



LAURINE · DIGGINS · FINE · ART

Collectors' Exhibition 2016

6 August 2016 – 17 September 2016

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Lauraine Diggins Fine Art

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COVER

JOHN FORD PATERSON 1851 – 1912

Rickett's Point 1908

oil on canvas

71 x 144 cm

signed lower left: J. Ford Paterson 1908

GUIDO RENI (Bologna) 1575 – 1642

The Country Dance c.1600

oil on canvas
81 x 99 cm

Provenance:

Cardinal Borghese, Rome – his Inventory c. 1620: no. 69. 'Un quadro in tela d'un Ballo di diverse contadino e contadini alla lombarda, cornice negra con oro, alto 3 ¼ largo 4, Albano' Archivio Segreto Vaticano, Fondo Borghese busta 470
Rossano, Palazzo Borghese in Campo Marzio, Rome f.205 *Sopra al detto quadro in tela con un Paese con molte figure figurine con un ballo in Campagna alto p.mi 3 e mezzo Cornice dorata del No (sic) di Guido Reni'*

Literature:

Manili, J., *Villa Borghese fuori di Porta pinciana descritta da Giacomo Manili*, Rome, 1650, p.110 as 'L'altro d'un Ballo di villa è di Guido Reni' della Pergola, Paola, 'L'inventario Borghese del 1693', *Arte Antica e Moderna*, 1964, n. 26
Corradini, S., 'Un antico inventario dell'quadreria del Cardinale Borghese,' in *Bernini scultore: La nascita del Barocco in Case Borghese*, various authors, Rome, 1998, pp. 449-456
Fumagalli Elena, 'Sul collezionismo di dipinti ferrarese a Roma nel Seicento. Riflessioni e aggiunte in *Il camerino delle pitture di Alfonso I* Ballarin A., ed., vol VI, 2007, pp.173-193, particularly p.175

This work has been attributed as an early painting by Guido Reni, particularly in comparison with *Rest on the Flight into Egypt* (oil on copper, 28.5 x 21.5 cm c.1604-06, formerly in the Pat Combs collection), based on the affinity of the treatment of the landscape and the figures and the colouring; the influence of the Carracci (Agostino, Ludovico and Annibale, founders of the *Accademia degli Incamminati* in Bologna where Reni studied from 1594) and echoes of the Emilian Mannerist, Niccolo del Abate. Further archival research has led to the work being discovered on numerous inventories of Reni's oeuvre.

The painting depicts the theme of an Emilian Concert Party, a subject typical of del Abate and his contemporaries and followers to which Reni would have been familiar.

The elegant aristocratic central figures are surrounded by men, women and children including musicians, set within a classical landscape of soft greens and browns. The incidental activity of the mother, child and dog crossing the stream lead the viewer's eye to follow the curve of the landscape to the distant blue hills before returning from the mountain-top village to the bustle of the dance where the touches of red create a triangle to hold our view to the central dancing couple.

Further evidence regarding the dating of *The Country Dance* is provided by an analysis of the costume and particular hair styling, being current between the 1590s and early 1600s. 'The salient point in the women's appearance is the design of the overgown and ruff... most commonly worn from 1590'. However, the men's breeches were in fashion c.1606 and more generally post-1620, as trunk hose were more common before.

Reni's work was famous during his lifetime and recently, although it was subjected to adverse criticism in the nineteenth century (especially through John Ruskin's attacks). Reni worked mostly in Rome and Bologna and ran a successful and prolific studio with many students and followers for whom he was an important influence. From 1595, he was awarded with commissions for altarpieces in Bologna and in 1598, he won the competition for a painted memorial to celebrate Clement VIII's visit to Bologna, bringing his work to greater attention. In 1608 Reni was commissioned by Pope Paul V to complete frescoes for the Vatican Palace and he worked in the service of Cardinal Scipione Borghese from 1609. Later, around 1617 – 1621 Reni was in contact with the Gonzaga court in Mantua. He was kept busy with commissions until his death in 1642. Reni's own concept of art and of the artist's place was lofty. In his devotion to 'ideal' beauty and his poetic reworking of many classical subjects there is perhaps some nostalgia for the Renaissance.

For further analysis of this painting, please see the essay by Patrick Matthiesen on our website www.diggins.com.au or request a copy from the Gallery.



"Reni's own concept of art and of the artist's place was lofty."



“The moral is that one should beware of people who ‘blow hot and cold.’”

JACOB JORDAENS (Antwerp) 1593 – 1678

The Satyr and the Peasant Family

oil on canvas

160 x 180 cm

Provenance:

J. Soloman

by descent to Mrs. Soloman

Christie's, London, 14 July 1930, lot 115

acquired by Rosenbaum family of art dealers

Matthiesen Gallery and Michael Simpson Ltd, 1992

private collection

Sotheby's, New York, 28 January 2008, lot no. 59

private collection, London

Jacob Jordaens at first acquaintance appears to be the quintessentially Flemish painter of his century, alive to native tradition in colour, design and choice of subject, the illustrator of Flemish life and of Flemish proverbs. He lived only in Antwerp, and never travelled further than Amsterdam. ... He had only one master, Adam van Noort, who, like Jordaens never went to Italy.

However, Jordaens, unlike van Noort, was not to be of merely provincial reputation. Within his lifetime the demand for his work extended far beyond the bound of Flanders: to Uppsala, to London, to Vienna, to Florence and to Turin, as well as to Amsterdam and The Hague. Amongst his pupils, of whom the names of more than a score are registered, one came from Poland, another was recommended from Sweden. His fame was spread abroad by sets of tapestries woven by the Brussels weavers from his cartoons, and by impressions from copperplates engraved after his designs in Antwerp, as well as by paintings. He illustrated stories from Aesop, Homer, Ovid and Livy.

The subject of this painting was among the favourite profane themes of the artist's early career. On several occasions he adapted Aesop, *Fables*, LXXIV, to his purposes: the absurdity of the peasant who, having breathed on his hands to warm them, then blows on his porridge to cool it, excites the visiting satyr's shocked protest. The moral is that one should beware of people who 'blow hot and cold'. Jordaens' easiest known treatment was painted on a much smaller scale around 1616.¹

Next in date appears to be the present painting, which is Caravaggesque in the vigorous and distinctively Flemish idiom of Jordaens, and we are able to date it by style and circumstance. Jordaens modelled the mother and the child on his wife and their first born, Elizabeth, who had been baptized on 26 June 1617. The child appears to be aged about three. The composition is set in the interior of a farmhouse, illuminated from an unseen source at the left, with a subtly rich play of *chiaroscuro* not only on the features and gestures of the figures human and pagan, but also on the splendidly realized still-life hung on the wall. The play of light differs from that in the well-known composition of the same subject

(Kassel, Staatliche Gemäldegalerie), which was painted almost immediately after the present work. The slightly larger Kassel painting (172 x 194 cm) sets the scene outdoors on a hill, the figures sunlit, slightly more from the front (this is most obvious in the young peasant standing at the back), and also more harshly. Whereas the palette in the present composition is close to that used by Caravaggio (i.e. blue, buff, white, grey-brown and subdued red). This palette is especially evident in the less agitated draperies of the mother, the child and the peasant. Jordaens appears to have been directly inspired by Caravaggio's *Madonna of the Rosary* (Vienna, Kunsthistorisches Museum), which was reputedly brought to Antwerp by Louis Finson, who died there in 1617.

There are other differences between the present composition and the Kassel variant, which are less obvious, even in reproduction. In the Kassel picture there is no wall on which to hang a basket and jugs, no kitchen floor on which to scatter garlic cloves, nor is the child's head covered with a white kerchief. Moreover, the white tablecloth is folded in a different manner, and the satyr's loins are loosely girt, and his brow bound, with sprays of foliage. Equally, the colours of the mother and child's dresses are entirely different. Furthermore, in the present painting, and apparent only in the infra-red photographs, are numerous *pentimenti*: in the crown of the straw hat; in the outlines of the satyr's leg and right arm; in the mother's drapery; and, most significantly, in the shift of the young peasant's head at the background. This shift establishes beyond doubt the present painting's priority over the variant at Kassel. Thus unconsciously, in this instance at least, Jordaens followed the habit of Caravaggio in working out a composition on the canvas without recourse to pen and wash trials on paper.²

The peasant with his bowl of porridge, the outstretched arm of his wife seated beside him, and the child wearing a kerchief were all favoured motifs of the artist, which Jordaens frequently reused in other compositions painted over a fifteen-year period. Loosely translated, Aesop's verses read: 'Why, satyr, do you now shun the farmer so ungraciously? Is it because you saw him blow on his hands to warm them, and on his porridge to cool it?', to which the satyr replies: 'I abhor this ambiguity of blowing hot and cold.'

This is an edited extract from an essay by the late Prof. Michael Jaffé, Director of the Fitzwilliam Museum, Cambridge 1973 – 1990.

For the full essay please see our website www.diggins.com.au or request a copy from the Gallery.

JACQUES BLANCHARD (Paris) 1600 – 1638

Venus and Adonis Departing for the Hunt c.1631-2
oil on canvas
128 x 136 cm

Provenance:

private collection, France

Literature:

The Matthiesen Gallery [text by Andrea Gates and Patrick Matthiesen], *Myth and Allegory*, London 2008, in particular pp. 20-25
Kazerouni, Guillaume *Jacques Blanchard, au Musée des Beaux-Arts de Rennes*, 2015

Related Work:

Mars and the Vestal Virgin (1638, oil on canvas, 130 x 110 cm in the collection of The Art Gallery of New South Wales (see illustration below)

The subject of this picture is taken from Ovid¹ and illustrates the moment that the goddess, begging Adonis not to leave her for the hunt, knowing that he will never return, entreats a kiss from her reluctant and very mortal lover.

Like many of his contemporaries, Blanchard would have been informed by the earlier painters of the mannerist style of the Fontainebleau schools, evident in the figures' attenuated joints, and the stylisation of the hair and costumes. However, Blanchard's main inspiration for the painting is plainly Titian's composition, which by the first quarter of the 17th century had been disseminated in countless copies and print versions. But while Blanchard's formal debt to Titian may be obvious, his own ambitions for the subject appear to have been very different. Instead of trying to imitate Titian's complex and considerably larger composition – which, in any case would have been unsuitable to his specific decorative purpose – Blanchard focuses tightly on the lovers. Indeed, so much so that his composition is almost solely dependent on their anatomy. Their intimacy is emphasised by a complete lack of recession, or horizon line. They are anchored at the very front of the picture plane by the crude Cycloplan masonry they sit upon. This is contrasted with the thick tree trunk winding sinuously behind them, suggesting their eventual division. The landscape itself is communicated with barely more than two feathery scrimms of foliage. Venus's yearning and Adonis's attendant lack of pity is beautifully captured by the kinetic interplay of their limbs and draperies. Equally, while Venus appears almost weightless with abandon, Adonis's resolution is plain in his clenched right hand, and firmly planted left foot; he is braced against her embrace.

Adonis's male ruddiness, which also reflects his impatience and mortality, contrasts with Venus's milky white skin. This is a characteristic less obvious in French painting of the time, but was the stock in trade of Titian. Having said this, the painting is far from a slavish imitation of Titian's final period, because it is also, in fact so appreciably French. Apart from the audible echoes of Fontainebleau in the anatomy, Blanchard employs a silvery blue/yellow colour scheme with great subtlety throughout the work, in hue, texture, and contrast. The ice-blue of Venus's mantle and the rose-gold and

yellow-orange of Adonis's costume simmer and glow without overwhelming the virtuoso under-painting in the flesh tones, or the soft yellow-greens of the landscape motifs. Indeed, the picture vividly illustrates Blanchard's mastery of texture, both in drapery and flesh tones. The painting's strongly baroque rhythm of interlocking limbs, so characteristic of the Venetian school, was achieved by only a few northern artists, Rubens being the most successful in this regard.

Formally, Blanchard's depiction of Venus and Adonis fits comfortably within a visual tradition that stretches back to early mannerism. Stylistically and technically, however, the painting marks a notable turning point in French art. Blanchard's brushwork, colourism and sense of composition are derived from the finest of the Venetian golden age, but they have been imported and translated into a very discerning French idiom. Moreover, Blanchard succeeds in expressing an origin myth without a trace of didacticism. Perhaps he understood that while his wealthy patron may have appreciated this subject as a romantic paradigm, he might be less charmed were the subject depicted as a warning or justification of the consequences of love.

Therefore, instead of being a scripted scene of the theatrical baroque, *Venus and Adonis Departing for the Hunt*, with its deliberate sensuality and dramatic tension, is a true epyllion, a sort of erotic elegy. Working within the often very narrow remit of decorative painting, Blanchard achieved in this work that delicate balance between the poetic and the sensual, which is one of the delights of the baroque.

This is an edited extract from an essay by The Matthiesen Gallery, London with contribution from Dr Richard Beresford, former senior curator, International, Art Gallery of NSW. For the full essay please see our website www.diggins.com.au or request a copy from the Gallery.



Blanchard is noted as a painter of mythological and allegorical subjects, many of these painted on commission as part of decorative schemes in the houses of a newly wealthy administrative class. ... The unusual upright, squarish format of the canvas strongly suggests that *Mars and the Vestal Virgin* would have been set into the panelling of a room along with other paintings on related themes, perhaps the history of Rome or the Loves of the Gods. www.artgallery.nsw.gov.au



BARTOLOMÉ ESTEBAN MURILLO

(Seville) 1617 – 1682

The Penitent Magdalen

oil on canvas

196 x 144 cm

signed lower left: MURILLO f.

Provenance:

Palazzo Bracciano, Rome

Torlonia collection, Rome

Robert Westall, England¹

William Skinner, Holyoke, Massachusetts

Grace Congregational Church (latterly

The United Congregational Church of Holyoke),

Holyoke, Massachusetts, since 1915

Sotheby's, New York, 28 January 1999, lot 248

private collection, London

Exhibited:

Ehrich Galleries, New York, 1908-9

Exhibition of Paintings of the Spanish School,

Copley Society, Boston, 1912, no. 60

An Art Odyssey 2001, The Matthiesen Gallery,

London, 2001, pp. 278-285, plate no. 32

El Joven Murillo, Seville and Bilbao, 2009-2010,

no.30, pp. 330-331

Literature:

Reveil, E.A., *Musee de peinture et de sculpture ...*,
Paris, Audot 1830

Curtis, C.B., *Velazquez and Murillo. A description*

and historical catalogue of the works, New York

1883, no. 373, p. 261

Halsey, F.R., *Raphael Morghen's Engraved Works,*

1885, pp. 95-97, no. 109

'A Fine Murillo', *Academy Notes*, 3 January 1908,

p.132, illus.

'In the Galleries', *The International Studio,*

April 1909, illus. pl. VIII

Stratton-Pruitt, S. & Jordan, W., (eds.), *Bartolomé*

Esteban Murillo (1619-1682): Paintings from

American Collections, 2002, Kimbell Art Museum,

Fort Worth & Los Angeles County Museum,

Los Angeles, chapter 1, p.8 & note 31

The Matthiesen Gallery, *2001: An Art Odyssey,*

London, 2001, pp. 278-285, plate no. 32

Engraved:

Raphael Morghen, 1801, for a Mr. Day in Florence.

The engraving was commenced in 1787.²

The *Penitent Magdalen* is one of the most important works by Murillo to be discovered in recent years. Murillo signed rather few of his works during his lifetime and most of those that are signed were painted during the early stages of his career, before he became Seville's most famous painter.

The iconographic theme of the penitent Magdalen was a key element of Catholic devotion during the Counter Reformation period that commenced with the Council of Trent in 1563. Representations of penitent saints were extremely common throughout Europe, but especially so in Spain and Italy. Mary Magdalen was traditionally believed to be a beautiful woman who practiced prostitution until the

moment that she met Christ and was redeemed. She symbolises a person who, after a period of debauchery and sin, repents and takes refuge in religion, pursuing a life of prayer and penitence. During the baroque period the Church used the symbolism of the Magdalen in order to exhort the faithful to recognize their sins while offering them the hope of salvation through penitence and spiritual purification.

A favoured theme throughout Murillo's entire career, this version of the *Penitent Magdalen* was not painted early in Murillo's career, as has been suggested.¹ At that time the artist was still experimenting and his style was as yet unformed while he remained under the influence of Juan de Castillo, his master. The painting should rather be dated around 1650, when the artist was beginning to assert his own individual character in harmony with the traditions of Sevillian painting. Murillo began to use chiaroscuro during this period in order to endow his characters with a sense of intense expression and so that he might also heighten the dramatic quality of the composition and imbue it with a spiritual sense of religious purity. There are a number of other penitent saints which date from this period, all equally dramatic, particularly in their body language and especially in their facial expressions.²

Murillo's works executed c.1650 are tenebrous and also show a strong use of chiaroscuro. Thus, he experimented with a Sevillian form of Caravaggism, which he probably derived from his knowledge of Jusepe Ribera. At the same time the intensity of expression and devotion evident in these compositions was almost certainly due to the influence of Guido Reni's early work. Several works by Reni once hung in Seville cathedral and his engravings were widely circulated. The characterisation of the head of the Magdalen in particular in this *Penitent Magdalen* owes much to Reni.³

This *Penitent Magdalen* can be compared to four paintings by Murillo executed during the period 1648-55 on the theme of the Magdalen. The earliest version is in the Real Academia de Bellas Artes de San Fernando in Madrid and bears many distinct similarities to the work exhibited here – with a similar depth of chiaroscuro and a raking light source from the upper left spotlighting the saint and highlighting the open book. The saint looks to the left in the same way with hands clasped, and mouth open with eyes ecstatically rolled back in a Reni-like way. A slightly later example, which may be dated around 1655, is the version in the National Gallery of Ireland, Dublin.⁴ Here the saint is shown full length kneeling rather than

seated. Her shoulders are bared and she holds her robe up to cover her breasts. This is a more progressive image than this *Magdalen* where, in greater harmony with the restrictions of the Counter Reformation, the saint is shown fully clothed. Another version, also dating c.1655, was formerly in the church of Saint George in New York and is now in a Madrid private collection.⁵ The *Penitent Magdalen* in the San Diego Museum of Art is the fourth version dating from this period and is in many ways similar to the Dublin version except that the saint has been rotated to face to the right and the lighting is much more suffused so that not only is the physiognomy and bodice softer, but the drapery folds have lost their crisp Reni-like character and are no longer picked out in highlighting.⁶

All these versions show that there was a considerable demand for iconographic representations of the Magdalen in seventeenth century Seville.

It is worth remarking that this *Penitent Magdalen* is the only version from the period that shows the saint outdoors, surrounded by rocks and seemingly at the foot of a gully with the light source filtering from high above, upper left. Rocks and shadowy shrubs make up the Caravaggesque right background. The saint kneels in front of a substantial slab of rock on which are placed a book, a crucifix and her pot of ointment with which she anointed Christ's feet. A skull or *memento mori* signifying melancholy but in this instance, in conjunction with the crucifix, indicating a contemplation of the transience of life on earth and the rewards of the life eternal is also present. The Magdalen appears covered with a white shift, tied at the waist with a cord, while a mauve mantle envelops her entire body. Her facial expression, eyes upturned towards heaven, translates into a profound plea for the forgiveness of her sins. Her contemplative, praying posture is indicative of her repentant piety. She is also most modestly restrained in her sexuality, with no naked flesh except her forearms a fact probably explained by the power of the Seville Inquisition which at this time still strictly monitored the moral content of paintings.

This is an edited extract of an essay by The Matthiesen Gallery, London, with acknowledgement of the advice of Professor Enrique Valdivieso, Professor of Art History at the University of Seville and Professor William Jordan, a leading authority on Spanish painting.

For the full essay please see our website www.diggins.com.au or request a copy from the Gallery.





JEAN-BAPTISTE-CAMILLE COROT
(Paris) 1796 – 1875
Campagne Romaine - Vallée Rocheuse
avec un Troupeau de Porcs
 oil on canvas
 28.5 x 45 cm
 signed lower left: COROT 1843
 painted 1827-28 and retouched 1843

Provenance:
 anon. sale, Hôtel Drouot, Paris,
 12 May 1896, no. 32
 unknown, France
 Christie's, New York, 1 May 2000, lot 202
 private collection, London

Literature:
 Robault, A., (ed.), *L'oeuvre de Corot, catalogue raisonné et illustré*, Floury, Paris, 1965,
 vol. II, pp. 92, no. 259. illus
 Dieterle, M., *J.-B.-C. Corot Catalogue Raisonné*,
 forthcoming supplement

From his arrival in 1826 until he left in 1828, Corot traveled widely in the Roman countryside making drawings and plein-air oil sketches. Little is known of his precise itineraries, although the lack of any record in much of 1827-28 from his fellow artists living there would suggest he had traveled beyond Rome for an extended period.

The Italian climate and topography immediately appealed to Corot and the views and studies he produced during his Roman travels show the influence of his exposure to more intensity in the colours of the landscape. Around this time, Corot evolved one of his most important contributions to the technique of landscape painting, by avoiding a detailed examination and instead presenting the background with a greater clarity than the foreground which is

suggested through light and colour rather than detailed observation. The artist understood that an observer of a distant view did not see what was actually at his feet, as the young Théodore Rousseau observed in 1830. This is particularly evident the present work with the sketchy foreground contrasting with the more carefully articulated distant view across the river curling towards a distant hill-top village.

Corot returned to this work at the time of his third Roman trip, in order to complete the painting for the market. A technical examination of the work suggests that the artist completed the tree on the right-side of the copse at left, and also worked-up the sky to its present, more finished appearance.

The Matthiesen Gallery, London

“The Italian climate and topography immediately appealed to Corot”

ANTOINETTE-CECILE-HORTENSE HAUBEBOUR-LESCOT
(Paris) 1784 – 1845
A Game of Puppets
 oil on canvas
 32.5 x 25 cm
 signed middle left: H Lescot

Exhibited:
 Probably, *Paris Salon*, 1819 as *Un petit joueur de marionnettes*

Parisian born, Haubebour-Lescot began studies with Guillaume Guillon-Lethiere, a popular history painter and family friend, at the age of seven. When in 1807 he was appointed director of the French Academy, Rome, she followed him, arriving in 1808 and remaining there until 1816. A painter of genre subjects, she depicted the customs and colourful costumes of Italian

peasants in great detail, a popular subject of the time symbolising a time of past innocence amid the growing industrialisation. Such foreign experience was rare for a woman artist, and influenced much of her work. Far from copying Italian masterworks, many of her paintings depicted the daily life of women.

Her work was received with acclaim, she regularly exhibited her work at the Paris Salon, showing some 110 paintings there between 1811 and 1840, and engravings of her work enhanced her popularity. She was appointed painter to the Duchesse de Berry, and she received several commissions from the French government for the museum at Versailles, and was the only female artist included in François Joseph Heim's monumental depiction of Charles X awarding medals to artists for the Salon of 1824.



**RICHARD PARKES BONINGTON
(London) 1802 – 1828**

François I^{er} et La Reine de Navarre
(Francis I and the Queen of Navarre)
oil on canvas
35.5 x 27.5 cm

Provenance:

possibly John Proctor Anderson
1760-1846, Fairley Hall
possibly Thomas Woolner 1825-1892
Christie's, 12 June 1875, lot 129, bt Ellis
Thomas McLean, London
private collection, London

Exhibited:

Paris Salon, 1827-28,
second instalment, no. 1604

Literature:

Jal, A., *Esquisses, croquis, pochades où tout ce qu'on voudra sur le salon de 1827*, Paris, Ambroise Dupont, 1828, p. 498
Illustrations of the Keepsake, *The Literary Gazette*, 21 October 1829, p. 667
Gautier, Théophile, *Les Beaux-Arts en Europe*, Paris, 1856 II: 47
Mantz, Paul, *Gazette des Beaux Arts* 1876, II. 299
Ingamells, John, *Richard Parkes Bonington*, Wallace Collection Monographs, London, 1979, p. 74
Ingamells, John, *The Wallace Collection: Catalogue of Pictures*, Wallace Collection, London, 1985, pp. 24-6
Pointon, Marcia, *Bonington, Francia and Wylde*, Batsford Books in association with the Victoria and Albert Museum, 1986, passim
Noon, Patrick, *Richard Parkes Bonington – the complete works*, Yale University Press, 2009, no. 409, pp. 444-445.

In his Salon review, Jal noted of this picture: 'François I^{er} et la reine de Navarre is a small study totally Venetian in colour; with a bit more in the indication of contours it would be a charming picture; the dogs are very beautiful in form and tone.'

In 1828 when Richard Parkes Bonington, then aged only twenty-six and with a bare seven months to live, exhibited at the Paris Salon a painting titled *François I^{er} et la Reine de Navarre* alongside another of his best-loved and most animated historical scenes *Henri IV et l'Ambassadeur de l'Espagne* (Wallace Collection, London) a reviewer identified him as the artist whom 'les romantiques s'applaudissent de compter au nombre de leurs maîtres.' We cannot be certain whether it was this exquisite painting or the variant now in the Wallace collection that was exhibited in Paris but the fact that this young artist was acknowledged in 1828 as effectively a master of a school of painting is indisputable. In so far as this work is more complex in terms of its composition, more focused on the figures and considerably more detailed than the Wallace Collection version, it seems the more likely candidate for the exhibit. Moreover, it is in outstandingly good condition with none of the signs of craquelure that may be seen on the surface of the variant. ...

During the Bourbon restoration (after the fall of Napoleon in 1813 and before the 1830 revolution) subjects from French history were extremely popular among the so-called Troubadour painters; the domestic lives of early modern aristocrats were recreated in paint complete with vividly imagined costumes and architectural details often based on antiquarian books and reflecting the contemporary interest in fancy dress balls rather than any serious historical study. Kings and Queens were shown, as here, relaxing, joking... François I was a passionate hunter and spent a great deal of time away from Paris at any one of his many hunting lodges, the grandest of which was the Chateau of Chambord. ... This scene takes place at Chambord where the King's sister, with evident fascination, leans forward, her hand familiarly resting on the King's shoulder, to read the famous verses he has written, 'Souvent femme varie / Bien fol est qui s'y fie' (Woman is often fickle / He who puts his faith in her is very foolish).

Bonington possessed a quite remarkable ability to conjure these scenes from a far distant national past and endow them with dynamism and a sense of human vitality. Drawing on sixteenth-century Italian artists like Veronese, Titian and Tintoretto both for

the vibrant richness of his colour and the effects of scumbling that so effectively evoke textiles like velvet and brocade as well as for the studied informality of his figures, Bonington in a key work such as this surpassed even his most skilled peers in this genre, men like Eugène Delacroix and Alexandre Colin.

In this painting of *Francis I and the Queen of Navarre*, the ferociousness of Bonington's palette is in evidence at its most intrepid: the King in salmon pink breeches, doublet and matching hose with a hat, coat and shoes of deep red velours-like cloth set off by his dazzling white linen is seated on something like a sofa covered in deep gold tinged tapestry. His sister's brilliant acid green gown is pulled aside to reveal a voluminous gold coloured expanse of skirt.

While Bonington's painting style with bold dry brushstrokes in both oil and watercolour always tends towards panache, his attention to the kind of detail that endows these pictorial narratives with their authenticity, can be seen here in the carefully observed piping along the edge of the sofa, the Queen of Navarre's fichou with its green edged collar, the King's wedding ring and the gold chains they both wear as well as the dogs' gold collars, the 'Gothic' carving of the furniture leg, the panelling visible in the tenebrous Rembrandt inspired recesses of the room, and the diamond leaded window panes. In an age when artists were still taught to follow the rules of physiognomy and facial expression adumbrated by Charles Le Brun and Johann Kaspar Lavater, Bonington insists on angled views of his subjects' heads: he ensures that all the force of this imaginative reconstruction of a specific moment is concentrated not on the averted faces as they look towards the window, but on the bodies in their brilliant clothing and on a composition, which – for all the stillness of the two subjects – is characterised by sinuous movements whether of the dogs or of the King and Queen, both of whom face one way while gazing another.

As an evocation of an intimate moment in the imagined life of a great early modern monarch it is perhaps unrivalled.

This is an edited extract from an essay by Marcia Pointon, Professor Emerita of History of Art at the University of Manchester UK and Research Fellow at the Courtauld Institute of Art, London.

For the full essay please see our website www.diggins.com.au or request a copy from the Gallery.





**FERDINAND VICTOR EUGENE DELACROIX
(Paris) 1798 – 1863**

A Brown Horse, Facing Left

oil on canvas

46 x 55.5 cm

verso: Brush Sketches of a Man's Head with a Turban, a Horse's Head and Hindquarters

Provenance:

Delacroix studio sale, Paris, 22-27 February 1864, lot 207, as *Cheval dans une écurie*, without dimensions (wax seal from the sale on the stretcher)

Louis-Auguste Bornot (1802-1888, married Felicie Poissonier, Delacroix's cousin) by descent

Exhibited:

Ecole des Beaux-Arts, Paris, 1885, no. 19

Literature:

Robaut, Alfred, *L'œuvre complet de Eugène Delacroix: peintures, dessins, gravures, lithographies*, Paris, 1885, no. 72, (dimensions wrongly given as 31 x 40 cm)

Escholier, Raymond, [Floury, H. ed.], *La Vie et L'Art Romantiques; Delacroix, Peintre, Graveur, Ecrivain*, Paris, 1926, vol. I, p. 100

Johnson, Lee, *The Paintings of Eugène Delacroix: A Critical Catalogue*, Oxford, 1981, vol. 1, no. 49, pl. 42

Delacroix is regarded as the greatest painter of the first half of the 19th century. Almost as soon as he finished studying, he was recognised as the leader of the Romantic Movement in France. He had trained with Pierre Narcisse Guérin where he met and learned alongside other leading painters of the time such as Théodore Géricault (1791-1824), and then completed his studies at the Ecole des Beaux Arts.

Delacroix was fascinated by animals, in particular horses, and depicted them throughout his career, both alone and as participants in compositions.

In his early years, he drew and painted detailed anatomical studies and sketches in which the horse dominates. Later these animals were shown in dramatic settings in his Romantic works and in exotic northern Africa subjects among his Orientalist paintings. Finally, energetic compositions concentrating on the animal itself and confirming the artist's intimate knowledge of the horse's anatomy and movement are to be found among his late works.

This interest was characteristic of the period, with the publication of George Stubbs' *The Anatomy of the Horse*, richly illustrated with prints from drawings he had made during each stage of dissection in 1766, contributing to a renewal of artists' interest in the depiction of horses. At the same time, the first horse race took place in France, a sport that was to become popular in that country under the Empire. This was also the period of glorious exploits by the newly modernised French cavalry, providing subjects for artists such as Antoine-Jean Gros (1771-1835), Carle Vernet (1758-1836) and Jacques-Louis David (1748-1825).

At the beginning of his career, Delacroix visited stables and painted horses alongside his close friend Théodore Géricault and the younger artist's early depictions of these subjects reflect the older painter's manner of showing the animal against a neutral background. In his early years, Delacroix both drew and painted equine subjects incessantly, sometimes capturing a part of the animal's body with just a few strokes of the brush or pencil, as is seen on the reverse of this canvas.

Delacroix's posthumous sale included 36 paintings of horses, many of which were only blocked in. This painting, which appears to be almost a finished work, formed an independent lot (lot 207) and is one of a smaller number of studies in oil produced in 1823 and 1824. His great skill and technical confidence are already evident in the rich and sophisticated brushwork used to show the texture of the animal's coat to which the artist has paid careful attention, using a variety of colours to indicate light reflecting on it. He has also used rapid, dense strokes to place the animal in an identifiable space, again highlighting its contours with the use of contrasting colours around the animal itself. Delacroix's interest in realistic detail is visible in the precise depiction of the horse's leather collar and buckle.

The Matthiesen Gallery, London

JEAN- FRANCOIS MILLET (Gruchy) 1814 – 1875

Les Lavandieres (The Washer Women) also known as *Woman Holding Laundry* c.1855
black conte, crayon, pen and ink on paper
33 x 42 cm
signed lower centre left : J F Millet

Provenance:

Jean Francois Millet to Monsieur Atger
Atger Collection, Droet, 12 March 1874 cat. no.87
James Staats Forbes, Boston
The Alexander Young Collection, Glasgow
Stephen Mitchell, Esq, of Boquhan,
Kippen, Stirlingshire
Stephen Mitchell Collection, Christie's, 22 June
1934, lot 83, sold to "Squire"
Hans Heysen, Adelaide, to 1970
The Hans Heysen Collection, Leonard Joel,
Melbourne, 18 -19 June 1970, lot no. 131
private collection, Melbourne

Exhibited:

Art Gallery of South Australia, Adelaide, 1944
Homage to France, National Gallery of Victoria,
Melbourne, 1975 then on loan until November 1982
Tasmanian Museum and Art Gallery, Hobart, on
loan March 1983 to Feb 1985
*Vive la France! Hidden Treasures of French Art (1824
- 1945) from Adelaide Collections*, Art Gallery of
South Australia, 19 July – 18 October 1998, cat. 72
Michelangelo to Matisse: Drawing the Figure,
Art Gallery of New South Wales, Sydney,
20 Nov 1999 – 27 Feb 2000, cat. 111

Literature:

Cartwright, Julia, 'The Drawings of Jean-Francois
Millet in the Collection of Mr James Staats Forbes',
The Burlington Magazine, vol. 5, no. 13, April 1904,
pp. 47-67
Moreau-Nélaton, Etienne, *Millet raconté par
lui meme*, vol. II, Paris, 1921, fig. 130, illus.
(wrongly catalogued)
Murphy, Alexandra, *J.F. Millet*, Museum of Fine Arts,
Boston, 1984, cat. no. 61
Jean-Francois Millet, Hayward Gallery, London, 22
Jan – 7 March 1976, p. 103
Thomas, Sarah and Trumble, Angus, *Vive la France!
Hidden Treasures of French Art (1824 - 1945) from
Adelaide Collections*, Art Gallery of South Australia,
1998, p.67
Maloon, Terence, *Michelangelo to Matisse:
Drawing the Figure*, Art Gallery of New South
Wales, 1999, p. 134

This elaborate drawing inspired the painting,
The Washer Women in the Museum of Fine
Arts, Boston.¹ The key literary reference is
Moreau-Nélaton's seminal work of 1921 (*Millet
raconté par lui meme*), in which this drawing
is illustrated. The work had belonged to James
Staats Forbes (1823 - 1904), one of the museum's
patrons and the most important Millet collector
of his generation. Forbes sold his collection to
many of leading collectors, including Frick,
JP Morgan, and Alexander Young who, like
William Burrell, was a leading industrialist and
one of the leading Scottish art collectors of
his day.

Millet, amongst the founders of the Barbizon
school, is celebrated for his portrayals of peasants
in a more realist style than previous idealised
pastorals, elevating rural workers to a heroic
status on large-scale canvases traditionally
reserved for mythological and religious scenes, as
seen in his most famous works *The Sower* (1850,
Museum of Fine Arts, Boston), *The Gleaners and
The Angelus* (1857 and 1859, both at the Musée
d'Orsay, Paris).

The drawing is a large size for a work on paper
and depicts an important subject, as well as
having a distinguished provenance. It is one
of the best examples of a conte drawing by the
artist, comparable in scale and ambition to his
best coloured works in pastel. This drawing
"with its sharply reinforced outlines leads one
to believe that it served as the model for the
Boston painting. The straight stance, braced
arm, and distant gaze of the woman receiving
the heavy, wet linen, Millet conveyed the weight
of her burden as well as resigned acceptance of
a task to which her body is well accustomed.
Silhouetted against the sky, lifting the laundry to
her companion's shoulders, the second woman
brings a note of poised grace to their labour, in
which no movements are wasted."²

As Robert Herbert wrote of this drawing, it is
'the remarkable pair of figures, whose meaning
not in any detail, not in any facial expression, but
in the rightness of their silhouettes, into which
Millet has distilled the essence of their work.'³

"Perhaps the distillation of which Herbert speaks
derived from Millet's ability to express so much
with a single contour. Laundresses in both town
and country were a new and modern 'subject',
treated by such artists as Daumier, Daubigny,
who often set his figures against a sunset sky,
and, most famously, Degas."⁴

The major work by Jean-Baptiste-Camille Corot,
The Bent Tree, Morning, acquired by the Felton
Bequest for the National Gallery of Victoria in
1907, shares the same distinguished provenance
being in the collection of J.S. Forbes, followed by
Alexander Young.



*"...lifting the laundry to her
companions shoulders, the second
woman brings a note of poised
grace to her labour, in which no
movements are wasted."*

JOHN GLOVER 1767 – 1849

Conway Castle
oil on canvas
61 x 65.5 cm

Provenance:

Thomas David Chapman MLC,
of Sunnyside, Newtown, Hobart (1812 – 1884)
(Premier of Tasmania 1861 – 1863)
thence by descent
Phyllis Young
by descent
Mr White
Sotheby's, Melbourne 2003, lot 62
(mentions the work believed to be have
been owned by Arthur Young, 1816 – 1906,
first speaker Tasmanian Parliament)
Masterpiece Fine Art Gallery, Hobart
private collection, Victoria

Exhibited:

possibly *John Glover*, London, 1835,
no.42, *Conway Castle*

Literature:

Morris, Andrew, *The Man in the Blue Jacket*.
John Glover's Van Diemen's Land Paintings: a clue
or just coincidence?, *Australiana*, August 2007,
pp. 13 – 17, illus. p.15

Conwy or Conway¹ Castle is a stone fortress
in North Wales with eight impressive towers,
constructed for the English monarch Edward I
between 1283 and 1289, which sits dramatically
on a rocky ridge above the Conwy Estuary and
amongst the surrounding hills. By the end of
the eighteenth century the ruined castle was
a picturesque magnet for artists including
Turner. Glover is known to have depicted
Conway Castle on several occasions, including
in oil paintings, watercolours and drawings.²
In 1809 he exhibited four views at the Society of
Painters in Water Colours.

In this version, Glover has reduced the imposing
and dramatic castle to a romantic backdrop for
the intimate pastoral scene in the foreground, in
the manner of a Claudian idyll.

A strong case has been made for this painting
to be dated from Glover's Australian period
considering the intense blue sky; the frame
by William Wilson, a Van Diemen's Land
colonial framer; and its history in a Tasmanian
collection.³

It is possible the work was included in the
exhibition of paintings consigned to London
in 1835 of which 30 of the 68 were of British or
Italian scenes with the remainder "descriptive
of the scenery and customs of the inhabitants of
Van Diemen's Land."⁴



JAMES HOWE CARSE c.1818 – 1900
(Cattle Drinking, Riddells Creek, Victoria) c.1875
oil on canvas
49 x 89 cm
signed lower right: J.H. Carse

James Howe Carse trained at the Royal Scottish
Academy and moved to Australia prior to 1869
becoming a foundation member of the Victorian
Academy of Arts, Melbourne (1870) and the Art
Society of New South Wales (1880). He quickly
established a reputation winning numerous

awards for his intimate landscape paintings,
which were often built up from observations
studied en plein air. This tranquil scene depicts
cattle at the water's edge under cloudy skies, with
the framing device of a tree branch to anchor the
viewer within the expansive landscape.



HENRY BURN c.1807 – 1884
Bay St Brighton 1860
watercolour and gouache on paper
15.5 x 25.5 cm
signed lower right: Hen Burn 1860

Provenance:

The George Page-Cooper Collection
Leonard Joel, Melbourne,
12-22 November 1967, lot 97
private collection
by descent
Sunday Fine Art Auction, Leonard Joel,
Melbourne, March 2012
private collection, Melbourne

Literature:

Illustrated Melbourne Post, 22 November 1862,
reproduced in an engraving by Samuel Calvert
p.7 & p.4 as 'Brighton and the Bay'

Burn arrived in Melbourne in 1853 and was
to depict the growing city and surrounding
districts. *Bay St Brighton* has a beautiful
luminous quality, the incidental elements of
the herding sheep provoking an atmosphere of
reminiscence and providing a narrative element
against the details of the landscape.

Burn's many aesthetical appealing views of
Melbourne, are of historical interest, capturing
well-known areas of Melbourne and its
surrounds. Here, *Bay St Brighton* depicts a train,
in the middle ground, on the newly
opened railway line, which, from 1859, ran
from Melbourne to Brighton.

*"Our illustration represents the
Beach street terminus, to which
place the line of railways has
been, judiciously extended."*

The Illustrated Melbourne Post, 1862



ABRAM LOUIS BUVELOT 1814 – 1888

The Yarra Footbridge 1866
oil on canvas
25 x 35 cm
signed lower right: L. Buvelot

Provenance:

unknown
Fine Australian Paintings, Drawings and Watercolours, Sotheby's Australia, Melbourne, 29 May 1984, cat. no. 24 as *The Botanic Gardens Melbourne*
Peter Yunghanns, Melbourne
Lauraine Diggins Fine Art, Melbourne, 1997
private collection, Queensland

Exhibited:

Annual Collectors' Exhibition 1997,
Lauraine Diggins Fine Art, Melbourne,
cat. no. 1

Buvelot has been called 'the father of Australian landscape painting', in part due to his tendency to paint *en plein air* and to depict the Australian landscape more as it appeared rather than restyled through European eyes.

His drawings in particular are intimate portraits of the landscape. Importantly, his influence as a teacher and model for younger artists such as Frederick McCubbin, Tom Roberts, Arthur Streeton, Charles Conder and John Ford Paterson amongst others, lays claim to his paternal significance.

In *The Yarra Footbridge*, Buvelot depicts the bustling activities around the Yarra Footbridge, connecting the emerging city with the Botanical Gardens. Buvelot's scene is inhabited with picnic makers, rowers, pedestrians leisurely promenading over the bridge, cattle drinking from the river and the punt service, giving the name Punt Road to the track leading downhill to the river.

The Yarra Footbridge was located somewhere near the present Morell Bridge. It was severely damaged by a series of floods and was replaced around 1866 by an iron girder bridge.

ABRAM LOUIS BUVELOT 1814 – 1888

Study for Treasury Gardens 1865
pencil on paper
30 x 23 cm

Literature:

See *19th Century Australian Art*,
M.J.M. Carter Collection, Art Gallery of South
Australia, 1993, p. 47, col. illus. of *Treasury
Gardens* painting 1865

Study for Treasury Gardens is a preparatory
study for the painting in the Art Gallery of South
Australia (*Treasury Gardens* 1865, oil on canvas,
40.9 x 50.9 cm), perhaps the earliest painting

Buvelot completed in Melbourne. The Treasury
Gardens in Melbourne were established in the
1860s and, at the time, were decorated with
plaster and cement copies of Greek and Roman
marble statues.

"Buvelot appears here to be grappling with
the Australian vegetation. At the centre of
the painting is a classical European statue,
set in European-style gardens, while in the
background we glimpse the Renaissance-style
Treasury Building. Buvelot tries to come to grips
with the straggly Australian eucalypts seen
outside the enclosed garden surrounding the
marble statue."¹



CHARLES DOUGLAS RICHARDSON 1853 – 1932

The Last of the Flock, An Incident In Australia 1882

oil on canvas

76.2 x 50 cm

signed lower left: Douglas Richardson 1882

Provenance:

private collection, Devon, U.K. 1985

Lauraine Diggins Fine Art, Melbourne, 1988

private collection, Sydney

Exhibited:

The Australian Impressionists: Their Origins & Influences, Lauraine Diggins Fine Art, Melbourne, Westpac Gallery, Victorian Art Centre, Melbourne, then St Neots, Double Bay 15 Aug – 16 September, 1988, cat. no. 15 (illus)

Literature:

Astbury, Leigh *The Dog in Australian Art, Art and Australia*, 30 February 1997, pp. 242-251

Betley, John, *Touch of our art in an old English pub, The Age*, Melbourne, 4 August 1973, p. 14

Rose, Margaret, *Victorian Artists: Margaret*

Baskerville 1861-1930 C. Douglas Richardson

1853-1932, Jones Printing Group, 1988, illus. p. 64

Charles Douglas Richardson, close friend of Tom Roberts, Frederick McCubbin and Arthur Streeton, is one of the unsung heroes of Australian art. Moreover, Roberts' *Shearing the Rams* 1890 (National Gallery of Victoria, Melbourne), McCubbin's *Down on His Luck* 1889 (Art Gallery of Western Australia, Perth) and Streeton's *Golden Summer, Eaglemont* 1889 (National Gallery of Australia, Canberra) are today celebrated as icons of Australian art. Richardson's *The Last of the Flock, An Incident In Australia* 1882 deserves to be among them. For it is, arguably, the first major oil painting from this group to devote itself to a major Australian pioneering subject and the great sheep industry in particular. Its title also appears to be another first, 'The Last of the Flock' being taken from a 1798 poem by William Wordsworth. In 1890 Streeton followed suit with 'Still glides the stream, and shall for ever glide', from Wordsworth's sonnet *Conclusion*.

Painted in 1882, while Richardson was studying at the Royal Academy Schools in London, it is set in the Australian landscape, redolent with the times and tribulations of the early settlers. Focused on the hardships of the sheep farmer, the ennobled figure is reminiscent of a sculptural figure by Michelangelo or one from classical antiquity. Strikingly silhouetted against the silvery mist of an early foggy morning, the blood red of his shirt and the tan of the dingo are heightened by the contrasting prominently neutral colour setting. It gives the painting a directness and intensity, the narrative touching on the allegorical in the bloody collision of the native and the newcomers. The shot dingo lies dead at the shepherd's feet, observed carefully by the faithful collie companion. In the distance, crows feed on the carnage of slain sheep, while a lamb nearby her dead mother, bleats piteously at the farmer. The lamb is the last of the flock.

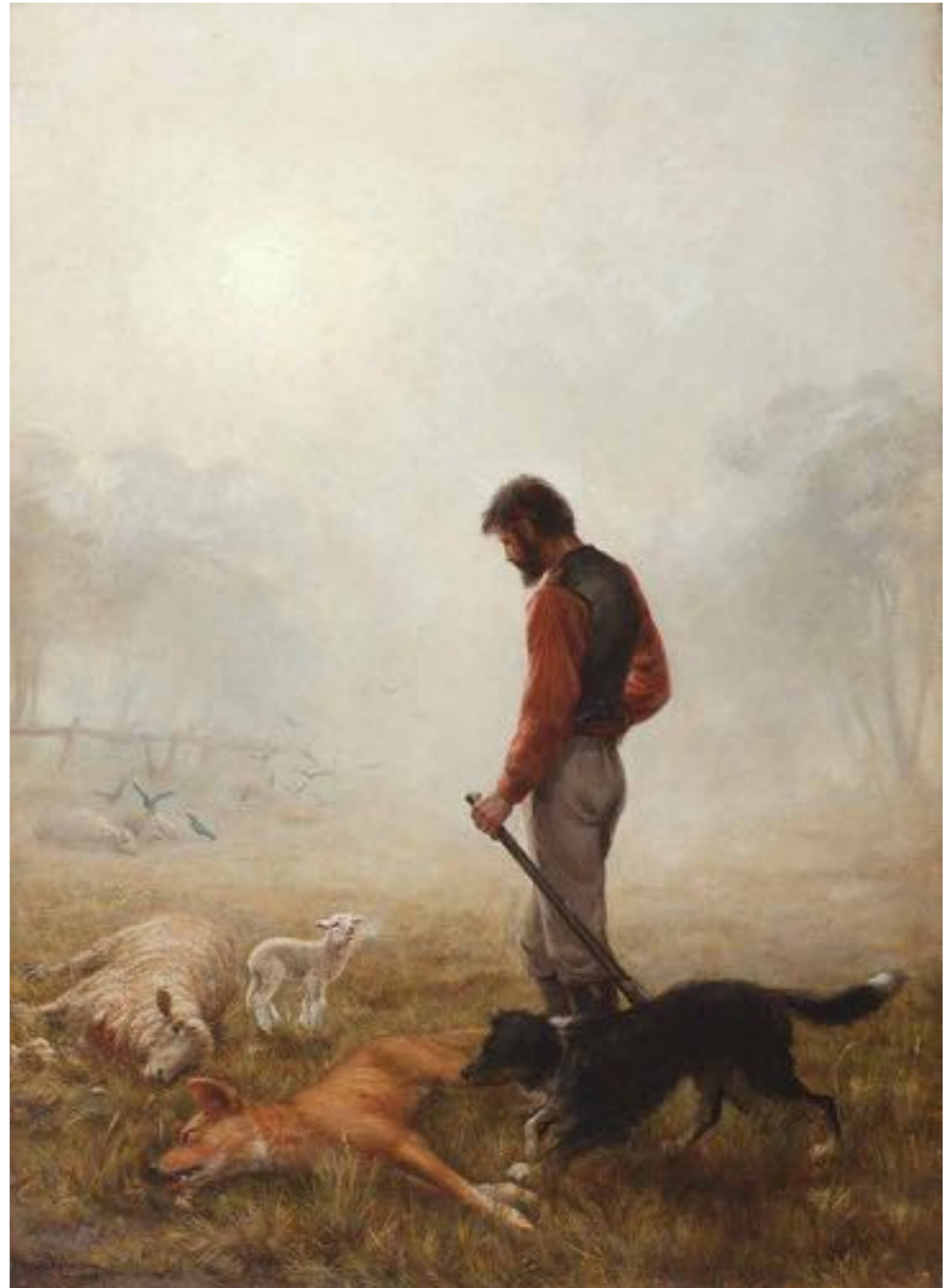
As a pioneering work in this genre, *The Last of the Flock, An Incident In Australia*, raises the sheep industry and physical labour to a new nobility, soon to grow in popularity in Australian art. It also draws on subjects much admired in European art. In 1880, the National Gallery of Victoria purchased *Anguish* by the German artist A. T. A. Schenck, showing a ewe standing protectively over the dead body of her lamb, surrounded by a threatening circle of

black crows. Richardson most likely knew this painting as it was acquired before he left for England in 1881. The orphaned lamb also echoes a popular British genre subject, exemplified by Thomas Faed's *The Mitherless Bairn*. Regarded as the picture of the year at the Royal Academy of 1855, it was likewise purchased by the National Gallery of Victoria in 1886. The metaphoric use of sheep in art was employed by the Pre-Raphaelites, a well known example being William Holman Hunt's *Strayed Sheep* 1852, in the collection of the Tate Gallery, London. Of other animals, perhaps none is better known than Hunt's *The Scapegoat* of 1854 in the Lady Lever Art Gallery, Port Sunlight.

Richardson's interest in nationalistic subjects of bushmen and the masculine view of Australian life had its beginnings early in his career. At Melbourne's Buonarrotti Club, Richardson '...had laid down the law that artists should paint what was around them, and select incidents from Australian explorers and subjects of a local nature'.¹ His illustrations for *McKinley's Australian Pictorial Almanac* of 1880 included *Sheep Farming in Australia*, Leigh Astbury noting that 'Richardson's drawings depict some of the most dominant pastoral and historical themes of late nineteenth-century Australian art'.²

The wool theme continued after his return to Melbourne in 1889, *The Sick Shepherd* being among his numerous paintings in *The 9 x 5 Impression Exhibition*, while a *Foggy Morning* was singled out by *Table Talk* as 'one of the best "bits" showing'.³ Another version of *The Sick Shepherd*, now lost, was in the Victorian Artists' Society March exhibition of 1890, which also included McCubbin's *A Bush Burial* (Geelong Art Gallery). While Richardson's later works are more symbolist and mystic in intent and content, his sculptures, realized or lost through want of commission, continued his 'subjects of a local nature'. A particularly fine example was the plaster cast of *The Pioneer* exhibited at the Victorian Artists' Society in 1892; and the singular public achievement, *The Discovery of Gold* monument was set up in marble splendour in Bendigo in 1906.

David Thomas





CHARLES DOUGLAS RICHARDSON 1853 – 1932
Study for Fleur de Lys
 oil on artistboard
 21 x 46 cm

Charles Douglas Richardson is one of the more complex and fugitive late nineteenth century Melbourne artists, particularly as many of his artworks, ranging across a number of media, from watercolour to sculpture, and with a diverse subject matter, from academic to neo-classical, are now only known by photographs. This makes him rather elusive in terms of knowledge of his working practices and in placing him in the context of his peers, although he was acclaimed by critics of the day.

This accomplished and beautiful unsigned nineteenth century painting has a direct – if not fully quantifiable – relationship to Richardson, as it represents a variant image of his major work, *Fleur de Lys*, 1890, (National Gallery of Victoria, illustrated above). Whether a preparatory sketch or an image made after the original is difficult to ascertain, as there is no annotation or other supporting documentation associated with the work. Given that *Fleur de Lys* was sold from his studio¹, before its presentation at the Victorian Artists Society in 1890 (to where it was loaned by the purchaser), the latter scenario is also plausible.² It could also be a preparatory piece for the larger work, with the reclining figure set on a bed of irises in a wider landscape vista with a forest of tree trunks in the background, in comparison to the more abstracted setting of the large work.³ Currently no oil sketches for fullscale works have been documented in



Reproduced Courtesy National Gallery of Victoria

Richardson's publicly known oeuvre.⁴ However a drawing in the National Gallery of Victoria has been considered by the author and other respected opinions, to bear an affinity with *Fleur de Lys*. Whilst presenting a maturer and slightly more down to earth iteration of the figure, as well as some difference of the pose,⁵ this small oil sketch is closer to the large work in design.

The handling of colour and light presents a particularly plausible link to Richardson's hand. Elements such as the luminosity of the central figure against the darker, darker borders and outer margins of the picture plane, the arbitrary, imaginative treatment of light, like a theatrical spotlight, are consistent throughout his figurative oils. Likewise the pastel floral colours and generally clear and bright tonalities resonate with Richardson's surviving imaginative works. The luscious floral detailing framing the figure is a motif often seen in Richardson's art. In 1890 *Table Talk* commented that "Fleur-de-lys reveals

a young goddess reclining, amidst the flowers which surround her and completely fill the canvas, to give the impression that the fleur-de-lys is the principal subject and not the goddess."⁶ The overall directness and confidence of the small sketch matches the clarity, liveliness and freshness of the completed *Fleur de Lys*, a work that reads more as avant garde than academic. Together with the more literary *Acrasia or the Enchanted Bower* 1889, Art Gallery of South Australia, *Fleur de Lys* marks the high point of Richardson's known figurative paintings. The assured handling of the forms and volumes of the figure and the flowers again directly mirrors the totality of Richardson's achievement in *Fleur de Lys*, suggesting that the works are linked.

Juliette Peers

For the full essay please see our website www.diggins.com.au or request a copy from the Gallery.



CHARLES DOUGLAS RICHARDSON 1853 – 1932
The Bather also known as *The Nymph* 1898
 bronze painted plaster bas-relief
 36 x 51.5 cm
 signed lower right: C. Douglas Richardson 1898

Exhibited:
 Yarra Sculptors Society inaugural exhibition, Melbourne, 1898, as *The Bather*
 Australian Federal International Exhibition, Melbourne, 1902-03, as *The Nymph*

This bas relief is of great significance, as relatively few of Richardson's imaginative sculptural works reflecting the British New Sculpture movement have appeared on the Australian art market.

Radical and progressive elements in terms of late nineteenth century sculpture can be identified in the relative low level of relief modelling, especially in the background, and the appearance of decorative whiplash art nouveau curves in

many of the modelled details. This appealing and graceful relief was produced during a high point of Richardson's career when he established, with friends and pupils, the Yarra Sculptors Society that held a number of exhibitions from 1898 to 1911. Shown at the Yarra Sculptors Society inaugural exhibition July 1898, in Richardson's studio 167 Collins Street Melbourne, it is clearly illustrated in the catalogue and named as *The Bather*, although it does not appear in the actual listing of works under that title. It appears as *The Nymph – design for panel to be carved in wood*, the only relief by Richardson listed in the catalogue, as no. 117.

The bas relief is typical of Richardson's works in that many of his mythological female figures were benign and gentle nature spirits, exemplified by his best known work *The Cloud*, 1901, editioned as a plaster cast and held in various public collections.¹

A number of surviving and lost works by Richardson depict both modern day swimmers and allegorical sea creatures.² A related plaster relief signed by Richardson shows a similar seated nude by the sea, but with a veiled face. Both works are drawn from Ingres' famous *Grande Odalisque*.³

Juliette Peers

For the full essay please see our website www.diggins.com.au or request a copy from the Gallery.



ARTHUR STREETON 1867 – 1943

Heidelberg 1889
oil on canvas on board
24 x 44 cm
signed lower left: Arthur Streeton 89
inscribed lower right: Heidelberg

Provenance:

Sir Percy Spender, Sydney
Savill Galleries, Sydney
R. Farquharson, Canberra
Australian Auctions, Sydney, March 1984
Lauraine Diggins Fine Art, Melbourne
Max Carter, Adelaide, 1987
Lauraine Diggins Fine Art, Melbourne, 1988
John and Marita McIntosh, Melbourne
The Collection of John and Marita McIntosh,
Mossgreen, Melbourne, 15 Oct 2013, lot 5
private collection, Melbourne

Exhibited:

The Australian Impressionists: Their Origins & Influences, Lauraine Diggins Fine Art, Melbourne,
Westpac Gallery Victorian Art Centre, Melbourne,
then St Neots, Double Bay 15 Aug – 16 September,
1988, cat. no. 12

The freshness of the Impressionist technique and its lively display of paint gave Australian artists of the time a great advantage in describing the landscape in all its individuality. It was a fresh vision for a burgeoning sense of nationhood. Combine the enthusiasm of youth with the springtime of the year and you have the marvellous paintings of the young Arthur Streeton at his lyrical best. He was at the beginning of his twenties when he painted *Heidelberg* 1889. The skies are heavy with rain clouds of plenty and yellow flowers dance across the fields, pastures providing food in abundance for the grazing cattle. Streeton, Charles Conder and other brothers of the brush of the 'Heidelberg School' embraced the seasons of noontime suns and foggy morns, the transience of dawn and twilight, and the ever-fleeting spring, with an immediacy that only the brilliant Impressionist technique would allow. 'Mr Streeton is steeped in "Impressionism" to the tips of his fingers' enthused a writer for *The Australasian Art Review*, lauding him as 'one of the ablest Australian exponents'.¹ He was a master of the feel of the enveloping atmosphere, a highlight of our *Heidelberg*, captured so effectively *en plein air*. His efforts were so good that another critic was moved to write, of a different work, that Streeton 'has a marvellous power of suggesting air effects'.²

Heidelberg, in the outer reaches of Melbourne, was a favourite painting ground during the late eighties into the 1890s. Tom Roberts and Frederick McCubbin have left many memorable canvases of their pioneering achievements in paint. And the group combined to present the sensational *9 x 5 Impression Exhibition* in the same year as our painting was completed. The catalogue declaring to a startled Melbourne public 'An effect is only momentary...'³ Streeton's little paintings included *The Dying Day* (Famdal Collection, Sydney); *The Lover's Walk* (private collection, Sydney); and *Impression for 'Golden Summer'* (Benalla Art Gallery). The final painting, *Golden Summer, Eaglemont* 1889 (National Gallery of Australia, Canberra) achieved an honourable mention in the Paris Salon of the Société des Artistes Français (Old Salon) of 1892. Other gems from this time range from *Butterflies and Blossoms* (1889) in the National Gallery of Victoria to the majestic *'Still glides the stream, and shall for ever glide'* 1890 in the Art Gallery of New South Wales. Streeton's luminous paintings, through which he identified himself so readily with the landscape, were widely appreciated by his contemporaries. Enthusiasm continues unabated.

David Thomas

ARTHUR STREETON 1867-1943

Tranquil Evening, Windsor Park
watercolour on paper
22 x 32 cm
signed lower left: A Streeton
inscribed verso in pencil:
Tranquil Evening, Windsor Park

"Between June and September 1903 Streeton rented Louise Villa, in Alma Road, Windsor with fellow Australian artist A.H. Fullwood"¹, painting images of Windsor Park and the River Thames.

Streeton arrived in London in 1897 determined to forge a career as a successful artist. Despite the numerous expatriate Australians he would have encountered in the early 1900s (including Charles Conder, Bertram Mackennal, John Longstaff, Albert Fullwood, Emanuel Phillips Fox, Tudor St George Tucker, Rupert Bunny, Leon (Sonny) Pole, and Tom Roberts), Streeton found it a struggle to find his place in the London art scene, often feeling isolated and thinking of 'home', although he did meet Canadian violinist Esther Leonora Clench in 1899, whom he would marry in 1908. Committed to his painting, Streeton submitted works for exhibition at the Royal Academy (1898 and 1904, including a painting of Windsor Castle) and the New English Art Club (1901, 1906) and further, absorbing the influence of Constable, Turner and the popular English landscape artist Phillip Wilson Steer, with a focus on tone and mood and colour. In *Tranquil Evening, Windsor Park*, the patches of bright green shine against the inky purple and blues of the approaching dusk. The sketchy trees merge from sunlit to darkened forest mass, the impetus on capturing the changing atmosphere and light more than any concern to depict individual trees.





JOHN MATHER 1848 – 1916

Melbourne From Fisherman's Bend 1890
watercolour on paper
28.8 x 58 cm
signed lower left: J. Mather. 90.

Exhibited:

Winter Exhibition, The Victorian Artists Society, Eastern Hill Melbourne, March 1890, cat. 131

John Mather emigrated to Australia from Scotland in 1878, often painting en plein air at the favoured sites of the Heidelberg School artists. This painting shows the distant skyline of Marvellous Melbourne from the mudflats of the developing industrial Fishermen's Bend (present day Port Melbourne) with from left, the domes of the Exhibition Buildings and Supreme Court clearly visible in the skyline.

PERCY LINDSAY 1870 – 1952

Miners Cottage Creswick 1897
oil on canvas
49.7 x 30.3 cm
signed lower right: Percy Lindsay 97

Provenance:

Hedley Earl, Geelong, 1989
private collection, Melbourne

Percy Lindsay, elder brother of artists Norman, Lionel and Daryl, returned to his birthplace of Creswick to attend outdoor landscape classes with teacher Walter Withers in the summer of 1893. Already an accomplished painter, particularly of landscapes, he is often regarded as the finest painter of all the Lindsays.

His Creswick paintings between 1890 – 1900, of mining subjects, are his most highly acclaimed and engaging works. *Miner's Cottage, Creswick* (1897) also shows his interest and skill in capturing atmospheric effects. Many of his Creswick and mining paintings are held in public galleries.



ALBERT HENRY FULLWOOD 1863 – 1930

The Rivulet at New Farm, with Mezger's Mill 1897
oil on wooden panel
26.3 x 26.7 cm
signed lower left: A H FULLWOOD / TASMANIA 97

Provenance:

private collection
Fine Australian Paintings and Drawings, Sotheby's Australia, Melbourne, 21 April 1986, lot 20 as *Rural Tasmania*
private collection, Sydney
Fine Asian, Australian & European Arts & Design, Sotheby's Australia, Sydney, 21 July 2015, lot 110 as *Tasmania*
private collection, Tasmania

Throughout the 1890s, Albert Henry Fullwood made a series of visits to Tasmania at the behest of the Art Society of Tasmania. His influence on the arts of the small colony was significant, so much so that by 1897 one reviewer for the Hobart Mercury noted that the Society had become 'seized with a frenzy of impressionism'.¹

In March of 1897, Fullwood took painting classes in the rural area of New Town, located on the dilapidated remains of Mezger's Mill, New Farm.² The mill, and its surroundings became popular subject matter for both local

and visiting painters, including Frederick McCubbin, when visiting the colony in 1899.³

Fullwood's two paintings, dating from his 1897 visit, depict the site from further afield, with the agricultural complex partly obscured by the willows growing along the New Town Rivulet. Today, while the core of the property remains intact and surrounded by willow trees, the outlying land has been engulfed by the suburbs of New Town and Moonah.

Paul O'Donnell

ALBERT HENRY FULLWOOD 1863 – 1930

(Study for The Rivulet at New Farm, with Mezger's Mill)
watercolour on paper
16.5 x 24 cm
signed lower left: A H Fullwood





GEORGE ROSSI ASHTON 1857 – 1942

(Woman on a Pier) 1887
oil on canvas
76 x 63 cm
signed lower left: G R ASHTON 87

Born in England, Ashton arrived in Melbourne in 1878 and worked for the prestigious *Illustrated Australian News*. He moved to Sydney in 1883 and became involved with the artists' camps at Sydney Harbour and Balmoral. This painting harks back to the drama of Victorian narrative painting whereas the billowing clouds reveal an interest in capturing impressions of light and atmosphere.



PENLEIGH BOYD 1890 – 1923

(Point King, Portsea) 1922
watercolour on paper
63 x 85 cm
signed lower left: Penleigh Boyd 22

Provenance:

James Russell, Ballarat
Lauraine Diggins Fine Art, Melbourne
John and Marita McIntosh, Melbourne
Mossgreen Auctions, Melbourne,
October 2013, lot 4
private collection

Exhibited:

Selected Australian Works of Art,
October 1983 cat. no. 45

Penleigh Boyd, a member of the artistic Boyd family, is highly regarded as a watercolour artist of great ability. *Point King, Portsea* reveals his accomplished handling of the effects of light and his talent as a colourist, with the shift of delicate blues and purples giving the work a still, calm and contemplative feel. The viewer is anchored by the shoreline in the foreground and the eye floats out over the vista of the Bay, following the jetty on Point King beach, to the subtle horizon line and the glowing clouds. This extraordinary large-scale work, demonstrates Boyd's skill, especially the technique of scoring the paper to create the white wave crests breaking along the shore.



CHARLES CONDER 1868 – 1909

Gossip
lithograph on paper
26 x 36 cm (image size)

Literature:

Gibson, Frank, *Charles Conder His Life and Work*,
John Lane, The Bodley Head, London, 1914, pp.85-86

Conder's interest in the graphic arts dates from his early days at the *Illustrated Sydney News* and can be seen throughout his oeuvre in his invitation cards, book illustrations and cover designs, including for the catalogue of the famous 9 x 5 Impression Exhibition. The subjects of his lithographs produced between 1899 – 1905, were drawn from Balzac and the bohemian tales of Henri Merger, and often from his imagination. *Gossip* and *The Maypole* both evoke a charming atmosphere and show a strong sense of design.



CHARLES CONDER 1868 – 1909

The Maypole
lithograph on paper
28.5 x 38.5 cm (image size)
signed lower right: CONDER 1905 (in reverse)



EMMA MINNIE BOYD 1858 – 1936

(Nursery Rhyme Tableau)
ink, pen and watercolour on paper
15.5 x 50.5 cm
signed lower right: E M Boyd

This tableau of nursery rhyme figures, including Little Bo Peep, Simple Simon, The Queen of Hearts, Jack and Jill, Little Boy Blue and Little Miss Muffet, process across the page in a style akin to Kate Greenaway.

Emma Minnie Boyd, matriarch of the Boyd family, contributed illustrations to Louisa Anne Meredith's publication, *Waratah Rhymes for Young Australians* (1891). This tableau demonstrates her masterly use of a simple ink line and selective watercolour palette.



JOHN FORD PATERSON 1851 – 1912

Rickett's Point 1908
oil on canvas
71 x 144 cm
signed lower left: J. Ford Paterson 1908

Provenance:

the artist
by descent to the artist's great-niece
Kathie Robb Fine Art, Sydney
David R.C. Waterhouse, Sydney
Fine Australian and International Paintings,
Sotheby's Australia, Melbourne,
26 November 2001, lot 42
Richard A. Young, Queensland
by descent
corporate collection, Melbourne

Exhibited:

on loan, McClelland Gallery, Langwarrin, 1980-85
Golden Summers: The Heidelberg School and Beyond, National Gallery of Victoria, Melbourne
30 Oct 1985 – 27 Jan 1986

Rickett's Point on Port Phillip Bay, as a favourite painting ground for Australian impressionist artists of the 1880s, holds a special place in the annals of Australian art, specifically, Australian nationalism. In the summer of 1886–1887, Tom Roberts, Frederick McCubbin and Louis Abrahams, had rented a house at Mentone, where the artists were drawn to the beauty of the nearby Beaumaris cliffs and the shoreline, including Rickett's Point.

Roberts, McCubbin, Streeton and later Charles Conder, all painted memorable pictures of the shores of Beaumaris and Mentone, capturing the light, beauty and interest of the shore. Seminal paintings include Robert's *The Sunny South*, 1887 at Rickett's Point and his iconic *Mentone*; Frederick McCubbin's best known bayside painting *Moyes Bay Beaumaris*, 1887, while Streeton's lively painting *Mentone* 1887 depicts a young girl standing on a wave swept shore, which appears to be Rickett's Point. Charles Conder, the designer of the cover for the 9 by 5 Impressions Exhibition, painted the evocative *Rickett's Point* in 1890.

Here John Ford Paterson, who was popular and much admired by this younger generation of painters, has evoked an ethereal almost art nouveau quality in his *Rickett's Point*. The water sparkles; gently swaying ti-trees frame the composition with their decorative curving silhouettes. The colourful picnicking figures seem almost an intrinsic part of this sunlit bayside scene. In its style and imagery, *Rickett's Point* is unquestionably, an iconic beach scene, a popular theme in Australian painting from the late 1880s to early 1900s – the whiteness of the coastal landscape, the blueness of the sea, the yachts, and the impressionistically depicted picnickers. Arguably Paterson's masterwork, *Rickett's Point*, was included in the National Gallery of Victoria's ground-breaking *Golden Summers* exhibition. The Scottish-born Paterson family were important advocates in interior design in Melbourne, coming to the fore at the time of 'Marvellous Melbourne'. John Ford returned to Scotland to continue his art studies, returning to Melbourne in 1884 having been influenced by the decorative and plein-airism of the Glasgow School.



HUGH RAMSAY 1877 – 1906

(Study of a Young Woman's Head)
oil on canvas
36 x 30 cm
signed lower left: HR

Provenance:

the artist
Mr Gill, Fine Art Society, Melbourne, c.1929
Amy Lambert
Artarmon Galleries, Sydney
Sir Leon and Lady Trout, Brisbane, purchased from the above 1964
The Collection of Sir Leon and Lady Trout,
Christie's, 6 June 1989, lot 134 (as *Portrait Study*),
private collection, Queensland
corporate collection, Tasmania

Literature:

Fullerton, Patricia, *Hugh Ramsay, His Life and Work*, Hudson, Melbourne 1988, cat. no. 127, illus. p. 204

Amy and George Lambert shared a close relationship with Ramsay since meeting on their voyage to Europe in 1900. In Paris they lived nearby, studying at Colarossi's atelier and frequenting galleries, notably the Louvre where they admired the works of the Old Masters.

"Lambert was one of his most enthusiastic admirers...he set himself to build up his own technique on similar lines. Their friendship was invaluable to both, their arguments endless, and the companionship in studio and galleries most stimulating."¹

In 1929, when her ship to London made an unscheduled stop in Melbourne, Amy's Lambert's regard for Ramsay led her to visit the National Gallery of Victoria in the hope of purchasing some reproductions of his work. She described how a chance meeting with "Mr. Gill of the Fine Art Society", led to him presenting her with a "little painting, the head of an Italian girl, painted in Paris."²

Patricia Fullerton

BESSIE ELLEN DAVIDSON 1879 – 1965

Lecture au Jardin (Reading in the Garden)
oil on plywood panel
94 x 114 cm
signed lower right: Bessie Davidson

Provenance:

private collection, Normandy, France
Maîtres Patrice Biget et Frédéric Nowakowski,
d'Alençon, France, 31 May 2014, as *Lecture au Jardin*
corporate collection, Melbourne

Bowls of flowers, quiet interiors, or women reading, Bessie Davidson excelled in painting still life. There are no heroics or grand narratives. For her the subject was the formal elements of paintings, composition, form, colour and texture, thoroughly French in feeling and mood. Even her models were drawn from the familiar, her sister and niece, or close friends. The sitter in *Madame Le Roy Assise de dos dans un Intérieur* of c.1920 (National Gallery of Australia, Canberra), is her friend Marguerite Le Roy. The Montparnasse apartment interior in which she reads is the artist's. Paris became Davidson's home, her light filled paintings becoming progressively freer and more semi-abstract in the later years of the twenties and onwards.

The verve and spontaneity with which the French Impressionists recorded the visual pleasures of the everyday and its transient moments brought a reaction with a greater sense of form and compositional structure, as found in the work of Paul Cézanne and his fellow Post Impressionists. The combination in *Reading in the Garden* is quite fascinating. The vivacity of Davidson's brushwork is so suited to capturing a moment of leisure; but form and setting are well constructed out of the paint's fabric. Penelope Little, in her excellent book on Davidson, observed, 'It is interesting to speculate with what awareness Bessie slipped into the post-impressionistic, "Cézannesque" style that characterised her most confident

and productive years'.¹ The presence of Pierre Bonnard and Edouard Vuillard, two other French artists she admired, can also be felt in her otherwise immensely independent art. In *Reading in the Garden*, a work of her later years, perhaps the thirties, the handling of paint is masterly. Tightly controlled and built up, the faceted colours delight in subtle combinations and harmonies. The diagonals are powerful. Add in the striking emphasis on the picture plane and you have a painting with all the fascinating richness of a Persian rug – and more. The illusion of a tunnelled view through the trees to the landscape beyond engenders an absorbing interplay between depth and surface flatness, leading the eye on further discoveries of aesthetic delight. Its self-assurance commands attention.

Subjects of women reading, a book or letter in hand, run through Davidson's oeuvre. Notable examples are in private collections include *Le Livre Vert (The Green Book)* of 1912; *Jeune Femme Lisant (Young Woman Reading)* c.1915; and *Jeune Femme Lisant une Lettre (Young Woman Reading a Letter)*.² *La Robe Jaune*, 1931, also held privately, offers the related subject of a woman seated in another light-filled garden, but much freer in handling and dominated by the colour of the dress.

In Paris, Davidson is represented in the collections of the Musée d'Art Moderne, Musée d'Orsay and the Musée du Petit Palais, and in such prestigious Australian collections as the National Gallery of Australia and the Art Gallery of South Australia. While Australian collectors have been slow to respond to her talents, this painting is yet another example of why her star will continue to rise.

David Thomas



BESSIE ELLEN DAVIDSON 1879 – 1965

The Fortified House
oil on cardboard
17 x 18.5 cm
inscribed verso: Bessie Davidson

Provenance:

Collection of Conrad Kickert
Beaussant Lefevre Auction Paris, 10 Oct 2014, lot 68
private collection, Melbourne

“For her the subject was the formal elements of paintings, composition, form, colour and texture, thoroughly French in feeling and mood.”



CLARICE BECKETT 1887 – 1935

A Shady Spot c.1927
oil on canvas laid on board
54.5 x 39 cm

Provenance:
Rosalind Humphries Galleries, Melbourne
private collection, New Zealand
by descent

Exhibited:
Homage to Clarice Beckett 1887 – 1935 Idylls of Melbourne and Beaumaris, 30 Oct – 20 Nov 1971, Rosalind Humphries Galleries, Armadale, cat. no. 37

Literature:
Hollinrake, R., Forthcoming volume
to include *A Shady Spot*

A Shady Spot is a classic Beckett painting that possess all the hallmarks of this innovative artist. As the erudite curator and art historian Ted Gott intuitively wrote: we do not simply ‘view’ a Clarice Beckett painting – it being impossible for anyone with even the merest skerrick of poetry in their soul to remain a passive viewer before her work. Instead we ‘experience’ Beckett, and bring to the inviting seductiveness of her paintings our own brace of memories, life experiences, (particularly as Melburnians) and emotional resonances.¹

A Shady Spot reveals an assured and technically brilliant artist who has achieved a perfect unity between the surface of the canvas and the

scene through a finely balanced and controlled composition. The charming and nostalgic mood is enhanced through the directness of the impressionistic brushstrokes. The painting is brimful with sensations – the breath of hazy sea air and an intense awareness of the ‘moment’ and strong sense of place. Although the eye is drawn to the sandy path and distant sea, we keep returning to the alluring modern presence of the car parked in the shade. Beckett’s passion for motorcars was well known, becoming one of her favoured motifs. This painting is a rarity, one of only a very few remaining in a private collection that features a larger scale, single car.

Rosalind Hollinrake



CLARICE BECKETT 1887 – 1935

Rickett's Point II
oil on pulpboard
18 x 33 cm
verso: Old Clarendon Gallery, SA

Provenance:
Australian and European Paintings, Leonard Joel, Melbourne. 30 July 1970, lot 30
Sandra Powell and Andrew King, Melbourne
The Australian Art Collection of Sandra Powell and Andrew King, Mossgreen, Melbourne, 19 March 2014, lot 7
private collection, Melbourne

Exhibited:
Clarice Beckett, Old Clarendon Gallery, South Australia, 20 October – 8 November 1981, cat. no. 22



MAX MELDRUM 1875 – 1955

Picherit's Farm
watercolour on paper
15.5 x 23.5 cm
signed lower left: M Meldrum

Provenance:
unknown
Australian Paintings, Leonard Joel, Melbourne, 6 Nov 1985, lot 157 as *Study for Picherit's Farm*
private collection, Melbourne

Max Meldrum’s *Picherit's Farm* ties in with an exemplary oil on canvas painting, of the same title, held at the National Gallery of Victoria. Significantly larger, measuring 85 x 103 cm, the watercolour could have been a preliminary study. Although slightly different

in composition from the larger oil painting, the same farmhouse is clearly depicted in both works. Meldrum was awarded the National Gallery Travelling Scholarship in 1899 and from around 1904, he travelled regularly from Paris to Brittany to meet with Jeanne Nitsch who he was to marry in 1907. Picherit’s Farm is located in Pace, Brittany where Meldrum lived for some time and where he was able to absorb the countryside which inspired the Barbizon painters and look to their techniques, especially those of Corot. The National Gallery of Victoria’s collection also includes *Study for Picherit's Farm*, 1910, an oil on canvas on composition board measuring 34.0 x 32.8 cm. The study depicts a different side of the farmhouse, possibly the side of the house, which is not visible in the other two versions of *Picherit's Farm*.



ESTHER PATERSON 1892 – 1971

Melbourne Savage Club 118th Smoke Concert Poster
watercolour on paper laid on artboard
36.7 x 27 cm
signed lower right: ESTHER PATERSON

Provenance:
John Asbett, Melbourne
by descent
Young’s Auction, Melbourne, July 2013, lot 71
private collection

From the age of 15, Paterson studied painting at the National Gallery of Victoria school (1907-12). Her oeuvre included paintings of street scenes, landscapes, portraits, and book illustration. Melbourne’s Savage Club, a private gentlemen’s club, with a focus on appreciation for the arts and science, was established in 1894 based on the London version named after the poet Richard Savage. Although it seems ironic that a gentlemen’s club would commission a female artist to design an advertising poster, Esther’s father, Hugh Paterson and uncle, the artist John Ford Paterson were members and both prepared concert programmes for the Savage Club as well.

CLARICE BECKETT 1887 – 1935

Evening Return
oil on canvas laid on cardboard
29 x 34.5 cm

Provenance:
Macquarie Galleries, Sydney, 1975
Australian and European Paintings, Christie’s, Sydney, 17 August 1998, lot 1331
Sandra Powell and Andrew King, Melbourne
The Australian Art Collection of Sandra Powell and Andrew King, Mossgreen, Melbourne, 19 March 2014, lot 9
corporate collection, Melbourne

Exhibited:
Clarice Beckett, The Macquarie Galleries, Sydney, 5 – 17 February 1975, cat. no. 28



CONSTANCE STOKES 1906 – 1991

In a Churchyard 1933
oil on canvas
61 x 61 cm
signed lower right: Constance Parkin 1933

Provenance:
the artist
by descent

Literature:
Wyborn d’Abrera., Lucilla, *Constance Stokes: Art & Life*, Hill House Publishers, Melbourne, 2015, p. 58, illus.

The portrait of Eric Stokes was first shown in a solo exhibition at Decoration Gallery, Melbourne 1933, and listed in the catalogue at 30 guineas. The painting was described by Lionel Lindsay, then *Herald* art critic as ‘a fine piece of modeling, with the russet and green-grey colour scheme suggesting melancholy in the brooding face of the man’.

In 1929 Constance Parkin won the NGV travelling scholarship, enabling her to spend two years studying at the Royal Academy in London and the Andre Lhote School in Paris. Immediately upon her return to Melbourne in 1933, she set about preparing for her first solo exhibition. Parkin was also to marry Eric Stokes later that same year. For that exhibition she painted a portrait of Eric which she entitled *In a Churchyard*. She was inspired to produce a work which would reflect the influence of the Italian renaissance painters she had been so memorably and delightfully confronted with on her recent stay in Europe.

The background Italianate church with its Pencil Pines, headstones and winding path clearly show the influence of her time in

Europe and of the Renaissance painters she had so admired. However the sharp contrast of the figure of the ‘brooding’ man leaning pensively on a wooden fence, pipe in hand, speaks of profound personal conflict for the young artist. She was, after all, about to launch her professional career as an artist, but was expected by her family also to marry Eric Stokes, the man who had already waited faithfully, twelve years for her hand. Perhaps the theme of the background church also carried with it intimations of the forthcoming matrimony.

Eric Wyborn Stokes for his part, was the scion of the notable Melbourne family firm of metalware engineers, Stokes & Sons, first established by Thomas Stokes in Collins Street, in 1865. The young Eric Stokes had been educated at Trinity Grammar in Melbourne, but unfortunately had his schooling tragically interrupted by the premature death of his father, forcing him to enter the firm at a very young age, there to complete his apprenticeship, and eventually becoming a Director of Stokes himself, until his own premature death at the age of 58.



NORA HEYSEN 1911 - 2003

Young Native Mother with Sleeping Baby, New Guinea c.1954-55
charcoal on paper
41 x 25.5 cm
signed lower right: Nora Heysen

Provenance:
the Artist’s Estate

Nora Heysen’s talent as an artist was recognised early by her father, the acclaimed artist Hans Heysen. Her skill as a draughtsman was built through dedicated study under a disciplined drawing regime, where drawing from the live model was a fundamental component of the training. Her mastery of drawing the human figure is unquestionable, these works highlighting her strong modelling and graceful line and her ability to capture faces and people with an appealing accuracy and individual personality



NORA HEYSEN 1911 - 2003
Native Baby, Back Study, Trobriand Islands, New Guinea c.1955
conte on paper
35.5 x 25 cm

CONSTANCE STOKES 1906 – 1991

Joie de Vivre
oil on composition board
96 x 41 cm
signed lower left: Constance Stokes

Provenance:
unknown
Fine Australian and European Paintings, Sotheby’s, Melbourne, 24 November 1997, lot 224K as *Portrait of a Woman*
private collection, Queensland
Note: Title advised by Lucilla Wyborn d’Abrera, the artist’s daughter

The marriage between Eric and Connie was not without its problems. He knew nothing of her world, nor she of his. After somewhat rocky beginnings and the births of three children, Eric became her greatest champion while Connie in turn learned to support him through his crippling migraines and the stresses and strains [of his profession]. Throughout these difficult years, she continued to draw and paint, firmly establishing herself as one of the foremost Australian artists of her time.

It must be noted however, that *In a Churchyard* was painted while Connie was not yet married to her ever faithful Eric, at the same time during which she had painted a portrait of her mother, titled *The Village*, now in the National Gallery of Victoria. The significance of the two works in apposition is the reality of the deep personal conflict she was enduring at the time, between declining Eric’s proposal of marriage and acceding to her mother’s deep wish for her to marry him. In this particular situation, the strong image of the pensively prospective groom waiting at the church gate has considerable charm, wit and irony.

Lucilla Wyborn d’Abrera





HORACE HURTLE TRENERRY 1899 – 1958

On the Edge of the Scrub
oil on canvas
24 x 29 cm
signed lower right: H Trenerry

Provenance:

P. Nation, Adelaide
George and Dulcie (nee Nation) Auchinichie, Sydney
Dulcie (Ethel) Florence Gillard Nation married
George in 1941 in Chatswood. They were a pair of
well known antique dealers in Sydney 1960 – 1990s.

Exhibited:

Royal Society of Artists, Winter Exhibition,
17 May – 2 June 1923, cat. no. 47

Trenerry is recognized for his use of tone and texture and in particular his ability to use colour to create atmosphere. He studied at the Julian Ashton School in Sydney in 1922, where he was influenced by Elioth Gruner. His fellow South Australian artist, Hans Heysen proved to be another important influence and despite never travelling overseas, his work shows an admiration for Whistler and an awareness of Van Gogh. He held his first solo exhibition at the South Australian Society of Arts Gallery in 1924. *On the Edge of the Scrub* depicts a hut nestled in the landscape of Willunga, an area Trenerry painted intimately throughout his career. "Trenerry stayed in the hut" depicted which was owned by the Nation family.

The painting was possibly a gift or for rent.

Lou Klepac in email to Lauraine Diggins, 2015



HORACE HURTLE TRENERRY 1899 – 1958

Piccadilly Valley c.1927
oil on canvasboard
26 x 34 cm
signed lower right: TRENERRY 27

Provenance:

Mr K Ibbitosen, Adelaide, 1950
by descent



ARTHUR MERRIC BLOOMFIELD BOYD 1920 – 1999

White Cockatoo Over the Shoalhaven
lithograph on paper edition 104/137
90 x 68 cm
signed lower right: Arthur Boyd

Arthur Boyd mastered a variety of print-making techniques from the 1960s through to the 1990s, allowing him to explore themes common to his oeuvre in new ways. This work uses saturated colour against the harsh white of the paper to depict his favoured Shoalhaven landscape.

FREDERICK RONALD WILLIAMS 1927 – 1982

Olinda Landscape c.1962
watercolour on paper on composition board
56 x 38.7 cm
signed lower left: Fred Williams

Provenance:

private collection, USA
private collection Melbourne

Williams created a series of important watercolour landscapes between 1958 and 1961, during visits to the Olinda home of his friends Nance and Martin Foster.

"A masterly series of Olinda landscapes, including a large batch of watercolours which were important both then (1960 – 61) and later in his art, proved to be the stepping stone to his own distinctive landscape manner. ... Delicacy, transparency, touch: these new-found qualities in Williams' landscape style were largely the result of the influence of his own Olinda watercolours. They are exceptional works for Williams by being exclusively in watercolour, without gouache reinforcement. They were made directly from nature and the liquidity and rapidity of the medium enabled him to realize sensation more fully than before. ... They are the first of Williams' pieces in which the whole work is made out of touches, patches and washes on the surface; they anticipate one of his most familiar and important landscapes modes of later years."

McCaughy, Patrick, Fred Williams, Bay Books, Sydney, 1980, pp.138-139





JACQUELINE HICK 1919 – 2004

The Stockman
 ripolin on composition board
 62 x 90 cm
 signed lower right: HICK

Provenance:

South Yarra Gallery, Melbourne
 unknown
 Kensington Gallery, Adelaide, 2004
 private collection
 duPlessis Auction, South Australia, 2012,
 lot 72
 private collection, Hobart

Around 1955, Hick travelled to the outback where she became engaged with the Australian bush and its people, signalling a new direction for her painting. “Her empathy towards, and humble treatment of, Aboriginal people set her apart from her contemporaries. Her compassion contrasted with the common attitude displayed during the 1960s.”¹ Typical of her work is *The Stockman* depicting a detached figure from a group of Aboriginal people, at ease with the isolation of the wide desert landscape and expansive sky. The stockman himself presents an iconic silhouette with his ‘cowboy’ hat. The timeless rural subject is reflected in the colours of the work itself with sandy oranges, ochres and browns.



DONALD FRIEND 1915 – 1989

Birds, Canoes and River c.1960
 ink, watercolour on paper laid on board
 51.5 x 69.5 cm
 signed lower right: Donald Friend / Birds,
 Canoes and River
 We wish to acknowledge Barry Pearce
 for his assistance in dating this work

“...many aspects of Friend’s character were fused in his Sinhalese paintings, making them a memorable body of work; his love of mystery and magic, his wit, ... his sensuality and extreme visual curiosity, his lust for involvement in the things before him.”¹

Birds, Canoes and River demonstrates Friend’s

virtuosity in his fluid use of line; the fresh vigour of his brushstrokes and the complex layering of his composition, creating a flurry of movement and imbuing the whirl of patterned birds above with a mysticism to contrast with the busy oarsmen anchored in the physical world below.



RUSSELL DRYSDALE 1912 – 1981

Desert Landscape
 oil on canvas
 29 x 39.5 cm
 signed lower left: RD

Provenance:

American wartime friend of Drysdale
 unknown
 Nevill Keating Pictures Ltd, London
 private collection, Sydney
 Lauraine Diggins Fine Art, Melbourne 2006
 private collection, Melbourne

Exhibited:

You Beaut Country: A Selection of Australian Paintings 1940 – 2000, Agnews, London 3-26 October 2001, cat. no. 7
Australian Modern: Arte Australiana Moderna e Contemporanea e Arte Aborigena, Fondazione Mudima, Milan, 23 April – 24 May, 2002

Until the early 1950s Drysdale’s working methods depended solely on the planning out of his canvases with pen and ink, the tracings of which are still visible on the surfaces of his earlier canvas.

However, it was with the artist’s discovering of an old master recipe descriptively termed the “black oil” medium, that provided the catalyst for change with “the use of black oil marks the separation of his activities as draughtsman and painter”. The adoption of this technique witnessed a transitional turning point in Drysdale’s style, with his compositions generating a more painterly method, subsequently allowing for greater freedom of application the artist observing that he could “push and pull” the paint about.

This freedom extended to his lifestyle as a traveller artist, often driving and camping with his wife and son on expeditions across Northern and Western Australia. Possibly one of the earliest examples of this liberated expression is the

“intensifying landscape into symbol, investing the rocks in the foreground with magical qualities”

sweeping dimensions of *Desert Landscape* with its gargantuan balancing rocks dominating the foreground. Signalling a foray into the surrealist, with Drysdale “intensifying landscape into symbol, investing the rocks in the foreground with magical qualities”. It is these magical qualities that lend further gravity and ultimately a sympathetic perspective to its ghostly Aboriginal subject. “Aboriginal people had never been treated with such objective compassion and understanding by an artist, and it changed the popular view of Aboriginal people hitherto characterised by the unfeeling and insensitive lampoons of the colonial the tradition.”

Drysdale’s treatment of this subject along with its native landscape were to become typical of his concerns for outback Australia, his historical retrospective experiments with artistic alchemy and the combined results both elements had for his work during the ensuing decade.

Excerpts from discussions with Lou Klepac 2002



ALBERT TUCKER 1914 – 1999
(Gnarled Trees)
 oil on artistboard
 36.5 x 46.5 cm
 signed lower left: Tucker

Following his return to Australia in the early 1960s and buoyed by economic success, Tucker purchased his bush property around an hour out of Melbourne, which was to inspire a new direction in his artistic oeuvre. From his second storey studio, seemingly enveloped by the Manna Gums he loved, Tucker observed the richness of colour of the trees, bark and leaves. “He began to paint and draw the forms and colours of ‘his’ patch of bush. Close-ups of the massive eucalypt

trunks, with their peeling stringybark, long drooping leaves and great burls supplanted the crated landscape of his outback imagination.”¹ Tucker also brought to these paintings a new feeling of colour drawn from the brilliantly coloured King Parrots, that played, fought and nested in the branches within arm’s reach. The parrots were to become for Tucker, both an emblem of beauty and a symbol cruelty with their spanner beaks and chilling screech.

ALBERT TUCKER 1914 – 1999
(Parrot in Flight)
 synthetic polymer on composition board
 45 x 60 cm
 signed lower right: Tucker



RAY CROOKE 1922 – 2015
(Landscape) 1966
 oil on composition board
 61 x 91 cm
 signed lower right: R Crooke 66

Following a period in the army which took him to North Queensland and Borneo, Crooke worked and lived on Thursday Island in the early 1950s before he eventually settled in Cairns in the 1960s. His atmospheric paintings of island life have become as synonymous for Crooke as for Gauguin, and are marked by a

quiet sensitivity and genuine affection for his subjects. The figures are anonymous, a feeling further promoted by the usually flattened surfaces, the silhouette fostered by the actual experience of the tropical light. There is a sense that the viewer is a voyeur, allowed a glimpse into a secret island life.



RAY CROOKE 1922 – 2015
Thursday Island
 oil on composition board
 61 x 76 cm
 signed lower right: R Crooke

RAY CROOKE 1922 – 2015

Girl with Guitar

oil on canvas

76 x 61 cm

signed lower left: R Crooke

Provenance:

the artist

Greenhill Galleries, Perth, 1992

Kensington Gallery, Adelaide, 1994

duPlessis Auction Gallery, South Australia,

2012, lot 61

private collection, Hobart

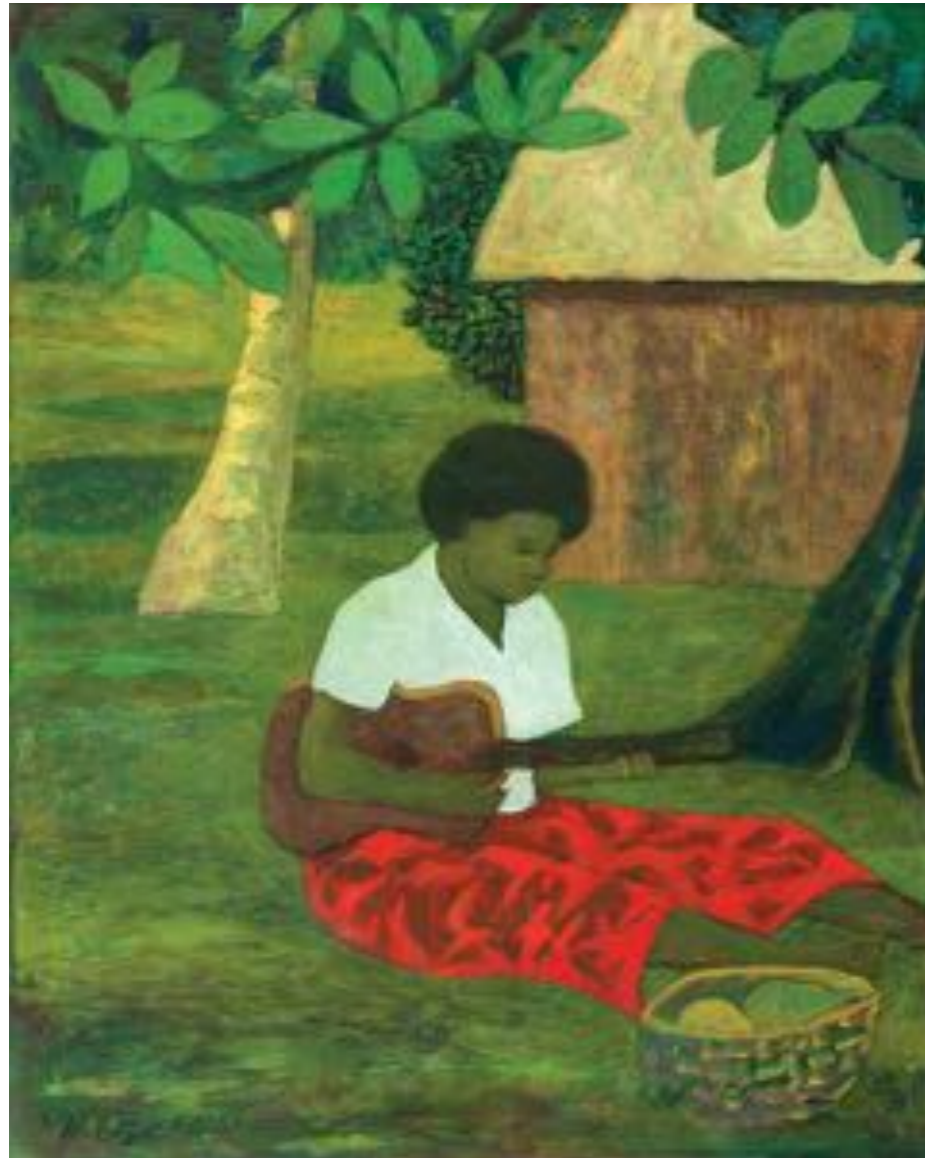
Exhibited:

Ray Crooke, Greenhill Galleries, Perth,

10 Nov – 10 Dec 1992, cat. no. 11

Ray Crooke, Greenhill Galleries, Adelaide,

21 Feb – 15 March 1993, cat. no. 7



ARTHUR MERRIC BLOOMFIELD BOYD 1920 -1999

Wimmera Landscape c.1950

oil on composition board

86 x 119.5 cm

signed lower right: Arthur Boyd

Provenance:

John Martin's Gallery, Adelaide, 1951

The Johnstone Gallery, Brisbane

Grimwade Family Collection, Melbourne

Deutscher Menzies, Sydney,

8 December 2004, lot 17

corporate collection, Melbourne

Deutscher Menzies, Sydney, 25 March 2010, lot 43

private collection, Melbourne

Exhibited:

Probably, *Arthur Boyd Retrospective Exhibition*,

David Jones Gallery, 1950, Sydney,

4-16 September 1950

Paintings by Arthur Boyd, John Martin's

Art Gallery, Adelaide, April 1951



Arthur Boyd first visited the Wimmera landscape around 1950, "this is habitable and inhabitable country... this dry, semi-arid sheep and wheat country, turning yellow and sun-parched in summer with patches of burnt-off stubble or weed, the grass often eaten down to bareness where the stand of hard dry thistles acquires the accentuation of bushes... These are now also landscapes of sparseness [although Boyd invariably includes some sign of life, human or animal: a ramshackle shed, scattered thin, dusty sheep, a hunter followed by his slow thirsty dog, some distant houses or even only a bird], of wide skies and unbroken horizons, realized on a new level of refinement."¹

In the summer of 1948 –49 Arthur Boyd with poet Jack Stephenson undertook a painting trip to Horsham, which resulted in the first of his Wimmera Landscapes. In comparison to the lush, gentle, undulating and familiar countryside

of Harkaway and Berwick, the stark, flat and parched Wimmera landscape challenged Boyd to develop a new order to capture the vastness and emptiness of the Australian interior. Boyd caught the infinite horizons and the wheat country through the colours of the Heidelberg School and imbued the landscape with 'motifs of habitation'. Not surprisingly, his first exhibition of the Wimmera Landscape in 1950 was widely acclaimed, with the National Gallery of Victoria and the Art Gallery of New South Wales both acquiring their first works by the artist. Between 1948 – 1951, he revisited the region, creating a body of work which is now known as the first series of Wimmera painting. In *Wimmera Landscape* c.1950, Boyd places the farmer with his horse and cart, together with the grazing sheep and white cockatoos to the fore of the towering Grampians, in a 'rose-hued' evening light, creating a sense of romance and optimism.



ROBERT DICKERSON 1924 – 2015

Figures in Landscape 1946
enamel paint on composition board
76 x 91 cm
signed lower right: Dickerson 11/10/46

Provenance:

Rudy Komon Gallery, Sydney
Lauraine Diggins Fine Art, Melbourne
David Bremer, Melbourne
Deutscher Fine Art, Carlton
John and Marita McIntosh, Melbourne
The Collection of John and Marita McIntosh,
Mossgreen, Melbourne, 15 October 2013,
lot 11 as *Landscape with Figures*
private collection, Melbourne

Dickerson was a self-taught artist, visiting the National Art Gallery of New South Wales and the Australian Museum as a boy, closely examining different artists' techniques. He enlisted and served in the Royal Australian Air Force and when the Second World War ended was in Morotai (a Dutch Island in the East Indies, now Malaysia).

"Waiting many months in the islands to be demobbed after the war was over, could have been a time of great tedium... Bob began to draw and paint the children of Morotai. 'They used to pose for me and sit playing while I drew them. ... That feeling about kids persisted in my work because I felt strongly about the children of the whole bloody world as a matter of fact,

not the fat complacent little creeps, but the hungry ones.'" On his return to Australia, he began to paint, working with a limited palette and often using enamel on cardboard. He held his first exhibition at Blaxland Gallery, Sydney in 1949 and his reputation as an artist was established during the 1950s with the support of John Reed and Rudy Komon with whom he exhibited from 1959.

His figurative work portrays individuals in both urban and rural settings with an overriding emotional mood and psychological insight, all conveyed in Dickerson's unique and recognisable visual language, one he continued with throughout his artistic practice.



JOY HESTER 1920 – 1960

Lovers
gouache, pastel, ink on paper
26 x 16 cm

Provenance:

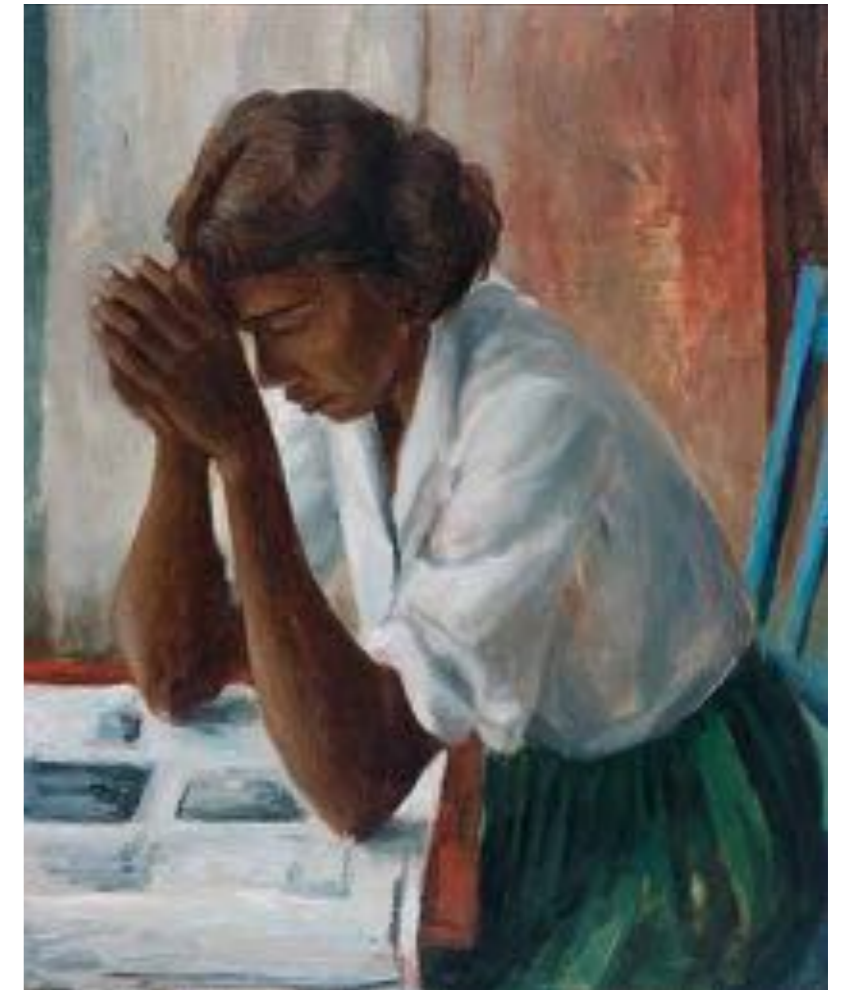
Barry Taffs, Sydney
Lauraine Diggins Fine Art, Melbourne, 1999
Sandra Powell and Andrew King, Melbourne,
The Australian Art Collection of Sandra Powell and Andrew King, Mossgreen, 19 March 2014, lot 19
private collection, Melbourne

Exhibited:

Annual Collectors' Exhibition 1999,
Lauraine Diggins Fine Art, Melbourne,
5 June – 3 July 1999, cat. no. 77
Leave No Space for Yearning: The Art of Joy Hester,
Heide Museum of Modern Art, Melbourne, 25
August – 10 November 2001 (as *Love* c.1949)

In *Lovers*, Hester strives to encapsulate the sheer bliss of a passionate embrace, and a latent hunger to literally infuse bodies with one's beloved. What should be a single face is split diagonally down the centre into two, a motif borrowed from Picasso. But by probing the "inner" layers of her figures Hester puts this device to uses that no other artist had attempted. The split or double face has become a symbol for a pair of lovers pressing tightly against each other. Completely oblivious to everything other than each other, the line of the lover's hair, their lips, even their eyes have apparently locked together into one visual entity. Hester's composition testifies to her acute artistic sensitiveness and invention, so much being conveyed by the simplest of means, such as the nervously emotive spindly ink lines and the softly romanticised azure wash surrounding her embracing figures.

Christopher Heathcote, 1999



MARGARET OLLEY 1923 – 2011

(Girl Reading at a Table)
oil on composition board
74 x 60.5 cm
signed lower right: Olley 63

Provenance:

Brian Johnstone Gallery, Brisbane, c.1963
by descent
private collection, Brisbane
Lauraine Diggins Fine Art, 2002
private collection, Moe

In the early sixties, Olley focussed on painting the human figure and often posed the Aboriginal girls from the Joyce Wilding Opal Hostel in Sydney, preferring to work direct from models, finding it more stimulating to have actual people in front of her. This work shows one of the girls in a peaceful pose, resting her head on her hands, absorbed in reading the newspaper on the table in front of her. Olley has used colour with striking effect – the green of the girl's skirt leading into the bright blue of the chair, contrasted against an orange background and the white folds of the shirt highlighted against the girl's dark skin. Olley's expressive brushstrokes imbue the work with an aura of calm and serenity.



CHARLES BLACKMAN 1928 –
(Spring Hill with Figures)
 oil on composition board
 62 x 74.5 cm
 signed lower right: BLACKMAN

Provenance:
 the artist
 Barbara Blackman
 Eastgate Gallery, Melbourne
 private collection, Melbourne
 Melbourne Fine Art Gallery, Melbourne
 private collection, Melbourne

Exhibited:
Lure of the Sun: Charles Blackman in Queensland,
 Queensland Art Gallery, 7 Nov 2015 – 31 Jan 2016

Related work:
(Self-Portrait in front of a boarding house,
Spring Hill), 1951 in the collection of the
 Queensland Art Gallery

Blackman had an ongoing connection with Queensland, first visiting Brisbane in 1948 where he saw the work of Sidney Nolan and then living in the sunny state over different periods. Those early days provided Blackman with many important influences, connections and friendships, including meeting Barbara, whom he would marry in 1951. The couple travelled regularly to see Barbara's mother in Brisbane, making their first trip in 1952, with Charles inspired to paint the tropical 'suburban illuminations'¹ viewed from the flat window in Kelvin Grove, Spring Hill including the "slanting, slatting latticed timber houses."²

This is a pivotal early painting where we can see Blackman defining his own artistic voice and establishing many fundamental elements of his work. The shadowy figures are a precursor to later works, as well as the juxtaposition and ambiguity of the gaze, the sense of both looking in and out. The figures also evoke a feeling of unease; this brooding sense of menace being explored more powerfully in many of the Schoolgirl images. The geometric vigour in the painting, although inspired by the typical Queenslander house, becomes a defining feature of Blackman's work.

"I think that Queensland probably had the best influence on me as a person, its sunshine and its lightness and its colour"

Lure of the Sun: Charles Blackman in Queensland,
 Queensland Art Gallery, 2015, p. 16

CHARLES BLACKMAN 1928 –
Repose c.1972
 oil on composition board
 137.2 x 183 cm

Provenance:
 the artist
 Barbara Blackman, Sydney
 Lauraine Diggins Fine Art, Melbourne, 1999
 private collection, Melbourne

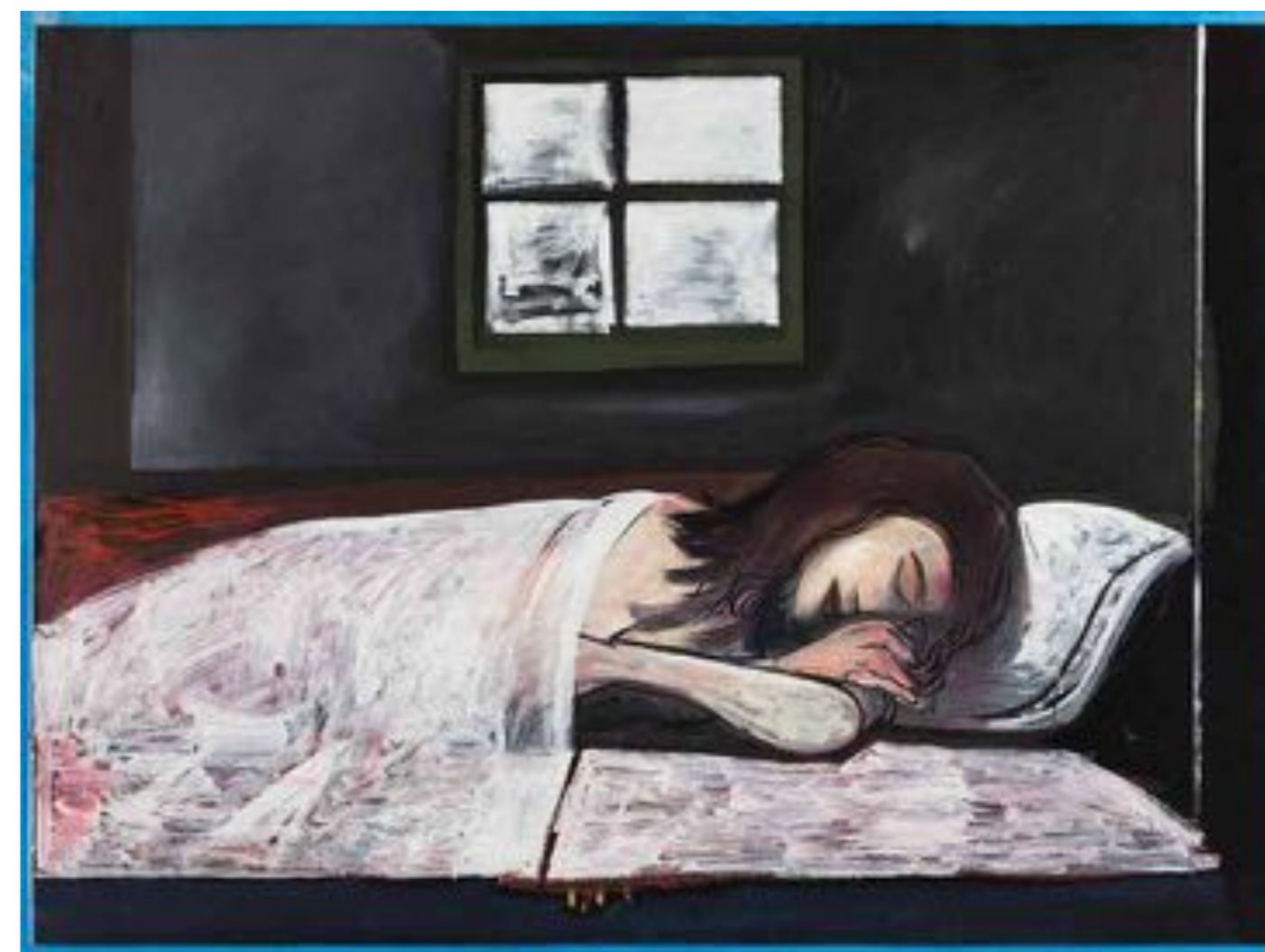
Repose is one of the large 'memory' pictures on dark grounds Blackman painted in the early seventies after returning from Paris. It was there that he began painting and drawing sleeping nudes, a practice he continued in Sydney, although here, the paned window of the darkened room is a 'dream' of his Hawthorn coach house window of the fifties. Balanced by red, the figure in *Repose* lies on a white pillow under a sheet of strokes and swirls of white paint. Her face, undercut by shadow and encased in brown hair, is a sign of the moonlight that illuminates this interior.

Felicity St John Moore, 1999

Charles Blackman created many important images, which are instantly recognisable. His imagery is often inspired by imagination and dream, including his evocative shadowy worlds of Schoolgirls, Alice and numerous depictions

of sleeping figures. His interest in darkness and the gaze, is in part, explained through the experience of the blindness of his first wife and muse, Barbara. Blackman's interest in the female figure at this time culminated in *Phases of the Nude*, a work over four metres long, exhibited at Mornington Peninsula Arts Centre in 1972. The same year, Blackman exhibited in Brisbane's Johnstone Gallery's closing exhibition, *A Time Remembered*.

This theme of relooking at the past, fitted with the consolidation the artist undertook within his oeuvre, reworking past subject matters during the 1970s. *Repose* highlights the artist's skill as a draughtsman and his powerful use of geometric form; this abstraction contrasted with the foreground mass of the sleeping figure who is thus closed off to the viewer creating a haunting sense of disconnection rather than a peaceful repose.





JANET GREEN 1942 –
Stranded 2013
 synthetic polymer on canvas
 50.5 x 137 cm
 signed lower right: Janet '13

Exhibited:
 John Leslie Art Prize, Gippsland Art Gallery, 2014

This painting was a finalist in the John Leslie Art Prize along with a companion painting, *New Life, South Gippsland*, the first time in the history of the prize that an artist was represented by two entries. *Stranded* attests “to the evocative power of natural disaster. Much more than empirical observations from nature, Green stirs her eerie images with an elegiac disquiet by bringing her imaginative faculties into play.”

John Leslie Art Prize, catalogue, 2014



MIKE GREEN 1941 –
Two Figures 2002
 watercolour with framework of pine and balsa wrapped with tissue and collage
 47 x 84 cm
 signed lower right: Mike Green 02

Mike Green’s skillfully rendered watercolours draw on interpretations of his family heritage, as well as actual observations of the land of his ancestors in Tonga, building symbolic meaning through his layered imagery.

GEORGE BALDESSIN 1939 – 1978
(Deux Personages)
 charcoal, conte, wash & synthetic polymer on paper
 73 x 60 cm
 signed lower left: George Baldessin 76

Provenance:
 the Artist’s Estate
 Tolarno Galleries, Melbourne, 1991
 private collection
 Mossgreen, Melbourne June 2014, lot 2
 private collection, Melbourne

Exhibited:
George Baldessin – An Exhibition of Drawings,
 Heide Park and Art Gallery, 5 March – 14 April 1991,
 cat. no. 30 (illus. cover)

Baldessin achieved critical success early in his career, selling his first work to Joseph Brown at the age of twenty-five.¹ During the late 1960s, Baldessin won a number of art prizes, including a travelling scholarship to Japan. He participated in ‘Ten Printmakers’ at the NGV (1970), alongside prominent artists Fred

Williams, Arthur Boyd and Noel Counihan. Along with Imants Tillers, he represented Australia at the 1975 Bienal de Sao Paulo.

(Deux Personages) was executed in Paris, where Baldessin lived with his wife Tess, from 1975 to late 1977. In this period he completed two distinctive series of works, including *MM of Rue St Denis*, inspired by his new surroundings and experiences, and attended the famed Lacouriere print workshop. Baldessin’s success and renown during his lifetime was tied to his



mastery of both printmaking and sculpture; the originality of his imagery; his willingness to experiment with materials and techniques and his influence as a role model for younger artists.

Baldessin was a master of line and form, particularly of the female body and his skill as a draughtsman is seen in this work with the strong use of contrast and variety of line.

The splash of fluid red stripes across the figures bind them together. The hair growing on the torso of the foremost figure, suggests this is a precursor for the Paris *MM of Rue St Denis (Mary Magdalene)* series², which he exhibited on his return to Australia in 1977, at Rudy Komon’s Gallery in Sydney.

His death at thirty-nine, at the height of

his career, came as a shock to the artistic community and it is only recently that Baldessin’s reputation as a significant Australian artist has been reinvigorated with exhibitions of his work at Castlemaine Museum and Art Gallery and TarraWarra Museum of Art (2000) and the touring exhibition *Creative Power: The Art of George Baldessin* (2013-15).



ELIZABETH KUNOTH KNGWARRAY 1961 –

Region: North Eastern Central Australia N.T.
 Residence: Iylenty, Utopia
 Country: Atngkere
 Language: Anmatyerr
Yam Leaves and Seeds 2015
 synthetic polymer on linen
 120 x 200 cm

Elizabeth Kunoth Kngwarray is the daughter of Nancy Petyarr, one of the celebrated Petyarr sisters widely recognised as important painters of the Utopia region. Elizabeth lives at Iylenty (Mosquito Bore) with her husband Cowboy Loy Pwerl who is also a painter. She has only been painting since 2005 and has been a finalist in the Wynne Prize for Landscape at the Art Gallery of New South Wales in 2008 and 2010.

Elizabeth paints the leaf, seed and flower of the Bush Yam, a tuber plant, in a series of tiny coloured flicks that undulate across the canvas. In her paintings, she shows the wind whispering through the yam plant, producing a beautiful and captivating sense of movement.



GENEVIEVE KEMARR LOY 1982 –

Region: North Eastern Central Australia N.T.
 Residence: Iylenty, Utopia
 Language: Anmatyerr
My Country 2013
 synthetic polymer on canvas
 150 x 60 cm each

Genevieve Kemarr Loy, a young member of a significant artistic family from Iylenty (Mosquito Bore), within Utopia, is the granddaughter of Nancy Petyarr. She has learnt painting from her father, Cowboy Loy Pwerl and paints her father's country, including the story of the Bush Turkey, for which he is senior custodian. Her paintings are characterised by a beautiful and careful handling of paint, a harmonious sense of colour and great control of the delicate spidery marks that make their way across her canvas and reveal a mature grasp of colour, design, and resolved aesthetic direction.



COLLABORATIVE BETWEEN AGUS ISMOYO & NIA FLIAM with GLORY NGAL, ADA BIRD PETYARR & VIOLET PETYARR

Cahaya (Light) 1999
 batik on silk
 114 x 283 cm
 verso: Urapuntja Artists Utopia, Utopia, N.T.

Provenance:
 the artists

Exhibited:
 Probably, *The 3rd Asia Pacific Triennial of Contemporary Art*, Queensland Art Gallery, 9 Sep 1999 – 26 Jan 2000

A collaboration between Agus Ismoyo and Nia Fliam from the Brahma Tirta Sari Studio, Java and artists from Utopia, came together in Alice Springs in 1999 to work on a series of batiks which were exhibited at the 3rd Asia Pacific Triennial of Contemporary Art. The artists had met five years earlier when a group of women from Utopia travelled to Indonesia to study batik. Created using the more traditional handwork as well as the cap technique, designs from Utopia were faxed to Java where they were translated to metal stamps.

“We’ve still got our Law, and all of us with the Law got together to make batik. Those two [Nia and Ismoyo] brought their things from the north so that we could get together. Our things have Law and theirs are the same; they have Law as well. Theirs comes from the land, and ours comes from the land as well. Everybody comes and gathers together for ceremony. People come from all over the place. In the same way, we are getting together to make batik.”¹

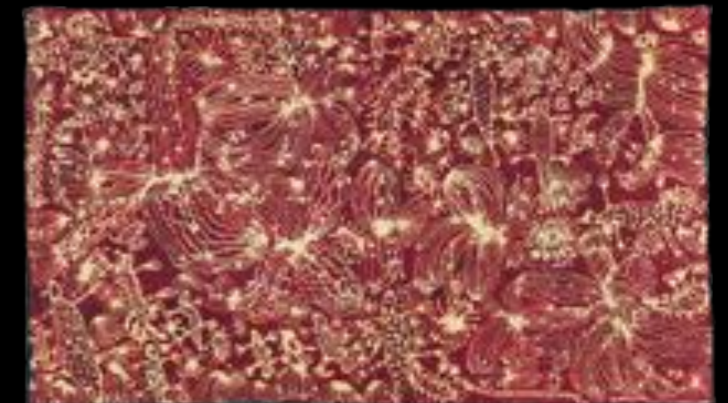
Violet Petyarr



MYRTLE PETYARR c.1932 – 2014

Region: North Eastern Central Australia N.T.
 Residence: Utopia
 Country: Anungra
 Language: Anmatyerr
(Lizard Story)
 110 x 180 cm

Provenance:
 The Hon Clyde Holding, Shadow Minister for Aboriginal Affairs, 1981
 by descent



ATTRIBUTED EMILY KAM KNGWARRAY c.1910 –1996

Region: North Eastern Central Australia (Utopia) N.T.
 Residence: Soakage Bore
 Country: Alhalkere
 Language: Anmatyerr
Untitled
 silk and dye
 90 x 157 cm

Provenance:
 Presented by artists of Utopia to The Hon Clyde Holding, Shadow Minister for Aboriginal Affairs, 1981
 by descent



ROBERT JACKS 1943 – 2014

Court of the Violin c.1958
oil on plywood
37 x 45 cm
signed verso: R Jacks

Provenance:
the Artist's Estate

Court of the Violin is an early work created around the time Jacks enrolled to study sculpture at the Prahran Technical College, aged fifteen, where he was exposed to the work of Henry Moore, Picasso and Miro and influenced by visual popular culture such as records, advertising and movies. This work is an early exploration of abstraction which became the defining element of his career. The subject is a favoured motif of cubism (violin/guitar) and there is perhaps a sculptural simplicity to the arrangement of shapes revealing the young artist's skill as a draughtsman. There is also a strong use of colour and beyond the geometric, a tension is set up between pure abstraction and the obviousness of the plywood board visible through the paint layer, as well as the play between a flat perspective and sense of space. This use of contrast becomes an important aspect of Jacks' work throughout his career with the conflict between abstraction/figuration and the tension between gravity and humour and emotion and intellect.

ROBERT JACKS 1943 – 2014

Untitled
bronze
33 x 11.5 x 11.5 cm

Provenance:
the Artist's Estate



PETER BLIZZARD 1940 – 2010

Water Moon 2006
stone and brass
114 x 27 x 10 cm
signed base: PETER BLIZZARD '06



PETER BLIZZARD 1940 – 2010

Stone Totem 2006
stone, steel and brass
140 x 31 x 20 cm
signed base: PETER BLIZZARD 2006

"The connections between time, place, the environment, nature and mankind. The sacredness of nature. The effect that has on the environment. And how man should venerate the earth and walk lightly upon it."

Peter Blizzard, 2007



MILES JOHNSON 1970 –

Red Bowl
blown glass
50 x 50 x 30 cm

In Miles Johnson's glass objects there is a sense of elegance and deception - the fragility, lightness and transparency of glass transformed into beautiful coloured and very weighty objects. There is an element of chance in the nature of glass-blowing technique giving each piece a uniqueness with the engagement between the artist's vision and their technical skill.

Blizzard's work is a continuing balance between humankind and nature, expressed through the use of natural elements contrasted with steel and brass. In *Water Moon* and *Stone Totem*, the selected rocks are posed within a curvilinear structure, a poetic tension between shape and void, and the polished and rough surfaces. These totemic sculptures allow us to meditate on the symbolic and spiritual relationship with nature. Both works were created in 2006, the same year Blizzard was awarded an OAM for his services to art and the same year he enjoyed a solo exhibition, *Sacred Land*, at Hakone Open Air Museum in Japan, the only Australian artist to be invited to do so.



LIN ONUS 1948 – 1996

*Birrikala Djini Bunnarong Bugaja
(Butterflies in Sherbrooke Forest)*
synthetic polymer on canvas
240 x 240 cm
signed lower right: Lin Onus

Provenance:

the Artist's Estate

Exhibited:

Urban Dingo The Art of Lin Onus 1948 – 1996,
Queensland Art Gallery, 24 Nov 2000 – 4 March
2001, and touring Museum of Contemporary Art
Sydney, 11 Aug – 30 Oct 2000, Melbourne Museum
6 April – 29 July 2001
On loan, National Museum of Victoria, c.1994 – 2014

Literature:

Neale, Margo, *Urban Dingo The Art and Life of Lin
Onus 1948 – 1996*, Craftsman House, Sydney, 2000,
pp. 103, 137, col. illus. pl.51

Born in 1948 the only child of Yorta Yorta
activist Bill Onus and a Scottish mother, Lin
Onus grew up imbued with a strong sense of
cultural identity and political consciousness.
In an extraordinary artistic career spanning
three decades, Onus spearheaded the formation
of a new contemporary Aboriginal artistic
expression. In keeping with other 'urban'
Aboriginal artists relegated to outside status
Onus sought to explore the duality of his
Aboriginal and European heritage. His intention
was 'that history may see me as some sort of
bridge...between...cultures.'

Growing up in Melbourne Onus was
encouraged to follow the political activism of
his parents and throughout his life he remained
committed to the political struggles of his
people. If initially Onus's political conscience
took the form of direct action, subsequently
Onus used his art as a powerful means of
communication forcing audiences to confront
wider political issues. Arguably, one of Onus's
earliest and most important protests took place
in 1971 when he led a Bunwurrung (Kulin) land
rights claim in the Sherbrooke Forest of the
Dandenong Ranges. This event highlights the
symbolic importance of Sherbrooke Forest as a
major site-of-significance and a recurring subject
in Onus's art.

Throughout his career Onus continually made
reference to wider political issues such as land
rights, the stolen generations and Maralinga and
he painted many portraits of Aboriginal people

of significance including tribal elders, political
activists and cultural icons like Archie Roach
and Ruby Hunter.

Onus grew up in a culturally rich environment
encouraged both by his father's enterprise in
setting up a workshop for Aboriginal art in
Belgrave and by the inspiration provided by
an earlier generation of Aboriginal artists
working in the landscape genre: Arrernte artist
Albert Namatjira, Gurnai artist Ronald Bull
and Nyoongah artist Revel Cooper. Onus was
determined however to broaden his cultural
experience and in 1986 he had the opportunity
to visit Maningrida where he met traditional
elder Jack Wunuwun who became his adopted
father and mentor and his extended family. The
impact was extraordinary. Through his extended
relationship with Wunuwun and other elders,
Onus gained a deeper spirituality and a sense
of belonging and he developed a new visual
iconography using Aboriginal narratives and
clan designs painted with *rarrk* (cross hatching)
to convey 'inside' meanings. The present
painting, *Butterflies in Sherbrooke Forest* (1993),
reveals this radically new perspective. During
his career Onus explored variations of this
'jigsaw motif' as a symbol of 'the fragmented
histories and degradation of identity and
environment' that he had inherited.² In *Barmah
Forest* for example, which won the Aboriginal
and Torres Strait Islander Art Award for 1994,
the jigsaw pieces are made explicit disrupting
the panorama of the realistic landscape. In
Butterflies in Sherbrooke Forest the delicate
butterflies are transformed by traditional
ochre colours and *rarrk* patterns reminiscent
of central Arnhem Land. Looping through the
filtered light of the rain forest and the tracery of
tree ferns they unsettle the illusion of seamless
realism. In the process the landscape becomes
indigenised. Such a wonderful painting with its
many cross cultural meanings epitomises Onus's
desire to create an inclusive art that, in the
words of curator Margo Neale, acknowledges
'divergent and multiple Aboriginal identities...
with sources drawn from intersecting, parallel
worlds' of Aboriginal traditions and Australian
modernism.³

Sylvia Kleinert



(detail)



(detail)



MICHAEL INGLETON 1952 –
Pocket Plates Frontispiece : Woman with Umbrella
 1988
 etching on paper edn 1/7
 38.4 x 28.3 cm
 signed lower right: Michael Ingleton '88
 inscribed lower left: 1/7



MICHAEL INGLETON 1952 –
Pocket Plates Frontispiece : The Artist Being Ferried
 1988
 etching on paper edn. A/P
 38.4 x 28.3 cm
 signed lower right: Michael Ingleton '88

In 1985, Ingleton compiled a series of etching, aquatint and drypoints of landscapes, portraits and street scenes stimulated by his European lifestyle. These were to be bound together as a book with unique individually engraved brass front covers. The compilation was titled *Pocket Plates*, named for the artist's technique of fitting small plates in his pocket to create drypoints wherever inspiration struck. These two lithographs of the brass front covers, were selected for printing at Lacourière-Frélaut by the master printer Luc Guerin. An edition of *Pocket Plates* is in the collection of the National Gallery of Australia, at the Biblioteque Nationale de Paris, France and available through our Gallery.



ROGER KEMP 1908 – 1987
(Winfield Configuration)
 gouache on printed paper
 36.5 x 55 cm
Provenance:
 the artist
 gifted to Michael Ingleton and Frances E. Hattam

Roger Kemp developed a personal symbolic visual language throughout his oeuvre, in part based on mysticism and theosophical theories. His work is characterised by the rhythmic tension between the opposing geometry of circle and square and the contrast of dark line against daubs of colour. His painting practice grew in maturity and boldness throughout the sixties and seventies, a time when his work gained critical acclaim through a series of exhibitions and awards. This work was created in the mid 1970s, when he was working at the Winfield Studios alongside George Baldessin.



RICK AMOR 1948 –
Hanging Rock 1988
 oil on composition board
 91.5 x 122 cm
 signed lower right: RICK AMOR '88

Provenance:
 Niagara Galleries, Melbourne
 private collection, Melbourne

This stormy, brooding vista of Hanging Rock took its origins from a time Amor was undertaking an in-school program at Kyneton. Daily he would drive from Cottlesbridge to Kyneton along the Lancefield Road directly towards the rock. One particular occasion resonated with the stormy weather, lighting and atmospheric engulfing the rock and he pulled over and made a drawing on the back of an envelope, the precursor for this painting. Amor enjoyed a long friendship with

Daryl and Joan Lindsay's family and had visited the rock during the making of the film 'Picnic at Hanging Rock' with Joan, the director, and had painted the site in the past.

The execution of the painting was at a pivotal time in Amor's career and is the last of his expressionist work.¹

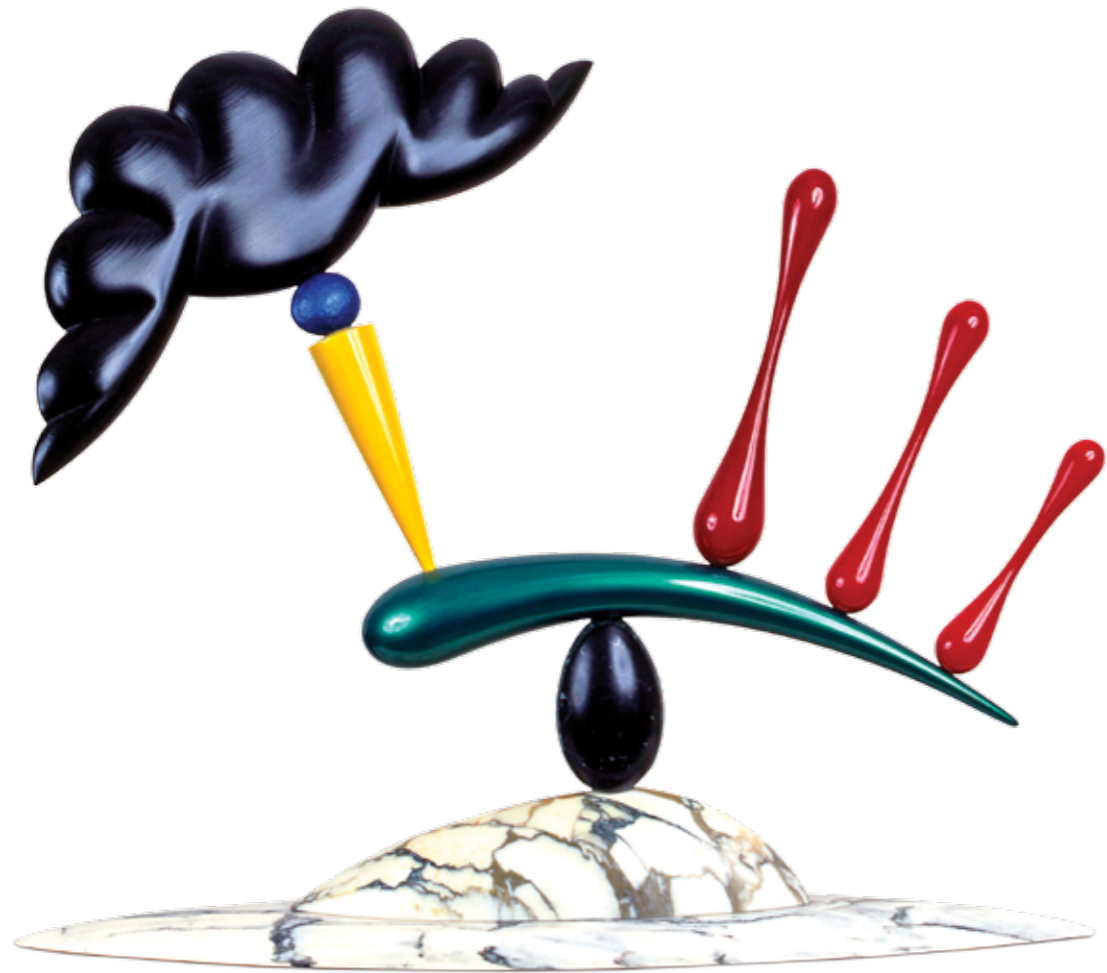
In discussion with Rick Amor, 2016

MICHAEL McWILLIAMS 1956 –
Show Cows 1997
 synthetic polymer on Baltic pine lidded box c.1900
 45.7 x 35.5 x 28.3 cm
 signed lower right of front panel: M.McWILLIAMS

Exhibited:
Michael McWilliams: Handpainted Period Furniture,
 Lauraine Diggins Fine Art, 10 Sep – 10 Oct 1997

The animals in McWilliams' art are full of personality and usually inspired by actual creatures he has encountered, lending them the air of portraiture. Here the prize show cows have moved on from the grassy arena to the fun of the fair, skulking amongst the laughing clowns. The Longford show, with its focus on agriculture and busy sideshow alley, has been running since 1857. By giving his animals adventures in incongruous settings, McWilliams always manages to provoke the viewer with his humour, often prompting us to think more deeply about the relationship between animals – both native and introduced, humans and the land.





AUGUSTINE DALL'AVA 1950 -
Space Interloper No 3 1998
 painted wood, painted stone and marble
 75.5 x 80 x 22 cm

Dall'Ava uses natural materials, juxtaposing shape, placement, colour, and angles to assemble a poised whole. Each piece is a conversation between all the different components; between the inclusion of found objects, with their inherent element of chance and their purposeful positioning to create an artwork of elegance and lyricism. There is a sense of playfulness and intimacy to Dall'Ava's work, where the lightness and spiritedness of each piece belies the reality of the heavy weight of marble. Dall'Ava pushes the boundaries of the materials he uses, creating evocative shapes, with fine points and delicate circles precariously balancing unexpected shapes in seemingly impossible poses.



AUGUSTINE DALL'AVA 1950 -
Transcendent Iridescence 1996
 painted wood, painted stone and marble
 120 x 87 x 15 cm



STEPHEN BOWERS 1952 -
Camouflage Series (Dinner and Entree Plates) 2016
 Jigger-jolley, earthenware, underglaze colour, on-glaze burnished gold and enamel
 diam.: 31 cm, 26 cm, 25 cm

These *Camouflage series* plates are part of a projected, large, multi-piece table setting. They incorporate ideas of tromp-l'oeil, natural history, decorative arts, historical reference and oblique, personal commentary. Retaining something of their utilitarian value, they refer to consumption, use and display. With their fragments of image and sections of decoration, the plates suggest the possibilities of larger stories. Always featuring parrots and cockatoos against complex backgrounds, these plates explore ideas of pattern-in-nature and nature-in-pattern. Beneath the crowded, overlapping style of the plate's decoration, there lurks a subtext. Segments of botanical designs, often derived from William

Morris wallpaper or French *Toile* printed textiles, remind us of the colour, beauty and complexity of the natural world and its appropriation into man-made environments.

These images of fragmentation are a response to the dilemma of living in a time when natural systems and environmental patterns are being disrupted by the ever more rapid consumption of finite resources, the pressure of human population and environmental impact, global warming and the breaking down of the resilience of the natural world.

Stephen Bowers, 2016



STEPHEN BOWERS 1952 -
T-Pot 1984 and *T-Caddy* 1990
 wheel-thrown, high-fired earthenware, underglaze oxides and stains, clear glaze,
 heights: 19 cm & 12.5 cm



STEPHEN BOWERS 1952 -
White Cockatoos 2010
 earthenware, underglaze colour, clear earthenware glaze
 7 x 67 cm

ANDREW SAYERS 1957 – 2015

Bear Gully, Cape Liptrap National Park 2014
gouache on paper
30 x 42 cm
signed verso: A Sayers

Although better known for his stellar career on the other side of the canvas (including founding Director of the National Portrait Gallery and Director of the National Museum of Australia), these gouaches painted *en plein air* reveal Sayers' talent and continual engagement as an artist, an area he chose to focus on in the last few years of his life. They highlight Sayers' interest in rocks, sky and sea, important subjects in his work and show confidence and skill in handling and technique, cleverly making use of the white of the paper itself to give a beautiful sense of space.

"I have a fascination with stony places, I love the sky and the sea. Above all, I want my pictures to have fresh air and space you can move around in. These passions have led to the landscape paintings in gouache that bring together formations of stone with (relatively short-lived) flora and even more volatile environments of water and atmosphere."

Andrew Sayers, 2015



ANDREW SAYERS 1957 – 2015

Lady Julia Percy Island I 2015
gouache on paper
26 x 36 cm
signed verso: A Sayers



JUDY WATSON 1959 –

Charred Necklace 1994
scorch marks and synthetic polymer on canvas
148 x 181.2 cm
inscribed verso: Charred necklace Judy Watson 94

Provenance:

Contemporary Collection Benefactor Auction,
Art Gallery of NSW, August 1995
private collection,
Christie's Contemporary, Melbourne,
June 2002, lot 20
private collection, Melbourne

Charred Necklace incorporates several key issues central to Watson's work: cultural and historical references, particularly in regard to indigenous women and in the context of her own personal narrative; the body and the use of the arched shape, here as an iron brand. She is experimental with her materials, allowing an organic development to shape the final image, with the canvas as natural cloth, tapping into her environmental interests. Watson draws inspiration from her connection to her grandmother's country, Waanyi with a dynamic juxtaposition between the past and the present. Watson is a painter, print-maker, sculptor, installation artist and teacher who has exhibited widely in Australia and internationally. She represented Australia at the Venice Biennale in 1997 and has attained numerous art awards. Her public art commissions include Musee du Quai Branly, Paris and *Wurreka* the 50 metre etched zinc entrance wall at Bunjilaka, Melbourne Museum.



WILLIAM EICHOLTZ 1962 –

Vanitas et Volumen 1998
polychrome fibreglass
120 x 90 x 60
signed rear base: William Eicholtz

Vanitas et Volumen is a baroque hairdresser's fantasy. The self absorbed Adonis is primed and preened by a multitude of fluttering hands, that attend his vanity like 'putti', (disembodied angel heads). Finely balanced on the most insubstantial of elements, this theatrical, over lifesize bust defies many sculptural conventions.



ANDREW BROWNE 1960 –

Untitled 2008

oil on linen

205 x 153 cm

inscribed verso: ANDREW BROWNE 2008/ OIL ON LINEN/ UNTITLED JULY 2008

This work was one of the final works in a loose series of paintings that became casually known as 'night pictures' made from around 2004 through to 2008. Most were untitled, as the artist wanted the reading of the imagery to remain somewhat ambiguous, open to personal interpretation, in keeping with their abstraction and distancing from specific place. *Untitled* (2008) is large in scale, contrasting with the original source – a small clump of bushy dried weeds in local Fitzroy. Through scaling and extensive cropping and other manipulation, the artist monumentalised an everyday and abject subject with a certain malevolent quality, questioning what lurks in this tangle.

In discussion with Andrew Browne, 2016

ROBERT CLINCH 1957 –

Fair-Isle 1999

gouache, watercolour and drybrush on paper
81 x 118 cm

signed lower right: Clinch 1999

Provenance:

the artist

Joseph Brown Gallery, 1999

Sussan Group Collection, Melbourne

Important Australian Art, Sotheby's,

Melbourne, 25 August 2008, lot 55

private collection, Melbourne

Exhibited:

Finalist, *Wynne Prize*, Art Gallery of New South Wales, 2000

Robert Clinch: Fanfare for the Common Man,

Art Gallery of Ballarat 2013 & touring

Wollongong Art Gallery, NSW, 2013

Literature:

Robert Clinch: Fanfare for the Common Man, Art Gallery of Ballarat, 2013, p. 63, illus. p. 70

"Clinch's fascination with brick walls often manifests itself. *Fair-Isle* 1999 provides a tour-de-force in Hawthorn brick work, its chatty quality sharpening the isolation to the elderly figure seated at the bus stop, knitting. A little investigation unravels the ever so present touch of whimsy. The title is derived from one of the Shetland Islands to the north of the Scottish mainland. Fair Isle is also a traditional knitting technique, its patterns of multiple colours are like those of the Hawthorn bricks. Even Clinch's model was a lady of Scots name."¹



ROBERT CLINCH 1957 –
Study for Limited Additions 2007
 pencil, conte and chalk on paper
 26 x 27 cm
 signed lower right: RC 07

In these drawings Clinch's meticulous approach to his art practice is apparent. Although studies, they are finished drawings in their own right, highlighting Clinch's attitude to detail both in the pictorial sense, accuracy and precision, but also to the way he builds an image. The whimsical reference to the imagination and innocence of childhood typifies a theme found throughout his work.



ROBERT CLINCH 1957 –
Study for Bonsai 2002
 pencil, watercolour and conte on paper
 31 x 19 cm
 signed lower right: RC 2002

ROBERT CLINCH 1957 –
Study for Limited Additions 2007
 pencil, conte and chalk on paper
 25 x 21 cm
 signed lower right: RC '07



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FOOTNOTES

Page 5 Jacob JORDAENS

1. oil on canvas, 67.2 x 51 cm.: exhibited Jacob Jordaens, National Gallery of Canada, Ottawa, 1968-9, cat. no. 6
2. N. Easthaugh, *A Survey by infra-red reflectography digital image processing of Jacob Jordaens. The Satyr and the Peasant Family*, August 1993, Ref: 93231.1

Page 6 Jacques BLANCHARD

1. *Metamorphoses*, Bk X: 708-739, 'She warned him' ... but his courage defied the warning.'

Page 8 Bartolomé Esteban MURILLO

1. Presumed to be the London landscape painter who exhibited from 1848 – 1849. As stated in Stratton-Pruitt and Jordan (2002). It is not clear what the source for this is as in Curtis (1883), the painting is not listed as being in the collection of Robert Westall.
2. Curtis, C. B., *Velazquez and Murillo. A description and historical catalogue of the works*, New York 1883, lists a number of engravings taken from the R. Morghen, 1801, proving that this

painting was a very popular and well-known image.

Essay

1. Sotheby's, New York, 1999. Suzanne Stratton-Pruitt, however, in the forthcoming *Bartolomé Esteban Murillo (1619-1682): Paintings from American Collections* catalogue (chapter 1, p.8) dates the picture to '...just before 1640, his training by Juan del Castillo is still evident, but the predominantly brown tonalities indicate his awakening interest in a more naturalistic manner. It is

interesting to note, in the light of the focus of this exhibition, that this Magdalen was on view in the United States in 1908, even earlier than the two paintings of the same subject included in Murillo in America (cat. nos. 4 and 5)

2. These include the *Saint Francis* in Antwerp cathedral as well as another version of the same saint in the Museo de Bellas Artes in Seville. A similar sense of drama can be seen in a *Saint Jerome* in the

Continued page 88

FOOTNOTES

Continued from page 87

Museo del Prado in Madrid where the kneeling saint is intensely absorbed in the act of penitence.

3. Compare Reni's female heads before 1625. For instance *The Martyrdom of Saint Catherine* of 1606 (Albenga, Diocesan Museum), the kneeling figure in the 1611 *Massacre of the Innocents* (Bologna, Pinacoteca Nazionale), or the celebrated 1631-32 *Magdalen* (Rome, Galleria Nazionale d'Arte Antica)
4. Angulo 1981, II, no. 357 and III, pl. 68
5. Angulo 1981, II, no. 360 and III, pl. 69
6. Angulo 1981, II, no. 362 and III, pl. 70

Page 16 Jean-Francois MILLET

1. *Jean-Francois Millet*, Arts Council of Great Britain, Hayward Gallery, 1976, p.103
2. Murphy, Alexandra, *Jean-Francois Millet*, Museum of Fine Arts, Boston, p.95
3. Herbert, R., *Le naturalism payan de J. F. Millet hier et aujourd'hui*, in *Jean-Francois Millet*, Paris and London 1975-6
4. Pollock, Griselda, *Millet*, Oresko Books, London, 1977, p.55

Page 23 ARTIST UNKNOWN

1. Email from Michael Rosenthal to Lauraine Diggins 2016
2. Email from Paul McIntyre to Lauraine Diggins 1 May 2002
3. Email Paul McIntyre to Lauraine Diggins 21 January 2002
4. Email from Michael Rosenthal to Lauraine Diggins 2016

Page 24 John GLOVER

1. Named after the family Conway who owned the castle in the 17th century
2. for example *Conway Castle*, watercolour on paper 55.6 x 76.5 cm in the UK Government Art Collection; *Sketch of Conway Castle* 1813 in the collection of the National Gallery of Australia
3. Morris, A., "The man in a blue jacket. John Glover's Van Diemen's Land paintings: a clue, or just coincidence?", *Australiana*, August 2007, pp. 13 - 17
4. Morris, A., 2007, p.14

Page 27 Abram Louis BUVELOT

1. *Australian Colonial Art 1800 - 1900*, Art Gallery of South Australia, Adelaide, 1995, p.92

Page 28 Charles Douglas RICHARDSON

1. Minutes of the Buonarrotti Club, 1883-87, La Trobe Collection, State Library of Victoria, MS10977, quoted in Leigh Astbury, *City Bushmen: The Heidelberg School and the Rural Mythology*, Oxford University Press, Melbourne, 1985, p. 20
2. Astbury, 1985, p. 60
3. *Table Talk*, Melbourne, 23 August 1889, p. 4
The wax sculptural relief *Wind* 1889, now in the National

Gallery of Australia, was in the same 9 x 5 exhibition, being an allegorical reference to the heat and oppression of an Australian summer.

Page 30 Charles Douglas RICHARDSON

1. *Table Talk* 17 Jan 1890 p. 8
2. Perhaps it is a sketch the artist made for himself on selling the painting or for a friend or associate who admired the work and wanted a record before it disappeared into private hands in an era before our own when photographic or digital images of paintings are readily exchanged and distributed.
3. A third possibility it that is was painted by a colleague or even a student. A direct copy of an 1888 work by Florence Fuller signed by a Melbourne-based student of hers is known from about the c 1890 period suggesting that copying - a longstanding practice in Europe since the Renaissance - was an accepted manner of art education at that period. Victor Brun, an Italian-Australian artist working in Melbourne around the turn of the century also taught pupils via this practice. No known documentation suggests that Richardson taught in that manner and this theory also begs another question as to the identity of the artist.
4. Studies exist for major works by both Roberts and Streeeton, from the 1880s-1890s period to whom Richardson was then professionally and personally close, in fact having shared studios at different stages with both artists. Building up important works via preparatory studies was an accepted practice in Melbourne plein air circles.
5. Although currently dated c.1880, the work with chalk highlights and on a tinted paper is not the standard student life class drawing as are the other two works that were acquired with it.
6. *Table Talk* 17 Jan 1890 p. 8 There is at least one known photograph attributed to Richardson which also seeks to set up this conjunction of flowers and the female body in a live outdoor scenario.

Page 31 Charles Douglas RICHARDSON

1. His preference for depicting the minor nature spirits of classical mythology is shared with other Australian sculptors of the turn of the century, Web Gilbert and Margaret Baskerville, whereas Bertram Mackennal showed a greater interest in dramatic femme fatales such as Circe, Rahab and Salome.
2. including paintings of *Mermaids*, 1890 and *Nereid*, 1892, and sculptures *By the Sea Shore*, 1893; *The Young Bather*, 1898; *His First Fish*, 1901; *The Siren*, 1902; *A Seaside Vision*, 1902 (formerly Joseph Brown Collection); *On the Rocks*, 1905; *Neptune*, 1906; *The Crest of the Wave*, 1910
3. Richardson was himself a keen

swimmer, who apparently would brave Port Phillip Bay during a Melbourne July. His immediate family were closely involved in the early years of competitive swimming in Victoria, notably his brother Frank G. Richardson, and his niece and nephew, Trevor and Marjorie Richardson, who were friends and early competitors with the future brother and sister Olympians Frank and Lily Beaurepaire, and were themselves swimming champions at a state level. Trevor and Marjorie also posed as models for Richardson.

Page 32 Arthur STREETON

1. *The Australasian Art Review*, 1 August 1899, p.23
2. *The Melbourne University Review*, vol. VI, no. 1, March 1890, p.27
3. To The Public, *The 9 x 5 Impression Exhibition* [catalogue introduction], Melbourne 1889

Page 32 Arthur STREETON

1. Smith, Geoffrey, *Arthur Streeton 1867 - 1943*, National Gallery of Victoria, 1995, p. 142

Page 35 Albert Henry FULLWOOD

1. Art Society of Tasmania: Annual Exhibition, *The Mercury*, 8th February 1897, Hobart, p. 4
2. Gray, A., Fullwood in Tasmania, *The Art Bulletin of Tasmania*, 1983
3. MacKenzie, A., *Frederick McCubbin 1855- 1917: 'The Proff' and his art*, Mannagum Press, Melbourne, 1990

Page 38 Frederick McCUBBIN

1. McCubbin to Roberts, December 1907, *Letters to Tom Roberts*, vol. II, Mitchell Library, State Library of New South Wales, Sydney

Page 41 Frederick McCUBBIN

1. *The Artist's Garden*, The Bleasel Collection of Australian Painting, Christie's, Melbourne, 22 March 2005, lot 17

Page 42 Emanuel Phillips FOX

1. Zubans, Ruth, *E. Phillips Fox: His Life and Art*, The Miegunyah Press, Melbourne., pp. 81-82
2. Art Notes, *The Age*, Melbourne, 17 October 1900, p. 5

Page 45 Hugh RAMSAY

1. Lambert, Amy, *Thirty Years of an Artist's Life: G.W. Lambert*, A.R.A. Society of Artists, Sydney, 1938. p. 29
2. Lambert, 1938, p. 185

Page 46 Bessie Ellen DAVIDSON

1. Little, Penelope, *A Studio in Montparnasse: Bessie Davidson: An Australian Artist in Paris*, Craftsman House, Melbourne, 2003, p.87
2. Little, 2003, plates 10, 21 and 25 respectively

Page 48 Clarice BECKETT

1. Gott, Ted, *Clarice Beckett 1887-1935*, (Exhibition Catalogue foreword), Niagara Galleries, Melbourne, 29th February - 1st April 2000 Ted Gott is the Senior

Curator of International Art at the National Gallery of Victoria.

Page 54 Jacqueline HICK

1. Strzelecki, Gloria, *Jacqueline Hick Born Wise*, Wakefield Press, 2013, p.27

Page 54 Donald FRIEND

1. Hughes, Robert, *Donald Friend*, Edwards & Shaw, Sydney, 1965, p.71

Page 56 Albert TUCKER

1. Fry, Gavin, *Albert Tucker*, The Beagle Press, 2005, p.198

Page 59 Arthur BOYD

1. Philip, F., *Arthur Boyd*, Thames & Hudson, London, 1967

Page 60 Robert DICKERSON

1. Dickerson, Jenny, *Robert Dickerson: Against the Tide*, Pandanus Press, 1994, pp32-33

Page 62 Charles BLACKMAN

1. St John Moore, Felicity, *Charles Blackman: Schoolgirls and Angels*, National Gallery of Victoria, 1993, p.17
2. *Lure of the Sun: Charles Blackman in Queensland*, Queensland Art Gallery, 2015, p. 12

Page 64 George BALDESSIN

1. The sculpture *Figure in an Enclosure*, 1964
2. Michael Ingleton in discussion with Ruth Lovell May 2016

Page 70 Johnny WARANGKULA TJUPURRULA

1. Kean, John, Johnny Warangula Tjupurrula: painting in a changing landscape, *Art Bulletin of Victoria*, 2001, 41, pp. 47-54
2. Ryan, Judith, Aesthetic splendour, cultural power and wisdom: early Papunya painting, in *Tjukurrjtjanu: Origins of Western Desert Art*, Melbourne, National Gallery of Victoria, 2011, pp. 24-26

Page 77 Lin ONUS

1. Margo Neale, Urban Dingo, in *Urban Dingo: the art and life of Lin Onus 1948-1996*,
2. Queensland Art Gallery, Brisbane 2000, p.21
3. Neale, 2000, pp.15, 13

Page 73 COLLABORATIVE

1. Desart, *Putting in the Colour: Contemporary Aboriginal Textiles*, Jukurrpa Books, Alice Springs, 2000, p. 69

Page 85 CLINCH

1. Thomas, D., *Robert Clinch Fanfare for the Common Man*, Art Gallery of Ballarat, 2013, p.63

LAURINE DIGGINS FINE ART FORTHCOMING EXHIBITIONS

EXPLORING DAVID BOYD

8 October – 5 November 2016

A selection of paintings sourced from the family encompassing works from significant series throughout David Boyd's career.

STEPHEN BOWERS

12 November – 10 December 2016

Following the success of his Australia-wide touring exhibition (2013-2015) and growing international recognition, Bowers continues to celebrate and provoke with his beautifully detailed decorated ceramics.

Drawing inspiration from a variety of sources, his work explores natural history and art history, particularly of ceramics. Further, his work draws on decorative arts historical references and is imbued with his own personal commentary and witticisms.

The focus of the exhibition will be a remarkable dining setting featuring richly adorned serving, dinner and entrée plates, each displaying an Australian parrot, highlighted against a complex layering of background patterns, binding these ambitious works together as a set.

GOGGOMOBIL D'ART PROJECT:

ROBERT CLINCH MARCH 2017

A commissioned art project featuring a Goggomobil Dart car painted with Robert Clinch's signature paper darts. Accompanied by working drawings and documentary video.



STEPHEN BOWERS 1952 –

Camouflage Series (Entrée Plate) 2016

Jigger-jolley, earthenware, underglaze colour, on-glaze burnished gold and enamel



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