing you*. It belongs to a small group in which the artist reduced the range of colours to an almost monochrome black and white, and is among the most delicate and beautiful paintings in the series.

John Cruthers



A tourist photograph of Portmeirion was the source image for the *Be seeing you* series.





20

**Jeffrey Smart (born 1921)**

Luxury cruise 1972-73

signed 'JEFFREY SMART' lower left

oil on canvas

76.0 x 89.0cm (29 15/16 x 35 1/16in).

**\$350,000 - 480,000**

**PROVENANCE**

Niagara Galleries, Melbourne

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1990

**EXHIBITED**

*Jeffrey Smart*, Rudi Komon Gallery, Sydney, 30 November - 31 December 1973, cat. no. 1

**LITERATURE**

Elizabeth Riddell, 'A painter of the century', *The Australian*, 10 December, 1973, p. 12

Gay Richardson, 'One man's view of today', *The Daily Telegraph*, 15 December, 1973

Peter Quartermaine, *Jeffrey Smart*, Gryphon Books, Melbourne, 1983, cat. no. 611

John McDonald, *Jeffrey Smart: Paintings of the '70s and '80s*, Craftsman House, Sydney, 1990, p. 73, pl. 9 (illus.)

Barry Pearce, *Jeffrey Smart*, Beagle Press, Sydney, 2005, p. 119 (illus.), 254

*Luxury Cruise* belongs to a time when Jeffrey Smart had just completed the purchase of Posticcia Nuova, the old farm-house near Arezzo where he would settle for the rest of his life. It was a time when he began to establish himself as a painter, finding a style and subject that has made him an iconic figure in Australian art.

Part of the appeal of Smart's work is his ability to instill a sense of mystery into the most deadpan, everyday scenes. The idea of a luxury cruise conjures up a sense of glamour, but there is nothing marvellous in the image of a bald-headed, middle-aged man in sunglasses who leans on the railing of a ship, staring back at the fixtures and tiled edges of an on-board swimming pool.

The 'luxury' represented by the pool appears rather tawdry on a cold day. The same might be said about the row of small, coloured light bulbs that run along the underside of the railing. Smart is observing that our frantic search for luxuries and pleasures is doomed to end in disappointment. The cruise is a holiday, an interval into which we cram as much enjoyment as possible. When we get off the boat this artificial paradise will be exchanged for the remorseless routines of work.

None of this would be admitted by the artist, who prefers to discuss his paintings in purely formal terms. But Smart's deadpan façade is the mask for a keen, critical intelligence and a dry sense of humour. The man with the glasses who stares at the pool fixtures as if they were works of modern sculpture, is also staring through them and out of the painting. We can't see his eyes because of the sunglasses, but he bears a vague resemblance to Smart himself. It is a picture of the artist looking at us looking at him. For both painter and viewer the adventure of art is a luxury cruise, with the same cruel mixture of excitement and disappointment.

John McDonald





21

**Sam Fullbrook (1922-2004)**

Nocturne with Marloo and Sturt Pea 1986-87

signed with initials 'S F.' lower right

oil on canvas

137.0 x 122.0cm (53 15/16 x 48 1/16in).

**\$80,000 - 120,000**

PROVENANCE

The collection of the artist

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection,  
acquired in 1988

EXHIBITED

Possibly *Sam Fullbrook: Exhibition of Paintings, Pastels & Drawings*,  
Cooks Hill Galleries, Newcastle, 13 July - 4 August 1986, cat. no.5, titled  
*Nocturnal with Kangaroo*

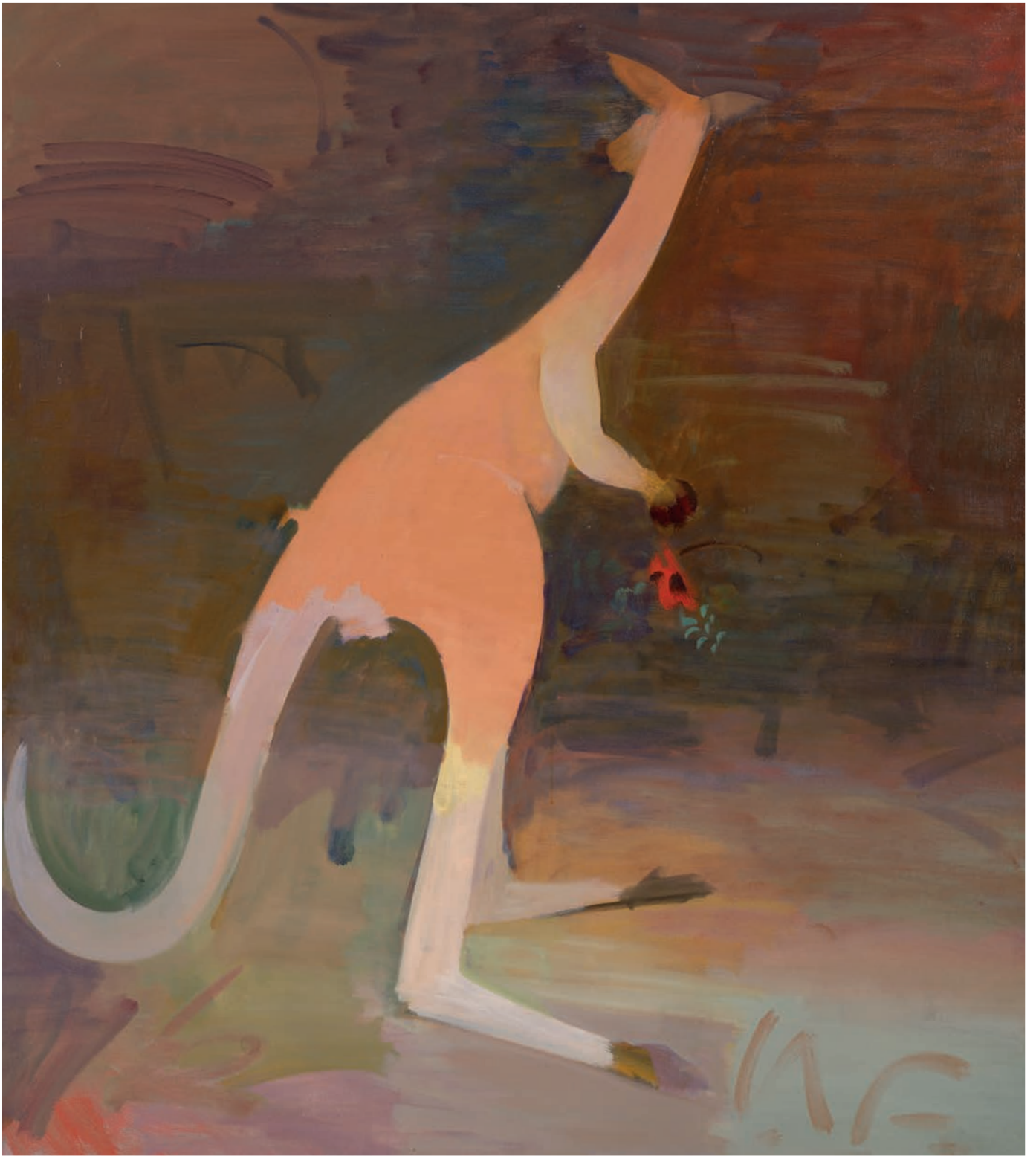
*Sam Fullbrook*, Gallery 52, Perth, 4 October 1987 (illus. invitation)

*Sam Fullbrook: Racing Colours*, National Gallery of Victoria, Melbourne,  
7 June - 24 July 1995, cat. no. 59

LITERATURE

Felicity St John Moore, *Sam Fullbrook: Racing Colours*, exh. cat.,  
National Gallery of Victoria, Melbourne, 1995, p. 67 (illus.)

*Herald Sun*, Melbourne, 7 June 1995, p. 5 (illus.) (visible in photograph  
of the artist visiting the National Gallery of Victoria, Melbourne)





Sam Fullbrook was the painters' painter, a brilliant craftsman with a sharp and teasing eye who brought an original twist to a popular Australian icon.

Perhaps the nearest comparison is with Sidney Nolan, especially the kind of naïve lyricism one finds in Nolan's early Wimmera landscapes. One senses a genuine affinity in their sensuous lightness of touch, freshness of colour, and elusive, almost fugitive meaning. The difference is that Fullbrook's paintings rely entirely on singular experiences, ones that are personally felt or observed. They therefore represent authentic experience offered up simply and in a way that excludes both literature and the expression of self.

The whole notion of myths and heroes is indeed superfluous since his paintings are not intended as grand statements but rather understatements, at once intimate and incognito – open to personal interpretation, offering illumination but ultimately mysterious. As such they reflect the tolerance – the 'eternal shift' that moved him and made him an artist in the first place.

As Fullbrook described this painting in a letter to Reg Grundy in 1988 -

"Marloo is an Aboriginal word for the plain kangaroo or big red! He turned up at my place on the downs [Oakey] and fell in love with my Silver Bounty foal."

Sam's lifelong love of horse-breeding and racing had begun in his youth when he joined stockmen to round up brumbies near the NSW-Queensland border, bought his first horse as transport for eight pounds and then acquired a string of brumbies as payment in kind. The Grundy letter continued:

"There is something of the itinerant about him [Marloo] and he is in such manner larger than life. Big Red lives on his own and travels around the district calling on different properties where he is often mentioned in despatches over the phone... Big Red's life is a succession of refusals . . . So we have him with a sprig of Sturt pea... The world is full of Marloos turning up with flowers that nobody wants but ever forgets."

Fullbrook's description of this itinerant kangaroo as an outsider corresponded fairly closely with his own situation in life, suggesting that there was also a degree of identification with his subject. He too was in the habit of taking people flowers and being received as a friend but then, as he sensed, outwearing his welcome.

Yet the sprig of Sturt pea is likewise a deliberate memory of the portrait by Sir Joshua Reynolds in the collection of the National Gallery of Victoria that Sam had admired as an art student there. With no experience then of looking at pictures, he had noticed the way that British and Flemish portraits displayed their tokens. He sat for hours and days in front of Sir Joshua Reynolds' portrait of *Miss Susanna Gale* 1763-64, for example, analyzing the relationship of colour and tone, marvelling at the whites and pinks and the reflections of light on her tender skin and gleaming dress, memorizing the token posy of flowers that appeared in his own later paintings of curvaceous females and common fauna - koalas, wombats and kangaroos.

The Reynolds aside, the nearest precedent to this large animal painting in Fullbrook's oeuvre is *Emu and aeroplane* 1965 (University of Western Australia). That miraculous painting (reproduced as a poster by *The Australian* newspaper) had been described by the late Robert Juniper as -

"The essence of calligraphy... a complete poem in itself, without a brushstroke out of place... I don't think it can be faulted in any way. No overworking or going back or re-doing anything. It's just like a complete striking of a chord."

In *Emu and aeroplane*, Fullbrook saw the mustering aeroplanes as surrogates for people and the sprinting emu suggested that technology was just not in the race. By contrast, in *Nocturne with Marloo and Sturt Pea* the Big Red stands alone, swinging through the whole space. His streamlined grace and seductive colour touch forward and back, linking experience and convention. The Big Red is a familiar presence, with a long history in the wild, who is now a loner.

For Pro Hart, a keen Fullbrook collector, Fullbrook said so much with so little. Similarly, the artists who were his contemporaries at the National Gallery School, such as Fred Williams, John Brack, Helen Maudsley and Clifton Pugh, admired the superb colour and fine craftsmanship of Fullbrook's paintings. Blackman praised their 'delicacy of touch and European sensibility' while painter and writer Robin Wallace-Crabbe appreciated that 'image and structure are not easy to separate... that the same splash of colour seems to crystallise and act as the key to the artist's experience of the subject'.

Felicity St John Moore





22

**Ian Fairweather (1891-1974)**

Canal scene, China 1954  
signed with initials 'IF' lower right  
gouache on cardboard  
37.0 x 51.0cm (14 9/16 x 20 1/16in).  
**\$70,000 - 90,000**

**PROVENANCE**

Macquarie Galleries, Sydney  
Mrs J.E.A. Walkley, Melbourne, 1954  
Rob Ferguson  
Niagara Galleries, Melbourne  
The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1998

**EXHIBITED**

Macquarie Galleries, Sydney, 1954, cat. no. 8, titled *Harbour*  
*Spring Exhibition*, Joseph Brown Gallery, Melbourne, 1969, cat. no. 31 (illus.)  
*Fairweather: A Queensland Art Gallery Touring Exhibition*, Queensland Art Gallery,  
Brisbane 1 October - 27 November 1994; National Gallery of Victoria, Melbourne  
17 December 1994 - 19 February 1995; Art Gallery of New South Wales, Sydney,  
11 March - 7 May 1995, cat. no. 18

**LITERATURE**

*Australia Today*, October 1963, as 'Aboriginal', p.72  
*Spring Exhibition*, Joseph Brown Gallery, Melbourne, 1969, cat. no. 31 (illus.)  
Murray Bail et al, *Fairweather*, exh. cat., Art & Australia Books in association with the  
Queensland Art Gallery, Brisbane, 1994, no. 18 (illus.)  
Murray Bail, *Fairweather*, Bay Books, Sydney, 1981/2nd edn. Murdoch Books, Sydney,  
2009, pp. 123 (illus.), 252

In a letter to his old friend H.S. (Jim) Ede in early 1954, Fairweather filled in all the disasters that had happened to him in the past two years: the raft voyage and subsequent media circus, the strange experience of returning to England after twenty-five years and the bushfire that recently had swept through his land at Bribie Island, destroying his tent and its contents. In spite of these setbacks, he built a hut – a frame of poles thatched with grass, with a bed padded with ferns and tables made from reeds. Around him, he wrote, 'there is only the forest, burnt black with the fire and not a sound, not even the wind. Every new year I always listen for the first sound. It has so often a message, a sign of things to come. This year there was a stillness, a blank. Don't know what to make of it.'<sup>1</sup>

It was in this frame of mind that he returned to scenes from the past, such as this gouache, *Canal scene, China*, which shows a narrow creek and several Chinese junks with their distinctive geometric sails. 'The symbolic junks, the crowded buildings, the twisted bridge and line of pedestrians are composed as a kind of serene haphazardness like memory itself.'<sup>2</sup>

Although the actual place was not ever identified by Fairweather, it is possibly Suchow Creek where it meets the Huangpu River and where the Bund – known for its massive Art Deco buildings – begins. Here the Waibaidu Bridge arches across the river on the right with masses of sturdy buildings all around. Fairweather's studio was at 235 Szechuan Road (now 235 Si Chuan Bei Lu) opposite the Shanghai Post Office (the tall building with the clock tower).<sup>3</sup> It was on 'the top floor, spacious and quiet' and gave him a bird's eye view of the bustling city which he has recreated here decades later.

Dr Candice Bruce

<sup>1</sup> Nourma Abbott-Smith, *Ian Fairweather: Profile of an Artist*, University of Queensland Press, Brisbane, 1978, p. 126

<sup>2</sup> Murray Bail, *Ian Fairweather*, Bay Books, Sydney 1981, p. 118; 2009, p. 123

<sup>3</sup> Murray Bail, *Ian Fairweather*, Bay Books, Sydney 1981, p. 19





**Timothy Johnson (born 1947)**

Eden burns 1991

synthetic polymer paint on canvas

152 x 214cm (59 13/16 x 84 1/4in).

\$25,000 - 35,000

## PROVENANCE

Mori Gallery, Sydney

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1991

## EXHIBITED

*Steam (Australian Perspecta 1991 artist's project)*, Australian Steam Navigation Company Building, Sydney, 24 August - 22 September 1991 (no catalogue list)*Tim Johnson: Armageddon*, Mori Gallery, Sydney, 20 November - 7 December 1991, cat. no. 23*Documenta IX*, Kassel, Germany, 13 June - 20 September 1992*Tim Johnson: painting ideas*, touring exhibition, Art Gallery of New South Wales, Sydney, 13 March - 17 May 2009; Queensland Art Gallery, Brisbane, 20 June - 11 October 2009; Ian Potter Museum of Art, Melbourne, 10 November 2009 - 13 February 2010

## LITERATURE

Vincente Butron and Janet Shanks, 'Steam', *Australian Perspecta 1991*, exh. cat., Art Gallery of New South Wales, Sydney, 1991, p. 160Sue Cramer, et al, *Johnson*, Mori Gallery, Sydney, 1992, pp. 12-13 (illus.), 17Wayne Tunncliffe, Julie Ewington, et al, *Tim Johnson: Painting Ideas*, exh. cat., Art Gallery of New South Wales, Sydney, 2009, pp. 60, 62-63, 80, 159, pp. 59, 136-137 (illus.)

*Eden burns* was painted over the seven months of the first Gulf War. The conflict began in August 1990 with Saddam Hussein's decision that Iraq should invade Kuwait. Intense diplomatic pressure followed, but when no settlement was achieved a coalition was formed by the United Nations. Operation Desert Storm began with aerial bombing in January 1991, and a ground invasion followed in February. Kuwait was quickly liberated, leading to a rout of Iraqi forces, who were bombed as they fled - but not before they had torched over 700 Kuwaiti oil wells.

The conflict generated some iconic images - people fleeing in panic in every form of transport on grid-locked highways running through empty desert, thousands of bombed out and abandoned military vehicles lining the so-called Highway of Death, and skies black with smoke belching from burning oil wells and pipelines. It was like a vision of Armageddon.

For Tim Johnson, in whose work spirituality has been a major theme, the Gulf War was the ultimate indication that contemporary conflict was destroying centuries of civilisation - literally, it was destroying the landscape that was itself the cradle of that civilisation. The Garden of Eden is thought to have been situated in what is now northern Iraq, and Abraham, father of the three monotheistic religions, was living in Ur Kasdim near the Euphrates River in Iraq when God called him to travel west to the land of Canaan, the promised land.

Tim Johnson's conceptual painting practice began in the 1970s. In 1977 he became interested in Aboriginal art. He began to collect the work and in 1980 travelled to Papunya to meet the artists. His first paintings with Aboriginal subjects were painted from photographs he'd taken of the artists and their works. Later he was given permission to use dots in his own work, and collaborated with artists such as Clifford Possum Tjapaltjarri and Michael Nelson Tjakamarra. As he said later:

"When I saw the paintings from Papunya I was immediately aware of something being achieved that I'd been struggling to do for years. Here were paintings that looked abstract, came with stories, used symbols that you had to know how to interpret and which were also landscapes with a strong feeling of the desert in them. I decided to adopt some of the aesthetics of these paintings.<sup>1</sup>

Aboriginal cosmology connected with his developing interest in Chinese cave paintings and Buddhism. Later in the 1980s he became interested in Native American belief systems and cosmology. In his paintings of the early 1990s imagery and iconography from all three traditions co-exist together.

In his catalogue essay for the exhibition *Tim Johnson: painting ideas*, curator Wayne Tunncliffe discusses the development of Johnson's work over three major paintings in the early 1990s, including *Eden burns* -

"The title *Eden burns* refers to the end of a prelapsarian paradise, as if innocence or the hope of redemption had been destroyed forever. Johnson does not depict a literal battle or even a vision of the end of the world and, as always in these mature works, the sources of these images are varied - Native American culture, Tibetan and Buddhist cultures, and Aboriginal Australia, cultures which have been exposed to genocide or colonisation, or both.

Eden here is not just a world in turmoil, as the title also refers to Australia as an Eden lost... by the early 1990s, the possibility of reconciliation between Aboriginal and non-Aboriginal Australians seemed unattainable.

Despite the apocalyptic frame of reference for *Eden burns*, there is a shimmering optical beauty in the haze of ground colour, the carefully placed dots and the individual figures. The work suggests that beauty and destruction are two elements of the same cosmology and an inevitable part of Buddhist samsara - the cycle of birth, death and rebirth - to which we are all condemned unless we escape through understanding, compassion and enlightenment."<sup>2</sup>

Perhaps the most striking element of *Eden burns* is the assembled collection of figures that stare out at the viewer - including Buddhas, saints, Native American spirits and mothers cradling children. It is hard not to view their collective gaze as reproachful and imploring, a reading supported by the presence of a peace pipe in the top left corner, which as Sue Cramer has noted<sup>3</sup>, also echoes the form of a nuclear submarine.

John Cruthers

<sup>1</sup> Nicholas Zurbrugg, 'Tim Johnson interviewed', *Art and Australia*, 1991, vol. 29, no. 1, p. 46

<sup>2</sup> Wayne Tunncliffe, Julie Ewington [et al], *Tim Johnson: painting ideas*, Art Gallery of New South Wales, Sydney and Queensland Art Gallery, Brisbane, 2009, p. 60

<sup>3</sup> Sue Cramer, et. al., *Johnson*, Mori Gallery Sydney, 1992, p.17





24

**Arthur Boyd (1920-1999)**

The mourners 1945

signed 'Arthur Boyd' lower right

inscribed and signed 'THE MOURNERS/ Arthur Boyd' verso

oil on composition board

84.0 x 100.5cm (33 1/16 x 39 9/16in).

**\$900,000 - 1,200,000**

**PROVENANCE**

Mr and Mrs Gerd Buchdahl, Cambridge, United Kingdom

The Alan Bond Collection, Western Australia

*The Dallhold Collection*, Christie's, Melbourne, 28 July 1992, lot 59 (illus.)

Savill Galleries, Sydney (label attached verso)

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection,

acquired in 1995

**EXHIBITED**

*Contemporary Art: Arthur Boyd, Sidney Nolan, Albert Tucker*, Rowden White Library, University of Melbourne, 23 July 1946

(Paintings by John Yule and Arthur Boyd), Rowden White Library,

University of Melbourne, September 1946

Contemporary Art Society, *8th Annual Exhibition*, Education Building,

Sydney, 12-28 November 1946, cat. no. 243

*Arthur Boyd retrospective exhibition*, David Jones Gallery, Sydney,

4-16 September 1950, cat. no. 3

*Arthur Boyd*, Marodian Gallery, Brisbane, October, 1951

*Paintings by Arthur Boyd*, Peter Bray Gallery, Melbourne, 15-24

September 1953, cat. no. 24

*Arthur Boyd Retrospective Exhibition*, Whitechapel Gallery, London,

June-July 1962, cat. no. 23

*Exhibition of paintings, ceramics, graphics and tapestries by Arthur Boyd*,

Melville Hall, Australian National University, Canberra, 21-26 October

1971, cat. no. 45

*Arthur Boyd: Works dating from 1937 to 1989*, Savill Galleries, Sydney,

29 September - 30 October 1993, cat. no. 9

*Arthur Boyd Retrospective*, touring exhibition, Art Gallery of New South

Wales, Sydney, 15 December 1993 - 6 March 1994; National Gallery of

Victoria, Melbourne, 30 March - 23 May 1994; Tasmanian Museum and

Art Gallery, Hobart, 9 June - 21 August 1994; Art Gallery of Western

Australia, Perth, 22 September - 20 November 1994, cat. no. 47

*Arthur Boyd: Brides, Myths and Landscapes*, Savill Galleries, Sydney,

23 March - 29 April 1995, cat. no. 3

**LITERATURE**

'Self-taught artist paints Crucifixion', unknown source, Melbourne, September 1946

'Like a Hangover?', *Australasian Post*, 1946, titled *The Crucifixion* (illus.)

Franz Philipp, 'On Three Paintings by Arthur Boyd', *Present Opinion*,

Melbourne University Arts Association, vol. II, no. I, 1947, pp.9-14 (illus.)

'Arthur Boyd: Artist of Integrity', *Sydney Morning Herald*, Sydney, 4

September 1950, p. 4

John Reed, 'Arthur Boyd: a personal reaction to his painting and career',

*Ern Malley's Journal*, vol.I, no.4, November 1954, pp. 29-32

Ursula Hoff, 'The Paintings of Arthur Boyd', *Meanjin*, Melbourne, vol.17,

no.2, June 1958, pp. 143-147

Bryan Robertson, *Arthur Boyd: Retrospective Exhibition*, exh. cat.,

Whitechapel Gallery, London, June-July 1962, p. 25

Franz Philipp, *Arthur Boyd*, Thames and Hudson, London, 1967. cat. no.

3.2, pp. 44-45, 48, 138, 241, pl. 28 (illus.)

*Exhibition of paintings, ceramics, graphics and tapestries by Arthur Boyd*,

exh. cat., Melville Hall, Australian National University, 1971, pp. 3, 8 (illus.)

Ursula Hoff, *The Art of Arthur Boyd*, Andre Deutsch, London, 1986, p.42

Diana de Bussy, *The Alan Bond Collection of Australian Art*, Dallhold

Investments Pty. Limited, Perth, 1990, p. 86 (illus.)

Patricia Dobrez and Peter Herbst, *The Art of the Boyds*, Bay Books, Sydney,

1990, p. 111

*Arthur Boyd: works dating from 1937 to 1989*, Savill Galleries, Sydney,

1993, npp. (illus.)

Barry Pearce, *Arthur Boyd: Retrospective*, exh. cat., Art Gallery of New

South Wales, Sydney, 1993, p. 65 (illus.)

T.G. Rosenthal, *Arthur Boyd: Brides, Myths and Landscapes*, Savill

Galleries, Sydney, 1995, npp. (illus.)

Janet McKenzie, *Arthur Boyd: Art & Life*, Thames & Hudson, London,

2000, pp. 65-7 (illus.)

Darleen Bungey, *Arthur Boyd: A Life*, Allen & Unwin, Sydney, 2008, pp.

204-5, 273, 470, pl. 46 (illus.)





*The mourners* is a key painting in the early production of Arthur Boyd. It represents his response to revelations made public at war's end about the terrors of Auschwitz, Changi and Hiroshima.<sup>1</sup> This is Australian modern art in its most intense, emphatic form. A perplexing complex composition, the artist uses it to work his way through deeply-felt fears that the entire world had succumbed to corruption and festering evil.

Boyd worked largely from the imagination, fashioning his compositions to press a moral point. Modernist invention is elevated over depiction and the copying of external appearances. He has started this painting by improvising a view of scrubby country, loosely based upon landscapes on the south-eastern outskirts of Melbourne. Flanked by thick bushland and beneath an ominous cloudy sky, Christ is shown crucified in a dark gully. People dressed in brightly coloured Biblical clothes swarm about, but they do not celebrate. They are visibly distressed, those beneath the cross comforting each other (a man bearing a ladder turns away and weeps), some in mid-field gesture imploringly to a bird, and those further back look on at the naked pale body wearing a crown of thorns. But there are puzzling details. Cockatoos swoop overhead, sheep cavort, a bridal couple embrace beneath trees on the upper left.

The painting caps an extended series of symbolic, at times semi-religious pictures Arthur Boyd had been developing since 1943. Through visual means the artist's paintings formed a meandering symbolic tale which looked beyond current troubles to the moral cycle of human history, perceiving the Second World War in more universal terms. This particular work appears among those final disturbing paintings of 1945-46 which recast an ancient vision of shadowy torment in contemporary terms.

The immediate motivation for *The mourners* were those cheering, elated crowds that celebrated war's end in spontaneous street parties across Australia's cities and towns, although Boyd gives the festivities a twist. His crowd has come together to publicly mourn the sufferings in intensely human manner. This is not the ceremonial gravitas of Anzac and Remembrance Day, formal events set aside for the public observance of sorrow. Instead, people express their private grief in an emotional, unconstrained manner beneath a gory crucifixion - a symbol for the agonised sufferings endured by those in the holocaust, the blitz and countless other places of modern evil.

There are overt visual and thematic connections with several Boyd paintings of the time. The brute mobs he painted in *The mockers*, *The golden calf* and *Melbourne burning*, directly related apocalyptic compositions, clearly signify the sin of a corrupt modern world: they were shown fighting, gambling, indulging in orgies, preying upon the innocent, worshipping bestial idols. However, Boyd shows the similarly swarming figures in *The mourners* mostly in states of confusion and panic. And where *The mockers*, which immediately preceded this piece, had a poisoned and scorched landscape, the setting now is wild, fertile and abundant. There is little mistaking the artist's elation in evoking the verdant countryside, that combination of ease and vigour with which he has painted landscape features, setting down foliage and tree trunks with fluid dark green dabs and slithery pale strokes.

Much hinges on how Arthur Boyd endowed his Australian motifs with symbolic qualities. Recasting the traditional dove symbol for the Holy Spirit, he sometimes has cockatoos and native birds allude to a spiritual presence. Two of these white winged creatures fly over the imploring mob, one visibly heading to the crucified figure. And the biblical image of a ram by a bushy thicket (an allusion to the ram sacrificed by Abraham) was on the way to becoming the artist's symbol for manifest evil, Boyd having its horns invariably curling like serpents. This ram figures at four

different points in this picture. One appears cavorting to the left of the cross, another ram nuzzles a ewe in the lower right corner, a figure on the lower edge in the centre holds an ominous dark ram to himself, and a small ram can be distinctly made out amidst the mob in the upper centre.

The closer we inspect *The mourners*, the more an implicit symbolism to Arthur Boyd's apocalyptic imagery comes forth. Like how he stresses this world is wounded by making the trees immediately behind the cross lifeless and dead. But there is hope. As in many Boyd paintings of the war period, a pair of lovers is placed beneath a large dead tree to signify renewal, fertility and the restorative qualities of divine love. His message is direct: love will conquer evil. Boyd even makes these lovers a bridal couple, giving the bride a long white veil that spills down onto Christ's cross - in so doing the artist introduces what would later become a signature image in his work, the bride. And through compositional doubling, the young bridal couple effectively mirror and invert an older distressed couple: the lovers appear just about the left side of the cross, and the older anguished couple to the right side just below Christ's pierced hand. A generation that has experienced horrors and pain is thereby shown to be succeeded by a younger generation that will rebuild and renew.

Looking to the design techniques of the Old Masters, Arthur Boyd adds to this positive message by employing visual echoes further down. Beside the foot of the cross he has placed the traditional image of the distressed Mary being comforted by St John, a motif which also contrasts with the bridal couple directly above. Indeed, the artist uses the Renaissance convention of stressing this section by having two more figures in the lower left corner gesture and point to the mourners, thereby directing the viewer to look and see this message.

The meaning of the painting was not entirely self-contained however, because in it Boyd was giving a potent thumbs down to the art that had been officially favoured on the Melbourne scene for some years. *The mourners* is compositionally based upon Norman Lindsay's early work *Pollice verso* 1904, which was then hanging in the National Gallery of Victoria: the use of a gully, the glowering skies, the crucifixion at left, and the crowds banked at right were unmistakable to local painters. But the modernist is doing more than 'quoting' the format of the Edwardian composition: he is replying to an argument. Where Lindsay, a zealous advocate for the philosopher Nietzsche, had used his mocking piece to argue for Dionysian excess and the abandonment of moral constraint, Boyd points to the intense suffering these Germanic ideas have led to. An evil war has taken place. This is probably the cryptic meaning admired by early viewers of *The mourners*: Arthur Boyd's crowd have discovered the reality of suffering and intense pain, where Norman Lindsay's massed Olympians had only jeered and mocked.

As in several pictures by Boyd at this time, some of the closest figures also appear to be sly images of the artist's friends. The curly haired, pointing young girl on the lower left recalls his portrait of Betty Burstall, and the gesturing young man with closed eyes at the foot of the ladder resembles several drawings of Boyd's brother-in-law John Perceval.

A landmark painting in Australian modern art, *The mourners* sees Arthur Boyd grappling with the great moral questions of the war years.

Dr Christopher Heathcote

<sup>1</sup> Franz Philipp, 'On Three Paintings by Arthur Boyd,' *Present Opinion*, vol. 2, 1947, pp. 9-10; Barry Pearce, *Arthur Boyd*, Art Gallery of New South Wales, Sydney, 1994, pp. 16-7



Arthur Boyd  
*The mockers* 1945  
oil on canvas on hardboard, 84.3 x 102.2 cm  
Art Gallery of New South Wales  
Purchased 1965  
Photograph: Art Gallery of New South Wales  
© AGNSW  
OA1.1965



25

**Rosalie Gascoigne (1917-1999)**

Jim's picnic 1975

printed cut-out cardboard shapes (Arnott's logos), glass bottles, dried (rye) grass, wire netting, weathered timber

44.0 x 75.0 x 22.0cm (17 5/16 x 29 1/2 x 8 11/16in).

**\$40,000 - 60,000**

**PROVENANCE**

James Mollison, purchased 1976

Niagara Galleries, Melbourne

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 2006

**EXHIBITED**

*Rosalie Gascoigne: assemblage*, Gallery A, Sydney, 11 September 1976, cat. no. 25

*Survey 2: Rosalie Gascoigne*, National Gallery of Victoria, Melbourne, 29 April - 4 June 1978, cat. no. 21

*Rosalie Gascoigne: plain air*, City Gallery Wellington, 2004

*Blue Chip VIII: the collectors' exhibition*, Niagara Galleries, Melbourne, 7 March - 1 April 2006, cat. no. 1

**LITERATURE**

Robert Lindsay, *Survey 2: Rosalie Gascoigne*, exh. cat., National Gallery of Victoria, Melbourne, 1978, pp. 2, 5 (illus.), 6

Mildred Kirk, *Art and Australia*, 1986, vol. 23, no. 4, p. 513

Harriet Edquist, 'Material Matters - the Landscapes of Rosalie Gascoigne', *Binocular*, 1993, p. 15

Vici MacDonald, *Rosalie Gascoigne*, Regaro, Sydney, 1998, p. 106

Mary Eagle, *From the Studio of Rosalie Gascoigne*, exh. cat., Australian National University, Canberra, 2000, pp. 30-31 (illus.)

*Rosalie Gascoigne: plain air*, exh. cat., City Gallery Wellington / Victoria University Press, 2004, p. 22 (illus.)

*Blue Chip VIII: the collectors' exhibition*, exh. cat., Niagara Galleries, Melbourne, 2006, pp. 4, 5 (illus. and cover), 58-59





*Jim's picnic* was made at two important art-historical moments: the peak of the Whitlam government's munificent patronage of art, and the sensational start of Rosalie Gascoigne's career as an artist. The national collection was developing in earnest, and under the Labor government the Australian National Gallery had more money to spend on acquisitions than any other gallery in the world.

Unusually for Rosalie, *Jim's picnic* is about an actual event. She discussed the work in a talk at the Canberra School of Art in 1985:

*This one is called Jim's picnic. It was about a picnic and it was meant to be impractical, it was on a windy day on top of a mountain. This was an actual picnic. The wire netting I have used is a pretty sort of netting. It gives a good visual reading; in feel, it is mountain air. I was enclosing air with those spaces. The grass stuck in the bottles is as ephemeral as you can get, and it was to show this awful - it wasn't awful, it was a marvellous impractical picnic with the clouds coming over, the kangaroos hopping up and down. The kangaroos are the parrots, if you can bear the transition, but that was the life element in it and it was to capture the actual event. What are the parrots made of? You haven't been in the supermarket lately. You can get as many parrots as the kind girls in the check-out will let you by taking the Arnott's boxes. They haven't got the variety they used to have. You used to be able to get blue ones and red ones and I have had a great store of them and for me they're almost the animal in the landscape as Ned Kelly is to Nolan. I use them a lot.*

James Mollison organised a picnic on 16 April 1975 for Mrs John D. Rockefeller III and the 37 members of the International Council of the Museum of Modern Art, who were in Australia for the touring exhibition 'Modern Masters: Manet to Matisse' – 'the finest exhibition ever brought to Australia', Prime Minister Gough Whitlam announced at the opening at the Art Gallery NSW a week earlier. Astonishingly, the government had not only indemnified the exhibition in Australia, for something like \$50 million, but in America as well, where the exhibition was subsequently

shown. Gough admired the benefaction of the 'Patricians of New York', while Mrs Rockefeller expressed a desire that America emulate the model of the British Council.<sup>1</sup> The delegation included the exhibition's curator William Lieberman, Richard Oldenburg, Mrs Douglas Auchincloss, Prince Franz von Bayern, Steingrim Laursen and Monroe Wheeler. The Australian members of the council, as reported in the *Australian Women's Weekly*, were 'Mr James Fairfax, Mrs John D. [Ann] Lewis, Mrs M. A. [Sandra] McGrath, Lady [Maie] Casey, Mrs Harry [Penelope] Seidler, and Mrs Chester [Patricia] Guest.'

During their ten-day tour, the Council was entertained in Sydney by a seven-course banquet at the Opera House, a dinner dance at Rosemont with Lady Lloyd-Jones, lunch with Mrs Whitlam and a dinner party hosted by Roslyn and Tony Oxley. The entourage travelled to Canberra (via lunch at James Fairfax's in Bowral) to view the national collection, which was kept in 'one of a series of prefab units on top of a ridge in the outer industrial suburb of Fyshwick'.<sup>2</sup> (In 1975 there was no national gallery, only a national collection; the Australian National Gallery, as it was then named, opened in 1982). In Shop 14 Molongo Mall, *Blue poles* was stored in a specially built crate, covered in graffiti after its nation-wide tour, de Kooning's *Woman V* hung on a cinderblock wall, and Duchamp's *Bicycle wheel* was perched on top of a filing cabinet. There, in what must have felt like the middle of nowhere, the Council inspected works by Morris Louis, Malevich, Duchamp, Man Ray, Lichtenstein and Bacon laid out on the warehouse floor and stacked against walls. They then travelled by bus to Tidbinbilla Nature Reserve for the picnic where, as Daniel Thomas observed, one could expect 'dependable appearances by wallabies'. The visitors were delighted by the 'real' Australia, encountering emus and kangaroos and seeing eagles overhead. It was a drizzly day, and everyone ate standing up. For the members of the International Council, accustomed to luncheons in the grand homes of Washington and Buenos Aires, this scrap lunch on a windy hilltop was exciting. Matt Kelso, a young photographer working for the collection initially as a storeman, was invited to record the event. Rosalie was one of the few Canberrans invited, along with Felicity St John Moore and Dimity Davie.



The bench in Rosalie's sitting room c. late 1975 with *Jim's Picnic* and other works.  
Photograph by Ben Gascoigne.



Gough Whitlam, Mrs Rockefeller and William Lieberman photographed at the Art Gallery of NSW on 9th April 1975.  
AGNSW Library and Archive

Right: Guests at the picnic at Tidbinbilla nature reserve for the International Committee of MOMA, New York, organised by Jim Mollison.  
Photograph by Matt Kelso.

Two weeks after the picnic, Rosalie made her spectacular debut in Sydney with the opening of the 'Artist's Choice' exhibition at Gallery A on 3 May 1975. Michael Taylor had selected four works, each of which sold almost immediately. Daniel Thomas and Sandra McGrath wrote rave reviews. Rosalie's first solo exhibition, held a year later, was an even more spectacular success, with four works being bought by state galleries and the rest by just about every important art world person in Australia. It was from this exhibition that *Jim's picnic* was purchased, fittingly by its namesake James Mollison.

Rosalie was introduced to Mollison in 1969 by her son Martin. During the next few years, as she moved from ikebana arrangements to iron sculptures to assemblage, she tested her work against Mollison's eye. 'You really are good with your bits of twig', was his first compliment, leading eventually to his acquiring four of her works for the Philip Morris Collection in 1974 and 1975. Rosalie was a frequent visitor to the warehouse in Fyshwick, invited by Mollison to see the new purchases as they arrived. He valued Rosalie's opinions – she was always a great talker – and from him she learned the rigour of contemporary art. Undoubtedly, seeing great works of twentieth century art in this informal and personal way had a lot to do with Rosalie's transition from being artistic to creating art. Many years later, Rosalie wrote to Mollison saying, 'You were the one I always had to prove it to.' Mollison kept *Jim's picnic* in his office during the time he was director of the National Gallery. This early work, made at this exhilarating time, captures the genius of both the artist and her mentor.

Hannah Fink

<sup>1</sup> *Canberra Times*, Canberra, 10 April; 17 April 1975, On the same page in a separate article, the Premier of Queensland Joh Bjelke-Petersen complained that the Federal Government was 'throwing money away like drunken sailors'.

<sup>2</sup> Warwick Reeder, 'The Rise of Registration in the House Under Construction', *Building the Collection*, Pauline Green [ed.], National Gallery of Australia, Canberra, 2003





26

**Godfrey Miller (1893-1964)**

Red earth forest 1957-61

oil, pen and ink on canvas

62.2 x 100.5cm (24 1/2 x 39 9/16in).

**\$120,000 - 150,000**

PROVENANCE

Collection of the artist

F E Mendel, Canada

Dr Max J Miller, Canada, 1963-64

Private collection

Niagara Galleries, Melbourne

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1996

EXHIBITED

On temporary loan to the Art Gallery of New South Wales, Sydney, 1963

Possibly *Exhibition of Three New Paintings by Godfrey Miller*, Australian Galleries, Melbourne, 8-12 July 1963, cat. no. 2

*Godfrey Miller 1893-1964*, touring exhibition, Art Gallery of New South Wales, Sydney, 15 March - 5 May 1996; National Gallery of Victoria, Melbourne, 15 May - 17 June 1996, cat. no. 50

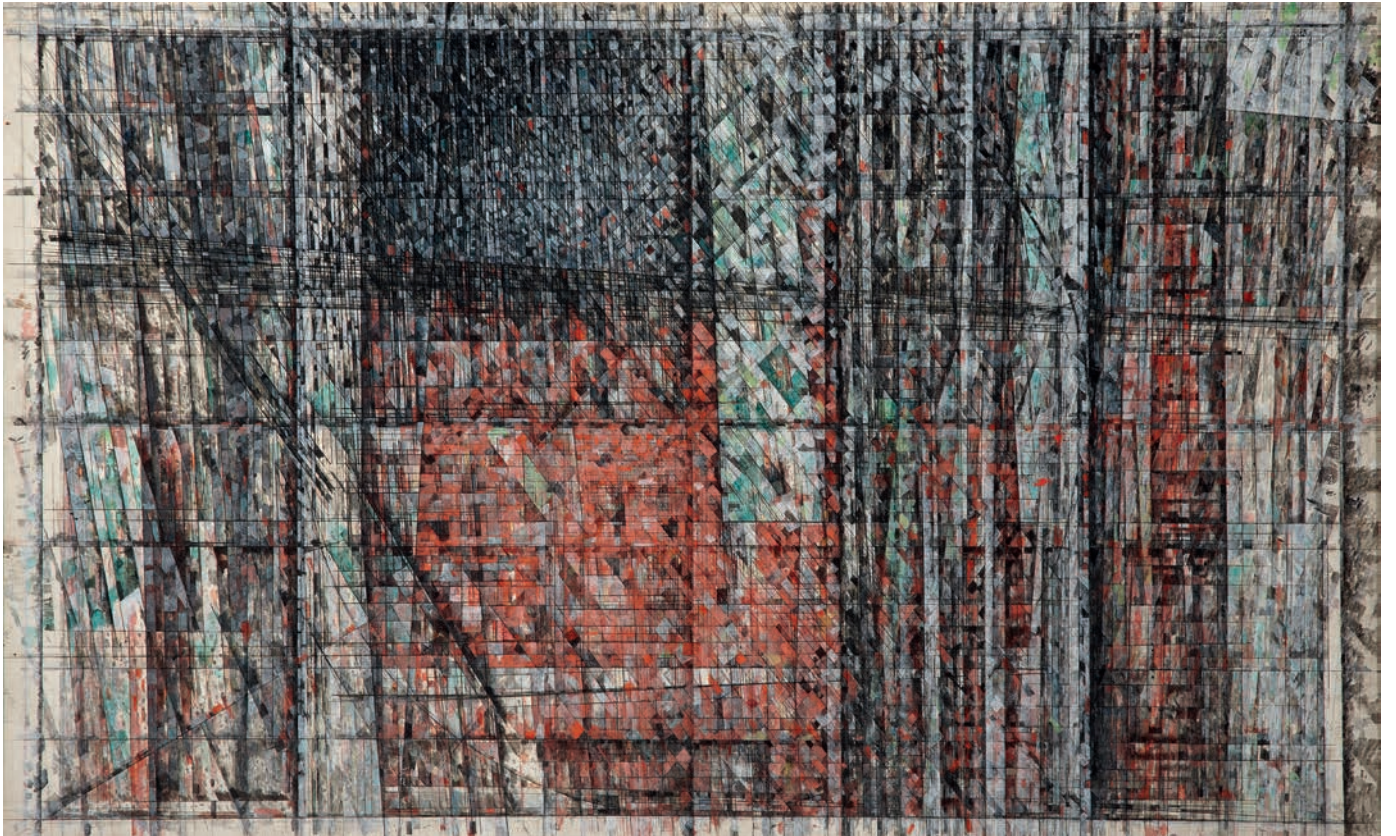
*Godfrey Miller and Peter Powditch*, Niagara Galleries, Melbourne, 2-20 July 1996, cat. no. 3

LITERATURE

John Henshaw (ed), *Godfrey Miller*, Darlinghurst Galleries, Sydney, 1965, pl. 3 (illus.)

Dr Ann Wookey, *The Life and Work of Godfrey Miller 1893-1964*, PhD thesis, La Trobe University, Bundoora, 1996, no. 175

Deborah Edwards, et al, *Godfrey Miller 1893-1964*, exh. cat., Art Gallery of New South Wales, Sydney, 1996, pp. 74, p. 57 (illus.), 124





Ancient Pythagoreans and modern physicists shared the view that much of our world is analysable mathematically. In the visual arts, Vitruvian proportions and the Fibonacci ratio are proffered as explanations as to why some buildings and paintings are aesthetically superior to others – the answer lay in particular progressions that were mathematically demonstrable. Moving to music and poetry, rhythm clearly plays a pivotal role – and can also be clearly measured. But whilst we can be shown *what* is happening, precisely why particular harmonies and proportions are more satisfying than others remains a mystery: it's one of those raw facts that defy further explanation. When asked "What's rhythm, Mr Armstrong?" the answer went down in history: "If you ain't got it, you don't know." Not exactly an illuminating answer, but definitely honest and definitely right.

Whilst knowing how a work of art has been made may not make us actually like it, the knowledge does deepen our understanding and on that score Ann Wookey's technical analysis should extend your appreciation of the complex and involved processes underlying Miller's paintings.

Meanwhile, in *Red earth forest* we can easily see intense vertical rhythms pulsating laterally back and forth across the canvas – in a manner related to Fred Williams's Sherbrooke and Echuca Forest paintings c. 1960-62 of which Lot 88 is a shining example. If the latter is more intuitive and painterly – emphasising the physical – Miller's trees have been structured with an intensity that emphasises the metaphysical. In other words, the painted surface (including the geometric grid that underpins the structure) makes manifest the essential and conceptual source. Not surprisingly, the results are more cerebral than sensual – and closer to Bach than to Beethoven.

Once gridded, Miller's paintings were slowly and methodically worked – employing a palette informed by his lifelong interest in Anthroposophy – till the entire surface evolved into a sparkling and iridescent geometry. Their emotional restraint is often seen as symptomatic of the relatively withdrawn and solitary life Miller led and in this he has been compared with two of his contemporaries – Ian Fairweather and John Passmore. The former was, famously, a rustic hermit but Passmore and Miller led the life of the urban recluse - living alone, working quietly and steadily, but punctuating their solitude with influential teaching careers.

This restraint will probably prohibit Miller's art from ever becoming popular. Intuition and spontaneity play a minimal role and many people find this difficult. To be sure, his paintings never burst into flames but they do burn – long and slow, and with increasing heat as one gets to know them.

Charles Nodrum

The matter of Miller and his mathematics: part A<sup>1</sup>

Godfrey Miller called the picture *Red earth and forest*, writing that:

The motif of the work is the centre lands of Australia where there are in feature of landscape (dry river beds, valleys) heaped up banks of red earth: and also there is a tree population of tall straight tree trunks, of light colour. It is characterised by a bright often fierce sunlight.<sup>2</sup>

No implication of geometrically-derived rhythms here. Because, and as with the composer Debussy, the maths was but a tool. Admittedly as painter, a two-dimensional schematic one.

Popularised as 'dynamic symmetry' from the late teens, Miller's design tool moved well beyond the golden section drawn down by Debussy, into a matrix set expanded out of that same Fibonacci/ logarithmic ratio 0.618, otherwise symbolised by Ø (phi), entirety in endless return upon itself. No matter whether a whole formed as square or rectangle, the internal interplay of matrices one within the other provided for the 'divine' rhythm no less. The artist came to the approach around 1934 when at the Slade School, London, and a friend of Henry Tonks.

Of the two works presented here, *Red earth forest* is the more 'purely' oriented, painted as a Ø rectangle, or two squares overlapped to their Ø points along the baseline, to engender numerous Ø linear breaks and rectangles within. The weft and the warp of those pulsating rhythms that Charles recognises.

Dr Ann Wookey

<sup>1</sup> Part B of this discussion appends to Lot 66, Godfrey Miller, *Madonna no 1* 1960-62

<sup>2</sup> Letter (copy) from Godfrey Miller to Dr Max Miller, Sydney, 5 November 1963, *Godfrey Clive Miller, Papers, 1919-1964, with Papers of his brother, Lewis Miller, 1916-1962*, Mitchell Library, Sydney, ML MSS 1005 and Pic Acc. 109, vol. 14, p. 71







27

**John Olsen (born 1928)**

*El amoladar (The tinker)* 1986

signed and dated 'John Olsen '86' lower left

oil, gouache and charcoal on canvas

153.0 x 166.0cm (60 1/4 x 65 3/8in).

**\$260,000 - 320,000**

PROVENANCE

Dr Sam Shub, Melbourne

Niagara Galleries, Melbourne

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1998

EXHIBITED

*John Olsen*, Australian Galleries, Melbourne, September - October 1986, cat. no. 2

*John Olsen: Retrospective*, touring exhibition, National Gallery of Victoria, Melbourne,

1 November 1991 - 2 February 1992; Art Gallery of New South Wales, Sydney, 8 May -

28 June 1992 (label attached verso)

LITERATURE

Gary Catalano, 'A not-so-obvious contrast', *The Age*, Melbourne, undated

c. September 1986

Deborah Hart, *John Olsen*, Craftsman House, Sydney, 1991, pp. 178-9, 216,

pl. 122 (illus.)

John Olsen, *Drawn from life*, Duffy & Snellgrove, Sydney, 1997, p. 250

*El Amoladar (The Tinker). First I draw in the cart which is a kind of altar - his dignity (... only failed temporarily each afternoon) and worship of his craft. He mends old things, he turns blunt to sharp. I arrange a whole grid around these associations. I have a thought I ought to introduce him. 'Por que va no tiene el tiemp' (why don't you have the time?) and since I want him to feel Mr. Big I make his name in big letters EL AMOLADAR. Yet this still feels inscufficient and I can't find the proper answer. I refer to Hugo's 'Teach yourself Spanish in 3 months' and without looking open any page and point. The answer is ' Por Que el cadavar ha traslado al hospital para hacer la autopsia' - the body has been transferred to the hospital to have an autopsy.*

John Olsen

Quoted in Deborah Hart, *John Olsen*, Craftsman House, 1991, p. 179





It's a well-worn cliché, but *elder statesman* is a term that is a deserving tribute to John Olsen's contribution to Australian art. And it's not simply a case of longevity. He has, through each decade of his career, produced work which is inseparable from any account of Australian art. From the bravura mural-scale works to gentle and subtle watercolours, he excels in each medium regardless of scale.

In the early 1960s Olsen's expressive and idiosyncratic figuration was new and individual - he once said, 'I have never painted an abstract picture'. Yet, the sharpness of his vision and the expressiveness of his painting technique often coalesce into images which are wholly sensory, where the subject remains ambiguous. He deeply respects tradition yet developed a pictorial language which is immediately recognisable and has become part of an Australian iconography. Despite our familiarity with it, his art has never become a hackneyed representation of Australianness.

Paradoxically, what shaped his aesthetic was not his Australian precursors, but European art, the Spanish in particular. The COBRA movement of the 1940s and 50s too was an important influence, the artists' vibrant use of colour and gestural impasto pushed ideas of expressionism to a new realm, where overstatement was the norm. Coupled with this was the intensity of Olsen's keen eye and obvious affection for what he painted. If he was interested in an idea, experience – an observation – nothing was excluded, and his remarkable pictorial cacophony emerged and he produced paintings of relentless energy.

The 'You Beaut' paintings of 1961 and '62 quickly placed him at the forefront of Australian modernism – perhaps a sign of a new post-Antipodean generation, where any sense of literalism or allegory was completely eclipsed.

Less known is that works such as *Spanish encounter* 1960 (Art Gallery of New South Wales, Sydney) which was painted in the year he returned from Spain, and bought by the AGNSW in the same year, informed his Australian paintings in style and approach to the subject. Reflection and memory are important to Olsen's work – the sifted remnants remaining in the artist's mind shape the character of his art. He might draw and paint on location, but it's the studio which creates the time, space and distance to refine the accumulations of original experience.

While he is known for his impulsive and exuberant technique, the sombre tone in his early work emerges from an interest in and understanding of artists such as Goya and Francisco de Zurbarán. His delight in incident and the meandering sketchiness of his method might be attributed to the unfolding experience of immersing himself in Spanish culture, and the rich historical patinations of places where he lived.

Olsen's return to Spanish subjects in the 1980s is important – he refused to be typecast or locked into a local cul-de-sac, despite the fact that his paintings of the Australian landscape were already celebrated as having a distinctive authenticity. Aerial and multi-views, flatness with vastness – vignettes of subtle detail; he could be big picture and miniaturist in one.

*El amoladar* (*The tinker*) is Olsen at his most spritely, affectionate and joyful. It's not the *joie de vivre* as in his tapestry of 1964-65 (*Joie de vivre*, John Olsen and Portugal Tapestry Workshop, AGNSW) which is bold and emblematic. This painting is more specific, almost a love affair, about a place, a person and a culture whose importance to the artist persisted – it was painted in Sydney in 1986, a year after another trip to Spain.

It is scattered with incidents and colloquial quirks, but as with all Olsen's work, there is a sense that everything combines to represent something far more compelling than the sum of its parts. Here the composition is held together in a precarious poise with the title, *El amoladar*, written as a declaration and celebration. The tinker's accoutrements are placed casually across a surface of painted lines and flecks that are almost staccato in effect and evoke an uncomplicated happiness. Olsen is no longer gritty, black and intense, with muted colour as in his earlier Spanish subjects. He is now vibrant, almost jubilant in returning to the source which inspired his art from the late 1950s.

Doug Hall







28

**Narelle Jubelin (born 1960)**

Poeppel's Peg (or corner post) 1988

signed, dated and inscribed 'Narelle Jubelin 1988 / "Poeppels Peg (or Corner post)' verso

petit point embroidery, in carved wood frame

47.0 x 36.0cm (18 1/2 x 14 3/16in).

**\$12,000 - 15,000**

**PROVENANCE**

Mori Gallery, Sydney

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1988

**EXHIBITED**

*Narelle Jubelin: Second glance (at 'The coming man')*, touring exhibition, Mori Gallery, Sydney, December 1988; Centre for the Arts, Hobart, March 1989; George Paton Gallery, University of Melbourne, Melbourne, April 1989 cat. no. 7

**LITERATURE**

Fay Brauer, 'Narelle Jubelin: Second glance (at 'The coming man')', *Eyeline* 8, March 1989, p. 32 (illus.)

Narelle Jubelin's *Poeppel's peg (or corner post)* forms part of the installation *Second glance (at 'The coming man')* 1988, and the petit-point rendition at the centre of the piece is based on two photographs taken by Edmund Colson (1881-1950) during his 1936 expedition on camel across the (not yet so-named <sup>1</sup>) Simpson Desert.

'Poeppel's peg' is the coolabah log placed at Poeppels Corner - the border intersection of South Australia, Queensland and the Northern Territory - in 1880 by South Australian Surveyor-General Augustus Poeppel (1839-1891). The post had to be repositioned four years later because the original measuring instrument was inaccurate<sup>2</sup>.

Jubelin's imaginative colour rendering of the image, with Colson's camera case placed on top of the peg, heightens a sense of imposition upon the landscape as the shadows of the photographer and the phallic peg itself draw attention to a proclamation, a marking of territory, a land claim. Colson is now known as the first non-indigenous person to have crossed the Simpson Desert - in the company of an Antakirinja man, Eringa Peter.<sup>3</sup>

Jubelin pays attention to the details of history, knowing they will be forgotten, but encoding them within her visual language, woven into the fabric of her works so that they might be rediscovered in the future, as threads are unravelled. The arresting needlecraft, settling on such atypical subject matter, accentuates its statement in a subtle play between the disarming skill of a traditionally devalued art form and the overlooked qualities of a discarded frame rediscovered.

In this case, the asymmetrical design of the dark border presents itself as a shield, registering battles barely acknowledged. On the right, a spear-tipped detail is embedded in the benign shell or fan patterning

that ornaments the frame, and at the bottom, a curious mask-like shape appears to gaze at the observer, returning the look of the photographer, shadowed in the central image.

Jubelin was one of the original founding members of the remarkably resilient First Draft artist-run space in Sydney, and implicit in her work is an acknowledgement of the labour of craft. The intricate design of her work and its highly accomplished level of thought and execution underline her respect for the precision of craft, both artisanal and industrial, of tool and pattern-making as means of creative expression - between the handmade and the ready-made.

Helen Grace

<sup>1</sup> It was not until the 1939 Madigan expedition that it came to be called the Simpson Desert – after washing machine company head and prominent Adelaide entrepreneur, Alfred Allen Simpson, (1875-1939) industrialist, philanthropist, geographer, and president of the South Australian branch of the Royal Geographical Society of Australasia who had also been a sponsor of Mawson's Antarctic research.

<sup>2</sup> The original peg is now in the Migration Museum, Adelaide

<sup>3</sup> For a brief account of earlier Aboriginal occupation of the Simpson Desert, see Deborah Rose, 'Social Life and Spiritual Beliefs of the Simpson Desert Peoples', in Val Donovan and Colleen Wall [ed.], *Making Connections: A Journey along Central Australian Aboriginal trading routes*, Arts Queensland, 2004, pp. 43-46





29

**Mick Namarari Tjapaltjarri (c. 1926-1998)**

Yam story 1972

synthetic polymer powder paint on composition board

85.0 x 80.0cm (33 7/16 x 31 1/2in).

**\$50,000 - 70,000**

PROVENANCE

Stuart Art Centre, Northern Territory

Private collection

*Important Aboriginal Art*, Sotheby's, Melbourne, 30 June 1997, lot 184 (illus.)

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1997

Mick Namarari was one of the original and most influential painters when the Western Desert painting movement commenced at Papunya in 1971. As a child, he first encountered Europeans in 1932 when his family lived near Mount Liebig: he was photographed and his details recorded by a research party from Adelaide University lead by the anthropologist Norman Tindale.<sup>1</sup> Namarari went to school at Hermannsburg mission for a few years before moving with his family to Haasts Bluff. He grew up to be a stockman and worked on a number of cattle stations before settling at Papunya.

Namarari was an active member of the painting group at Papunya, and his work was included in nearly all of the consignments of paintings to the Stuart Art Centre in Alice Springs in 1971 and 1972.<sup>2</sup> His prowess as a painter was recognized on several levels. In 1978 he was the subject of a film made by Geoffrey Bardon, the art teacher and instigator of the painting movement at Papunya, called *Mick and the Moon*, which describes the life of a contemporary desert Aboriginal artist and features a number of major paintings from the period. In 1991 Namarari won the National Aboriginal Art Award with a painting entitled *Bandicoot Dreaming*. And in 1994 he was the recipient of the Australia Council's prestigious Red Ochre Award for his services to Aboriginal art in Australia and abroad.

Namarari's paintings featured in several major exhibitions including *Dreamings: The art of Aboriginal Australia*, at The Asia Society Galleries, New York in 1988; *L'été australien à Montpellier: 100 chefs-d'œuvre de la peinture australienne* in Montpellier, France, in 1990; *Aratjara: Art of the First Australians* that toured Europe in 1993 and 1994; *Crossroads-Towards a New Reality: Aboriginal Art from Australia* that toured Japan in 1992; *Papunya Tula: Genesis and Genius*, Art Gallery of New South Wales in 2000; *Icons of the Desert: Early Aboriginal Paintings from Papunya*

(from the John and Barbara Wilkerson Collection) in New York in 2009; and *Tjukurrjtjanu: Origins of Western Desert art*, at National Gallery of Victoria, in 2011, and at the Musée du quai Branly, Paris, in 2012.

*Yam story* was painted in the first years of the Papunya movement, during a time of great artistic exploration and innovation. The subject of bush tucker was one that Namarari painted regularly between 1971 and 1973: see for example, *Bush Tucker Story*, 1972, in the collection of the Queensland Art Gallery, and *Water Dreaming with Bush Tucker Story*, 1972, in the collection of the National Gallery of Victoria (illustrated in Ryan, J., J. Kean et al, *Tjukurrjtjanu: Origins of Western Desert art*, Melbourne: National Gallery of Victoria, 2011, pp. 167 and 176 respectively). In these paintings, Namarari elaborated on conventional desert compositional structures to create innovative abstracted designs representing country. In *Yam story*, the tracery of yam roots underground is separated by long ovoids – suggestive of the tubers – that radiate from a central roundel, while on two sides, pairs of digging sticks are represented.

Wally Caruana

<sup>1</sup> Philip Batty [ed.], *Colliding Worlds: First Contact in the Western Desert 1932-1984*, Melbourne and Adelaide: Museum Victoria and National Aboriginal Cultural Institute Tandanya, 2006, p. 41

<sup>2</sup> Vivien Johnson, *Lives of the Papunya Tula Artists*, IAD Press, Alice Springs, 2008, p. 40

This painting was originally sold with a certificate from the Stuart Art Centre, Alice Springs with a diagram and annotations identifying the key elements.







30

**John Brack (1920-1999)**

The jockey and his wife 1953

signed and dated '53 / John Brack' lower left

oil on canvas

45.7 x 66.0cm (18 x 26in).

**\$600,000 - 800,000**

**PROVENANCE**

Private collection, Melbourne

Mrs A.P. Webb, Melbourne

Deutscher Fine Art, Melbourne

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1989

**EXHIBITED**

*Paintings and Drawings by John Brack*, Peter Bray Gallery, Melbourne 27 October 1953, cat. no. 4

*Herald Outdoor Art Show*, Treasury Gardens, Melbourne, 10-15 December 1953, cat. no. 193

*John Brack: A Retrospective Exhibition*, National Gallery of Victoria, Melbourne, 10 December 1987 - 31 January 1988, cat. no. 12

*A Selection of Nineteenth and Twentieth Century Australian Art*, Deutscher Fine Art, Melbourne, 24 May - 9 June 1989, cat. no. 70

*John Brack Retrospective*, touring exhibition, National Gallery of Victoria, Melbourne, 24 April - 9 August 2009; Art Gallery of South Australia, Adelaide, 2 October 2009 - 31 January 2010 (label attached verso)

**LITERATURE**

Alan McCulloch, 'The little man in paint', *Herald*, Melbourne, 27 October 1953 (illus.)

Alan Warren, 'Pleasing flower art by grandmother', *Sun News-Pictorial*, Melbourne, 27 October 1953, p. 16

Arnold Shore, 'We can all enjoy art like this', *Argus*, Melbourne, 28 October 1953, p. 4

'Artbursts', *Bulletin*, Sydney, 4 November 1953

Arnold Shore, 'Brack made a prophecy come true', *Australasian Post*, Melbourne, 26 November 1953, pp. 28-9 (illus.)

Ursula Hoff, 'John Brack', *Art and Australia*, vol. 2, no. 4, March 1965, pp. 276-81

Ronald Millar, *John Brack*, Lansdowne Press, Melbourne, 1971, pp. 64, 66, pl. 22 (illus.)

Robert Lindsay, *John Brack: A Retrospective Exhibition*, National Gallery of Victoria, Melbourne, 1987, p. 32 (illus.)

Gary Catalano, *The Age*, Melbourne, 1987, p. 14

*A selection of nineteenth and twentieth century Australian Art*, Deutscher Fine Art, Melbourne, 1989, cat. 70 (illus. and cover)

Sasha Grishin, *The Art of John Brack*, Oxford, 1990, vol. 2, p. 4, p. 86 (illus.)

Helen Maudsley, 'John Brack: inside outside', *Art Monthly Australia*, no. 122, August 1999, pp. 17-21

Kirsty Grant, et al, *John Brack Retrospective*, National Gallery of Victoria, Melbourne, 2009, p. 20 (illus.)





*The jockey and his wife* 1953 predates Brack's sustained exploration of the *comédie humaine* of the Australian racecourse in 1956. That series - encompassing watercolours, drawings and prints - studiously plotted the procedures of horse racing and the patterns of crowd behaviour. Each year, Melbourne's famed Spring Racing Carnival brought a determined gaiety to the city: Brack responded with a thin fog of sepia-toned melancholy.

This earlier painting is less concerned with the substance and spectacle of the sport of kings. It has more in common, both stylistically and thematically, with a cluster of works from the early 1950s attending to the masculine and the feminine, and their embodiment within public and private spaces. In Brack's October 1953 exhibition at the Peter Bray Gallery, *The jockey and his wife* was presented alongside two teenage sweethearts (*The tram*), a young married couple (*The new house*), fashion-conscious women and men (*The veil*, *Three women*, *Men's wear*) and generic Aussie blokes (*Man in pub*, *Three of the players*).

In these and other works made between 1952–55, Brack's preoccupation was with social identity as it was articulated in costume, status and demeanour. Real men and women are contrasted with their idealised mannequin equivalents in shop windows. The canvases are populated by shop assistants, barbers, managers, footballers, husbands, wives and daughters. Many of them appear intent on their public self-presentation; the hat positioned just so, the tie knotted sharply, the cigarette lit with the studied aplomb of a movie idol. Some appear nervously uncertain of their lines, while others stumble slightly; Brack's dining *Manager* gauchely spoons peas into his mouth with a fork.

Within that 1953 exhibition, *The jockey and his wife* might have read as a companion to *The new house*. The latter reeks of restraint and thrift; a be-suited clerk and his aproned wife are anchored in an austere suburban lounge room. The former has a whiff of Damon Runyon; snappily-dressed men, brash women and the likelihood of an encounter (to use one of the great Australian euphemisms) with a colourful racing identity.

Significantly, in the later racecourse series, all the jockeys are on the job; they wear their masters' silks, take direction from trainers, muster in the mounting yard and weigh in under the watchful eyes of the stewards. Here the jockey wears civilian clothes; a sharp suit and natty bow tie that might have been sold to him by the rather shop-worn sales assistant of *Men's wear*. This is the jockey not as indentured servant but as man-about-town. He is less an emblem of the part-aristocratic, part-feudal culture of the racecourse and more a register of manhood in a city of modernity, new money and consumerism.

The jockey's wife, like so many who populate Brack's paintings of the 1950s, seems to strive mightily to meet the standards of fashion and decorum, with only mixed success. Then, as now, the fashions of the field were a focus of Melbourne's Spring Racing Carnival. In 1953, if the *Argus* and *Women's Weekly* are any measure, hats of a more simple and

restrained geometry were preferred. Dresses were less boxy in structure, emulating Dior's new 'soft look'. And flowers, if worn at all, were considerably more restrained. As the 'Women's Parade' column of the *Argus* (5 November 1953) warned, "At their best, accessories are an expression of good taste, at their worst they can devastate the overall picture". Here, the November lilies (*Lilium longiflorum*) seem ostentatious in scale and number. Worse, they are out of place; the *Women's Weekly* (28 October 1953) recommended them as decorations for a church wedding.

But let us adopt a more forgiving frame of mind. If neither the jockey nor his wife are dressed appropriately for the racecourse, and the lilies belong in a nuptial bouquet, why not assume that Brack depicts their wedding? Not merely the jockey and his wife, then, but the jockey and his new wife. So this painting connects with other works of the early 1950s in identifying 'newness' as a distinctive and, I think, ambivalent quality of post-war Australian life. Paintings such as *The new house* and *New suburb* discover the Australian dream in suburban expansion, while in paintings of shops we are offered new clothes, new kitchenware and later, new limbs. Coupled with Brack's deliberate archaism - a quaint barber's shop, out-dated domestic furnishings and cars - this evocation of the new becomes another of the many dyads underpinning his oeuvre - male/female, new/old, young/aged, humble/elevated - eventually to be distilled, in the 'pencil' series of the 1980s, into the all-purpose here/there, pro/con and us/them.

There is one element of *The jockey and his wife* that carries over emphatically into the later racecourse series; the clock hovering prominently above the jockey's brilliantined hair. The 1956 works are littered with clocks, offering a staccato narration of a day at the races across *The tree* (2pm), *The stipendiary stewards* (3.02pm), *Horses leaving enclosure* (3.05pm) and *Steeplechase* (4.10pm). Time lies at the heart of horse racing, whether for trainers clocking their horses' performances or punters diligently pursuing a crowded card in the betting ring. That Brack's most famous painting, *Collins St, 5p.m.* declared the time in its title suggests that the artist saw a hallmark of modern experience in the temporal discipline that shaped the life of the jockey, commuter and the drinker alike.

And in other ways, too, *The jockey and his wife* encapsulates Brack's recurrent interests. The conventional husbands and wives of the early 1950s would progress into the elaborate couples of the 'Wedding' and 'Ballroom dancing' series of the 1960s and culminate hieratically in the Kings and Queens of the 'table top' paintings of the 1980s. The formal domestic unit - husbands and wives, parents and children - is revisited throughout the 1950s. And underpinning all this is Brack's lifelong preoccupation with men and women as articulations of a type, as units within a social schema rather than beings in their own right.

Dr Chris McAuliffe



John Brack  
*Men's wear* 1953  
 oil on canvas  
 81 x 114cm  
 National Gallery of Australia, Canberra  
 Purchased 1982  
 © Helen Brack



31

**Peter Powditch (born 1942)**

Sprint V 1971

inscribed '"SPRINT V" 71 / OIL 23" x 14"' verso

oil on masonite

58.5 x 35.3cm (23 1/16 x 13 7/8in).

**\$4,000 - 6,000**

PROVENANCE

Peter Gant Fine Art, Melbourne

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1989

EXHIBITED

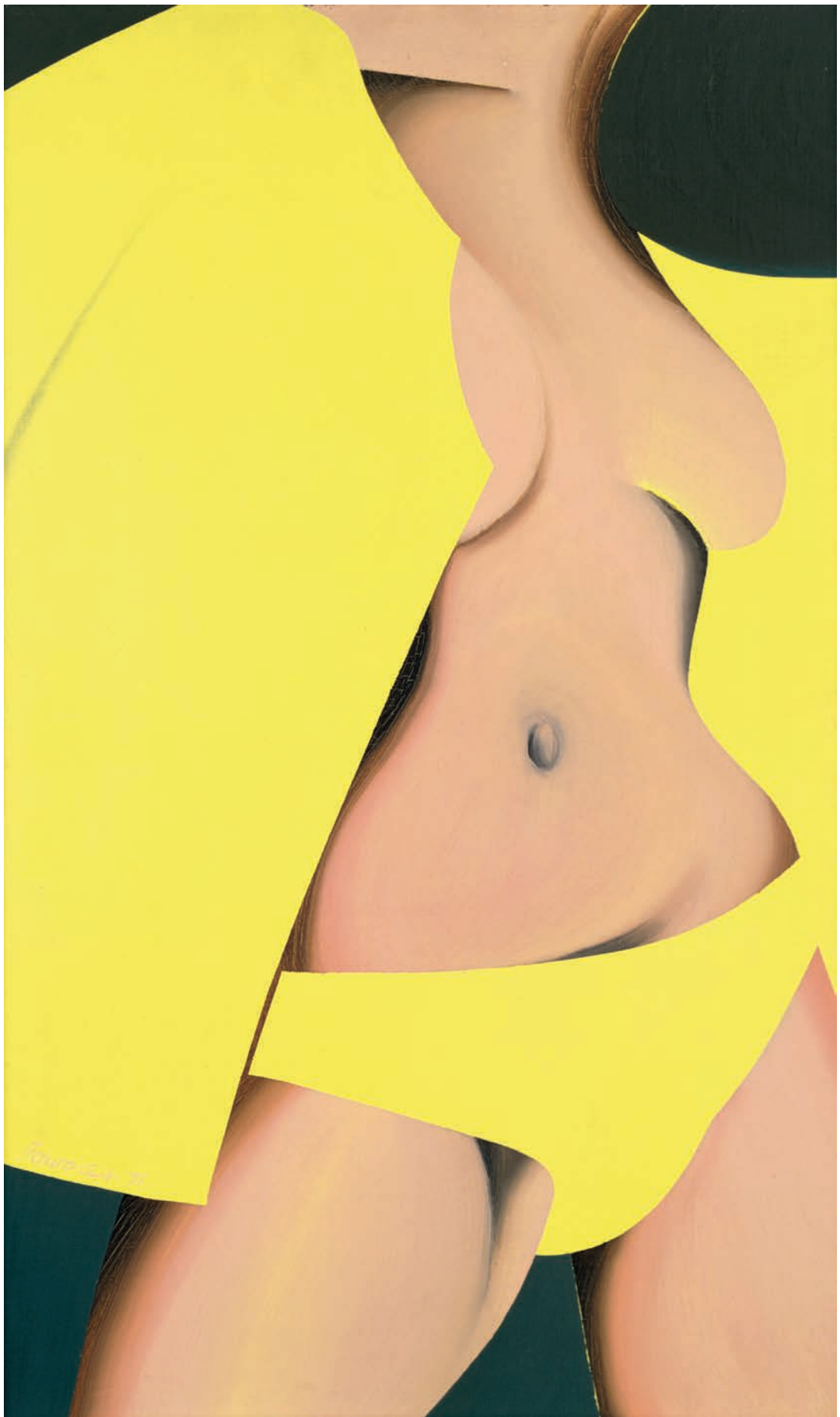
*Autumn Exhibition*, Peter Gant Fine Art, Melbourne, April - May 1989, cat. no. 60

The 'Sprint' series, which immediately preceded the 'Sun Torsos', began as oil paintings on board. They soon developed into works of greater subtlety and an even flatter picture plane, where, using stencilled shapes, the abstract forms mask and contrast a soft voyeuristic eroticism of the figure. There is no suggestion of expansive space – the figure is contained within a deliberately compressed format. Explicitness is non-existent, smouldering sensation abounds. The cropped female form is central – often bikini-clad. There's no other external context.

*Sprint V* is a crucial and formative marker to the Sun Torso series where the restrained palette and simple silhouette appears as a symbolic vignette of Australian summer culture and liberated sexuality. It's a long way from his formative years as a student at the National Art School in Sydney.

There is nothing to identify the woman as any particular artist's muse – she is a single anonymous figure. But as a series they have become emblematic of the time, and have done so without becoming cheesy symbolic clichés. They are curiously voyeuristic without any sense of the viewer leering; but they are sexy. Anonymity helps emphasise the artist's purpose as he explores the possibilities of interleaving abstraction with figuration in equal measure. Powditch's women are not glamorous 'types' or shrill chicks. He creates form and quiet sensation out of Australian beach babes that are sexy, but without gratuitous raunch.

Doug Hall





32

**Edwin Tanner (1920-1980)**

The polar ship 1954

signed 'EDWIN TANNER' lower left

oil on canvas on board

126.0 x 92.0cm (49 5/8 x 36 1/4in).

**\$45,000 - 65,000**

**PROVENANCE**

Monica O'Sullivan (1976)

Eastgate Gallery, Melbourne

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1994

**EXHIBITED**

Museum of Modern Art and Design, Melbourne (details unknown)

*Tanner*, Powell Street Gallery, Melbourne, 23 June - 10 July 1970, cat. no. 7

*Edwin Tanner retrospective 1976*, Age Gallery, Melbourne, 18-29 October 1976, cat. no. 38

**LITERATURE**

Patrick McCaughey, et al, *Edwin Tanner retrospective 1976*, Age Gallery, Melbourne, 1976, npp.

Edwin Tanner spread his interests wide. An engineer (he had been involved in the Myer Music Bowl), and an artist (idiosyncratic, but respected by his peers), he was emphatic about his choice of a dual career. Whilst dedicated to both, if today he is better known for his art, this is probably due not just to the wider imaginative scope afforded by art, but to the sheer concentration and alert inventiveness which infused his path as an artist. He did everything with dedication, for he was also a competitive cyclist, a keen aviator and a crack shot – the first two often featuring in his art. On the cultural side, we find music, literature and philosophy - all wryly reflected in many of the titles of his paintings. As he put it: "Painting is approached with either Western philosophy, music and poetry (including my own) in mind or eye or ear."

His was a classic migrant's story. Arriving as a child at Port Kembla (his father was a miner from South Wales) his mathematical talent was spotted and his day's work at BHP was followed by evenings studying by correspondence for his degree in engineering. In the early 1950s he moved to Hobart, working for the Hydro-Electric Commission and in 1957 moved to Melbourne where, in 1960, he set up in private practice as a consulting engineer.

Here he had already come to public prominence when, in 1954, Daryl Lindsay purchased *The civil servant* for the National Gallery of Victoria. A cool and precise depiction of a grey (and soulless) office interior, it caused a stir: there was no one working at the desk! Hackles rose, letters were sent to the papers – but the storm in the teacup soon subsided. Interestingly Tanner subtly changed his tune: in subsequent works in the series the offices were indeed inhabited – but by emaciated clerks whose grey suits blended inexorably into their grey surrounds. Out of the frying pan, into the fire.

This series was followed by depictions of a world he knew from his other professional life: shipyards and factories. If the factories were filled with exotic and incomprehensible machinery, the ships took on a quirky life of their own. With their hulls looking like inverted versions of the Eiffel Tower, balanced precariously on slipways or dry docks, or, as here, *on* rather than *in* the water, you don't need to be an engineer to know these vessels could only ever sail across a purely imaginary sea where the physical laws of displacement and gravity had been suspended.

He had early shown a taste for animism and this continued for much of his life. If his humans were often reduced to mechanical cyphers, his ships stood like greyhounds eager for the chase - just as, in his industrial paintings, his machines and generators hummed with their own activity, a point in which he has often been compared by critics with Paul Klee. His polar ship bustles with seemingly self-generated busyness – sprouting an array of derricks, masts and cranes all hard at work attending to their important tasks. To us landlubbers it all looks most impressive, but I'd imagine seasoned mariners would scratch their heads – and start to laugh.

Charles Nodrum





**Tom Roberts (1856-1931)**

The blue dress 1892

signed and dated 'Tom Roberts. / 92.' lower centre oil on panel

42.5 x 19.0cm (16 3/4 x 7 1/2in).

**\$140,000 - 180,000****PROVENANCE**

Private Collection, London

*Fine Australian Paintings*, Sotheby's, Melbourne, 27 November 1995, lot 44 (illus.)

John Playfoot, Melbourne

Deutscher Fine Art, Melbourne

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1996

The intense mining and scrutiny of Tom Roberts' life and work has few parallels in Australian art history. Whilst Eugene von Guérard stars in two novels (and surely a film in waiting?), as well as several impressive exhibition catalogues, Roberts is the focus of two of the most sustained and wide-ranging single-authored art historical projects in Australia: the catalogue raisonnée by Helen Topliss and the biography by Humphrey McQueen. Yet Roberts also eludes the stereotypical familiarity of his prominence. His story is melancholy as well as triumphant, despite the high regard directed to his images. From being the agent who shaped the urban avant garde's imaging of both the visual reality and the dreamed-of ethos of the emerging Australian nation in the late nineteenth century, for nearly three decades from the 1900s on - double the years of success from c. 1885 to 1900 - he lingered in a half-life of plodding tortuous production of pleasant, but rarely incisive pictures.

A second irony: following recent North American and European scholarship, Roberts' claims to radicalism are validated by his paintings of fashionable women more than the fundamentally academic set pieces of rural labour. Over the past two decades scholars have explored the interplay between nineteenth century art and dress, culminating in a major international exhibition that integrates paintings and garments of 1860-1890 within the public gallery space: *Impressionism, Fashion, and Modernity*, Art Institute of Chicago in association with the Metropolitan Museum of Art, New York, and Musée d'Orsay, Paris, 2012-2013. Painting male and female fashion was, as much as broken brushwork and subdivision of hues, a visible sign and demonstrable proof of modernity and progressive outlook in the second half of the nineteenth century. Baudelaire's engagement with changing fashions of dress and behaviour as a sign of the potential "greatness" of modern life and art strongly influenced artistic innovation in the nineteenth century, and much avant garde art writing made similar linkages between fashion in clothes and newness.

*The blue dress* doubly encodes "the modern". In terms of the present interest in fashion and art, it demonstrates again that Roberts was Baudelaire's ideal "Painter of Modern Life", as much as any of the artists whom the French critic and poet admired. Simultaneously *The blue dress* upholds the older formalist interpretation of the Heidelberg School as the "Australian Impressionists" who imported the *virtu* of radical painting. The direct, abstracting tachiste brush strokes nominally indicate a spatial context to frame the figure, yet present nothing more than the visual traces of the movements of the artist's brush, the mere sensation of laying on paint. If we admire Roberts' electric, hot-wired contact of mind to pigment and support via the hand, imaging of fashion is the medium

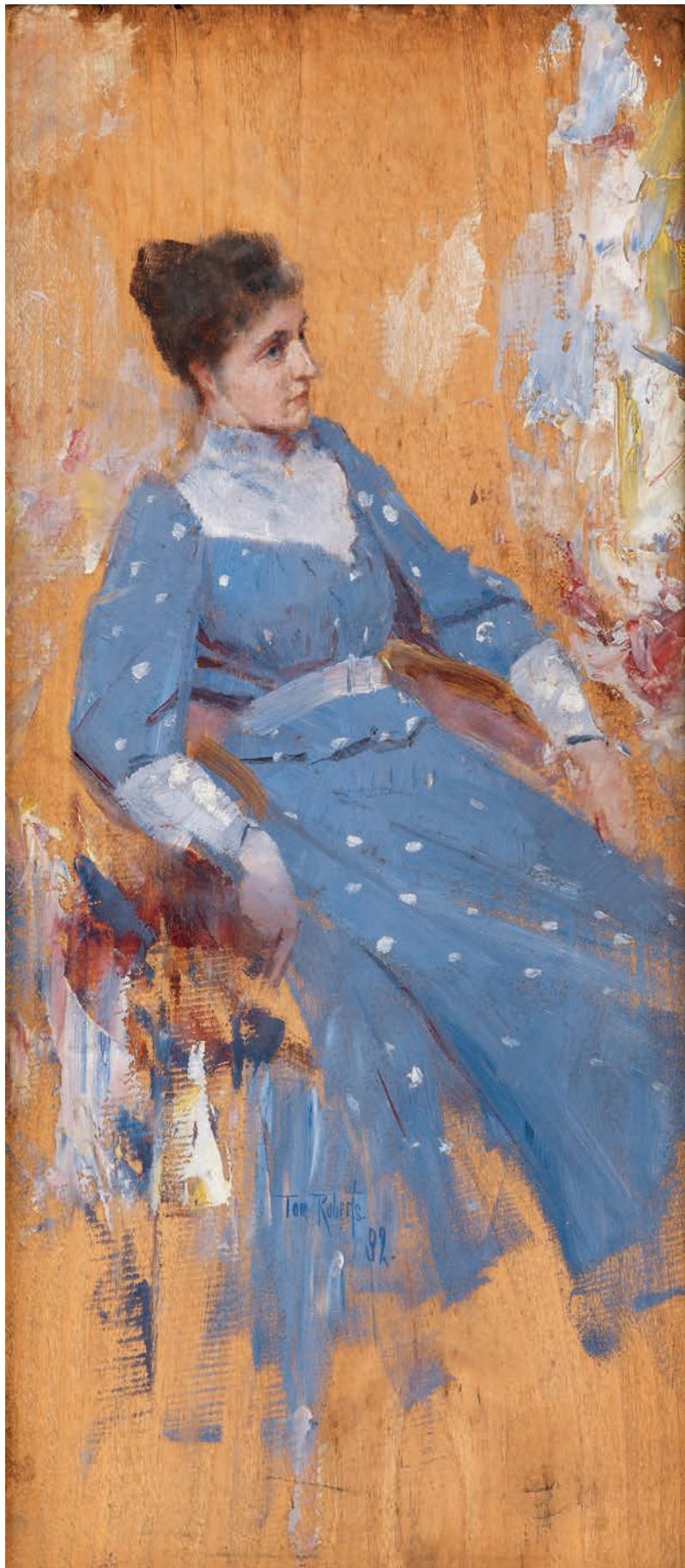
through which Roberts' skill speaks. His clarity of vision and brushed-in drawing captures the cut of sleeves and bodice, the shadows and folds of the skirt. The scattered spots suggest both the physical nature of the patterned stuff of the dress and the effect of light on surfaces. The dress is everyday and vernacular, but more practical than showy or chic. Whilst the neckline is high, perhaps boned, the bodice is loose and unfitted, resembling the blouses that were increasingly becoming popular again after a quarter of a century of disfavour. The sitter is informally situated in Roberts' space, and is not paying a ritual social call as she wears neither hat nor gloves in his presence.

*The blue dress* references two major subsets of Roberts' oeuvre. Gesturally sketching direct to the surface and dissolving legibility into expressionist scumbling recalls the Nine by Five panels of 1889. Concurrently although less stylised in line and silhouette, *The blue dress* belongs to the major series of portraits on wood-grained panels painted in Sydney in the 1890s. The male sitters represent Sydney identities from bohemian artists and actors through to the social, political and commercial elites. These panels ratify a Marxist-inclined reading of Roberts' work insofar as they trace an acknowledgement of social structure and leverage of power in late nineteenth century Sydney. Conversely the women, apart from one or two actresses, remain generally unidentified, without a specific role in public life. The female subjects are mood pieces, with little identifiable narrative content beyond their "beauty" - itself significant in the new emphasis upon formalism emerging in France during the Second Empire - and the image of fashionable dress.

Were an exhibition to be staged exploring the interaction of fashion and art in nineteenth century Australia, Roberts would have a central position. Even when painting broadly, he is not only highly conversant with the forms of current fashion but makes no attempt to classicise or disguise the currency of his sitter's dress. Roberts' cognisance of the fashion around him, whilst hardly dwelt upon by generations of art historians,<sup>1</sup> is as persuasive and as significant as any other claims that can be made on his behalf and would even perhaps serve to win him a more secure reputation outside of Australia.

Juliette Peers

<sup>1</sup> Cf Juliette Peers "Two tenants of Number 9 Collins Street: Tom Roberts and Kate Keziah Eeles " *Craft and Design Enquiry* # 4, Online Journal. <http://epress.anu.edu.au/apps/bookworm/view/craft+%2B+design+enquiry%3B+issue+4%2C+2012/10031/ch02.html>





34

Bertram Mackennal (1863-1931)

Circe

bronze

57cm (22 7/16in.) high

\$60,000 - 90,000

PROVENANCE

Macquarie Galleries, Sydney

Sir Reginald Marcus Clark

*Estate Late Sir Reginald Marcus Clark, K.B.E.: Catalogue 1: Australian pictures, porcelains, ivories, miniatures, articles of vertu and furniture*, James R Lawson, Sydney, 15-16 June 1954, lot 391

Alan Bond Collection, Western Australia

Private collection, United Kingdom

Deutscher Fine Art, Melbourne

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1995

EXHIBITED

*Exhibition of Bronzes by Sir Bertram Mackennal, K.C.V.O., R.A.*, Macquarie Galleries, Sydney, 7-20 October 1926, cat. no. 10

*Australian Art, Colonial to Contemporary*, Deutscher Fine Art, Melbourne, May - June 1995, cat. no. 128 (not listed in catalogue)

LITERATURE

Diana de Bussy, *The Alan Bond collection of Australian Art*,

Dallhold Investments Pty. Limited, Perth, 1990, p. 81 (illus.)





*Circe* 1893 was the establishing piece of Bertram Mackennal's spectacular career. His subsequent achievements remain unparalleled as he ranks as one of the most successful Australian artists of any generation. He was awarded major honours and his works stood in five different countries, attracting widespread critical acclaim internationally. Prestigious organisations and prominent personalities, notably the British royal family and social and theatrical leaders commissioned sculptures from him, in a career that lasted four decades. In a pre-digital age, only Sir Sidney Nolan in the 1950s and 1960s could approach Mackennal's achievements.

In his creative, non-public works Mackennal engaged with myth, fantasy, archetypes and the viewer's emotional response to his artworks. These elements have resonated across the generations. *Circe's* merits were recognised from the moment of its debut in Paris, 1893, and the full sized statue stood its ground on display in the National Gallery of Victoria for decades even when Victorian art was scorned by curators and academics. Bernard Hall, director of the National Gallery of Victoria when *Circe* was first shown in Melbourne in 1901, called the full sized iteration "a genuine work of genius – very remarkable and impressive – without doubt I should say Young Australia's chef d'oeuvre".<sup>1</sup>

Mackennal's *Circe* was also an Australian style, "give it a go" endgame gamble, a desperate attempt by the hard up young sculptor to devise a single impressive work that would make his career. The sculptor's own early account of the work is as good any ever written:

'I am very busy on a large figure of *Circe* for next year's Salon. It is six feet high and represents the enchantress standing nude, very severe in pose, with her arms outstretched in the act of casting her spell on those near her. Of course in such a work, after the pose, the mystic feeling of the head and the character of the outstretched hands are my main points of interest. I am trying hard to make a big work of this figure and at present am full of hope.

The plinth is to be very elaborate, being composed by a circle of figures and strange things with mystic meaning.'<sup>2</sup>

The calculation paid off. The work was given a prominent place and received an honourable mention at the 1893 Paris Salon, as well as being illustrated in the catalogue, unheard for an unknown – let alone a young(ish) Australian without patrons or reputation. To this impressive cultural and intellectual achievement, a year later Mackennal added a subsequent fashionable sensation when showing at the 1894 Royal Academy exhibition in London, where the base of the work was regarded as mildly pornographic due to the swirling, entwined figures, and he became the talk of both elite and bohemian circles.

Without the immediate recognition of *Circe's* assured design and handling and iconic authority, Mackennal would not have reached the spectacular heights that he did, nor would he have had the steady stream of publicly visible commissions from the late 1890s onwards. Mackennal was still working as an assistant to the Scottish sculptor Birnie Rhind when *Circe* was applauded. "I am acting the ghost to a man who is making heaps of money and who has not talent except for getting work + making it pay. Still I am the beggar who cannot choose + and as my country cannot or will not support me for the present – even with my success the work I am doing today will bear another's name. Still my *Circe* has brought me before the public + I mean to keep up to the front until I take my rank as leader of European sculpture."<sup>3</sup>

The life sized *Circe* meets the challenge – as do other pieces from the radical British "New Sculpture" movement such as Alfred Gilbert's *Eros* – of making the sculptural piece not a self-contained object embodying a cool, ordered neo classicism, but a dynamic player in the milieu of the viewer, a piece of imaginative interactivity. This direct emotional force and a complex, even erotic, drama made the best of British sculpture in the late nineteenth and early twentieth century – including the works of Mackennal – far more compelling than the showy but schematised neo-Baroque works of Europe and America, which drew upon French practice. *Circe's* authority is expressed through the dramatic charge of the outreached hands seemingly turning a malevolent force on those who stand before her. Design, plastic dexterity and psychological acuity are all deployed effectively by Mackennal.

The small *Circe* talks of the radical desire in the late nineteenth century to take sculpture from the street and public plaza to a more intimate relationship of artist to viewer, such as characterises drawings or prints. As was *Truth*, a miniature *Circe* was shown at the key exhibition *Sculpture for the Home* in London in 1902 that sought to liberate British sculpture from civic ritual and commemoration. There are at least three different foundry marks observed on the small scale *Circes*, suggesting different issues of editions; many bear no markings beyond the signature. Mackennal exhibited *Circe* statuettes throughout his career.

The traditional narrative of Mackennal's career as a series of highpoints in the 1890s dwindling into selling out to the British Empire and conservative art practice cannot be held up. His decorative work extends into the 1920s and the abandonment of poetic allegory in some works reflects changes of taste beyond Mackennal's oeuvre, rather than him losing competency. Other significant tranches of design interest are less discussed than the symbolist goddesses: the series of hooded or cloaked figures – perhaps drawn from Vedder or Saint-Gaudens and the rise of male nudes as a new symbolic and expressive element in his art in the 1900s – reflecting the work of Alfred Gilbert and John Havard Thomas. Finally the 1920s brought the acceptance of a new dynamic modern woman seen in his portrait busts. Mackennal's sculptural vocabulary was complex, dynamic and finely judged to the context of its commission and function, reflecting a sagacious, versatile and fertile creative imagination.

The dominance of landscape paintings and nationalist sentiment in Australian public memory has obscured Mackennal. However the expanded vision of Australian art history developed from the 1970s at such institutions as the National Gallery of Australia, characterised by a greater acceptance of figurative imagery, European influences, design and decorative arts, alongside pastoral and labour scenes, recognised Mackennal's true merit. Simultaneously since the 1970s private collectors, following renewed interest in art nouveau and nineteenth century decorative arts, have sought out Mackennal's early and mid-career statuettes of female figures for their often supremely elegant design and handling.

Juliette Peers

<sup>1</sup> Quoted in Leonard B Cox "the National Gallery of Victoria 1861-1961" p. 50

<sup>2</sup> Letter from Bertram Mackennal to James Smith, 23 September 1892, Mitchell Library, State Library of New South Wales, Sydney, MSS21214

<sup>3</sup> Letter from Bertram Mackennal to James Smith, 30 May 1893, Mitchell Library, State Library of New South Wales, Sydney, MSS21214

Bertram Mackennal in his London studio c1898  
Photograph courtesy of Pauline Kraay





35

**Tony Tuckson (1921-1973)**

Pink, white line, yellow edge, red line middle 1970-73

synthetic polymer paint on hardboard

213.5 x 122.0cm (84 1/16 x 48 1/16in).

**\$150,000 - 200,000**

PROVENANCE

The collection of the artist

Daniel Thomas

Deutscher Fine Art, Melbourne

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1995

EXHIBITED

*Tony Tuckson*, Watters Gallery, Sydney, 11 April - 5 May 1973, cat. no. 15

*Tony Tuckson, John Firth Smith: Two Sydney Painters*, Monash University Exhibition Gallery, Melbourne, 3 June - 3 July 1975, cat. no. 7

*Tony Tuckson*, Art Gallery of New South Wales, Sydney, 10 April - 9 May 1976, cat. no. 84

*Painting Forever: Tony Tuckson*, National Gallery of Australia, Canberra, 4 November 2000 - 4 February 2001, cat. no. 57

LITERATURE

Sandra McGrath, 'Tony Tuckson', *Art and Australia*, vol. 12, no. 2, Spring 1974, pp. 156-66, p. 159 (illus.)

Grazia Gunn, *Tony Tuckson, John Firth Smith: two Sydney painters*, Monash University, Melbourne, 1975, cat. no. 7 (illus.)

Daniel Thomas, *Tony Tuckson 1921-1973*, Art Gallery of New South Wales, Sydney, 1976, p. 30, p. 47 (illus.)

Daniel Thomas, *Tony Tuckson*, Craftsman House, Sydney, 1989, pl. 149 (illus.)

Tim Fisher, et al, *Painting forever: Tony Tuckson*, exh. cat., National Gallery of Australia, Canberra, 2000, p.56 (illus.), 62

Michael Fitzgerald, 'Private totems', *Time*, 11 December 2000, pp. 72-3, p. 72 (illus.)

Geoffrey Legge, Renée Free, Daniel Thomas, Terence Maloon, *Tony Tuckson*, Craftsman House 1989/2007, p. 146 (illus.), 201





Tony Tuckson's *Pink, white line, yellow edge, red line middle* was first exhibited in a now legendary exhibition held at Watters Gallery in Sydney between 11 April and 5 May 1973. Although he had been painting and drawing prolifically, with tremendous intensity and dedication since 1946, this was only Tuckson's second one-man exhibition. It proved to be the turning point that established his reputation as an outstanding abstract expressionist painter and one of the foremost Australian artists of his generation.

Daniel Thomas, who was Tuckson's close colleague at the Art Gallery of New South Wales, and Sandra McGrath, then the art critic for *The Australian*, described the revelatory impact of the Watters exhibition in two articles that appeared the following year in *Art and Australia*.<sup>1</sup> The Tuckson retrospective exhibition curated by Daniel Thomas for the Art Gallery of New South Wales in 1976 left no doubt whatsoever about the magnitude of his achievement, nor about the sublimity of the 1970-1973 paintings which were then present in a magnificent throng.<sup>2</sup>

Paintings that Tuckson produced between 1970 and 1973 comprise a distinct subset within his oeuvre. Their identifying features are their largeness and openness – and these are qualities that don't just relate to the works' physical scale and formal simplicity, but to the soaring, bursting quality of their emotional energy, the billowing, effulgent behaviour of their colour, and their commanding formal unity. Those features stand in marked contrast to the general tenor of Tuckson's pre-1970 works, breaking away from the latter's febrile, pullulating, pent-up nervous energy, ushering in a superbly controlled lyricism in its stead.

What occasioned such a dramatic breakthrough in Tuckson's art? There is no simple answer. No doubt his epic tour of more than 300 of the world's museums undertaken in 1967-68 gave him first-hand experience of many of the artists whose works he had hitherto only known in reproduction, some of whom he had already aligned himself to, and to a greater or lesser extent emulated. In America and in various museums in Europe, Tuckson could measure his own art's quality against famous luminaries such as Jackson Pollock, Willem de Kooning, Mark Rothko, Robert Motherwell, Barnett Newman, Morris Louis and Jules Olitski. Rather than being crushed by these comparisons, he may well have taken heart from them.

He would also have been able to reacquaint himself with Matisse's paintings, taking account of the mighty influence Matisse exerted over this same group of artists – Rothko, Motherwell and Newman in particular. The above-named artists could be corralled into an imaginary company, and it is tempting to imagine *Pink, white line, yellow edge, red line middle* surrounded by them, sharing something of their atmosphere and their idiom, although Tuckson is far too independent and profound an artist to be glibly pigeon-holed in terms of putative "influences" and "affinities".

According to Daniel Thomas, Tony Tuckson used to refer to himself as an "action painter."<sup>3</sup> Action painting was a term coined by the American critic Harold Rosenberg in 1952,<sup>4</sup> and Tuckson evidently preferred it to the alternative nomenclature of "abstract expressionism" or "tachism". Why he did so is easy to guess: very evident, even in his student works, was his predilection for painting and drawing as a *physically vigorous activity*, and his works of 1970-73 amplify physical gesture quite spectacularly. The brush or piece of charcoal held in the hand is propelled from the shoulder or the forearm, not just the wrist. One of the qualities Tuckson most prized in art was "directness" – which more often than not meant truth-to-materials and an explicit, legible technique. He praised Aboriginal bark paintings, for instance, in these terms: "Directness is an important characteristic in Aboriginal art. There is actually no room for mistakes or for alterations. Each stage of the technical process can be seen and appreciated."<sup>5</sup>

Indeed, the more Tuckson's art developed, the more overtly it became "direct" and "performative". Brushwork in a painting like *Pink, white line, yellow edge, red line middle* is "live" in a similar way to a jazz musician's improvisation: you begin from scratch and launch into spontaneous creation, needing all your musical culture, your resourcefulness, your presence-of-mind, taste and critical acumen to make the performance work, because your way of invention leaves no leeway for mistakes and alterations. The incandescent physicality of *Pink, white line, yellow edge, red line middle* is, of course, an amazing tour de force, and behind it lie decades of experience and preparation, comparable in certain ways to the rigours of a dancer's, an athlete's or a musician's training.

Margaret Tuckson remembers Tony coming home every evening from his day job, pouring himself a whisky and heading straight for the studio. The thousands of paintings and works on paper he produced over these decades may have begun as warm-ups – limbering-up and disinhibiting exercises which, in the blink of an eye, could turn serious and engage all his talent and artistry. Faces, figures, still lifes and interiors in his early paintings and drawings were, little by little, upstaged by flurries of brushstrokes and clusters/choreographies of line which began to function independently, establishing their own abstract discourse.<sup>6</sup>

Nonetheless it is possible to detect residual images and to find great metaphorical resonance in many of Tuckson's abstract paintings. Daniel Thomas, who was the first owner of *Pink, white line, yellow edge, red line middle*, recounted a story which may have a bearing on this particular work. He remembered Tuckson expatiating on Watteau's painting, *Gilles* – "the most lyrical dissertation [he] ever gave me on a single painting":

"It is a full-length, life-size man in white satin, standing straight, his round face gazing directly at the spectator. Though not a self-portrait, Watteau clearly identified himself with this image. Tuckson had a similar sense of being present in his own work, as well as a Watteauesque tenderness with shimmering white surfaces."<sup>7</sup>

Elsewhere in the same essay, Daniel Thomas reinforces this intuition, bringing it into a direct rapport with *Pink, white line, yellow edge, red line middle*: "Physically Tuckson was very fair. His own pink face and blond hair provided the colours for a number of self-portraits in the 1940s and figure compositions in the 1950s, and perhaps contributed to his ease with pink, yellow and white."<sup>8</sup>

In other words, for want of a better name, the painting might be construed as Tony Tuckson's ultimate self-portrait.

Terence Maloon

<sup>1</sup> Daniel Thomas, "Tony Tuckson", *Art and Australia*, vol 11, no 3, January-March 1974; Sandra McGrath, "Tony Tuckson", *Art and Australia*, vol 12, no 2, December 1974.

<sup>2</sup> The installation of the 1976 retrospective can be seen in Curtis Levy's and Christine Olsen's documentary film, *Tuckson 1988*, Curtis Levy Productions, Sydney.

<sup>3</sup> Tuckson as a "self-designated action painter" – see Daniel Thomas, "An Introduction to Tony Tuckson, 1921-1973", in Daniel Thomas, Terence Maloon, Renée Free, Geoffrey Legge, *Tony Tuckson*, Craftsman House, Sydney, 2006, p 25.

<sup>4</sup> Harold Rosenberg, "The American Action Painters," *Art News* 51/8, New York, December 1952, p 22.

<sup>5</sup> Daniel Thomas, op cit, p 27.

<sup>6</sup> An exhibition I curated in 1989 demonstrated how reminiscences of Tuckson's early imagery underpinned many of his abstract works – see Terence Maloon, *Tony Tuckson – Themes and Variations*, ex cat, Museum of Modern Art at Heide, 1989.

<sup>7</sup> Daniel Thomas, op cit, p 37.

<sup>8</sup> Ibid, p 23.



Jean-Antoine Watteau  
*Pierrot* c. 1719  
also known as 'Gilles'  
oil on canvas  
Musée du Louvre, Paris, France



36

**David Strachan (1919-1970)**

The silkworm factory 1959

signed and dated 'd Strachan 59' lower left

oil on canvas on board

96.8 x 162.4cm (38 1/8 x 63 15/16in).

**\$15,000 - 25,000**

PROVENANCE

Mitty Lee Brown

Philip Bacon Galleries, Brisbane

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1989

EXHIBITED

Possibly Clune Gallery, Sydney, 6 July 1960, titled *The old silkworm factory*

*David Strachan, 1919 - 1970*, touring exhibition, Ballarat Art Gallery, Ballarat,

10 February - 10 March 1973; Art Gallery of South Australia, Adelaide, 23 March

- 22 April 1973; Temporary exhibition facility, Commonwealth Art Advisory Board,

Canberra, 3-27 May 1973; Art Gallery of New South Wales, Sydney, 14 June - 15 July,

1973; Queensland Art Gallery, Brisbane, 26 July - 23 August 1973, cat. no. 28 (label attached verso)

*David Strachan*, Philip Bacon Galleries, Brisbane, 28 October - 22 November 1989, cat. no. 31

*David Strachan Retrospective*, touring exhibition, S.H. Ervin Gallery, Sydney, 4 February

- 14 March 1993; Brisbane City Hall Gallery and Museum, Brisbane, 20 March - 18

April 1993; Tasmanian Museum and Art Gallery, Hobart, 4 May - 20 June 1993; City of

Ballarat Fine Art Gallery, Ballarat, 23 July - 5 September 1993, cat. no. 36

LITERATURE

Daniel Thomas, *David Strachan, 1919 - 1970*, exh. cat., Art Gallery of New South Wales, Sydney, 1973, pp. 9, 27 (illus.), 47

Stephen Rainbird, et al, *David Strachan*, exh. cat., Philip Bacon Galleries, Brisbane, 1989, cat. no. 31 (illus. and back cover)

Lou Klepac, et al, *David Strachan*, Beagle Press, Sydney, 1993, p. 61 (illus.), 126

David Strachan remains harder to classify than almost any artist of his generation.

In his works there are elements of symbolism, *Pittura metafisica*, surrealism and Neo-romanticism. His style verges on the naïve, but he was a painter and thinker of great sophistication who spent twelve of his best years in Europe. He would be much better known today had he not died prematurely in a car accident at the age of 51.

Many Australian artists have studied at ateliers in Paris, but Strachan is the only one to have enrolled at the Jungian Institute in Zurich. During 1957-58 Strachan painted little while immersing himself in the psychological theories of C.G.Jung, yet it is fascinating to chart the influence of these studies on his later work. One might imagine Jung's ideas would heighten Strachan's taste for symbolism, but his pictures from 1959 onwards seem to take a more naturalistic path.

*The silkworm factory* was painted in Bricherasio, a town in Piedmont about 40 kilometres southwest of Turin. The building was found on the estate of the Daneo family, who had previously lived in Melbourne as part of the Italian diplomatic corps. In Australia the Daneos had become friends with the artist couple, Paul Haefliger and Jean Bellette, who later moved to Majorca.

The Daneos were happy to allow the Haefligers and their artist friends to spend time on the property and use the old silkworm factory as a studio. Not only Strachan, but Sidney Nolan and John Passmore would take advantage of the offer.

This atmospheric painting is arguably the best of three pictures of the same size Strachan completed in Bricherasio. Where Jeffrey Smart would have inserted a figure to provide a sense of scale, Strachan preferred to omit the human presence, lending these scenes a lonely, melancholy feeling. He would return to Australia the following year and paint equally sombre landscapes in the old gold mining town of Hill End.

John McDonald





37

**Ian Fairweather (1891-1974)**

Gamelan 1958

signed with monogram 'IF' lower right; inscribed 'Gamelan' lower right

gouache on cardboard

126.5 x 189.5cm (49 13/16 x 74 5/8in).

**\$700,000 - 900,000**

PROVENANCE

John D. Altman, Melbourne

Bonython Galleries, Sydney, c. 1967

Australian Galleries, Melbourne

*Australian Paintings*, Geoff K Gray Auctions, Sydney, 13 February 1974, lot 33

Jack Kohane, Melbourne

Niagara Galleries, Melbourne

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1996

EXHIBITED

Macquarie Galleries, Sydney, 1958, cat. no. 2

*Festival Exhibition*, Royal South Australian Society of Arts, Adelaide, 1962, cat. no. 25

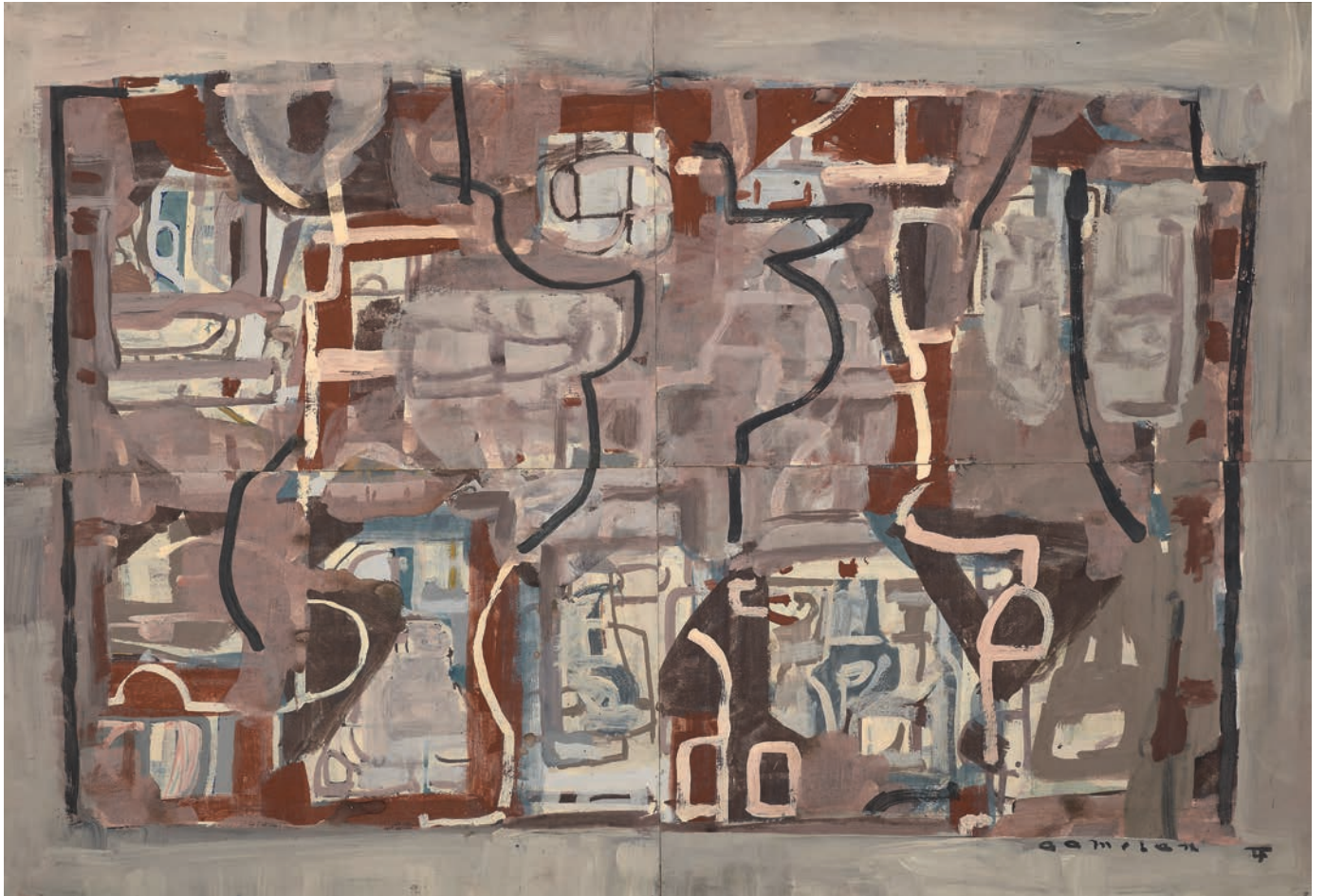
*Australian Irresistibles 1930 - 1970*, Bonython Gallery, Sydney, 1970, cat. no. 47

LITERATURE

*Fairweather*, Murray Bail *et al*, Martin Armiger, 'Fairweather and music', Art & Australia

Books in association with the Queensland Art Gallery, Brisbane, 1994, p.57, pp. 58-59 (illus.)

Murray Bail, *Fairweather*, Bay Books, Sydney, 1981/2nd edn. Murdoch Books, Sydney, 2009, pp. 146-7, 150, 151 (illus.), 255





Fairweather arrived in Bali in March 1933 on a ship bound for Australia and after three days decided to stay a while. He thought the island 'a painter's paradise' and for the first time felt completely happy, 'somewhere near to heaven.'<sup>1</sup> He found the Balinese simple and uncomplicated and yet innately cultured and artistic. At the end of each day, he observed, after their usual tasks were finished, they applied themselves to some artistic endeavor – painting, sculpting, carving – all as a means of honouring the gods.<sup>2</sup>

Balinese art was on the cusp of change in the 1930s but Buleleng, a small village on the northern coast, was more remote than other centres and it is likely that the local artists there still depended on traditional methods, using pigments taken from mineral and vegetable sources such as clay and ground stone, soot and powdered animal bones. Canvases commonly were made from cloth treated with a white clay ground and most works still used natural earth colours with strong outlines, rather than the bright colours of later art.<sup>3</sup> The art of carving, in both wood and stone, was also an important part of traditional culture and Fairweather would have been constantly exposed to stone murals in Balinese temples. Their flat, two-dimensionality and lack of deep perspective may also have been an influence on his later work. Fairweather did not much like talking of influences but it is perhaps of relevance to *Gamelan* 1958 that the two major works he sent to Rex Nan Kivell at the Redfern Gallery in London after his Balinese visit were large horizontal works which were mural-like in scale, such as *Bathing scene, Bali* 1933 (Tate Gallery, London).

In the later 1930s and 1940s, he would depart from this large format but return to it in 1957 and 1958 when he painted a series of large works that he indeed described as 'murals' rather than paintings, and which, he admitted to his gallerist, Treania Smith (Bennett), were not easy. They had given him hell, he said, and were 'an attempt to climb up to something out of something else,' a phrase that nicely summarized both the nebulous quality of creativity and the struggle typically involved in expressing in two-dimensions what is only present in the artist's mind.<sup>4</sup> In this period he was also moving towards abstraction, something he would wrestle with, and finally reject, though all the works from 1958 show him moving between representation and abstraction to somewhere in between.

*Gamelan* was one of four works, along with *Kite flying*, *Gethsemane* and *Last supper*, all exhibited in November 1958 at the Macquarie Galleries in Sydney, which are described by Murray Bail as a 'crucial group of four'. They all have a ceremonial dimension to their themes and turn away from the every day subject matter of the previous years. Fairweather was aiming now for something more elegiac, 'in feelings as well as size'. He seems to suggest that they were not destined to be domestic works 'at home in living rooms' but in his modesty and natural reticence, he hesitated to claim them as suitable for public collections.<sup>5</sup>

The word *gamelan* comes from the Javanese word *gamel* which is a type of hammer used by a blacksmith, and to a Western ear, gamelan music can seem at times discordant and unmelodic. Using an array of percussion

instruments, gongs, cymbals and drums, along with flutes and strings, gamelan music sits at the very core of Balinese culture. It is played at virtually every ceremony, as well as at theatrical performances of *wayang*, or shadow puppets, and its importance cannot be overstated. Fairweather would have become very familiar with the sounds of the gamelan during his residence in Bali and perhaps had the echoes of it still running through his head while he painted this work twenty-five years later. There are many different varieties of gamelan music but Fairweather probably heard the *gamelan gong kebyar*, the version of gamelan popular in Bali in the 1930s in which large kettle drums, suspended from a frame, are beaten with gongs. Similarly, he would have seen many performances of *wayang* which told and retold stories from the classic Indian epics, the *Mahabharata* and the *Ramayana*. *Wayang* are also depicted in the famous murals of the Court of Justice at Klungkung which Fairweather possibly was taken to see as they were going through one of their lengthy periodic restorations in 1933.

In his essay, 'Fairweather and Music', musician Martin Armiger discusses the vast quantity of musical instruments used by the artist throughout his work, whether mentioned specifically, as with *Gamelan*, or simply suggested as with *Procession in Bali* 1933.<sup>6</sup> Unlike other works that are perhaps more literal representations of instruments, such as *Piano tuner*, with this work Fairweather has attempted an abstracted representation of gamelan music, of its aural qualities, rather than a visual image of the orchestra. The composition resonates with the sounds of the gamelan.

Here one can almost 'see' the music in all its explosive power, its syncopations rising in tempo and pitch towards its climax. Long vertical lines run jaggedly down the work like the swishes and clashes of the gongs and all is dynamism and movement. At the centre of the painting two blue lines echo each other and perhaps represent the *kendang*, which like most gamelan instruments are both gendered and paired, with male and female counterparts, one higher and one lower. Shadows seem to move and dance and jostle each other and there is no one disappearing point but several, scattered unevenly across the plane.

'The people themselves', Fairweather said of the Balinese, 'have the beat of music in their blood'.<sup>7</sup>

Dr Candice Bruce

<sup>1</sup> Murray Bail, *Ian Fairweather*, Bay Books, Sydney, 1981, p. 21

<sup>2</sup> Nourma Abbott-Smith, *Ian Fairweather, Profile of an Artist*, University of Queensland Press, Brisbane, p. 50

<sup>3</sup> Balinese art as we see it today did not develop until after 1936 and the rise of the Pita Maha school under Walter Spies.

<sup>4</sup> Murray Bail, *op.cit.*, p. 149

<sup>5</sup> Murray Bail, *op.cit.*, p. 149

<sup>6</sup> Martin Armiger in Murray Bail [ed.], *Fairweather*, exh. cat., Queensland Art Gallery and Art & Australia Books, 1994, pp. 55-59

<sup>7</sup> Nourma Abbott-Smith, *op. cit.*, pp. 49-50



Ian Fairweather  
*Last Supper* 1958  
synthetic polymer paint and gouache on three sheets of laid  
paper on hardboard, 97 x 244 cm  
Art Gallery of New South Wales  
Purchased with funds in memory of Patrick White, Norman  
Schureck and Susan Chandler 2010  
Photograph: Art Gallery of New South Wales  
© Ian Fairweather/DACS. Licensed by Viscopy, Sydney  
201.2010



38

**Sidney Nolan (1917-1992)**

St Francis receiving the stigmata 1951

also known as 'Stigmata'

signed with initial and dated 'N / 51' lower centre

oil and ripolin enamel on composition board

122.0 x 91.0cm (48 1/16 x 35 13/16in).

**\$280,000 - 380,000**

**PROVENANCE**

The collection of the artist

W. J. Cliff collection, London, 1957

*Fine Australian and European Paintings*, Sotheby's, Melbourne,

28 April 1998, lot 6 (illus.)

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection,  
acquired in 1998

**EXHIBITED**

*Blake Prize 1952*, Mark Foy's Art Gallery, Sydney, 12-29 March 1952,  
cat. no. 38

*Sidney Nolan*, Whitechapel Art Gallery, London, June - July 1957,  
cat. no. 40, titled *Stigmata*

*Sidney Nolan: Desert and Drought*, National Gallery of Victoria,  
Melbourne, 6 June - 17 August 2003, cat. no. 45 (label attached verso)

**LITERATURE**

Colin MacInnes, Bryan Robertson, et al, *Sidney Nolan*, exh. cat.,  
Whitechapel Art Gallery, London, p. 21, pl. IX (illus.)

Kenneth Clark, Colin MacInnes, Bryan Robertson, *Nolan*, Thames and  
Hudson, London, 1961/1967, p. 98, pl. 41 (illus.)

Elwyn Lynn, *Sidney Nolan: Myth and Imagery*, Macmillan, London,  
1967, p. 34, titled *Stigmata*

Geoffrey Smith, et al, *Sidney Nolan: Desert and Drought*, exh. cat.,  
National Gallery of Victoria, Melbourne, 2003, pp. 83-86, 86 (illus.), 151





In the summer of 1951 and 1952, Sidney Nolan worked on a new series of large paintings combining bird's eye views of a lunar outback landscape in Central Australia remembered from aeroplane trips taken in 1949 and 1950, and religious themes absorbed in museums and chapels on a whirlwind car tour of France, Spain, Portugal and Italy in the European winter of 1950-51. This amalgam of Saint and Angel in a cratered landscape was a new direction for Nolan, his previous acclaimed series of forty-seven majestic Central Australian landscapes being 'unpeopled immensities of wind-worn rock and bitter soil.'<sup>1</sup>

Nolan remembered just how astonished he was by the immensity of the Australian outback when he wrote to Geoffrey Dutton in 1967 about his Burke and Wills paintings of 1949:

I doubt that I will ever forget my emotions when first flying over Central Australia and realizing how much we painters and poets owe to our predecessors the explorers, with their frail bodies and superb willpower.<sup>2</sup>

Cynthia Nolan also recorded her impressions on their first journey to the outback made with her new husband and daughter Jinx between June and September 1948:

The local trips with the mail planes were helping us to find our air legs and once more, as the night faded, we set off for the aerodrome. By seven-thirty the Dragon Rapide was flying over the jumbled mass of the MacDonnell Ranges, to come down at Arltunga and at Ambalindum, then speed over hills like children's pointed sandcastles. The dawning light was like apricot gauze.<sup>3</sup>

*St Francis receiving the stigmata* 7 December 1951 is the first in a series of seven religious paintings intended for a future exhibition which did not eventuate.<sup>4</sup> Together with *Flight into Egypt* (finished two days later on 9 December 1951), *St Francis receiving the stigmata* was exhibited in the 1952 Blake Prize. Awarded third prize, *Flight into Egypt* employed Nolan's visually gymnastic tricks used in the past, by inserting an upside-down winged Angel floating over the holy family in a rocky landscape.

The notion of introducing floating, levitating figures in the landscape was not a new idea for Nolan; Chagall was an inspiration for the upside-down policeman thrown by his horse in *Death of Constable Scanlon* 1946, part of the *Ned Kelly* series made five years earlier at Heide. Originally titled simply *Stigmata*, the story of the marks of the cross appearing on St Francis was inspired by Nolan's visit to Assisi where he saw Giotto's *Legend of St Francis* frescoes on his thirteen week tour of the Mediterranean in 1950-51.<sup>5</sup>

The Franciscan Cycle in the Upper Basilica of St Francis in Assisi comprises a series of twenty-eight scenes arranged in groups of three per bay on the lower half of the walls on both sides of the nave and the end wall on either side of the doorway. Virtually tourist free in 1951, Nolan would have been able to see bay 38, *The Stigmata*, without much difficulty. Giotto depicted St Francis kneeling besides a chapel, his hands cupped open, looking up at the crucified seraphim. According to Edi Baccheschi who wrote the catalogue of the *Complete paintings of Giotto*, the iconography of the cycle is based on the *Legenda maior* by St Bonaventure written between 1260 and 1263 from oral tradition and earlier biographies of the saint. 'While the blessed Francis was praying on Mount Verna, he saw Christ in the form a crucified seraphim, [Angel] who impressed on his hands and feet and in his right side, the marks of the Cross of Our Lord Jesus Christ.'

A second series of seven frescoes on the *Legend of St Francis* by Giotto and his workshop is also found in the Bardi Chapel, the Basilica de Santa Croce, Florence, surely also visited by Nolan. Baccheschi notes that the entire cycle was whitewashed over in the eighteenth century and it was not rediscovered until 1852. 'In 1937, it proved possible to restore the fresco featuring the *Stigmata of St Francis* on the archway

almost to its original condition.'<sup>6</sup> Unlike today, when all seven frescoes are fully restored and open to the public<sup>7</sup>, it was then the only fresco having undergone restoration. This composition is based on the Assisi fresco, however it is more unified and complex with a kneeling St Francis looking backwards up to the sky where the seraphim beams the golden rays of the stigmata towards the upturned arms and hands, feet and torso of the Saint. Nolan's interpretation is also composed to exploit the diagonal, the levitating Christ's wounds dripping on the red earth where rose flowers are in bloom beside a worshipping bare-footed St Francis.

Warwick Reeder

<sup>1</sup> James Gleeson, 'Landscapes triumph for Aust. Artist', *The Sun*, Sydney, 31 March 1950 quoted in Jane Clark, *Sidney Nolan: Landscapes and Legends*, National Gallery of Victoria, Cambridge University Press and International Cultural Corporation of Australia Limited, 1987, p. 109

<sup>2</sup> Geoffrey Dutton, 'Sidney Nolan's Burke and Wills Series', *Art and Australia*, vol. 5, no. 2, September 1967, 'Nolan Issue', pp. 455-459

<sup>3</sup> Quoted in Cynthia Nolan, *Outback*, Methuen & Co Limited, London, 1962, pp. 40-41

<sup>4</sup> Nolan had wanted to exhibit the series at David Jones' Gallery, Sydney in October 1952. See Geoffrey Smith, *Sidney Nolan: Desert and Drought*, National Gallery of Victoria, Melbourne, 2003, p. 84. The chapter on Religion illustrates all seven religious paintings from 1951-52 and is the only source for this aspect of Nolan's oeuvre.

<sup>5</sup> Geoffrey Smith, *op. cit.*, p. 83 and Barry Pearce, *Sidney Nolan*, Art Gallery of New South Wales, Sydney, 2007, p. 243

<sup>6</sup> Edi Baccheschi, 'Notes and Catalogue', in Andrew Martindale, *The Complete Paintings of Giotto*, Classics of World Art, George Weidenfeld and Nicolson Ltd, London 1969, p. 116 and p. 90, pp. 93-94

<sup>7</sup> See [www.casasantapia.com/art/giotto/santacrocebardichapel.htm#1](http://www.casasantapia.com/art/giotto/santacrocebardichapel.htm#1)



Giotto  
*Stigmata of St Francis*  
in the Bardi Chapel, the Basilica de Santa Croce, Florence







39

**William Dobell (1899-1970)**

Farmyard, Dorking 1934, Portrait of a lady, painted verso  
signed and dated 'William Dobell 34' lower right  
oil on canvas

76.0 x 61.2cm (29 15/16 x 24 1/8in).

**\$80,000 - 100,000**

PROVENANCE

Dr Isaac Muende, London (purchased from the artist)

Muende family, 1987

Deutscher Fine Art, Melbourne

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired  
in 1988

EXHIBITED

*Australian Art: 1790s-1970s*, Deutscher Fine Art, Melbourne,

24 November - 9 December 1988, cat. no. 40

*William Dobell: The Painters Progress*, touring exhibition, Art Gallery of  
New South Wales, Sydney, 14 February - 27 April 1997; Newcastle Region  
Art Gallery, Newcastle, 7 May - 6 July 1997; Museum of Modern Art at  
Heide, Melbourne, 29 July - 21 September 1997; Queensland Art Gallery,  
Brisbane, 25 October - 7 December 1997; Tasmanian Museum and Art  
Gallery, Hobart, 8 January - 1 March 1998, cat. no. 14B

LITERATURE

'Dobell art find: two-sided painting cost £10', *Sunday Telegraph*, Sydney,  
26 September 1965, (illus.)

'Artist Talks on rare find', *Newcastle Sun*, 27 September 1965

*Australian Art: 1790s-1970s*, Deutscher Fine Art, Melbourne, 1988, cat.  
no. 40 (illus. and cover)

Barry Pearce and Hendrik Kolenberg, *William Dobell: The Painters  
Progress*, Beagle Press, Sydney, 1997, pp. 34, 54, 55 (illus.)

Elizabeth Donaldson, *William Dobell: An Artist's Life*, Exisle Publishing Ltd,  
Wollombi, New South Wales, 2010, p. 34 (illus.)







William Dobell was born in 1899 in Cooks Hill, a working class, inner-suburb of Newcastle. William, the youngest of six children, was a quiet, reserved child who loved drawing. When he was 16, Dobell was apprenticed to a local architect, Wallace Porter. This position offered him an outlet to enjoy his love of drawing.

In 1925, after Porter's death, Dobell left Newcastle to work as a draughtsman at Wunderlich in Sydney. He now had the time and money to attend night classes at the Sydney Art School run by prominent artist Julian Ashton.

In 1929, Dobell won first prize in the prestigious Society of Artists' Travelling Scholarship, allowing him to leave Australia for England and Europe. In London, Dobell attended the Slade School and was taught by prominent artists - Henry Tonks (1862-1937) for figure drawing and Wilson Steer (1860-1942) for landscape. He also took private lessons with one of Wilson Steer's former students, Sir William Orpen (1878-1931). During the first years of Dobell's London era, these three men had a profound influence on his maturing art.

Finally Dobell was able to satisfy his artistic hunger, visiting museums and galleries in London, Holland, Belgium and Paris. In the 1930s, Australia was a long way from England and Europe and many of the students Dobell was mixing with would have grown up being able to view the works of the great masters, while he in Australia, particularly with his working class background, would rarely, if ever, have had access to study reproductions. He was also now exposed to the works of the Impressionists whose work had largely been kept out of Australia by the then small, but very conservative art community.

In general Dobell's landscapes were influenced by the Impressionists, Renoir in particular, but he rarely painted 'en plein air'. Dobell did not like to be seen painting, so carried a sketchbook wherever he went, much as a writer might carry a diary, recording scenes and people that captured his artistic eye. He used these and his prodigious memory to create his paintings back in his studio. This is a pattern he continued for the rest of his career.

When Dobell lived in London in the 1930s, he made a few excursions to the counties of Surrey, Devon and Dorset, recording images in his sketchbooks to be used later in his studio. *Farmyard, Dorking* is an excellent example of these works – sketched first and painted later.

Dobell's landscapes are rarely just scenes – they almost always include human activity such as the farm workers in *Farmyard, Dorking*. The farm workers have not been included for interest sake but like most of his landscapes, human activity is central to the art and here the workers strain to pull tarpaulins over harvested crops. By doing this Dobell instantly changes a simple farm scene into a story of busy farm activity. The subtle inclusion of white chickens pecking at the ground is not just an addition to enhance the farmyard theme. It is very likely Dobell's acknowledgement of the famous Dorking breed of fowl – one of the oldest known English breeds said to have been brought to England from Italy by the Romans.

By 1934, when this painting was executed, Dobell had been in England for five years and he would have been exposed to the Art Deco movement and the beginnings of the modern movement. Dobell was a self confessed 'experimenter' and this painting may well be his exploration of the geometric forms of the Art Deco movement. His architectural background would also have influenced the style and treatment of this work. His love of drawing is an essential element in *Farmyard, Dorking*, with its strong lines and strict composition.

While *Farmyard, Dorking* is a move away from Dobell's developing Impressionist influenced landscapes, he has none the less been true to his traditional training using strong elements of drawing and structure. He achieves this with a geometric composition of circles and triangles, the straight line contrasting with the curve. He compliments this composition with the depiction of the 'group activity' of the farmyard workers. This group activity is not a common aspect of landscapes from Dobell's London era.

*Farmyard, Dorking* can be regarded as a precursor to Dobell's wartime paintings as an official artist for the Australian Allied Works Council. In his wartime paintings Dobell once again includes group activity as he captures men engaged in constructive, non-aggressive pursuits.

Dobell was essentially an urban artist and the landscapes he painted during his London era are primarily urban streetscapes and park scenes. *Farmyard, Dorking* is a rare example of Dobell portraying a true countryside landscape and is a fine example of his early technique.

In 1965, in an article in the *Sunday Telegraph*, *Farmyard, Dorking* surfaced for the first time in thirty-one years after having been in the private collection of London specialist, Dr Isaac Muende. Dr Muende had met the young, struggling artist William Dobell in 1934. Dobell offered the doctor a canvas that was painted on both sides – a portrait of a woman on one side and a farmyard scene on the other. When asked how much he wanted for it Dobell tentatively replied "Five pounds, is that too much?". Dr Muende responded with "Nonsense, you are giving me two paintings. Take 10 guineas or nothing". Dobell rarely painted on canvas, preferring timber board for its smooth surface and cheaper cost, and would have used both sides as canvas was expensive.

When Dobell was approached about the painting's re-emergence he said: "It was only a student work and I'm afraid the doctor didn't get his money's worth. I must have needed the money very badly to sell it".

History has refuted Dobell's claims. The 1934 painting of a farmyard scene, known as *Farmyard, Dorking*, is a unique piece as a result of its composition, painting style and setting, and is widely considered one of the important works from Dobell's early London era.

Elizabeth Donaldson

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Barry Pierce, et. al., *William Dobell, the painter's progress*, exh. cat., Beagle Press, Sydney, 1997, p. 34  
James Gleeson, *William Dobell*, Thames Hudson, London 1964, p. 36-37, 60, 153, 163  
Elizabeth Donaldson, *William Dobell: An Artist's Life*, Exisle Publishing Ltd, Wollombi, New South Wales, 2010  
*Sunday Telegraph*, 26 September 1965



William Dobell  
(*Farm building with cart and hay stack*) (London genre)  
pencil, 19.7 x 35 cm  
Art Gallery of New South Wales  
Gift of the Trustees of the Sir William Dobell Art Foundation  
1990  
Photograph: Art Gallery of New South Wales  
© Courtesy Sir William Dobell Art Foundation  
682.1990



William Dobell  
*Portrait of a lady*  
painted verso



40

**Dick Watkins (born 1937)**

*Figures by the sea* 1985

inscribed and dated "'FIGURES BY THE SEA" / R. WATKINS/ 1985' verso

acrylic on canvas

122.0 x 168.0cm (48 1/16 x 66 1/8in).

\$18,000 - 25,000

#### PROVENANCE

Yuill/Crowley Gallery, Sydney

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1988

#### EXHIBITED

18a Bienal Internacional de São Paulo, 4 October - 15 December 1985

#### LITERATURE

Sheila Leimer, et al, *18a Bienal Internacional de São Paulo*, São Paulo, 1985, p. 60

Daniel Thomas, *Imants Tillers, Dick Watkins: XVIII Bienal de São Paulo, Brazil, October 4 - December 15 1985*, Broken Hill City Art Gallery, New South Wales, 1985, pp. 11, 51 (illus.)

Dick Watkins is one of the most ingenious and unpredictable Australian painters of his generation. He has moved easily between so-called hard edge formalism as in *The mooche* 1968 (sold, Bonhams, Laverty Collection, 24 March, 2013) and painterly and 'automatic' abstraction. His enduring interest in the artists from the School of Paris, the fountainhead of modernism, remains undiminished. Yet, on occasions, he has been so sparse and instantaneous that his work in black and white reminds us of Asian calligraphy.

But it is European and American modernism that is his mainstay. *Figures by the sea* might at first seem like a subtle tribute to the School of Paris. Perhaps the exuberant beach scenes from the 1920s by Picasso with their playful angularity, where figures and incidents become striking compositions; or the flat shapes and dense, light-saturated colour of Matisse. In Sidney Nolan's *St Kilda* 1942 (National Gallery of Victoria) we find black painted outlines in-filled with incidents of primary colour, another earlier re-working of early twentieth century modernism.

But in Watkins' work, it's all this and more – if it were not for the title we might not pick up the hints of pictorial literalism. Watkins appears to us as reflective and respectful of those he admired. He is never subservient to his source and nor does he fall into mimicry. He is an artist who admires history, and remains contemporary in attitude. It's an approach which has secured interest in him in Australia and internationally. *Figures by the sea* was exhibited in 1985 when he represented Australia at the *XVIII Biennial de São Paulo* in Brazil, less than a decade after Clement Greenberg, the great American formalist critic, visited Australia and described Watkins as Australian's finest living painter. In *Figures by the sea* abstraction is bold and emblematic of its subject and source.

Doug Hall



Pablo Picasso

*Figures by the sea* 1931

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Viscopy, 2013





41

**Paddy Jaminji (c. 1912-1996)**

Hills of Turkey Creek c. 1984

natural earth pigments and bush gum on canvas

182.5 x 149.5cm (71 7/8 x 58 7/8in).

**\$60,000 - 80,000**

PROVENANCE

Mary Macha, Perth

Private collection, Melbourne

*Important Aboriginal Art*, Sotheby's Australia, Melbourne, 29 July 1998, lot no 14 (illus.)

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1998

Paddy Jaminji was in his early 70s when *Hills of Turkey Creek* was painted. He had been painting regularly for nearly a decade. Initially his work, along with that of several other elderly men at Warmun (Turkey Creek), was focussed on producing boards painted with specific sites and activities associated with the *Kurriir Kurriir Jaralku*. The story of the Dreaming of the *Kurriir Kurriir* by Rover Thomas is well known and Rover himself is regarded as one of the great Australian artists of the twentieth century. It was the paintings by Jaminji however that initially caught the attention of the wider Australian art milieu when Mary Macha first purchased a set of *Kurriir Kurriir* boards in 1980. These boards had been deemed due for wash down and repaint. Macha, recognising their merit, acquired the set marked for destruction, and also replaced the boards with a new set - as well as commissioning further works from Jaminji.

Jaminji's art is heavily textured - as evident in *Hills of Turkey Creek*, the *Kurriir Kurriir* boards and many of his later paintings - by both the grittiness of the traditional pigments and their manner of application, with the apparent uniformity of tones of each colour in fact randomly varying in density dependent on the amount of water or fixative present in each brush stroke.

In a similar manner, what at first glance appears to be a rather uniform layout of the various design elements - the arcs and ovals that represent the hills in question and the horizontal elements representing either valleys, creeks or roads - is in fact full of subtle variation of shapes and

colour. It is this combination of texture and variety of forms and colour in what appears initially to be a relatively uniformly balanced layout of similar elements, that draws the viewer into a landscape that is in fact just as 'real' as it is 'schematic'.

Noting the variation in the manner in which the various ranges and interstitial valleys or other topographic features are depicted, one wishes that this, and many artworks by Paddy and other artists of the growing Turkey Creek School, were documented in greater detail at the time of collection. Such documentation may have led to a much greater understanding of the iconography of the art of the region. This point however does not detract from this or other works by Paddy, rather it makes one ponder further on his works in an effort to fathom the depictions of country and cosmology embedded within them.

*Hills of Turkey Creek* represents a fine work by an artist who must by all accounts be regarded as the founder of the Turkey Creek school of Indigenous art. While other Turkey Creek artists - such as the late Rover Thomas and the more recent crop that continue to produce highly sought after works to this day - have been highly celebrated, none to my mind have the subtle strengths reflected in the works of Paddy Jaminji. After all, as he said, and is quoted on his headstone, "I bin paint'im first".

Kim Akerman





42

**Susan Norrie (born 1953)**

Vanity unit 1986

oil on plywood, 14 parts

190.0 x 440.0cm (74 13/16 x 173 1/4in.) (overall)

**\$40,000 - 60,000**

PROVENANCE

David Bremner

*Australian British, New Zealand & European Historical Paintings etc.*,

Leonard Joel, Melbourne, 2 November 1988, lot 1360

Robyn Brady Fine Art, Sydney

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection,  
acquired in 1989

EXHIBITED

*Origins, Originality + Beyond: Biennale of Sydney*,

Art Gallery of New South Wales, Sydney, 16 May - 6 July 1986

*Susan Norrie*, University Gallery, Melbourne,

15 October - 14 November 1986, cat. no. 5

*Susan Norrie*, Art Gallery of Western Australia, Perth,

19 September - 20 October 1998

LITERATURE

Nick Waterlow, et al, *Origins, Originality + Beyond: Biennale of Sydney*,

Art Gallery of New South Wales, Sydney, 1986

Trevor Smith, 'Body double', in Trevor Smith and Gary Dufour, *Susan Norrie*, Art Gallery of Western Australia, Perth, 1998, pp. 8-25, (illus.)

pp. 24-5, 41

David Bromfield, 'Something borrowed becomes something new',

*West Australian*, Perth, 10 October 1998







## Vanity of Vanities

Susan Norrie's *Vanity unit*, first shown in the 1986 Biennale of Sydney, is the work that signals a major shift in scale that would subsequently characterise the style for which she is best known. Although there is a triptych of earlier larger works from 1983, held in the Art Gallery of New South Wales, she worked predominantly on a small scale until 1986. So the combination of small and larger paintings, forming a single statement in *Vanity unit*, is a new direction for her and this suite of works thus constitutes a crucial breakthrough in her practice.

*Vanity unit* is followed by the *Tall Tales & True* exhibition, launched at Mori Gallery in September 1986 and the painting *Fête* (Art Gallery of New South Wales, Sydney), which went on to win the inaugural Moet & Chandon Fellowship, announced in January 1987. So it is in *Vanity unit* that Norrie resolves a number of formal concerns that allow her, in later installations, to move beyond the plane of the painted surface, engaging the viewer and drawing her audience into the reality she evokes in her deft handling of paint. Like *Tall Tales & True*, *Vanity unit* was influenced by her travels to the US in 1984, to participate in the *Australian Visions* exhibition at the Guggenheim Museum. During that period, she experienced the excesses of American spectacle in the Los Angeles Olympics opening ceremony, the re-election of Ronald Reagan as President and the absurdities of a television special and international tour by Donald Duck, celebrating his fiftieth birthday. What made these spectacles all the more grotesque was that in her own private life, she was in mourning, so that there was a particular hollowness to the celebrity that surrounded her in this period.

In *Vanity unit* this hollowness is foregrounded in the manner of painting, and in the surface itself. A softness of tone in the palette on first appearance gives way to a hardness and roughness of surface, an abrasiveness in the way that paint is caked on. Although this is a suite of paintings, Norrie spatialises the composition by grouping the segments, so that it becomes a triptych – a structure she had worked with earlier, as noted. Rather than the more sacred origin of the triptych in the altar pieces of Christian art, Norrie's fascination with popular culture and with domestic space secularises the form, so that it becomes an imaginary piece of furniture – the vanity unit, an evolution of the dressing table, with its three-winged mirrors. The addition of mirrors converts the dressing table from the bureau, *escritoire* or *secrétaire* (*secretary*), becoming an item of the boudoir, associated with vanity and femininity, a negative association the artist uses as a departure point to reflect on the nature of popular culture and contemporary existence.

In this case, the mirrors reflect back a shallow world of pure and glittery surface, a rhinestone reality of kitschy images, of chocolate box castles and church spires, kittens and poodles, or Disney's Bambi, a coach and four horses – like the wallpaper of a child's bedroom or a cheap motel; there is the shadowy figure of Liberace, who at the time this work was conceived was celebrating forty years of flamboyance and who would be dead from an AIDS-related illness within a year of the showing of *Vanity unit*. This too is one of the shadows of this work. Norrie's interpretation

of popular culture ambivalently reflects on the world of television and its transformation of reality. "I always suspected that I was watching TV instead of living life", Andy Warhol had observed,<sup>1</sup> providing us with as clear a statement of the experience of modern celebrity and contemporary life as we are likely to need.

In 1986, *Dallas* was the top-rating local television series and the central painting of the triptych incorporates J.R. Ewing's ten-gallon hat, atop the figure of Koko the gorilla, with pursed lips, holding a flower. The aqua-blue and pastel tones of the paintings evoke the high-key lighting of soap opera and day-time television. In the first of the 'side panels' of the suite, a poodle, with well defined face and head dissolves into layers of paint, spilling onto the frame; features fade and dissolve – an amorphous figure holding a poodle; an ice castle, a key element, suggesting the overall coldness of the work, replacing the first appearance of warmth and lightness.

The second of the suite's 'side panels' arranges twelve white-framed miniature paintings, including several quite detailed poodles, over-pampered in the fussiness of their clipping. Other frames contain vases of flowers and primordial shapes, like amorphous sea slugs, reminiscent of earlier pieces which appeared in *Determined* 1985, the suite of works included in the controversial 1985 exhibition *Heartland* at Wollongong City Gallery. In *Vanity unit* there is a ghostliness in rendition, a lightness of tone (though not of treatment, overall) reducing the overt 'fleshiness' of the pieces, without removing the unease they evoke. An exhibitionistic extravagance characterises the whole suite – 'Lloyd Rees meets Barbara Cartland', as one critic referred to it at the time.

Within *Vanity unit*, a number of concerns and technical approaches are combined. Smaller precise elements are combined with larger works and the composition of larger pieces changes markedly. Until this point, the layering of elements, a quality of Norrie's work, followed some of the techniques of eighteenth century painting (Norrie herself has referred to Watteau and Fragonard as influences and Watteau's *Pierrot* (*Gilles*), 1717-19, is explicitly referenced in *Fête*). Sentimental aspects give rise to a mood of melancholy, both here and in *Tall Tales & True*, a feature of the fantasy spaces of television and theme parks.

The title's link to domestic space brings home the larger theme of the work, this postmodern *memento mori* that it constitutes, the *vanitas* of Flemish or Dutch art and Ecclesiastes i:2: ('A shadow's shadow, he tells us, a shadows, shadow; a world of shadows!'), given a new twist here in contemporary vanity's 'fifteen minutes of fame'.

Helen Grace

<sup>1</sup> Andy Warhol, *The Philosophy of Andy Warhol*, Harcourt Brace Jovanovich, California, United States, 1975, p. 91





43

**Weaver Hawkins (1893-1977)**

Warfare 1945

signed and dated 'Raokin / 45' lower right

oil on board

60.7 x 79.0cm (23 7/8 x 31 1/8in).

**\$40,000 - 60,000**

PROVENANCE

The collection of the artist

Macquarie Galleries, Sydney

Souter Collection

*Australian & International Fine Art*, Christie's, Melbourne,

22 August 2000, lot 82

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection,

acquired in 2000

EXHIBITED

*Sulman Prize 1945*, Art Gallery of New South Wales, Sydney,

19 January - 19 February 1946, cat. no. 17, titled *Mural Design "Warfare"*

*H.F. Weaver Hawkins Exhibition*, Macquarie Galleries, Sydney, 17-29

March, 1976, cat. no. 10, titled *Detail for Mural Painting "Warfare"*

*H.F. Weaver Hawkins retrospective*, Newcastle Region Art Gallery,

Newcastle, 29 October - 11 December 1994

*Weaver Hawkins 1893-1977*, S.H. Ervin Gallery, Sydney,

1 June - 16 July 1995, cat. no. 25

LITERATURE

"Art correspondent", 'Archibald, Wynne and Sulman Prizes: spotlight on Australian art', *Pix*, 2 March 1946, pp. 10-13, p. 11 (illus.)

Bernard Smith, 'Art chronicle', *Meanjin Papers*, vol. 5, no. 1, Autumn 1946, pp. 48-9

Eileen Chanin, 'To Draw, Paint and Write a Little', *Hemisphere*, vol. 21, no. 3, March 1977, pp. 2-7, p. 6 (illus.)

Eileen Chanin and Steven Miller, *The Art and Life of Weaver Hawkins*, Craftsman House, Sydney, 1995, pp.61, 134 (illus.), 223





A reviewer once wrote that Weaver Hawkins 'has talent, but is burdened by a cumbersome reasoning mind.'<sup>1</sup> To an artist who had lived through two world wars, barely surviving the first, a reasoning mind was hardly a burden. Had more people used theirs, it seemed to him, much suffering could have been prevented. The experience of war not only changed the way Weaver Hawkins worked as an artist, it transformed his entire understanding of art. In an unpublished essay on the 'Impact of war on art in Australia', written around the same time that he painted *Warfare*, he argued that artists could no longer continue to churn out paintings as luxury commodities or tokens of prestige in the wake of two world wars, for art's 'artificial and objectionable exclusiveness' had been challenged. Art was now required to play its role in making sense of what had happened and in ensuring that it would not be repeated. So in works like *Warfare*, Weaver Hawkins applied all his critical and reasoning powers to his art, realising that he was working at a time when taste in painting, particularly in Sydney, had turned to the decorative. He wrote to his brother Ernest in 1946 'it is a romantic, low-tone type of glaze painting which is the vogue and fashion at the moment here. So my "intellectual" high-tone things have little chance of selling'. Still he hoped that they would 'have a little cultural influence.'<sup>3</sup>

They did have influence, prompting debate on a whole range of topical issues. The lifestyle magazine *Pix* attempted to decipher *Warfare* for its readers, describing the work as an 'interesting and vigorous design', where 'Big Business, the Church and the Press are symbolised as being at the root of humanity's troubles.'<sup>4</sup> Big business, government or a group of faceless bureaucrats plot away at the top of the painting. The Church is represented by a clergyman who carries his God, like his Bible, in his back pocket. He seems to be launching a young man on his path. Is the harrowing, emaciated figure on the left the same young man a few years on? All around him play out the consequences of warfare. Some respond by *carpe diem* and living for the moment, some profiteer, others, like the couple in the centre who have just received a letter from the War Office, suffer the personal loss which every conflict brings. The figures in the top right hand corner of the painting were later used by the artist to symbolise primal violence, in a watercolour of Cain and Abel.

This painting was included in the 1945 Sulman Prize at the Art Gallery of NSW, where it was catalogued as a 'mural design'. In the decade from the mid-1940s to the mid-1950s, Weaver Hawkins worked on a number of mural designs, including *Atomic power* 1947 (Art Gallery of NSW), *Man* 1950 (University of NSW) and *Two minutes silence* 1953 (Australian War Memorial). *Warfare* is an important work within this series. Painted at the end of the Second World War, it is the first to address the subject of warfare, which became a recurrent theme in the artist's mural designs. Australia's most distinguished art historian, Bernard Smith, thought it a loss for the nation that Weaver Hawkins was never actually given the opportunity to translate one of these works into a large public mural, as he desired. 'Hawkins is a natural mural painter', Smith wrote, 'but his works have never been fashionable for two reasons: his paintings contain ideas, and he works out his compositions in a firm linear style after the manner of the quattrocento.'<sup>5</sup>

Smith identified the art of the early Italian Renaissance as a major source of inspiration for Weaver Hawkins. Others saw the influence of Leger or of the theory of dynamic symmetry made popular by Jay Hambidge. Fellow artist Walter Pidgeon thought that, despite having lived in Australia for many years, Weaver Hawkins' style remained essentially English, closely related to work done by the Vorticists William Roberts and Wyndham Lewis.<sup>6</sup> All these observations were valid. Weaver Hawkins himself identified three types of art: descriptive, romantic and architectural, characterising them as discursive, emotional and intellectual. He believed that his art was architectural, 'expressing things seen or imagined as conceived or built intellectually' and recreating them 'in a synthesis and a unity.'<sup>7</sup>

As an artist he was greatly concerned about the impact of science and technology upon modern life, both in warfare and in other areas of human interaction. Like the philosopher Heidegger, he believed that technology had changed human nature as well as society.<sup>8</sup> Only through creative activity could harmony be restored, for art is essentially prophetic, relational, contemplative and always engaged with the physical, material world. Works like *Warfare* embody the high vocation Weaver Hawkins assigned art: 'to restore a balance and enable us to make a satisfactory adjustment on to the complex plane of existence to which we have attained - some would say climbed, others would say descended. But whichever it is considered to be, it is the new way of life of man created by science which is with us to stay and probably will increase greatly in development, in fact is doing so rapidly.'<sup>9</sup>

Steven Miller

<sup>1</sup> 'Sobriety marks Northwood Group Show', *Sydney Morning Herald*, Sydney, 5 May 1948, p. 5

<sup>2</sup> 'Impact of war on art in Australia' from *Notebook 1/5*, MS1994.3, Weaver Hawkins archive, Art Gallery of New South Wales Research Library and Archive, Sydney

<sup>3</sup> Letter to Ernest 28 February 1946, MS1994.3 Weaver Hawkins archive, Art Gallery of New South Wales Research Library and Archive, Sydney

<sup>4</sup> 'Art correspondent: spotlight on Australian art', *Pix*, 2 March 1946, p. 10

<sup>5</sup> Bernard Smith, 'Dog-Day Doldrums', *Meanjin*, vol. 13, no. 1, Autumn 1954, p. 107

<sup>6</sup> Walter Pidgeon, 'English Eye to Australian Landscape', *Australian*, 27 February 1946

<sup>7</sup> 'Notes on art', from *Notebook 1/5*, MS1994.3, Weaver Hawkins archive, Art Gallery of New South Wales Research Library and Archive, Sydney

<sup>8</sup> 'Human nature' (1929) from *Book of poems*, MS1994.3, Weaver Hawkins archive, Art Gallery of New South Wales Research Library and Archive, Sydney

<sup>9</sup> Manuscript notes on 'Easel and Mural Painting', *Notebook 1/10*, 7, MS1994.3, Weaver Hawkins archive, Art Gallery of New South Wales Research Library and Archive, Sydney



Weaver Hawkins  
*Atomic power* 1947  
 oil on hardboard  
 61.0 x 78.5cm  
 Collection of the Art Gallery of New South Wales  
 (92.1976), purchased 1976.  
 © Estate of H.F Weaver Hawkins



Art correspondent 'Archibald, Wynne and Sulman Prizes: spotlight on Australian art', *Pix*, 2 March 1946, p. 11.



Unknown photographer  
*(Weaver Hawkins painting at his easel with his lifeless right arm supporting his left hand)* c.1933  
 Silver gelatin photograph  
 13.5 x 8.0cm  
 MS1994.3 Papers of Weaver Hawkins, Art Gallery of NSW Research Library and Archive



44

**George Rowe (1796-1864)**

Deep Gully Mine, near Bendigo c.1857

signed 'Rowe' lower right

watercolour on paper on linen

91.5 x 68.5cm (36 x 26 15/16in).

**\$60,000 - 80,000**

**PROVENANCE**

The artist's widow, London

Mr Tothill

thence by descent

Deutscher Fine Art, Melbourne

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1995

**EXHIBITED**

Touring exhibitions (Art Union lottery shows) Bendigo / Castlemaine / Melbourne c.1857

Probably London International Exhibition, Mining, quarrying and metallurgy section, 1862

*Australian Art: Colonial to Contemporary*, Deutscher Fine Art, Melbourne, May - June 1995, cat. no. 9

**LITERATURE**

*Australian Art: Colonial to Contemporary*, exh. cat., Deutscher Fine Art, Melbourne, 1995, p. 13 (illus.)

George Rowe's work was so popular among his fellow diggers that he found it difficult to keep up with the demand. Everybody seemed to want a souvenir of the goldfields to send home to their families or friends in England, the USA, or elsewhere. The great gold rushes of the early 1850s had attracted enormous numbers of people to Victoria from all over the world – and the sights were unique. Like many others, Rowe came from England, seeking to strike it rich or, in Rowe's case, regenerate family fortunes. In England, Rowe had been an acknowledged watercolourist and one of the most prolific topographical printmakers during the first part of the nineteenth century. He was also publisher of the *Cheltenham Examiner* and part owner of the Royal Wells Music Hall. But fortune's wheel had turned against him. By December 1852 he was trying his luck on the Castlemaine diggings. Early the following year he and his son George Fawcett moved to the Bendigo diggings, eventually returning to painting.<sup>2</sup> With orders 'coming in every day', he wrote to his daughter, 'I hope to knock off a good lot of them, as I begin to paint very fast from the practise I have ...'.<sup>3</sup>

In addition, George found time to paint many watercolour views of the gold rush towns and fields of Central Victoria, at Bendigo, Castlemaine and Forest Creek. Four striking watercolours are in the collection of the Bendigo Art Gallery – *Camp Hill*, *Sandhurst* (the old name for Bendigo) c.1853; *Pall Mall*, *Sandhurst*, 1857; the panoramic *Kangaroo Flat* c.1857; and *Sandhurst from Quarry Hill*, 1857. They were drawn with such accuracy and attention to detail that some of the buildings depicted can still be identified today. In 1857 fifty of Rowe's watercolours of the Bendigo and Castlemaine goldfields were exhibited in an Art Union at Sandhurst, Castlemaine, and later Melbourne. The following year he exhibited with the Victorian Industrial Society, Melbourne, before returning to England in about 1859. Here he continued to exhibit watercolours of Australian subjects based on sketches taken in

the antipodes. Eight of these large views were shown in the London International Exhibition of 1862, where Rowe was the only artist to be awarded a medal. The detail, refinement of technique and quality of materials used in *Deep Gully Mine, near Bendigo* c.1857 suggests a studio work rather than one on the spot amid the dust or mud. Here, Rowe has turned his love of the panorama on its side to express the grandeur of nature combined with a touch of the sublime. The small details of the miners and their tents provide but minor incidents in the grand scheme of things. Moreover, many of Rowe's watercolours reveal a strong environmental concern, touched upon here in the mullock tipped into the gully. This and his other masterly watercolours display Rowe's familiarity with the goldfields and their diggers, giving his work that authority if not the intimacy of personal experience, seen and felt. They offer that ideal combination of true historical record elevated to the level of high art.

David Thomas

<sup>1</sup> It appears possible that this watercolour was one of the eight included in the London International Exhibition of 1862. Following Rowe's death in 1864, his widow retained seven of the eight exhibited works, seven of which later went to a Mr Tothill. Five were eventually sold to Sir William Dixon and are now in the Dixon Collection of the State Library of New South Wales.

<sup>2</sup> There was a great demand for painted inscriptions on signboards, wooden tombstones and the calico flags used by the diggers to distinguish their tents. Son George Fawcett also occupied himself painting theatre scenery and performing at the Crystal Palace and elsewhere, leading to an international career in the theatre.

<sup>3</sup> George Rowe, letter to his daughter Phillippa, August 1853, quoted in Steven Blake, *George Rowe, Artist & Lithographer, 1796-1864*, Cheltenham Art Gallery and Museum, 1982, p. 28







45

**John Brack (1920-1999)**

The breakfast table 1958

signed and dated 'John / Brack 58' lower right

oil on canvas

121.8 x 68.5cm (47 15/16 x 26 15/16in).

**\$500,000 - 700,000**

PROVENANCE

Mr and Mrs Hal Moran, Melbourne

Gifted to Trinity College, University of Melbourne, Melbourne

*Fine Australian Paintings including the Dr. John L. Raven Collection*, Sotheby's, Melbourne, 17 April 1989 lot 470 (illus.)

Private collection

Donald Cornes

*Fine Australian Paintings*, Sotheby's, Melbourne, 08 April 1990, lot 123 (illus.)

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1990

EXHIBITED

*Group exhibition*, Australian Galleries, Melbourne, July 1958

*First Anniversary Exhibition*, Terry Clune Galleries, Sydney, 13-23 August 1958, cat. no. 3

*John Brack: A Retrospective Exhibition*, National Gallery of Victoria, Melbourne, 10 December 1987 - 31 January 1988, cat. no. 40 (label attached verso)

LITERATURE

University of Melbourne: *Catalogue of works of art, 1971*, University of Melbourne, Carlton, 1971, p. 3, titled *The laid table*

Sasha Grishin, *The art of John Brack*, Oxford, 1990, vol. 2, pp. 12, 106 (illus.)

Kirsty Grant, et al, *John Brack Retrospective*, exh. cat., National Gallery of Victoria, Melbourne, 2009, p. 106





When teaching, John Brack repeatedly advised his painting students to avoid cliché. Conventional habits of seeing were anathema to him, so the things to be avoided with still life were the pictorial and thematic customs associated with that genre. Not for Brack then the pretty picture of petunias or roses on a crystal vase. Instead he took as his subject with *The breakfast table* the unnoticed everyday sight of a kitchen table in an untidy state before the cutlery and plates have been cleared away. Cliché has been avoided. Then again, the seemingly unassuming glimpse of domesticity shows the artist painting a portrait of his own family at one remove. If they are not literally present, here are the traces of John and Helen Brack and their four young daughters in the kitchen with items left on a table one busy morning.

This is still life that speaks of other matters otherwise off the canvas - of human relations and personal character traits; indeed, the National Gallery of Victoria's curator Kirsty Grant extolled this canvas as a 'stilled fragment of human existence.'<sup>1</sup> Breakfast has finished and the participants have gone, although the detective-like artist has set out visual clues that tell us about the people who were here. To begin with Brack himself, his painter-wife, and their four daughters are signified by a glass, a tea cup and four mugs. Of course, all these vessels are empty, much like the egg shell in its cup, and the five plates dotted with a few crumbs left from toast. Even bottles are drained of liquids. Not a scrap of food remains. No crusts, no dabs of butter, no unconsumed dregs of milk. The youngsters have gobbled all up. They were hungry.

Then again Brack has set himself some deliberate artistic tasks with this domestic composition. The palette is not naturalistic for all is illuminated with an unsettling acid green tinge, and there is a suggestion of purple to the thin shadows cast on the white table cloth (a similar palette to that used in his 1957 painting of a nude in a suburban bathroom). Rather than painting this still life in perspective, the artist has also taken an unexpected viewpoint nearly over the table so that the objects upon it are plotted out and arranged geometrically. This translates the household

objects into a pattern. If bottles and glasses are tubular, plates seem closed to flattened discs on a hard surface. There is a restrained formality especially to the seven bone-handled knives, which are tilted at different angles. Design values are given primacy. This is why the rectangular table top so neatly fills nearly all of the canvas, Brack only allowing glimpses of the floor and chairs to intrude in skinny gaps along the picture's edge, while all that is shown of the wall beyond is a near abstract blur.

All of this was surely apparent when *The breakfast table* was painted. However, what no one could possibly have perceived is how it foreshadows future pictures, setting out in embryonic form ideas that would become dominant themes in Brack's art of the following decades. Here, for instance, is a foretaste of those arrangements of knives synonymous with his 1960s still lifes, his grim existentialist portrayals of instruments that cut, pierce and wound. So, too, we find the origin of Brack's allegorical table tops of the 1980s, those densely considered pictures on human conflict. In fact, the artist later explained that their initial inspiration had been his father-in-law's habit of illustrating his memories of First World War battles by using knives, forks and butter bowls on the family dinner table to illustrate troop movements.

There are depths to this complex painting. It speaks of the artist's family relationships, of his creative aversion to cliché, and also of those formal problems he daily confronts in the studio, those technical questions of how one brings off an adroitly designed work. Yet it also uncannily foretells of important pictures to come, of paintings in which John Brack will use allegorical means to probe weighty ideas about humanity, conflict, even existence.

Dr Christopher Heathcote

<sup>1</sup> Kirsty Grant, et al, *John Brack*, National Gallery of Victoria, Melbourne, 2009, p. 106



John Brack  
*Knives and forks* 1958  
oil on canvas  
46 x 101cm  
Private collection, Perth  
© Helen Brack



46

**Eric Thake (1904-1982)**

Set of 35 Christmas cards 1941-75

signed, dated and inscribed below image

linocuts on paper

dimensions variable, approximately 12.0 x 18.0 cm (4 3/4 x 7 1/16in). each

**\$15,000 - 25,000**

**PROVENANCE**

Private collection, Melbourne

*19th and 20th century Australian paintings, sculpture and work on paper,*

Deutscher-Menzies, Melbourne, 20 April 1998, lot 203 (illus. selected individual cards)

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1998

Wartime shortages prompted the Melbourne artist and illustrator Eric Thake to print his own Christmas card in 1941. It was deliberately amusing because he wanted to cheer up family and friends after a harrowing year when Japanese invasion seemed imminent. The responses lead to a repeat effort the next festive season, and the next. By 1948 Thake's annual Christmas cards had a following. The number of recipients ballooned as artists he knew slightly sent him greetings hoping for one of his cards in return. Eventually he was commissioned to produce several cards.

Printed in linocut using black ink on white card, Thake's cards were inventive exercises in graphic concision. The stylish images were executed with a clean economy of form where edges were often denoted by slicing hair-thin white lines across dark masses. But technical mastery explains only part of the appeal of cards that avoided Christmas subjects. What artists and collectors savoured about those cards was a dry wit, the intention always being to stir hearty laughter. In this Thake's visual humour was reminiscent of the *New Yorker* cartoonists James Thurber and Saul Steinberg, although his cards always had an Australian twang.

Several themes recurred. There was rural imagery distilled from the artist's intermittent country trips, as well as holidays outback. He had a taste for Australian natural history, representing animals, birds and lizards he had seen that sparked his imagination. There were also glimpses of country hotels and bars - the most accomplished being his view of a blue heeler contrasted with the heels of drinkers - masculine subjects that Thake repeatedly explored in his paintings and drawings.<sup>1</sup> Concealed amidst these rural pieces can be self-images, Thake concealing caricatures of his own face into an ant hill, a camel and a rocky outcrop.

Then there are the blunt comic images - three hippopotami sunning themselves, nuns in a car seen from behind, dishes in a drying rack resembling Sydney's Opera House (note the blowfly), and the hilarious *Roadside bunyip*, two glowing roadworks lamps sitting on steel drums picked up by his car's headlights.

Several of the most accomplished cards are art-scene gags made at the expense of the National Gallery of Victoria. '*This way to Phar Lap*' is an affectionate portrait of Daryl Lindsay, the gallery's director, handling the visitors' question that drove him to distraction. '*Mr Picasso*', which shows a cubist tribal sculpture and Picassoid harlequin asking a guard about the modern art, on the gallery steps beneath Fremiet's statue of *Joan of Arc*, was inspired by inquiries about the absence of modern art by overseas visitors during the Melbourne Olympics. Likewise '*Epstein, Einstein*' jokes about a seeming disinterest in modern art and ideas at the NGV. But the most telling, and probably cryptic card, *Comparisons*, has a gallery visitor looking at an Easter Island statue while a Melanesian native strikes an admiring pose as he views the latest model Volkswagen.

A labour of love, Eric Thake kept up making cards for nearly forty years, ceasing only when it became too much for his declining energy.

Dr Christopher Heathcote

<sup>1</sup> Margaret Rich, *Eric Thake: Pubs and Bars*, exh. cat., Geelong Art Gallery, Geelong, 1976





47

**Fred Williams (1927-1982)**

Olinda Hill from Foster's garden, summer 1961

signed 'Fred Williams' lower centre

watercolour on paper

39.5 x 57.0cm (15 9/16 x 22 7/16in).

**\$18,000 - 25,000**

**PROVENANCE**

Dr Harold Hattam, Melbourne

By descent

Private collection

Niagara Galleries, Melbourne

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection,  
acquired in 1993

**EXHIBITED**

Possibly, *Fred Williams*, Australian Galleries, Melbourne, 20 June 1961

The watercolours Fred Williams painted in and around Olinda in the summer of 1960-1 are an exceptional group within his oeuvre. They are pure watercolour without his customary gouache reinforcement, quite a rarity for Williams. Painted on the spot, the rapidity of execution required by the quick-drying medium maximised the spontaneity of the work and discouraged second thoughts or later re-workings. Williams could put down his responses and observations directly, immediately. It gave to the Olinda watercolours their light-filled radiance.

Williams' art was undergoing major changes when he painted them. He was grappling with his new and important forest and saplings paintings whose austerity and monumentality differed quite sharply from the Olinda pieces. Painting directly from nature, the watercolours offered him release and relief from the arduousness of the studio. Williams never failed before the motif and the landscape never failed him: it was and would remain throughout his career a source of renewal. The watercolours were pure painting to him, letting the patches and washes of colour jostle together without imposing a structure upon them. They are the first occasion in Williams' work where the touches and patches of paint form the entire work and so anticipate in an important way the You Yang landscapes and their successors through the 1960s.

Williams was hardly the first painter to let his watercolour technique influence his oil painting practice. Here Cezanne is the looming presence whose late paintings often emulate the fragmentary looseness and

luminosity of his watercolours. At Olinda Williams formulated a landscape of flow and flux. Nothing stands still. They challenged him to produce oil paintings of similar mobility and ease of handling.

Part of the beauty of these watercolours, especially true of *Olinda Hill from Foster's garden, summer*, comes from their decorative unity. The same palette irrigates and enlivens the whole extensive view to the curving ridge and on to the blue hemisphere of Olinda Hill. The earth and the sky enjoy a perfect dialogue with Williams subtly lightening and aerating his skies in the same palette of pinks, yellows, greens and blue with which he picks out the foreground. Unusually for Williams we have a clear sense of atmosphere, even the weather, in this watercolour as the clouds blow from left to right, animating this deceptively simple work.

Equally unusual for Williams and no less beguiling was the amplitude of the space he conjured up in this modestly scaled watercolour. Without stressing it or breaking the flow of air and light, Williams moves us securely from the foreground garden - denser and more emphatically brushed - to the middle distance of the ridge with his signature gum trees exploding on the horizon line to the comfortable blue slopes of Olinda Hill. Yet it is a space entirely for the eye to traverse. He never descends to creating a conventional landscape with a stage-like space we can walk ourselves into. Ever the modernist, Williams reminds us tactfully that we are looking at a watercolour, not another view of the Dandenongs.

Patrick McCaughey





**Sam Fullbrook (1922-2004)**

The prospector 1960

signed 'Fullbrook' lower right

oil on canvas on board

87.3 x 109.5cm (34 3/8 x 43 1/8in).

\$70,000 - 90,000

**PROVENANCE**

Rose Skinner, Perth

Private collection, 1976

Mr R. Connolly

James Baker (Museum of Contemporary Art, Brisbane)

Philip Bacon Galleries, Brisbane

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection,  
acquired in 1989

**EXHIBITED**

*Sam Fullbrook*, Australian Galleries, Melbourne, 13 November 1960

*Sam Fullbrook*, Moreton Galleries, Brisbane, 13 March 1961

*Sam Fullbrook*, Clune Galleries, Sydney, 11 October 1961, cat. no. 32

*A tribute to Sam Fullbrook*, Queensland Art Gallery, Brisbane, August 1976, cat. no. 43

*Spring Exhibition*, Joseph Brown Gallery, Melbourne, 1980, cat. no. 186

*A changing relationship: Aboriginal themes in Australian art c.1938-1988*,

S.H. Ervin Gallery, Sydney, 8 June - 31 July 1988

*Sam Fullbrook: Racing Colours*, National Gallery of Victoria, Melbourne,  
7 June - 24 July 1995, cat. no. 10

**LITERATURE**

Dr Gertrude Langer, *Brisbane Courier Mail*, Brisbane, March 1961 (illus.)

Sir William Dargie CBE, *A tribute to Sam Fullbrook*, Queensland Art

Gallery, Brisbane, 1976 (introduction to catalogue)

*Spring Exhibition*, Joseph Brown Gallery, Melbourne, 1980, cat.  
no. 186 (illus.)

Felicity St John Moore, *Sam Fullbrook: Racing Colours*, National Gallery  
of Victoria, Melbourne, 1995, p. 24 (illus.)

*The prospector* is a period piece that has become a classic of Australian art. This dream of exploring the outback and/or of striking it rich also expresses Fullbrook's respect for the Aboriginals and their instinctive understanding of the structure of the country.

In fact, the composite figure of the prospector - an Aboriginal in the familiar dress of the white miners - pith helmet, formal white shirt and camel-coloured slacks with creases - suggests a kind of co-operation between black and white as opposed to the superiority of one race over the other.

Fullbrook painted *The prospector* after he had been living and working in the Pilbara in Western Australia during the 1950s. In Western Australia, a place of strong racial prejudice in the '50s, he developed an empathy with Indigenous people and he was a guest (not a member) of Don McLeod's Nor-West Mining and Development Co-operative whose 800 members consisted of blacks, whites and 'brindles'. Above all, he learned to respect the natural dignity of full-caste Aboriginals and he depicted their simple self-sufficient lifestyle in many paintings. Spiritually they all wore top hats, he was to say later.

Here the figure of the pith-helmeted prospector, who stands tall and still on the left of the composition, has token features; his right hand rests on a rifle that seems to double as a stick; his left hand is extended, its open palm displaying a large mineral nugget, brightly edged with gold.

The simple gesture of the upturned palm points towards the faceted arrangement of crystalline rocks below. Their shapes, planes and colour tones step our eyes across the rich mineral earth in the lower third of the painting towards the natural drama of an imported dog (his own black and white terrier) and a small native animal: a warm-bellied lizard sunning on a rock.

Fullbrook had observed that Aboriginals were able to find minerals using just a stick; whereas the rifle is a reminder that he himself was renowned for his marksman's eye. Trained as a marksman in Commando Squadron in the army during the Second World War in New Guinea, he had also watched Aboriginal people stalking game in the north-west and used his .303 rifle to get meat for the mob.

Fullbrook's home-made studio at Pilgangoora (seventy miles west of Port Hedland) was not really suitable for painting in earnest, and he therefore engaged in independently prospecting for gold at Yarraboonah and Beryllum. He also built fences, yards and a stone tidal dam across the Ashburton River for the Forrest family at Minderoo. "They can have their city and their art openings", he wrote. "I've got plenty of cartridges and a good shot gun and the fish are starting to bite."

The Aboriginal theme was also being explored sympathetically by Russell Drysdale. Fullbrook was briefly influenced by Drysdale whose dramatic painting, *Basketball at Broome* 1958, he would have known. But whereas in Drysdale's 'mission-view' painting the light on the horizon is obviously dimming, Fullbrook's Pilbara vision is more optimistic and down to earth. *The prospector* is constructed around bands of warm red and rich yellow gold with an expanding desert topography and the Pilbara peaks in the background. In short, the painting implies that the mining industry can be developed through co-operation, not collision.

Fullbrook's painting likewise stands out from the angrier treatment of outback Aboriginal themes by both Bergner and Wigley, who were each associated with Fullbrook for periods in the late '50s and '60s.

Although conceived in Western Australia, *The prospector* was painted when Fullbrook returned to Sydney and opened a studio on Broadway, next to Grace Bros, listing himself in the telephone book as S. Fullbrook Fine Arts.

Sam Fullbrook was an original. One of Australia's more picturesque characters, he produced paintings that were similarly endowed. The sense of stillness in this depiction of the Australian outback suggests that time itself is on the brink. So too the purity and richness of the colours seems to belong to art rather than to any particular scene.

Himself something of a rough diamond, Fullbrook had a taste for finesse. That taste might be expressed through the elegance of a line or through the balance of colour and tone that he learned at the National Gallery School under the Commonwealth Rehabilitation Scheme in the post-war years. The mutual respect he and Sir William Dargie developed during this period was reflected in a continuing friendship and intermittent correspondence over the years.

Felicity St John Moore





49

**Fred Williams (1927-1982)**

You Yangs landscape 1 1963

signed 'Fred Williams' lower left

oil on masonite

137.0 x 180.3cm (53 15/16 x 71in).

**\$1,500,000 - 2,000,000**

PROVENANCE

The collection of the artist

James Mollison

Ivor Braka Ltd, London

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1993

EXHIBITED

*Georges Invitation Art Prize*, Georges Gallery, Melbourne, 9-30 May 1963, cat. no. 43, titled *Landscape*

*Helena Rubinstein travelling art scholarship*, Art Gallery of New South Wales, Sydney, 10 July - 4 August 1963 [and touring], cat. no. 52

*Heroic Landscape: Williams-Streeton*, National Gallery of Victoria, Melbourne, 16 October - 22 November 1970, cat. no. 34, (label attached verso) titled *You-Yangs The Australian Landscape*, Art Gallery of South Australia, Adelaide, 3 March - 3 April 1972; Art Gallery of Western Australia, Perth, 4 May - 4 June 1972; National Gallery of Victoria, Melbourne 4 July - 4 August 1972; Tasmanian Museum and Art Gallery, Hobart, 5 September - 1 October 1972; Art Gallery of New South Wales, Sydney, 14 November - 17 December 1972; Newcastle Region Art Gallery, Newcastle, 17 January - 11 February 1973; Queensland Art Gallery, Brisbane, 1 March - 1 Apr 1973, (label attached verso) titled *You Yangs landscape*  
*A Singular Vision: The Art of Fred Williams*, National Gallery of Australia, Canberra, 1987, cat. no. 46

LITERATURE

Brian Finemore, et al, *Heroic Landscape: Williams-Streeton*, exh. cat., National Gallery of Victoria, Melbourne, 1970, npp.

*The Australian Landscape*, exh. cat., Art Gallery of South Australia, Adelaide, (touring catalogue), 1972, npp.

Robert Hughes, *The Art of Australia*, Penguin, 1984 (revised edition), p. 219, fig. 89 (illus.)

James Mollison, *A Singular Vision: The Art of Fred Williams*, exh. cat., Australian National Gallery, Canberra, 1987, pp. 77-82, p. 78 (illus.)

Dana Rowan (ed), *Fred Williams: A Retrospective*, National Gallery of Australia, Canberra, 1987, p. 10

Patrick McCaughey, *Fred Williams*, Bay Books, Sydney/3rd rev. ed. Murdoch Books, Sydney, 2008, pp. 156 (illus.), 375





The first *You Yang* series was painted in 1963 and marks a major turning point in Fred Williams' career. *You Yangs landscape I* as the prime mover of the group has a special place, the classic work of the series from which all others proceed. Williams worked on this painting with special care. As well as the customary preliminary sketches, he painted a full-scale oil study for the final painting (Art Gallery of New South Wales, Sydney). John Constable was one precedent for Williams in this regard, painting full-scale oil sketches of his 'six footers' for the Royal Academy, thus instituting a procedure that was widely followed in the nineteenth century. Williams, at his most experimental, was happy to work within such a time-honoured tradition of landscape painting. He knew he was on the brink of an important new development and he wanted to 'get it right', to work through the composition thoroughly and bring his art to full concert pitch. It accounts for the richness and density of *You Yangs landscape I* without, miraculously, detracting from the brio and spontaneity of the work.

The *You Yangs*, those low, scrubby and stony ranges of hills between Melbourne and Geelong, were a sacred site for their traditional owners, the Wathaurong people. Water collected in some of the caves that could sustain the tribe through dry seasons. In turn they became a place of special regard and importance for Williams, a place of renewal and familiarity, for he returned to them often during his painting career. The suggestion that the distinctive markings of the *You Yang* paintings somehow emulate or anticipate the 'dot' paintings of contemporary Indigenous practice in contemporary Australian art is spurious and happenstantial. The *You Yang* series were painted a decade or more before the revival of contemporary Aboriginal painting at Papunya got going. (Williams, one should add, both admired and was interested in that important stirring in contemporary Australian art.) The hills themselves would provide a motif, but in the first series it was the view from them which constituted the subject of the paintings.

'View' is hardly the appropriate word because the plain which stretches from the *You Yangs* is dull, flat and featureless. Dun coloured in all seasons, its monotony and extensiveness are its chief features. The absence of the picturesque is what attracted and challenged Williams. For this flat and dusty plain, divided into anonymous paddocks and crossed by roads and fences marked by lines of straggling gums, was the essence of the Australian littoral. If that could be successfully realised in paint, then a familiar and essential – almost unconscious – element of the Australian experience would be articulated and shake the viewer into a new awareness of the landscape. Not that Williams ever had such a conscious plan or program, but the generic quality of the *You Yang* plains, the challenge to make a commanding art out of such a nondescript landscape, was part of the enterprise of the series.

Williams always repudiated the idea of painting 'views' of the landscape where the picturesque and atmospheric qualities of a particular site were recalled. He wanted to get at the bones of the landscape, its structure and enduring qualities. Through the 1960s he came to believe that the Australian landscape had a commonality to it even as you moved from region to region. The first stirring of this belief came in 1963 in the *You Yang* paintings.

The series marks a remarkable shift within Williams' work. The forest and sapling paintings, which had dominated his art through 1960-62 with their enclosed, wall-like compositions, suddenly gave way to these expansive, even panoramic visions of the landscape. The pattern of internal reaction on Williams' part, moving from one type of landscape to its opposite, would become the underlying rhythm of his creative life. He never settled for the tried and trusted but kept pushing his art to the new and unexplored. Williams knew that distance, space and extensiveness were as much part of the Australian landscape as the claustrophobia of the bush. He saw from the elevation of the *You Yangs* the repetitiveness and featurelessness of the Australian landscape: how could he translate that into vivid pictorial form?

In *You Yangs landscape I* Williams made the flat surface of his canvas the equivalent of the dry and dusty plain that ran limitlessly away from his vantage point. He painted the ground almost monochromatically but

varying the tone so subtly that the plain heaves and breathes in its warm, inviting tonalities. The random distribution of trees, scrub and rocks, whatever littered that landscape, he caught with individual touches, dashes, circles and accents of paint. They were like a shallow bas-relief against that wonderfully rich tan and gold ground. To give the painting tension and relieve the all-over repetitiousness of his accents, Williams drew them into a right-angle, just off centre, suggestive, perhaps, of intersecting roads or fence lines where gum trees collected. The geometry tightened the whole composition without manufacturing some picturesque feature.

Williams found his handwriting in *You Yangs landscape I*, a way of placing his observations directly on the canvas and relaying them to the viewer. He could take in every part of the landscape no matter how insignificant and register it with one of those vivid, creamy touches of paint. Interestingly it is a landscape without hierarchy: every part of the experience is equally valued in paint.

From the moment Williams showed the *You Yang* paintings publicly, they resonated with their audience. Here the space of the Australian landscape, its distances and its emptiness, were set forth in a new and startling way. The viewer could sense the panoramic amplitude yet the textured circles and patches of paint brought the touch and feel of the landscape alive and made it an intimate experience. The totality of the landscape is given to you immediately and then you are invited to explore it, touch by touch. The *You Yang* paintings retain the shock of recognition: the known and the familiar world is returned to the viewer, freshly imagined and realized.

Williams won the Helena Rubinstein Travelling Art Scholarship with a group of them in 1963 - a measure of their immediate connection and authority over the viewer. Rightly they have earned their place as classics of Australian landscape painting as significant as the first stirrings of the Heidelberg School in the mid-1880s. They established Williams' reputation as one of Australia's major painters, a reputation that has deepened with time and never altered.

Patrick McCaughey



Fred Williams  
*You Yangs landscape* 1963  
 oil on hardboard, 119.5 x 152 cm  
 Art Gallery of New South Wales  
 Purchased 1980  
 Photograph: Art Gallery of New South Wales  
 © Estate of Fred Williams  
 207.1980



Fred Williams  
*You Yangs landscape* c. 1963-64  
charcoal, pencil on ivory wove paper, 53.8 x 73.4 cm  
Art Gallery of New South Wales  
Gift of Violet Dulieu 1994  
Photograph: Art Gallery of New South Wales  
© Estate of Fred Williams  
253.1994



50

**Sali Herman (1898-1993)**

In the train 1953

also known as 'Two sleeping figures'

signed and dated 'S Herman 53' lower right

oil on canvas

38.0 x 48.5cm (14 15/16 x 19 1/8in).

**\$12,000 - 16,000**

**PROVENANCE**

Mr and Mrs Ross Grey-Smith by 1962

Pro Hart, Broken Hill

*Australian and International Art*, Deutscher Menzies, Sydney, 15 March 2006, lot 12A (illus.)

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 2006

**EXHIBITED**

*Sali Herman*, Macquarie Galleries, Sydney, 11-23 August 1954, cat. no. 11

Argus Gallery, Melbourne, 1961, titled *Sleeping Soldiers*

**LITERATURE**

James Cook, 'Solidity, within 2 shows', *Daily Telegraph*, Sydney, 11 August 1954

Daniel Thomas, *Sali Herman*, Georgian House, 1962, p. 16, pl. 30 (illus.)

John Hetherington, *Australian painters: forty profiles*, F.W. Cheshire, Melbourne, 1963, p. 74 (illus.)

There is an intriguing quality to *In the train* which Sali Herman painted in 1953. The deathly pallor of the two sleeping figures and the sombre palette are reminiscent of night time travel on trains during the Second World War. Herman was no stranger to this experience having initially enlisted and been assigned to the First Camouflage Unit. He then served as a sergeant in the Australian army at Kapooka before receiving an appointment as an Australian official war artist in 1945. He travelled a number of times between Melbourne, Sydney and Brisbane, joining the many troops who were being ferried across the country before they embarked for foreign shores, returned to base camp or their homes. As a captain during his art commission he spent five months travelling and recording his experiences in the Pacific.

The two figures in the painting appear exhausted. The sculptural quality of the heads and the neck, as if hewn in granite evoke a sense of death, particularly the figure on the left. Herman has skilfully built up the paint-surface where the green paint overlays the pink and beige tones of the skin. The open necked shirt with a texture of green, brown and yellow emerges as a khaki uniform. The burst of light on the window is almost an explosion and the figures are framed on one side by a curtain of burnt red.

Herman is known to have used earlier drawings to complete paintings many years later. He also re-worked some of his paintings, for example portraits of his mother which were painted over a number of years.

The Australian War Memorial holds 45 paintings and drawings by Herman, 26 selected from the works he completed during his appointment. Only one painting is of soldiers at Albury Station – *Between two trains* 1946 – which was where the train gauge changed and soldiers were forced to sit and wait in the dark and the cold for the connecting train to either Sydney or Melbourne. There are also three charcoal and wash drawings of Australian soldiers wearing hats, completed in 1945, two of which also feature the open necked shirts. There is one other recorded painting, *Railway station* 1947, which is not in the Memorial's collection, and depicts soldiers on a platform.

In the early part of 1953 Herman was in Europe for six months, primarily for his solo exhibition at the Leicester Street Gallery in London in April. During this period he also travelled to Zurich and Paris.

The 20 pictures completed after his European trip were first exhibited in August 1954 at Macquarie Galleries in Sydney. *In the train* was hung with subjects from Paris and London. There is nothing to indicate whether the two sleeping figures are on an English or French train. More than likely it could have been one of the major railway stations in London from which troops were dispatched across Europe to engage in post war reconstruction and to ensure the suppression of hostilities.

It is possible that while Herman was travelling through Europe the sight of soldiers on a train might have sparked some memory of the war years. Herman may have still kept a drawing, which has never surfaced, and decided to reuse the subject at a later time.

*In the train* was exhibited in 1961 at the Argus Gallery as *Sleeping soldiers* and was lent by Mr and Mrs Ross Grey-Smith. An annotation by Daniel Thomas appears in the Macquarie Galleries catalogue of 1954, held by the Art Gallery of New South Wales. It queries whether the two titles are for the same painting. Given no other work has ever surfaced and the provenance of this work is well known there is little doubt that it is the same work.

It is a strong picture, not a typical Herman of terrace houses but a portrait of people which demonstrates his interest in humanity and skill in evoking emotion and atmosphere.

Lola Wilkins





51

**Rosalie Gascoigne (1917-1999)**

Sunflowers 1991

panel A: signed, dated and inscribed 'Rosalie Gascoigne / 1991 / SUNFLOWERS (2 PARTS) / A' verso

panel B: signed, dated and inscribed "Rosalie Gascoigne" / 1991 / SUNFLOWERS B/ 6 INCH SEPARATION' verso

sawn wood with synthetic polymer paint (from dismantled soft drink crates) on plywood

122.0 x 244.0cm (48 1/16 x 96 1/16in).

**\$400,000 - 500,000**

**PROVENANCE**

Roslyn Oxley9 Gallery, Sydney

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection,  
acquired in 1992

**EXHIBITED**

*Rosalie Gascoigne*, Roslyn Oxley9 Gallery, Sydney, April - May 1992,  
cat. no. 5 (label attached verso)

*Rosalie Gascoigne: Material as Landscape*, touring exhibition, Art Gallery  
of New South Wales, Sydney, 14 November 1997 - 11 January 1998;  
National Gallery of Australia, Canberra, 4 July - 27 September 1998,

**LITERATURE**

Deborah Edwards, *Rosalie Gascoigne: Material as Landscape*,  
Art Gallery of New South Wales, Sydney, 1997, p. 44, pl. 20 (illus.)

Vici McDonald, *Rosalie Gascoigne*, Regaro, Sydney, 1998, pp. 34,  
114, 68, pl. 29 (illus.)

When Rosalie Gascoigne was a girl in New Zealand, van Gogh was the first and last word in modern art. "I was at the ripe age of some 19 or something when van Gogh hit New Zealand," she told Ian North in 1982. "Bridge at Arles, Cornfields. And if you were terribly forward looking and artistic, you had a print on your bedroom wall."<sup>1</sup> The New Zealand critic and historian E.H. McCormick concurred:

In a trice Botticelli was removed from the living room to the more appropriate surroundings of the bedroom to make way for the post-impressionists in rapid succession. Van Gogh's *Sunflowers* blazed on cream-tinted walls in ever-enlarging versions, the area defining not only the owner's financial resources but also the degree of his enlightenment.<sup>2</sup>

(And indeed, in 1942, before they were married, Ben Gascoigne sent Rosalie a framed print for Christmas from his friend Carl Plate's shop Notanda in Rowe Street in Sydney. "I like the picture very much, especially the sky," wrote Rosalie, "and I like the general blueness. The frame couldn't be better for my room because Mum Duluxed my furniture ivory while I was away and it looks very nice indeed."<sup>3</sup>

*I was reminded of van Gogh's Sunflowers when I did it. And I remember sorting out the dark ones with the light ones...*<sup>4</sup>

*Sunflowers* presents the simplest grid, a pair of quartered squares. The forced, or coaxed, order of the first panel, in which one cannot quite work out how the artist has created the thin lines of the grid, loosens in the second panel into a managed chaos. Up close, the grid disappears, almost as if one had been mistaken in seeing it. It is only at a distance that the mirage of the darker squares appear, emerging like the memory of an Ad Reinhardt painting (an effect not apparent in reproduction). Is the grid created out of the fragments, or being eaten away by them? The pieces are chipped and rotted – Rosalie's is a mutable mathematics (but it was her scientist husband Ben whom she trusted to square the finished works with a circular saw – in builder's parlance, to make them true). The work might be about the imposition of a grid on the organic – the farmer's acre or the gardener's plot (and Rosalie's grandfather was an engineer who mapped railways and roads and sewers over the forests and mountains of New Zealand) – or the natural geometry of a sunflower's head, in which seeds are arranged in a neat cycle of spirals.

*To me it is sunflowers. It takes forever to do those, it's the end of a Schweppes box. The little black dots are nail holes. At the end of the box you get the decayed element, they're broken off and hardened with the weather. I like things crammed up, like a pomegranate's seeds, thick, thick...*<sup>5</sup>

*Sunflowers* was first shown in 1992 at Roslyn Oxley9 Gallery. There were other Schweppes works: *Beaten track*, in which the words are transposed in a kind of mispexellation, and *Fragmentation*, a smaller version of *Sunflowers*, made of plain yellow cobbles with an odd stray serif. The least successful works are (with exception) those in which words with meanings are legible – literalism subjugates the aesthetic dimension of the work. In *Sunflowers*, letters are trimmed into hooks and curls and arrows, a series of dynamics in a wild system of punctuation, the nails heads and holes shot through the panels like gun scatter. There is so much contained creative energy in the work it is almost kinetic.

Rosalie saw fields of sunflowers in her drives on the country roads around Canberra. But like the paintings of Fred Williams, the work is never 'landscape', it is always, first, a purely material art, about itself. Just as Williams's painterly reds – cadmiums never seen in nature – bring you straight back to the gallery, to the wall, so Rosalie's works are essays in colour and form. Rosalie's studio assistant Peter Vandermark remembers

how she would constantly move pieces around with her hands, like a seer with a Ouija board, or a puzzler with a free-form jigsaw, searching out the aesthetic logic of her material. The starting point might be nature, but the end point is always art.

William Lieberman had his eye on *Sunflowers* for the collection of the Metropolitan Museum of Art in New York. One can see why: in a single stroke, it would position Rosalie as one of the great abstractionists of the late 20<sup>th</sup> century, in company with Agnes Martin and Bridget Riley. (One is reminded too of the definitive paintings created in 1991 by the other great septuagenarian – abstractionist, Emily Kam Ngwarray, whose subject was also the flowers and seeds of a tuberous plant.)

The panels are clearly inscribed on the reverse, in the artist's hand, as parts A and B, to be hung with a 'six inch separation'. In the progression between the two parts, the slight rigidity of the first panel and the suppleness of the second, one senses the artist's joy in her mastery, the difficulty in her task and the freedom found in the work's perfect resolution. *Sunflowers* is a triumph of making: a masterwork which invites a lifetime of looking.

Hannah Fink

<sup>1</sup> Ian North, interview with Rosalie Gascoigne, 9 February 1982. Courtesy Rosalie Gascoigne Archive.

<sup>2</sup> E.H. McCormick, cited in 'Influence of European modernism - history of NZ painting', URL: <http://www.nzhistory.net.nz/culture/nz-painting-history/european-modernism-influence>, (Ministry for Culture and Heritage), updated 20-Dec-2012

<sup>3</sup> Letter from Rosalie Walker to SCB Gascoigne, 20 February 1942, Rosalie Gascoigne Archive

<sup>4</sup> Lecture at the National Gallery of Australia, 15 July 1998

<sup>5</sup> Vici MacDonald, *Rosalie Gascoigne*, Regaro, Paddington, 1998, p. 68

With thanks to Martin Gascoigne for access to his archive and Catalogue raisonné (in prep).



Rosalie Gascoigne  
*Elephant pot* 1972  
dried artichoke head and cast iron  
courtesy Martin Gascoigne/Rosalie Gascoigne Archive











52

**Grace Cossington Smith (1892-1984)**

Portrait over the writing desk 1961

signed and dated 'G. Cossington Smith 61' lower left

oil on board

90.0 x 61.0cm (35 7/16 x 24in).

**\$200,000 - 250,000**

PROVENANCE

Macquarie Galleries, Sydney

Dora Sweetapple

Jessie Bowen

*Fine and Important Paintings*, Rushton Fine Arts, Sydney, 7 July 1987, lot 86 (illus.)

Deutscher Fine Art, Melbourne

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1994

EXHIBITED

*Grace Cossington Smith*, Macquarie Galleries, Sydney, 28 October 1964, cat. no. 2

Society of Artists, *Annual Exhibition*, Education Department, Sydney, 13-28 October 1965, cat. no. 42

*Grace Cossington Smith, A Retrospective Exhibition*, National Gallery of Australia, Canberra,

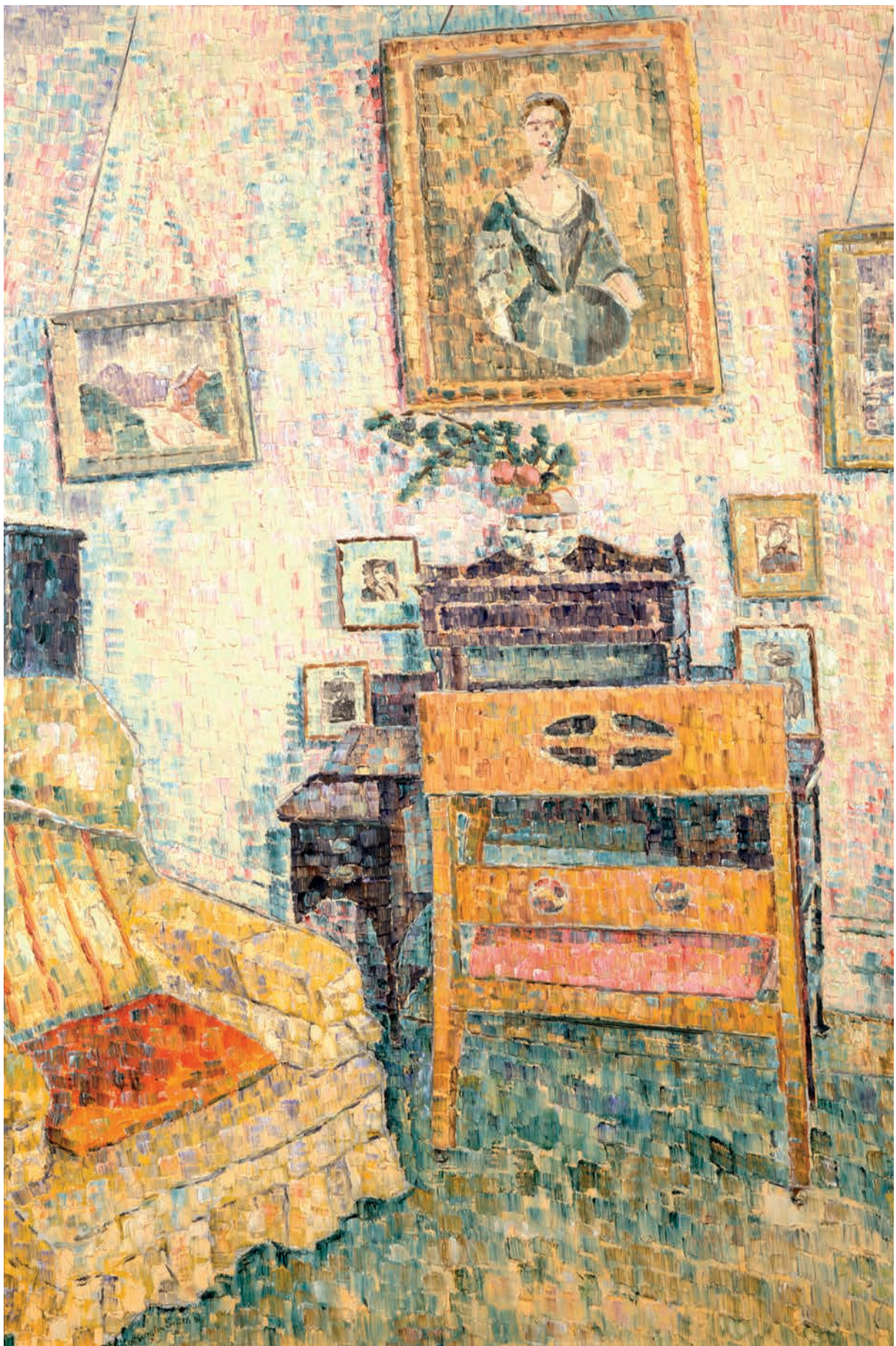
4 March - 13 June 2005; Art Gallery of South Australia, Adelaide, 29 July - 9 October 2005; Art Gallery

of New South Wales, Sydney, 29 October 2005 - 15 January 2006; Queensland Art Gallery, Brisbane,

11 February - 30 April 2005

LITERATURE

Deborah Hart, et al, *Grace Cossington Smith*, exh. cat., National Gallery of Australia, Canberra, 2005, pp. 90 (illus.), 180





Daniel Thomas, the curator of the first Cossington Smith retrospective at the Art Gallery of New South Wales in 1973, describes her great interiors of the 1950s and 1960s as the 'grandest and most metaphysical of her painting subjects.'<sup>1</sup> *Portrait over the writing desk* 1961, a fine example, dates from the centre of that period.

Perhaps because both her parents had been orphaned and came late to marriage and family life, Grace Cossington Smith had from the start a deeply felt sense of 'home'. From her earliest sketchbooks, dating back to her student days before the First World War, she had drawn and painted the domestic world around her with an intensity of feeling. Beds, tables, doorways and chairs, once sketched with a student eye, again became the focus of her art fifty years later, when only she and her sister Diddy remained at home in Cossington, the Federation-style house to which the Smith family had moved in 1913, and in which Grace would live until she had to move to a nursing home in old age.

*Portrait over the writing desk* 1961, is a view of her mother's writing desk, an item of furniture typical of the Federation style known as Queen Anne and dating from the period in which the family moved to Cossington. The chair with a pierced splat back, which we see from behind, is in the Arts and Crafts style, probably made of oak or silky oak, and also dating from the early years at Cossington. The leaves in the cut-glass vase remind us of the many flower pieces that Grace Cossington Smith painted and sketched throughout her life. Deborah Hart identifies the painting above the desk as a portrait of a family ancestor<sup>2</sup>, the 'eighteenth-century canvas of a female English ancestor,' that Daniel Thomas had seen when he visited Cossington in the early 1970s<sup>3</sup>. The painting to the left of the portrait could be by Cossington Smith herself. In an earlier interior of the same desk, with a view slightly to the right, *Interior with portrait* 1955, now in the Wesfarmers collection<sup>4</sup>, the portrait remains the same, as do the smaller family sepia portraits, but the two paintings to the left and the right of the central ancestral figure are different. This suggests that they could be her own; her paintings recur in other interiors, most notably in *Interior with blue painting* 1956, where her 1942 *Bobbin Head* hangs above the sewing machine.

Deborah Hart suggests that the two interiors featuring the family portrait are, in part, 'a reflection on the past'<sup>5</sup>. Grace's sister Diddy, the last of the sisters remaining at home with her, had had a stroke in 1953. She returned to Cossington in 1955 as an invalid, the year Cossington Smith painted the first of these interiors. Diddy's hospital bed was in the living room, so that she could remain in the heart of the house. Grace painted around her, and by 1961, the year of *Portrait over the writing desk*, Diddy had only months to live. Cossington Smith's concentration on the writing desk and the portrait of the female ancestor supports Hart's interpretation. This intimate, female corner of the family home, once occupied by her mother, a great letter writer, and not far from the sick bed of her favourite sister, is imbued with a past that lives on. In this paradox of the full and empty room, the armchair to the left also suggests the absent, long-dead mother, an avid reader, as were the by-then absent sisters Madge and Mabel, whom she had once sketched reading in chairs in the garden, or by the fire, at Cossington.

While *Portrait over the writing desk* allows a glimpse of an intensely personal and feminine space, evoking Virginia Woolf's dictum of 'a room of one's own', perhaps the most remarkable aspect of this fine interior is not so much the domestic furnishings and family memorabilia, significant though they are, as the brushwork and colour. The yellow of the armchair and the portrait, and the green and yellow of the floor echo the hallmark radiance of interiors such as *Cushions on the sofa* 1969, and *Studio door* 1966. The background walls, magnificently executed in stipples of pink and white and blue, lift out of this more expected yellow, shimmering with an immanence that gives *Portrait over the writing desk* a metaphysical quality.

While Grace Cossington Smith's skill with and use of colour marked her work as modernist from as early as *The sock knitter* 1915, it was the influence of Cézanne, her 'favourite artist', that instigated her later use of stippled blocks of colour, small touches of paint to depict light. 'Our whole creation exists in light,' she said in an interview in 1970<sup>6</sup>. The challenge of art, to her, was to create 'pattern expressed in colour'. The brilliant use of stipple colour in *Portrait over the writing desk* may also have been a knowing nod to the abstract expressionism that was so dominant in Sydney during the years when she was painting her great interiors. A nod, perhaps, but no more; the figurative was the heart and the soul of her art. 'I see things as a pattern expressed in colour,' she said in interviews during the 1970s, even as she insisted that her aim was to paint what she saw, that was all, in 'clear unworried paint'. It was by painting what she saw that she could, 'at the same time', express 'things unseen – the golden thread running through time.'<sup>7</sup>

Dora Sweetapple, the sister of the modernist designer Marion Best, bought *Portrait over the writing desk* from the Macquarie Galleries in 1965. She and her sister Marion (née Burkitt) had known the Smith sisters since childhood, and this purchase is an indication of Sweetapple's pivotal role as an art critic and patron of twentieth-century modernist art and design in Sydney. The chair with the pierced back may well have been a purchase influenced more by her than by the Mrs Smith of the writing desk.

Drusilla Modjeska

<sup>1</sup> Daniel Thomas, *Grace Cossington Smith: A Life, from Drawings in the Collection of the National Gallery of Australia*, exh. cat., National Gallery of Australia, Canberra, 1993, p. 45

<sup>2</sup> Deborah Hart, *Grace Cossington Smith*, National Gallery of Australia, Canberra, 2005, p. 90

<sup>3</sup> Daniel Thomas, 'Modernity and Inwards', in Deborah Hart, *Grace Cossington Smith*, National Gallery of Australia, Canberra, 2005, p. 103  
<sup>4</sup> Illustrated in Bruce James, *Grace Cossington Smith*, Craftsman House, Sydney, 1990, pl. 98

<sup>5</sup> Deborah Hart, *Grace Cossington Smith*, National Gallery of Australia, Canberra, 2005, p. 90

<sup>6</sup> Grace Cossington Smith, interview with Alan Roberts, 9 February 1970

<sup>7</sup> Quoted in Daniel Thomas, *Grace Cossington Smith*, Art Gallery of New South Wales, Sydney, 1973, p. 6



Grace Cossington Smith  
*Interior with portrait* 1955  
The Wesfarmers Collection, Perth



53

**Charles Meere (1890-1961)**

*Diamonds are a girl's best friend* 1959

signed and dated 'Charles Meere 1959' upper right

oil on canvas on board

90.0 x 69.0cm (35 7/16 x 27 3/16in).

**\$20,000 - 30,000**

**PROVENANCE**

Savill Galleries, Sydney

*Australian & International Paintings, Sculpture and Works on Paper,*

Deutscher-Menzies, Melbourne, 25 April 1999, lot 49 (illus.)

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection,

acquired in 1999

In *Diamonds are a girl's best friend* 1959, Charles Meere<sup>1</sup> casts his gently sardonic eye on contemporary décor and mores, through a playful take on the still life tradition.

Art Deco style, with its explicit rendering of the subject, suited Meere's rather cerebral art practice, which relies on a teasing interplay between clearly articulated elements, rather than on painterly suggestion. This aesthetic is apparent here in the calculated design, firm lines and restrained use of colour. A still life arrangement of hard-edged geometrical forms softened by the tangle of a climbing plant occupies the central area, against a series of receding planes. The spectator looks down on the low coffee table at close range, drawn into a slightly surreal space defined at left by the oddly tilted edge of the blue cupboard, at right by a shadowed doorway. The palette seems as limited as the colour scheme of such a room might be, in pinks, blues, shaded whites and cream, but subtle washes of yellow and purple enrich the paint surface.

The image is dominated by the piggy-bank, its motto taken from Marilyn Monroe's song in the 1953 comedy *Gentlemen prefer blondes*. The piggy-bank also refers obliquely to the film's character Sir 'Piggy' Beekman, an aging diamond mine owner as keen to shower diamonds on Marilyn as she is to accept them. The pink, diamante-studded pig, complete with the smile and the eyelashes, is paradoxical: cheap kitsch touting precious stones; promotion of the pursuit of wealth mocked by the slot made for saving pennies.

It stands on a stock piece of 1950s furniture – the Danish-modern splay-legged coffee table – along with the terracotta pot that holds a philodendron tied to the obligatory piece of driftwood with a pink ribbon bow. Garlands of artificial flowers have somehow found their way into this arrangement. The plant is a climber, heading up beyond the top of the canvas, a metaphor for the social climbing suggested by the motto.

The bow, the garlands and the pig together sketch a pink cornucopia, a symbol of abundance that curves down to the road-to-riches motto. The white garland both highlights the implied form and breaks the continuity of the pink elements – a visual ploy to distract attention from what might otherwise be a too-obvious motif; a typical Meere manoeuvre, leaving scope for the spectator.

Meere's introduction of kitsch artefacts into fine art challenges the modern still life practice – including his own – of setting up simple domestic objects, bowls, fruit, flowers, in a casually well-balanced composition, aestheticising the good things of daily life in a time-honoured way. Instead he creates a serio-comic inversion of the seventeenth century still life tradition of painting precious objects and sumptuous flowers to symbolise the virtues and vices, the pleasures and transience of earthly life. He depicts tacky objects, with an amoral motto endorsing, not censuring, avarice, and artificial flowers that raise questions of taste rather than intimations of mortality.

Charles Meere maintains in this late work the allusive, ironic character of his major paintings, such as *Australian beach pattern* 1940.<sup>2</sup>

Joy Eadie

<sup>1</sup> Charles Meere, 1890-1961, born and educated in London, served in France in the 1914-18 War, then studied at the Royal College of Art. He lived in France for some years before settling in Sydney 1933

<sup>2</sup> Joy Eadie, *In time of war: Charles Meere's Australian beach pattern*, Art Monthly Australia, No. 186, December 2005 - February 2006, pp. 26-31





54

**Joy Hester (1920-1960)**

Mad girl c.1942-43

also known as 'Mad woman', 'Mad lady'

oil on beaten tin

44.5 x 57.2cm (17 1/2 x 22 1/2in).

**\$100,000 - 150,000**

**PROVENANCE**

John and Sunday Reed, Melbourne

Museum of Modern Art and Design, Melbourne

Reed Estate, Melbourne

Private collection, Melbourne

Deutscher Fine Art, Melbourne

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1997

**EXHIBITED**

*Modern Australian art*, toured as *A Melbourne collection*, Museum of Modern Art and Design, Melbourne, September 1958; David Jones' Gallery, Sydney, 18 February - 7 March 1959, cat. no. 51

*Joy Hester*, Tolarno Galleries, Melbourne, 6-25 October 1976, cat. no. 81

*Joy Hester*, Philip Bacon Galleries, Brisbane, April - May 1977, cat. no. 24

*Project 21: Women's Images of Women*, Art Gallery of New South Wales, Sydney,

15 October - 13 November 1977, cat. no. 20, titled *Mad Lady*

*Joy Hester*, National Gallery of Victoria, September 1981, cat. no. 13

*Art and Social Commitment: an end to the city of dreams, 1931-1948*, touring exhibition, Art Gallery of New South Wales, Sydney, 27 September - 28 October 1984; Art Gallery of South Australia, Adelaide, 15 November 1984 - 6 January 1985; National Gallery of Victoria, Melbourne, 24 January - 3 March 1985; Queensland Art Gallery, Brisbane, 26 March - 28 April 1985, cat. no. 65

*A Century of Australian women artists 1840s-1940s*, Deutscher Fine Art, Melbourne, 1993, cat. no. 162

*Great Australian Paintings: from Melbourne Private Collections*, Deutscher Fine Art, Melbourne,

30 May - 15 June 1997, cat. no. 26

*Joy Hester and Friends*, National Gallery of Australia, Canberra, 1 September - 28 October 2001

*For Matthew and others*, Ivan Dougherty Gallery, Sydney, 5 October - 11 November 2006, cat. no. 217

**LITERATURE**

Barrie Reid, et al, *Modern Australian art*, exh. cat., Museum of Modern Art and Design, Melbourne, 1958, p. 69

Jude Adams, Jennifer Barber, Barbara Hall, *Project 21: Women's images of women*, Art Gallery of New South Wales, Sydney, 1977, pp. 2-3

Janine Burke, *Joy Hester*, National Gallery of Victoria, Melbourne, 1981, p. 24 (illus.)

Janine Burke, *Joy Hester*, Greenhouse, Melbourne, 1983, pp. 64-65, p. 69 (illus.)

Charles Merewether, *Art and Social Commitment: an end to the city of dreams, 1931-1948*, Art Gallery of New South Wales, Sydney, 1984, pp. 42, 96-97, p. 147 (illus.)

*A Century of Australian women artists 1840s-1940s*, Deutscher Fine Art, Melbourne, 1993, cat. no. 162, p. 41 (illus.)

*Great Australian paintings from Melbourne Private Collections*, Deutscher Fine Art, Melbourne, 1997, cat. no. 26, p. 48 (illus.)

Deborah Hart, *Joy Hester and Friends*, National Gallery of Australia, Canberra, 2001, pp. 30-31 (illus.)

Dinah Dysart, et al, *For Matthew and others*, University of New South Wales, Sydney, 2006, pp. 89 (illus.), 140-141, 153





Joy Hester was born into a middle-class Melbourne family in 1920. Although they were reasonably well-off, the family dynamics were not healthy. In 1930 her bank-manager father was sacked for drinking, and by 1932 he was dead. Hester's adolescence was marked thereafter by battles with her controlling and increasingly vindictive mother. Fortunately Hester found escape in the sympathetic family of a cousin and at school, where her aunt taught drawing. In 1937 Hester enrolled at the Gallery School. The dusty, Victorian-era curriculum gave her a solid grounding in academic draughtsmanship, for which she drew praise, but she did not last long. Hester liked to be provocative and was attracted to experimentation in art and life. She played up her strikingly sensual blonde looks by peroxidizing her hair and adopted what John Reid referred to as 'half-baked' communist views. In 1938 she met Albert 'Bert' Tucker, a broke but shinningly committed artist six years older than herself and left home to live with him. The young couple were hounded by Hester's enraged mother and moved their shabby digs often. Hester took on a series of menial jobs to make ends meet, including as a portrait model and as a taxi-pager. At the same time, she and Bert joined the new Contemporary Art Society (CAS) and began exhibiting with it. In 1939, the landmark *Herald* Exhibition of French and British Contemporary Art containing works by Dali, Picasso and others came to Melbourne. Too radical for the National Gallery of Victoria, it was shown at the Melbourne Town Hall. Fittingly, this was where Hester was introduced to Sunday Reed, one of the key figures in her life. Sunday was fifteen years older than Hester, patrician, cultured, generous and charismatic. Her lawyer husband John was a leader of the CAS and a radical spokesman for the modernist cause. Hester and Bert were drawn willingly into the Reed's world of conversation, art, music, poetry and books at their home at Heide, an ex-dairy farm property in semi-rural Templestowe.

*Mad girl* was painted in Melbourne around 1941 to 1943, tumultuous years in which Hester's ongoing personal dramas meshed with the generalised anxiety and changes brought on by the war. Hester married Bert in January 1941, using a false name to escape detection by her mother. The transition to 1942 was a particularly tense and fearful time when Australia seemed to face real prospects of invasion. In February 1942 the British surrendered Singapore and Japan began its bombing raids on Darwin and the 'Top End' of the Northern Territory. The young men of Hester's circle were leaving en masse for the army. Sid Nolan was posted to Dimboola and Bert to Wangaratta. He left Hester living in a primitive tin shed across the road from the Reeds at Heide. Perhaps this was where *Mad girl* was painted.

In 1939-41 Hester was groping towards her personal style in figure studies from the model and in sketches of everyday life observed in streets and bars. Her work variously recalls the massive distortions of the figure of Picasso, Henry Moore and Peter Purves Smith, the hard German Expressionism of George Grosz and the street scenes of Melbourne social realist Danila Vassilieff. Hester was at the same time looking inward, writing poetry and producing masses of ink drawings from memory. Brush and ink and watercolour were her preferred media.

Lacking a studio, Hester worked rapidly and deftly while sitting on the floor at home or at Heide, often as company and conversation milled about her. *Mad girl* has the unlaboured spontaneity, fluidity and strong black outlines of her best drawings and anticipates her mature style. Always chronically short of cash, Hester could not afford to be fussy about materials. *Mad girl*, one of her occasional essays in oils, is painted on a scrounged piece of bashed-out tin.

Hester rarely dated her early works and tended to give them simple, if enigmatic, titles. The anonymous *Mad girl* has no story or specific evocation of place. The clues to her psychological derangement are subtle. They are in her massive, shapeless body sprawling over the foreground, in the naked, unmistakeably public expanse of the linoleum floor and the unadorned walls, in the heavy black bars of the chair, and in her broad, sliding features. Yet she is not in institutional garb but sitting up and dressed with care. Her bright frock is prettily trimmed at the neck and sleeves, her hair is waved, her eyebrows delicately in flight and her mouth freshly smeared with red lipstick. She appears alert and grounded with her capable hands and arms relaxed, but her chalky face is almost collapsing with sadness. Her wide-spaced eyes with their exaggerated whites veer in the direction of the open doorway behind her. Perhaps this doorway holds the promise of release, or perhaps she is waiting for someone to come through it.

*Harry* 1942 (University of Queensland) uses the same motif of the open doorway behind a frontal figure and therefore helps to date *Mad girl* more securely. Harry was a taxi-driver and, briefly, Hester's lover while Bert was away on war service. Harry is in a domestic room, probably a bedroom, indicated by a mirror on the wall and rug on the floor. Orange-yellow light floods into Harry's room through the doorway whereas in *Mad girl* the light that fills the narrow, distant aperture is cold white and unable to penetrate. Unlike the mad girl, naked, truculent Harry is full of red-blooded life and needs none of our warming empathy.

Other artists Hester knew were interested in portraying psychosis at this time, exacerbated by their war experience. In 1942 Nolan painted a traumatised digger in *Head of a soldier* and Tucker a truly terrifying, barely human image of total breakdown in *No way out*. Yet Hester's *Mad girl* offers no wider context of a commentary on men and war. The plight of the mad girl is a private and feminine one, all the more touching for having no claims to importance.

Caroline Jordan

#### REFERENCES

- Janine Burke, *Joy Hester*, Random House, Sydney, 2001 (first published 1983)
- Janine Burke (ed.), *Dear Sun: The Letters of Joy Hester and Sunday Reed*, William Heinemann Australia, Melbourne, 1995.
- Deborah Hart, *Joy Hester and Friends*, National Gallery of Australia, Canberra, 2001.







55

**Arthur Boyd (1920-1999)**

Bridegroom drinking from a creek II 1959

signed 'Arthur Boyd' lower right

oil and tempera on board

60.4 x 80.5cm (23 3/4 x 31 11/16in).

**\$700,000 - 900,000**

PROVENANCE

Lady Elizabeth Oldfield, London

*Australian and European Paintings, Drawings and Prints, Part I*, Christie's, Melbourne, 26 November 1996, lot 42 (illus.)

Dr Reg Grundy AO, OBE and Mrs Chambers Grundy, acquired in 1996

EXHIBITED

*Arthur Boyd Retrospective Exhibition*, Whitechapel Gallery, London,

June - July 1962, cat. no. 86

*Arthur Boyd: The Bride*, Gould Galleries, Melbourne, 16-27 October 2002  
(label attached verso)

LITERATURE

Bryan Robertson, *Arthur Boyd: Retrospective Exhibition*, exh. cat.,

Whitechapel Gallery, London, June-July 1962, p. 27

Franz Philipp, *Arthur Boyd*, Thames and Hudson, London, 1967, pp. 98, 146, 260, cat. 9.30





Arthur Boyd is most known for a series of allegorical paintings he worked up over 1957-59. Entitled *Love, marriage and death of a half-caste*, these paintings resembled scenes in a morality play about the doomed romance of an Aboriginal trooper and his mixed-race bride. His invented myth unmistakably dealt with the emotional materials of great tragedy, exploring passion, envy, betrayal, guilt, doubt, fear, compassion and acceptance. Yet beneath the racial conflict, Boyd's morality tale is underpinned by the theme of yearning for spiritual fulfilment.

The 'Bride' paintings came in several stages, initially fits and starts. The first lone work, *Half-caste bride*, which shows an Aboriginal male and a white woman embracing within a forlorn outback setting, was exhibited in the 1954 Contemporary Art Society Annual Exhibition. It was a visual experiment influenced by Marc Chagall, with a haunting jumble of out-of-scale figures and animals, some floating in the air, some passing through a shack like ghosts. Collectors were not interested, so Boyd's friend the struggling architect Peter Burns bought it in a gesture of support (and slowly paid it off over ten months). Two years later he painted a second picture, *Bride running away*, at the request of his friend Ruth McNicoll, a gallery manager who wanted a daring modernist picture to hang in a ceramic exhibition of David and Hermia Boyd.

Then, having been put on a monthly retainer by Melbourne's Australian Galleries, he spent much of 1957 working up a large series for an exhibition booked there by the gallery's owners, Tam and Anne Purves. Painted in the demanding manner of the Old Masters using oils upon tempera, these were big, thoroughly ambitious compositions of a scale rarely seen from modern Australian artists. Boyd had risked all with these confronting paintings. Their subject matter was potentially disconcerting, and they were physically impressive pictures, too. But viewers were enthralled. The sad, bewildered bridegroom and his waxen faced bride portrayed with subtle insistence not only the problems of the Aboriginal situation, but of human relationships as the couple found themselves pressured by others, pursuing impossible ideals, succumbing alternately to temptation and despair, and, finally, uniting in death within a bushy paradise. Torn between what they have and what they want, between what they are and what they fear, the couple are destroyed.<sup>1</sup>

The artist's imagination ranged widely across various episodes, packing them with cyclical images of growth, decay and regeneration, even allowing settings to rhyme in sympathy with the characters' emotions. Some scenes were shadowy and bare, resembling the austere theatrical sets of Beckett's existentialist dramas; others presented a wounded land that had been scorched by fire; while the final group of compositions showed a fecund bushy paradise, often with symbols suggesting spiritual rebirth.

The April exhibition was a commercial success and gave Boyd the confidence to persevere with his ideas. The result was a second sequence of 'Bride' paintings worked over the rest of 1958 and through 1959.

*Bridegroom drinking from a creek II* was among this final group of distinctly dream-like major works. Gone is the stress and turbulence of the earlier series, as the groom and his bride are mystically united in a nurturing landscape. This sensuously painted work with its bravura brushwork features the characteristic black cave and waterhole-cum-creek in a regenerating bush gully. If in the earlier sequence of 'Bride' images the landscape progressively died off and was burned, here the tangled and scorched trees are regrowing. Boyd even puts in tiny dabs of high key paint to show wattles and wildflowers starting to burst into bloom as the wilderness grows.

The sky above is an intense blue, and the pool water is likewise clean and pure. The Aboriginal trooper, who now wears a sunny yellow uniform jacket (in the earlier pictures it was dark blue, then brown, then intense green), is sprawled face down on vegetation, drinking from the pure creek. Boyd has set an emerald green beetle beside the groom's hand, while black crows with blank red eyes gambol about in the air and scrub

above and beside him, acting as witnesses. In middle ground on the left we spy concealed in a cavern the bride, this vulnerable spirit-creature, likewise watching her previously persecuted husband. She is shown in summary form as a hovering head with splayed veil, ginger hair and lacy dress beneath, acting as a hidden presence in the abundant landscape. Skilfully composed and brimming with meaning, this is serious, self-evidently mature painting.

Arthur Boyd's symbolism was now less cryptic, and surely easier for viewers to understand. There was no mistaking these works were about emotional renewal, with nature charting the couple's relationship. Figures being restored by water within a regenerating lush wilderness appear repeatedly throughout these 1959 paintings. In some works the groom gazes at his bride's reflection in a watery pool; in other pieces she has transformed into a life-giving rainbow, a fresh rain shower, or a gushing waterfall. *Bridegroom drinking from a creek II* is among several paintings which show a figure drinking from a pool or creek. Another work had the groom drinking, and there was a subsequent pictures which had the bride drinking from a pool. These motifs prompts Boyd's next series of pictures in 1960 when the bride at the waterhole becomes a fleeting nymph (which were prompted by Boyd learning that the classical Greek word for *bride* is the English word *nymph*).

Of course, sexual overtones are unmistakable in these images of passion and fecundity. The art historian and friend of the artist, Barry Pearce, has claimed the V-shape of gorges, and the foliage fringed caves, were erotic compositional devices suggesting genitalia.<sup>2</sup> From this viewpoint the picture symbolises sexual union, the bride and groom who have endured so many trials finally uniting in matrimonial love. All the same, Arthur Boyd's dominant theme continued to be metamorphosis and cyclical growth: as we see in *Bridegroom drinking from a creek II*, his mythic figures and the virgin landscape they inhabit are transforming into something else, something remarkable and, perhaps, uncanny. This is an ambitiously inventive painting, sitting in the front rank of twentieth century Australian art.

Dr Christopher Heathcote

<sup>1</sup> Barry Pearce, *Arthur Boyd*, Art Gallery of New South Wales, Sydney, 1994, p.21.

<sup>2</sup> Barry Pearce, *Arthur Boyd*, Art Gallery of New South Wales, Sydney, 1994, pp.20-21.



Arthur Boyd  
*Mourning Bride 2* 1957  
The Grundy Collection







56

**Ralph Balson (1890-1964)**

Matter painting 1962

signed and dated 'R Balson 62' lower right

enamel on board

140.0 x 70.0cm (55 1/8 x 27 9/16in).

**\$20,000 - 30,000**

**PROVENANCE**

The collection of the artist

Estate of the artist

Bloomfield Galleries, Sydney

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection,  
acquired in 1989

**EXHIBITED**

*Ralph Balson: Exhibition of Paintings*, Macquarie Galleries, Sydney,

3-15 July 1963, cat. no. 10, titled *Painting No. 10*

*Paintings by the Late Ralph Balson 1960-64: The third and final Memorial*

*Exhibition*, Gallery A, Sydney, 27 May - 14 June 1969, cat. no. 31

*Ralph Balson: Matter Paintings*, Bloomfield Galleries, Sydney,

8 June - 2 July 1988, cat. no. 10

"I try to find out what the substance of paint will give me, to make a Painting a Matter Painting" (Ralph Balson, letter to the Art Gallery of New South Wales, quoted in Bruce Adam's exhibition catalogue, 'Ralph Balson, A Retrospective', Heide, 1989, p. 39)

In the final five years of his life, commencing in 1959, Ralph Balson took a leap of faith embarking on a mysterious series of works called the 'Matter Paintings'. Throughout his career Balson single-mindedly explored artistic styles and methods such as Cubism, Constructivism and Non-Objective Abstraction. Each phase represented a distinct departure from the previous approach and this attitude characterised Balson's inventiveness as well as his ceaseless quest for experimentation.

*Matter painting* 1962 is the embodiment of Balson's restless spirit and draws together a unique combination of material processes and philosophical ideals within a single work. Produced using gloss enamel house paint on the textured reverse side of a large section of masonite, this vertical painting departs from most of the other 'Matter Paintings' that tend to be painted on the smooth side of the composition board and conceived in a horizontal format. The technique Balson uses is also unique. Unlike many of the other 'Matter Paintings' that consist exclusively of coagulated pools of poured paint, this work combines pouring and trailing, thus providing the paint, surface with an unusual combination of spontaneity and mediation.

Philosophically the 'Matter Paintings' draw upon Balson's speculative interests in science and space travel providing a visual representation of what he referred to as 'the ineffable'. Like an alchemist he had the

ability to convert the physical substance of paint into a personal vision of human existence. By combining the transcendental with more mundane concerns such as personal expression and through the use of domestic materials such as house paint and masonite Balson's 'Matter Paintings' bring together what he called 'universal and timeless values' with more immediate everyday concerns. While the texture of the painting creates a sense of solidity and objecthood, the earthy pink and cream hues of the enamel paint are redolent of a multitude of 1950s domestic interiors.

Historically this work is also unique in that it draws upon a number of contemporary artistic styles from Europe and the United States. In 1960 Balson travelled to New York, England and France putting him in direct contact with new and innovative styles of post-war painting. To say this painting is exclusively an example of Abstract Expressionism, or Action Painting would be wrong and equally to say it is an example of European Tachisme would also be incorrect as it draws upon both the frenetic gestures of the American approach as well as a more highly considered process of textural layering common to European painting of the time. *Matter painting* 1962 brings together the best of both styles while drawing upon a life-time of creative expression. In the world of international art this particularly special 'Matter Painting' represents a highly personalised contribution to the broader genre of Gestural Abstraction and Balson's uncompromising attitude, vitality and quest for innovation enabled him to create this fountain of energy as his penultimate work.

Dr Christopher Dean





57

**Robert Campbell (Jr.) (1944-1993)**

Awakening the Rainbow Serpent 1989

signed, dated and inscribed 'ROBERT CAMPBELL JR / 1-11-89 /

NGAKU' lower right

synthetic polymer paint on canvas

122.0 x 198.0cm (48 1/16 x 77 15/16in).

**\$15,000 - 20,000**

**PROVENANCE**

Roslyn Oxley9 Gallery, Sydney

The Reg Grundy AC OBE and Joy Chambers-Grundy

Collection, acquired in 1989

**EXHIBITED**

*Robert Campbell Jr.*, Roslyn Oxley9 Gallery, Sydney,

5-22 April 1989 (label attached verso)

Robert Campbell Jr's form of social realist painting covers a multitude of subject matter: from episodes in the Aboriginal history of Australia in paintings such as *Barred from the baths* 1986, and *Roped off at the picture show, II*, 1987; to portraits of Australian heroes, both Indigenous and non-Indigenous, such as Charles Perkins, Senator Neville Bonner, Prime Minister Bob Hawke and racing identity Bart Cummings; and to topical events that engaged the Australian population at large such as *Haley's Comet*, 1986, and *Winning the Americas Cup*, 1987. In these works, Campbell displays an empathy towards his subjects, particularly when they represent the underdog.

Campbell's Aboriginal upbringing with its respect for the land is seen in the many landscape paintings of his people's country around Kempsey and the Macleay River delta on the central coast of New South Wales. However his attitude takes a more strident turn in paintings that deal with environmental issues where the land is threatened, as in *Please don't rape the forests* 1990, and *Awakening the Rainbow Serpent* 1989.

*Awakening the Rainbow Serpent* relates to the controversy over uranium mining and the destruction of sacred Aboriginal sites in the Northern Territory in the 1980s. The title of the painting makes reference to spiritual Aboriginal beliefs and the ancestral Rainbow Serpent who created the land with its freshwater rivers, streams and waterholes, mountains, forests and plains. At the end of this creation period, the Serpent's blood entered the earth, symbolising the spiritual powers of the ancestor within the land that are drawn upon in ceremony by successive generations. Any desecration of the earth angers the Rainbow Serpent who seeks revenge in the form of natural disasters and human sickness. The phrase 'awakening the Rainbow Serpent' was commonly used to draw attention to the potential consequences of mining the land.

In the painting, Campbell makes reference to conventional compositions that depict Rainbow Serpents surrounding their prey in a metaphor for transition and change. Here a large multi-coloured Rainbow Serpent encircles a map of Australia, surveyors at work, a truck loaded with uranium, a container ship of yellow cake, a nuclear plant and a warplane that drops a nuclear bomb and the mushroom cloud of the explosion. These images frame a globe of the earth where people of many skin colours link hands in protest. The entire cataclysmic scene is personalised by the depiction of the artist's totems around the edges of the canvas.

Wally Caruana





58

**John Brack (1920-1999)**

To and from 1989

signed and dated 'John Brack 1989' lower right

watercolour, pen and ink on paper

68.6 x 108.0cm (27 x 42 1/2in).

**\$90,000 - 120,000**

**PROVENANCE**

Tolarno Galleries, Melbourne

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection,  
acquired in 1991

**EXHIBITED**

*John Brack*, Tolarno Galleries, Melbourne, 7-28 September 1991,  
cat. no. 13

**LITERATURE**

Sasha Grishin, *The art of John Brack*, Oxford, 1990, vol. 2, pp. 74,  
250 (illus.)

John Brack was a maker of imaginative puzzles. His pictures were intended to lead the viewer's thoughts into a mental labyrinth. Nowhere was this more apparent than in the simulated still life compositions he devised during the 1980s. They represented coloured pencils and ink pens all standing upright, and massed together in different configurations upon table tops. Their purpose was to explore human conflict, sometimes through simulating battle formations, more often by alluding to socially-based competitiveness and division.<sup>1</sup>

The large watercolour and ink work *To and from* shows a mixture of coloured pencils bunched on a round table as if at a meeting. It comes from a later sequence of these introspective works where groups of pencils will hold up cards from a children's spelling game, all of them printed with a single alphabet letter. In this piece four of the cards face us and spell out the word *From*, while another two are turned away, the implication being that they spell the first word in the picture's title.

*To and from* confounds easy interpretation. The series it falls within was focused upon producing allegories that might be applied to all levels of human aggression and manoeuvring, from petty office politics up to international jockeying between governments. 'The pencils and their pens stand as metaphors as much for soldiers and their commanders as for office workers and their chiefs, or any other grouping,' the art historian Sasha Grishin writes. 'Once a grouping has formed, their rivalry and opposition seem inevitable.'<sup>2</sup> In this sense, the paintings gesture to humanity's simultaneous need for, and attacks against, hierarchies and administrative structures. Likewise, discussing how Brack's allegories were highlighting 'humanity's perpetual disputes over territory,' the curator Ted Gott has written, 'we realise we are all the same; and this cycle of aggression, colonisation and assimilation is perpetual.'<sup>3</sup>

*To and from* is one of several major works depicting rival parties of massed pencils which face off against each other as they hold up cards to state a blunt point: *Us, Them; Now, Then; Here, There; Yes,*

*No*. However, the pencils in *To and from* are neither organised in to groups according to colour, nor are they ranked by type. And instead of a sheet of paper on which have been short graphic dashes, they stand on a circular marble table top. These pencils are not overt visual metaphors for people – there is nothing here to suggest ethnicity, race or class is an issue – yet the cards imply the artist wants the viewer to ponder questions of territory and location. The words themselves bear connotations of movement, of travel, and also of migration and dislocation: we go to, and we come from. Indeed, the table top grouping is more like a political rally, where individual pencils ignore their differences and join together in a formal discussion.

John Brack signals his symbolic intent within the painting by having the still life image halt a few centimeters from the edge of the canvas, then filling the remaining border with a darkened gap—a spatial framing device to show the viewer that this is not a window on the world. Further still, by drawing a shadowy false edge around his composition, the artist emphasises that reality is ever absent in his traffic of representations: an allegory about the state of things is being presented.

Dr Christopher Heathcote

<sup>1</sup> Christopher Heathcote, 'John Brack and the Allegorical Still Life,' *Quadrant*, April 2012, pp. 71-3

<sup>2</sup> Sasha Grishin, *The Art of John Brack*, Oxford University Press, Melbourne, 1990, vol. 1, p. 145

<sup>3</sup> Ted Gott, *A Question of Balance: John Brack 1974-1994*, Heide Museum of Modern Art, Melbourne, 2000, pp. 13-14





**Tom Roberts (1856-1931)**

The old Sacramento 1885

signed 'TOM ROBERTS.' lower right

oil on wood panel

26.5 x 34.5cm (10 7/16 x 13 9/16in).

**\$100,000 - 150,000****PROVENANCE**

Possibly Gemmell, Tuckett &amp; Co., Melbourne, 4 or 5 December 1890, lot 20

Private collection, Melbourne

*Fine Australian and European Paintings*, Sotheby's, Melbourne, 28 April 1998, lot 100 (illus.)

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1998

**EXHIBITED***Sixteenth Exhibition of the Victorian Academy of Arts*, Melbourne, 3 April 1886, cat. no. 19*Australian Impressionism*, National Gallery of Victoria, Melbourne, 31 March - 8 July 2007,

cat. no. 2.4

**LITERATURE***Once a month: a magazine for Australasia*, June 1886, p. 560Humphrey McQueen, *Tom Roberts*, Macmillan, Melbourne, 1996, p. 163 (mistakenly identified as 'a Spanish scene')Terence Lane, et al, *Australian Impressionism*, exh. cat., National Gallery of Victoria, Melbourne, 2007, pp. 31, 41 (illus.), 315

Tom Roberts' picture of an old convict hulk, the *Sacramento*, presents an intriguing, alternative vision of Melbourne in the 1880s. The artist focuses not on the bustling, modern metropolis that the city had become, but instead on a scene representing 'a bit of Old Melbourne'. The image is gently nostalgic for the city's colonial past that was being swept away by the relentless progress of modernity. Having returned to Melbourne in April 1885, Roberts would have been especially responsive to rapid changes wrought on the city during his four year absence abroad.

The *Sacramento* was one of five vessels purchased by the Victorian Government between 1852-55 to serve as prison hulks when the rapid increase of the gold rush population led to a shortage of prison accommodation.<sup>1</sup> From 1854, she was moored off Williamstown where she served, alongside other hulks, as a public prison for over two decades, being de-commissioned in 1878.<sup>2</sup> No longer required as prisons, the *Sacramento* and another former prison hulk, the *Deborah* (seen lying behind the *Sacramento* in Roberts' picture), were next employed as store-ships for torpedoes in conjunction with the Torpedo Depot at Williamstown.<sup>3</sup>

In the early 1880s, the two ships finally succumbed to the encroachment of urban progress when the newly formed Melbourne Harbour Trust systematically reclaimed water-laden land along the lower Yarra as it constructed a direct ship-canal to the river mouth. A newspaper report of 1882 on the reclamation works establishes the site of Roberts' scene as that of Greenwich Bay, 'an area of about 50 acres' of shallow water on the Williamstown side of the river at the northern end of The Strand: 'The old prison hulks, when they were utilised as torpedo stores, were moored in this bay, and before reclamation work was commenced, they floated at high water. Now they stand high and dry on a bank of silt some 6 ft. above the water level. Inside of them there is still a sheet of water some 20 acres in extent.'<sup>4</sup> In 1885, the year prior to Roberts showing his painting at the Victorian Academy of the Arts, the Government ordered the prison hulks be destroyed and work began on breaking them up.<sup>5</sup>

The story of Victoria's five prison hulks forms a bleak yet colourful episode in the colony's history. The bushranger 'Captain Moonlite' (Andrew George Scott) apparently served time on one of them; the 18-year-old Ned Kelly spent several months as an inmate of the *Sacramento* in 1873.<sup>6</sup> Conditions for prisoners were harsh and sometimes so appalling that they resorted to mutiny and murder: in a famous incident of 1857, the inspector-general of prisons, John Price, was set upon and viciously murdered by a party of convicts.<sup>7</sup> In the late nineteenth century the story of the prison hulks thus became part of a much wider literary and historical tradition which emphasised the cruelty and brutality of the early convict system.

In *The old Sacramento*, Roberts eschews the drama and violence popularly associated with the early convict era in favour of detached, first hand observation of the present day scene. The picture is deftly painted in the close-toned, *plein air* naturalist style he had mastered abroad. Its mood is quiet and reflective, though not without a sense of irony at the fate that has befallen these relics of the past. Roberts does not hesitate to record their diminished circumstances. The indecorous addition of a hut on the forward deck of the *Sacramento* is plainly visible; the ship's mast, soon to be dismantled, stands isolated against the sky, a reminder perhaps of the imminent passing of the role of the sailing ship from history. In the left foreground a workman – possibly the lone keeper of the hulks mentioned in one contemporary account – lends a solitary human presence to the sparse landscape.<sup>8</sup> Only in the mid-distance is the stillness disturbed by boats, engines, steam and smoke, proclaiming the lower Yarra as the locus of trade and industry. The city skyline beyond, marked by the identifiable silhouette of the dome of the new Exhibition Building, registers the existence of the flourishing metropolis that propelled changes that spelt the end of the old convict hulks.

Leigh Astbury

<sup>1</sup> A concise summary of existing research on the *Sacramento* may be found at the *Victorian Heritage Database*, [available online] VHR no. S602. For the *Deborah*, see VHR no. S163.

<sup>2</sup> William H. Elsum, *The History of Williamstown from its First Settlement to a City, 1834-1934*, Williamstown Vic. : Williamstown City Council, 1985, (facsimile reprint of 1934 ed.), pp. 30-32.

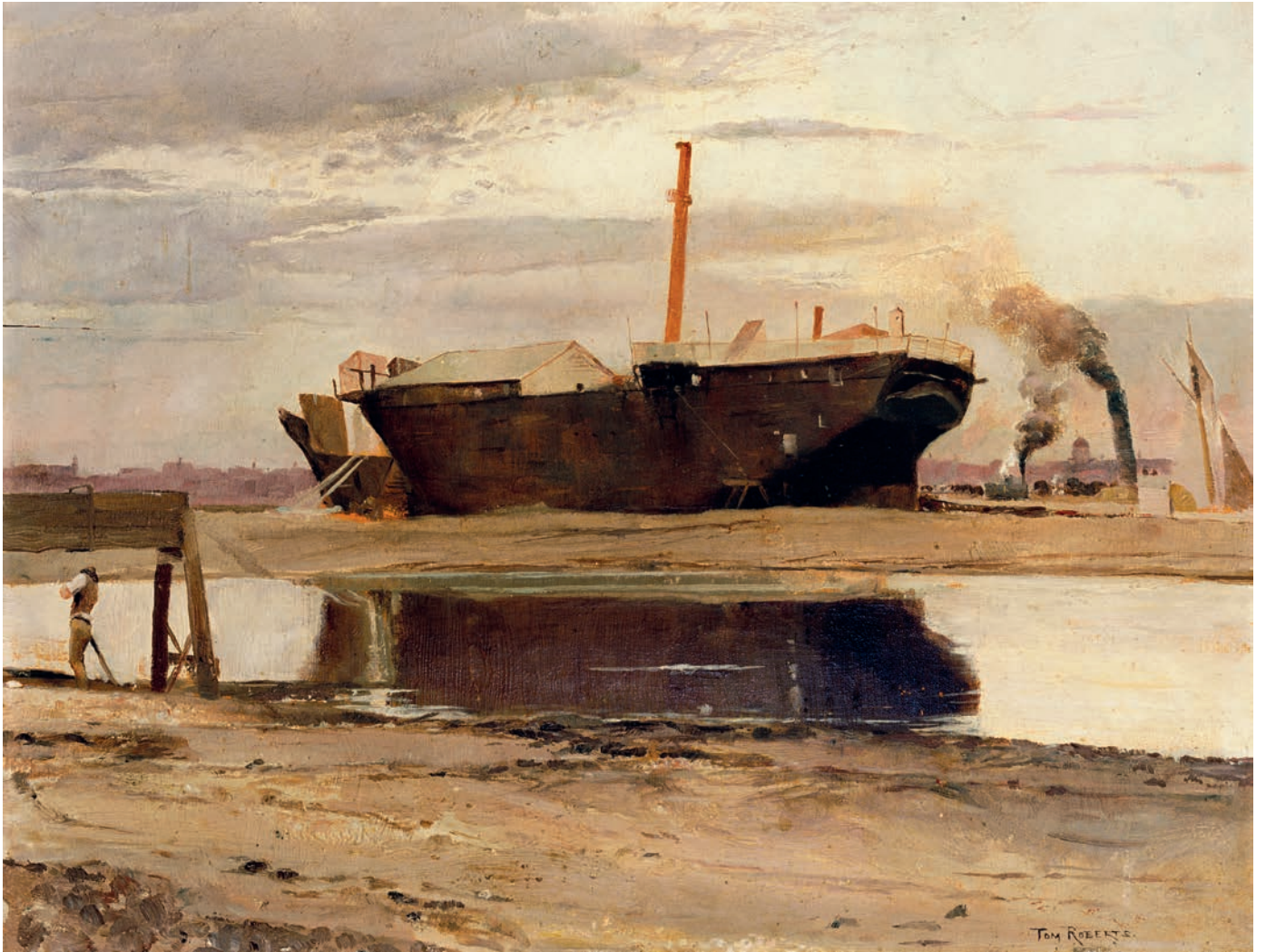
<sup>3</sup> 'Torpedo Explosion', *Bendigo Advertiser*, 22 December 1879, p. 2, confirms the link of the *Deborah* (and by implication the *Sacramento*) with the Torpedo Depot. For the Williamstown Naval Torpedo Depot, see the *Victorian Heritage Database*, HI no. H7822-0556.

<sup>4</sup> 'Reclamation Works at Greenwich Bay', *Argus*, 22 August 1882, p.9.

<sup>5</sup> 'The Lower Yarra from the Falls to the Mouth', *Illustrated Australian News*, 28 April 1888, p.76, depicts the *Sacramento* still intact and the *Deborah* mostly broken up, but the text to the image (p. 82) states, 'The last relics of the Sacramento and Deborah, long used as timber hulks, but now broken up, exist now no longer, except as transmitted by the artist...' <sup>6</sup> John Molony, *Ned Kelly*, Carlton, Vic.: Melbourne University Press, 2001, pp.52-3, 209; Ian Jones, *Ned Kelly: A Short Life*, South Melbourne, Vic.: Lothian Books, 2003, pp.65-6,377.

<sup>7</sup> John V. Barry, 'Price, John Giles (1808-1857)', *Australian Dictionary of Biography*, vol. 2, Carlton, Vic. : Melbourne University Press, 1979, pp. 351-2. In his famous convict novel, *His Natural Life*, Marcus Clarke employed Price as the model for the character of Maurice Frere.

<sup>8</sup> 'The Old Hobson's Bay Convict Hulks', *Australasian Sketcher*, 8 April 1885, p. 5 (text). The illustration is on the cover page.





60

**Danila Vassilieff (1897-1958)**

The wedding 1954

signed 'Vassilieff' lower right

oil on canvas

91.5 x 61.0cm (36 x 24in).

**\$30,000 - 40,000**

**PROVENANCE**

The collection of the artist, 1958

A G Morant, bequest of the artist 1958

Museum of Modern Art and Design, Melbourne, 1959-1980

A G Morant, returned 1980

Sue Gouch, 1984

*Fine Australian Paintings*, Sotheby's, Melbourne, 19-20 April 1994, lot 183 (illus.)

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1994

**EXHIBITED**

*Memorial exhibition of the Paintings and sculpture of Danila Vassilieff*, Museum of Modern Art and Design, Melbourne, 9 June 1959

*Vassilieff: A Retrospective exhibition of Paintings, Sculptures and Watercolours*, touring exhibition, Heide Park and Art Gallery, Melbourne, 11 August - 22 September, 1985; National Gallery of Australia, Canberra; Art Gallery of New South Wales, Sydney, cat. no. 40

**LITERATURE**

Felicity St John Moore, *Vassilieff and His Art*, Oxford, University Press, Melbourne, 1982, pp.110-1, 113 (illus.), 158

Felicity St John Moore, *Vassilieff: a retrospective exhibition of Paintings, Sculptures and Watercolours*, exh. cat., Heide Park and Art Gallery, Melbourne, 1985, p. 27

Zoja Bojic, , *Imaginary homelands: the art of Danila Vassilieff*, Andrejevic Endowment, 2007, pp. 44, 131, pl. 23 (illus.)

Felicity St John Moore, *Vassilieff and his art*, Macmillan Art Publishing, 2012, p.133, (illus.)





This symbolic autobiographical painting marks the bitter end of the artist's marriage to Elizabeth Vassilieff-Wolf. It would have been painted in Mildura in the period that followed his enforced departure from the house and studio that he had built himself, extracting stone and felling trees on his property at Warrandyte. Vassilieff was to refer to this Murray River period as his 'exile'. And he confided to friends there that his wife was living with a younger man, a communist. The younger man was the tall squarish-headed Bill Wolf, a linesman who was bringing electricity out to Warrandyte while conducting an affair with Vassilieff's estranged wife. William Wolf was to be the father of her future child, and her 'husband' until his untimely death in the early sixties.

This painting came after Vassilieff's remarkable achievements during the sculpture years that had been facilitated by Elizabeth's private money (but then interrupted by Vassilieff's second heart attack in 1953). The influence of his carving is evident in the style, such as the densely painted surface and solid treatment of forms, of this seemingly allegorical work.

But there is a pre-sculpture precedent for *The wedding* that was painted during the Second World War, some years before Vassilieff turned to sculpture. *Theatre party* 1944 (private collection, Sydney) is a black-humoured allegory that had emerged out of an earlier emotional crisis. [This work was later chosen by the Australian National Gallery to represent Vassilieff in *Angry Penguins and Realist Painting in Melbourne in the 1940s*, the travelling bicentennial exhibition in 1988.]

*Theatre party* was a revenge, for her supposed infidelity, on his pianist 'wife' Helen and her smooth German 'boyfriend' (with whom she attended musical concerts and was later to marry). The figures were recognisable and the manner deliberately crude, impassioned and distorted, with squirts of paint direct from the tube.

*The wedding* is perhaps more calculated and (one suspects) a deliberate reference to the art of Edvard Munch who was one of Elizabeth's painting heroes and the father of German Expressionism. Elizabeth's enthusiasm for the expressionism of Munch had been the subject of an adult education lecture and of an article she had written in the left-wing literary journal *Meanjin*.

But the present painting was also anticipated in Vassilieff's dark marble carving, *Three forms* c.1953 (private collection), in which the figures of man and woman are separated by the rift between them and the man's primitive origin is implied by the Red Indian head-dress. The fact that the figures are bound by yoke and claw is less visible. It follows that the opposition between the sexes was already a theme of his sculpture.

In the present picture, *The wedding* 1954, the looming blockhead figure on the left is a mocking representation of the artist's virile German rival. His rival's sexual desire and looping advance (in the form of a greenish snake) appear to be answered by the bride's electric bouquet (like a row of red lights); inside her head are signs of further red connections. With some mindless kinfolk behind, the Hitler-like marriage celebrant (in the right foreground) suggests their shared ideology and dogmatic attitudes.

Vassilieff had every reason to resent the invasion of German and communist intruders into his personal life. He was a Don Cossack officer who had fought against the Reds in the Russian Civil War of 1917, been captured in 1921, and imprisoned at Baku. Before that, and straight out of Military Academy, he had fought against the Germans in the First World War and even enlisted in the Australian Army for a brief period in 1943-44.

*The wedding* is the sardonic and heartfelt precursor to Vassilieff's major theme during his Mildura years. Among the best of these later paintings are *Marriage breakdown (Figure group and bridal car)* 1954 (private collection, Perth) and *Mildura wedding* 1954 (Museum of Modern Art at Heide), a work that keys off his sculptural masterpiece, *Stenka Razin* 1953 (National Gallery of Australia).

Felicity St John Moore



Danila Vassiliev  
*Three forms* c.1953  
(Private Collection)



Danila Vassiliev  
*Theatre party* 1944  
(Private Collection, Sydney)



61

**John Perceval (1923-2000)**

Ceramic angel 1958

signed and dated 'Perceval 58' on base

glazed ceramic

25.0 x 10.0 x 10.0cm (9 13/16 x 3 15/16 x 3 15/16in).

**\$30,000 - 40,000**

**PROVENANCE**

Collection of the artist

Private collection, Melbourne

Niagara Galleries, Melbourne

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection,  
acquired in 1988

John Perceval's Angels have always been popular with the public since their inception in 1957, with big shows in Melbourne and Sydney in 1958 and 1959. The first exhibition of 23 ceramic Angels was held at the Museum of Modern Art of Australia, Melbourne, from 2-12 September 1958, directed by Perceval's patron and friend, John Reed. Bernard Smith described this exhibition as 'one of the most important one-man shows held in Australia since the war.'<sup>1</sup> It was also a commercial success with the well-heeled members of MoMA buying many works. Enthused by their acceptance, Perceval held another exhibition of 33 Angels at the Terry Clune Galleries, Sydney in May 1959 which was opened by William Dobell, then Australia's most famous artist.

Writing about John Perceval's Angels in 1967, John Reed declared with some authority: 'They had their beginnings simply as children, probably first himself as a child, then his own children, as indeed the ceramics recognisably are.'<sup>2</sup>

Margaret Plant, author of the first monograph on Perceval, also recognised the Angels as 'the artist's fair haired children who appeared in the wistful paintings of the early fifties – the children in the sea and in the field of flowers - are certain models for the Angels...'<sup>3</sup>

*Ceramic angel* 1958 may be the least animated of the Angel series, as each figure is usually engaged in activity such as playing a musical instrument, bending over like a baby learning to walk, or gesticulating ecstatically with spreading fingers, licked after a meal.

Fired in a ravishing sang-de-boeuf shiny red and green glaze, this little ceramic portrait bust of an angel with tightly coiled ringlets and wide open eyes has a Donatello quality. To quote Margaret Plant once again -

Their inspiration is traditional: Perceval has said that Luca della Robbia and Donatello, the Quattrocento angel-makers, were important to him and Jean Forquet's *Virgin and Child* with its raw red angels surrounding the Madonna.<sup>4</sup>

Acquired from John Perceval by a Melbourne couple who knew the artist well, this unique portrait head remained in their collection until 1988. With its quiet look of contemplation, *Ceramic angel* is more like a portrait rather than a traditional Perceval Angel, and as such is very much a stand-alone sculpture.

Warwick Reeder

<sup>1</sup> *Ibid.*, p.68, Bernard Smith, 'The Antipodeans', *Australia Today*, October 1959, p. 104

<sup>2</sup> John Reed, 'John Perceval', *Art and Australia*, vol. 5, no. 1, June 1967, p. 361. The artist's daughters are Tessa (born 1947) and Celia known as 'Winkie', (born 1949). A third daughter, Alice was born in 1957

<sup>3</sup> Margaret Plant, *John Perceval*, Lansdowne Australian Art Library, Melbourne, 1971, p. 68

<sup>4</sup> Margaret Plant, *op.cit.*, p. 67





62

**Susan Norrie (born 1953)**

Grand luxe 1987

signed and dated 'Susan Norrie '87' lower right

oil on canvas, 9 panels

219.0 x 276.0cm (86 1/4 x 108 11/16in).

**\$30,000 - 40,000**

PROVENANCE

Crescent Gallery, Dallas, Texas, United States of America

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection,  
acquired in 1987

EXHIBITED

*Voyage of discovery: Australian paintings and sculpture*, Crescent Gallery,  
Dallas, Texas, United States of America, 1987

*Susan Norrie: paintings 1986-87*, touring exhibition, L'Hotel Pozzo di  
Borgo, Paris, November 1987; Galerie Passages, Troyes, 9 January - 28  
February 1988, Foire d'Art Contemporain, Stockholm, 16-21 March 1988

LITERATURE

*Susan Norrie: paintings 1986-87*, exh. cat., L'Hotel Pozzo di Borgo, Paris,  
November 1987 (illus.)





*Grand luxe* is a wonderful example of Susan Norrie's use of lifted painterly techniques and imagery in a focussed, feminist critique of art, commodification and celebrity culture. In 1987 Norrie was the inaugural recipient of the prestigious Moët & Chandon art award. She spent the following year working in France, where *Grand luxe* was painted. It accompanies the series *Tall Tales & True* and *Les romans de cape et d'épée* and paints up the dizzying implications of art celebrity, inflationary pricing and floating cultural value in a globalising, consumerist art boom.

Norrie employs the post-modernist strategy of mining art history in order to paint our social and cultural condition, but is no simple image scavenger. She reads our corporatized culture art historically. *Grand luxe* situates a post-modern issue (of style, the challenge of painting's perceived irrelevance or inability to sustain cultural critique, its fetishized commodity status) across two centuries of painting: from the pre-revolutionary French art of Watteau through the measured, mid-twentieth century abstract expressionism of Hans Hoffman to Norrie's contemporaries like Gerhard Richter, and her own feminist investigations of style and ornament. This painting reminds us that even today, what is style but a visible sign of success, obsessively pursued, that structures our everyday lives?

*Grand luxe* also raises questions of originality as against genre, aristocratic and haute bourgeois power and pleasure in its grand commodity form and more popular, Americanised consumerism. As Norrie comments, "I have always tried to fuse high art and low art – using painting history to depict or comment on everyday and often banal situations."<sup>1</sup> It is a bravura piece comprised of domestic-scaled, squared modules that break up the dreamy, cinematic play of image details and abstract washes of colour. Conjuring up dream worlds of early and late modern painting alongside low-brow Disney World characters, Norrie paints to communicate parallels in the history and economy of taste.

The imagery of *Grand luxe* is partially derived from Watteau's late masterwork *L'Enseigne de Gersaint*, or *Gersaint's Shopsign* of 1720. This sign for the art dealer Edme François Gersaint transforms what was in reality a cramped art boutique, hardly more than a permanent booth on the medieval Pont Notre-Dame, in the heart of Paris, into a theatrical setting for the pleasurable encounters of polite society. Like the gallery booths jostling cheek by jowl at today's international art fairs, these cramped trading pavilions both created and followed fashion as they purveyed works of art as luxurious commodities to a bourgeois class.

Watteau's theatrical scene of aristocratic connoisseurship and polite society was itself humorously slanted through depicted nudes on the walls of the shop, suggesting more illicit (though of course suitably allegorized) pleasures. The work has often been interpreted by scholars as a commentary on the shift in aristocratic culture with the licentious Régent, Philippe II, Duke of Orleans (1715–1723), after the death of Louis XIV. Norrie lifts telling details from the original depiction of clients and staff at the art shop: an elegantly-shod lady's foot steps up from the pavement, a young man's gloved hand stretches out to offer assistance from a panel above, framed pictures stack up to the right. As Norrie commented, "Throughout my work I have been concerned with the history of painting because in its different styles it is not unlike archaeology – it can reveal understanding. Rather than merely quoting from that history, I want to make painting more relevant today. By rendering *practically* that history, I am able to deal with it autobiographically."<sup>2</sup> Norrie adds her own ironic commentary to Watteau. She peppers her details from his old masterwork with the looming mitts and bulbous nose of Disney's Goofy, who cheerily plays his part in the grand art sale amid dreamy passages of abstract expressionist painting. As Virginia Spate has observed, are these figures more 'real', more remembered or memorable than images

of humans? Norrie employs a loose, neo-expressionist style (what Helen Grace has called "the warm, wet angst of neo-expressionism", as meeting the 1980s need for 'representation', for the conceptual and market certainty of figurative imagery after the radicalism of the 1970s).<sup>3</sup> *Grand luxe*'s Disneyland characters enacting themed tragedy also queers the artist's seeming homage to Hans Hofmann and de Kooning's abstract expressionism, with its promise of authenticity and self-revelation. Ultimately, Norrie suggests, it is all just 'tricks of the trade'.<sup>4</sup>

As the artist recalled, *Grand luxe* incorporates "the cloak-and-dagger stories, developed from Umberto Eco's *Travels in Hyper-reality*, combined with epic/heroic, mannerist tendencies with a popular genre style in order to explore and question art as spectacle."<sup>5</sup> Eco's influential essay used American Disney World as a metaphor for the way contemporary culture is now full of fabricated, themed environments that promise to be better (more beautiful, more interesting) than our everyday world. This, for Eco, was the essence of commodified culture, for behind every façade lurks a sales pitch. *Grand luxe* aestheticises the art deal in contemporary bourgeois culture as a theatrical world that feels, looks and acts so much better than the real blood, sweat and tears of art making. Yet Goofy's scaled-up Disney expression (all wet, bulbous nose, poppy eyes and clumping feet) takes on monstrous proportions, and our unease is heightened by the dizzy, haptic quality of the acidic colour. In this hyper-real, Disney-themed art fair, we feel a surge of desire for pleasure and purchase, and yet also sense the frightening implication of our complicity in this aesthetic economy.

Catriona Moore

<sup>1</sup> Susan Norrie, *Value Added Goods: West Magazine*, vol. 2, no. 1, 1990, p. 26

<sup>2</sup> Susan Norrie, *Value Added Goods: West Magazine*, vol. 2, no. 1, 1990, p. 26

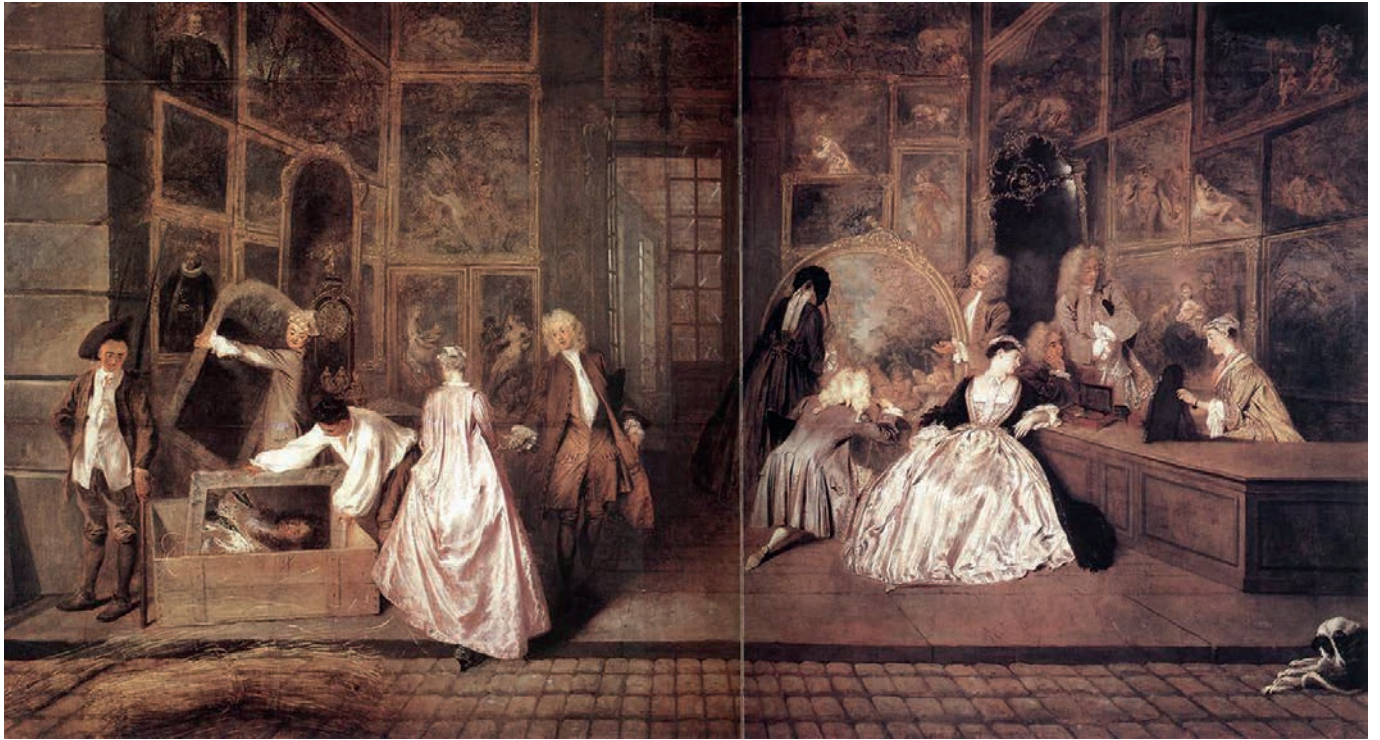
<sup>3</sup> Helen Grace, 'Susan Norrie: Objet D'Art', *Art & Text*, no. 31, December-February 1989, p. 77

<sup>4</sup> Virginia Spate, *Peripherique*, exh. cat., Wollongong Regional Art Gallery, Wollongong, 1989, p. 18

<sup>5</sup> Susan Norrie, *op. cit.*, 1990, p. 26



Susan Norrie  
*Grand luxe* 1987  
(detail)



Jean-Antoine Watteau  
*L'Enseigne de Gersaint* 1720  
oil on canvas  
Charlottenburg Palace, Berlin, Germany



63

**Sam Fullbrook (1922-2004)**

Pike's farm at Haden 1982-87

signed with initials 'S.F.' lower right

oil on canvas

163.3 x 151.2cm (64 5/16 x 59 1/2in).

**\$70,000 - 90,000**

PROVENANCE

The collection of the artist

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection,  
acquired in 1998

EXHIBITED

*Wynne Prize 1987*, Art Gallery of New South Wales, Sydney,

19 December 1987 - 7 February 1988, cat. no. 31

The Jack Manton Prize: Recent works by fourteen Australian artists, Queensland Art  
Gallery, 12 February - 29 March 1987, cat. no. 23

*Sam Fullbrook*, The Gallery Space, Soho, New York City, NY, United

States of America, in association with Philip Bacon Galleries, Brisbane, 1989, cat. no. 41

*Sam Fullbrook*, Niagara Galleries, Melbourne, 19 July - 6 August 1994, cat. no. 4

*Sam Fullbrook: racing colours*, National Gallery of Victoria, Melbourne,

7 June - 24 July 1995, cat. no. 51

*Sam Fullbrook*, Rex Irwin Gallery, Sydney, 2-27 July 1996, cat. no. 1

*Sam Fullbrook*, Philip Bacon Galleries, Brisbane, 15 July - 16 August 1997, cat. no. 5

LITERATURE

*Sam Fullbrook*, exh. cat., Niagara Galleries, Melbourne, July 1994,  
cat. no. 4 (illus.)

Felicity St John Moore, *Sam Fullbrook: Racing Colours*, exh. cat.,  
National Gallery of Victoria, Melbourne, 1995, p. 61 (illus.)

*Sam Fullbrook*, exh. cat., Rex Irwin Gallery, Sydney, July 1996, cat.  
no. 1 (illus.)

John McDonald, 'Sea change', *Sydney Morning Herald*, Sydney,  
13 July 1996, p. 12

*Sam Fullbrook*, exh. cat., Philip Bacon Galleries, Brisbane, July 1997,  
cat. no. 5 (illus.)





Sam Fullbrook envisaged this large Darling Downs landscape as a mirror of his personal reflections, observations and experience over many years. He regarded it as his masterpiece and proceeded, accordingly, to move it around, always increasing the price. After first presenting it in the prestigious Wynne and Jack Manton prizes, he arranged a one-man show at the Gallery Space in Greene St, Soho, New York City in association with the Philip Bacon Galleries in Brisbane; then again raised the price 'as a matter of principle' when he finally exhibited it in Melbourne, whence it entered the Grundy Collection.

"I have yet to be convinced that there is any greater incentive to better work than appreciation by the public in sales", he once exclaimed. "I had this opinion 30 seconds after becoming a student and at no time in the ensuing period wavered one jot."

*Pike's farm at Haden* was the outcome of years of observation of the vast, drab and 'virtually unpaintable' agricultural country around Oakey, on the far side of Queensland's Darling Downs. The painter had bought about 80 acres there and erected a tin shed studio in 1982. The painting reflected his search to discover, as he put it in one of his flourishing letters (written invariably in invoice books):

"more of the volcanic nature of the country as discover the hillocks on the downs are themselves sedimentaries and in cuttings one sees layers of river gravel. Yet in the dales the earth in its darkness has a rich sootiness about it – aged burnt... The downs are all upturned at the moment ready for the wheat and barley to go in."

In the end Fullbrook tackled this orchestrated composition like a farmer, moving from patch to patch, keeping the surface alive through a process of continuous, measured adjustments to colour, tone and shape. The colours seem to fluctuate, calling out to their kin in other fields, evoking memories of other seasons by shifting in and out of focus according to their depth, weight and brushiness. Able to detect minute differences, Fullbrook uses subtle tonal changes and calligraphic marks to loosen the definition of objects, to link foreground and background, and to achieve the effects of airiness and transparency he so admired in the Old Masters. One senses that sometimes he becomes trapped in his own imagery, revealing his own peering face in the manner of Paul Cezanne in the shifting skies of his later *Bathers* paintings.

As Sir William Dargie had written in the Queensland Art Gallery 'A Tribute to Sam Fullbrook' exhibition introduction:

"Sam Fullbrook's art is pure painting in the same sense that certain music, such as that of Bach, is pure music. It eschews all literary associations and must be understood only in terms of its own medium of expression – a medium, in the case of oil painting, which is limited to lighter and darker colours disposed in areas of varying sizes on a flat surface. Although Fullbrook is a figurative artist and his subject matter is clearly recognisable, it must be understood that the abstract relationships of colours and areas to each other is what he really is about..."

"There is surely no need for me to draw attention to Sam Fullbrook's brilliant management of colour, except to go further and say that underneath it all is a sound foundation of tonal construction. Were it not so, his colours would not sing as they do."

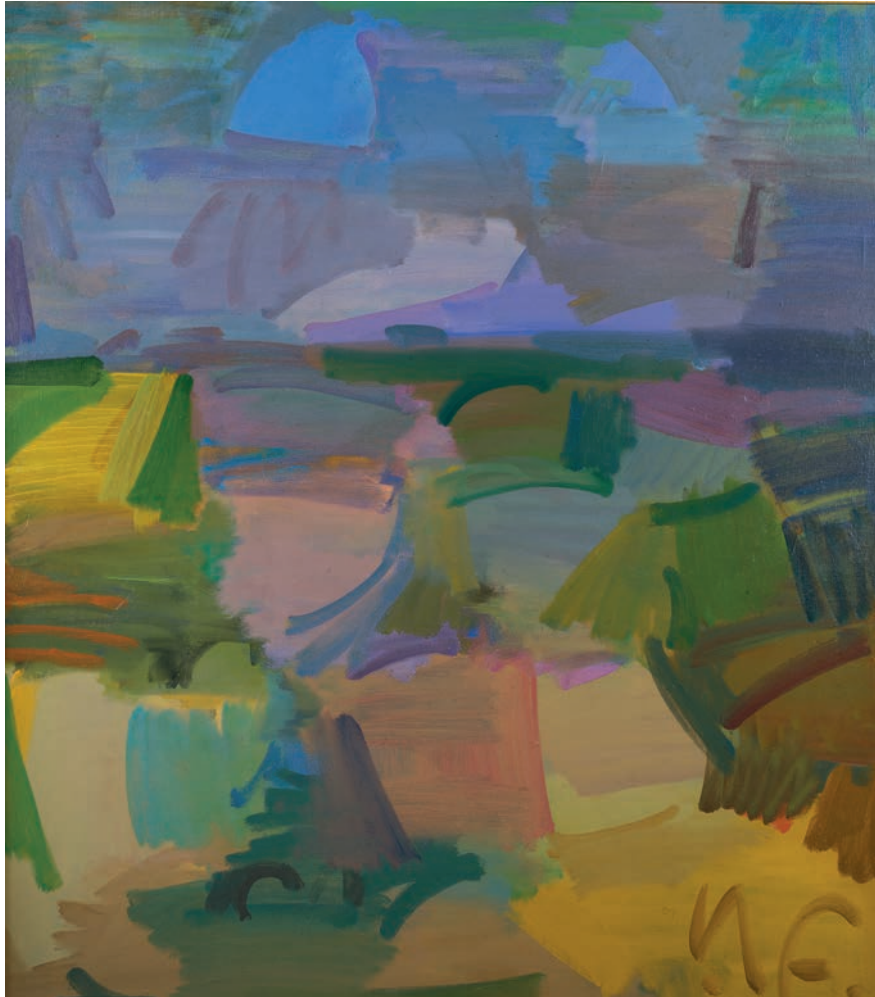
A picturesque character, Fullbrook appreciated and listened to fine music; for a time he also ran Sunday afternoon musicales at his house in East Brisbane, which he had furnished with a grand piano.

*Pike's farm at Haden* was Fullbrook's solution to turning the unglamorous brown side of the Darling Downs (that has defeated many a farmer) into the more lucrative field of art. His flourishing signature, S.F. in the lower right, guarantees its authenticity. As he confided,

"Haden is the name of a local place but Pike was nobody in particular – I took the name out of the phone book."

A slightly smaller related canvas of an altogether springier and more luminous Darling Downs landscape is *Landscape Oakey* (private collection)

Felicity St John Moore



Sam Fullbrook  
*Landscape Oakey* 1985  
(private collection)



64

**Narelle Jubelin (born 1960)**

God these diversions made 1989

signed, dated and inscribed 'Narelle Jubelin 1989 / GOD THESE DIVERSIONS

MADE' verso

petit point embroidery, in found wood frame

45.0 x 136.5cm (17 11/16 x 53 3/4in).

**\$15,000 - 20,000**

**PROVENANCE**

Mori Gallery, Sydney

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection,  
acquired in 1995

**EXHIBITED**

*Australian Perspecta 1989*, Art Gallery of New South Wales, Sydney,

31 May - 23 July 1989

*Spirit + Place: Art in Australia 1861-1996*, Museum of Contemporary Art,  
Sydney, 21 November 1996 - 3 March 1997

**LITERATURE**

Anthony Bond, Victoria Lynn, *Australian Perspecta 1989*, exh. cat., Art Gallery  
of New South Wales, Sydney, 1989, pp. 52-3, 120

Nick Waterlow, Ross Mellick, et al, *Spirit + Place: Art in Australia 1861-1996*,  
exh. cat., Museum of Contemporary Art, Sydney 1996, p. 147

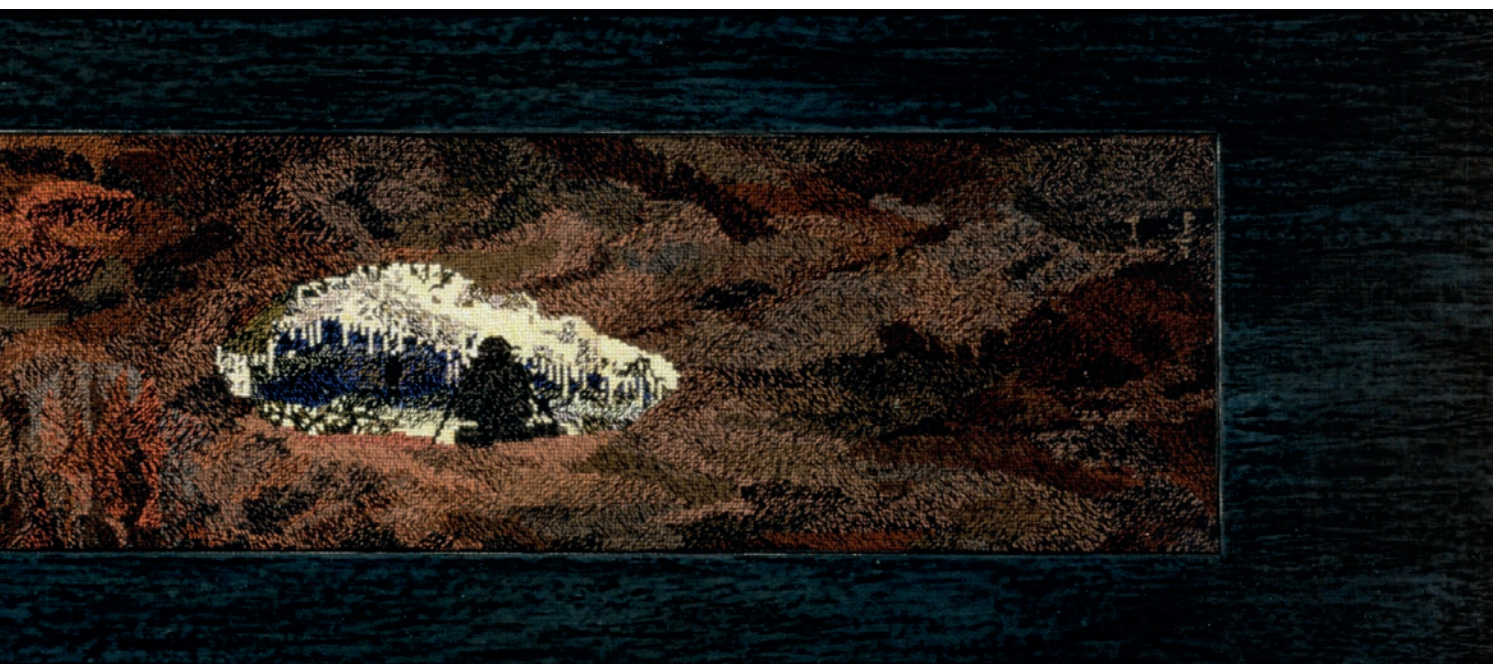


Narelle Jubelin has always asked us to regard her frames, or more broadly, her display techniques, as integral to the images she interprets and the objects they become. In this instance the frame contains a Latin motto – *Deus haec otia fecit* – which translates into the title of this work, *God these diversions made*. But which diversions? The diversion that is a work of art? The diversion of wood carving, needlepoint and other 'crafts'? The diversion of a day trip to the Jenolan Caves? The diversion of the kind of photography that promoted such day trips? The writing of the postcards following the day trip? Or the diversion of one's own face in the mirror? – for this frame once supported a mirror that might have sat handsomely above a mantelpiece in the diversionary space of home. And yet, if diversion is the antonym of work, with Jubelin, frame, image, material, technique and critique all do equal work in *God these diversions made*. Each of these components is in conversation with the others just as the overall object – the work of art – creates a dialogue between the contemporary moment and a troubled colonial past.

The contemporary moment in this case was the 1980s; a heady intellectual time when second wave feminist artists such as Jubelin combined cultural activism with conceptual and material critique to affect change. By 1989, when this work was shown at the Art Gallery of New South Wales for *Australian Perspecta*, the balance of female to male artists was 18 to 20, almost the 50/50 representation in major public exhibitions so long campaigned for.

In 1983 Jubelin had finished her Graduate Diploma at City Art Institute, Sydney. Her studio discipline was painting, then dominated by Sydney's late modernist abstractionists such as Sydney Ball, John Firth-Smith and Michael Johnson. Jubelin's turn to the so-called feminine practice of petit-point can be seen as a rejection of such white male painter authority, but it was not a rejection of painting. Rather, Jubelin continued to apply the colour theory experiments of paint to her works in thread, even using the term "palette" to describe her choices. And colour often was a choice because many of the source images for this and related works were from black and white historical imagery such as the three volume *Picturesque Atlas of Australasia* published in the late nineteenth century - that is, at the historical cusp of British colonial rule and national becoming. The Jenolan Caves merit a special chapter in volume one of the atlas, its descriptive text alive with the visual allusions of geological form both triumphant (armed knights, Titanic hands, eagle's wings), and modest (shawls, curtains, jewels). Jubelin adds to these the motif of the eyes but within each, human figures occlude vision. Do we detect the work of the surveyor with his headlamp and theodolite or the diversion of the photographer recording the delights he sees? Jubelin's artistry is to hold our gaze until we see the full complexities of 'just looking'.

Barbara Campbell





65

**John Brack (1920-1999)**

The new house 1953

signed and dated 'John Brack 53' lower right

oil on canvas laid down on board

127.8 x 55.8cm (50 5/16 x 21 15/16in).

**\$1,100,000 - 1,300,000**

**PROVENANCE**

The collection of the artist

Deutscher Fine Art, Melbourne

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1995

**EXHIBITED**

*Paintings and Drawings by John Brack*, Peter Bray Gallery, Melbourne,

27 October - November 1953, cat. no. 2

*John Brack: Retrospective: Paintings and Drawings, 1945-1977*, Melville Hall, Australian

National University, Canberra, 21 September - 16 November 1977, cat. no. 6 (illus.)

*John Brack: Selected Paintings 1947-1977*, Royal Melbourne Institute of Technology,

Melbourne, 15 March - 1 April 1977, cat. no. 5

*John Brack: A Retrospective Exhibition*, National Gallery of Victoria, Melbourne,

10 December 1987 - 31 January 1988, cat. no. 10

*Australian Art: Colonial to Contemporary*, Deutscher Fine Art, Melbourne, May - June 1995,  
cat. no. 101 (illus. and cover)

*After Van Gogh: Australian artists in homage to Vincent*, Mornington Peninsula Regional

Gallery, Mornington, 6 September - 30 October 2005

*John Brack Retrospective*, National Gallery of Victoria, Melbourne, 24 April - 9 August 2009;

Art Gallery of South Australia, Adelaide, 2 October 2009 - 31 January 2010

**LITERATURE**

Alan McCulloch, 'The little man in paint', *Herald*, Melbourne, 27 October 1953 (illus.)

'Artbursts', *Bulletin*, Sydney, 4 November 1953

J.D. 'The art galleries: Roman Holiday', *Port Phillip Gazette*, Melbourne, vol. 2, no. 1,

Autumn 1954, pp. 40-43

Robert Lindsay, *John Brack: A Retrospective Exhibition*, National Gallery of Victoria,

Melbourne, 1987, p. 13, 27 (illus.)

Terry Smith, 'The yawn of the fawn decade', *Times on Sunday*, Sydney, 27 December 1987,  
p. 28 (illus.)

Sasha Grishin, *The Art of John Brack*, Oxford, 1990, vol. 2, ref. p. 4, p. 85 (illus.)

Tim Sowden, 'Streets of discontent: Artists and suburbia in the 1950s' in S. Ferber, C. Healy

and C. McAuliffe (ed.), *Beasts of suburbia: Reinterpreting cultures in Australian suburbs*,

Melbourne University Press, 1994, pp. 76-78, p. 89 (illus.)

*Australian Art: Colonial to Contemporary*, Deutscher Fine Art, Melbourne, 1995, p. 75 (illus.)

Chris McAuliffe, *Art and Suburbia*, Craftsman House, 1996, pp. 70-71, p. 23 (illus.)

Chris McAuliffe, 'John Brack's forgotten people', *Art and Australia*, vol. 35, no. 3, 1998,  
pp. 366-373

Kirsty Grant, et al, *John Brack Retrospective*, National Gallery of Victoria, Melbourne, 2009,  
p. 145, 147 (illus.)





While *Collins St, 5p.m.* 1955 is regarded as Brack's signature painting of the 1950s, *The new house* is, in its own quiet way, a more emphatic declaration of Brack's views on the prospects for Australian culture in the Menzies era. A softly-spoken manifesto in paint, *The new house* quietly unites autobiography, art theory and cultural criticism.

In *The new house*, Brack boldly tackled the question of what Australian art could be in the 1950s. His answer, both sophisticated and sceptical, emerged from his own passions as an artist, his observations of his suburban environment and a rather jaundiced view of the art of his peers. The painting aggressively dispensed with the two most obvious options at the time; epic, folkloric figuration and cosmopolitan abstraction. Bushrangers and explorers were replaced by the new pioneers, the young home buyers of the suburbs. As for abstraction, it had become generic, spreading "all over the world ... like suburban villas", Brack declared in a lecture delivered at the University of Melbourne, October 1953.

For Prime Minister Robert Menzies, the home was the bedrock of the Australian way of life: 'homes material, homes human, homes spiritual [were] the foundation of sanity and sobriety', he had pronounced in his 1944 book, *The forgotten people*. For Brack, such thinking presented a broadly cultural rather than narrowly political challenge: if the Australian spirit was now urban, materialist and domestic, what place was there for the experimentation and effrontery of art?

Brack's answers, in paint and in print, revealed an artist concerned that a simple embrace of modernism would not do. What meaning would romantic images of outlaws and impastoed explorers *in extremis* have in a culture that had domesticated an outsider like Vincent van Gogh? As Brack remarked in a 1953 Council of Adult Education lecture, "no one today is shocked by van Gogh - reproductions of his pictures fill the land". And there above the mantelpiece of *The new house* hangs a reproduction of van Gogh's *Langlois Bridge* 1888; a challenge not only to contemporary acolytes of agonistic modernism but also to Brack himself, whose Damascene moment as an aspiring artist had been an encounter with van Gogh prints in a Melbourne bookshop. The houseproud *petit bourgeois* depicted in the painting embody the narrow, self-satisfaction of suburban culture. But equally the self-satisfaction of the avant-garde, content to tend the flame of the very romanticism that had been tamed by consumer culture, was at issue.

Suburban life, too, made promises that could not easily be kept. Annual spending on housing fluctuated in the 1950s and aspiring home owners could not always be certain of the availability of loans, materials and tradesmen. Once colonised, Melbourne's new suburbs revealed the inadequacy of infrastructure planning. Companion pieces to *The new house*, such as *New houses* and *The unmade road*, showed subdivisions threaded through with muddy, unpaved streets. Brack's paintings echoed the laments of prominent architectural critic Robin Boyd, who complained of the abhorphobia of treeless suburbs, the lazy design of architect-free estates and the mud-spattered clothing of the commuter.

If, in Menzies' view, the heart of Australia was located in the home, Brack set about checking for a pulse. The happy couple in *The new house* occupy an austere interior; they are aspirational, by all means, but whether they will be rewarded is another matter. It is a *house*, after all, not a home. A house is a purchased dwelling, a unit of housing, a roof over their heads rather than a repository of rich familial bonds.

Time, an over-looked motif in Brack's art, introduces a subtle commentary on the character of Australian culture in the 1950s. It is marked directly by the clock on the mantelpiece; we witness perhaps, at 1.25pm, a post-prandial embrace after the successful delivery of the Sunday roast.

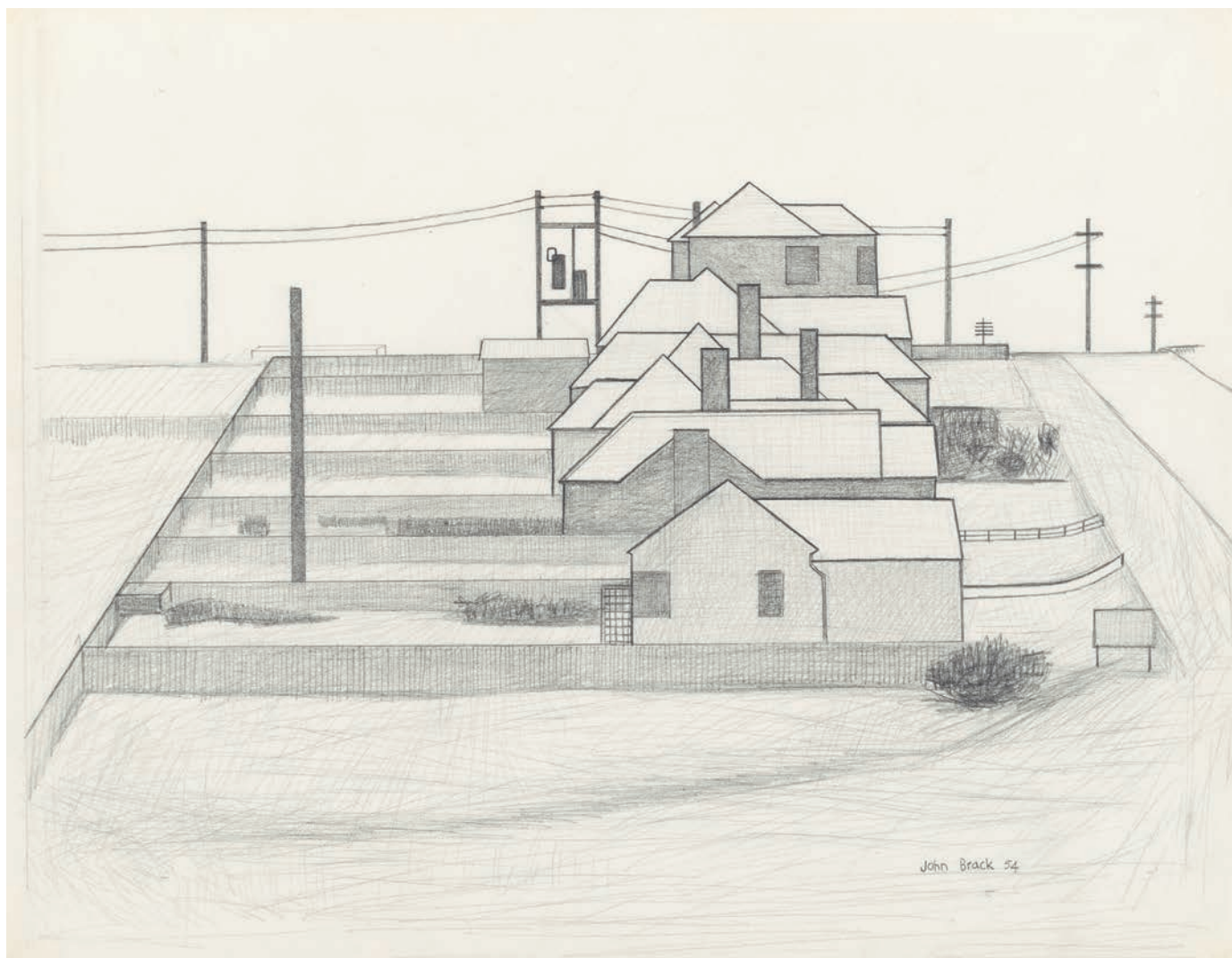
It registers, indirectly and evocatively, in allusions to time's flow. The spindly daisies beside the clock must soon wilt; paired with a mechanical timepiece, they are a lyrical *memento mori*. The decor of the room speaks of another order of time; it is slightly out-of-date, implicitly contrasting the modernity of photographic spreads in home-maker magazines with the tag-along reality of the thrifty suburbanite. Even the van Gogh print evokes this domestic struggle with timeliness: fashionably 'ahead of the curve' in the late 1940s, the Post-Impressionist reproduction was a dated cliché by the mid-50s. Humourist Ross Campbell lamented that he had rushed to change his decor when he 'heard it was good taste to have a coloured copy of van Gogh's *Sunflowers*... but at that moment everybody else bought one, too' (*Women's Weekly*, 16 July 1958).

And there's the nub of it; keeping up. The young homebuyer strives to keep up with modernity, to make a home of the kind awarded a prize by the *Women's Weekly* in April 1951, with an L-shaped lounge, Danish candlesticks, turquoise walls, a print of van Gogh's *Sunflowers* and maybe one of Drysdale's 'out west' drawings. But they can't attain such heights, and fall back on the van Gogh print, alone there on a wall complying with the Cream Australia Policy, framed by the dilute Art Deco and trickle-down Arts and Crafts of 1940s furnishings. But were Australian artists keeping up any better, Brack asked? To retreat into outback mythology was to ignore Australia's modern urban trajectory. To take up abstraction was to subscribe to templated modernism. And to revive expressionism and surrealism was to return to versions of modernism completed decades earlier. Brack encapsulated this dilemma in *The new house* (and, in the same month that he exhibited the painting, declared his position in that lecture at the University). He was to spend the rest of the decade painting his way towards a solution.

Chris McAuliffe



John Brack  
*Subdivision* 1954  
oil on canvas  
55.0 x 75.2cm  
TarraWarra Museum of Art, acquired in 2004  
© Helen Brack



John Brack  
*New suburb* 1954  
pencil on paper  
sheet 39.2 x 50.2 cm  
image 31 x 48.2 cm  
sight 36 x 47.1 cm  
National Gallery of Australia, Canberra  
Purchased 1983  
© Helen Brack



66

**Godfrey Miller (1893-1964)**

Madonna No.1 1960-62

inscribed 'GODFREY MILLER/ "MADONNA" / CATALOGUE C5/ D6 JH131' verso

oil, pen and ink on canvas

33.5 x 23.0cm (13 3/16 x 9 1/16in).

**\$40,000 - 60,000**

**PROVENANCE**

Estate of the artist

Private collection, Melbourne, 1965

Private collection, Melbourne

Niagara Galleries, Melbourne

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1996

**EXHIBITED**

Possibly *Easter 1954*, Macquarie Galleries, Sydney, 31 March - 14 April 1954, cat. no. 17, titled *Madonna and Child* (unfinished) nd.

*Godfrey Miller*, Cell Block Theatre, ESTC, Sydney, 24-25 October 1962

*Godfrey Miller Memorial Exhibition*, Darlinghurst Galleries, Sydney, 16 February - 27 March 1965, cat. no. 5

*Images of Religion in Australian Art*, National Gallery of Victoria, Melbourne, December 1988 - January 1989

*Godfrey Miller 1893-1964*, touring exhibition, Art Gallery of New South Wales, Sydney, 15 March - 5 May

1996; National Gallery of Victoria, Melbourne, 15 May - 17 June 1996, cat. no. 52

**LITERATURE**

John Henshaw (ed), *Godfrey Miller*, exh. cat., Darlinghurst Galleries, Sydney, 1965, pl. 31 (illus.)

Alan McCulloch, *Encyclopedia of Australian Art*, Hutchinson of Australia, Richmond, 1968, pl. 5 (illus.)

Rosemary Crumlin, *Images of Religion in Australian Art*, Bay Books, Sydney, 1988, pp. 82, 83 (illus.)

Dr Ann Wookey, *The Life and Work of Godfrey Miller 1893-1964*, PhD thesis, La Trobe University, Bundoora, 1996, no. 155, pl. 84 (illus.)

Deborah Edwards, et al, *Godfrey Miller 1893-1964*, exh. cat., Art Gallery of New South Wales, Sydney, 1996, pp. 50, 51 (illus.), 52, 125

Godfrey Miller's 'Forest' paintings, and indeed landscapes in general, can continue laterally forever: their sides are arbitrarily chosen and the subject doesn't actually finish at their edges. By contrast, still life and figure painting (Miller's other chosen genres) single out particular elements in the world and thus have clearly comprehensible, and logical, borders.

He painted a myriad of still lifes, the fruit in the stemmed bowl often given a paradoxically monumental sense of scale. By contrast, his Madonnas are few and far between - and the same goes for the crucifixions. Still life is arguably the formal artist's perfect subject: shape, form, light, balance - these are the sole concern in a subject all but bereft of human and emotive content. This is clearly not the case with the Madonna and the crucifixion, both of which are heavily charged both historically and existentially - the one celebrating the emergence of life, the other with its painful passing. Of the three (fully worked) Madonnas exhibited in the 1996 Miller retrospective, this is arguably the most satisfactory - as it is of the three illustrated in Henshaw.

The subject is obviously a challenge in art historical terms - he is in competition with a large proportion of the greatest artists in history. And there is an inherent further difficulty: working in an openly Cezannist tradition, how to infuse a sensitive human presence into such a rigorous geometry. From the formal point of view, the oval head forms a settled centre which imparts a sense of stillness and balance. The mystery seems to lie in just how, in spite of a complex mesh of late-cubist fracturing, Miller manages to infuse his image with that sense of patient repose and watchful care that has enchanted the Western world for over a thousand years.

Charles Nodrum

The matter of Miller and his mathematics: part B <sup>1</sup>

Coming back to the artist's recourse to 'dynamic symmetry' as design tool, a reading of *Madonna no 1* proves much less straight forward than *Red earth forest* (Lot 26). The dimensional ratio for the Madonna canvas in its fullest rectangular aspect is 0.64, one indeed that does not participate in dynamic symmetry thought. Nonetheless, the exclusion of the panel of lettering to the right brings to light that methodology's root three element, as ratio for the image panel itself. And again, this 'lesser' rectangular form comprises overlapped squares, with each 'shared' edge sitting on the other's root two break point, now on the vertical. The image surface is once more imbued with several squares and golden section rectangles.

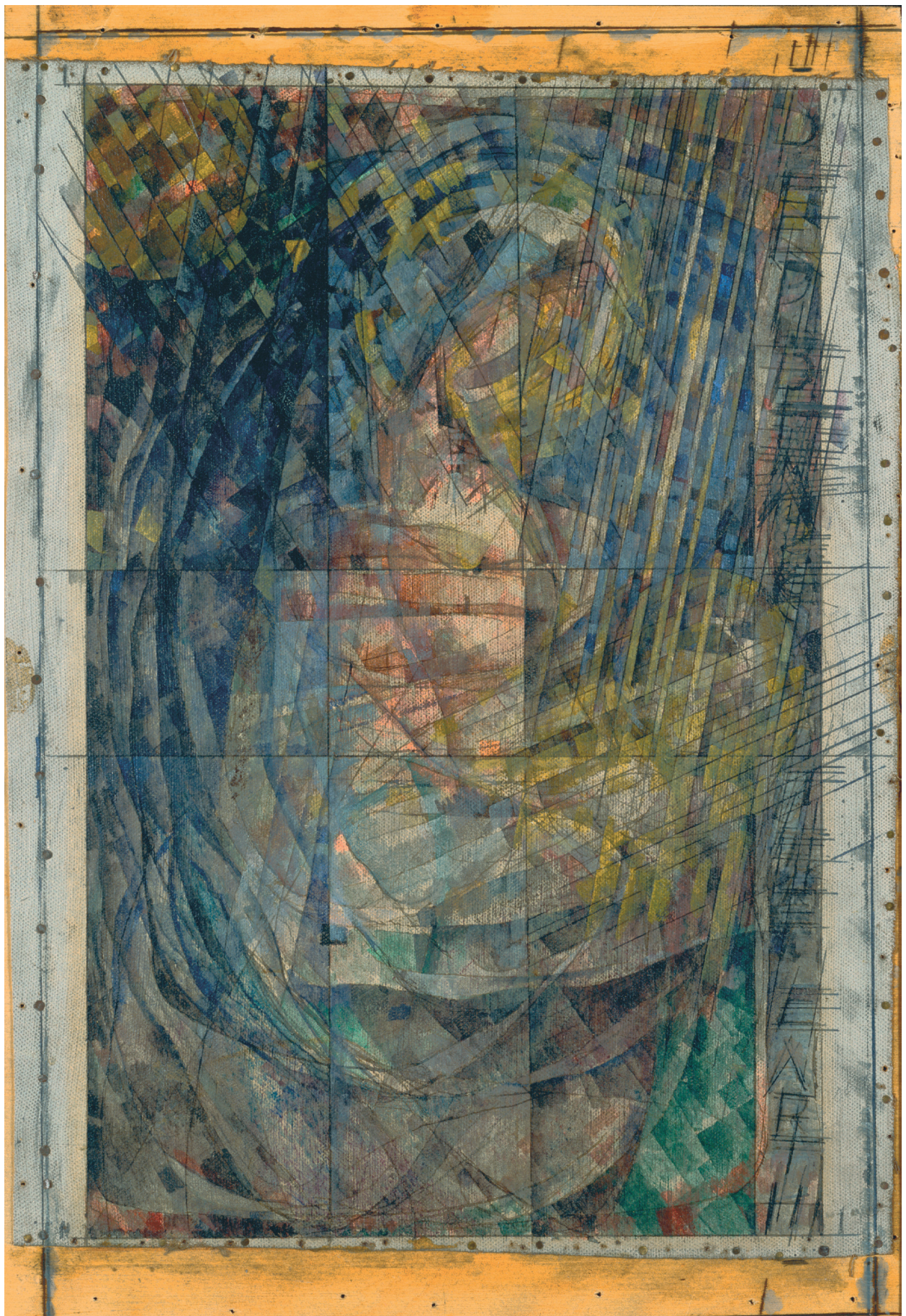
As for the artistic meaning now impregnated, that comes down quite simply to 'life' itself, and of growth more especially, thought derived from measurements taken in the natural world commonly talked of during Miller's London days.

Tools, tools, tools. Yet a deeply symbolic skeletal framework for their purveyor, the artist.

Dr Ann Wookey

<sup>1</sup> Part A of this discussion appends to Lot 26, Godfrey Miller, *Red earth forest*.







67

**Thomas Baines (1820-1875)**

Gorge of the southern branch of Depot Creek and the plain over which it flows c. 1856

signed 'T BAINES.' lower right

oil on canvas

45.0 x 65.5cm (17 11/16 x 25 13/16in).

**\$50,000 - 70,000**

**PROVENANCE**

The collection of the artist

Private collection, South Africa

By descent

Private collection, London, 1996

*Fine Australian Paintings*, Sotheby's, Melbourne, 28 April 1997, lot 187 (illus.)

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1997

**LITERATURE**

Thomas Baines, *Journal of the Detachment of the North Australian Expedition remaining at Depot Creek*, Royal Geographical Society, London, 1856-7, part one, p. 165

John Thomas Baines (1820-1875) was a talented and prolific nineteenth century explorer and artist. In pencil, watercolour, and oils, his work is well represented in art galleries and archives in southern Africa, Australia and London.

Baines left England for Cape Town when he was 21. Supporting himself by selling his art, he travelled extensively in southern Africa, making many hundreds of images and keeping a careful written record. Returning to England in 1852, Baines' field experience brought him to the attention of Britain's metropolitan geographers and the most famous explorers of his age. One was Augustus Gregory who planned an expedition to northern Australia to evaluate its potential for agriculture, for minerals, and for trade with the East. He invited Baines to join his team as artist and store-keeper. In mid-July 1855, 18 men and 50 horses sailed from Sydney, reaching the mouth of the Victoria River two months later.

Gregory established a small camp about 250km inland on a small tributary of the Wickham River. While Gregory surveyed the hinterland, Baines was left in charge of the detachment at "Depot Camp" and maintained an official journal, as yet unpublished and located in the Mitchell Library. It records shortages of water and food, intense heat, physical discomfort and disease, and fear of hostile Aboriginal people whose close proximity was indicated by agate chips and cave paintings. Towards the end of February 1856 the horses wandered away during a heavy storm. Once the camp had dried out, Baines set off in search for them. Part of his journal entry for 26 February reads: "Took Phibb's rifle and walked out upon the plain ... took the following bearings, Camp S by E  $\frac{3}{4}$  mile, end of sandstone range SSE, gorge of the southern branch S by E  $\frac{1}{4}$  E. Gorge

of Depot Creek SSW... ". This appears to be the view depicted in this painting, which would later have been worked up from a watercolour or sketch, probably for a client. The placement of the figure in the landscape and the wildlife in the distance is typical of Baines.

When Gregory departed overland, Baines was deployed to purchase supplies in the East Indies, and he planned to rendez-vous with Gregory at the Albert River. The two missed each other, and Baines returned to Sydney by sailing around Western Australia while Gregory reached Moreton Bay safely. The north Australian venture marked the high point of Baines' career. He later returned to Africa as explorer and gold prospector, dying of dysentery in Durban in 1875.

Professor Jane Carruthers

**REFERENCES**

Thomas Baines, "Additional notes on the North Australian Expedition under Mr A.C. Gregory", *Proceedings of the Royal Geographical Society* 2(1), 1857, pp. 3-16

Thomas Baines, "Journals", DX MF FM4 1373. Mitchell Library, State Library of New South Wales, Sydney

Russell Braddon, *Thomas Baines and the North Australian Expedition*, Royal Geographical Society, London; Collins, Sydney, 1986

Jane Carruthers, and M. Arnold, *The Life and Work of Thomas Baines*, Fernwood Press, Cape Town, South Africa, 1995

Jane Carruthers, and L. Stiebel [ed.], *Thomas Baines: Exploring Tropical Australia, 1855 to 1857*, National Museum of Australia Press, Canberra, 2012





68

**Russell Drysdale (1912-1981)**

The councillor's house 1948

signed and postdated 'Russell Drysdale 49' lower right  
oil, ink and pencil on board

79.0 x 100.0cm (31 1/8 x 39 3/8in).

**\$600,000 - 800,000**

**PROVENANCE**

Sir Kenneth Clark Collection, London

Sotheby's, London, 23 June 1966, lot 46

*Special Auction of Modern Australian & European painting*, Geoff K Gray, Sydney, 26 October 1966, lot 46, titled *The Councillor's House and abandoned mineshaft* (illus.)

Private collection

Harold E Mertz Collection, Texas, United States of America

Jack S. Blanton Museum of Art, University of Texas at Austin, Texas, United States of America

*The Harold E Mertz Collection of Australian Art*, Christie's, Melbourne, 28 June 2000, lot 44 (illus.)

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 2000

**EXHIBITED**

*Russell Drysdale*, Macquarie Galleries, Sydney, 23 March - 4 April 1949, cat. no. 1

*Exhibition of Paintings 1937 - 1949 by Five Australian Artists*, Macquarie Galleries, Sydney, 2-14 November 1949

*Russell Drysdale*, Leicester Galleries, London, 30 November - 23 December 1950

Everyman Club, Bath 1952

Arts Council Exhibition, United Kingdom, 1953 (not in catalogue)

*Twelve Australian Artists*, touring exhibition, New Burlington Galleries, London; Victoria Art Gallery, Bath; City Art Gallery, Bradford; Derby Art Gallery, Derby; City Art Gallery, Bristol; Belfast Art Gallery, Belfast, 12 July 1953 - 20 February 1954

*Russell Drysdale: A Retrospective Exhibition of Paintings from 1937-1960*, Art Gallery of New South Wales, Sydney, 5 October - 6 November 1960, cat. no. 56

*Treasures from the Commonwealth*, Royal Academy, London, 17 September - 13 November 1965, cat. no. 141, titled *Counsellor's House Legends and Landscape in Australian Art*, Sarah Campbell Blaffer Gallery, University of Houston, Texas, United States of America, 9 November - 19 December 1986

*The Artists of Hill End*, touring exhibition, The Art Gallery of New South Wales, Sydney, 29 July - 17 September 1995, Bathurst Regional Art Gallery, Bathurst, 6 October - 19 November 1995, New England Regional Gallery Art Gallery, Armidale, 10 February - 31 March 1996, Broken Hill City Art Gallery, Broken Hill, 19 April - 26 May 1996, Ballarat Fine Art Gallery, Ballarat, 7 June - 29 July 1996, cat. no. 22 (label attached verso)

**LITERATURE**

E Newton, 'Australia on Canvas', *London Calling*, London, 1951, p. 9

Paul Haefliger, et al, *Russell Drysdale: A Retrospective Exhibition of Paintings*, exh. cat., Art Gallery of New South Wales, Sydney, 1960, cat. no. 56, pl. 20 (illus.)

Geoffrey Dutton, *Russell Drysdale*, Thames and Hudson, London, 1964, pp. 44, 45 (illus.), 184

*Treasures from the Commonwealth*, exh. cat., Royal Academy, London, 1965

'Top price of the sale', *Sun*, Sydney, 27 October 1966 (illus.)

Lou Klepac, *The life and work of Russell Drysdale*, Bay Books, Sydney, 1983, pp. 91-97, 279 (illus.), 367

Gavin Wilson, *The Artists of Hill End*, exh. cat., Art Gallery of New South Wales, Sydney, 1995, pp. 45, 50 (illus.)

Lou Klepac, *Russell Drysdale*, Murdoch Books, Sydney, 2009, pl. 89 (illus.)





*The councillor's house* is the most travelled of Drysdale's works. It has crossed the world eight times. Not only that, but one might say that this painting changed the course of the artist's life, in that it led to Drysdale having his first London exhibition in 1950, which established his fame overseas.

It was painted when Drysdale was thirty-six years old and had reached a high point in his artistic career. At this time he produced a number of his finest works within a period of about two years. This is remarkable as Drysdale was known to be a reluctant painter; but during these two years he worked harder than probably at any other time in his life. This exceptional period of activity came about following his trip with Donald Friend to Sofala and Hill End in August 1947. Almost immediately on their return Drysdale began painting a picture of Sofala; its evolution carefully recorded by Friend in his diary, who was amazed by Drysdale's frenzied activity.

Before the Hill End trip Friend had planned to go and live in Tasmania but, having discovered Hill End, he changed his mind, bought a cottage and moved there with his friend Donald Murray. This allowed Drysdale to make periodic visits to Hill End where he took photographs, capturing some of the mystery of the then neglected and forgotten little town with its few inhabitants. There was a magnetic atmosphere in the old dilapidated buildings and the carved and eroded landscape.

Drysdale photographed the church and its interior, the old dilapidated two-storey buildings with crumbling sides, the eroded landscape of Golden Gully and, of course, Councillor Whittaker's house. From the photographs Drysdale made drawings and began to evolve an ideal landscape based on Hill End. He took the elements of this lost town and placed it into his mythical outback.

In 1948, in quick succession, Drysdale produced several paintings based on the photographs he had taken at Hill End. The first step in this imaginative evolution occurred when Walter Hutchinson, the publisher, commissioned him to paint a cricket picture. Hutchinson expected a traditional cricket match, but that is not what Drysdale came up with.

On 12 November 1948, Drysdale wrote to Friend telling him that he was busy painting a portrait of him in a Hill End landscape: 'and feel I'm really getting somewhere with it. Besides the two Hill End landscapes, I've laid in 3 more (smaller) and have taken the opportunity to work out a portrait of Margaret [Olley].'<sup>1</sup>

The two Hill End landscapes Drysdale refers to are *Hill End* and *The councillor's house*. At this time he was painting at a leisurely pace, working for his next one-man show at the Macquarie Galleries in March 1949. Then things changed.



Russell Drysdale  
*The councillor's house* 1948  
pencil, pen and ink and watercolour, 24.3 x 30.5 cm  
Bathurst Regional Art Gallery, Bathurst, NSW

Kenneth Clark, director of the National Gallery in London, arrived in Sydney. He had been invited to Australia by the National Gallery of Victoria. His first stop was Sydney and, on 19 January 1949, the British Council gave a cocktail party for him. Donald Friend recorded in his diary that he and Drysdale went along and noted: 'Tas had been working hard, and his studio was full of pictures in various stages. Two of them ... were better than any he had done before – a landscape of Hill End (which Sir Kenneth Clark bought the morning he came out) and a portrait of Olley.'<sup>2</sup>

In his autobiography Clark does not mention Drysdale, but does recount that he saw a painting by Sidney Nolan in an exhibition and sought him out. Clark would have a lot to do with Nolan in the future, but he did also respond to Drysdale's work and urged him to exhibit in London.

Many years later in 1980, when I organised the Russell Drysdale Drawings retrospective for the 1980 Perth Festival and was preparing a catalogue with various tributes, Kenneth Clark was the first to reply:

'Drysdale is the essential Australian painter. Many gifted painters have come out of Australia, and one of them, Sidney Nolan, is a universal figure. But no one except Drysdale gives the same authentic feeling of the resolute humanity that has managed to exist in that terrible continent. Those who love Australia and the Australians as I do will find their feelings reflected in the bold, sincere and deeply human records he has made of the landscape and its inhabitants, black and white...'

True to his word, back in London Clark had been to see the Leicester Galleries and advised them to invite Drysdale to have an exhibition with them. They wrote towards the end of 1949 suggesting a date in June 1950, asking for thirty-five to forty paintings. Drysdale replied that June was impossible and it was agreed that it would be later in the year – December 1950. However, this still did not leave much time to produce a large exhibition.

In March 1949 Drysdale had his one-man show at the Macquarie Galleries in Sydney. There were just twelve paintings, all sold – Catalogue No. 1 being *The councillor's house*, which Kenneth Clark had already bought for 200 guineas (however the catalogue does not record that it belonged to Clark).

From Christmas to mid-1950, when the exhibition was due to be shipped to London, Drysdale had a hectic time painting. He kept making lists of what he was going to paint and what could be borrowed to make up the numbers – such as *The cricketers*, Clark's *The councillor's house* and *Sofala* (which belonged to his brother in law). In August 1950 he exhibited fourteen works at the Macquarie Galleries, listed as 'The greater part' of the paintings for London, which had not all been painted yet.



Russell Drysdale, photograph of Hill End, 1948



To save time when he was painting for the London exhibition, Drysdale did not follow his usual method of squaring up a study, transferring it with pen and Indian ink on canvas and then putting the oil paint body over this drawing armature. Works such as *Wallaby hunt* and *Willy Willy* were painted in a simpler, more fluid method<sup>3</sup> and do not have the rich, complex texture of a work such as *The councillor's house*, painted when Drysdale was working, not in a rush or because he had to, but because he was deeply involved in the process – this being both a struggle and a pleasure.

The painting of *The councillor's house* represents a before and after in Drysdale's work. *Sofala* and *The cricketers* follow the drawings that Drysdale squared up and then painted. *The councillor's house* was not created in quite the same way. By studying one of the photographs he had taken at Hill End, he made a pen and ink drawing and then coloured it with watercolour. He squared the watercolour carefully and then transferred the design in pen and ink onto the canvas. However, this is not the image in the final version of the painting. In the watercolour, the councillor's house is the main feature while, in the finished painting, Drysdale changed the section of Golden Gully in the foreground, as the original composition did not work on the larger scale.

Drysdale reduced the focus on the house and simplified the composition by adding two dramatic images of mine entrances – one at the left and one on the right of the lower section of the painting. There is a good deal of painting, glazing and reworking that went on in this picture, though much of the pen and ink is still visible.

The resulting painterly surface, the imaginative power of the picture and the various levels of meaning of this landscape, with its echoes of English painting (memories of Henry Moore's shelter drawings) must have appealed to Kenneth Clark who, on the ship to Australia, had been writing *Landscape into Art*.

What had begun as a painting of the eroded landscape of Hill End became something else. More than *The cricketers* or *Hill End*, *The councillor's house* contains the ghosts of the Australian colonial past. And not only that. The two mine entrances that Drysdale added into the composition might also be read as the entrances to the underworld, into which the bustling crowds of Hill End during the gold rush days disappeared, leaving a desolate, empty and silent landscape above.

Lou Klepac

<sup>1</sup> Unpublished letter from Drysdale to Donald Friend.

<sup>2</sup> The Diaries of Donald Friend, National Library of Australia, Canberra, 2003, vol. 2, p. 635

<sup>3</sup> In some ways, these 'on the run' paintings were to lead to Drysdale's new style in 1953. Having discovered the 'black oil' medium, his paintings became deeper in colour, fluid and old mastery – no longer based on a drawing grid of the previous works.



Russell Drysdale in his studio in 1949 with *Hill End* in the foreground and his hand on the *The councillor's house*. (unknown photographer)



69

**Horace Trenerry (1899-1958)**

Road, Aldinga Hill c.1940

signed 'Trenerry' lower left

oil on board

40.0 x 54.0cm (15 3/4 x 21 1/4in).

**\$30,000 - 40,000**

PROVENANCE

Dr Mildred Mocatta, 1940

David Dridan, Clarendon, South Australia, c.1964

Deutscher Fine Art, Melbourne (label attached verso)

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1988

EXHIBITED

*A loan exhibition of paintings by Horace Trenerry*, John Martin's, Adelaide,

10-26 September 1953, cat. no. 12, titled *Road to the hills*

*Horace Trenerry Memorial Exhibition*, South Australian School of Art, Adelaide,

6-20 March 1964, cat. no. 13, titled *Aldinga Hill*

*Horace Trenerry*, The Art Gallery of South Australia, Adelaide, 1970

Adelaide Festival of Arts, Adelaide, 1974, cat. no. 112 (label attached verso)

*Visions after Light: art in South Australia 1836-1981*, Art Gallery of South Australia,

Adelaide, 19 June - 2 August 1981, cat. no. 193

*A tribute to Horace Trenerry*, Carrick Hill, Adelaide, 3 March - 25 April 1988, cat. no. 9,

titled *Aldinga Hill*

*Australian Art: 1820s-1980s*, Deutscher Fine Art, Melbourne, 19 May - 3 June 1988,

cat. no. 57

*Adelaide Angries: South Australian painting of the 1940s*, touring exhibition, Art Gallery

of South Australia, Adelaide, 10 November 1989 - 29 January 1990; Heide Park and Art

Gallery, Melbourne, Victoria, 27 February - 8 April 1990; Riddoch Art Gallery, Mount

Gambier, South Australia, 4 May - 3 June 1990, cat. no. 69

LITERATURE

Lou Klepac, *Horace Trenerry*, exh. cat., Art Gallery of South Australia, Adelaide, 1970,

pp. 35, pl. 30 (illus.)

*Australian art: 1820s-1980s*, exh. cat., Deutscher Fine Art, Melbourne, 1988, cat.

no. 57 (illus.)

Jane Hylton, *Adelaide angries: South Australian painting of the 1940s*, exh. cat.,

Art Gallery of South Australia, Adelaide, 1989, pp. 35, 67 (illus.)

Lou Klepac, et al, *Horace Trenerry*, The Beagle Press, Sydney, 2009, p. 103 (illus.)





Every year or so I pass through Adelaide, on my way back from a painting trip to Middleback Station (west of Whyalla). The first thing I do when I get off at the bus station is pace the five or six blocks to the Art Gallery of South Australia to have a look at the Horace Trenerry paintings there.

Tucked in a corner of the 1940s room, Trenerry's landscapes of Willunga and the Flinders Ranges invariably sing out to me from the walls. Their resonance, the way they make the worthy pictures around them look a bit lacklustre, is similar to seeing a Vermeer in a room of chocolatey Dutch genre paintings. Trenerry is an artist really at grace with the landscape he loved. The veracity of his interpretations of light, the way he took risks with paint, his unique sense of design, set him apart from his peers.

Horace Trenerry was very much a provincial painter, spending nearly all his life in South Australia, and most of his best work still resides in this state. It was in the Art Gallery of South Australia bookshop that I discovered Lou Klepac's book on him, the 1970 edition, still being sold as 'new'.

The son of a butcher, Horace Trenerry was born in Adelaide in 1899. After leaving school he got a job bottling cough mixture and attended drawing classes at night. His first artistic influences and teachers were local, until 1923, when he studied for a few months at the Julian Ashton Art School in Sydney. Here he met and befriended Elioth Gruner. His early work shows an influence of Gruner and especially of Hans Heyesen, who also became his friend. His first Adelaide exhibitions, of landscapes done in the nearby hills, sold well. He was considered a precocious young artist to watch. A major change took place when he travelled north on a painting trip with a friend to the Flinders Ranges in the 1920s. In those days such expeditions were fairly arduous undertakings, months in duration. They took half a sheep and many potatoes. He painted a great deal up there, but destroyed a lot of work as well. The new pictures had a disciplined vigour about them and a simplification of form, quite different from the golden-hued Rubenesque landscapes of Heyesen.

Perhaps his earlier patrons found these pictures too crude or harsh, for sales declined and his life became a bit of a struggle. When Trenerry did have money he was profligate with it, buying drinks for friends and smart clothes. There was also a humiliating brush with the law over the theft of some poultry, for which he was lucky to receive a fine rather than a prison sentence. He could, however, always count on the support of loyal friends, including artist Kathleen Sauerbier who had lived in Europe and possibly introduced him to the work of Cezanne and Sickert.

Trenerry lived in various houses in the country south of Adelaide and continued to paint. Indeed, this was to be the decade of his strongest work. It is a period of painting which reminds me of van Gogh's time in Arles, when a variety of influences reach a confluence and great pictures emerge with a natural energy. In Trenerry's works from the '30s and early '40s there is a bold handling of form and space, a particularity of place and weather and a wonderful freshness.

In 1941 Trenerry was diagnosed with Huntington's Chorea, a disease that attacks the central nervous system, balance and sight. He didn't stop painting but as the disease took hold of him, his pictures became paler in tone, like something seen through a salt-covered windscreen, and took on an angular expressionist quality that was almost incoherent at times.

*Road, Aldinga Hill*, painted in 1940, is amongst his finest works, one of several road pictures, all of which eschew the clichés of this motif. The combination of roughness and subtlety is perfectly balanced here – choppy blue-black brush lines define roads, fence lines, houses and paddocks, dividing off areas of almost unmodulated and chalky colour. (It is said he used to leave his pictures out in the dew to get rid of the shine). The shadows in the distant ranges are clearly defined, their tone and blueness perfect, the brightest touch of colour being the orange roof of the farthest homestead. The sky is not blue but suggests a hot fine day. The whole scene is suffused with heat haze. When I look at this painting I feel as though I have just toiled up a long hill on my bicycle and see with pleasure, for the first time, over the crest, the line of ranges at the other side of the valley and the swooping descent just ahead.

Horace Trenerry died in 1958 at the lugubriously named Home for Incurables in Fullarton. Four years before that, in 1953, he was pushed through a small retrospective of his works, put together by his friends – the master of South Australian landscape, now bony and twisted, in a wheelchair.

Tom Carment

#### REFERENCES

Lou Klepac, *Horace Trenerry*, (Beagle Press, 2009)  
Ian Burn, *National Life & Landscapes* (Bay Books, 1990)  
Australian Dictionary of Biography, vol. 12, (MUP), 1990



Horace Trenerry at Port Willunga, late 1930s  
Photograph Kathleen Sauerbier







**Margaret Preston (1875-1963)**

Molong Show 1946

also known as *The fairground*

signed and dated 'M. PRESTON. 1946' lower left

tempera on canvas

42.0 x 53.0cm (16 9/16 x 20 7/8in).

**\$50,000 - 70,000**

## PROVENANCE

D.C. Dyring, until 1980

*Australian Paintings*, Leonard Joel, Melbourne, 5 November 1980, lot 722, titled *Country Carnival*

Bridget McDonnell Gallery, Melbourne

Lauraine Diggins Fine Art, Melbourne

Deutscher Fine Art, Melbourne

Private collection, Melbourne

Niagara Galleries, Melbourne

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1998

## EXHIBITED

*Society of Artists' Annual Exhibition*, Education Department, Sydney, 24 August - 11 September 1946, cat. no. 185*Australian art: Colonial to Modern*, Deutscher Fine Art, Melbourne, 15-26 April 1985, cat. no. 77,titled *The fairground*Bridget McDonnell Gallery, titled *The fairground*Lauraine Diggins Fine Art, titled *The fairground**Blue chip choice*, Niagara Galleries, Melbourne, March - April 1998, cat. no. 24, titled *The fairground**Margaret Preston: Art and Life*, touring exhibition, Art Gallery of New South Wales, Sydney, 29 July

- 23 October 2005; National Gallery of Victoria, Melbourne, 12 November 2005 - 29 January 2006;

Queensland Art Gallery, Brisbane, 18 February - 7 May 2006; Art Gallery of South Australia, Adelaide,

26 May - 13 August 2006 (label attached verso)

## LITERATURE

*Australian Art: Colonial to Modern*, exh. cat., Deutscher Fine Art, Melbourne, 1985, cat. no. 77 (illus.)Roger Butler, *The prints of Margaret Preston*, National Gallery of Australia, Canberra, 1987/2005,

p. 351 [2005 edition]

Deborah Edwards, *Margaret Preston*, Art Gallery of New South Wales, Sydney, 2005, pp.184

(illus.), 185, 285

In a long career fuelled by seemingly unfailing energy Margaret Preston observed her world keenly, and with intense interest. She was not an artist of 'sensitive nuances and gentle harmonies', but rather one who presented her audiences with her emphatic view of what it was – in the mid-twentieth century – to be Australian.<sup>1</sup>

Preston's Australianness was deeply informed. She was an inveterate traveller both overseas and nationally. With her husband Bill, she explored Australia well into later life, not in cushioned comfort but frequently journeying on endless dirt roads and camping out under the stars.

During the early 1940s Margaret Preston's painting shifted from her more stylised works and subject-matter of the 1920s and 1930s – particularly her still lifes of Australian native flowers for which she is so widely-known – to more loosely painted observations of landscapes and townscapes and views of crowds or smaller groups of people bathing in the sea, enjoying picnics and attending country shows. In her mid sixties and still driven by her search for the 'national, spiritual and characteristic features of this country', Australian scenery and the activities of Australians became a new and inspiring source of visual material, as she observed life in Sydney as well as during travels through regional and remote New South Wales, Queensland and the Northern Territory.<sup>2</sup>

Margaret Preston's depiction of the Molong Show 1946 is painted in a mannered, slightly naïve style, characteristic of many of her works from the 1940s in which, with an often subdued palette and rapid observation, the artist presented snapshots of war time and post war Australia. In this view of a country fair in the small central western New South Wales

town of Molong, Preston has taken the unusual step of expanding the image as if seen through a wide-angle lens, and observed from a slightly elevated position. The image is crowded and lively, almost as if the artist did not want to omit any of the many disparate activities taking place. In the background there are fairground rides, including a fast-moving merry-go-round, and side shows. Flags flutter, parents accompany children, mothers push their babies in prams, and several dogs and a clutch of foreground chickens add to the sense of noise, rising dust and bustling atmosphere. Absolutely central to the painting is the circular tent in which is presented for the public's entertainment an x-rated show, advertised by a bizarre trio – a naked female flanked by another in a gown, and a skeletal figure. Two figures adopt strange stances near a turbaned man who assails a naked woman with a sword. At the front of the tent a young girl, oblivious to these odd activities, is intrigued by a small, tethered monkey on a raised platform.

It is in works such as this painting *Molong show*, and related genre scenes of everyday Australia in the 1940s, that Margaret Preston again shows us her remarkable capacity to accept the challenges of new subject matter. These works present yet another aspect of the artist's expansive oeuvre and life-long pursuit of a definitive Australian culture.

<sup>1</sup> *Sydney Morning Herald*, Sydney, 23 September, 1953, quoted in Roger Butler, *The Prints of Margaret Preston*, National Gallery of Australia, Canberra, 1987, p. 25

<sup>2</sup> Margaret Preston quoted in Deborah Edwards, *Margaret Preston*, Art Gallery of New South Wales, Sydney, 2005, p. 174





71

**Ian Fairweather (1891-1974)**

Painting XI 1960

signed and dated 'I Fairweather 60' lower left

synthetic polymer paint and gouache on cardboard

66.0 x 96.8cm (26 x 38 1/8in).

**\$200,000 - 300,000**

PROVENANCE

Macquarie Galleries, Sydney

Margaret Carnegie, Melbourne

Joseph Brown Gallery, Melbourne

Geoff Brown, Brisbane

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1993

EXHIBITED

Macquarie Galleries, Sydney, 1960, cat. no. 10

*Spring Exhibition*, Joseph Brown Gallery, Melbourne, 1969, cat. no. 31

*Fairweather: A Queensland Art Gallery Touring Exhibition*, Queensland Art Gallery, Brisbane 1 October - 27 November 1994; National Gallery of Victoria, Melbourne 17 December 1994 - 19 February 1995; Art Gallery of New South Wales, Sydney, 11 March - 7 May 1995, cat. no. 42

LITERATURE

*Australia Today*, October 1963, p. 72, titled *Aboriginal*

*Spring Exhibition*, exh. cat., Joseph Brown Gallery, Melbourne, 1969, cat. no. 31 (illus.)

Murray Bail, et al, *Fairweather*, Art & Australia Books in association with the Queensland Art Gallery, Brisbane, 1994, p. 114 (illus.), 143

Murray Bail, *Fairweather*, Bay Books, Sydney, 1981/2nd edn. Murdoch Books, Sydney, 2009, pp. 164-165, p. 171 (illus.)





*Painting XI* 1960 belongs to a group of works produced by Fairweather in two batches in 1959 and 1960. The first lot, painted mostly on newspaper (because he 'ran out of other paper'), were dispatched to the Macquarie Galleries on 11 November 1959 with a note from the artist describing them as 'soliloquies'.<sup>1</sup> They were untitled, he wrote, 'for they really refer (mostly) to nothing in particular...'. He disliked the term abstract and whenever it was applied to his painting he would bristle.

'My paintings are not abstract. I was trained as a traditionalist and thence proceeded under my own steam towards the abstract; but never completely. Abstraction does not suit me and I will always put into my painting some representation.'<sup>2</sup>

In early April he sent down a second group to which *Painting XI* belongs, twelve larger paintings and four smaller works which were all exhibited at the Macquarie Galleries in July. They are amongst the finest abstract works in Australian art and can make a claim to be called 'masterpieces', though it is probably not a word Fairweather would have liked.<sup>3</sup> Almost immediately a debate opened up between art historians and critics as to whether they were 'truly' abstract and if so, what influences: Cubism? Abstract Expressionism? Chinese calligraphy? – had exerted themselves. Fifty-two years later the debate is still going.<sup>4</sup>

What is not debated is Fairweather's own feelings about the works, which were as complex and multi-layered as his art. Perhaps the clue lies in his choice of the word 'soliloquy', which comes from the Latin *soliloquium*, (*solus* alone + *loqui* to speak), and means to 'speak to oneself'. These are conversations he was having with himself about the things that mattered to him – art, life, people, belief. They are more about ideas and less about the material world which he thought frequently trivial and mundane. Fairweather was a well-educated, erudite man, a keen reader who had books sent to him on a regular basis from the library; his lifestyle, more that of a beachcomber than a conventional artist, belied his deep knowledge of literature, art, languages and a host of other subjects.<sup>5</sup>

In these works we see evidence of Fairweather's visual language expressing itself with a powerful individuality, bringing together all of his knowledge and experience – he was, after all, almost seventy – up to that point. Here are landscapes, people, ideas, feelings, the inexpressible, all expressed in a painterly language he made his own. He restricted his palette to earthy colours – browns, greys and black, with the occasional

dab of red or blue – and bordered the works with painted blocks that serve as frames within the frame. This technique has the effect of making the viewer feel as if we are looking through a window, eavesdropping on a private conversation or spying something hidden and unknowable. Each one exerts an almost gravity-defying tug, pulling us into the plane of the canvas itself and fixing us there with a mesmeric force. They tease and trouble as we try to extract a meaning from their depths.

In *Painting XI* 1960, by using two lots of 'frames' – one completely vertical and the second slanting backwards – this energy is almost giddy. The perspective is, as Murray Bail has written, 'semi-aerial'.<sup>6</sup> It is this technique, along with the use of strong blacks and browns, which makes it tempting to ascribe to it the influence of Aboriginal art. However, the dominance of the white line – whether that of calligraphy or Cubism – ties it much more to a non-Aboriginal tradition. Fairweather would use this same combination of colours and the dominant creamy-white line in *Monsoon* 1961-2 (Art Gallery of Western Australia, Perth). *Painting XI* 1960 contains the same confident gestural power.

In spite of this, Fairweather's journey into complete abstraction was brief and by 1961 he had returned to representation. Ultimately, he was drawn back to what he called 'the history of man' which required some trace of the human figure.<sup>7</sup> However, in creating these extraordinary abstract paintings he has left us with a conversation worth having.

Dr Candice Bruce

<sup>1</sup> Murray Bail, *Ian Fairweather*, Bay Books, Sydney, 1981, p. 160

<sup>2</sup> Nourma Abbott-Smith, *Ian Fairweather: Profile of an Artist*, University of Queensland Press, Brisbane, 1978, p. 130

<sup>3</sup> Murray Bail, *op. cit.*, p. 161

<sup>4</sup> Angela Goddard, *Ian Fairweather: Late Works 1953-74*, exh. cat., Queensland Art Gallery, Brisbane, 2012, In her essay, Goddard summarises the development of the debate and gives further references.

<sup>5</sup> He was privately tutored before being sent to Victoria College in Jersey which was bilingual. He also attended the Slade School in London. Apart from French, he was fluent in Chinese and most probably had a good working knowledge of Indonesian and several other Asian languages from his extensive travels.

<sup>6</sup> Murray Bail, *op. cit.*, p. 166

<sup>7</sup> Nourma Abbott-Smith, *op. cit.*, p. 31



Ian Fairweather, *Monsoon* 1961-62  
synthetic polymer paint and gouache on card (lined onto hardboard), 98.3 x 188.9cm  
State Art Collection, Art Gallery of Western Australia, purchased 1983



72

**John Peter Russell (1859-1930)**

Dadone c.1900

signed and inscribed 'DADONE / J.R / FeciT' upper right

oil on canvas

30.0 x 23.5cm (11 13/16 x 9 1/4in).

**\$60,000 - 80,000**

**PROVENANCE**

The collection of the artist

Mme Jeanne Jouve, his eldest child and only daughter

Gift to her favourite singing pupil in 1948

Private collection, Paris, purchased in 2000

*Fine Australian Art*, Sotheby's, Melbourne, 19 September 2005, lot 10 (illus.)

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 2005

The subject of this vibrant oil sketch can be identified by his appearance in another double portrait inscribed 'Maria Peppa-Y-Pascal Mattiocco' signed and dated 1902 and known as *Les deux Mattiocco*.<sup>1</sup> Russell has inscribed the work 'Dadone' which means 'ancestor' or 'old one' in Italian dialect, indicating a familial relationship with the subject. Indeed it is his father-in-law Pasquale Mattiocco, father of Russell's wife Anna Maria Antoinette (known as Marianna) Mattiocco and grandfather of Russell's six surviving children.

A warm, intimate profile study it is predominantly worked in blues, greys and white warmed by the flesh tones of the face. Boldly and rather loosely handled brushstrokes show no hesitancy in picking out the bony structure of the head, the luxuriant greying hair and beard and the simple jacket and shirt the subject is wearing. The work is closely based on a red conte crayon sketch on beige paper of Pasquale in the same profile pose but extended to include the subject's shoulder and lower arm. The drawing is inscribed 'JPR' and dated '00' which suggests that this oil too was done in 1900.<sup>2</sup>

The ease and skill with which Russell paints this portrait of a beloved family member is based on his long-standing interest and training in portraiture. He began his studies at the Slade School in January 1881 under *émigré* Frenchman Alphonse Legros, famous for demonstrating his *ébauches* (oil sketches) of heads in front of his students. Russell first exhibited portraits with the Art Society of New South Wales in 1883, nine in all. His subjects reflected his own social position - members of the upper bourgeoisie, the professional classes and artists and people of culture. In Paris he painted portraits of friends and fellow students at the atelier Cormon, including the famous head of van Gogh.<sup>3</sup> Over the twenty years he lived on Belle Ile his preferred subject-matter became the island and its surrounding seas but he did still draw and paint portraits, now largely of family members, none of which were ever exhibited.

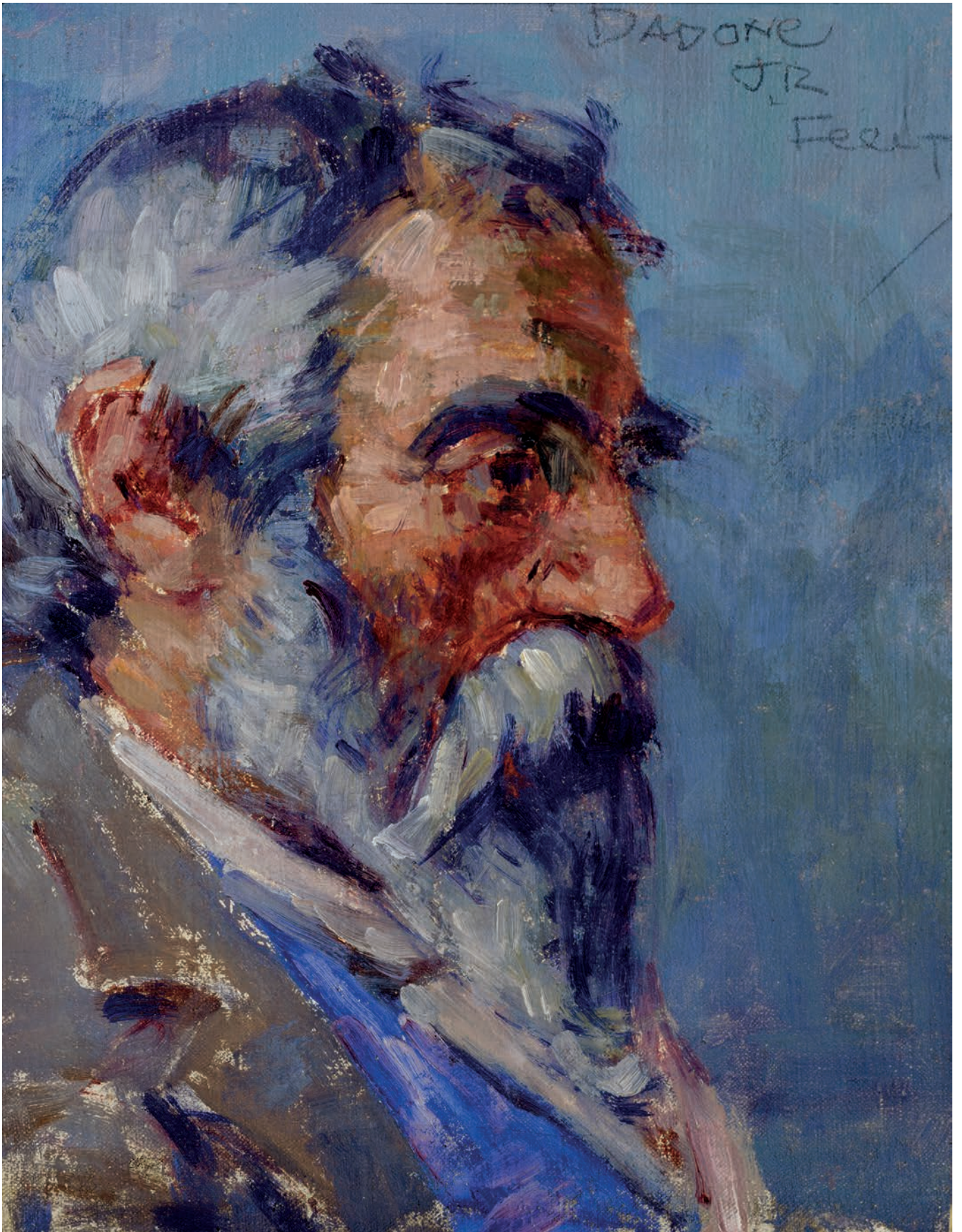
*Dadone* represents a type, not just an individual. Russell had always been socially rebellious, preferring the company of artists to the bourgeoisie he had been born into and identifying with those that worked the land or lived off their skills as seafarers. *Dadone*, 'the ancestor', represents the peasant type at its very best. Unable to read or write and with little wealth Pasquale Mattiocco nevertheless represents dignity, strength and character. His gaze is resolute and steadfast, lacking any self-pity. *Dadone* could have stepped from the pages of a Victor Hugo novel.

Dr Ann Galbally

<sup>1</sup> Sold Sotheby's, Sydney, April 1989, lot 419

<sup>2</sup> Private collection, France

<sup>3</sup> 1886, Now in the Vincent van Gogh Museum, Amsterdam





73

**Susan Norrie (born 1953)**

Untitled 1988-89

oil on canvas

244.0 x 142.0cm (96 1/16 x 55 7/8in).

**\$15,000 - 25,000**

PROVENANCE

Mori Gallery, Sydney

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1989

EXHIBITED

*Peripherique*, Wollongong City Art Gallery, Wollongong, 6 October - 22 November 1989

LITERATURE

Virginia Spate, *Peripherique*, Wollongong City Art Gallery, Wollongong, 1989, (illus

Eloise Lindsay, 'Susan Norrie Painting Against the Grain', *Art and Australia*, Autumn 1993, vol. 31, no. 3, pp. 336 (illus.), 339

The *Peripherique* series culminates Susan Norrie's fascination with spectacular, commodity painting. Through the 1980s, in the context of post-modernism and a booming art market, the artist had interrogated painting's critical potential, its seductive rhetorics of beauty and its historical legacy of embodying the fullness of authentic experience. The very idea of painting's ability to search and communicate self-revelation or embody the fullness of being was put on notice.

In some ways, the virtuosity of *Peripherique* itself signalled a painterly end-game, for from this point, Norrie increasingly used installation, video and film as a preferred medium for major work. Her ideas on the power and the limitations of painting had been focused through her 1987-88 residency in France and Italy, courtesy of a Moët & Chandon Fellowship. These works were spectacular objects of desire at the same time as they delighted in their own post-modern perversion. Norrie combined and amplified the painterly and canonical language of high art and low-brow popular culture until their ambiguous rhetorical affects reached tipping point. *Peripherique* took these feminist strategies a step further, and we are left to face up to the painfully sweet contradictions of commodified aesthetics.

The decorative surface is tacky and loaded with domestic cartouches, interior design touches and other forms souvenired from the lower depths of fine art's hierarchies of genre and taste. Across the canvas, the stencilled words Hello Hello Hello float and submerge under veils of paint, and our gaze is trapped in a shallow circular field of surface effects. The words lose their humanity and become simply a commodity sign, like the repeated stencilled image of Disney's Bambi who trots across the canvas like visual muzac. In the world of *Peripherique*, our basic human capacity is trimmed to Oprah-sized sound-bites and the frozen exchange of the greeting card.

The painting is overly lush and sensually compelling. These painterly tricks of vision, where image and text alternatively emerge then melt back into cloudy tints of cream, ivory and blush pink suggest cosmetic flesh tones corrupted with shades of yellow, and the eye is repeatedly and unwillingly drawn to an erupting stain in the upper centre of the canvas. Norrie has observed that "I have always been aware of the power of the materiality of paint and its ability to create dimensions – the time scales operating within one work and its readings. Surface is not in this sense the veneer or seduction associated with glazes; for me it is the veil of complexities superimposed at the point of painting. Surface is both style *and* substance."<sup>1</sup>

*Peripherique* is also haunted by the ghosts of masters of the modern surface such as Turner and Monet, feminised and rendered in commodity form, and its surface gloss is reminiscent of 'Japanning', the fashionable mimicry of Japanese lacquer work in eighteenth century furnishing. As Virginia Spate notes, "every touch of the brush may signify money, where the painter becomes name brand, and the woman painter in particular is caught in the play of mirrors; she becomes the image of her work, and the work her image. At the same time, the human presence is evacuated from her work and human experience is reduced to the processes of consumption and to the endless vacillations of credit and debit."<sup>2</sup>

Catriona Moore

<sup>1</sup> Susan Norrie, *Value Added Goods: West Magazine*, vol. 2, no. 1, 1990, p. 26

<sup>2</sup> Virginia Spate, *Peripherique*, exh. cat., Wollongong City Art Gallery, Wollongong, 1989, p. 7





74

**Peter Powditch (born 1942)**

Sun Torso 100 1971

signed, dated and inscribed "'SUN-TORSO, 100 / 1971 / enamel,

"Wundercoat" on M. / POWDITCH' verso

enamel on masonite

152.0 x 91.0cm (59 13/16 x 35 13/16in).

\$6,000 - 8,000

**PROVENANCE**

Utopia Art Sydney, Sydney

Penny Coleing, Sydney

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1989

Peter Powditch is one of a small cluster of artists who, in the last quarter of the 20<sup>th</sup> century, made figurative painting look contemporary and completely relevant. Often regarded as an Australian Pop artist, he is self-evidently figurative, uses modern materials and draws on the modern 'look' of the female form. And he employed a spray-painting technique which is unmistakably graphic and contemporary in its effect. But that's perhaps a somewhat easy stereotypical account. Rather than the garish in-your-face application of commercial symbols and popular iconography, Powditch is more discreet, elusive and thoughtful.

The 'Sun Torso' series were original, and local in subject matter, yet were far from being isolated from international developments. His subject is enclosed and framed as a compressed single figure – literally, a torso. The colours may vary little, be they pink, brown, or yellow – perhaps a case of a local and colloquial perception over international style. Powditch's mastery of half-tones, the absence of pouting lips and commercialised female narcissism, distinguishes him from those that played off the many manifestations of popular culture – new wave magazines, music and fashion. He is more beach culture and burnished skin than celebrity hype.

Nonetheless, we see Powditch's subtle debt to international Pop, both British and American. The geometric elements within the work successfully interleave abstract formalism with a deliberately underplayed eroticism.

Doug Hall



Robert Walker

Photograph of Peter Powditch in his studio, 1973

Art Gallery of New South Wales Library and Archive

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75

**Weaver Hawkins (1893-1977)**

*Broken things* 1945

signed and dated 'Raokin. 45' upper right

oil on cardboard

37.8 x 45.8cm (14 7/8 x 18 1/16in).

**\$12,000 - 18,000**

**PROVENANCE**

The collection of the artist

Private collection, 1979

Deutscher Fine Art, Melbourne

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection,  
acquired in 1989

**EXHIBITED**

*H.F. Weaver Hawkins*, Macquarie Galleries, Sydney, 17 - 29 March 1976,  
cat. no. 9

*A Selection of 19th & 20th Century Australian Art*, Deutscher Fine Art,  
Melbourne, 23 November - 8 December 1989, cat. no. 66

**LITERATURE**

*A Selection of 19th & 20th Century Australian Art*, exh. cat., Deutscher  
Fine Art, Melbourne, 1989, cat. no. 66 (illus.)

1945 began poorly for Weaver Hawkins. Illness at the start of the year prevented him from painting and without the daily stimulus he got from art, he was feeling restless and middle-aged. Although he believed his creative and intellectual powers were at their height, there was a lessening of physical powers. The old injuries he had received at the Battle of the Somme in 1916, which saw both of his arms virtually blown off only to be reconstructed by surgeons in a series of endless operations, were giving him trouble. A poem he wrote at the time – 'Thoughts from a sick-bed' – is full of musings about the fragility of human life.<sup>1</sup> When strong enough to work again, this still life was one of the first works he created. A seemingly simple image of discarded objects in the studio, it can also be read as a self portrait.

Despite their imperfections, Weaver's broken things pulsate with colour and life. His image is intentionally ambiguous. Is this work a reflection on the vanity of our transitory lives, as the broken mirror might suggest? The apple, with its long history in Western art as a symbol of discord, tempting Eve and launching the Trojan wars, also points in this direction. Or is this painting a celebration of brokenness? The formal qualities of the still life, its design and palette, suggest that this is a cheerful work. There is a playfulness in the way the artist has handled the tricky composition,

using the device of a mirror, which he had employed two years earlier in *Puppet rehearsal*. He characteristically surrounds each broken object with an aura of complementary colour, a technique he had learned from van Gogh.<sup>2</sup>

All those who knew Weaver Hawkins remember him as a remarkably optimistic person. His was a familiar voice in the press throughout the 1940s and 1950s, arguing for the centrality of art to national life and in support of new forms of expression. His belief in the power of art to transform lives had a quasi-religious quality to it. Yet his optimism was tempered by realism. Experience had taught him that the treasures of human goodness and creativity are held (using St Paul) in earthen vessels.

Steven Miller

<sup>1</sup> 'Thoughts from a sick-bed' (January 1945) from *Book of poems* 1942, MS1994.3 Weaver Hawkins archive, AGNSW Research Library and Archive, Sydney.

<sup>2</sup> Vincent van Gogh, *Herbages dans le Jardin de l'Hospice Saint-Paul* 1890. National Gallery, London.



Unknown photographer  
(Weaver Hawkins with dark jacket pinned over  
his shoulders at Southmead Hospital) 1918  
Silver gelatin photograph  
14.5 x 9.0cm  
MS1994.3 Papers of Weaver Hawkins, Art  
Gallery of NSW Research Library and Archive





76

**Michael Jagamara Nelson (born 1945)**

Untitled (Watanuma, Flying Ant Dreaming), 1988

bears artist's name, dimensions and Papunya Tula Artists catalogue number MN881287 verso

synthetic polymer paint on canvas

180.0 x 122.0cm (70 7/8in x 48 1/16).

**\$4,000 - 6,000**

PROVENANCE

Painted at Papunya in 1988

Papunya Tula Artists, Alice Springs, Northern Territory

Gabrielle Pizzi Gallery, Melbourne

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1989

EXHIBITED

*Michael Nelson Tjakamarra*, Gallery Gabrielle Pizzi, Melbourne, 1989

Michael Jagamara Nelson is a Warlpiri artist who was born at Pikilyi (Vaughan Springs), west of Yuendumu. After years of working as a buffalo shooter and drover in the East and South Alligator Rivers area in the top end of the Northern Territory, and a stint in the army, he moved to Papunya by 1972. Nelson commenced painting for Papunya Tula Artists in 1983 and made a meteoric rise in the world of art. In the following year he won the National Aboriginal Art Award and in 1986 he was represented in the Biennale of Sydney.

A number of major commissions followed. In 1985 his design for a Possum and Wallaby Dreaming was selected out of ten submitted by Papunya artists to be made into a mosaic for the forecourt of the new Parliament House in Canberra that opened in 1988. The symbolism of this 196 square metre granite mosaic is multilayered and encompasses the idea of a meeting place for black and white Australians alike. The Parliament House architect, Aldo Giurgola described the mosaic as 'playing a pivotal, symbolic role...evoking the continent of Australia and establishing the importance of Aboriginal culture in the history of the land and in contemporary Australia'.<sup>1</sup>

In 1987 Michael Nelson was commissioned by the Sydney Opera House to create the largest canvas by a desert Aboriginal artist ever made, the ten-metre long *Possum Dreaming* for the northern foyer of the building. In 1988 he travelled to New York for the opening of the groundbreaking exhibition *Dreamings*, at The Asia Society Galleries. His painting *Five Stories* 1984, adorns the cover of the exhibition catalogue.<sup>2</sup> At the time, Michael Nelson was yet to have a solo exhibition of his work; that occurred in 1989 at Gallery Gabrielle Pizzi in Melbourne and *Untitled (Watanuma, Flying Ant Dreaming)* 1988, was originally acquired from that exhibition. The painting is comparable to one in the Holmes à Court Collection on the same theme at the same site of Warntunguru: the ceremonial colours associated with the Flying Ant ancestors are red and white.<sup>3</sup>

From this exhibition came yet another major commission – to hand-paint a BMW M3 Le Mans racing car. Michael Nelson was in good company: the BMW 'art car' series had commenced in 1975 with a car painted by Alexander Calder, and other artists to be engaged over the years included Frank Stella, Roy Lichtenstein and Andy Warhol. In 1993 Michael Nelson was made a Member of the Order of Australia for services to Aboriginal art, and in 2006 he won the Tattersall's Landscape Art Prize in Brisbane.

In 1985, Nelson's *Five Dreaming* c.1985, was quoted, without prior permission, in a painting by Imants Tillers, *The Nine Shots*. Tillers' work initiated a debate on the use of Aboriginal imagery in the postmodern idiom and after much controversy, the two artists eventually collaborated on a group of paintings, many of which were presented in the exhibition *The Loaded Ground: Michael Jagamara Nelson & Imants Tillers* at the Drill Hall Gallery, Australian National University, Canberra, in 2012.

Wally Caruana

This painting is sold with an accompanying Papunya Tula Artists certificate.

<sup>1</sup> Vivien Johnson, *Michael Jagamara Nelson*, Craftsman House, Sydney, 1997, p. 84, as cited in Carol George, 'Story in Stone', *The Australian Way*, March 1988, pp. 9-14

<sup>2</sup> Peter Sutton [ed.], *Dreamings: The art of Aboriginal Australia*, Viking in association with The Asia Society Galleries, Melbourne and New York, 1988

<sup>3</sup> Vivien Johnson, *op. cit.*, pl. 5, p.24







77

**Grace Cossington Smith (1892-1984)**

I looked, and behold, a door was opened in Heaven 1952-53

signed and dated 'G. Cossington Smith. 53' lower left

oil on composition board

86.4 x 59.2cm (34 x 23 5/16in).

**\$100,000 - 150,000**

**PROVENANCE**

The collection of the artist

Daniel Thomas, Adelaide

Deutscher Fine Art, Melbourne

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1995

**EXHIBITED**

Society of Artists' Annual Exhibition, Education Department, Sydney,

28 August - 14 September 1953, cat. no. 8

*Grace Cossington Smith*, touring exhibition, Art Gallery of New South Wales, Sydney,

15 June - 15 July 1973; Queensland Art Gallery, Brisbane, 6 September - 4 October

1973; Western Australian Art Gallery, Perth, 6 December 1973 - 2 January 1974;

Art Gallery of South Australia, Adelaide, 11 January - 10 February 1974, cat. no. 64

*Grace Cossington Smith, A Retrospective Exhibition*, touring exhibition, National

Gallery of Australia, Canberra, 4 March - 13 June 2005; Art Gallery of South Australia,

Adelaide, 29 July - 9 October 2005; Art Gallery of New South Wales, Sydney, 29

October 2005 - 15 January 2006; Queensland Art Gallery, Brisbane,

11 February - 30 April 2005

**LITERATURE**

Daniel Thomas, *Grace Cossington Smith*, exh. cat., Art Gallery of New South Wales,

Sydney 1973, p. 53 (illus.), 67

Rosemary Crumlin, *Images of Religion in Australian Art*, Bay Books, Kensington,

N.S.W., 1988, pp. 26-27 (illus.)

Bruce James, *Grace Cossington Smith*, Craftsman House, Sydney, 1990, pp. 134-137,

pl. 96 (illus.)

Drusilla Modjeska, *Stravinsky's lunch*, Pan MacMillan, Sydney, 1999, pp. 320-322, p.

321 (illus.)

Deborah Hart, et al, *Grace Cossington Smith*, National Gallery of Australia, Canberra,

2005, pp. 73-74, 75 (illus.), 157, 180





The Blake Prize for Religious Art, launched in 1951, opened a challenge as well as an opportunity to artists like Grace Cossington Smith and the younger Sidney Nolan, who were, in different ways, working within a modernist idiom.

Though a devout Anglican, there is no record of Cossington Smith's response to the announcement of this new award. Recently returned from England where, with her sisters Diddy and Madge, she had been since 1949 visiting friends and relatives, she was in no position to submit an entry in its inaugural year of 1951. Nor did she enter in its second. While in England she had exhibited two oils - *Morning landscape* at London's Redfern Gallery Summer Exhibition in 1949, and *Still life with Australian banksia* at the Royal Academy in the winter of 1950 - but for the most part she worked in coloured and lead pencil in sketchbooks now held at the National Gallery of Australia. There, in the rich record of her travels, are sketches of churches in the English towns and villages she visited, drawn with a reverential eye.

In considering *I looked, and behold, a door was opened in Heaven*, there is particular relevance in the sketches she made in Italy, where she spent the summer of 1949 with her friend Nell Campbell. Based near Florence at Poggio San Felice - her window opened onto hills and church towers - she saw in situ for the first and only time the fresco paintings of the quattrocento. She knew them from reproductions, of course, and had long admired Fra Angelico; there is a coloured pencil sketch dating from 1947, before she left for England, called *Church window after Fra Angelico: Resurrection*. To see the frescos, to stand in their presence as a Christian was, for her, a profound experience. 'In the sacred fresco cycles of Florence,' Bruce James writes, Cossington Smith found 'an affirmation of art's religious purpose, rational impulse and expressive licence.'<sup>1</sup>

It was this affirmation that was given expression in the two large oils she entered for the third Blake Prize in 1953. *Then one of them, which was a lawyer, asked him a question*, a text from St Mathew, was accepted and exhibited. It is now held by the National Gallery of Australia. *I looked, and behold, a door was opened in Heaven*, which took its text from Revelations, was not accepted for exhibition. Described in 1990 as a painting that 'defies art-historical stereotypes'<sup>2</sup>, it was perhaps considered too radical a work in 1953. It would be twenty years before it had a public showing, in the Art Gallery of New South Wales' retrospective of her work in 1973.

Daniel Thomas, who curated the retrospective, had joined the staff of the Art Gallery of New South Wales in 1958, just as Bernard Smith was finishing his book *Australian Painting 1788-1960*. It was through him that Thomas first encountered the work of Grace Cossington Smith and saw *The sock knitter* 1915, purchased by the Gallery in 1960. In 1967 he began work on the retrospective, visiting the artist at Cossington, the family home at Turramurra, a northern Sydney suburb, where she had lived since 1914. In her studio Thomas found such major works as *Trees* 1926, *Soldiers marching* c. 1917, *The lacquer room* 1935-6, and *The bridge-in-curve* 1930, as well as some of the great interiors of the 1950s, including *Interior with wardrobe mirror* 1955 and *Way to the studio* 1957.

Also in the Turramurra studio was *I looked, and behold, a door was opened in Heaven*. Thomas subsequently bought it for his own collection, and in 1995 it passed to the Grundy collection. It is a quirky image

offering, it might be said, a modern take on the great wall-paintings of Florence. A circle of sitting saints, some with large bottoms overflowing their stools, surrounds a figure of God seated on a golden throne in a yellow-green aureole. The saints are finely drawn with arms and hands in a variety of attitudes. In a move typical of Cossington Smith, who valued the accuracy of what she saw, she used as a model her own bottom and the soles of her feet as they appeared in a mirror at Cossington. A bearded figure looks up through a doorway in reverence. Bruce James suggests that this figure might be a version of Cossington Smith herself<sup>3</sup>. The door through which he looks is widely taken to be a reference to Cossington. 'Note the door,' she said to Daniel Thomas.<sup>4</sup>

From her student days Cossington Smith had sketched doors and windows, the threshold between light and shade, inside and out. The trope of the door opening reaches its fullest expression in the great interiors she painted in the years after her return from Europe in 1951. Where the early sketches had been, as she so often said, attempts to paint what she saw - her stated aim from the beginning - the late interiors are as much revelations of things unseen, the numinous in the ordinary, the miraculous in the everyday. While Blake Prize judges of today would have no difficulty in understanding these works as religious art, that was not so in 1953. In *I looked, and behold, a door was opened in Heaven*, influenced by Fra Angelico and the frescos she had seen in Italy, she gives shape to a divine realm glimpsed from a doorway at Cossington. It was in these terms that Daniel Thomas understood its significance as a religious painting. To Bruce James and also to Deborah Hart, who included it in the exhibition *Grace Cossington Smith* at the National Gallery of Australia in 2005, it represents a key moment in her work, arching back to her earliest sketches and looking forward to the luminosity of the late interiors.

'The work is significant,' Hart writes, 'in making the invisible visible, revealing a subtext in much of Cossington Smith's art: the desire to integrate the spiritual into the everyday. It was as though, at sixty years of age, the artist's own revelation appeared through the door of her home at Cossington, where she had lived since 1914.'<sup>5</sup>

Talking to Daniel Thomas in the early 1970s, Cossington Smith spoke of the feeling of returning at the end of the day to 'the smile of home', a phrase from her father which she used as the title of a 1925 sketch of a sister standing in the lighted doorway of Cossington<sup>6</sup>, capturing the mood of welcome. She would, as Hart suggests, 'come full circle as the door opened onto her luminous late interiors'.

Drusilla Modjeska

<sup>1</sup> Bruce James, *Grace Cossington Smith*, Craftsman House, Sydney, 1990, p. 132

<sup>2</sup> Bruce James, *op. cit.*, p. 137

<sup>3</sup> *ibid.*

<sup>4</sup> Daniel Thomas, *Grace Cossington Smith: A Life from Drawings in the Collection of the National Gallery of Australia*, National Gallery of Australia, Canberra, 1993, p. 33

<sup>5</sup> Deborah Hart, *Grace Cossington Smith*, National Gallery of Australia, Canberra, 2005, p. 74

<sup>6</sup> Daniel Thomas, *op. cit.*, 1993, p. 11



Grace Cossington Smith  
*A passageway at Church Cottage, Bowral* 1911  
 from *Sketchbook of hands and feet, people, still life, scenes and studies of horse*  
 black pencil  
 sheet 35.6 x 25.6 cm  
 National Gallery of Australia, Canberra  
 Purchased 1976



Grace Cossington Smith  
 (Sketch for painting '*I looked, and behold, a door was opened in heaven*') 1952-53  
 from *Sketchbook of scenes, landscapes, figure and religious themes*  
 black pencil and coloured pencils  
 sheet 29.2 x 23 cm  
 National Gallery of Australia, Canberra  
 Purchased 1976



78

**Narelle Jubelin (born 1960)**

Between the traces: the heritage of Charleston's East Side community 1990-91  
(from the series Foreign Affairs)

12 petit point embroideries in painted wood frames, one set of two American silver  
coins in ivory frame

*dimensions variable*

**\$20,000 - 25,000**

PROVENANCE

Mori Gallery, Sydney

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1995

EXHIBITED

Spoletto Festival, Charleston, South Carolina, United States of America, 1991

*The Subversive stitch*, Monash University Gallery, Melbourne,

29 August - 28 September 1991; Mori Gallery, Sydney, 1992, cat. no. 17:1

LITERATURE

Mary Jane Jacob, *Places with a past - new site-specific art at Charleston's Spoleto  
Festival*, Rizzoli, New York, 1991

Diane Losche, 'Subtle Tension in the work of Narelle Jubelin', *Art and Australia*,  
Winter 1992, vol. 29, no. 4, p. 465 (illus.)



Narelle Jubelin, *Between the traces* 1990-91 (detail)





"A commodity appears at first sight an extremely obvious, trivial thing. But its analysis brings out that it is a very strange thing, abounding in metaphysical subtleties and theological niceties."  
Marx, Karl. *Capital: A Critique of Political Economy*, Vol. 1, trans. Ben Fowkes, New York: Penguin, 1990.

Narelle Jubelin is a commodities trader, buying low, selling high, tracking objects as they and their ideological underpinnings traverse the globe. In 1991 Mary Jane Jacob curated a series of city-wide installations for the Spoleto Festival in Charleston, South Carolina. Jubelin chose the US Customs House as the site for her ongoing inquiry into colonialism and trade. The customs house, built just before and after the Civil War, is located at the historical crux of slavery and as the seat of tensions between Federal and States' Rights, between the selling of commodities and the tariffs and taxes applied to their import and exchange. Installed in the building's two-storey atrium or Business Room, *Foreign Affairs* introduced artifacts and artworks into the closed confines of government bureaucracy, making for an accounting of a rather different kind: the tallying of museum and non-museum, public and private, 'high' and 'low' artifacts, presaging Fred Wilson's rather more well-known museological intervention, *Mining the museum* (Maryland Historical Society, Baltimore, Maryland, 1992).

*Foreign Affairs* consisted of five components: a large ironwork piece on the floor of the interior and, at each of the corners of the upper gallery, four series of Jubelin's signature *petit point* renderings. Each referenced specific cultural histories circulating between Charleston and the rest of the world: Italian-influenced Charleston ironwork, travelling exhibitions of non-objective painting, miniatures of the landed classes, an invited Australian artist, and lastly the constellation at auction here, *Between the traces*.

Of these, *Between the traces* is arguably the most traumatic and the most beautiful, a powerful fetish indeed. The twelve *petit point* are displayed like so many miniatures in the Gibbes Museum of Art but this is no antebellum portrait of beloved kin and heir. Rather, the renderings depict nine slave tags, a freeman's tag and two for each of the artist's initials. The tags, now displayed as cultural artifacts in local museums, were once hung around the necks of slaves who had skills to be hired out during the plantation's off-season – at a profit for the master – Porter, Fruiterer, Servant, labels to distinguish them from runaways. Only the 'Free' tag and the 'J' of the artist's signature are in portrait format, the rest are abject, horizontal ovals, landscapes of stitches that capture the dehumanizing tags and the 'N' of the feminine part of the artist's name, non-portraits all. Of course the tags themselves have become commodities: rare, collectable, forged and flogged wantonly on eBay. They have become a currency much like the piece at the center of the configuration: two silver coins, collectables themselves, inside that now most contraband of commodities: an ivory frame. The magical value of *Between the traces* lies in its capacity to continue to engage this shifting historical account.

Margaret Morgan



Narelle Jubelin, *Between the traces* 1990-91 (detail)



79

**John Brack (1920-1999)**

Elastic stockings 1965

signed and dated 'John Brack 65' lower right

oil on canvas

130.0 x 96.0cm (51 3/16 x 37 13/16in).

**\$300,000 - 400,000**

PROVENANCE

The collection of the artist

Deutscher Fine Art, Melbourne

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1996

EXHIBITED

*John Brack*, Gallery A, Melbourne, 29 March - April 1965, cat. no. 6

*John Brack*, Gallery A, Sydney, 14 May 1965, cat. no. 4

*John Brack and Fred Williams*, Albert Hall, Canberra, 1-13 August 1967, cat. no. 7

*John Brack: Selected Paintings 1947-1977*, Royal Melbourne Institute of Technology, Melbourne, 15 March - 1 April 1977, cat. no. 21

*John Brack: Retrospective: paintings and drawings*, Melville Hall, Australian National University, Canberra, 21 September - 16 November 1977, cat. no. 26

*John Brack: A Retrospective Exhibition*, National Gallery of Victoria, Melbourne, 11 December 1987 - 31 January 1988, cat. no. 67

*John Brack, Selected Paintings 1950s -1990s*, Geelong Art Gallery, Geelong, 15 June 1996, cat. no. 8

*John Brack Retrospective*, touring exhibition, National Gallery of Victoria, Melbourne, 24 April - 9 August 2009; Art Gallery of South Australia, Adelaide, 2 October 2009 - 31 January 2010 (label attached verso)

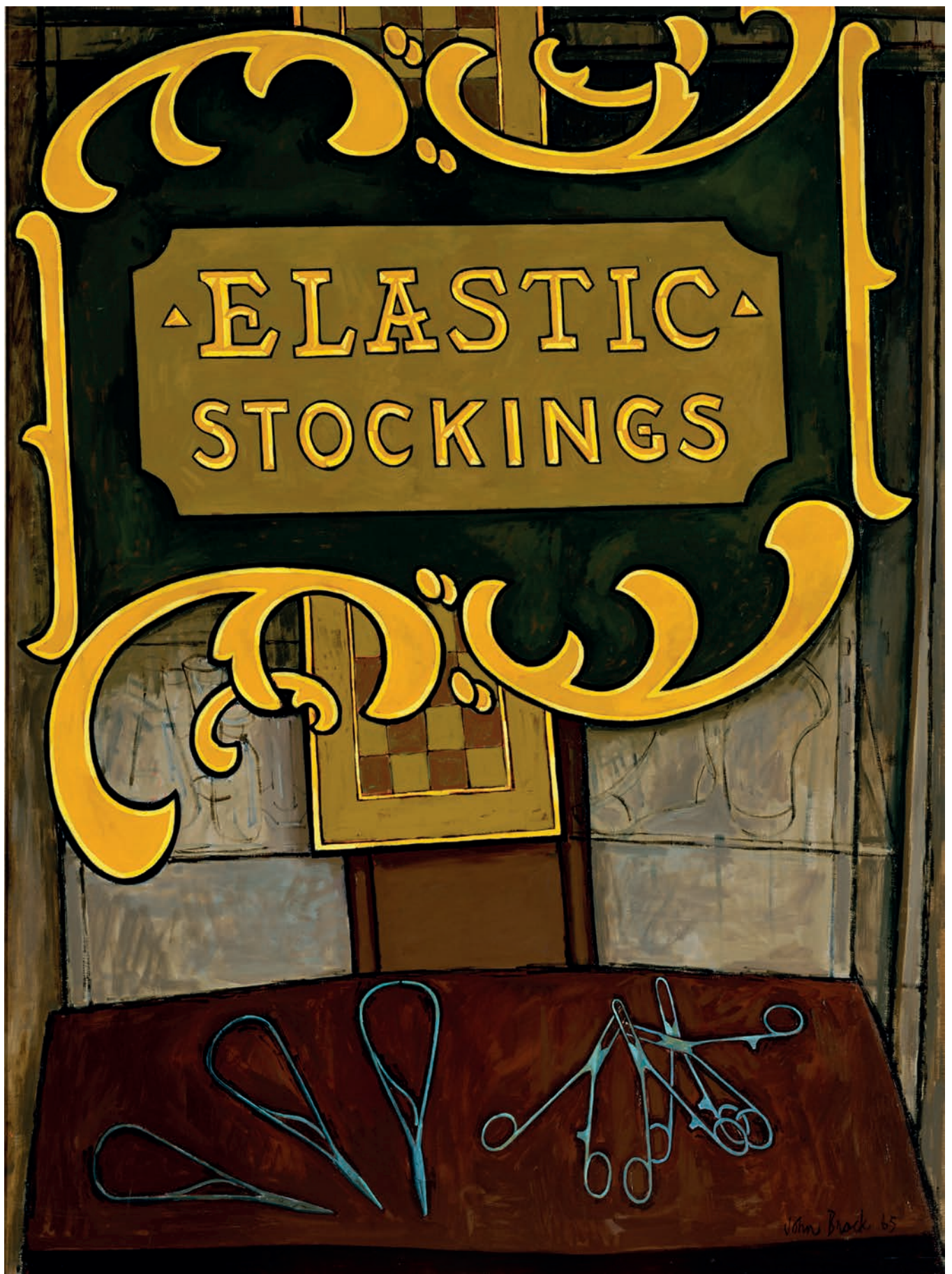
LITERATURE

Ronald Millar, *John Brack*, Lansdowne Press, Melbourne, 1971, pp. 25, 35, 52, 108, pl. 6 (illus.)

Robert Lindsay, *John Brack: A Retrospective Exhibition*, exh. cat., National Gallery of Victoria, Melbourne, 1987, pp. 55 (illus.), 122-123, 130-131, 140

Sasha Grishan, *The Art of John Brack*, Oxford, 1990, vol. 1, pp. 97 (illus.), 99, vol. 2, p. 129

Kirsty Grant, et al, *John Brack*, National Gallery of Victoria, Melbourne, 2009, p. 138 (illus.)





The mid-1960s saw John Brack labouring upon what were to be the most demanding, perhaps the most intellectually ambitious, Australian pictures of the day. They were rather disquieting paintings of shop windows and, when exhibited, they attracted almost instant admiration from local intellectuals. The writer Patrick White later wanted one reproduced as the cover illustration for his major novel *The Vivisector*.

The paintings' forlorn tone was certainly evoked by Brack's choice of a palette inclined to brown, ochre and blue-grey: the colours alone are so cheerless, so drab. But what chiefly unsettled was his subject matter: gleaming surgical instruments, veterinary equipment, artificial limbs and medical supports on glass and chrome shelves. Grim existentialist themes of pain and wounding were guiding Brack's choice of objects, for everywhere the viewer looks, one encounters things associated with cutting, piercing and human injury. This was heavy duty modern art which tackled weighty matters.

Painted with an economical, at points loosely handled brush, *Elastic stockings* represents a garishly painted window in which are displayed surgical scissors and calipers splayed out in patterns on a plain brown shelf. Beyond them we can make out the blurry forms of other apparatus on glass shelves, including the sketchy suggestion of glass receptacles, measuring cups, a foot support and knee support. There is the chequered pattern of an advertiser's poster above, which is partly obscured by the embellished sign on the plate glass window which gives the painting its title. The seeming message of this closed and boxed-in space is direct: life wounds us.

As usual with this most precise painter who did not like others to categorise his work, John Brack himself was evasive about the allusions. His own comment was that 'The things themselves also have a peculiar beauty; the beauty of efficiency. Certainly there is a connotation of pain when one considers artery forceps and invalid chairs. There is also the connotation of its opposite, of healing.'<sup>1</sup> Clearly the potential meanings run deep, very deep. Art for him was an autopsy in the fullest sense of that word: it was a rigorous inspection in which he saw something for himself, and arrived at his own intellectual conclusions.

The painting's inspiration was a shop window in Swanston Street, Melbourne, that the artist walked past on his way to work at the National Gallery of Victoria. It displayed a single prosthetic leg. This caused Brack

to keep an eye out for other curious windows, such as a shop that sold kitchen implements. Every few weeks the owner would reorganise the odd window, arranging new whisks and spoons and biscuit cutters in geometric patterns. It seemed hilarious to an artist, a running visual joke, but the staff were very seriously attempting to market products. They did not see the funny side to what they were doing.

When later talking with the curator Robert Lindsay, the artist explained he had come to be fascinated that the presentation methods used for fashion and luxury goods were also applied by retailers to products like surgical supports and artificial limbs.<sup>2</sup> A shop keeper would try to make his stock look cheerful and attractive, thereby effectively denying any dour associations.

Brack also once told me that what increasingly came to intrigue him was how those display settings would present, and aestheticise, everyday items which were not *prima facie* works of art. Referring to the French thinker André Malraux's influential book on the psychology of art, *The voices of silence*, he suggested that much as through their exhibition practices museums will intrude upon our experience of artistic work, so too do commercial display techniques aspire to sever other associations and make objects seem beautiful. The result of these thoughts was a painting like *Elastic stockings* which explores, within its own terms, the *presentational* process that estranges objects from normality and recasts them as potentially artistic.

It may be a popular conceit of recent critical writing to assert that the artist concerned deals with complicated theories, but in the case of John Brack such claims ring true. For all its apparent ordinariness, *Elastic stockings* is a necessarily complex painting that shows the artist restlessly exploring weighty ideas.

Dr Christopher Heathcote

<sup>1</sup> Quoted in Kirsty Grant, *John Brack*, National Gallery of Victoria, Melbourne, 2009, p.115.

<sup>2</sup> Robert Lindsay, *John Brack, A Retrospective*, National Gallery of Victoria, Melbourne, 1987, p.19.



John Brack  
*Study for 'Elastic Stockings'* 1964  
 watercolour, pen and ink on paper  
 54.5 x 40.5 cm  
 (private collection Perth)  
 © Helen Brack



**Rosalie Gascoigne (1917-1999)**

Scrub Country 1981

weathered painted wood from discarded soft-drink crates, with aluminium strip supports

144.0 x 376.0cm (56 11/16 x 148 1/16in). (overall)

**\$600,000 - 800,000**

**PROVENANCE**

James Baker

Pinacotheca, Melbourne

Pat Corrigan AM, Sydney

Niagara Galleries, Melbourne

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 2006

**EXHIBITED**

*Australia: Venice Biennale*, 40th Venice Biennale, Venice, 13 June - 12 September 1982, cat. no. 7

(label attached verso)

*Australian Artists at Venice and Kassel*, touring exhibition, National Gallery of Victoria, Melbourne, 18 November

1982 - 16 January 1983; The Art Gallery of New South Wales, Sydney, 5 February - 13 March 1983, cat. no. 7

*Continuum '83, The 1st Exhibition of Australian Contemporary Art in Japan*, Gallery Yamaguchi, Tokyo, Japan,

22 August - 3 September 1983, cat. no. 5

*Rosalie Gascoigne*, Pinacotheca Gallery, Melbourne, October, 1984, cat. no. 19

*Big Pictures, The Pat Corrigan Collection*, Gold Coast City Art Gallery, July - August 1990, cat. no. 4

*Rosalie Gascoigne: Material as Landscape*, touring exhibition, Art Gallery of New South Wales, Sydney,

14 November 1997 - 11 January 1998; National Gallery of Australia, Canberra, 4 July - 27 September 1998

*Toi Toi Toi, Three Generations of New Zealand Artists*, touring exhibition, Museum Fridericianum, Kassel,

23 January - 5 April 1999; Auckland Art Gallery Toi o Tamaki, Auckland, 21 May - 8 August 1999, cat. no. 63

*The Big River Show, Murrumbidgee Riverine*, Wagga Wagga Art Gallery, New South Wales,

11 October - 1 December 2002 (label attached verso)

*Rosalie Gascoigne: Plein Air*, City Gallery Wellington, New Zealand, February - May 2004

*Rosalie Gascoigne*, National Gallery of Victoria, Melbourne, 19 December 2008 - 15 March 2009

**LITERATURE**

Ian North, *Rosalie Gascoigne*, exh. cat., Australia: Venice Biennale, 1982, p.52

*Australia: Venice Biennale*, Visual Arts Board of the Australia Council, 1982, cat. no. 7, pp. 64-65 (illus.)

Bernice Murphy, *Project 40: Australian Artists at Venice and Kassel*, exh. cat., Art Gallery of New South Wales,

Sydney, 1983, cat. no. 7 (illus.)

*Continuum '83, The 1st Exhibition of Australian Contemporary Art in Japan*, 1983

Anne Kirker, 'Art that calls us into relationship: a way of interpreting McCahon and Gascoigne', in Louise Petther (ed), *Sense of Place*, 1990, p. 19 (illus.)

Harriet Edquist, 'Material Matters - The Landscapes of Rosalie Gascoigne', *Binocular*, 1993, p. 11

Deborah Edwards, *Rosalie Gascoigne: Material as Landscape*, exh. cat., Art Gallery of New South Wales, Sydney, 1997, pp. 26-27, pl. 5 (illus.)

Joanna Mendelssohn, 'Avant-garde magic out of chrysalis', *Australian*, 21 November 1997, p. 18

John McDonald, 'Charms to Soothe A Savage Critic', *The Sydney Morning Herald: Spectrum*, Sydney, 29 November 1997, p. 16 (illus.)

Vivienne Webb, *Rosalie Gascoigne: Material as Landscape*, State of the Arts, New Zealand, December 1997 (illus.)

Felicity Fenner, 'Landscape of Shards', *Art in America*, February 1999, pp. 90-91 (illus.)

Sasha Grishin, 'Looking at the edges of our society', *Canberra Times*, 6 December 1997, p. 16

Anne Kirker, *Rosalie Gascoigne, Toi Toi Toi, Three generations of artists from New Zealand*, Museum Fridericianum Kassel and Auckland Art Gallery, 1999 p. 74

Ben Gascoigne, 'The Artist-in-residence', in Mary Eagle (ed) *From the Studio of Rosalie Gascoigne*, Australian National University, Canberra, Drill Hall Gallery, 2000 p. 11

Gavin Wilson, *The Big River Show, Murrumbidgee Riverine*, Wagga Wagga Art Gallery, 2002, p. 42-43

*Rosalie Gascoigne: Plein Air*, City Gallery Wellington, New Zealand, 2004, p. 58, pl. 8 (illus.)

Georgina Safe, 'Wellington Arts Festival', *The Australian*, 13 April 2004 p. 12 (illus.)

William McAloon, 'Roadrunner', *Listener*, 17-23 April 2004, vol. 193, no. 3336

Kelly Gellatly, et al, *Rosalie Gascoigne*, exh. cat., National Gallery of Victoria, Melbourne, 2008, pp. 20, 31, 84-85 (illus.), 135

Canberra Times, *Panorama*, 27 December 2008, p. 17 (illus.)





*Scrub country* is one of the earliest of Rosalie Gascoigne's major wall assemblages, a group that includes *Promised land* 1986 (TarraWarra Museum of Art, Victoria), *Plenty* 1986 (National Gallery of Australia, Canberra), *Monaro* 1989 (Art Gallery of Western Australia, Perth) and *Far view* 1990 (Private Collection), in which her strikingly original vision reinvented the Australian landscape panorama through the prism of modernist abstraction. These works, made from sliced up soft-drink crates, are both transcendent fields of nuanced colour and expansive landscape views that celebrate the big, spare, country of the Monaro district and southern tablelands, the conceptual and material stimulus for Gascoigne's art.

The present work was included in the Australian exhibition of the 1982 Venice Biennale, when Gascoigne and Peter Booth were selected to represent Australia (she was the first woman to do so). It was reproduced on the cover of the catalogue and as an exhibition poster. Subsequently *Scrub country* has been included in two important surveys of her practice: *Rosalie Gascoigne: material as landscape* at the Art Gallery of New South Wales in 1997-98 (curated by Deborah Edwards) and *Rosalie Gascoigne* at the National Gallery of Victoria in 2008 (curated by Kelly Gellatly).

As Ian North observed in his essay on Gascoigne for the Venice Biennale catalogue, 'she ... curved into the centre [of the art world] from a long way out', having had her first solo exhibition a mere eight years before (at Macquarie Galleries in Canberra). By 1982 her work had been acquired by a number of art museums and she had also been selected as the subject of a solo survey at the National Gallery of Victoria (in 1978).

In the early 1980s her assemblage work changed from constructions utilising direct pictorial imagery such as kewpie dolls, enamel kitchenware and cardboard Arnotts parrots to refined fluid exercises in the use of only one or two materials. *Scrub country* exemplifies the shift of focus from objects to materials as carriers of meaning, when Gascoigne's work became freer, allusive, and more conceptually ambitious.

Gascoigne first incorporated the drink-crate timbers in her assemblages in the late 1970s – notably *March past* 1979 (National Gallery of Australia, Canberra) – and these materials came to be strongly identified with her work (as did the retro-reflective road sign pieces of the 1990s). The crates were pulled to pieces and then reconstructed into grids and tessellations that are the underlying structure of the panoramic landscapes. The open-endedness of a classic minimalist grid – its implication of going on forever – was used by Gascoigne 'as a means of evoking boundless space'<sup>1</sup>, a key ingredient in the relationship of her art to the natural world, and to the Canberra region landscape in particular. Complexity, deviation, and variation are intrinsic to Gascoigne's deployment of the grid across the landscape assemblages, suggesting both the infinite variety of natural repetition, and the particularity of each prospect.

In *Scrub country* the work is constructed from weathered painted slats stacked in a series of nine columns spaced a few centimetres apart on the wall, forming a classic broad-format landscape close to four metres in length. The work's long horizontals are even top and bottom, but the gaps between the slats and columns are irregular, and the tension between the two compresses the work, so that it seems to burst sideways and outwards. Movement is an essential element of Gascoigne's epic

landscapes, and here the irregular variegated blocks of faded colours, pock-marked rust-stains and fragmented lettering take one's eye back and forth across the surface, seeing light and shadow, form and distance. The enveloping vistas of *Plenty* and *Monaro* are essentially abstract fields, in which movement is less explicit and more of a sensation, whereas *Scrub country* suggests a sequence of flickering views seen through trees and undergrowth. The blues and yellows easily read as sky and grassland, interspersed with the subtle greens, browns and greys of bark and shrubs and soil. Using the apparently simple device of separating the columns of slats the artist constructs the negative spaces as tangible forms, which translate as the trees and saplings that break up the informal patchwork of a scrub landscape.

With the drink-crate assemblages Gascoigne introduced text as a crucial component in her *oeuvre* (which she later explored with the retro-reflective road sign works), and in the present work the timbers carry the stencilled names of soft-drink purveyors, connecting it with the iconography of pop art. The repetition of evocative words such as 'sparkling', 'sapphire' and 'crystal' contribute to the reading of *Scrub country* as a form of landscape, and seem to directly allude to the qualities of clarity and crispness the artist prized in the air and light of the Monaro. Gascoigne's background in literature and love of poetry was crucial to her practice and the repetition, fragmentation and juxtaposition of words in this work suggest the associative words and phrases of modern poetry. The title, arrived at like all her works after the fact, exemplifies her fine grasp of metaphor, and is inextricably linked with the conceptual register of the work.

In its format and simplicity *Scrub country* has correspondences with the great New Zealand painter Colin McCahon's multi-panelled landscape variations and, in its formal vertical rigour and absence of horizon, the dense Sherbrooke Forest paintings of Fred Williams. And the work's visual ambiguity, its mercurial surface and shifting views, aligns it with the landscape investigations of Cézanne. The faded colours so redolent of the Australian bush echo those the artist admired in the fifteenth-century paintings of Piero della Francesca and Fra Angelico. With no formal art training behind her Rosalie Gascoigne nonetheless developed a sophisticated personal relationship with art history whose influences on her own practice were subtle and often oblique.

The aesthetic of *Scrub country*, like much of her practice, hovers between minimalism and the lyrical evocation of Australian landscape, both envisioned through the manipulation of materials that wear the patina and scars of their previous lives. This is one of the startling achievements of Gascoigne's art, and is evident in the present work – the sensual representation of formalist order through the re-presentation and transformation of found materials. In reshaping her unlikely materials she recreated the patterns and rhythms, air and sky of her country, and so re-imagined the Australian landscape.

Deborah Clark

<sup>1</sup> Deborah Edwards, *Rosalie Gascoigne: Material as Landscape*, exh. cat., Art Gallery of New South Wales, Sydney, 1997, p. 13



*Scrub country* in the studio in 1981.  
Note that at this stage the work comprises only seven panels.





SAPPHIRE

32 FL OZ

TARAX

SAPPHIRE

Johns

Johns

SPARKLING  
FRUITY FLAVOURS

TARAX

SPARKLIN  
FRUITY FLAVO

32 FL OZ

TARAX

32 FL OZ

for QUALIT

Schweppes

CRYSTAL

ICE

ICE

YEARS

Shane Bros

HOME DELIVERY

SPARKLING  
FRUITY FLAVOURS

CORDIALS

DRINK

FRUITY FLAVO

SAPPHIR

CO

CO

TARAX

ICY

SPARKLING

APPHIRE



**Bertram Mackennal (1863-1931)**

Truth 1894

bronze

62cm (24 7/16in.) high

\$50,000 - 70,000

## PROVENANCE

*19th and 20th Century Australian & International Paintings, Sculpture and Works on Paper*, Deutscher-Menzies, Melbourne, 21 April 1998, lot 46 (illus.)  
The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1998

## EXHIBITED

*Australian Art: 1790s-1970s*, Deutscher Fine Art, Melbourne, 24 November - 9 December 1988, cat. no. 25  
*Australian Art, Colonial to Contemporary*, Deutscher Fine Art, Melbourne, May - June 1995, cat. no. 31

## LITERATURE

*Australian Art: 1790s-1970s*, exh. cat., Deutscher Fine Art, Melbourne, 1988, cat. no. 25 (illus. and back cover)  
*Australian Art, Colonial to Contemporary*, exh. cat., Deutscher Fine Art, Melbourne, 1995, p. 32 (illus.)

"Truth holds her mirror outwards on her breast for the entire world to see what may be reflected there. ... The little statuette is very finely finished and has been rightly and abundantly admired."<sup>1</sup>

*Truth* 1894 belongs with *Circe*, *Daphne*, *Victory*, *Salome* and the young *Queen Victoria* to the group of statuettes at the highpoint of Mackennal's oeuvre. They demonstrate his quintessential understanding of and fluency with the visual style of the late nineteenth century British "New Sculpture". In terms of subject matter *Truth* exemplifies the characteristic poetic and allegorical female imagery that is associated with turn of the century art generally in Britain and Europe, and within an Australian art historical narrative closely with Mackennal.

*Truth* also documents a significant phase of Mackennal's rise to the foremost ranks of early twentieth century sculptors. The work was conceived and first editioned as a token of appreciation for the wealthy Melbournians who had started a trust fund to enable Mackennal and his family to live and work in Paris from 1892 onwards, and sent out from London as gifts. The subject of "Truth" could be read as a justification both of the rightness of Mackennal's art and of those far-sighted patrons. Mackennal's elaborate sculptural group in the French Beaux Arts style, *The Triumph of Truth* 1891, entered into a competition for a work to be placed outside the National Gallery of Victoria, was its direct precursor. However although clearly being the best work amongst the submitted designs, the Trustees of the National Gallery of Victoria did not commission Mackennal to complete his work, nor did they accept any of the proffered designs. Many people including Sarah Bernhardt, who was in Melbourne at the time, considered the verdict an insult to Mackennal and an indication of how his art was not understood in Australia, encouraging him to look for acceptance in a more international and cosmopolitan art market.

Three years later Mackennal's vision had matured from the rhetorical, showy attempt to follow French sculptural taste to the more concentrated, abstract yet richly decorated vision of the extreme avant garde of British sculpture that during the 1880s and 1890s outpaced European sculptural innovation. Narrative and moral teaching is far less emphasised in this later image of *Truth* conquering falsehood, now reduced to a bald crouching figure at her feet, in favour of the bravura modelling of swirling art nouveau lines, referencing Alfred Gilbert's anthropomorphic modelling

in the Shaftesbury Fountain. As with Gilbert, Mackennal distorts natural forms into whiplash curves and interlacings. This decorative modelling also is designed to be read as elaborate patterns of light and shadows. The smooth body of the female subject is contrasted with the richly decorative base and the wings, which particularly become a framing device for the figure. The detail of the figure's hair blending with the wings as abstract cartouches around the face is a highly original gesture for sculpture, although a staple of late nineteenth century graphic designs.

When Mr Frank Stewart displayed *Truth* in the window of Allen's music shop in Collins Street, Melbourne, in October 1897, it was the first mature example of Mackennal's sculpture to be seen by ordinary Melbournians who could not travel to Britain and the continent. Art critics were unanimously ecstatic about the clear demonstration of the sculptor's ability and the charisma of the presence and finish of the statuette itself. The work was celebrated as a touchstone to the exceptional career unfolding half a world away -

"The expression on the face is frank, fearless and earnest, and the pose carries out the same idea, heightened perhaps by an indefinable suggestion of sternness, even defiance. That the modelling is faultless need scarcely be said ... around the base are mythological heads, beautifully executed, and every detail is worked out perfectly."<sup>2</sup>

Mackennal seemed to have a fondness for *Truth*, and included casts in a number of important exhibitions at all stages of his career. These included his solo exhibition at the National Gallery of Victoria in 1901, the important '*First Exhibition of statuettes by sculptors of Today, English and French sculpture for the home*', at the Fine Art Society, London, 1902, in the Royal Glasgow Institute of Fine Arts and the Royal Scottish Academy exhibition, Edinburgh, 1925, and the sell-out Macquarie Galleries exhibition in Sydney in 1926. Most poignantly *Truth* featured in the two memorial exhibitions for Mackennal – a commercial show at the London Fine Arts Society Gallery and the loan exhibition at the Royal Academy.

Juliette Peers

<sup>1</sup> *The Sun*, Melbourne, October 29<sup>th</sup> 1897, p 13

<sup>2</sup> *Table Talk*, Melbourne, 29th October 1897, p 4





**Peter Purves Smith (1912-1949)**

Abstract

watercolour and ink on paper

55.0 x 45.0cm (21 5/8 x 17 11/16in).

**\$15,000 - 25,000**

## PROVENANCE

Lady Drysdale

Joseph Brown Gallery, Melbourne

Philip Bacon Galleries, Brisbane

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1989

## EXHIBITED

*Spring Exhibition*, Joseph Brown Gallery, Melbourne, 1-10 September 1980, cat. no. 144, titled *Mobile*

## LITERATURE

*Spring Exhibition*, exh. cat., Joseph Brown Gallery, Melbourne, 1980, cat. no. 144 (illus.)

In 1943 Sydney Ure Smith (1887 - 1949) edited *Australian Present Day Art*, the first book in a series on contemporary Australian artists. President of the Society of Artists, artist, patron and publisher of the magazines *Art in Australia*, *Home*, *Australia National Journal*, and monographs on art, architecture, interior design and photography, Ure Smith was instrumental in promoting Australian art during the period 1914-1949.<sup>1</sup> Thirteen artists were selected for the book: ten men and three women<sup>2</sup>, the most well-known being William Dobell (1899-1970) with 28 plates and Russell Drysdale (1912-1981) with 22 plates. The least known was Peter Purves Smith, then unrepresented in any Australian public collection.<sup>3</sup> Purves Smith had seven reproductions in black and white, accompanied by an essay by his friend Russell Drysdale (1912-1981), with whom he attended the George Bell School in Melbourne in 1937.<sup>4</sup> Away on active service, he did not see the book until 1944 when he was in India.<sup>5</sup>

Purves Smith's art career began in England in 1935, when he enrolled in the Grosvenor School of Modern Art under Principal Iain McNab (1890-1967), initially for a 'few months before April 1935 and re-enrolled for the academic year commencing 16 September 1935'.<sup>6</sup> After seeing the *International Surrealist Exhibition* held in London at New Burlington Galleries from 11 June to 4 July 1936, McNab discouraged his students from succumbing to this psychological art movement. Along with 25,000 others, Purves Smith saw the exhibition at the New Burlington Galleries, and later in the year, the second major Surrealist exhibition of 1936, Alfred Barr's *Fantastic Art, Dada and Surrealism* at the Museum of Modern Art New York from 9 December 1936 to 17 January 1937.

Despite McNab's protestations, Purves Smith was profoundly affected by Surrealism completing *New York 1936* (Art Gallery of New South Wales), and *Surrealist landscape* (1939/40)<sup>7</sup>, both employing Daliesque motifs of forked hands, clocks, clouds and sea.

*Abstract* (1939/40 - or 1948?), is a large drawing in pen and ink and watercolour. A number of other drawings in the same media such as *Composition Surrealist drawing* (1938 - 1948?) with a Roland Penrose sea shell<sup>8</sup> placed between tracks, and *Wheels on a beach* 1948, gouache and ink were included in *Homage to Peter Purves Smith*, a survey at the Joseph Brown Gallery in 1976.<sup>9</sup> The date of *Abstract* is uncertain because drawings such as *Composition Surrealist drawing*, once thought to be produced in 1938, have been redated to 1948.<sup>10</sup>

*Wheels on a beach*, signed and dated 1948 includes some of the same Surrealistic devices as *Abstract* - a nostalgic boomerang form, a curved leaf form, spring-like 'yo-yo's' dangling at the end of projecting forms and Calder-like mirrors poised to inspect abstract forms. The idea of drawing

*movement in motion* can be linked to Alexander Calder's first *Stabile* 1937 - a 'mobile' on a floor-mounted vertical wire frame with moving wires attached to mirror-like discs. This sculpture was exhibited at The Mayor Gallery, London in 1937. *Mobile* 1936, was included in the *International Surrealist Exhibition*.<sup>11</sup> As The Mayor Gallery was the leading gallery for Surrealism from 1933 and The London Gallery from 1938, it would appear likely that Purves Smith was aware of Calder and the British Surrealists John Banting (1902-1972), Roland Penrose (1900-1984) and Len Lye (1901-1980), a New Zealander, each of whose work has stylistic affinities with Purves Smith. All took part in the *International Surrealist Exhibition* and were published in the *London Bulletin* of the London Gallery (April 1938-June 1940). The closest in style is John Banting (1902-1972), represented in both the London and New York Surrealist exhibitions in 1936. He held a one man show of *Recent Works* at the Storrans Gallery in Piccadilly in October 1938, the same month Picasso's *Guernica* was shown at the New Burlington Galleries.

As Purves Smith joined the British Army in July 1940 and was in West Africa, India and Burma until March 1946, he was unable to return to painting until 1947, about the same time as when he was diagnosed with tuberculosis. It is still to be determined whether *Abstract* - one of his rare Surrealist abstract works - was created before his enlistment, or on his return to Australia, from memories of his time in England during the heyday of British Surrealism in 1935-40.

Warwick Reeder

<sup>1</sup> Nancy D. H. Underhill, *Making Australian Art 1916-49*. Sydney Ure Smith Patron and Publisher, Oxford University Press Australia, Melbourne, 1991

<sup>2</sup> Sydney Ure Smith, *Australian Present Day Art*, Ure Smith, Sydney, 1943. The artists represented in chapter order were William Dobell, Russell Drysdale, Lyndon Dadswell, Frank Medworth, Margaret Preston, Daphne Mayo, Donald Friend, Joshua Smith, Adrian Feint, Douglas Annand, Eric Wilson, Elaine Haxton and Peter Purves Smith

<sup>3</sup> *The Diplomats 1939-40* was captioned as being in the collection of the Museum of Modern Art, New York. It was borrowed by the Joseph Brown Gallery for an exhibition in 1976. This work was gifted by Lady Casey to the National Gallery of Australia in 1979

<sup>4</sup> Purves Smith's widow Maisie (nee Newbold), also attended the George Bell School. She married Peter Purves Smith on 14 June 1946, and long after his sudden death following an operation on 13 July 1949, married Russell Drysdale in 1964

<sup>5</sup> Mary Eagle, *Peter Purves Smith: a painter in peace and war*, The Beagle Press, Sydney, 2001, p. 176

<sup>6</sup> *op. cit.*, p. 53

<sup>7</sup> Location unknown, cat 146 in *Spring Exhibition*, Joseph Brown Gallery, Melbourne, 1-10 September 1980. The drawing for this painting is owned by Mornington Peninsular Art Gallery, Victoria

<sup>8</sup> The dustjacket design by Roland Penrose featuring an eye on the spine and key and seashell was used for the first edition of Herbert Read, *Surrealism*, Faber, London 1936. Peter Purves Smith may have owned a copy.

<sup>9</sup> *Homage to Peter Purves-Smith 1912-1949*, Joseph Brown Gallery, 5 Collins Street, Melbourne, 12-28 July 1976, cat. no. 26 and cat. no. 37

<sup>10</sup> Eagle, *Op. cit.*, illus. p. 173, not signed, not dated, private collection

<sup>11</sup> Alexander Robertson, *Angels of Anarchy and Machines for Making Clouds. Surrealism in Britain in the Thirties*, Leeds City Art Gallery, 1986, "Sculpture and the Object", p. 147 and illus. p. 152





83

**Binyinyuwuy (1928-1982)**

The Hollow Log Ceremony c.1962

natural earth pigments on eucalyptus bark

205.0 x 70.0cm (80 11/16 x 27 9/16in).

**\$30,000 - 40,000**

**PROVENANCE**

Painted in the Millingimbi area, Central Arnhem Land, c. 1962

Collected by Dorothy Bennett for the Bennett-Campbell Australian

Aboriginal Art Trust

*Aboriginal Art Show*, Farmer's Blaxland Gallery, Sydney, 1963, catalogue No.7

The Louis Allen Collection, Palo Alto, California, United States of

America,, acquired from the above exhibition

*Important Aboriginal Art*, Sotheby's, Melbourne, 29 June 1998,

lot 85 (illus.)

Dr Reg Grundy AO, OBE and Mrs Chambers Grundy, acquired in 1998

**EXHIBITED**

*Aboriginal Art Show*, Blaxland Gallery, Sydney, 1963, titled 'Fan Palm

Dance showing the dance of the sacred wallabies'

**LITERATURE**

*Keepers of the Secrets: Aboriginal Art from Arnhem Land*, exh. cat.,

Art Gallery of Western Australia, Perth, pp. 13-15

Binyinyuwuy is one of the most renowned Yolngu artists. This painting is possibly his largest work and was almost certainly painted at Milingimbi in central Arnhem Land or on the mainland opposite at Nanggalala. A painting that fits its description was exhibited in 1963 at the Aboriginal Art Show at the Blaxland Gallery in Sydney. The most expensive painting in this exhibition – item number 7, by Binyinyuwui [sic] – is referred to as 'Fan Palm Dance showing the dance of the sacred wallabies' – a description that is repeated in the documentation for this painting. The exhibition was organised by the Bennett-Campbell Australian Aboriginal Art Trust. Dorothy Bennett was secretary to Stuart Scougall and travelled with him and Tony Tuckson to the Tiwi Islands and Yirrkala in 1959 and 1960 to acquire foundational Aboriginal works for the Art Gallery of New South Wales collections. She subsequently became one of the main collectors and dealers in Aboriginal art. The Blaxland catalogue notes that the paintings were obtained by Bennett during the previous ten months travelling through Arnhem Land and the Northern Territory. The great American collector of Aboriginal art, Louis Allen, recalled that he met Dorothy Bennett at the time of the Blaxland Gallery exhibition and bought the painting then, just as he had began to develop his collection.

In addition to being a work of outstanding beauty, the painting has a number of rare features. The painting includes panels from both moieties. The central and upper panels are connected to the Dhuwa moiety story of the Wawilak sisters' journey across Arnhem Land. The sisters chased a rock wallaby through the country, never quite managing to catch up with it. The painting shows the fan palms bursting with colour and life in the open forest, refreshed by rain. A goanna, at first almost invisible, sharing colours with the fan palms, can be seen poised on the ground.

The lower panel represents a waterhole belonging to the artist's mother's clan, the Gupapuyngu of the Yirritja moiety. We can see the long-necked freshwater tortoises in the waterhole; the zigzag pattern is the streamers of weeds that cling to their limbs. The lower right-hand panel shows the plains kangaroo (*garrtjambal*) and the Yirritja lightning snake. A very unusual feature is that the kangaroos (and also the wallaby) are represented in the style of x-ray art. Yolngu paintings rarely show any of the internal organs of animals and these detailed representations are rare indeed. The painting shows Binyinyuwuy's extraordinary artistry and his ability to enter other stylistic traditions. It also reflects the fact that the artist lived on the boundaries of Western Arnhem Land and would have been familiar with the rock art and bark painting traditions of the people to the west.

Professor Howard Morphy

<sup>1</sup> Michael A. O'Ferrall's 'Interview with Louis Allen' in *Keepers of the Secrets: Aboriginal Art from Arnhem Land*, Art Gallery of Western Australia, Perth, pp. 13-15 This painting was acquired from the Blaxland exhibition for a price of 150 guineas. In an interview with Michael O'Ferrall many years later Louis Allen recalled the Sydney press reaction to the purchase stating, 'During much of the time that I collected art in Australia there was very little interest...On one occasion, a Sydney newspaper got wind of my search and ran a Sunday article with the headline, "Yank pays 150 for abo painting". The same painting was worth 100 times that 25 years later.'





84

**Edwin Tanner (1920-1980)**

The hollow men 1966

signed and dated 'EDWIN TANNER 3-10/66' lower right

oil on canvas

124.5 x 145.5cm (49 x 57 5/16in).

**\$30,000 - 40,000**

**PROVENANCE**

Carnegie collection, 1966

Niagara Galleries, Melbourne

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection,  
acquired in 1990

**EXHIBITED**

*Paintings from the collection of Mr and Mrs Douglas Carnegie,*

National Gallery of Victoria, Melbourne, 27 October - 30 November

1966, cat. no. 81, titled *We are the Hollow Men*

*Edwin Tanner*, Barry Stern Gallery, Sydney, 8 November - December

1967, cat. no. 6 (loaned by Margaret Carnegie)

*Edwin Tanner: an exhibition of eighteen paintings*, Powell Street

Gallery, Melbourne, 2-20 October 1984, cat. no. 13, titled *We*  
*are the Hollow Men*

*Edwin Tanner: works 1952-1980*, Monash University Gallery,

15 March - 12 May 1990, cat. no. 69

**LITERATURE**

*Edwin Tanner: an exhibition of eighteen paintings*, Powell Street

Gallery, Melbourne, 1984, cat. no. 13 (illus.)

Jenepher Duncan, *Edwin Tanner: works 1952-1980*, exh. cat., Monash

University Gallery, 1990, pp. 10 (illus.), 69

Gary Catalano, 'Scepticism Tanner's diving force', *The Age*,

Melbourne, 11 April 1990 (illus. detail)

For *The hollow men* we don't have to search far to find the reference to a central theme in T.S. Eliot. The title of his celebrated poem, published in 1925, quickly came to encapsulate the status of modern man – literally and figuratively gutted, empty, a 'paralysed force, gesture without motion' and locked in a world doomed to end 'not with a bang but a whimper'. So, what to do about the existential hollowness that dogs our lives?

Tanner's genius consisted in turning Eliot's morose view on end. Thinking laterally – and philosophically – he comes up with what few, if any, other artists would have invented. The question had to have been "Is this situation as bad as it seems? Can emptiness be valuable?" Fossicking around – and thinking musically – he soon found a class of things in the world for whom hollowness is essential to their being – wind instruments. And we humans have learnt to make and manipulate these hollow tubes to generate the music for our ears. Animating these pipes, he equips them with bodies and legs, but not feet – they run on wheels. Like his ships, they defy gravity and this may explain why we see no trace of the fatalistic anguish that haunted Eliot's hollow men: Tanner's pipes (or are they pipers? Probably both) inhabit a world where the standard rules of physics are seriously but joyfully bent.

If that is indeed the case, then life starts looking better. If matter changes, then so will mind – especially when we've had the cheek to turn our emptiness into music. These pipes might be modern versions of

their famous forebear, The Pied Piper, luring us away to another world. Some with the straight back of the concert violinist, others with the supple legs and torsos of the jazz musicians, they all dance jauntily across the canvas seemingly entranced by their own music. No whimpers here.

On the art history side, there are other related works in this series including *If music be the food of love* (Wilbow Collection, Melbourne) and *Operatic aria* (TarraWarra Museum of Art). They were painted in a transitional phase: the 60s was nothing if not an inventive and exploratory decade, and in Tanner's case he moved away from what are often referred to as the "flat" (and representational) paintings towards constructive works on board, often in deep relief. Typically, these had philosophers and engineers enclosed – almost imprisoned – in constricted spaces or boxes, and they employed a much higher degree of abstraction. The wit was still very much there, but the humour had darkened. *The hollow men* occupies a middle ground: the pipes (and pipers) are stylised and formalised, but set free to roam across an open landscape. A serene atmospheric perspective (shades of Yves Tanguy?) takes us to an empty horizon. What finer setting for beings whose hollowness is their central virtue?

Charles Nodrum





85

**Sidney Nolan (1917-1992)**

Esplanade, St Kilda 1946

also known as 'The Clock Tower, St Kilda'

signed with initial and dated 'N 46' lower right

ripolin enamel on hardboard

91.5 x 122.0cm (36 x 48 1/16in).

**\$250,000 - 350,000**

PROVENANCE

The collection of the artist

Estate of the artist

Deutscher Fine Art, Melbourne

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection,  
acquired in 1995

EXHIBITED

Contemporary Art Society, *Seventh annual exhibition*, Education Department,  
Sydney, 9–29 November 1945, cat. no. 249

*Nolan '37-'47*, International Exhibition and Sale of Contemporary Art, O'Hara  
Gallery, London, 15 May 1962, cat. no. 35

*Sidney Nolan Retrospective Exhibition*, touring exhibition, The Arts Centre,  
New Metropole, Folkestone, United Kingdom, February - April 1970; Hayworth  
Gallery, Accrington; Laing Art Gallery, Newcastle-upon-Tyne; Ferens Art Gallery,  
Hull; University of East Anglia Library, cat. no. 4

*Sidney Nolan*, Moderna Museet, Stockholm, 17 January - 7 March 1976, cat.  
no. 16, titled *Esplanad, St Kilda*

*Sidney Nolan, Landscapes & Legends, a retrospective exhibition: 1937 - 1987*,  
touring exhibition, National Gallery of Victoria, Melbourne, 3 June - 26 July  
1987; Art Gallery of New South Wales, Sydney, 11 August - 27 September  
1987; Art Gallery of Western Australia, Perth, 21 October - 29 November 1987;  
Art Gallery of South Australia, Adelaide, 15 December 1987 - 31 January 1988

*Sidney Nolan: a retrospective celebrating his 75th birthday*, Harewood House,  
Yorkshire, 1992

LITERATURE

'Creative pudding, horror sauce', *Sun*, Sydney, 11 November 1945

Kenneth Clark, Colin MacInnes, Bryan Robertson, *Sidney Nolan*, Thames

& Hudson, London, 1961, p. 64, pl. 13 (illus.), titled *The Clock Tower, St Kilda*

Jane Clark, et al, *Landscapes & Legends, a retrospective exhibition: 1937 - 1987*,  
exh. cat., National Gallery of Victoria, Melbourne, 1987, p. 65 (illus.)





The Clock Tower in Nolan's *Esplanade, St Kilda* was built in memory of the Chief Engineer of the Victorian State Public Works Department, Carlo Catani (1852 – 1918) at a cost of £2,800 collected from residents of St Kilda. It was officially opened on 22 August 1932. The Tower was designed to be illuminated at night and was built in brick in Italian Renaissance style.<sup>1</sup> The Catani Gardens are situated between the foreshore, Beaconsfield Parade and the Esplanade.<sup>2</sup> Catani was responsible for a master plan to beautify the St Kilda foreshore to Point Ormond. Completed largely after his death, this resulted in the area becoming a leisure precinct to include St Kilda Sea Baths (1910-1990s), the Dreamland Amusement Park which existed between 1906 and 1909 and was replaced by Luna Park, and the Palais Theatre (1927 – present). The Palais de Danse next to Luna Park was first built in 1913 and underwent four incarnations as a cinema. Redesigned in 1925 by Walter Burley Griffin and his wife Marion Griffin, the stage was engulfed by fire prior to its completion in 1926.<sup>3</sup>

In 1945-46, Nolan completed a group of ripolin paintings on hardboard taken from his childhood memories of St Kilda. The entire St Kilda leisure precinct was recorded - at least six in 1945 and one in 1946. *Giggle Palace* on February 1 (Luna Park), *Under the pier* on February 6 (St Kilda Sea Baths), *Catani Gardens*, on 26 February, *Robe Street, St Kilda* completed on 7 June and exhibited in the Contemporary Art Society in August 1945. Two other paintings, *Fire, Palais de Danse, St Kilda* and *Ferris wheel*, were also made in 1945, but the specific dates are not recorded by the artist whose usual practice was to inscribe title and dates on the back of the work. *Catani Gardens* 1945 is a precursor to *Esplanade, St Kilda* 1946, however the earlier painting is better known, having remained in the artist's collection until 1974, before it was donated 'to the Australian people' to be housed in the national capital by the Department of the Capital Territory. It was gifted along with twenty-three paintings made between 1945 and 1953 to the Lanyon Gallery.<sup>4</sup>

Common to all of the St Kilda paintings is the depiction of many figures in a naive child-like directness, all with a limited palate of white faces, summarily expressed: dots for eyes and dabs for mouths, (but no noses) and blue and red clothing. Did Nolan choose to paint the figures in such an ingenuous way because he had been looking at reproductions of Henri Rousseau? The Heide library of John and Sunday Reed was a great source of inspiration both literary and visual, and Nolan had annotated the catalogue of a major Henri Rousseau retrospective held in New York and Chicago.<sup>5</sup> Rousseau's oil sketches, ('atmospheric' sketches Nolan called them) seem to have been Nolan's inspiration.<sup>6</sup> This is true of *Catani Gardens* 1945, the forerunner for *Esplanade, St Kilda* 1946 and sketches

for the Kelly series made in the same year such as *Mrs Kelly and the cart* - raw ideas for larger and more finished statements.

Clive Turnbull, the art critic for *The Herald*, reviewing Nolan's paintings included in the 1945 Contemporary Art Society exhibition commented on the naivety of the figures:

The large, shiny pictures of Sidney Nolan with their doll-like figures, naïve to the point of grotesque, are likely to provoke the orthodox protestations – "My little boy could do that, etc, etc," – from those who go to scoff, nevertheless anyone who has not a hidebound set of prejudices should be able to derive pleasure from them...*Robe St. St Kilda* is one of the outstanding works in the show.<sup>7</sup>

Even though it was painted a year later, Turnbull's comments can apply to *Esplanade, St Kilda* 1946. The St Kilda figures are either participants or observers. Pasty faced couples, in their best primary coloured clothes, perhaps lovers, are secreted in the shadows below Canary Island date palms, or they sit along the promenade and sidewalks looking into the grassy park or out to the waves of Port Phillip Bay in a purple moonlight. The Clock Tower has struck 11pm, and the night is still young. The tangle of maze-like black paths are hyphenated by a galaxy of starlight or speckled street lights in which lovers and observers *flâneur* until the break of day.

Warwick Reeder

<sup>1</sup> *The Argus*, 23 August 1932, p. 6

<sup>2</sup> En.wikipedia.org/wiki/St\_Kilda,\_Victoria

<sup>3</sup> En.wikipedia.org/wiki/Palais\_de\_Danse,St\_Kilda

<sup>4</sup> Twelve of the paintings on strawboard were preliminary sketches for the Kelly series, while the remainder were larger paintings on Masonite: two of St Kilda subjects, a Mrs Fraser painting, a Burke and Wills painting, a Central Australia painting and two Carcass paintings

<sup>5</sup> Daniel Catton Rich, *Henri Rousseau*, The Museum of Modern Art, New York, in collaboration with the Art Institute of Chicago, 1942. The Heide Library copy, sighted by the author in 1996 has Nolan's notes throughout

<sup>6</sup> Andrew Sayers, "Kelly's words, Rousseau, and sunlight", in Warwick Reeder, *The Ned Kelly Paintings. Nolan at Heide 1946-47*, Museum of Modern Art at Heide, Bulleen, 1997, p. 29

<sup>7</sup> Clive Turnbull, review of the C.A.S. exhibition, *The Herald*, Melbourne, 20 August 1945, quoted in Jane Clark, *Sidney Nolan: Landscapes and Legends*, National Gallery of Victoria, Cambridge University Press and International Cultural Corporation of Australia Limited 1987, p. 64



Sidney Nolan  
*Catani Gardens* 1945  
enamel and oil on board, 91.4 x 122.1cm  
Nolan Collection, managed by Canberra Museum  
and Gallery on behalf of the Australian Government



86

**Susan Norrie (born 1953)**

Objet d'art 1988

oil on canvas

150cm (59 1/16in). diameter

**\$18,000 - 25,000**

PROVENANCE

Mori Gallery, Sydney (label attached verso)

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection,  
acquired in 1988

EXHIBITED

*Susan Norrie: objet d'art*, Mori Gallery, Sydney, 1988, cat. no. 9

LITERATURE

*Susan Norrie: objet d'art*, Mori Gallery, Sydney, 1988, cat. no. 9 (illus.)

Helen Grace, 'Susan Norrie: "Objet d'art"', *Art & Text*, December

1988 - February 1989, pp. 75-78 (illus.)

Vivien Johnson, 'Sue Norrie: Objets d'art', *Eyeline* 8, March 1989, p. 33

Of the exhibitions that Susan Norrie had the opportunity to see in Paris in 1987-8, it was undoubtedly *Le Japonisme* at the Grande Palais<sup>1</sup> that made an impression on her subsequent development. Although the Musée D'Orsay had opened only a few months before she arrived, she was less fascinated by the impact that Japanese art and in particular *ukiyo-e* prints had had on Impressionist painting and the various movements that constitute Modernism, and much more drawn to the effect that Japanese decorative arts and in particular, ceramics, textiles and wallpapers had on popular taste. This focus is registered in the very title of the exhibition and each of the works painted in Italy that she presented at Mori Gallery in November 1988 on her return to Sydney: *Objet d'art* – objects which are not paintings, sculptures, prints or drawings.

Although the works in this exhibition are all paintings, she introduces a variety of techniques that come from other forms, playing with the possibilities of painting and decoration in her use of stencils and screens, of lacquers and cartouches, adding layers and depth and drawing on an opulent palette of pinks, greens and gold. In the florid composition of the works, and in the techniques she uses, she seeks the effects of textiles and wallpapers, evoking a history of domestic space and aspirational taste – a social history as well as a history of painting. Norrie was also working with a book on ikebana floral arrangements that had belonged to her mother, so she is playing a Duchampian game here with expectations of what is and is not art.

In 1988 she suggested the works were dealing with 'social realism' – hence her allusion to middle-class hobbies – and her use of stencils is suggestive of the tradition of *katazome*, the technique of fabric dyeing,

using stencils to create the impression of woven brocades in inexpensive and mass produced textiles. Working in Europe during the Australian Bicentennial year, Norrie responds, in the language of painting, in order to think about influences, appropriation and simulation as aspects of second-degree cultural experience, triangulating links between Australia, Japan and France, each observed from a distance.

The twelve works included in the *Objet d'art* exhibition were seen only once together. The show was a sell-out and the artist became an art brand, a commodity, and the work effectively disappeared, scattered among private collections and unavailable for public view. Twenty-five years later, it is now possible to consider more systematically the work from this period, its influences, achievements and impact on the evolution of the mature artist's practice and the reasons for her shift beyond painting. In this regard, the continuing place that Japan occupies in her more recent video installation work can be more clearly understood in an historical context.

Helen Grace

<sup>1</sup> *Le Japonisme*, Editions de la Réunion des musées nationaux, Paris, 1988. Chief curator: Geneviève Lacambre; Galeries nationales du Grande Palais Paris, 17<sup>th</sup> May - 15th August 1988, National Museum of Western Art, Tokyo, 23<sup>rd</sup> September - 11<sup>th</sup> December 1988)





87

**Rover Thomas (c. 1926-1998)**

Dreamtime travels of two men 1989

inscribed 'Waringarri Aboriginal Arts/1400x1000mm S-1829/ROVER

THOMAS/AP 1851' verso

natural earth pigment and bush gum on canvas

100.0 x 140.0cm (39 3/8 x 55 1/8in).

**\$60,000 - 80,000**

**PROVENANCE**

Waringarri Aboriginal Art, Kununurra, Western Australia, cat. no. S-1829 AP 1851

Deutscher Gertrude Street, Melbourne, 1989

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 1989

**EXHIBITED**

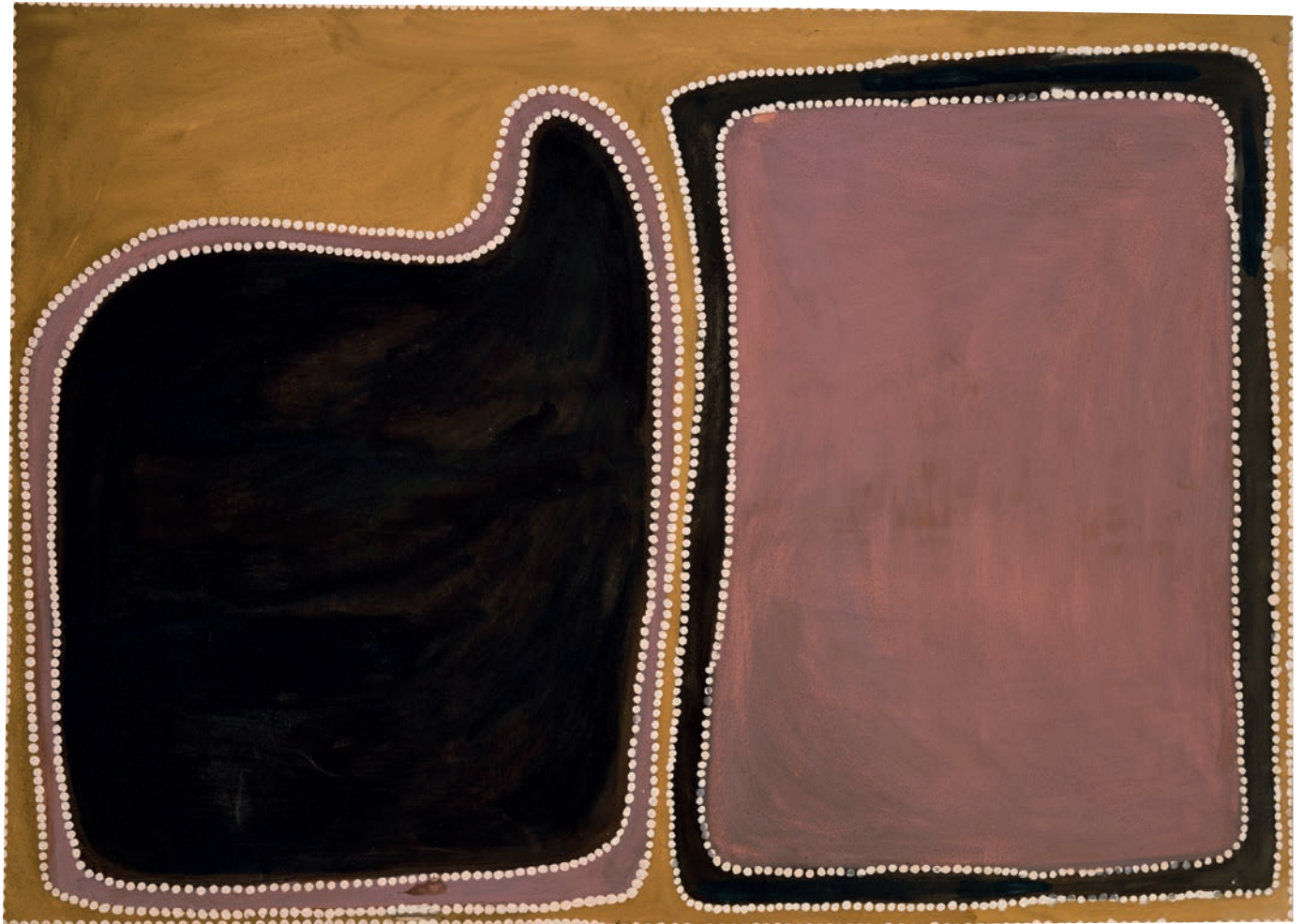
*Turkey Creek: Recent Work: Rover Thomas, Paddy Jaminji, George Mung Mung, Jack Britten, Freddie Timms*, Deutscher Gertrude Street, Melbourne, 25 October - 17 November 1989 (illus.)

The subject of the painting refers to the apical ancestors of the western desert peoples, the Tingari, whose influence spread from the central to the western deserts and into the Kimberley with the migrations of desert peoples into the area. In the Dreaming, the Tingari are described as two main figures whose identity varies according to the site and the particular Dreaming that is depicted. They traverse the land followed by a large group of people and they create sacred sites and give people the civilizing attributes of law and culture. The Tingari continue to inform the initiations of young men to this day. The profound nature of their teachings belong to the esoteric realm and are not discussed in public.

Rover Thomas' connection to the Tingari was derived from his Kukatja and Wangkajunga ancestry and the country around Sturt Creek and Lake Gregory in the Tanami Desert, which lies close to his place of birth at Kunawarritji (Well 33) on the Canning Stock Route. The Tingari are referred to in a number of Thomas' paintings, including *Two men Dreaming*, c.1985, in the collection of the Art Gallery of New South Wales that is illustrated in Carrigan, B., *Rover Thomas: I want to paint*, Perth: Holmes à Court Gallery, 2003, cat. no. 5, and in Perkins, H. and M. West (eds.), *One Sun, One Moon: Aboriginal Art in Australia*, Sydney: Art Gallery of New South Wales, 2007, p.238; and *Yari country*, 1989, in the collection of the National Gallery of Victoria, illustrated in Ryan, J. and K. Akerman (eds.), *Images of Power: Aboriginal art of the Kimberley*, Melbourne: National Gallery of Victoria, 1993, p.61.

*Dreamtime travels of two men* is characteristic of Rover Thomas' compositions of minimal forms that jostle one against the other and that are framed by the dotted edges of the painting. Like looking into a painting within a painting, Thomas creates painted surfaces that are Rothko-esque in nature, and that intimate a sense of spirituality, of seeing deeper into a place beyond words as befits the sanctity of the his subject, the Tingari.

Wally Caruana





88

**Fred Williams (1927-1982)**

Sapling forest 1962

signed and dated 'Fred Williams. 62' lower right

oil and tempera on composition board

119.5 x 180.3cm (47 1/16 x 71in).

**\$500,000 - 700,000**

**PROVENANCE**

Acquired from the Wardell Prize Exhibition, Perth, 1965

The Harold E Mertz Collection, Texas, United States of America

Jack S Blanton Museum of Art, University of Texas at Austin, Texas, United States of America

*The Harold E Mertz Collection of Australian Art*, Christies, Melbourne,

28 June 2000, lot 100 (illus.)

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 2000

**EXHIBITED**

*Fred Williams*, Georges Gallery, Melbourne, 1 - 14 April 1964, cat. no. 9

*Fred Williams Farewell Exhibition*, Rudy Komon Gallery, Sydney, 13 - 30 May 1964, cat. no. 6

*T.E. Wardell Art Prize*, Skinner Galleries, Perth, February 1965, cat. no. 8

*The Mertz Collection of Contemporary Australian Painting*, National Gallery of South Australia, Adelaide, 12 March - April, 1966, cat. no. 98

*The Australian painters 1964 - 1966: contemporary Australian painting from the*

*Mertz Collection*, touring exhibition, United States of America, The Corcoran

Gallery of Art, Washington DC, 10 March - 24 April 1967; Museum of Fine Arts,

St Petersburg, Florida, 24 August - 24 September 1967; University Art Museum,

University of Texas, Texas, 26 October - 16 November 1967; State University of

New York, New York, 7 - 28 December 1967; University of Alabama, Alabama,

1 February - 7 March 1968; Greenville Power & Light Company, South Carolina,

USA, 25 April - 16 May 1968; DeCordova Museum and Sculpture Park,

Massachusetts, 12 September - 7 November 1968; West Virginia University, West

Virginia, 12 January - 9 February 1969; Virginia Polytechnic Institute and State

University, Virginia, United States of America, 14 September - 12 October 1969;

Hoyt Institute of Fine Arts, Pennsylvania, 2 - 30 November 1969; Watkins Institute,

8 February - 8 March 1970, cat. no. 28

On long-term loan to the National Gallery of Australia, Canberra, 1982 - 1990

*A Singular Vision: The Art of Fred Williams*, National Gallery of Australia, Canberra, 1987

**LITERATURE**

Ross K Luck, *The Australian painters, 1964-1966 : contemporary Australian painting from the Mertz collection*, Griffin Press, Adelaide c. 1967, p. 47 (illus.)

James Gleeson, *Masterpieces of Australian Painting*, Lansdowne Press, 1969, p. 171 (illus.)

Laurie Thomas (Ed), *200 Years of Australian Painting*, Sydney, 1971, p. 85 (illus. and cover)

Patrick McCaughey, *Fred Williams*, Bay Books, Sydney, 1980, p. 162 (illus.)

James Mollison, *Fred Williams - Souvenir Book*, Australian National Gallery, Canberra, 1987, p. 19 (illus.)

James Mollison, *A Singular Vision: The Art of Fred Williams*, exh. cat., Australian National Gallery, Canberra, 1987, pp. 72-73 (illus.)

Deborah Hart, et al, *Fred Williams: Infinite Horizons*, National Gallery of Australia, Canberra, 2011, p. 198 (illus. in situ)





Fred Williams was 35 when he painted *Sapling forest*. It was the largest painting he had undertaken and marked the first time he painted a major work to sum up a period. The sapling or forest series had begun two years earlier, derived from gouache and oil studies he made at Sherbrooke Forest in the Dandenong Ranges outside Melbourne. Williams found his distinctive voice there, on home turf, so to speak, and began his ascent to become one of Australia's greatest painters. This grandly conceived epic jointly possesses the austere order of abstract art and a full-fleshed feeling for the touch and texture of the bush. The path to this achievement was not a simple one. It involved struggle and fortitude on the artist's part.

In 1957, after five years in London, Williams had returned to Australia and made the conscious decision to paint the landscape. And not just any old landscape: he took the gum tree and the gum tree forest as his principal form and image. In the late 1950s this was regarded as 'mission impossible' for a serious young artist. The gum tree had become stereotyped in Australian art, the domain of Hans Heysen and the 'Hysenettes' as Robert Hughes wittily dubbed his less talented followers. No truly modern painter could take on such a theme. The Australian art world was riven in those days between the opposing claims of abstract art versus figurative. The idea of painting landscape was irrelevant to both. The gum tree forest allegorised in a brooding, primitive mode, could be acceptable for a figurative drama such as Arthur Boyd's *Love, marriage and death of a half-caste*, painted contemporaneously with Williams' early landscapes.

Williams intellectually and imaginatively had neither the time nor the taste for the 'mythic', Antipodean side of Australian painting. The five years 1957-62, spanning his return to the painting of *Sapling forest*, might be fairly described as the high season of Antipodeanism. The figure in the landscape or cityscape became the dominant trope in Melbourne painting and its leading exponents were the Antipodean group – Charles Blackman, John Brack, Arthur and David Boyd, Robert Dickerson, Clifton Pugh and John Perceval. They held their one and only exhibition in 1959. The critic and historian Bernard Smith was the chief author of the notorious Manifesto which accompanied the show, with its strident attack on abstract art. Williams to his initial hurt and bewilderment (and later relief) had been excluded from the group. His first essays in landscape were too dour or too abstract or too experimental for the romantic expressionism of the Antipodeans.

Williams had arrived back in Australia steeped in the modern masters. He developed a particular affinity for French painting – Cezanne, Matisse and Braque. Years later he would declare his admiration for the French tradition; "My admiration has always been for the French painters, the French way of living, the French attitude, rationalism. All the painters that I can think of that I admire always turn out to be French." When he turned to the landscape in 1957, it was their example he had in mind. How does one use their formal order and inventiveness in the face of the repetitiveness of the Australian bush? He started by separating the elements of the landscape – trees and rocks, a river bisecting the landscape, a hemispherical forest pond surrounded by massive tree trunks – to give the work formal clarity. A restrained palette of green, blue, brown and blacks with occasional touches of high-keyed colour

provided tonal unity to the landscape. The paintings of 1957-9 had an un-ingratiating impersonality for all the vigour of their handling. They were peculiarly airless landscapes. A few of his contemporaries, artists and collectors, admired them, but they enjoyed little commercial success and drew a muted critical reception.

In 1959 a double blow fell on Williams as he struggled to get a foothold in the Australian art scene. The exclusion from the Antipodean group was one and the other was the failure of his third solo exhibition at the Australian Galleries to attract many buyers. Even if the following year he was invited to exhibit in the prestigious Helena Rubinstein Travelling Art Scholarship (won by Charles Blackman), Williams was in a state of artistic crisis. Largely spurned by the current art scene, Williams mined his experience. He painted regularly in Sherbrooke Forest and began to conceive of the dense woodland as a wall, emphatic and impenetrable. The first steps towards the climactic *Sapling forest* had been taken. The horizon line disappeared, as did the ground plane of the forest. The massive trunks of gums or bunches of saplings now formed the entire motif. Consciously Williams did away with the conventional, stage-like space on which the Antipodeans could place a runaway bride or a lost explorer. Williams created instead a purely pictorial space, open to the eye and to the touch as *Sapling forest* so wonderfully demonstrates. Williams endowed these landscapes with an atmosphere of their own. Light filters down from the top of the picture or emanates unexpectedly from the surface. The impersonal dourness of the early landscapes gives way to a surface that is energised by Williams' gesture and touch, as the rich and varied textures of *Sapling forest* bears out. It is the feel of the landscape – its dryness, its emptiness – as much as the look of the place.

Williams relished the abstractness of his forest and sapling series. He had always fought clear of the idea of landscape painting as a 'view' of the subject. Without horizon line or ground plane, the painting surrounds the viewer like an environment. Williams knew he had broken through to a new, original and distinctive way of painting the Australian landscape. He felt free to adopt and adapt some of the most contemporary modes of the period. The texture painting of the Spaniard, Antoni Tàpies, played a role, and the broad vertical divisions of *Sapling forest* echo the famous 'zips' of Barnett Newman's colour field abstractions. So much for the absurd distinction between abstract and figurative painting which littered The Antipodean Manifesto.

After the struggles of 1957-9, the sapling and forest series elated Williams. He wanted to sum up that breakthrough on an epic scale. Most of the series were necessarily painted in a vertical format to accommodate the motif but here in *Sapling forest* Williams returned to a landscape format, giving the painting sweep as well as intensity. The grandeur of the work transcends a specific time or place and gives to the Australian bush a universal, timeless existence. Williams had found a way forward for himself and for Australian landscape painting. It marks the turning point of the 1950s into the contemporary, experimental world of the 1960s.

Patrick McCaughey

David Moore  
*Fred Williams, Upwey, Victoria 1963*  
National Portrait Gallery, Canberra  
Courtesy of the David Moore Estate







**Frank Hinder (1906-1992)**

Banksia 1938

signed and dated 'F.C. Hinder '38' lower right

egg tempera on paper

38.5 x 23.5cm (15 3/16 x 9 1/4in).

**\$25,000 - 35,000**

## PROVENANCE

Mr. Daniel Thomas, Adelaide

*Australian and European Paintings, Drawings and Prints, Part I and II*,  
Christie's, Melbourne, 29 April 1997, lot 14 (illus.)The Reg Grundy AC OBE and Joy Chambers-Grundy Collection,  
acquired in 1997

## LITERATURE

Renée Free, John Henshaw, *Frank Hinder, The art of Frank Hinder*,  
Phillip Mathews, 2011, pp. 59-60, 61 (illus.)

In 1938 Frank Hinder was minding the Grosvenor Gallery, Sydney, occasionally meeting Margaret Preston who also painted banksias in 1938. Hinder's luminescent tempera heralds a new era. Banksia studies began in 1937, the year he held his first exhibition in Australia. This aimed to show Sydney, and his colleagues in the creation of Sydney modernism, Grace Crowley and Ralph Balson, his American training in Dynamic Symmetry. It also prompted reflection on how to characterise Australia, and make it part of international modernism. In America, Hinder had transformed a drawing of an arm and shoulder into a lily by turning it upside down, adding colour and texture, retaining the sense of living growth. Different textures articulate this work, the drawing studies, and a larger painting - rubbery stems, wood-like or soft transparent flowers, prickly leaves.

For Hinder, holding a mirror to nature was the first step. *Banksia* is a flower piece, but not a bunch of flowers, not a still life. The oval cutout suggests a fragment of nature in which everything is linked - the work is a meditation on connections and relationships, a dance of intertwining parts in depth. Biological living complexity is transformed into a harmony suggesting the light of reason, mathematical order, beauty of the spectrum. The colours of banksias are just the first red-orange-yellow colours of the spectrum, a poetic parallel Hinder is revealing. All the colours are present, though, with only touches of blue and violet. To make visible science and philosophy was Hinder's stated belief in the purpose of art. Dynamic Symmetry, the method which expressed his personality, united the dynamism of growth with order and resulted hopefully in beauty. Beyond the Cubism of his colleagues, Hinder's emphasis on dynamism and light were the basis of his personal style.

Different species of the genus Banksia are characterised by cylindrical spikes of tiny flowers varying in shades of yellow, gold, orange, pink, and red. Here the reddish upright forms, with vertical lines (true to appearance) look like *Banksia ericifolia* (heath banksia), as do the tube stems and the leaf pattern, different to other banksias. The yellow rectangles could indicate *Banksia integrifolia* (coast banksia) with lime-yellow spikes, which turn orange, tan, brown with age. Hinder just hints of violet and brown, drying up and decay. The rounded flower forms may be a generalised impression of banksia types, another viewpoint, another stage of formation. Autumn-winter season makes banksias a rich source of nectar for wild life (including Hinder's favourite rainbow lorikeets), and this richness is hinted at in the fullness of colour. The oval form compresses and brings order to the strength of this hardy unruly native growth. One yellow flower thrusts forward, shining a light into our minds, celebrating banksias and Australian sunshine.

Renee Free





90

**Wimmitji Tjapangarti (c. 1925-2000)**

Dingo and Rainbow Snake Dreaming 1990

synthetic polymer paint on linen

120.0 x 85.0cm (47 1/4 x 33 7/16in).

**\$35,000 - 50,000**

**PROVENANCE**

Warlayirti Artists, Wirrimanu (Balgo Hills), Western Australia, cat. no. 20/90

Gabrielle Pizzi Gallery, Melbourne

Private collection, Melbourne

*Aboriginal Art*, Lawson Menzies, Sydney, 30 May 2006, lot 58 (illus.)

The Reg Grundy AC OBE and Joy Chambers-Grundy Collection, acquired in 2006

Wimmitji Tjapangarti was one of the most influential artists to have lived at the Balgo (Wirrimanu) community in the Tanami Desert. He was born c. 1924 at Kutakurtal and his country lies in the area of Lirrwarni, near the Stansmore Ranges, some 150 kilometres south of Balgo. He had traditional connections with Jupiter Well and areas of the Canning Stock Route. Wimmitji was a *mapan* or healer with extensive knowledge of the Dreaming of the Wangkatjunka people, the group to which he belonged, and that of neighbouring groups such as the Kukatja and Walmajarri.

In the 1970s he married Eubena Nampitjin (c.1929-2013), a Kukatja woman, who also possessed the powers of a *mapan*. They were close confidants and research colleagues to the doyens of Australian anthropology, Professor Ronald and Doctor Catherine Berndt. The anthropologists recorded a number of ancestral narratives as told by Wimmitji and some of these appear in anthology *The speaking land: myth and story in Aboriginal Australia* (Penguin Books, 1989). And Wimmitji assisted the Pallotine priest Father Anthony Peile in his study of Aboriginal concepts of the body and traditional healing practices. Wimmitji and Eubena also assisted Father Peile in the compilation of a Kukatja-English dictionary.

When the acrylic painting movement commenced at Papunya in the early 1970s, senior men at Balgo were wary of the consequences of producing paintings carrying sacred designs that refer to ancestral narratives and country for the public domain. Nonetheless, Wimmitji often painted in private for the Berndts to assist them in their research. He did, however, along with a select number of senior men at Balgo, create the first public paintings of Dreaming subjects in 1981-2. In 1986, Wimmitji's work was shown in the very first exhibition of Balgo paintings curated by Michael O'Ferrall in association with the Berndts, *Art from the Great Sandy Desert*, at the Art Gallery of Western Australia, Perth.

According to Christine Watson, Wimmitji 'developed a unique style of complex dotting, often seeming to reflect the textures of the ground'.<sup>1</sup> Indeed, Wimmitji's paintings convey a painterly tactility that evokes a sense of intimate knowledge of the physical and ancestral nature of land. In the late 1980s he and Eubena became artistic partners and often collaborated on paintings, especially those about country to which they shared ancestral rights. They preferred to use the basic Aboriginal palette of red, yellow, black and white, and added secondary and tertiary colours sparingly.<sup>2</sup> Wimmitji highlighted his compositions with lines of white dots, often indicating the journeys of the ancestors from site to site, as in *Dingo and Rainbow Snake Dreaming*. The dingo's paw prints can also be seen, traversing the canvas from one site to another. The form of these tracks imitates that of 'drawing' the dingo's paw prints in the sand using the tips of all four fingers and thumb.

Wimmitji's style of painting influenced that of Eubena, her daughter Ena Gimme Nungurrayi (c.1955-91) and several of the first wave of Balgo painters. Wimmitji ceased to paint in 1993 because of his failing eyesight.

Wally Caruana

<sup>1</sup> Christine Watson in Sylvia Kleinert, and Margo Neale [ed.], *The Oxford Companion to Aboriginal Art and Culture*, Oxford University Press, Melbourne, 2000, pp. 656-7

<sup>2</sup> Christine Watson in Anne Brody [ed.], *Stories: Eleven Aboriginal Artists, Works from The Holmes à Court Collection*, Craftsman House, Sydney, 1997, p. 52

This painting is sold with accompanying documentation from Warlayirti Artists, Wirrimanu (Balgo Hills).







The background of the poster is a painting of a river scene. A large, multi-arched stone bridge spans the river. In the foreground, several wooden boats are moored along a grassy bank on the right. A small boat with two people is visible in the middle ground. The sky is filled with soft, blended colors of blue, purple, and pink, suggesting a sunset or sunrise. The overall style is impressionistic with visible brushstrokes.

# Important Australian Art

Colonial to Modern,  
Contemporary & Indigenous Art

Tuesday 20 August 2013, Melbourne  
Entries Now Invited





Enquiries  
[australianart@bonhams.com](mailto:australianart@bonhams.com)  
[aboriginal@bonhams.com](mailto:aboriginal@bonhams.com)  
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**Sir Arthur Streeton (1867 - 1943)**  
**Between the lights – Princes Bridge, 1888 (detail)**  
84.0 x 155.0cm  
\$1,000,000 – 1,500,000



A full-page background image of a portrait painting. It depicts a man with dark, curly hair, looking slightly to the right. He is wearing a white ruffled collar and a blue garment with a prominent red sash or cloak draped over his shoulder. The background is dark and indistinct.

Bonhams

1793

# The Rau-UNICEF Sale

Thursday 5th December 2013  
New Bond Street, London

+44 20 7468 8261  
[andrew.mckenzie@bonhams.com](mailto:andrew.mckenzie@bonhams.com)

Jean-Honoré Fragonard  
*Portrait of Francois-Henri, Duc d'Harcourt*  
oil on canvas  
Expectations in excess of £10,000,000

International Auctioneers and Valuers - [bonhams.com](http://bonhams.com)

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## NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as “*Bidders*” or “you”. Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

### IMPORTANT:

Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

If the *Lot* is knocked down to you, you will be liable to pay the *Purchase Price*, which is the *Hammer Price* which includes any applicable *GST*, plus *Buyers Premium* and any *Additional Premium* on the *Hammer Price*. Payments by credit cards are subject to a surcharge up to 3.1%. See sections 6, 7 and 9 below for more details.

## 1. OUR ROLE

In its role as *Auctioneer* of *Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams’* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller’s* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

*Bonhams* does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our *Buyer’s Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*. This will govern *Bonhams’* relationship with the *Buyer*.

## 2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an “as is” basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, w, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

## 3. DESCRIPTIONS OF LOTS AND ESTIMATES

### Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams’* opinion (given in good faith on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

### Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams’* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an estimate of value.

Please note that as it is only an estimate of the *Hammer Price* the *Estimate* does not take into account any *Buyer’s Premium* payable. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Where the *Seller* has indicated that it is registered or required to be registered for *GST*, *GST* will be included in the *Hammer Price*.

### Condition Reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you. However, any written description of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

### The Seller’s responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, guarantee or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

### Bonhams’ responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller’s* agent only (unless *Bonhams* sells the *Lot* as principal). *Bonhams* undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any descriptions or opinions given by *Bonhams*, or by any person on *Bonhams’* behalf, whether in the *Catalogue* or elsewhere. You should not suppose that such examinations, investigations or tests have occurred. *Bonhams* does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams’* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer’s Agreement*.

### Alterations

*Descriptions* and *Estimates* may be amended at *Bonhams’* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

## 4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for sale in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, in the case of dispute, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this.

Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer’s* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

## 5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our Bidder Registration Form, Absentee Bidding Form or Telephone Bidding Form. You will be asked for proof of identity, residence, financial details and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving license (or similar photographic proof of identity) and a debit or credit card. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

### Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a Bidder Registration Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as “paddle bidding”. You will be issued with a large card (a “paddle”) with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer’s*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your Bidder Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

**Bidding by telephone (only available on lots with a low estimate greater than AU\$1,000).** If you wish to bid at the *Sale* by telephone, please complete a Telephone Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received.

Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

## Bidding by post or fax

Absentee Bidding Forms can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the Sale. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a Lot, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the Sale. Please check your Absentee Bidding Form carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids and you are responsible for checking with us that we have received the bid. All bids made on your behalf will be made at the lowest level possible subject to Reserves and other bids made for the Lot. Where appropriate your bids will be rounded down to the nearest amount consistent with the Auctioneer's bidding increments. New *Bidders* must also provide proof of identity when submitting bids. Failure to do this may result in your bid not being placed.

## Bidding via the internet

Please visit our *Website* at [www.bonhams.com](http://www.bonhams.com) for details of how to bid via the internet.

## Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and may require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for Lots at the Sale.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the Sale unless this is to be carried out by us pursuant to a Telephone or Absentee Bidding Form that you have completed. If we do not approve the agency arrangements in writing before the Sale, we are entitled to assume that the person bidding at the Sale is bidding on his own behalf. Accordingly, the person bidding at the Sale will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

## 6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the Lot being knocked down to the *Buyer*, a *Contract for Sale* of the Lot will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price*. At the same time, a separate contract is also entered into between us as auctioneers and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the Sale venue and/or by oral announcements before and during the Sale. You should be alert to this possibility of changes and ask if there have been any.

## 7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*. All the sums payable to us by the *Buyer* are subject to GST. For this Sale the following rates of *Buyer's Premium* will be payable by *Buyers* of Lots: 22% of the *Hammer Price*. With the exception of Collectors' Motor Cars and Motorcycles where the *buyer's* premium will be 15% on the first AU\$100,000 and 10% thereafter.

### Additional Premium

On certain Lots, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* including GST of AU\$1,000 or more, the *Additional Premium* will be payable to us by the *Buyer* to cover our expenses relating to the payment of royalties under the Resale Royalty Rights for Visual Artists Act 2009. The *Additional Premium* will be an amount equal to 5% of the *Hammer Price*.

## 8. GST

The prevailing rate of GST at the time of going to press is 10% but this is subject to government change and the rate payable will be the rate in force on the date of the sale.

The *Hammer Price* is inclusive of GST where applicable.

Where the Lot will be exported from Australia, GST may not apply to the sale of the Lot. You should discuss the position further with us.

For a list of lots consigned by GST registered entities please consult a specialist.

GST at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a GST inclusive basis.

## 9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus GST and any other charges and *Expenses* to us) in full before making a bid for the Lot. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the Sale so that all sums are cleared by the seventh working day after the Sale. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams 1793 Limited).

**Australian Dollar personal cheque drawn on an Australian bank:** all cheques must be cleared before you can collect your purchases;

**Bank cheque:** if you can provide suitable proof of identity and we are satisfied as to the genuineness of the cheque, we will allow you to collect your purchases immediately;

**Cash:** you may pay for Lots purchased by you at this Sale with notes, coins or travellers cheques in the currency in which the Sale is conducted (but not any other currency) provided that the total amount payable by you in respect of all Lots purchased by you at the Sale does not exceed AU\$8,000, or the equivalent in the currency in which the Sale is conducted, at the time when payment is made. If the amount payable by you for Lots exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

**Australian Dollar travellers cheques:** you may pay for Lots purchased by you at this Sale with travellers cheques, provided the total amount payable by you in respect of all Lots purchased by you at the Sale does not exceed AU\$8,000. We will need to see your passport if you wish to pay using travellers cheques;

**Bank transfer:** you may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: HSBC Bank Australia Ltd  
Address: 28 Bridge Street  
Sydney  
NSW 2000

Account Name: Bonhams 1793 Ltd Au - Client AC  
Account Number: 078193002  
BSB: 342011  
SWIFT code: HKBAU2S

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the Australian Dollar amount payable, as set out on the invoice.

All payments must be cleared before you can collect your purchases.



Payments can be made by BPAY. Please contact your participating bank, credit union or building society to make payment directly from your cheque or savings account. Enter the Biller Code 17723 and BPAY reference number as detailed on your invoice.

**EFTPOS cards issued by an Australian bank:** there is no additional charge for purchases made with EFTPOS cards. EFTPOS cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 1.65% surcharge.

**Credit cards:** Visa, Mastercard and Amex only. Please note there is a surcharge (1.6% for Visa and Mastercard; 3.1% for Amex) on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

## 10. COLLECTION AND STORAGE

The *Buyer* of a Lot will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased Lots, please refer to Sale Information at the front of the catalogue. Our offices are open 9.00am - 5pm Monday to Friday. Details relating to the collection of a Lot, the storage of a Lot and our *Storage Contractor* after the Sale are set out at the end of this *Notice to Bidders*.

## 11. SHIPPING

Please refer all enquiries to our shipping department [seamus.tardiff@bonhams.com](mailto:seamus.tardiff@bonhams.com)

## 12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s).

The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions.

Lots may be subject to special regulations based on their nature. In particular, if a Lot is of Australian cultural significance, such as for ethnological, historical, archaeological literary, artistic, scientific or technological reasons its export may be regulated by the Protection of Moveable Cultural Heritage Act 1986 (Cth). If you purchase, or plan to purchase, a Lot that may be subject to this Act, you should acquaint yourself with the impact of the Act on your purchase. Under this Act, some objects may be not be able to be exported, whilst others will not be able to be exported without permission. For more information on the Act: see [www.arts.gov.au/movable](http://www.arts.gov.au/movable).

To comply with the Aboriginal Heritage Act 2006, section 36(1) (e), lots marked with the symbol "A" in the *catalogue* indicate Indigenous artefacts made in the State of Victoria that require a Cultural Heritage Permit to be removed from the state. If required, *Bonhams* will assist in obtaining the permit(s). Lots purchased must be paid for in accordance with the terms and conditions and the denial of a cultural heritage permit or any delay in obtaining such licenses shall not warrant the rescission or cancellation of any sale or any delay in making payment. For further enquiries please contact the department specialists.

The refusal of any import or export licence(s), any delay in obtaining such licence(s), or any limitation on your ability to export a Lot shall not permit the rescission of any sale nor allow any delay in making full payment for the Lot.

Generally, please contact our shipping department before the Sale if you require assistance in relation to export regulations.

## 13. CITES REGULATIONS

Please be aware that all Lots marked with the symbol Y are subject to CITES regulations when exporting these items, which may, for example, include objects of Ivory, tortoiseshell and other wildlife items outside Australia. Information about these regulations may be found at [www.environment.gov.au/biodiversity/trade-use/cites/index.html](http://www.environment.gov.au/biodiversity/trade-use/cites/index.html) or may be requested from:

The Director  
International Wildlife Trade  
Department of the Environment, Water, Heritage and the Arts  
GPO Box 787  
Canberra ACT 2601

## 14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a Lot under the *Contract for Sale*, and to the extent permitted by law, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a Lot or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the Sale. To the extent permitted by law, neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. To the extent permitted by law, in any circumstances where we and/or the *Seller* are liable in relation to any Lot or any *Description* or *Estimate* made of any Lot, or the conduct of any Sale in relation to any Lot, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the Lot irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed



as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) any other liability to the extent the same may not be excluded or restricted as a matter of law or (iv) our undertakings under paragraphs 9 (in relation to specialist Stamp or Book Sales only) and 10 of the Buyer's Agreement. The same applies in respect of the Seller, as if references to us in this paragraph were substituted with references to the Seller.

15. BOOKS

As stated above, all Lots are sold on an "as is" basis, subject to all faults, imperfections and errors of description save as set out below. However, you will be entitled to reject a Book in the circumstances set out in paragraph 10 of the Buyers Agreement .

16. CLOCKS AND WATCHES

All Lots are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the Lot is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, Bonhams makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, Bidders should be aware that a general service, change of battery or further repair work, for which the Buyer is solely responsible, may be necessary. Bidders should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

17. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no guarantee as to the originality of the wood covered by fabric or upholstery.

18. JEWELLERY

~ Ruby and Jadeite

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US and it is the Buyer's responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the Buyer to successfully import goods into the US does not constitute grounds for non payment or cancellation of sale. Bonhams will not be responsible for any additional costs in this regard howsoever incurred.

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re - treatment over the years to retain their appearance. Bidders should be aware that Estimates assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed descriptions of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that Bonhams has been given or has obtained certificates for any Lot in the Sale these certificates will be disclosed in the Catalogue. Although, as a matter of policy, Bonhams endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each Lot. In the event that no certificate is published in the Catalogue, Bidders should assume that the gemstones may have been treated. Neither Bonhams nor the Seller accepts any liability for contradictions or differing certificates obtained by Buyers on any Lots subsequent to the Sale.

In so far that it is reasonably practicable, Descriptions of jewellery will conform to the guidelines set out by the International Jewellery Confederation, CIBJO, a copy of the Blue Book detailing their guidelines is available to Bidders. Please contact our jewellery department if you wish to view it.

Estimated Weights

If a stone(s) weight appears within the body of the Description in capital letters, the stone(s) has been unmounted and weighed by Bonhams. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and Bidders should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in Bonhams' opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in Bonhams' opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, In Bonhams' opinion, but using stones or designs supplied by the client.

19. PHOTOGRAPHS

'Bill Brandt': in our opinion a work by the artist.

'Attributed to Bill Brandt': in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.

'Signed and/or titled and/or dated and/or inscribed': in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.

'Signed and/or titled and/or dated and/or inscribed in another hand': in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.

The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term 'vintage' may also be included in the lot description). A vintage photograph is one which was made within approximately 5 - 10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, 'printed later' will appear in the lot description.

Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the catalogue without margins illustrated.

All photographs are sold unframed unless stated in the lot description.

20. PICTURES

Explanation of Catalogue Terms

The following terms used in the Catalogue have the following meanings but are subject to the general provisions relating to Descriptions contained in the Contract for Sale:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are in the artist's hand;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

21. PORCELAIN

Damage and Restoration

For your guidance, in our Catalogues we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable descriptions of damage cannot be definitive, and in providing Condition Reports, we cannot guarantee that there are no other defects present which have not been mentioned. Bidders should satisfy themselves by inspection, as to the condition of each Lot. Please see the Contract for Sale printed in this Catalogue. Because of the difficulty in determining whether an item of glass has been repolished, in our Catalogues reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

22. IMPORTANT NOTICE

Readers of this catalogue should be aware that some of the illustrated works of art may contain images of a sacred and/ or secret nature. It is suggested that art centre managers in Aboriginal communities vet the illustrations with the appropriate local elders before distributing this catalogue in the community.

Every effort has been made to use current orthographies for Indigenous words, names of artists and people, titles of works, places, ancestral beings and so on, however some inconsistencies may result from a lack of current documentation or from local variations of the spellings of similar or identical words.

DATA PROTECTION – USE OF YOUR INFORMATION

As a result of the services provided by us, we obtain personal data about you (which expression for the purposes of this paragraph only includes your employees and officers, if relevant). You agree to our use of it as follows.

We may use your data to notify you about changes to our services and to provide you with information about products or services that you request from us or which we feel may be of interest to you. Data about you may be analysed to identify your potential preferences for these purposes. We may disclose your data to any member of our group (which means our subsidiaries, our ultimate holding company and its subsidiaries as defined in section 9 of the Corporations Act 2001, including any overseas subsidiary). Subject to this, we will not disclose your data to any third party but we may from time to time provide you with information about goods and services provided by third parties which we feel may be of interest to you. Any member of our group may use your data for similar purposes.

We will keep your data for a period of six years from the date of your last contact with us so as to simplify any future registration. The data may be transferred to and stored outside Australia, in particular the United Kingdom, and you agree to this transfer. Even when information is stored outside Australia, we will continue to comply with the National Privacy Principles set out in the Australian Privacy Act.

You have the right to request us not to use your information for these purposes by contacting Bonhams 1793 Limited at 76 Paddington Street, Paddington, NSW 2021, Australia or by email at info.aus@bonhams.com.

APPENDIX 1

CONTRACT FOR SALE

**IMPORTANT:** These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

UNDER THIS CONTRACT, THE SELLER'S LIABILITY IN RESPECT OF THE QUALITY OF THE LOT, ITS FITNESS FOR ANY PURPOSE AND ITS CONFORMITY WITH ANY DESCRIPTION IS LIMITED. YOU ARE STRONGLY ADVISED TO EXAMINE THE LOT FOR YOURSELF AND/OR OBTAIN AN INDEPENDENT EXAMINATION OF IT BEFORE YOU BUY IT.

1	THE CONTRACT
1.1	These terms govern the Contract for Sale of the Lot by the Seller to the Buyer.
1.2	The Definitions and Glossary contained in Appendix 3 in the Catalogue are incorporated into this Contract for Sale and a separate copy can also be provided by Bonhams on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
1.3	The Seller sells the Lot as the principal to the Contract for Sale, such contract being made between the Seller and you through Bonhams which acts in the sole capacity as the Seller's agent and not as an additional principal. However, if the Catalogue states that Bonhams sells the Lot as principal, or such a statement is made by an announcement by the Auctioneer, or by a notice at the Sale, or an insert in the Catalogue, then Bonhams is the Seller for the purposes of this agreement.
1.4	The contract is made on the fall of the Auctioneer's hammer in respect of the Lot when it is knocked down to you.
2	SELLER'S UNDERTAKINGS
2.1	The Seller undertakes to you that:
2.1.1	the Seller is the owner of the Lot or is duly authorised to sell the Lot by the owner;
2.1.2	save as disclosed in the Entry for the Lot in the Catalogue, the Seller sells the Lot with full title guarantee and free from any encumbrance or charge or, where the seller is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the Lot
2.1.3	except where the Sale is by an executor, trustee, liquidator, receiver or administrator the Seller is both legally entitled to sell the Lot, and legally capable of conferring on you quiet possession of the Lot;

2.1.4	the <i>Seller</i> has complied with all requirements, legal or otherwise, relating to any export or import of the <i>Lot</i> , and all duties and taxes in respect of the export or import of the <i>Lot</i> have (unless stated to the contrary in the <i>Catalogue</i> or announced by the <i>Auctioneer</i> ) been paid and, so far as the <i>Seller</i> is aware, all third parties have complied with such requirements in the past;	6	<b>PAYMENT</b>	9.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;
2.1.5	subject to any alterations expressly identified as such made by announcement or notice at the <i>Sale</i> venue or by the <i>Notice to Bidders</i> or by an insert in the <i>Catalogue</i> , the <i>Lot</i> corresponds with the <i>Contractual Description</i> of the <i>Lot</i> , being that part of the <i>Entry</i> about the <i>Lot</i> in the <i>Catalogue</i> which is in bold letters and (except for colour) with any photograph of the <i>Lot</i> in the <i>Catalogue</i> and the contents of any <i>Condition Report</i> which has been provided to the <i>Buyer</i> .	6.1	Your obligation to pay the <i>Purchase Price</i> arises when the <i>Lot</i> is knocked down to you on the fall of the <i>Auctioneer's hammer</i> in respect of the <i>Lot</i> .	9.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of Australia and New Zealand Banking Group Limited from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
3	<b>DESCRIPTIONS OF THE LOT</b>	6.2	Time will be of the essence in relation to payment of the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> . Unless agreed in writing with you by <i>Bonhams</i> on the <i>Seller's</i> behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to <i>Bonhams</i> by you in the currency in which the <i>Sale</i> was conducted by not later than 4.30pm on the second working day following the <i>Sale</i> and you must ensure that the funds are cleared by the seventh working day after the <i>Sale</i> . Payment must be made to <i>Bonhams</i> by one of the methods stated in the <i>Notice to Bidders</i> unless otherwise agreed with you in writing by <i>Bonhams</i> . If you do not pay any sums due in accordance with this paragraph, the <i>Seller</i> will have the rights set out in paragraph 8 below.	9.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i> ) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;
3.1	Paragraph 2.1.5 sets out what is the <i>Contractual Description</i> of the <i>Lot</i> . In particular, the <i>Lot</i> is not sold as corresponding with that part of the <i>Entry</i> in the <i>Catalogue</i> which is not printed in bold letters, which merely sets out (on the <i>Seller's</i> behalf) <i>Bonhams'</i> opinion (given on a reasonable basis and honestly) about the <i>Lot</i> and which is not part of the <i>Contractual Description</i> upon which the <i>Lot</i> is sold. Any statement or representation other than that part of the <i>Entry</i> referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any <i>Description</i> or <i>Estimate</i> , whether made orally or in writing, including in the <i>Catalogue</i> or on <i>Bonhams' Website</i> , or by conduct, or otherwise, and whether by or on behalf of the <i>Seller</i> or <i>Bonhams</i> and whether made prior to or during the <i>Sale</i> , is not part of the <i>Contractual Description</i> upon which the <i>Lot</i> is sold.	7	<b>GST</b>  If the <i>Seller</i> is registered or required to be registered for <i>GST</i> , unless otherwise indicated, the sale of the <i>Lot</i> will be a taxable supply by the <i>Seller</i> and subject to <i>GST</i> and <i>GST</i> will be included in the Hammer Price.  Where the <i>Sale</i> is a taxable supply, <i>Bonhams</i> (on behalf of the <i>Seller</i> ) will issue a tax invoice to you for the sale of the <i>Lot</i> .	9.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;
3.2	Except as provided in paragraph 2.1.5, the <i>Seller</i> does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any <i>Description</i> of the <i>Lot</i> or any <i>Estimate</i> in relation to it, nor of the accuracy or completeness of any <i>Description</i> or <i>Estimate</i> which may have been made by or on behalf of the <i>Seller</i> including by <i>Bonhams</i> . No such <i>Description</i> or <i>Estimate</i> is incorporated into this <i>Contract for Sale</i> .	8	<b>COLLECTION OF THE LOT</b>	9.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i> ) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such sale in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and
4	<b>FITNESS FOR PURPOSE AND SATISFACTORY QUALITY</b>	8.1	Unless otherwise agreed in writing with you by <i>Bonhams</i> , the <i>Lot</i> will be released to you or to your order only when <i>Bonhams</i> has received cleared funds to the amount of the full <i>Purchase Price</i> and all other sums owed by you to the <i>Seller</i> and to <i>Bonhams</i> .	9.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.
4.1	The <i>Seller</i> does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the <i>Lot</i> or its fitness for any purpose.	8.2	The <i>Seller</i> is entitled to withhold possession from you of any other <i>Lot</i> he has sold to you at the same or at any other <i>Sale</i> and whether currently in <i>Bonhams'</i> possession or not until payment in full and in cleared funds of the <i>Purchase Price</i> and all other sums due to the <i>Seller</i> and/or <i>Bonhams</i> in respect of the <i>Lot</i> .	9.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i> ) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.
4.2	The <i>Seller</i> will not be liable for any breach of any alleged undertaking, as to the satisfactory quality of the <i>Lot</i> or its fitness for any purpose.	8.3	You will collect and remove the <i>Lot</i> at your own expense from <i>Bonhams'</i> custody and/or control or from the <i>Storage Contractor's</i> custody in accordance with <i>Bonhams'</i> instructions or requirements.	9.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.
5	<b>RISK, PROPERTY AND TITLE</b>	8.4	You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i> .	10	<b>THE SELLER'S LIABILITY</b>
5.1	Risk in the <i>Lot</i> passes to you when it is knocked down to you on the fall of the <i>Auctioneer's hammer</i> in respect of the <i>Lot</i> . The <i>Seller</i> will not be responsible thereafter for the <i>Lot</i> prior to you collecting it from <i>Bonhams</i> or the <i>Storage Contractor</i> , with whom you have separate contract(s) as <i>Buyer</i> . You will indemnify the <i>Seller</i> and keep the <i>Seller</i> fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the <i>Lot</i> after the fall of the <i>Auctioneer's hammer</i> until you obtain full title to it.	8.5	You will be wholly responsible for any removal, storage or other charges or expenses incurred by the <i>Seller</i> if you do not remove the <i>Lot</i> in accordance with this paragraph 8 and will indemnify the <i>Seller</i> against all charges, costs, including any legal costs and fees, expenses and losses suffered by the <i>Seller</i> by reason of your failure to remove the <i>Lot</i> including any charges due under any <i>Storage Contract</i> . All such sums due to the <i>Seller</i> will be payable on demand.	10.1	The <i>Seller</i> acknowledges that certain laws imply terms, conditions or warranties into contracts for the supply of goods or services (including this agreement) that cannot be excluded. For example, for <i>Consumers</i> , purchasing goods at auction (including those under this agreement) come with non - excludable warranties under consumer protection legislation as to title and quiet possession and that the goods are free from encumbrance. The <i>Seller</i> also acknowledges that certain other laws cannot be excluded. Nothing in paragraphs 9.2 to 9.5 is intended to exclude or restrict:
5.2	Title to the <i>Lot</i> remains in and is retained by the <i>Seller</i> until the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> in relation to the <i>Lot</i> have been paid in full to, and received in cleared funds by, <i>Bonhams</i> .	9	<b>FAILURE TO PAY FOR THE LOT</b>	10.1.1	the application of any consumer protection legislation; or
		9.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	10.1.2	our liability for fraud or death or persona injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or from whom the <i>Seller</i> is legally responsible); or
		9.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	10.1.3	any other liability to the extent that such liability may not be excluded or restricted as a matter of law.
		9.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;		
		9.1.3	to retain possession of the <i>Lot</i> ;		
		9.1.4	to remove and store the <i>Lot</i> at your expense;		



10.2	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	11.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.	12.2.4	Sydney and all proceedings (whether oral or written) will be conducted in the English language;
10.3	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Trade Practices Act 1974 or otherwise.	11.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.		all costs and fees incurred in connection with the resolution of a dispute in accordance with paragraph 11.2 will be borne by the <i>Seller</i> and <i>Buyer</i> in such manner as the expert(s) or the arbitrator, as the case may be, determines.
10.4	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	11.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.		
10.4.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Trade Practices Act 1974, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	11.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".		
10.4.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	11.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.		
10.4.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	11.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .	1	<b>THE CONTRACT</b>
11	<b>MISCELLANEOUS</b>	11.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .	1.1	These terms govern the contract between <i>Bonhams</i> personally and the <i>Buyer</i> , being the person to whom a <i>Lot</i> has been knocked down by the <i>Auctioneer</i> .
11.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .	11.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction (and <i>Bonhams</i> enters into this agreement on trust for each such person).	1.2	The Definitions and Glossary contained in Appendix 3 to the <i>Catalogue</i> for the <i>Sale</i> are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the <i>Notice to Bidders</i> , printed at the beginning of the <i>Catalogue</i> for the <i>Sale</i> , and where such information is referred to it is incorporated into this agreement.
11.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .	12	<b>GOVERNING LAW &amp; DISPUTE RESOLUTION</b>	1.3	The <i>Contract for Sale</i> of the <i>Lot</i> between you and the <i>Seller</i> is made on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> , when it is knocked down to you. At that moment a separate contract is also made between you and <i>Bonhams</i> on the terms in this <i>Buyer's Agreement</i> .
11.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.	12.1	Law	1.4	We act as agents for the <i>Seller</i> and are not answerable or personally responsible to you for any breach of contract or other default by the <i>Seller</i> , unless <i>Bonhams</i> sells the <i>Lot</i> as principal.
11.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed <i>c/o Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.	12.2	Dispute Resolution	1.5	Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
			Unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of <i>Business</i> :	1.5.1	we will, until the date and time specified in the <i>Notice to Bidders</i> or otherwise notified to you, store the <i>Lot</i> in accordance with paragraph 5;
		12.2.1	any dispute concerning the <i>Description</i> , authorship, attribution, condition, provenance, authenticity, age, suitability, quality or origin of the <i>Lot</i> , or the conformity of the <i>Lot</i> with any <i>Description</i> , or whether the <i>Lot</i> is or is not a <i>Forgery</i> shall be referred, if so required by <i>Bonhams</i> , to an expert or a panel of up to three experts appointed, in the absence of agreement among the <i>Seller</i> , you and (if applicable) <i>Bonhams</i> , by the professional body most appropriate in <i>Bonhams'</i> opinion to advise upon the subject matter of the dispute in question or, in the absence of such a professional body, by the President of The Law Society of New South Wales from time to time;	1.5.2	subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, we will release the <i>Lot</i> to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the <i>Seller</i> ;
		12.2.2	such experts appointed in accordance with paragraph 11.2.1 will act as experts and not as arbitrators and their decision will be final and binding on the relevant parties;	1.5.3	we will provide guarantees in the terms set out in paragraphs 9 and 10.
		12.2.3	any other dispute relating to or arising out of the sale of the <i>Lot</i> or this agreement shall be finally resolved, if so required by <i>Bonhams</i> , by arbitration, under the UNCITRAL arbitration rules in force at the date of the reference to the arbitration, and the tribunal for such arbitration will consist of a single arbitrator appointed, in the absence of agreement between the <i>Seller</i> , you and (if applicable) <i>Bonhams</i> , by the President of The Law Society of New South Wales from time to time. The arbitration will take place in	1.6	We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, representation of fact in relation to any <i>Description</i> of the <i>Lot</i> or any <i>Estimate</i> in relation to it, nor of the accuracy or completeness of any <i>Description</i> or <i>Estimate</i> which may have been made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made orally or in writing, including in the <i>Catalogue</i> or on <i>Bonhams'</i> <i>Website</i> , or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the <i>Sale</i> . No such <i>Description</i> or <i>Estimate</i> is incorporated into this agreement between you and us. Any such <i>Description</i> or <i>Estimate</i> , if made by us or on our behalf, is given on a reasonable basis and honestly and (unless <i>Bonhams</i> itself sells the <i>Lot</i> as principal) made as agent on behalf of the <i>Seller</i> .

2	<b>PERFORMANCE OF THE CONTRACT FOR SALE</b>		the <i>Lot</i> on the then current standard terms and conditions agreed between <i>Bonhams</i> and the <i>Storage Contractor</i> (copies of which are available on request). If the <i>Lot</i> is stored at our premises storage fees at our current daily rates (currently a minimum of AU\$5.50 inclusive of <i>GST</i> per <i>Lot</i> per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our <i>Expenses</i> .	7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
3	<b>PAYMENT</b>				
3.1	Unless agreed in writing between you and us or as otherwise set out in the <i>Notice to Bidders</i> , you must pay to us by not later than 4.30pm on the second working day following the <i>Sale</i> :	4.5	Until you have paid the <i>Purchase Price</i> and any <i>Expenses</i> in full the <i>Lot</i> will either be held by us as agent on behalf of the <i>Seller</i> or held by the <i>Storage Contractor</i> as agent on behalf of the <i>Seller</i> and ourselves on the terms contained in the <i>Storage Contract</i> .	7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i> ) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;
3.1.1	the <i>Purchase Price</i> for the <i>Lot</i> ;				
3.1.2	a <i>Buyer's Premium</i> in accordance with the rates set out in the <i>Notice to Bidders</i> , and	4.6	You undertake to comply with the terms of any <i>Storage Contract</i> and in particular to pay the charges (and all costs of moving the <i>Lot</i> into storage) due under any <i>Storage Contract</i> . You acknowledge and agree that you will not be able to collect the <i>Lot</i> from the <i>Storage Contractor's</i> premises until you have paid the <i>Purchase Price</i> , any <i>Expenses</i> and all charges due under the <i>Storage Contract</i> .	7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;
3.1.3	if the <i>Lot</i> is marked [ <sup>46</sup> ], an <i>Additional Premium</i> which is calculated and payable in accordance with the <i>Notice to Bidders</i> together with <i>GST</i> on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the <i>Sale</i> .			7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for sale) until all sums due to us have been paid in full;
3.2	You must also pay us on demand any <i>Expenses</i> payable pursuant to this agreement.	4.7	You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i> .	7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;
3.3	All payments to us must be made in the currency in which the <i>Sale</i> was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the <i>Notice to Bidders</i> . Our invoices will only be addressed to the registered <i>Bidder</i> unless the <i>Bidder</i> is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.	4.8	You will be wholly responsible for any removal, storage, or other charges for any <i>Lot</i> not removed in accordance with paragraph 4.2, payable at our current rates, and any <i>Expenses</i> we incur (including any charges due under the <i>Storage Contract</i> ), all of which must be paid by you on demand and in any event before any collection of the <i>Lot</i> by you or on your behalf.	7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for sale) and to apply any monies due to you as a result of such sale in payment or part payment of any amounts owed to us;
3.4	If <i>GST</i> is or will be payable on a supply of services made by us to you under or in connection with this agreement, where the sums payable are not expressly stated to include <i>GST</i> , the sums otherwise payable are increased by the amount of <i>GST</i> and you must make payment of the increase at the same time as you must pay the other sums due.	5	<b>STORING THE LOT</b>	7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .
3.5	We may deduct and retain for our own benefit from the monies paid by you to us the <i>Buyer's Premium</i> , the <i>Commission</i> payable by the <i>Seller</i> in respect of the <i>Lot</i> , any <i>Expenses</i> and <i>GST</i> and any interest earned and/or incurred until payment to the <i>Seller</i> .		We agree to store the <i>Lot</i> until the earlier of your removal of the <i>Lot</i> or until the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i> ) and, subject to paragraphs 6 and 10, to be responsible as <i>bailee</i> to you for damage to or the loss or destruction of the <i>Lot</i> (notwithstanding that it is not your property before payment of the <i>Purchase Price</i> ). If you do not collect the <i>Lot</i> before the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i> ) we may remove the <i>Lot</i> to another location, the details of which will usually be set out in the <i>Notice to Bidders</i> . If you have not paid for the <i>Lot</i> in accordance with paragraph 3, and the <i>Lot</i> is moved to any third party's premises, the <i>Lot</i> will be held by such third party strictly to <i>Bonhams'</i> order and we will retain our lien over the <i>Lot</i> until we have been paid in full in accordance with paragraph 3.	7.2	You agree to indemnify us against all legal and other costs, all losses and all other expenses (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.
3.6	Time will be of the essence in relation to any payment payable to us. If you do not pay the <i>Purchase Price</i> , or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.			7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro - rata towards the <i>Purchase Price</i> of each <i>Lot</i> ) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro - rata to the <i>Buyer's Premium</i> on each <i>Lot</i> ) and thirdly to any other sums due to us.
3.7	Where a number of <i>Lots</i> have been knocked down to you, any monies we receive from you will be applied firstly pro - rata to pay the <i>Purchase Price</i> of each <i>Lot</i> and secondly pro - rata to pay all amounts due to <i>Bonhams</i> .	6	<b>RESPONSIBILITY FOR THE LOT</b>	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any sale of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.
4	<b>COLLECTION OF THE LOT</b>	6.1	Only on the payment of the <i>Purchase Price</i> to us will title in the <i>Lot</i> pass to you. However under the <i>Contract for Sale</i> , the risk in the <i>Lot</i> passed to you when it was knocked down to you.		
4.1	Subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, once you have paid to us, in cleared funds, everything due to the <i>Seller</i> and to us, we will release the <i>Lot</i> to you or as you may direct us in writing. The <i>Lot</i> will only be released on production of a stamped, paid invoice, obtained from our cashier's office.	6.2	You are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i> .		
4.2	You must collect and remove the <i>Lot</i> at your own expense by the date and time specified in the <i>Notice to Bidders</i> , or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i> .	7	<b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>		
4.3	For the period referred to in paragraph 4.2, the <i>Lot</i> can be collected from the address referred to in the <i>Notice to Bidders</i> for collection on the days and times specified in the <i>Notice to Bidders</i> . Thereafter, the <i>Lot</i> may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the <i>Notice to Bidders</i> .	7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i> ):	8	<b>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>
4.4	If you have not collected the <i>Lot</i> by the date specified in the <i>Notice to Bidders</i> , you authorise us, acting as your agent and on your behalf, to enter into a contract (the " <i>Storage Contract</i> ") with a <i>Storage Contractor</i> for the storage of	7.1.1	to terminate this agreement immediately for your breach of contract;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our reasonable discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:
		7.1.2	to retain possession of the <i>Lot</i> ;		
		7.1.3	to remove, and/or store the <i>Lot</i> at your expense;		
		7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i> ) and/or damages for breach of contract;		



8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	10	<b>OUR LIABILITY</b>	11	<b>MISCELLANEOUS</b>
8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	10.1	We acknowledge that certain laws imply terms, conditions or warranties into contracts for the supply of goods or services (including this agreement) that cannot be excluded. For example, for Consumers, services (including those under this agreement) come with non - excludable warranties under consumer protection legislation that they will be provided with due care and skill and be reasonably fit for their purpose (where the purpose is made known). We also acknowledge that certain other laws cannot be excluded. Nothing in paragraphs 10.2 to 10.4 is intended to exclude or restrict:	11.1	You may not assign either the benefit or burden of this agreement.
8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or			11.2	Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.
8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.			11.3	If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.
8.2	The discretion referred to in paragraph 8.1:	10.1.1	the application of any consumer protection legislation; or		
8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.1.2	our liability for fraud or death or personal injury caused by our negligence (or any person under our control for whom we are legally responsible); or		
8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.1.3	any other liability to the extent that such liability may not be excluded or restricted on a matter of law.	11.4	Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
9	<b>FORGERIES</b>	10.2	Subject to paragraph 10.1, we will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Trade Practices Act 1974 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .	11.5	If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.3	Subject to paragraph 10.1, our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise due care and skill in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:	11.6	References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
9.2	Paragraph 9 applies only if:			11.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and	10.3.1	handling the <i>Lot</i> if it was affected at the time of sale to you by woodworm and any damage is caused as a result of it being affected by woodworm; or	11.8	In this agreement "including" means "including, without limitation".
9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and	10.3.2	changes in atmospheric pressure; nor will we be liable for:	11.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .	10.3.3	damage to tension stringed musical instruments; or	11.10	Reference to a numbered paragraph is to a paragraph of this agreement.
9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:	10.3.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.	11.11	Save as expressly provided in paragraph 11.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or	10.4.1	Subject to paragraph 10.1 we will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	11.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction (and <i>Bonhams</i> enter into this agreement on trust for each such person).
9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our reasonable discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .	10.4.2	Subject to paragraph 10.1 in any circumstances where we are liable to you in respect of a <i>Lot</i> , or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i> ) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	12	<b>GOVERNING LAW AND DISPUTE RESOLUTION</b>
9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>GST</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .			12.1	Law
9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.				All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that state or territory of Australia where the <i>Sale</i> takes place and (except as provided in paragraph 12.2) we and you each submit to the exclusive jurisdiction of the courts of that state or territory of Australia, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction.
9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.				
9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .				
			You may wish to protect yourself against loss by obtaining insurance.		

- 12.2 Dispute Resolution  
Unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of *Business*:
- 12.2.1 any dispute concerning the *Description*, authorship, attribution, condition, provenance, authenticity, age, suitability, quality or origin of the *Lot*, or the conformity of the *Lot* with any *Description*, or whether the *Lot* is or is not a *Forgery* shall be referred, if so required by *Bonhams*, to an expert or a panel of up to three experts appointed, in the absence of agreement among the *Seller*, you and (if applicable) *Bonhams*, by the professional body most appropriate in *Bonhams'* opinion to advise upon the subject matter of the dispute in question or, in the absence of such a professional body, by the President of The Law Society of New South Wales from time to time;
- 12.2.2 such experts appointed in accordance with paragraph 11.2.1 will act as experts and not as arbitrators and their decision will be final and binding on the relevant parties;
- 12.2.3 any other dispute relating to or arising out of the sale of the *Lot* or this agreement shall be finally resolved, if so required by *Bonhams*, by arbitration, under the UNCITRAL arbitration rules in force at the date of the reference to the arbitration, and the tribunal for such arbitration will consist of a single arbitrator appointed, in the absence of agreement between the *Seller*, you and (if applicable) *Bonhams*, by the President of The Law Society of New South Wales from time to time. The arbitration will take place in Sydney and all proceedings (whether oral or written) will be conducted in the English language;
- 12.2.4 all costs and fees incurred in connection with the resolution of a dispute in accordance with paragraph 11.2 will be borne by the *Seller* and *Buyer* in such manner as the expert(s) or the arbitrator, as the case may be, determines.

## DATA PROTECTION – USE OF YOUR INFORMATION

As a result of the services provided by us, we obtain personal data about you (which expression for the purposes of this paragraph only includes your employees and officers, if relevant). You agree to our use of it as follows.

We may use your data to notify you about changes to our services and to provide you with information about products or services that you request from us or which we feel may be of interest to you. Data about you may be analysed to identify your potential preferences for these purposes. We may disclose your data to any member of our group (which means our subsidiaries, our ultimate holding company and its subsidiaries as defined in section 9 of the Corporations Act 2001, including any overseas subsidiary). Subject to this, we will not disclose your data to any third party but we may from time to time provide you with information about goods and services provided by third parties which we feel may be of interest to you. Any member of our group may use your data for similar purposes.

We will keep your data for a period of six years from the date of your last contact with us so as to simplify any future registration. The data may be transferred to and stored outside Australia, particularly the United Kingdom, and you agree to this transfer. Even when information is stored outside Australia, we will continue to comply with the National Privacy Principles set out in the Australian Privacy Act.

You have the right to request us not to use your information for these purposes by contacting Bonhams 1793 Limited at 76 Paddington Street, Paddington, NSW 2021, Australia or by email at [info.aus@bonhams.com](mailto:info.aus@bonhams.com).

## APPENDIX 3

### DEFINITIONS and GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

### LIST OF DEFINITIONS

**"ABN"** means the same as ABN means in the A New Tax System (Australian Business Number) Act 1999.

**"Additional Premium"** a premium, calculated in accordance with the Notice to Bidders, to cover Bonhams' expenses relating to the payment of royalties under the Resale Royalty Right for Visual Artists Act 2009 which is payable by the Buyer to Bonhams on any *Lot* marked [AR] which sells for a Hammer Price (including any GST) exceeding AU\$1,000.

**"Auctioneer"** the representative of Bonhams conducting the Sale.

**"Bidder"** a person who has completed a Bidding Form.

**"Bidding Form"** our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

**"Bonhams"** Bonhams 1793 Limited or its successors or assigns. Bonhams is also referred to in the Buyer's Agreement, the Conditions of Business and the Notice to Bidders by the words "we", "us" and "our".

**"Book"** a printed book offered for sale at a specialist book sale.

**"Business"** includes any trade, business and profession.

**"Buyer"** the person to whom a *Lot* is knocked down by the Auctioneer. The Buyer is also referred to in the Contract of Sale and the Buyer's Agreement by the words "you" and "your".

**"Buyer's Agreement"** the contract entered into by Bonhams with the Buyer (see Appendix 2 in the Catalogue).

**"Buyer's Premium"** the sum calculated on the Hammer Price at the rates stated in the Notice to Bidders.

**"Catalogue"** the Catalogue relating to the relevant Sale, including any representation of the Catalogue published on our Website.

**"Commission"** the commission payable by the Seller to Bonhams calculated at the rates stated in the Contract Form.

**"Condition Report"** a report on the physical condition of a *Lot* provided to a Bidder or potential Bidder by Bonhams on behalf of the Seller.

**"Consignment Fee"** a fee payable to Bonhams by the Seller calculated at rates set out in the Conditions of Business.

**"Consumer"** a consumer within the meaning of that term in the *Trade Practices Act 1974*.

**"Contract Form"** the contract form, or vehicle entry form, as applicable, signed by or on behalf of the Seller listing the *Lots* to be offered for sale by Bonhams.

**"Contract for Sale"** the sale contract entered into by the Seller with the Buyer (see Appendix 1 in the Catalogue).

**"Contractual Description"** the only description of the *Lot* (being that part of the Entry about the *Lot* in the Catalogue which is in bold letters, any photograph (except for the colour) and the contents of any Condition Report) to which the Seller undertakes in the Contract of Sale the *Lot* corresponds.

**"Description"** any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the Hammer Price).

**"Entry"** a written statement in the Catalogue identifying the *Lot* and its *Lot* number which may contain a description and illustration(s) relating to the *Lot*.

**"Estimate"** a statement of our opinion of the range within which the hammer is likely to fall.

**"Expenses"** charges and expenses paid or payable by Bonhams in respect of the *Lot* including legal expenses, banking charges and expenses incurred as a result of an electronic transfer of money, charges and expenses for loss and damage cover, catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproduction rights' fees, taxes (including GST), levies, costs of testing, searches or enquiries, preparation of the *Lot* for sale, storage charges, removal charges or costs of collection from the Seller as the Seller's agents or from a defaulting Buyer, plus GST if applicable.

**"Forgery"** an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the Sale had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a Forgery by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the description of the *Lot*.

**"GST"** means the same as GST means in the A New Tax System (Goods and Services Tax) Act 1999.

**"Guarantee"** the obligation undertaken personally by Bonhams to the Buyer in respect of any Forgery and, in the case of specialist Stamp sales and/or specialist Book sales, a *Lot* made up of a Stamp or Stamps or a Book or Books as set out in the Buyer's Agreement.

**"Hammer Price"** the price in the currency in which the Sale is conducted (including GST, if any) at which a *Lot* is knocked down by the Auctioneer.

**"Loss and Damage Warranty"** means the warranty described in paragraph 8.2.1 of the Conditions of Business.

**"Loss and Damage Warranty Fee"** means the fee described in paragraph 8.2.3 of the Conditions of Business.

**"Lot"** any item consigned to Bonhams with a view to its sale at auction or by private treaty (and reference to any *Lot* will

include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for sale as one *Lot*).

**"Motoring Catalogue Fee"** a fee payable by the Seller to Bonhams in consideration of the additional work undertaken by Bonhams in respect of the cataloguing of motor vehicles and in respect of the promotion of sales of motor vehicles.

**"Notional Charges"** the amount of Commission and GST which would have been payable if the *Lot* had been sold at the Notional Price.

**"Notional Fee"** the sum on which the Consignment Fee payable to Bonhams by the Seller is based and which is calculated according to the formula set out in the Conditions of Business.

**"Notional Price"** the latest in time of the average of the high and low estimates given by us to you or stated in the Catalogue or, if no such estimates have been given or stated, the Reserve applicable to the *Lot*.

**"Notice to Bidders"** the notice printed at the back or front of our Catalogues.

**"Purchase Price"** the Hammer Price.

**"Reserve"** the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

**"Sale"** the auction sale at which a *Lot* is to be offered for sale by Bonhams.

**"Sale Proceeds"** the net amount due to the Seller from the sale of a *Lot*, being the Hammer Price less the Commission, any GST chargeable thereon, Expenses and any other amount due to us in whatever capacity and howsoever arising.

**"Seller"** the person who offers the *Lot* for sale named on the Contract Form. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the Contract Form acts as an agent for a principal (whether such agency is disclosed to Bonhams or not), "Seller" includes both the agent and the principal who shall be jointly and severally liable as such. The Seller is also referred to in the Conditions of Business by the words "you" and "your".

**"Specialist Examination"** a visual examination of a *Lot* by a specialist on the *Lot*.

**"Stamp"** means a postage stamp offered for sale at a Specialist Stamp sale.

**"Standard Examination"** a visual examination of a *Lot* by a non - specialist member of Bonhams' staff.

**"Storage Contract"** means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the Buyer's Agreement (as appropriate).

**"Storage Contractor"** means the company identified as such in the Catalogue.

**"Terrorism"** means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

**"Trust Account"** the bank account of Bonhams into which all sums received in respect of the Purchase Price of any *Lot* will be paid, such account to be a distinct and separate account to Bonhams' normal business bank account. **"Website"** Bonhams website at [www.bonhams.com](http://www.bonhams.com).

**"Withdrawal Notice"** the Seller's written notice to Bonhams revoking Bonhams' instructions to sell a *Lot*.

**"Without Reserve"** where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

### GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings: -

**"artist's resale right"**: the right of the creator of a work of art to receive a payment on sales of that work subsequent to the original sale of that work by the creator of it as set out in the Resale Royalty Right for Visual Artists Act 2009.

**"bailee"**: a person to whom goods are entrusted.

**"indemnity"**: an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

**"interpleader proceedings"**: proceedings in the Courts to determine ownership or rights over a *Lot*.

**"knocked down"**: when a *Lot* is sold to a Bidder, indicated by the fall of the hammer at the Sale.

**"lien"**: a right for the person who has possession of the *Lot* to retain possession of it.

**"risk"**: the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

**"title"**: the legal and equitable right to the ownership of a *Lot*.

**"tort"**: a legal wrong done to someone to whom the wrong doer has a duty of care.



# Bonhams Specialist Departments

## 19th Century Paintings

UK  
Charles O' Brien  
+44 20 7468 8360  
U.S.A  
Madalina Lazen  
+1 212 644 9108

## 20th Century British Art

Matthew Bradbury  
+44 20 7468 8295

## Aboriginal Art

Francesca Cavazzini  
+61 2 8412 2222

## African and Oceanic Art

UK  
Philip Keith  
+44 2920 727 980  
U.S.A  
Fred Baklar  
+1 323 436 5416

## American Paintings

Alan Fausel  
+1 212 644 9039

## Antiquities

Madeleine Perridge  
+44 20 7468 8226

## Antique Arms & Armour

UK  
David Williams  
+44 20 7393 3807  
U.S.A  
Paul Carella  
+1 415 503 3360

## Art Collections, Estates & Valuations

Harvey Cammell  
+44 (0) 207 468 8340

## Art Nouveau & Decorative Art & Design

UK  
Mark Oliver  
+44 20 7393 3856  
U.S.A  
Frank Maraschiello  
+1 212 644 9059

## Australian Art

Litsa Veldekis  
+61 2 8412 2222

## Australian Colonial Furniture and Australiana

James Hendy  
+61 2 8412 2222

## Books, Maps & Manuscripts

UK  
Matthew Haley  
+44 20 7393 3817  
U.S.A  
Christina Geiger  
+1 212 644 9094

## British & European Glass

UK  
Simon Cottle  
+44 20 7468 8383  
U.S.A  
Suzy Pai  
+1 415 503 3343

## British & European Porcelain & Pottery

UK  
John Sandon  
+44 20 7468 8244  
U.S.A  
Peter Scott  
+1 415 503 3326

## Contemporary Art

U.S.A  
Jeremy Goldsmith  
+1 212 644 9656

## California & American Paintings

Scot Levitt  
+1 323 436 5425

## Carpets

UK  
Mark Dance  
+44 8700 27361  
U.S.A.  
Hadji Rahimpour  
+1 415 503 3392

## Chinese & Asian Art

UK  
Asaph Hyman  
+44 20 7468 5888  
U.S.A  
Dessa Goddard  
+1 415 503 3333  
HONG KONG  
Julian King  
+852 2918 4321

## Clocks

UK  
James Stratton  
+44 20 7468 8364  
U.S.A  
Jonathan Snellenburg  
+1 212 461 6530

## Coins & Medals

UK  
John Millensted  
+44 20 7393 3914  
U.S.A  
Paul Song  
+1 323 436 5455

## Contemporary Art & Modern Design

UK  
Gareth Williams  
+44 20 7468 5834  
U.S.A  
Sharon Goodman Squires  
+1 212 644 9128

## Costume & Textiles

Claire Browne  
+44 1564 732969

## Entertainment Memorabilia

UK  
Stephanie Connell  
+44 20 7393 3844  
U.S.A  
Catherine Williamson  
+1 323 436 5442

## Ethnographic Art

Jim Haas  
+1 415 503 3294

## Football Sporting Memorabilia

Dan Davies  
+44 1244 353118

## Furniture & Works of Art

UK  
Fergus Lyons  
+44 20 7468 8221  
U.S.A  
Jeffrey Smith  
+1 415 503 3413  
AUSTRALIA  
Jenny Gibson  
+61 3 8640 4088

## Greek Art

Olympia Pappa  
+44 20 7468 8314

## Golf Sporting

Memorabilia  
Kevin Mccimpsey  
+44 1244 353123

## Irish Art

Penny Day  
+44 20 7468 8366

## Impressionist & Modern Art

Deborah Allan  
+44 20 7468 8276

## Islamic & Indian Art

Alice Bailey  
+44 20 7468 8268

## Japanese Art

UK  
Suzannah Yip  
+44 20 7468 8368  
U.S.A  
Jeff Olson  
+1 212 461 6516

## Jewellery

UK  
Jean Ghika  
+44 20 7468 8282  
U.S.A  
Susan Abeles  
+1 212 461 6525  
AUSTRALIA  
Anellie Manolas  
+61 2 8412 2222

## Marine Art

UK  
Veronique Scorer  
+44 207 393 3962  
U.S.A  
Gregg Dietrich  
+1 917 206 1697

## Mechanical Music

Jon Baddeley  
+44 20 7393 3872

## Modern, Contemporary & Latin American Art

U.S.A  
Sharon Goodman Squires  
+1 212 644 9128

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

## Motor Cars

UK  
Tim Schofield  
+44 20 7468 5804  
USA  
Mark Osborne  
+1 415 503 3353  
EUROPE  
Philip Kantor  
+32 476 879 471  
AUSTRALIA  
Damien Duigan  
+61 2 8412 2232  
Automobilia  
UK  
Toby Wilson  
+44 8700 273 619  
USA  
Kurt Forry  
+1 415 391 4000

## Motorcycles

Ben Walker  
+44 8700 273616  
Automobilia  
Adrian Pipiros  
+44 8700 273621

## Musical Instruments

Philip Scott  
+44 20 7393 3855

## Natural History

U.S.A  
Claudia Florian  
+1 323 436 5437

## Old Master Pictures

UK  
Andrew Mckenzie  
+44 20 7468 8261  
U.S.A  
Mark Fisher  
+1 323 436 5488

## Orientalist Art

Charles O'Brien  
+44 20 7468 8360

## Photography

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(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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Paddle number (for office use only)

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