POST-IMPERIAL PERSPECTIVES

BRITISH ART SINCE 1940
AT THE ART GALLERY OF SOUTH AUSTRALIA

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December 2015
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VOLUME ONE

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DECLARATION

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in my name in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text. In addition, I certify that no part of this work will, in the future, be used in a submission in my name for any degree or diploma in any university or other tertiary institution without prior approval of the University of Adelaide and where applicable, any partner institution responsible for the joint award of this degree.

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Signed
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At the Art Gallery of South Australia, registration, images sales, curatorial and research library staff have been particularly generous in allowing me to view works, providing access to the Gallery’s internal records and supplying images of works in the collection for reproduction in this thesis. I am particularly grateful to Jin Whittington, Communications Manager, AGSA Research Library, for her knowledgeable and thoughtful assistance over a period of almost four years as I carried out research in the Library’s archives and accessed to the Library’s specialist books. I am also grateful to Georgia Hale, Associate Registrar, Collections Management, who brought many of the works in the collection from the Gallery’s store for me to view, and to Sue Smith, Collection Database Assistant, who provided the database records of British works in the collection dating from 1900 that are the foundation of the Appendices.

At the National Gallery of Victoria, I wish to thank Sophie Matthiesson, Assistant Curator of International Art, and the curatorial staff in the Departments of International Art and Prints, Drawings and Photography, who allowed me to view works, provided internal database records and gave me access to unpublished material on their collection held by the Shaw Research Library.
At the Art Gallery of New South Wales, I am grateful to staff of the Edmund and Joanna Capon Research Library who assisted my research and gave me access to archival board papers and correspondence. My research in London was assisted by staff at the Tate Gallery Archives and Reading Rooms, and at the Whitechapel Art Gallery library.

In conclusion, I wish to express my thanks to Caitlin Eyre who proofread this document and who assisted me in formatting the list of figures (Appendix 1).
This dissertation examines the Art Gallery of South Australia’s patterns of collecting modern and contemporary British art since the outbreak of the Second World War. It analyses the relative influence on these collecting patterns of Australia’s transition from a mono-cultural British dominion to a post-imperial multicultural nation positioned in the Asia/Pacific region, in comparison to the influence of institutional and art world changes. It evaluates the resulting strengths and weaknesses of the collection and assesses post-imperial museological issues pertaining to collection management.
This thesis examines the development of the Art Gallery of South Australia’s modern British art collection over a seventy-five year period, from the establishment of the National Gallery of South Australia (NGSA) by an Act of the South Australian Parliament in 1939 to the present day. It was not until after the Second World War that the Gallery started to acquire twentieth century British art as a serious collection development strategy. This immediate post-war period coincided with far reaching changes in the relationship between Australia and Britain, precipitated by the dissolution of the British Empire after the Second World War. This marked the beginning of the transition of Australia from a largely mono-cultural British dominion to its present position as a post-imperial multicultural nation positioned in South East Asia.

The Art Gallery of South Australia’s patterns of collecting modern and contemporary British art since the outbreak of the Second World War will be positioned in the context of these wider socio-cultural changes. This will involve analysis of the extent to which collecting patterns have been influenced by the transition of Australia to a post-imperial nation, in comparison to the relative influence of institutional and art world factors; and how these particular collecting patterns have determined the strengths and weaknesses of collection. This analysis culminates in consideration of the museological issues pertaining to the management, interpretation, accessibility and display of the Gallery’s British collection in twenty-first century post-imperial Australia.

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1 The name National Gallery of South Australia (NGSA) was changed to Art Gallery of South Australia (AGSA) in January 1968. Throughout this dissertation the Gallery is referred to as NGSA prior to 1968 and as AGSA from 1968 onwards.

2 However the Commonwealth of Australia remains a constitutional monarchy with Queen Elizabeth the titular Head of State.
The National Gallery of South Australia was founded in 1881 and administered from 1884 by the Fine Arts Committee of the Public Library, Museum and Art Gallery Board. In the first four decades of the century, prior to the commencement of this thesis, a small number of modern British paintings, sculptures and prints had entered the collection, with the vast majority of the Committee’s acquisitions favouring conservative genre paintings endorsed by London’s Royal Academy of Arts.³

As research for this thesis will demonstrate, after the Second World War the Gallery started to collect modern British art from the turn of the century to the present. It augmented its British collection throughout the latter half of the twentieth century, while relatively neglecting other international art. In the 75 years from 1940 to 2015 almost 500 twentieth and twenty-first century British works of art in all media were acquired for the collection, as well as a representative collection of works from the period 1550 to 1850.⁴

Research has been aimed, firstly, at investigating the material and ideological context in which AGSA’s twentieth century British collection was formed; secondly, in testing the hypothesis that the way in which the collection came together had a profound determining influence on the composition of the collection, its strengths and weaknesses and its significance as an exemplar of twentieth century British art; and thirdly in examining the possible relevance of the collection today. The aim is to move from the particular, in the form of a detailed chronological and institutional analysis of AGSA’s patterns of collecting British art, to the general, namely an analysis of the contemporary and future role for AGSA’s British collection.

³ Please refer to section below on the history of the National Gallery of South Australia and development of the British collection prior to 1939.
⁴ This latter area of collecting is outside the scope of this thesis, which focuses on British art post 1900.
The positioning of Britain and Britishness in post-imperial Australia of the late twentieth and early twenty-first century, and the impact on collecting patterns, is a pervasive theme throughout this investigation. There is substantial body of scholarly literature concerning Australian/British relations during the dissolution of the British Empire after the Second World War and the emergence of a post-imperial Australian consciousness. However, art history scholars have not previously addressed the impact of this post-imperial phase in Australian history on collecting of modern and contemporary British art – either by Australian art museums in general, or by the Art Gallery of South Australia in particular. This dissertation aims to address that gap in art historical research in order to formulate conclusions directly related to AGSA’s collection and with wider applicability to museological issues surrounding collecting and exhibition of modern and contemporary British art in Australia.

In 1940 Australia was still a dominion of the British Empire. Most Australians saw themselves as British and travelled on British passports. David Malouf has written that at this time Australians still regarded themselves and their way of life as provincial and second-rate:

What did exist among Australians in the late nineteenth century, and for a good deal of the twentieth as well, was the uneasy feeling that in being ‘provincial’ they were also, in all aspects of Australian life that had to do with education and culture, second-rate…. If there was a disease at the heart of colonial life, it was the haunting suspicion that it was only outside Australia, in that source of value and meaning, and of all objects too, since virtually everything we used was imported from there, that experience was authentic and real. Only in

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5 Prior scholarly studies, exhibitions and publications that pertain in part to this area are discussed in the Literature Review.
England were real lives to be lived, real books to be written, real conversations and a real loves discovered.⁶

It will be shown that in the 1940s and 1950s Australian State Galleries, including the National Gallery of South Australia, were collecting British art as examples of ‘the best’, against which the lesser local product might be compared. Galleries in Australia at this time had the aim of functioning as the equivalent of a British provincial gallery. The changing patterns of collecting British art over the ensuing decades will be traced as an erosion of ties with Britain was accompanied by a maturing national identity.

From 1949 to 1975 the NGSA/AGSA used a succession of London-based experts to buy art on its behalf with funds delegated through the South Australian Agent General in London. The vast majority of the Gallery’s twentieth century British art collection was acquired in this way during this period, with only a relatively slow dribble of works added since that time by successive directors and or by curatorial recommendations. The influence of each of these buyers, their differing tastes and the constraints of budget restrictions as determinants of collection patterns will be examined.

Other institutional factors which will be examined for their influence on collecting patterns include: the shifting balance of power vested in directors, Board members and consultant buyers; the emergence and professionalisation of the curator; the role of acquisition policies; and the relative importance of the changing role of government funding and private philanthropy.

AGSA Director Emeritus, Daniel Thomas (Director from 1984–1990) once wrote that trustees used to treat the collections of public galleries like their private collections.⁷

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Thinking along similar lines, art historian Marcia Pointon argued in her study of museums in Britain and America, ‘They were, and still are, supervised by trustees drawn from the wealthy (banking) and aristocratic classes … Such men (and they were and continue to be almost always men) regarded national museums and collections as extensions of their own private property’. 8 This thesis will trace the transition from this situation, which prevailed from the 1940s to the mid 1960s, during which period the NGSA was governed by a small, entrenched group of conservatives. This was followed by a new progressive era, beginning in the late 1960s, when Board members were drawn from a wider demographic, terms of Board member were shortened, and more power passed to the Director and his expanding curatorial staff.

The Gallery did not receive an allocation for acquisitions from the South Australian Government until 1949. 9 Bequest funds and gifts had been the sole sources of acquisitions in the period preceding the Second World War. Major bequests that were used to acquire twentieth century British art were the Elder Bequest, Morgan Thomas Bequest, the AR Ragless Bequest, d’Auvergne Boxall Bequest and David Murray Bequest. 10 The Contemporary Art Society, London, played a role through its gifts from the late 1940s up to the late 1980s. 11

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7 Introduction by Daniel Thomas to James Schoff (eds), *The British Collection at Carrick Hill*, Adelaide: Carrick Hill Trust, 1989, p.1. It was under Thomas that AGSA introduced an acquisitions policy in 1985, one purpose of which was to limit the power of the Board members to act as connoisseurs on behalf of the public, with the Board endorsing guidelines which enabled buying decisions to be delegated increasingly to the director and curatorial staff.


9 This initial grant was £1,730, calculated to equal the amount the Gallery received from bequest funds.

10 See Historical Background section below for further details on bequests.

11 The Gallery paid an annual membership fee to the Contemporary Art Society, London, and in return was able to nominate its selection of an artwork from a shortlist of available paintings when the CAS made its distribution of ‘gifts’ of art to members. Details of these gifts from the CAS are contained in Chapters 2, 3 and 4.
Directors of the Gallery during the period of this study were: Louis McCubbin (1936–1950), Robert Campbell (1951–1967), John Baily (1967–1975), David Thomas (1976–1983), Daniel Thomas (1984–1990), Ron Radford (1990–2004), Christopher Menz (2005–2010) and Nick Mitzevich (2010–present). It will be demonstrated that each Director imparted his (they have all been male) particular preferences and tastes, while perpetuating the British bias to collecting patterns. This Anglo-centric bias was initially a default ideological assumption, and later a strategic response to the perceived strength of the British collection as an asset within the wider Gallery collection. The role of successive shifts in personal preferences for particular styles and artistic periods will be examined as a factor in the acquisition of art, not just in the case of successive directors, but equally, in respect to the others who played a role in selecting art, including Board members, consultant buyers and collection curators.


In 1997 Ron Radford stated: ‘Australia’s love for British art has nowhere found more passionate or lasting expression than in Adelaide’. He played a major role in the

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12 This position was renamed Curator of Australian and European Art in 1989. In April 1991 two positions of Curator of European Art and Curator of Australian Art were created. Radford continued as both Director and Curator of European Art until the appointment of Angus Trumble as Associate Curator of European Art in 1996. In 2012 the position became Curator of European and North American Art. At the time of writing in October 2015, the position was vacant following the resignation of Jane Messenger in May 2015.
development of AGSA’s British collection, initially as Curator of Paintings and Sculpture from 1980 under Directors David Thomas and Daniel Thomas, then as Director in his own right from 1990 until the end of 2004. This period was marked not only by substantial acquisitions of British art covering the period 1550–1850, but also by a series of major collection-based exhibitions by AGSA curators on aspects of British art. To accompany these exhibitions AGSA published catalogues documenting the state of curatorial research into the British collection.13

Radford’s culminating exhibition for AGSA, presented in 2005, was Island to Empire: 300 Years of British Art 1550–1850. In his essay for the accompanying exhibition book, he outlined how from the mid 1980s AGSA adopted a collecting strategy of ‘filling the gaps’ in the British collection pre 1850. He stated:

> To represent one nation like Britain well, rather than many inadequately, was now the argument. And Britain, after all, was Australia’s European heritage. So British art of all periods and all media began to be acquired with some enthusiasm.14

This statement was a paraphrase of the Gallery’s acquisitions policy, first adopted in 1985. Its underlying assumptions will be scrutinised as a key to the patterns of collecting throughout Radford’s long term. The British focus continued under Christopher Menz (2005–2010) and the latest Director, Nick Mitzevich, who in 2011 used the exhibition Saatchi Gallery in Adelaide: British Art Now as a harbinger of the new era for the gallery under his direction.15

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13 Refer to Literature Review, 1.7.1 for list of AGSA publications.
15 During the term of Christopher Menz (2005-10) the British focus shifted to his area of specialization, the William Morris decorative arts collection. While recognising that this collection is an important asset
Amongst AGSA permanent collection publications from the past two decades, those that relate most specifically to the period of the dissertation are Angus Trumble’s *Bohemian London: Camden Town and Bloomsbury paintings in Adelaide* (1997), and Jane Messenger’s *Making Nature: Masterworks of European landscape art* (2009). Both accompanied AGSA exhibitions of the same name. In each case the curators undertook, or supervised, detailed research into the provenance of many of AGSA’s twentieth century British art works. There has been a substantial, but not exclusive, reliance on their research in relation to those artworks in this dissertation. In all cases, however, new research has been conducted, with particular attention to artworks for which there was very little previous information.

Apart from Angus Trumble’s research into Post-Impressionist British art made in the decade preceding the outbreak of the First World War, there has been no comprehensive survey exhibition, or published research, dealing with AGSA’s modern and contemporary British art collection covering the rest of the twentieth century and into the first decades of the twenty first century. This is part of the gap that will be filled by research for this dissertation.

A substantial ‘Annotated list of works’ for AGSA’s collection of British paintings, sculptures, watercolours/gouaches and selected drawings and prints since 1900 has been undertaken as an Appendix to the body of the dissertation. This comprises detailed listings of over 300 works by 186 artists, including provenance, exhibitions, references and artist information. It is a comprehensive listing of all AGSA’s British paintings, sculptures and watercolours/gouaches dating from 1900 to 2015, and collected since 1940. In addition, there is a more selective inclusion of those drawings and prints that for the Gallery, to encompass decorative arts and the late nineteenth century would expand too far the terms of reference for this dissertation.
were either made by significant artists not otherwise represented, or which augment a body of work by artists also represented by paintings or sculptures.\textsuperscript{16}

It will be argued in the final section of this thesis that in the second decade of the twenty-first century, the Art Gallery of South Australia, in common with other Australian public galleries, faces the dilemma of how to most effectively display, store and conserve its British collection in the face of competing demands for limited space and financial allocations. At stake is the urgent need to clarify whether that collection is merely an anachronistic relic of British-Australia or whether it has continuing relevance in the post-imperial period.

The culminating issue, then, is whether AGSA’s British collection warrants ‘special case’ status due to some lingering connection with Britain; or, whether it should be repositioned as one component of the Gallery’s European and wider international art collections. To expand on this, in the final chapter arguments based on prior research will be presented to debate the issue of whether the British collection as an intact, cohesive historical body of works of art from one particular European country, is relevant to contemporary Australian public culture.

Based on this overview of the issues, this dissertation will seek to answer the following questions:

1. To what extent has the transition of Australia from mono-cultural British dominion to a post-imperial multicultural nation in the seventy-five years from

\textsuperscript{16} Based on AGSA collection database records April 2012, Word file email attachment from Registrar Suzanne Smith (AGSA) to author 26 April 2012. This has been progressively updated with subsequent research between 2012 and 2015. Although the Gallery collected British art throughout the entire period, from the 1980s onwards under Ron Radford as Curator of European Art 1980-90 and Director 1990-2005, the focus shifted from modern British art to British art pre-1850. This will be discussed in Chapter 4.
1940–2015 influenced patterns of collecting modern and contemporary art by the Art Gallery of South Australia?

2. Do collecting patterns of modern and contemporary British art at AGSA accord with the view that from the mid 1960s Australian public galleries turned away from Britain to America as the centre of contemporary art?

3. How important were institutional factors in shaping the collection, including the role of staff, board members and advisors, and the reliance of the Gallery on private philanthropy as a source of acquisition funds?

4. How have the particular socio-cultural and institutional factors determining collecting patterns contributed to the strengths and weaknesses of the AGSA’s modern and contemporary British collection, and how complete a picture does this collection give of modern and contemporary British art?

5. In what ways does contemporary museology provide a critical framework for evaluating the factors underlying both the development of AGSA’s British collection and its future?

Chapter One, the Literature Review, draws together the various discursive fields that provide the foundation and departure point for new research and analysis of this dissertation. These encompass, but are not restricted to, scholarly publications on post-imperial Australia, histories of modern British art in Australia and Britain, museology of collecting, and prior research and publications on the Art Gallery of South Australia’s history and collection development.

Chapters Two to Four address the first three questions above, focussing on research into how the Gallery’s collection of modern and contemporary British art was collected,
looking at the impact of respective local factors including the influence of Directors and board members, financial factors, and the changing socio-cultural context in Adelaide and Australia between 1940 and 2015.

Chapter Five addresses question four in particular, and aims to position AGSA’s collection in the chronological narrative of modern and contemporary British art since 1900, to assess its art historical significance and evaluate the influence on its strengths and weaknesses of collecting patterns analysed in the preceding chapters.

Chapter Six addresses question two in particular. It provides a comparative context for positioning AGSA’s collection in respect to other collections of modern and contemporary British art held by Australian State Galleries and the National Gallery of Australia.

The final chapter, Chapter Seven, addresses question five in drawing conclusions based on the previous Chapters to evaluate arguments for the contemporary relevance of the collection at a parochial, national and international level. Based on this assessment, consideration is given to museological options for collection management of British art at the Art Gallery of South Australia in particular and in a post-imperial Australia more generally.

Research has been grounded in comprehensive archival records held by the Research Library of the Art Gallery of South Australia. Correspondence files, Board papers, annual reports, curatorial files and AGSA Bulletins have provided a detailed history of how the collection was developed.17 The Library’s specialist collection of publications relating to artists and artworks in the collection was an invaluable resource. Additional

17 Since 1990 some Board papers and acquisition strategies have been deemed confidential and could not be accessed for this research project.
research was carried out in the libraries/archives of the Tate Gallery, London, the Whitechapel Art Gallery, London, the National Gallery of Victoria, Melbourne and the Art Gallery of New South Wales, Sydney.

**Historical background 1881–1939**

The establishment of the Art Gallery, its institutional history, and the development of its collection in the almost six decades preceding the 1940 commencement date of this thesis, have been documented by a variety of sources both internal and external. The centenary book, *Art Gallery of South Australia 1881–1981*, included a detailed chronology prepared by long-standing staff member and Deputy Director, Ron Appleyard. A summary history, based largely on Appleyard’s prior research, was contained in AGSA board papers relating to the adoption of a new charter and policy guidelines in 1985. An updated historical introduction was written by then Director, Ron Radford, for *Treasures*, 1998. The Story of the Elder Bequest by Radford et al., 2000, gave a detailed history of that significant part of the collection acquired with funds from the Elder Bequest of 1897. Radford, in *Island to Empire*, 2005, gave a brief overview of the early years in the specific context of collecting British art. Jennifer Harris in her doctoral thesis on AGSA’s Asian collection also provided a brief history of the establishment and early years of the Gallery.

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The National Gallery of South Australia was established in 1881 at an auspicious moment for the young colony of South Australia, which had been founded in 1836. From 1870 to 1884 the colony entered a period of prosperity and rapid population growth, reaching 300,000 by 1883. This was followed by a severe depression that lasted until 1906. The establishment of the Art Gallery was a product both of the progressive thrust of the colony, and in a more general sense, it was an exemplar of the spirit of the Victorian age prevailing both in Britain and its colonies. Major factors in South Australia’s early history included its establishment as a planned colony not dependent on convict labour, and modelled on British institutions and social structures; the rapid growth of a wealthy but public-spirited class of pastoralists, legal and political figures with widespread philanthropic interests; and finally, the dissemination of Victorian values of the importance of public education and welfare and the ensuing growth of the institute movement. All provided fertile ground for the establishment of the National Gallery of South Australia.

Amongst the Gallery’s founders, drawn from Government and business circles, were Chief Justice Sir Samuel Way (1836–1916), Chief Secretary of the Legislative Council, Sir William Milne (1822–1895), David Murray (1829–1907), who was both a successful merchant and member of the Legislative Council, and William West-Erskine. All were British-born immigrants and self-made men, who played important political and commercial roles in the new colony, and who saw it as part of their role as

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23 There is general agreement on these factors in historical accounts in Appleyard, 1981, Radford, 1998 and Harris, 2012.
24 Harris, p. 261.
planners of the new colony’s social, legal and institutional structures to contribute to public betterment and education.\textsuperscript{25}

Initial purchases for the collection came primarily from the Melbourne International Exhibition of 1880, supplemented by loans from private citizens.\textsuperscript{26} After an establishment grant from the Government of £2,000 for acquisitions from the Melbourne International Exhibition, and small annual grants until 1885 and from 1889–1892, the Gallery would receive no further Government allocation for acquisitions until 1949, being entirely reliant on gifts and bequests.\textsuperscript{27}

From 1884 to 1939 the Gallery was administered by the Fine Arts Committee of the Public Library, Museum and Art Gallery Board. The fledgling Gallery collection was housed temporarily in the Institute Building on the corner of North Terrace and Kintore Avenue. Also housed in the Institute Building was the Society of Arts (incorporated 1859) and its offshoot, the School of Painting and the School of Design (established 1861). In 1889 the Gallery and its nascent collection were moved to new temporary accommodation in the now demolished Jubilee Exhibition Building.

Writing in 1963, Daryl Lindsay, at that time Director of the National Gallery of Victoria, looked back to the poor quality of Australian public collections of European art at the end of the nineteenth century:

\begin{quote}
The Melbourne, Adelaide and Sydney collections had acquired many fine early Australian historical works and excellent examples of the Australian school of
\end{quote}

\begin{footnotes}
\item[25] Based on biographical entries in Australian Dictionary of Biography. It should be mentioned here, that with the exception of Way, British in this case does not equate with English. West-Erskine was Irish-born, while Milne and Murray were Scottish, as were important colonial figures and subsequent beneficiaries, Sir Thomas Elder, Robert Barr-Smith and Sir Josiah Symon.
\item[26] Annual Report of the South Australian Institute 1879-80, cited by Appleyard, p. 44.
\item[27] Appleyard, p. 46.
\end{footnotes}
painting of 1875–1900. However the collections as a whole were no better than the provincial collections in Great Britain… Australia was starting behind scratch. The great European and English collections, founded on the wealth of the princely private collections of the past three hundred years, were firmly established… The latter half of the nineteenth century (in Australia) was a period when good art and good taste neither flourished nor was appreciated.28

In his 1977 paper on AGSA’s Acquisitions Policy, Ian North, Curator of Paintings and Sculptures (1971–1980) concurred, stating that in the 1880s and 1890s the Adelaide Gallery was collecting along the same lines as Sydney and Melbourne. Its collection contained: ‘... a number of Australian paintings, forgotten academic paintings from the Melbourne international exhibitions, some minor but interesting English sculptures by Thomas Woolner and Marshall Wood, English social realism by Henry La Thangue and TB Kennington, and the idealistic side of the same coin, as represented by Waterhouse, Collier and Schmalz.29

Undoubtedly the first influential figure in the development of the collection was Englishman Harry Pelling Gill (1855–1916), who was Honorary Curator from 1892–1909. In 1882, on the recommendation of Royal Academician Sir Edward Poynter, who was head of the South Kensington Training Schools (now Royal College of Art), Gill had been recruited from the Training Schools as Master for the School of Design in Adelaide. In 1889 he was promoted to Head of Technical Art and in 1892 took on the additional role of Honorary Curator at the Art Gallery.

Gill was fortunate in that four years into his tenure the prospects of the Gallery were transformed as the result of a munificent bequest of £25,000 received in 1897 from the

estate of Sir Thomas Elder (1818–1897). The Elder Bequest made the Gallery, briefly as it turned out, the richest in Australia and led the South Australian Government to build a permanent building to house the collection on North Terrace.

Various accounts of Gill’s purchases of art with Elder Bequest funds attest to his role in laying the foundations for the Gallery’s British, European and Australian collections. On Gill’s recommendation the Elder Bequest was to be used to buy English, Continental and Australian works with a portion invested in Treasury bonds to fund future acquisitions. He proved to be a man of unusually discerning and prescient taste in his purchases of British and Australian paintings for the seventeen years of his tenure until 1909. Angus Trumble, the Gallery’s former Curator of European Art (1996–2001), praised him as gathering in Adelaide ‘the finest and most progressive group of purchases yet seen in Australia.’

In 1898 Gill took £10,000 of Elder Bequest funds to London and acquired some forty-two paintings, thirty-six drawings and fifteen watercolours by predominantly British

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30 Sir Thomas Elder, who had migrated from Scotland in 1854, went into partnership with another Scottish immigrant, his brother-in-law Robert Barr-Smith, to found the firm Elder Smith and Co., which made an initial fortune in copper mining and then diversified into pastoral industry, becoming one of the world’s largest wool merchants. The Elder Bequest would subsequently fund the acquisition of many of the works in the Gallery’s twentieth century British art collection post World War II. These will be discussed in detail in Chapters Two to Four.

31 Ron Radford, ‘Introduction: An Artful but Unwitting Partnership’, in Ron Radford et al., The story of the Elder Bequest. Adelaide: Art Gallery of South Australia, 2000, p. 8. The Gallery’s premier position on the public gallery rich list was temporary, as in 1904 the National Gallery of Victoria (NGV) would receive the Bequest of Alfred Felton, valued at the time at just over £190,000.


33 Menz, p. 118.

and a scattering of Continental artists of the day. Most of the purchases were, not surprisingly, by artists who were members or associates of the Royal Academy. Gill’s taste leant towards contemporary *fin-de-siècle* styles of the Aesthetic movement, Symbolists and Pre-Raphaelites, including Laurence Alma-Tadema (1836–1912), Aubrey Beardsley (1872–1898), Edward Burne-Jones (1833–1898), and Frederic Leighton (1830–1896). On his return, his acquisitions were displayed in the newly completed Art Gallery, which was opened by the Governor, Hallam, Lord Tennyson on 7 April 1900. Following Gill’s London trip there were further acquisitions from the period. A major purchase was *Love and Death* by George F. Watts (1817–1904) in 1901.


One notable and unfortunate omission from Gill’s turn-of-the century acquisitions was the British/American artist James Abbott McNeil Whistler (1834–1903), an artist of stature, both as a significant artist in his own right and as a seminal influence on British artists in the Edwardian period before World War I. Nor did any of Gill’s purchases

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35 Trumble maintained that Gill’s taste prevailed despite working with a conservative committee representing Academic establishment tastes.
36 Appleyard, p. 47.
37 Morgan, 1971. At a cost of £3,000 this would be one of the Gallery’s most expensive purchases. This purchase was instigated by Lord Tennyson, who had been offered the painting by the artist
38 ‘List of works purchased with the Elder Bequest’, in Radford et al., pp. 100-115.
include paintings by members of the progressive New English Arts Club, founded in 1886 in opposition to the Royal Academy, and which included Whistler’s former student, Walter Sickert, Philip Wilson Steer, and from 1904 Augustus John. As Trumble noted: ‘Avant-garde, or even merely “progressive” art from the circle of the New English Art Club or any one of the other exhibiting societies of Edwardian London was avoided by Gill and his successors.’

In 1903 Morgan Thomas made a substantial bequest of £65,000 to the Public Library, Museum and Art Gallery Board, with approximately £12,500 being allocated to the Art Gallery. While the Elder Bequest was specifically for ‘pictures’, the Morgan Thomas Bequest was more generally ‘for the purposes of the institution’ and enabled the development of a decorative arts collection, as well as being used to acquire paintings and sculptures. The nucleus of a collection of English and Oriental ceramics was acquired in London by board member George Brookman in 1903–1904.

In 1907 the third major bequest of the Federation years was an amount of £3,000 from retired Board member and collector, David Murray, for the establishment of a print room. This was accompanied by his collection of over two thousand prints.

After Gill, the Art Gallery was staffed for brief periods by a succession of curators and administrators who left a minor legacy of mediocre acquisitions, most of which have remained in storage ever since. Until well into the 1930s, the Gallery’s collecting of twentieth century British paintings was largely oriented towards Edwardian artists and those working in the conservative genres endorsed by London’s Royal Academy.

There was no representation of the progressive movements of modern British art such as the New English Arts Club, which included Whistler’s former student, Walter Sickert, Philip Wilson Steer, and from 1904 Augustus John.

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39 Trumble, in Radford et al., 2000, p. 75.
40 Appleyard, p. 47.
as Camden Town and Bloomsbury groups, or of the Vorticists, the Seven and Five Society or Unit One.

In this respect the NGSA was no different from other Australian public galleries. In the most comprehensive scholarly study yet undertaken of British paintings in Australian and New Zealand collections from 1800–1990, Anne Kirker and Peter Tomory concluded that the poor representation of modern British art in Australian collections until the latter half of the twentieth century was due to the lack of professional curators, the conservative nature of trustees, the lack of guidelines and the influence of advisors drawn from the circle of the Royal Academy.41

After the initial burst of acquisitions by Gill with Elder Bequest funds, there were two other notable art forays in London by buyers entrusted with bequest funds allocated by the Board. In 1915 Margaret Preston (née Rose McPherson) purchased three paintings – *The bridge at Avignon*, 1913, by Frank Brangwyn (1867–1956), *Autumn night*, c. 1912, by Julius Olsson (1864–1942) and a painting by Sir William Orpen (1878–1931), *Sewing new seed*, 1913. This last work, purchased for £700 provoked such a public outcry that it was removed from the Gallery.42 According to Sir Edward Morgan, ‘When this painting was hung in the Gallery it caused a sensation and people flocked to see it…After much controversy the picture was returned to the artist, who in 1921, exchanged it for a portrait of Field-Marshal Foch – a replica – and was paid a further £500.’ Morgan noted that her other purchases were ‘received with approval in Adelaide’.43

43 Morgan, op.cit.
In December 1933 Heysen was allocated an initial £1,000 to spend on British and Continental works and a further £500 was allocated in August 1934. He bought conservatively, avoiding the modern era, with virtually all his purchases being from artists who were members or associates of the Royal Academy. His most important British purchase was *Portrait of Dr Armstrong* by Sir Joshua Reynolds for £350. Another conservative Heysen purchase was the pastoral landscape painting, *The harvest*, 1934, by James Bateman RA (1853–1959).

By the early 1930s exhibitions of British and European art were starting to reach Australia. In December 1932 on the recommendation of the Curator, Leslie Wilkie, three paintings were acquired from an exhibition *Contemporary British Art*, organised by entrepreneur E Murray Fuller and presented at the Victorian Artists’ Society Gallery, Melbourne. These were *Conversation piece* by Sir William Orpen RA, *The guitar player*, by Philip Connard RA, and *The end of the chapter* by WE Webster. This was followed in 1933 by the acquisition of a sculpture by Jacob Epstein (1880-1959), *La Belle Juive (The Beautiful Jewess)*, 1930, purchased from the exhibition *Modern British Art*, which was shown in Melbourne and Sydney (but not in Adelaide), and brought to

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44 Minutes of the Meeting of the Board of Governors of the Public Library, Museum and Art Gallery of South Australia, 12 December 1933 and 14 August 1934, Adelaide: AGSA Research Library.
45 Minutes of the Fine Arts Committee of the Public Library, Museum and Art Gallery, 8 November 1932 record that the Curator LA Wilkie was given permission to visit Melbourne and inspect the exhibition of *Contemporary British Art* organized by Mr E Murray Fuller, at the Victorian Artists Society Gallery. At this time the Gallery’s future director, Louis McCubbin was a member and would become President 1933-5. Minutes for 1 December 1932 record the strong recommendation from Wilkie that the Committee purchase Cat. no. 9, *Conversation piece*, by Orpen for 550 guineas, cat. no. 24 *The guitar* by Philip Connard for 150 guineas and ca. no. 37 *End of the chapter* by WE Webster for 175 guineas. Attached to the Minutes was *Catalogue of a collection of original paintings in oil and watercolour and etchings by eminent painters and etchers, exhibited by Mr E Murray Fuller, in the Victorian Artists’ Society Gallery, Melbourne from 1 December 1932*, photocopy, , Fine Arts Committee Minutes GRG 19/361 vols 10-12 June 1931-January 1940, and indexed correspondence files GRG 19/17 Correspondence 1927-January 1940, Selections (Murray Fuller) AGSA Research Library.
Australia by Alleyne Zander in association with Redfern Gallery in London. Catherine Speck noted that this was only the second Epstein to enter a public collection in Australia, after the National Gallery of Victoria acquired an earlier work, *Mrs Ambrose McEvoy*, 1909, some months previously in 1933.

Another significant acquisition came in 1937 when, acting on the recommendation of Nora Heysen through her father, the Board of Governors of the State Library, Museum and Art Gallery decided to purchase for £157 *Compagne Orovida, the laurustinus*, 1930, by Lucien Pissarro (1863–1944), son of the noted Impressionist Camille Pissarro. This was the first Impressionist oil painting to enter the collection.

The position of Director of the National Gallery of South Australia was not created until 1934, with Leslie Wilkie, the Gallery’s Curator since 1926, being elevated to the new post. He died on 4 September 1935. In December that year Louis McCubbin, son of the famous Australian Impressionist painter Fred McCubbin, was appointed Director, commencing on 1 May 1936. McCubbin had trained under his father and Bernard Hall at the National Gallery School, Melbourne, before becoming an official war artist in the First World War. In the 1920s he worked as a painter of dioramas for the Australian

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47 Ibid.

48 Letters from Nora to Hans Heysen 20 January 1937, 9 February, 1937, 19 February, 1937, 1 March, 1937 and from Hans to Nora Heysen 4 April, 1937 and 17 May, 1937, in Catherine Speck (ed.), *Heysen to Heysen: selected letters of Hans Heysen and Nora Heysen*, Canberra: National Library of Australia 2011, pp. 72-79. Nora, who was living in London at this time, visited Pissarro’s studio where she viewed works by both Lucien and his father Camille. The Pissarros lent her both Camille’s *Peasant Woman* and Lucien’s *Laurustinus* to hang in her studio while they were away for three months. She grew to appreciate this latter painting and wrote to her father encouraging him to persuade the Board to acquire it for the Gallery. The Gallery decided to purchase only the painting by Lucien Pissarro. It was finally in 2014 that AGSA acquired an earlier painting by Camille Pissarro for $4.5 million.

49 In 1913 the Gallery had purchased *At the window*, c. 1912, an accomplished watercolour in an Impressionist style by expatriate New Zealand artist Frances Hodgkins, who was at that time living in France and achieving considerable success as a watercolour painter. She would live in England from 1914 to her death in 1947. Refer to Chapters Two, Four and Five for further discussion of other works by Hodgkins in the collection.
War Museum in Melbourne and later painted dioramas for the War Memorial. During the Second World War, in addition to his duties with the NGSA, he was deputy director of camouflage for South Australia and a member of the art committee of the Australian War Memorial. McCubbin would preside over the Gallery’s first foray into collecting modern British art in the immediate post-war years.\(^{50}\)

In February 1935 the first modern British art to be seen in Adelaide was presented by newly formed Empire Art Loans Collection Society, which organized a *Loan Collection of Contemporary British Art* for a tour of public galleries in Australia and New Zealand. Works for the exhibition were lent by private collectors, the Contemporary Art Society (London) and several regional galleries in Britain. There were 250 exhibits ranging across the gamut of twentieth century British art, encompassing Royal Academicians, Edwardians and the moderns. Although the Gallery did not acquire any works from this exhibition at the time, this proved an initial exposure for Adelaide audiences to a range of modern artists, including many who would be subsequently acquired over successive decades. There were paintings by Vanessa Bell, David Bomberg, Roger Fry, Mark Gertler, Charles Ginner, Spencer Gore, Duncan Grant, J.D. Innes, Augustus John, Derwent Lees, James McBey, Ambrose McEvoy, Bernard Meninsky, John and Paul Nash, Samuel Peploe, Lucien Pissarro, James Pryde, William Roberts, Walter Sickert, Stanley Spencer and Mathew Smith.\(^{51}\)

This was followed in 1936 by the *Loan Collection of British Masters*, drawn from the collections of the National and Tate Galleries. This exhibition had required a special


\(^{51}\) Catalogue of the *Loan Collection of Contemporary British Art*, Public Library and Art Gallery of South Australia, 1935, AGSA Research Library.
Act of the British Parliament to enable the loan of works from national collections to travel to ‘British dominions beyond the seas.’

British Masters toured to Wellington, Perth, Adelaide and other Australian capital cities and then back to New Zealand.

The Empire Art Loans Collection Society also toured an exhibition of Modern Prints and Drawings, lent by the Contemporary Art Society to public galleries of Australia and New Zealand during 1936–1937. Then in 1939 it brought to Australia an exhibition of Twentieth Century British Art, including the Surrealist group who had been previously unseen in Australia. This exhibition was shown at the National Gallery of South Australia in July 1939.

Following closely on this exhibition, on 21 August 1939, the Herald and Advertiser Exhibition of French and British Contemporary Art opened at the Gallery. It was organised by Melbourne art critic Basil Burdett and brought to Australia by Sir Keith Murdoch’s Herald newspaper, with The Advertiser (owned by Murdoch) sponsoring the Adelaide showing. There were 217 works by 59 painters and twelve sculptors with 165 of these available for purchase. In their book, Degenerates and Perverts: the 1939 Herald exhibition of French and British contemporary art (2005), Eileen Chanin and Steven Miller undertook a forensic analysis of this exhibition and its impact in Australia. They noted that its premier showing was in Adelaide, where it received an enthusiastic reception and attendances of 7000 over a period of almost a month.

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At this time the Gallery did not make any purchases. Louis McCubbin had recommended the purchase of a painting by Augustus John, *Birdie*, c. 1915–1917, a portrait of Mrs Randolph ‘Birdie’ Schwabe. This passed the Fine Arts Committee but was rejected by the Board on the grounds that it objected to sending money out of the country in wartime.\(^{54}\)

The Gallery subsequently acquired two British landscape paintings from the Melbourne showing of the *Herald and Advertiser* exhibition, purchasing *Garden view, Cookham Dean*, 1938, (£210) by Stanley Spencer (1891–1959) and *Ferryside South Wales*, c. 1930, (£32) by E. Moreland Lewis (1903–1943). A third painting from the exhibition, *Preparing for Christening*, c. 1910, by Henry Tonks (1862–1937) would be acquired for £100 sterling somewhat belatedly in 1947, shortly before the last works from the exhibition were finally returned to England after the end of the war. The Gallery had originally been interested in Tonks’ painting, *The pearl necklace*, but this was acquired by the National Art Gallery of New South Wales.\(^{55}\)

Through the above exhibitions brought to Adelaide between 1935 and 1939 the South Australian public had been exposed for the first time to a comprehensive overview of developments in modern French and British art. The moment was ripe for the Gallery to embark on a collecting program that responded to these developments. On 28 May 1938, Louis McCubbin had presented his ‘Report on the Systematic Development of the Collections’, to the Fine Arts Committee of the Library, Museum and Art Gallery Board. McCubbin stated:

\(^{54}\) Director’s report, ‘Proposed exchange of additional loan of contemporary French and British paintings and sculpture from the Herald and Advertiser collection’, NGSA Board Agenda 10 November, 1942.

\(^{55}\) Letter from McCubbin to Barbizon House, London 7 January 1947 and to Agent-General 8 January 1947 advising purchase of Tonks’ *The Christening* for £100 sterling (Chanin, Miller and Pugh, p.226, give the purchase price in Australian dollars as A £151).
To continue to buy the best pictures in an exhibition merely because it is superior to works exhibited with it, is often to buy mediocre works. Our concern should be to buy those not merely superior but outstanding because they possess, or express, an enduring quality, and we believe time will confirm our judgement.\textsuperscript{56}

In the ‘British and foreign section’ he recommended a focus on nineteenth and twentieth century painters, commencing with the Barbizon school, Impressionists, Post-Impressionists and later movements, with purchase of ‘good examples of outstanding men who have notably influenced contemporary’, plus Constable and Turner and Cotman (watercolour). He recommended the use of the Elder funds for overseas purchases, after a period of more than three decades since Gill’s term when the Elder Bequest had either been dormant or used largely for Australian art.\textsuperscript{57}

The implementation of McCubbin’s recommendations was disrupted both by the outbreak of war in 1939 and by the disbanding of the Public Library, Museum and Art Gallery Board. In 1939 the South Australia Parliament passed the Art Gallery Act establishing the National Gallery of South Australia as a separate institution, administered through the Department of Education. One of the final acts of the outgoing Fine Arts Committee before overseas purchases were stopped by the war, was to allocate £1,000 to the National Art Collections Fund in London for it to acquire works for the Gallery. Expenditure of this allocation would not be finalised until 1945 and will be examined in Chapter Two.

\textsuperscript{57} Radford et al., pp. 116-19.
CHAPTER ONE

LITERATURE REVIEW
1.0 Introduction

The scope of research encompassed by the five research questions formulated in the introduction entails synthesising disparate, only partially interconnected bodies of scholarly writing across socio-cultural, art historical and museological fields. These discursive fields include Australia’s changing post-imperial relationship with Britain since the Second World War and the evolution of a post-imperial national consciousness in Australia. They include, also, histories of British modernism, of post-war British art and society, and of modern British art in Australia. A discursive field that has informed analysis of institutional collecting practices, particularly in the final chapters, is museological theory as it pertains to collection management by Australian public art museums in the late twentieth and early twenty-first century. It is those points of convergence where diverse discourses intersect that have been the focus of research.

Secondary literature in these fields provides the intellectual basis for establishing the relevance of the transition from an imperial to a post-imperial mind-set as one of the key ideological parameters determining collecting practices at the Art Gallery of South Australia. This post-imperial transition underpins evaluation of the progressive diminution in the status of modern British art in Australia generally, and at the Art Gallery of South Australia in particular. In turn, post-imperial collecting patterns in Australia dovetail, at the British end, with the dissolution of Empire after the Second World War and the rise of American cultural imperialism. This was a factor influencing post-war British art and the prioritising of particular aspects of modernist art practice to be selected for acquisition by AGSA’s British consultants.
Rather than accepting the virtual truism that there was a seemingly inevitable slide of modern British art into irrelevance by twenty-first century Australia, this dissertation sets out to re-evaluate the significance of AGSA’s British collection in an Australian context. This argument will be informed firstly by recent re-appraisals of pre and post-war British art, and secondly by arguments drawn from recent publications concerning the importance of a core British culture in Australia.

1.1 Transition to a post-imperial Australia

The progressive disengagement of Britain from Australia in the decades after the Second World War, and the rise of Australian nationalism in the wake of this withdrawal, provides the context in which the Art Gallery of South Australia built its modern British art collection. In the past decade a substantial body of research has grown up around British-Australian relations and the transition from a British Australia.

The timing of this disengagement of British and Australian interests varies depending on whether the viewpoint is political, economic or cultural. Diplomat and former policy advisor to John Howard, Michael L’Estrange, identified these phases in the Australia-Britain diplomatic relationship:

From Federation to the Second World War there was a period of dual loyalties. National pride coexisted with loyalty to Britain and Empire. There was an accelerating sense of difference of Australian interests leading up to Second World War. Britain was overwhelmingly the source of Australia’s economic development and population growth, and Australia was reliant on Britain for managing its foreign policy. Hence in
September 1939 the Prime Minister Curtin could declare that ‘Great Britain has declared war upon Germany and that, as a result, Australia is also at war’.

New allegiances occurred from 1942 following the failure of Britain to defend Singapore. Australia reached out to the United States of America. The ANZUS Treaty of 1951 between USA, Australia and New Zealand, and then the 1956 Suez crisis weakened Britain as a world power. The next phase, which began with the retirement of Sir Robert Menzies in 1966, saw an assertive phase of Australian nationalism as part of deeper social and cultural change.58

Historian Neville Meaney identified a more racial basis to the periods of Britishness in Australia with republican liberalism of colonial self-government 1840s to 1860s; the British national or race patriot era from 1870s to 1950s; and the post-national or multicultural era starting in the 1960s-1970s.59

Prior to the Second World War, Australia’s ties with Britain were so close that, as David Malouf recorded in his *Quarterly Essay* (2003), when Britain declared Australia a Dominion in 1931 by the Statute of Westminster (along with Canada, South Africa and New Zealand), although Canada and South Africa ratified the Statute of Westminster at once, Australia and New Zealand considered ratification was unnecessary. He noted that Australia had no overseas diplomatic representatives until 1942, while Canada had representatives in Washington, Paris and Tokyo by 1927.60

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In *Australia’s Empire* (2008) Deryck Schreuder and Stuart Ward wrote that to earlier generations of Australians, Empire was a key conceptual anchor of their identity and security in a fast-changing world of modernity; but in more recent times ‘the Empire has quietly dropped through the trapdoor of history, without any heroic anti-imperial struggle.’\(^{61}\) They argued that the end of Empire and the transition to a post-imperial era were barely acknowledged at the time as it happened incrementally.

This incremental process was taken up in the subsequent publication by James Curran and Stuart Ward, *The Unknown Nation: Australia after Empire* (2010), in which they further developed the argument of *Australia’s Empire*.\(^{62}\) They argued that deep fissures in the relationship with Empire began to appear after the Second World War, but ‘bonds of sentiment’ survived. The major surge of migration after the war and visit of new monarch Queen Elizabeth in 1954 helped heal relations weakened by the war. Meaney noted that Joseph Cahill the Irish Catholic Labor Premier of NSW, in welcoming the Queen to Sydney in 1954 proclaimed: ‘our origin is British, our soul is British. We think British. We act British.’\(^{63}\)

At the same time as sentiment was shifting away from Empire, over one million British immigrants arrived between 1947 and 1972 through the assisted migration scheme. Stephen Constantine has shown that this scheme was supported initially at the Australian end as a population building strategy to counter the perceived Japanese threat, and at the English end, by the Ministry of Labour with the aim of disseminating skilled British labour to former settler societies of the Empire, to sustain the power and

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\(^{63}\) ‘State Dinner Speech by the Premier of New South Wales’, 4 February 1954, National Archives of Australia, A 9708 RV/AK Part 3, in Meaney, pp. 382-3.
prestige of the Commonwealth and to ensure Britain played a pivotal role in competitive global markets.\textsuperscript{64}

Meaney concurs with Curran and Ward that there was a gradual decline after the Queen’s 1954 visit, and that Britain’s move to enter the European Common Market, first announced on 31 July 1961, was the beginning of a process whereby Britain turned from Australia and the Commonwealth towards Europe. Menzies attempted to argue in Britain that Australia’s relationship with Britain was special and transcended trade. In London in June 1962 he proclaimed himself Prime Minister of a country ‘British to the boot heels’.\textsuperscript{65} However, in 1962, the United Kingdom changed the Immigration Act so that Australians could no longer enter freely, but needed a voucher to show they had a job waiting. Further, the term \textit{British} was to be reserved for the citizens of the United Kingdom but not the Commonwealth countries. The shock of rejection was felt in Australia, prompting an editorial in the \textit{Sydney Morning Herald}, ‘We are or thought we were the same people – simply the British overseas. Now, it seems, we are not.’\textsuperscript{66}

In an earlier essay, ‘The New Nationalism in Canada, Australia and New Zealand: Civic Culture in the Wake of the British World’ (2007), Ward argued that after the dissolution of Empire ‘Australians had lost their connection to the symbols and sensibilities of ‘being British’ and in so doing had forfeited the traditional conceptual apparatus for understanding themselves as Australian … the upending of Empire


\textsuperscript{65} Curran and Ward, p.36.

\textsuperscript{66} Curran and Ward, p.40.
appears not so much as a process of national self-realisation, as a species of post-
dominion disorientation’.67

Developing this theme, the chief argument of Curran and Ward is that the search for a
national identity was a response to the void left by the withdrawal of the British
Empire.68 They state, ‘… by the mid-1960s the notion of Australia’s fundamental
Britishness had suffered a fatal loss of credibility.’ In response there was a cultural
makeover from the mid 1960s to replace British symbols and structures: the currency,
the flag, the national anthem, and national holidays. In turn, there was a concern with
Australia’s image abroad. In 1968 Donald Horne coined the term the ‘new nationalism’
to describe the political rhetoric of Prime Minister John Gorton. This rubric of the new
nationalism was also taken up by Manning Clark and Geoffrey Serle. Its core idea was
that Australians needed to emerge from a period of false consciousness as British
subjects. According to Ward (2007), Gorton wanted to leave behind the British taint of
Menzies, but felt compelled to speak in the future tense. He stated in The Bulletin, 5
October 1968:

For a long time we stood not really as a nation in our own right, but as the
nation the people of whom spoke of ‘home’ and meant another nation, meant
Great Britain … it is essential that we should develop a feeling of nationhood
… I hope you will all help me in the years ahead to foster this feeling of real
nationalism.69

Writing in 1979, Jim Davidson saw a ‘loosening of the bonds’ of Empire taking place
between 1955 and 1970. He found this was not only because of an increase in migration.

67 Stuart Ward, ‘The new nationalism in Canada, Australia and New Zealand: civic culture in the
wake of the British world’, in Britishness Abroad: Transnational Movements and Imperial Cultures,
edited by Kate Darian Smith, Patricia Grimshaw and Stuart Macintyre, Melbourne: Melbourne
68 Curran and Ward, p.7.
69 Ward in Smith, Grimshaw and Macintyre, p. 241.
from elsewhere but also due to the number of Australians with three generations of separation from their Anglo origins, and no living British relatives as connections with the ‘old country’. This population was ‘ready to be psychically relocated’.70

There were discontinuities in the shift away from Britain, with sectors within the broader population who continued to identify as British, who saw it as ‘home’ and who deemed Britain to be the ultimate source of standards, values and tastes. Davidson noted that while London remained the arbiter of taste and values, anything Australian could be readily under-valued or deemed as unimportant. He identified a British-dominated high-brow culture, which was complemented by a middle-brow culture, which was self-consciously ‘Imperial’, including fans of Gilbert and Sullivan and collectors of British Empire stamps. Richard White and Hsu-Ming took up this point in their essay ‘Popular Culture’ in Schreuder and Ward, commenting, ‘… it was taken as a given that high cultural capital was English and the culture of the colonies could only appeal to a lower common denominator’.71

In post-war Australia this gravitation to London as the perceived cultural hub was one aspect of the phenomenon, which was labelled ‘the cultural cringe’ by AA Phillips in 1950.72 The exodus to London of artists and intellectuals across a range of disciplines has been analysed by Stephen Alomes.73 Of particular relevance to this study, Simon Pierse in Australian Art and Artists in London 1950–1965: An Antipodean Summer (2012), examined both the impact of a group of expatriate visual artists in Britain and

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the role played by influential British arts figures in promoting Australian art.\textsuperscript{74} His study focussed on the period when the Britain’s relationship with the Commonwealth was still strong (prior to Britain’s turn away from the Commonwealth to Europe and to the United States) and Australian artists were being received in London as a breath of fresh air. Pierse’s project shares with this thesis an interest in Australia’s transition from dominion to nation and the ensuing changes in British-Australian cultural relations.

It will be established that the importance placed by the National Gallery of South Australia on collecting modern British art, to the virtual exclusion of either European or American art, from immediately after the Second World War until the mid 1970s, was a corollary of the imperial hold of Britain on Australian cultural values. As Chapters Two and Three (covering the periods 1940–1959 and 1960–1979) will show, this combination of cultural cringe and residual Anglophilia, merging with a separation anxiety for the incremental loss of Britishness, and birth pains of an emergent nationalism, would impact on the Art Gallery of South Australia’s post-war pattern of collecting British art.\textsuperscript{75}

It will be argued in the latter part of this thesis that perspectives of British art in a contemporary Australian cultural context continue to be entangled in the confused, unresolved nature of Australia’s connection with Britain. This applies particularly to the majority of Australians who have British ancestry, even if that connection is now several generations in the past.

\textsuperscript{74}Simon Pierse, \textit{Australian art and artists in London, 1950-1965: An antipodean summer} Farnham: Ashgate 2012.

\textsuperscript{75}It should be noted that the cultural cringe phenomenon did not apply exclusively to the residual hold of imperial values in Australia. It may be argued that the subsequent debates around provincialism and the centre and periphery in relation to Australia’s position in the international art world were an extension of the cultural cringe.
In his introduction to *Modernism’s History*, Bernard Smith stated, ‘I shall be writing therefore with Europe as my antipodes, seeing it from a distance and yet seeing it also as part of myself, my cognitive space and my culture.’  

Smith encapsulated a widespread ambivalence of Australians towards Britain, and flowing from this, the difficulty of analysing our response to, or experience of, British art in Australia.

By the mid 1990s there was a sense that the prevalent dismissal of Britain as a cultural force in Australia may have been an over-reaction. This emerged in *British Studies into the 21st Century: Perspectives and Practices* (1999), edited by Wilfrid Prest. For instance, Judith Richard, in her essay in the anthology, admonished, ‘don’t throw out the Australian historical baby with the Anglocentric bathwater’, and commented on the British: ‘I do wonder if any other cultures might be so readily disdained in modern Australia, or whether that is a classic manifestation of post-colonial cringe.’  

Prest expanded upon this position, arguing for a new decentred British history with a two way, mutual and reciprocal relationship.

In a more wide-ranging historical study Miriam Dixson in *The Imaginary Australian* (1999) emphasised the need to acknowledge Australia’s indebtedness to the core of Anglo-Celtic history in a new Australian identity. She argued that scholars had been reluctant to deal with the core Anglo-Celtic culture other than to show its deficiencies:

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78 Wilfrid Prest ‘Albion Descendant? British history in Austral(as)ia and the history of Austral(as)ians’, in Prest, p. 87.
Anglo-Celtic Australia still plays its traditionally central part in civil society… Anglo-Celtic aspects of Australian life function as a vital cohesive centre for the whole culture.  

She raised the danger of social fragmentation as poly-ethnicity replaced the ethnic nation, and maintained the need for a realistic assessment where the positive and negative sides were integrated in a new synthesis. Malouf, too, acknowledged the importance of British heritage. He pointed out that Australians had no prior culture to revert to (as Aboriginal culture is not ours), so we have to deal with Britishness. These arguments are applicable to this study, in that they suggest the need to find a way of discussing British art in Australia that moves beyond simplistic ‘post-colonial cringe’ and recognises the potential of cultural common ground.

1.2 Towards a post-imperial museological perspective

The above survey of post-imperial literature establishes a complex and non-synchronistic process of incremental change in the Australian-British relationship that cannot be reduced to a simplistic notion of the imposition of a residual or remnant imperial hegemony as the driver of collecting patterns by Australian art museums.

There has been scant attention paid to the correlation between, on the one hand, Australia’s transition from dominion status to a post-imperial society, and on the other, the transition by Australian State Art Galleries generally, and the National Gallery of South Australia in particular away from collecting British art.

81 The National Gallery of Victoria exhibition and catalogue *Modern Britain 1900-1960* is discussed below in section 1.4.
This lack of scholarly attention may arguably be a reflection of the preferred focus of many post-colonial museological case studies on the impact of colonial power on indigenous societies and on examining how objects from these cultures have been displayed and interpreted in the imperial centre.  

This study is the obverse of such post-colonial studies, in examining the shifting status of collecting art made in the fading imperial centre as Australian art museums moved from dominion mentality towards national maturity and discarded the trappings of empire. One of those trappings of empire would be their British collections.

In the first six decades of its history from its establishment in 1881 to the commencement of this thesis in 1940, spanning the period from colonial to dominion status in Australia, the National Gallery of South Australia might be viewed as emulating a British provincial gallery transposed to the antipodes. So, to some extent, museological studies of the British situation throw light on the formative ideologies that the Gallery progressively discarded as it evolved in the latter part of the twentieth century.

This thesis draws on the recent wave of scholarly interest in the institutional culture of art museums and collections. In the words of art historian Marcia Pointon, the museum is an exemplar of the way ideology ‘permeates and patterns cultural practices’.  

Pointon and other proponents of the new museology have argued both for a need to deconstruct the underlying structures of power and influence in the development of

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82 For instance, see Tim Barringer and Tom Flynn (eds) Colonialism and the object: Empire, material culture and the museum, London and New York: Routledge 1998. It was reported in The Weekend Australian that a research project by the Institute of Public Affairs found there had been a 40 per cent leap in the past decade in the number of universities offering courses in imperialism and postcolonialism (Rowan Callick, 'Teaching England's story is now history', Inquirer, The Weekend Australian, 18-19 July 2015, p.18).

collections and operation of museums, and for the need to re-orient museum programs to a wider audience demographic. In addition to Pointon, this debate was promulgated by Susan Pearce, Tony Bennett, Carol Duncan, Eilean Hooper-Greenhill, Jonathan Harris and Donald Preziosi, amongst others.84

Duncan, for instance, focussed on the role of the museum in structuring the viewer’s experience and compared this to a ritualised quasi-religious experience, citing Kenneth Clark, who stated:

The only reason for bringing together works of art in a public place is that … they produce in us a kind of exalted happiness. For a moment there is a clearing in the jungle: we pass on refreshed, with our capacity for life increased with some memory of the sky.85

Her related argument was that in controlling what the visitor sees, or does not see, museums encroach on forming notions of community and identity. For Duncan, the rise of the museum as the repository of art objects paralleled Kant’s aesthetic philosophy. She argued that the invention of aesthetics was a strategy to transfer spiritual value from the religious to the secular realm. Museums had moved from their nineteenth-century role of enlightening and improving visitors morally, socially and politically to being purely aesthetic museums.86

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Pearce was similarly interested in moving from a purely aesthetic approach to objects in order to reveal their ‘social meanings’, stating:

> It is therefore incumbent on the investigator to try to find ways in which, first, the social meanings of individual objects can be unravelled; second, the significance of the museum as a cultural institution can be understood; and third the processes through which objects become component parts of collections, and the collections themselves acquire collective significance can be appreciated.87

The role of the art museum in constructing and projecting myths of national identity has been thoroughly theorised by scholars and theorists. Donald Preziosi has argued that the evolution of the modern nation state was enabled by ‘an apparatus of powerful cultural fictions’, principally the museum and the novel, stating: ‘In no small measure modernity itself is the museum’s collective product and artefact, the supreme museographic fiction.’ For Preziosi, ‘Art history is an Esperanto of European hegemony, an indispensable part of the Europeanisation of the rest of the world: ‘In point of fact, Art History makes colonial subjects of us all.’88

Cooper-Greenhill has taken a related position to Preziosi, but one with more focus on the role of museums in shaping knowledge. She has argued that museums were one of the ‘technologies of power’ of the modern period – by selecting what is significant and has value. They appear neutral, but represent particular interests. Relationships between people, nations and ideas are constructed through the way objects are displayed in

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88 Donald Preziosi, In the aftermath of art: ethics, aesthetics, politics, with a critical commentary by Johanne Lamoureux, London and New York: Routledge, 2006, pp. 71-3. It is worth noting that prior to this, the Australian cultural commentator Donald Horne, in The Public Culture (1986) espoused similar ideas to Preziosi, stating that the existing social order was maintained not by coercion but by the dominance of certain ‘realities’ which perpetuated both privilege and marginalisation. He argued that the museum was one of the instruments used in constructing ‘realities’ of national identity, giving as an example the case of the Museum of Natural History in Los Angeles where the multicultural nature of the city and the dominance of Mexican migrants was made invisible by an official history based on the emigrant English.
relation to each other. That is, ‘The beliefs, attitudes and values which underpin the processes of acquisition become embodied in the collections, as some objects are privileged and others are left to one side.’

According to Cooper-Greenhill, museum narratives are constructed by bringing together diverse objects, and sorting and classifying them into a visual narrative. She states: ‘Through the persistent production of certain images and the suppression of others, and through controlling the way images are viewed or artefacts are preserved, visual representations can be used to produce a view of a nation’s history.’

This approach has some indirect relevance to collection practices to the degree that it may be shown that works are collected with an *a priori* narrative in mind. Analysis in Chapters Two to Four of the decision-making processes and power structures through which the AGSA British collection was acquired draws on this approach in a general sense. It is useful, when informed by post-imperial theory, in understanding how the NGSA Board operated in the post-war period, when connections with Britain were still strong, and will help to make explicit the Board’s assumptions about art and society which were implicit and unquestioned at the time.

Recent studies with specific focus on the development of art museum collections in the nineteenth and early twentieth century, have included Frances Spalding’s commissioned history of the Tate Gallery, Nick Prior’s analysis of the forces shaping the development of London’s National Gallery, Andrea Geddes Poole’s analysis of the interwoven power structures behind ‘the men who ran the four principal galleries which housed a large part of the national collection between 1890 and 1939’, namely the Tate, the National

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89 Preziosi pp.23-25.
90 Ibid.
Gallery, the National Portrait Gallery and the Wallace Collection, and Gordon Fyfe’s analysis of the problems caused by the Chantrey Bequest to the Tate Gallery.91

Spalding and Fyfe established the strong British focus of the Tate Gallery’s collecting patterns up until the Second World War – to the virtual exclusion of Continental art. This was largely due to the influence of the Royal Academy of Arts through its control of the Chantrey Bequest. In the pre-war years the Tate Gallery did not receive any allocation for acquisitions from the Government and was dependent on the Chantrey Bequest and on donations of art from the Contemporary Art Society, London. Alan Bowness in his introduction to the history of the Contemporary Art Society reinforced the viewpoint of Spalding and Fyfe that conservative art by Royal Academy members dominated the Tate collection to the detriment of both British and Continental modern art.92 This throws light on a similarity in collecting patterns pursued by the Board of the NGSA that will emerge in Chapters Two and Three. In these Chapters it will be shown that in failing to collect modern British art until after the Second World War, and in then neglecting European and later American art, the Gallery was emulating this British model.

Spalding’s history was necessarily constrained by her accountability to the Tate as commissioning body. It was valuable, nevertheless, in teasing out the complex factors which influenced the Tate’s development, including vacillating government support and, as she stated, ‘the changing agenda set by the cultural and political issues of the

day; and by subtle shifts in power between Trustees, Director and Chairman. Her study is valuable, also, as it revealed the underlying operations of the London art world during the period of this study and illuminated the milieu in which the NGSA’s advisors were operating.

It will be part of the argument of this thesis that the genteel tastes, amateur connoisseurship and paternalistic entitlement of the upper classes, which Spalding identifies as characterising patronage in England, was equally embedded in the attitudes of the NGSA Board members (the majority of whom were male and knighted) throughout the 1940s, 1950s and 1960s, and in those London-based buyers and advisors who acquired work for the collection in the immediate post-war period.

In an Australian context, Heather Johnson’s study, *The Sydney art patronage system 1890–1940* was a ground-breaking analysis of the role of taste and patronage in collection development at the Art Gallery of New South Wales. She showed how tight networks of powerful art patrons influenced a taste for mildly modern Australian and European art as a sub-set of tastes for more conservative and traditional art. The AGNSW, like NGSA, had limited funds for acquisitions and this worked against acquiring top rank works. Johnston stated that there were strong affiliations with London, such that in the early years of the twentieth century about three quarters of available funds were remitted to buyers in London. However, between the wars the focus on Australian art increased. As was the case at NGSA, Harold Wright was used as a consultant to acquire prints and worked for both Galleries. Johnston’s earlier time frame and focus on Sydney left little direct cross-over with the parameters of this

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dissertation, although indirectly it sheds particular light on the role of the personal tastes of Trustees in influencing what art was acquired for the Gallery.

1.3 Material circumstances in post-war Britain

It will be a principal argument of this dissertation that the post-war cultural and socio-economic climate in Britain was as influential (possibly more so) than that in Australia in development of the NGSA’s British collection. Firstly, as will emerge in Chapters Two and Three, London-based expert consultants were engaged as buyers from after the Second World War until the mid 1970s. The cultural milieu in which they operated, and in particular the networks of arts patronage and the relationships of patrons and artists, were a vital determinant of art to be acquired for Adelaide. Secondly, this post-war climate in Britain provided the material conditions in which art was produced. Increasing differences in those material circumstances prevailing in Britain and Australia respectively underscored the differences in the art, despite the unifying stylistic influences of modernism. These differences will be addressed firstly in section 1.4 below in this Literature Review, but in considerably more depth in Chapter Five, in which the development of British modernism is examined.

of arts and academics who reigned until the 1980s, with its keystone being the Arts Council (and the British Council for foreign diplomacy in the arts). Strong portrays the Arts Council as being at the outset ‘conservative, resolutely British, and fiercely anti-American’ in the face of what was regarded as the low cultural threat of Hollywood.

Margaret Garlake in her forensic analysis of British art after the Second World War, *New art new world: British art in post-war society* (1998) both corroborated this overview and drilled deep into the visual arts to give arguably the most authoritative analysis of the complexity of the British art world, its conflicting discourses and the role of powerful figures within it. Other corroborating accounts of post-war patronage include Alan Bowness on Sir Kenneth Clark’s patronage of the Contemporary Art Society, and Sue Malvern’s essay ‘The spaces of British patronage’ in Chris Stephens (ed.), *The history of British art*. Covering mainly the 1960s but looking back as well to the 1950s, Bryan Robertson and John Russell gave an insight into the interaction of artists, galleries and high society in *Private View*. Detailed studies of the period include Martin Harrison’s *Transition: The London Art Scene in the Fifties* (2002) and the Tate Gallery catalogue *St Ives 1939–1964* (1985).

Throughout these accounts there is general consensus that the most powerful and omniscient influence on arts patronage in the post-war years was Sir Kenneth Clark. Charles Harrison in his essay ‘England’s Climate’ (1995) saw Clark’s taste as a

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powerful agency for insular art as early as the late 1930s: ‘Under Clark’s direction the War Artists Advisory Committee nourished a form of romantic home-guard art, with Piper, Sutherland and Moore as its dominant figures…’

Bowness wrote of his taste dominating the 1940s when he was Chairman of the War Artists Committee and responsible for commissions to artists he favoured. Clark will feature prominently in Chapter Two as a consultant buyer for the National Gallery of South Australia from 1949–1954.

The conservative ‘moderacy’ of patronage, and in turn of the art itself, would be slammed by TJ Clark in his critique for the London Review of Books. He argued that English modernism was effete and fatally compromised by its ‘moderacy’ because class in England had a special hold on culture: ‘Cultured art in England is genteel. It is tied to Home Counties late-imperial class values and attitudes.’ In Clark’s view the patrons of art, both private and institutional, had infected the art itself, with artists responding to prevailing tastes. This is too swingeing an attack to be rebutted here. Rather, it will be part of the complex set of arguments around regionalism and Englishness versus cosmopolitanism that will be outlined below and dealt with in depth in Chapter Five.

1.4 Britishness and modernism

Analysis of collecting patterns in Chapters Two, Three and Four will lay the foundation for analysis in Chapter Five of the Art Gallery of South Australia’s modern and contemporary British art collection. This will comprise an assessment of how complete

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100 Bowness, p. 9.
a narrative of twentieth century British art is provided by the ASGA collection; how well the selected works represent the artists’ oeuvres; and how the works stand up in retrospect to re-evaluation of the British twentieth century canon. In addition to selectively drawing on the extensive field of scholarly literature pertaining to debates on British modernism, fine-grained research into individual artists and art works in the collection has been carried out, documenting how individual works can be positioned in their overall body of an artist’s work, when the work was exhibited, how it was acquired and its provenance, if applicable. This will be the basis of Chapter Five and Appendix One (Annotated list of works). This analysis will consider AGSA’s British collection in the following periods – Edwardian and Post-Impressionist 1900–1918, Modernism between the wars 1918–1939, Post-war modernism 1940–1980, late twentieth century contemporary 1980–1999; twenty-first century contemporary 2000-2015.

It is impossible to consider modern British art without engaging in the dialectics around Englishness or Britishness, and the positioning of British modernism in respect to the broader international movement. This is important not only for positioning the art in AGSA’s collection in an international context of modern art movements but in contributing to an understanding of how the particular qualities of British modernism may or may not resonate in a post-imperial Australia.

The starting point for debates around British modernism is the need to recognise how it differs from Continental European and later American modernisms (although it was influenced by both). While these latter modernisms were generative in nature, as seminal, formative narratives of the international avant-garde, British modernism became a lacuna, a tributary which developed under its own momentum, responsive to
the particularities (some have said the peculiarities) of British character, landscape and climate, and rarely feeding into the mainstream of international modernism. As the following publications reveal, the dialectic of twentieth century modernism gravitates around clusters of binary oppositions: cosmopolitanism/nationalistic parochialism, Englishness/international modernism, abstraction/realism.

Charles Harrison’s *English art and modernism: 1900–1939* is widely regarded as the bedrock of contemporary understanding of the early modernist period – the foundation argument to which others have responded.\(^{102}\) He argued for a view of British modernism grounded in the material conditions of the time and ‘against the equation of Realism with anti-modernist populism, and against the equation of cultural nationalism with conservative virtue’. For Harrison these arguments were used to elevate a particular ‘species of unmitigated modernism’. Instead he proposed that modernism and realism were ‘mutually implicated terms’ – on a sliding scale of convergence.\(^{103}\)

Frances Spalding’s history, *British art since 1900* (1986) had a wider time span than Harrison’s study. She found an ‘eccentric mainstream’ through English modernism that did not uphold the dominant avant-garde ideology and which enabled previously banished figurative artists including Walter Sickert, Stanley Spencer, John Bratby and Lucian Freud to be incorporated in the modern canon. Like Harrison, she concluded that there was an essentially provincial nature to their achievement. However she turned this into a positive:

> Twentieth century British art represents, like many English gardens, an enclosed world which holds our attention, not so much through its immediate impact, but

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\(^{103}\) Harrison, 1994, pp. x-xi.
through the slow revelation of the subtlety and complexity of species contained within it.\textsuperscript{104}

Writing in 1951 Herbert Read had chosen a different metaphor of the influences of cross-pollination and native soil to articulate a similar defensive argument for the value of English art:

We cannot escape our mental climates, for they are in a literal sense the creation of our prevailing winds and the chemistry of our soils ... Art cannot be confined within frontiers – it lives only if continually subjected to foreign invasions, to migrations and transplantations. But if art’s vitality comes from cross-breeding of styles, its stability comes from roots that grow deep into a native soil.\textsuperscript{105}

Harrison has continued to be a principal proponent of cosmopolitanism in British modernism. In his essay ‘England’s climate’ in Brian Allen (ed.) \textit{Towards a modern art world} (1995), he argued for the significance of art produced in isolated moments of enlightened cosmopolitanism in contrast with a prevailing provincial nationalism with its associated arguments for Britishness:

…whenever the discourse of British art has refused the equation of modernism with internationalism and of both with artistic merit, it has tended inexorably to pick out the aesthetically reassuring and the parochially modern – which is to say the second rate.\textsuperscript{106}

Harrison provoked a strong reaction from his art historian colleagues when he dismissed British art as unable to stand comparison with French and subsequently American modernism. Contributions to the debate included Lisa Tickner, \textit{Modern life}

\textsuperscript{104} Frances Spalding, \textit{British art since 1900}, London: Thames and Hudson, 1986, p.9.
\textsuperscript{106} Harrison, ‘England’s climate’, pp. 215 and 220.
According to Tickner, ‘it is a mistake to view British art simply as a pallid reflection of developments elsewhere.’ Local modernisms are each different, with local inflections. Corbett and Perry followed a similar line of thought, arguing against Harrison’s contention that English art had no claim to being part of the history of modern. This view was based on the ideal of French art after Manet as ‘the normative form of the modern’:

Compared to the French canon, England’s art has been deemed bloodless and disengaged, its practices those which worked to evade, rather than confront its culture’s modernity. The conspicuous sense of failure of English artists to sustain high abstraction within their own traditions has reinforced this sense of a bungled history.

They contended that art could be socially progressive but not necessarily formally progressive, stating ‘The formal appearance of these works is less significant for their status than their connections to their historical and cultural context.’ For Corbett and Perry, like Tickner, the point was that there was not one modernism but rather regionally inflected modernisms, with ‘local inflections to the web of relations that

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108 Tickner, 2000, p. 192.
110 Corbett and Perry, p.2.
makes up the cultural field."111 This thinking has found a ready reception in Australia where we have our own issues with provincial or regional variations of modernism. 112

Mark Cheetham in his book *Artwriting, nation, and cosmopolitanism in Britain: the 'Englishness' of English art theory since the eighteenth century* (2012) added a new dimension to this debate by extending the dichotomy from practice to theory. He argued that English aesthetic theory since Hogarth had been essentially empirical rather than abstract and had been undervalued due to the dominance of European abstract theories since Kant:

> For the most part, what Fox calls ‘The importance of Not Being Earnest rule’ is regarded as a positive quality of Englishness, a supposedly anti-European, anti-rationalist and ant-theoretical emphasis on empiricism construed (when it is acknowledged at all) as the systematic application of innate common sense…In England then theory is usually seen as what other people misguidedly do, especially the French and Germans.113

Pevsner’s essay *The Englishness of English art* was published in 1956, timed to coincide with English reassessing their identity in wake of dissipation of the empire.114 His slim volume still holds intellectual traction, being cited by both Spalding and Julian Stallabrass (see below). The former selects Pevsner’s view that ‘none of the other nations has so abject an inferiority complex’ as explanation for why the British avant-garde ‘followed the path laid down by American artist theorists.’115 The latter

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111 Corbett and Perry, pp. 29-30.
114 Cheetham, p.114.
extrapolates from ‘the English predisposition to depict mundane, everyday scenes, full of humorous incident, which Pevsner sees as being connected both to preaching (conveying a moral) and to empiricism in philosophy.’

While, on one hand, debates about Englishness in the 1950s were a retreat to an island mentality as the empire crumbled, they were, on the other hand, a bulwark against the rise of American imperialism and American abstraction. Two exhibitions of Abstract Expressionism organized by the Museum of Modern Art, New York, at The Tate had a huge impact – *Modern Art in the United States* 1956 and *The New American Painting* 1959. These were widely regarded as the most important since the Picasso and Matisse exhibition at the Victoria & Albert Museum in 1945. Harrison stated:

> In turn, American high art in the form of Abstract Expressionism came to London the same year as *This is Tomorrow* – in 1956. The work of the Americans – specifically Jackson Pollock, Rothko, Newman, Clyfford Still and Willem de Kooning – made the majority of contemporary art exhibited in London look fussy and small-town.

Defending English modernism, painter Patrick Heron wrote a series of articles responding to American abstract expressionism in which he argued the British were too adept at self-abnegation and accused the Americans of a form of imperialism by condescending to British artists.

The complexities of British post-war modernism in the 1950s and 1960s and in particular the overlapping movements from realism to abstraction to Pop will be analysed in Chapter 5 through specific references to works in AGSA’s collection.

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A British resentment at being patronised by the Americans resurfaced in Julian Stallabrass’s book *High Art Lite* (1999). While critiquing the Young British Artists, he was equally acerbic about the Americans and ‘the patronising attention bestowed by a metropolitan elite on provincial culture, where the surprise is that yokels are so good at imitating the art of the centre and so nearly got it right’.119

It is ironic that post-war British art contended with perceptions of national inferiority in the face of perceptions of an American cultural imperialism while at this time it was being collected in Australia through a lingering imperial and hegemonic relationship. These aspects of imperialism impacting on both the English and the Australian art world will be developed throughout the dissertation.

1.5 Modern British art in Australia

This thesis addresses the current scarcity of curatorial or scholarly published research appraising modern British art collections in Australia in general and the Art Gallery of South Australia in particular. Two publications on twentieth century British art in Australia relevant to the study are *British Painting 1800–1990 in Australian and New Zealand Public Collections* (1997) by Anne Kirker and Peter Tomory, and *Modern Britain 1900-1960: Masterworks from Australian and New Zealand Collections* (2007), edited by Ted Gott, Laurie Benson and Sophie Matthiesson and published by the National Gallery of Victoria (NGV) in conjunction with the eponymous exhibition.120

Kirker and Tomory provided the most comprehensive comparative information

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119 Stallabrass, p. 243.
available to date on British paintings held in Australian museum collections. Their findings in regard to collecting patterns across the range of State Galleries covered by their research have significant correspondence with the pattern at AGSA. They found that ‘the conservative nature of institutions and lack of professional staff in the early years meant that much of the potential or great collections of British art was not realised.’ Advisors in London were commonly used but had little knowledge of conditions in Australia or of the collections for which they were buying art.121 However, the book proved limited as a practical research tool due to its focus on paintings, the predominance of black and white illustrations and a basic index that made cross-referencing difficult.122

*Modern Britain 1900–1960* was a major survey exhibition comprising 250 works by 93 artists. It was accompanied by an authoritative 308 page illustrated catalogue with a range of essays both on British art and each of the individual artists. In its restricted time frame (1900–1960), and with a primary focus on the NGV, this exhibition and catalogue contributed to, but did not exhaust, the topic of twentieth century British art either in Australia or South Australia.123

In his catalogue essay, ‘Modern Britain in Australia’, Gerard Vaughan, at that time NGV Director, focussed on the history of the NGV’s own collection. He maintained that collecting of British art by Australian public galleries diminished from 1959 onwards, while noting that the Art Gallery of South Australia may have been the

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121 Kirker and Tomory, p.13.
123 Many authors contributed to the publication writing brief essays and catalogue notes on works in the exhibition. I will be drawing on their research in respect to artworks in the exhibition catalogue that fall within the purview of my study.
exception to this trend.\textsuperscript{124} Vaughan’s viewpoint has stood uncontested, mainly through a lack of studies of collecting patterns after the 1960 cut-off for the NGV exhibition. This thesis will evaluate this view in the light of the patterns at AGSA, other State Galleries and the National Gallery of Australia. Due to practical limits of the scope of this research, it will involve indicative and not exhaustive comparisons with other state collections.

1.6 British art at AGSA

1.6.1 AGSA collection publications

AGSA catalogues and books pertaining to the British collection are as follows:

John Baily and others, AGSA Picture Book (1972); Mervyn Horton and David Thomas (eds), AGSA 1881-1981 (1981); Ron Radford, Hidden treasures: selected works from the collections of AGSA (1991); Christopher Menz, Morris & Company: Pre-Raphaelites and the Arts and Crafts Movement in South Australia (1994); Angus Trumble, Bohemian London: Camden Town and Bloomsbury paintings in Adelaide (1997); Treasures from AGSA (1998); Christopher Menz, Regency: British art and design (1998); Ron Radford et al., The story of the Elder Bequest (2000); Angus Trumble, Love and death in the Age of Queen Victoria (2002); Christopher Menz, Morris & Co (2002); Ron Radford, Island to Empire: 300 years of British Art 1550-1850 (2005). All were published in Adelaide by the Art Gallery of South Australia.

Of these publications, only Angus Trumble’s *Bohemian London* concerns the modern British collection. His essay, ‘The taste for Camden Town and Bloomsbury in Adelaide in Adelaide’, complements Ron Radford’s essay, ‘Collecting British Art in Adelaide’, in *Island to Empire*, as two records of how the Gallery formed its British collection. Trumble’s historical research on British Post-Impressionists in AGSA’s collection for *Bohemian London* forms a foundation for analysis of AGSA’s collection for this period in this dissertation.

Sir Edward Morgan (foundation board member from 1940, Chairman 1944–1955 and 1963–1970) was one of the most influential figures in AGSA’s history of acquisitions until 1970. He wrote about the role of London-based advisors and buyers in two sequential issues of the AGSA *Bulletin* in 1971–1972.\(^{125}\) The part played by these buyers will emerge as pivotal in development of the British collection from 1945–1980 and will be analysed in considerable detail in Chapters Two and Three.

### 1.6.2 Postgraduate theses

Two theses from Flinders University by Dean Bruton (1988) and Elizabeth Cant (1994) respectively, touch on AGSA’s British art collection within the wider ambit of their respective topics. Both commence with brief historical overviews of the period preceding this dissertation. Both emphasise the Britishness of Adelaide extending back to its non-convict origins and the influence of a small Anglophile elite of wealthy South Australian families who played an important role in Adelaide society from establishment of the Gallery in 1881 until well into the mid twentieth century.


Bruton’s interviews exposed endemic issues at the time, including the role played by curatorial taste, which had been insufficiently guided by a framework of loose guidelines, and the lack of professional curatorial training. It will be shown in Chapter Four that these issues continued to be relevant to collecting practices.

Elizabeth Cant in her honours thesis, ‘Collecting and Curatorship: the Purchasing Policy of the Art Gallery of South Australia for Paintings (oils, watercolours, pastels) for the Period 1920–1959’ (1994) had equally restricted relevance to the research field for this dissertation.\textsuperscript{126} Firstly, there was an overlap of dates for only two decades from 1940–1959. Secondly, she took a highly quantitative (sociological) rather than an art historical approach, relying on numerous charts and statistical analyses to make her

\textsuperscript{126} Elizabeth Cant, ‘Collecting and curatorship: the purchasing policy of the Art Gallery of South Australia for paintings (oils, watercolours, pastels) for the period 1920–1959’, Hons thesis (Adelaide: Flinders University of South Australia, 1994).
case. There are only a few pages specifically concerning the British art collection. In contrast, the approach in this dissertation will be to use a minimum amount of quantitative data in support of the arguments, while focussing on archival research, contextual art historical analysis and close formal engagement with works of art. These reservations aside, her statistical analyses were useful in revealing the gradual shift from a strong British bias in collecting before the Second World War towards increased collecting of Australian art by 1960.

It is a surprising oversight that neither a comprehensive in-house history nor a complete external scholarly history of the Art Gallery of South Australia has yet been undertaken. However there have been several studies examining specific aspects of AGSA’s collection and institutional structure. In the field of external scholarly studies, the most recent was Jennifer Harris, *The formation of the Japanese art collection at the Art Gallery of South Australia 1904-1940: tangible evidence of Bunmei Kaika*, PhD (Art History), University of Adelaide, July 2012. In her chapter section, ‘The foundation of the National Art Gallery of South Australia’, she situated the establishment of the Art Gallery in the context of the colony’s drive towards modernity through participation in a spate of international exhibitions, combined with evangelism of the ‘public-spirited men’ who led to colony to elevate public tastes.\(^\text{127}\)

The important British art collection of Sir Bill and Lady Ursula Hayward at Carrick Hill (bequeathed to the South Australian Government in 1983 and now under the management of the Carrick Hill Trust) has a close connection with AGSA’s own British collection through Ursula Hayward’s long-standing position on the AGSA Board and

her enthusiasm for modern British art. Fiona Menzies’ honours thesis, ‘French and British Art at Carrick Hill’ (1992) provided historical research into the formation of the Hayward collection at Carrick Hill. It contributed, along with other publications on Carrick Hill, to providing a comprehensive summary of extant information on the collection. Catherine Speck examined the Carrick Hill collection and exhibition of works by British sculptor Jacob Epstein in Australia, with particular reference to the key role of the Haywards, as principal collectors of Epstein in Australia. Speck noted that the Haywards’ taste for modern British art was reflective of ‘a time when there was a prevailing Britishness in Australian society.’

1.7 Publications on British art in Australian collections

Over the years both the Art Gallery of New South Wales and the National Gallery of Victoria have published catalogues of European and British art in their collections and more general collection books. These provide an entry point for comparing collections and collecting practices. They give an insight into changing evaluations of art works and artists regarded as ‘collection highlights’, ‘treasures’ or ‘masterpieces’, and in turn, point to wider social changes impacting on the framing of the collection narrative. These changing perspectives are discussed in Chapter Six.

128 Consideration was given to incorporating the Carrick Hill collection of British art within the purview of this dissertation. However its development by private collectors (even though Lady Ursula Hayward was a Board member of the NGSA) places it in a different category to the focus of this thesis on the development of a public State Gallery collection.


1.8 Methodology

Research for this dissertation necessarily required a combination of methodologies in order to draw on the range of discursive fields discussed above.132

131 Refer to Chapter Six for discussion of Bond’s role.
132 This combination of formal and contextual analysis is the conventional methodology for art history in the standard text by Anna D’Alleva, *How to Write Art History*, London: Laurence King Publishing, 2006.
1.8.1 Primary source/archival research

In Chapters Two to Four a chronological analysis of AGSA collection practices and exhibitions program has been undertaken, based on research into extensive primary sources held by the Art Gallery of South Australia Library. These primary sources include NGSA/AGSA chronological correspondence files (arranged alphabetically within each year), NGSA/AGSA Board minutes, NGSA/AGSA annual reports, the NGSA/AGSA Bulletin, newsletters, collection and exhibition catalogues, curatorial files and acquisition reports. The Tate Gallery Archives were consulted as these contained the archival records of London dealers Browse and Delbanco, from whom works were acquired for NGSA as well as the extensive files of Kenneth Clark, including correspondence relating to his visit to Australia and his selection of works for the NGSA.

Analysis, in Chapters Two to Four, of how the institutional culture of AGSA influenced collecting patterns, examines the ways in which under each director the collecting of art and programming of exhibitions shifted according to changing priorities. Research was based on an initial hypothesis that the dominant institutional patterns which might be expected to influence AGSA’s behaviour were: changes of director, staff, board members; transition from a relatively ad hoc purchasing influenced by tastes of London-based buyers and advisors to purchasing within AGSA board-endorsed policy framework driven by director and curators; vicissitudes in government funding and private philanthropy; changes in collection management of British art within the Gallery’s wider collection.

In Chapter Five and Appendix One (Annotated List of Works), primary archival research focussed on augmenting the provenance of works, artist biographical
information, prior exhibitions and publications of the artwork, and position in the artist’s oeuvre. The major sources were AGSA’s curatorial files, acquisitions reports, and EMu collection database. Other sources consulted were the Tate Gallery Archives and Whitechapel Art Gallery Archives.

Archival research for Chapter Six into comparative collection practices at the National Gallery of Victoria and the Art Gallery of New South Wales was conducted in the research libraries of these galleries during two research visits to Sydney and one to Melbourne. Collections of other State Galleries were researched through online collection databases or annual reports.

1.8.2 Contextualising of primary source material on AGSA collecting practices in wider cultural and social framework of post-imperial British/Australian relations

Drawing on the secondary literature discussed above in section 1.1, one of the aims of this contextualisation is to analyse the extent to which AGSA’s institutional practices reflected the wider social and cultural patterns as Australia moved from a dominion of the British Empire to a post-imperial nation. That is, were patterns of collecting British art in step with this transition or at variance with it? A related aim is to interrogate the continuing Britishness of post-imperial Australian identity and draw out the implications for positioning and valuing of AGSA’s British collection within its wider collection. Key texts informing this interrogation are those discussed above by Prest (1997), Schreuder and Ward (2008), Curran and Ward (2010) and Malouf (2014).
1.8.3 Art historical analysis of AGSA British collection in context of British modernism and its place in twentieth century art movements

Having determined the patterns of collecting British art since 1940 and positioned these in a wider post-imperial context, the significance of the collection has been analysed in the context of the narrative of British modernism. That is, the aim is to assess the nature of the collection that has been formed by the factors identified in Chapters Two to Four. This has involved examination of how representative the collection is of the broader movement of British modernism, what are the strengths and weaknesses of the collection, including gaps and omissions, and how representative particular works are of individual artists.

The AGSA library of specialist art books on works on the collection, including monographs and catalogues raisonnés has provided an invaluable resource. The comprehensive online catalogues of the Art Gallery of New South Wales, Queensland Art Gallery, National Gallery of Australia, the Tate Gallery and other international gallery websites have provided information on works by artists in AGSA’s collection held in other public collections around the world.

Formal analysis has been undertaken of the more significant works in the collection within the body of Chapter Five. A detailed annotated list of paintings, sculptures, watercolour/gouaches and of selected drawings, prints and photographs has been undertaken as an appendix. The criteria for selection of drawings, prints and photographs (from the wider body of AGSA’s collection) were firstly, that they were representative of a key art movement, for instance screen prints were exemplars of Pop Art in the 1960s and 1970s; or secondly, were either by a significant artist not otherwise represented or augmented the work of key artists already represented.
The critical framework for evaluation is based on a combination of formal analysis, and of contextualising works within pluralist narratives of modern and contemporary British art. This contextualising is informed, in the first instance, by key texts on particular periods, discussed in this Literature Review, by Herbert Read (1951), Charles Harrison (1981), Frances Spalding (1986), Julian Stallabrass (1991), Margaret Garlake (1997) Lisa Tickner (2000), David Corbett and Lara Perry (2000), Chris Stephens (2008) and Mark Cheetham (2008). In turn, research has been carried out into provenance of artworks and their place in the oeuvre of each artist. It is intended that this Chapter should be read in conjunction with Appendix One, Annotated List of Works.

1.8.4 **Comparison with other State Gallery and National Gallery of Australia**

In Chapter Six, comparative research of collection practices by other State Galleries and the National Gallery of Australia will enable positioning of AGSA practices in the wider national patterns of collecting modern and contemporary British art since 1940.

1.8.5 **Post-imperial museological context**

In the final chapter the collection is positioned in contemporary Australia, bringing together the cultural and museological context. The aim is to draw on the findings of Chapters Two to Six to evaluate strategies for maximising AGSA’s modern and contemporary British collection both for its heritage and contemporary cultural value. This will involve consideration of the place of Britishness in contemporary Australia.
1.9 Conclusion

In summary, this research project addresses what Pointon identified as the ‘marked paucity of detailed published research which links the often wide-ranging theoretical concerns of museology with historically specific situations.’\textsuperscript{133} In a particular sense, it probes in detail a specific collection as the product of the collecting practices and the wider social and cultural factors which all played a role in the formation of AGSA’s British collection since 1940. In a more generalised sense, the research project has potential to reveal paradigmatic features which have wider relevance to the study of other British art collections, especially those accumulated by other Australian State Galleries and by provincial galleries in other Commonwealth countries.

\textsuperscript{133} Pointon, 1994, p. 3.
CHAPTER TWO

COLLECTING PATTERNS

1940 – 1959

Anglophilia and the decline of Empire
2.1 Establishment of the National Gallery of South Australia

1939–1940

Following the establishment of the National Gallery of South Australia (NGSA) by an Act of the South Australian Parliament in 1939, in 1940 five foundation members were appointed to the newly formed Board. They were Alexander Melrose (Chairman until 1944), RN Finlayson, John C Goodchild, Hans Heysen, and Edward J Morgan. The first three members of this new Board had also been on the former governing body. Although the terms of Board members were nominally for four years, these would turn out to be considerably longer. Terms were automatically renewed and were terminated only by the Board member’s death or move away from Adelaide.

What had been the ‘new money’ of the recently arrived progressive capitalists and social planners who were the Gallery’s founding fathers in the late nineteenth century, was now ‘old money’. Much of it was still in the hands of the same families, who were pillars of society, members of the Adelaide Club, and guardians of artistic standards set in the imperial centre, London. The Gallery’s founding aims of buying art for the inculcation of Victorian moral values and social betterment had given way to collecting art to demonstrate the Gallery’s cultural credentials, to show that it could aspire – if not actually measure up – to standards as defined by the great British cultural institutions, namely the Tate, the National Gallery, the British Museum and the Victoria and Albert Museum. In effect the Gallery aimed to be the equivalent, a clone perhaps, of one of the better British provincial galleries, transposed to the Antipodes, with few modifications required.

The founding Chairman, Alexander Melrose (1865–1944), was a first generation Australian, coming from a successful Scottish immigrant pastoral family. A solicitor, he
had been articled to Sir Josiah Symon, another Scottish immigrant and earlier patron of
the Gallery, the State Library and University of Adelaide. He was a lifelong bachelor,
and a member of the Adelaide Club. He had been on the Public Library, Museum and
Art Gallery Board since 1928 and in 1934 donated £10,000 towards a new wing for the
Gallery, named in his honour and opened in 1936 for the State’s centenary celebrations.
On his death in 1944 he bequeathed his collection to the Gallery and left £1,000 for an
annual Melrose Prize for portrait and figure painting. This was awarded between 1947
and 1969.134

Sir Edward Morgan (1900–1977) was a second generation Australian and a grandson of
Sir William Morgan, an English immigrant from Bedfordshire who was Premier of
South Australia from 1977–1881, at the time the NGSA was founded.135 Edward
Morgan was married to the grand-daughter of Peter Waite, another successful Scottish
immigrant and arts patron.136 He was President of the State Industrial Court from 1941–
1955 (hence sometimes referred to in Board minutes as Mr President Morgan), and
replaced Melrose as acting Chairman from 1943–1944 and then, on the death of
Melrose in 1944, was Chairman from 1944–1955. He was knighted in 1952. In 1955
Morgan resigned to move to Melbourne as a judge of the Commonwealth Conciliation
and Arbitration Commission and of the Supreme Court. After his retirement in 1960 he

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Sir William was ‘far-seeing, imaginative and energetic’, a federalist and reformer. Soon after his
arrival in 1849 his life was saved by an Aborigine, Ranembe, and in gratitude he gave this name to
one his sons, and hence to Sir Edward James Ranembe Morgan.
136 Waite had been a partner of Sir Thomas Elder in pastoral interests and was eventually Managing
Director of Elder Smith and Co. He left his estate at Urrbrae to the University of Adelaide for
research.

Morgan’s dominant influence will emerge as a recurring theme throughout the period of this study. Ron Appleyard, who had started as an assistant in 1937 and eventually rose to the position of Deputy Director, was a staff member throughout Morgan’s reign. Interviewed in 1986, he described Morgan as follows:

> He didn’t believe in any particular purchasing policy. He believed in buying a good work of art if you saw it whether it was within or without your policy… he was a strange man. He was very British, very. He affected great ideas. ... He always bought \textit{The Connoisseur}. His greatest interest was in decorative arts, silver and porcelain, more than in visual arts. He was not interested in contemporary art at all. I think that some of his decisions were in retrospect very good and very important.\footnote{Ron Appleyard interview 21 August 1986, in Dean Bruton, ‘Personal taste and public office: collecting, curatorship, art theory and the Art Gallery of South Australia, MA thesis, Adelaide: Flinders University of South Australia, 1988, p.193.}

Sir Alexander Downer (1910–1981) replaced Finlayson, who died in 1945. He was a second generation Australian, son of Sir John William Downer, solicitor and member of the Legislative Council. Educated at Oxford (BA 1932, MA 1947), he was admitted to the bar in London in 1934 and to the bar in Adelaide on his return in 1935. When he was appointed to the NGSA Board he had returned from the war after spending the last three years as a prisoner of war at Changi. In 1949 he was elected to the House of Representatives in the Government of Robert Menzies, representing the seat of Angus, which he held until his retirement in 1964. He was appointed Minister for Immigration
in 1958. Downer’s Parliamentary duties, including overseas travel, frequently impinged on his ability to attend NGSA Board meetings. He resigned on 16 December 1963 when he was appointed High Commissioner in London. ¹³⁹

Sir Lloyd Dumas (1891–1973) Managing Director of *Advertiser Newspapers*, replaced Melrose in 1945. He would remain on the Board until 1963, and was Chairman from 1955–1963. He had been appointed managing editor of the *Advertiser* in 1929 by its then owner Sir Keith Murdoch. He retired as Chairman of *Advertiser* Newspapers in 1967 after presiding over the newspaper during an era of financial success and considerable political influence.

Following the 1938 election of the Liberal Country Party headed by Sir Thomas Playford as South Australia Premier, Dumas used the influence of the *Advertiser* to back Playford’s policies.¹⁴⁰ Dumas’s alliance with Playford and his influence over the Government must have been helpful to the new NGSA Board. One concrete manifestation of this was that shortly after the end of the war the Gallery received its first allocation from the Government for acquisitions (see 2.0 below). Dumas would also play a key role in the establishment of the Adelaide Festival of Arts in 1960. This is discussed in the next chapter.

The two artist members of the Board, Sir Hans Heysen and John Goodchild, were both self-avowed artistic conservatives, antipathetic to modern art. Sir Hans Heysen (1977–1968) was born in Germany and migrated to South Australia as a child in 1883. By

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¹⁴⁰ Their alliance was widely recognised, to the extent that the *Advertiser* was dubbed the ‘LCL House Journal’. In the opinion of Dumas’s biographer, the senior *Advertiser* journalist Stewart Cockburn, ‘The power, influence and goodwill of Dumas and his newspaper were prime factors in helping the Playford Government to retain office for so long’, a record term of twenty seven years.
1940 he was respected as an eminent landscape artist and ‘an elder statesman in the world of Australia art’. He had won the Wynne Prize nine times from 1904–1932. While acknowledging his importance, biographer Colin Thiele pointed to Heysen weaknesses:

In spite of his achievements, Heysen’s vision was limited. His art tended to remain static, to lack variety and experiment. From a twentieth century standpoint he was unsophisticated and unscholarly. The sweeping changes that wrenched the world of art and the accompanying turmoil of theory and thought tended to pass him by.  

John Goodchild (1896–1980), was President of the Royal South Australian Society of Arts (RSASA) from 1937–1940, Principal the School of Arts and Crafts 1941–1945, and official War Artist 1943. He continued on the Board until his resignation in 1953 to travel overseas. He was re-appointed for further eight-year term from January 1961 to January 1969.

In 1940, Louis McCubbin was Director and Chief Administrative Officer of the NGSA, with Ron Appleyard a junior assistant. The other staff were the keeper of the historical section J Hunt Deacon, a ‘temporary’ clerk, Miss MG Barwell, assistant and senior attendant JE Dunmore (plus five attendants). Appleyard enlisted in the armed forces

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143 Inaugural report of the Gallery Board for the five months to 30 June 1940, NGSA Board papers, AGSA Research Library.
from 1942–1946, and returned after the war to become Print Room Assistant, Assistant Keeper and then Keeper of Prints.144

The 1940 edition of the *National Gallery of South Australia Catalogue of Paintings, Pastels, Sculpture* was prepared by McCubbin with assistance from Appleyard. It contained 1,167 paintings, watercolours and pastels, and 46 sculptures. These works were listed in order of acquisition rather than alphabetically or according to Schools, with a brief entry on each artist. The next edition in 1946 moved to alphabetical ordering and contained more detailed notes. Artists were identified as British School, Australian School and Contemporary. Works which had been included in the previous catalogue but which were deemed to be of purely historical interest in South Australia were eliminated from the 1946 edition.

### 2.2 Purchases of Australian and British art during the war years

The war curtailed both overseas purchases and visiting loan exhibitions until after 1945 and resulted in most funds being directed to purchase of Australian works. McCubbin proved to be a discerning supporter of Australian artists, recommending purchases not only from the traditional source, the Spring and Autumn exhibitions of the Royal South Australian Society of Arts, but also from the progressive newcomer, the Contemporary Art Society of Australia (SA branch), established in 1942.145

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144 He would remain on the Gallery staff for many years, rising through the ranks to become Assistant Director in June 1963 and Deputy Director in 1976. He retired in June 1982 and passed away in 1999.

145 Regular purchases were made when the Board attended the Spring and Autumn exhibitions of the Royal South Australian Society of Art (RSASA), including paintings by Horace Treenery (1899–1958), Max Ragless (1901–1981), John Dowie (1915–2008), and Jeffrey Smart (1921–2013). Acting on McCubbin’s recommendations, the Gallery also acquired works from the early Contemporary
Australian art during this period were the subject of an exhibition and catalogue, *Adelaide Angries: South Australian painting of the 1940s*, 1989, by Jane Hylton. The Gallery also purchased paintings by Australian artists from interstate galleries who occasionally sent works for inspection by the Board.

Three paintings purchased with the allocation of £1000 by the former Fine Arts Committee to the National Art Collections Fund in London reached Adelaide in 1940. These were an oil painting by Corot and two watercolours by Philip Wilson Steer, *View from Chirk Castle*, 1918, and *Near Avonmouth*, 1922. Arriving in Adelaide as part of the same shipment, there were works on paper purchased by the Board’s London agents, Harold Wright and Martin Hardie. The shipment included two linocuts by Claude Flight, *Swing Boats* and *Motor Racing Brooklands* (bought for 2 guineas each), lithographs by Toulouse-Lautrec, Vuillard and Laurencin, an aquatint by Rouault and an etching, *Self Portrait* by Augustus John.

In 1943 the NGSA Board agreed that the National Art Collections Fund should have available for further purchases the balance of £677 remaining from the original £1,000 allocation. The fund duly purchased a marine landscape painting from the Royal Academy by Sir Walter Russell RA, *Yachting at Blakeney*, costing £105. The Board decided to ask the National Art Collections Fund to make no further purchases on its

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Art Society exhibitions by South Australian artists Jacqueline Hick, John Bainbridge and Ivor Francis.


148 Refer to Introduction, p. 17.


150 NGSA Board Minutes, 10 August 1943, AGSA Research Library.
behalf and to return the outstanding balance.\textsuperscript{151} Instead, after the war it would approach the Contemporary Art Society, London, to acquire works on its behalf (see below).

The other British purchase in the war years was a small watercolour, \textit{Girl Reading in Bed}, which was believed to be by James McNeill Whistler. This was purchased from an Adelaide woman, Mrs Marjorie Yeatman. McCubbin’s report to the Board stated that, ‘There can be no question as to its authenticity’ and the Board accepted his recommendation to purchase it for 100 guineas.\textsuperscript{152} It would not be until the 1960s that subsequent investigations revealed that this watercolour was almost certainly a copy, and it is now classified as ‘after Whistler’.\textsuperscript{153}

\subsection{Post-war years 1945–1950}

As discussed in the Literature Review, in the aftermath of the Second World War there was a progressive reconfiguring of Australia’s political and economic relationship with Britain. Australia was forming closer diplomatic and cultural bonds with its ally in the Pacific war, the United States of America, turning to it for world leadership, and as a

\begin{footnotesize}
\textsuperscript{151} Cable from Agent-General to McCubbin 21 June 1944, correspondence files, and NGSA Board minutes 12 September 1945, AGSA Research Library.
\textsuperscript{152} Letter from Marjorie S. Yeatman to Louis McCubbin, 24 May 1943, correspondence files AGSA Research Library, and report by McCubbin to NGSA Board Agenda 8 June 1943, AGSA Research Library.
\textsuperscript{153} In 1967 the Gallery’s then Keeper of Paintings Lou Klepac took steps to confirm the painting’s provenance and authenticity. He sent the purported Whistler for inspection to print expert Christopher White of P & D Colnaghi and Co., who referred it to Denys Sutton. Sutton at first thought it was authentic but then changed his mind when he learned of the existence of an almost identical work in a British private collection. Klepac persisted in his investigations and in 1969 sent a photograph of the Whistler to the British art dealer and collector, Lillian Browse of Roland, Browse & Delbanco. She responded promptly that she was ‘quite convinced that it is wrong’ as she had seen the ‘original picture’ in the collection of Ronald Tree and was convinced the Gallery had a copy. Letters from Christopher White to Lou Klepac, 11 September 1967, 28 September 1967 and 31 October 1967 and letter from Lillian Browse to Lou Klepac 6 January 1969, Whistler File ACZ/799AGSA Research Library.
\end{footnotesize}
source of consumer goods. For its part Britain was facing a post-war economic crisis and was diverted to the home front, turning its focus away from its disintegrating Empire.

Post-war immigration resulted in a huge increase in Britons and Europeans settling in Australia. Derek Whitelock wrote that the ‘Japanese menace left a residue of xenophobia for Anglo-Saxon survival’ with assisted migration from 1947–1973 of 1,907,298. Of these new arrivals 1,061,026 were British and the remainder from European countries. Approximately 215,000 British immigrants settled in South Australia.154 The British percentage of the population was dominant, but this was the beginning of transition from a homogenous Anglo-Celtic culture, a White Australia, to today’s multicultural nation. This migration from elsewhere started the process of ‘De-dominionisation’, through a loosening of the bonds with Britain and the change from a homogenous British-derivative society.155

The rest of this chapter will demonstrate that the National Gallery of South Australia made this transition painfully slowly, remaining an outpost of British high cultural values well into the 1960s. This would be in no small measure due to an entrenched network of power during those years, with very few changes in the composition of the Board until the late 1960s, and with McCubbin’s successor Robert Campbell pursuing an Anglocentric agenda throughout his long tenure from 1951–1967. This situation at the Gallery mirrored the political stability of the long terms of conservative governments at both State and Federal level, with Thomas Playford serving as Premier

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of South Australia from 1938 to 1965, and Robert Menzies in power as Prime Minister from 1949 to 1966.

The NGSA emerged from the war years in a solid financial position, with reserves of bequest funds and the prospect of its first Government grant for acquisitions. Pre-war bequests had accumulated during the war when purchasing was restricted of necessity to comparatively inexpensive Australian art. The NGSA Financial Report for 30 June 1945 showed the following bequest funds for acquisitions: Morgan Thomas Bequest £20,340, David Murray Bequest £4,700, Elder Bequest £10,800, with further cash reserves in these bequests of £4,733.156

In 1947 the Gallery received a handsome new bequest of approximately £43,000 from AR Ragless for the purchase of paintings over the value of £150. In 1953 it would receive a further £12,000 from his sister AM Ragless, also for the purchase of paintings over £150, and in 1954 from the estates of Ella Boxall and her father GA Boxall the Gallery was bequeathed £15,000 for the purchase of pictures. This bequest became known as the d’Auvergne Boxall Bequest.157

In June 1949 the Premier Thomas Playford announced that the Gallery would receive its first annual grant of £1,730 for 1949–1950.158 This amount was set as being equal to the amount the Gallery received in interest on bequests. In making the annual allocation to the Gallery the Premier had required the Board give him an assurance that these funds should not be spent on controversial works.159 This led to nearly all the Gallery’s

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156 NGSA Annual Report for year ended 30 June 1945, AGSA Research Library.
159 Item 3 'Deputation to Premier', Agenda for NGSA Board meeting 22 June 1949, AGSA Research Library.
subsequent purchases of modern British art being allocated amongst the various bequests.

While continuing to purchase Australian art, the Gallery chose to allocate a significant portion of its available funds to purchase of art in London, with a strong focus on acquiring British art. With the benefits of hindsight applied to the wider post-war scenario in Australia, this apparently unquestioning acceptance of London’s pre-eminence may seem to be blinkered Anglophilia, blind to the realities of Britain’s diminished status both in the art world and in global affairs. As will be shown in Chapter Six, this was the prevailing practice in all Australian State Galleries in the post-war years.

After the Second World War, New York had emerged as the centre of international Modernism with the Museum of Modern Art (established 1929) as its epicentre. Jackson Pollock had started to make his first drip paintings in 1947, ushering in the American Abstract Expressionist movement that would dominate the next decade. There was already awareness of this movement in Adelaide modernist art circles by the late 1940s, with The News critic Ivor Francis writing of the big abstracts on view at the Museum of Modern Art in New York in July 1947. Francis had earlier used his column to berate the Gallery for not acquiring a representation of Impressionists and Post-Impressionists. It would be another quarter of a century before the Gallery acquired its first American modernist work, a painting by Kenneth Noland.

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163 Refer to Chapter Three.
At the time, the perspective from the Adelaide business and political establishment, whose leading lights were represented on the Gallery Board, remained that of a subservient dominion within the British Empire. At a Federal level, an extreme form of this unquestioning Anglophilia was voiced by Robert Menzies in his address as Federal Opposition Leader to Empire Parliamentary Association in London, when he famously proclaimed, ‘Great Britain is the centre of our history, the centre of our being.’  

Nevertheless, there was a widening divide in Australia between the more progressive elements in the cultural sector, oriented towards a nationalist and internationalist perspective, and the conservative Anglophile business and political establishment, oriented towards a continuing allegiance to Empire. Nowhere was this divide more pronounced than in Adelaide, where radical leftist poet, editor and intellectual Max Harris had founded *Angry Penguins* in 1940. He said of Adelaide throughout those years: ‘Of all Australian cities this one was the most perfect reflection of the eternal verities of the British Empire’.  

This divide was evident in the art criticism of Adelaide two dailies, the tabloid *News* and the broadsheet *Advertiser*. The latter’s art critic in the 1940s was the arch conservative, Henry Fuller, longstanding Hon. Secretary of Royal South Australian Society of Arts and formerly Chairman of the Fine Arts Committee of the Public Library Museum and Art Gallery Board. He adopted a trenchantly negative stance on modernism, dismissing it as amateur and for hobbyists, as he maintained that such artists could never expect to sell anything. In contrast, Ivor Francis, a founding

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164 Spearritt and Walker, p. 8.
165 Max Harris, ‘Introduction’ in Jane Hylton *Adelaide Angries: South Australian painting of the 1940s*, Adelaide: Art Gallery Board of South Australia, 1989, p. 11.
166 HE Fuller, ‘Contemporary Art Show, New “limit” set by Moderns’, *Advertiser* 9 July 1942, clipping in Ivor Francis Archive, AGSA Research Library.
member of the South Australian branch of the Contemporary Art Society, was a vocal and articulate advocate for progressive art through his role as art critic for The News.

The NGSA Board papers, correspondence files and editions of the NGSA Bulletin for this period give very little indication that social change was occurring beyond the gallery walls that might impact on the direction of collection development. There was a prevailing complacency and sense of entitlement, an unquestioning acceptance that the Board was the arbiter of conservative, Anglophile cultural values for Adelaide.

2.4 Post-war acquisitions under Louis McCubbin 1945–1949

According to the Director’s Report to the Government Statist, 4 October 1945, for the year ended 30 June 1945, the NGSA collection then comprised 43,252 items including 1,289 pictures (oils, watercolours and pastels), 67 sculptures, 398 drawings, and 8,679 prints and items of furniture, applied arts coins, relics arms and armour. The post-war period saw a renewed focus by the NGSA on building the British collection of all periods, with the Board following fairly closely the priorities identified by McCubbin in his 1938 policy paper.

The first British art to enter the NGSA collection after the war was a group of watercolours purchased in Sydney from British Contemporary Watercolours and Drawings exhibition at David Jones Gallery. Board member John Goodchild, who was at that stage still in the armed forces as an Official War Artist, visited the exhibition and reserved three watercolours, Gate to the North, Tetuan, 1933, by James McBey (1883–1959), The Canal, 1927 by R McKenzie Morris (b. 1899) and A Bridge on the Tummel,
1934, by J McIntosh Patrick (1907–1998). A further two works, *The Huguenot Church*, 1925, by Henry George Rushbury (1889–1968) and William Rothenstein’s late nineteenth century drawing, *Students at a Paris Café*, would be acquired from the exhibition when it was shown in Adelaide at John Martins Gallery. Of these works, only Morris’s watercolour showed any Post-Impressionist tendencies or responsiveness to twentieth century art movements.

After the war the Gallery wasted no time in re-establishing links with London through the South Australian Agent General, and in commissioning agents to acquire works on its behalf. As will emerge in the following detailed examination of individual purchases, in most cases buyers had a nominally free hand in selection of works, often buying artwork and then advising McCubbin through the Agent General. In other instances, especially in the case of major purchases, the Board would be sent photographs and price information for approval. This latter approach risked the loss of art works through the delay caused by the decision-making process.

Correspondence regarding purchases in London was in the main carried out between McCubbin and AH Greenham, who was the Official Secretary of the South Australian Agent General in London. Greenham liaised on behalf of the Gallery with consultant buyers, arranged payments to galleries representing artists whose work had been purchased, took delivery of artworks, prepared lists of purchases and prices, and then arranged dispatch by sea to Adelaide. McCubbin for his part needed to obtain import licenses, and advise Greenham to which Treasury account the expenditure should be allocated.

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167 Letter from Capt. John Goodchild to Louis McCubbin, 7 June 1945, AGSA Research Library correspondence files.
168 NGSA Board Minutes, 11 July 1945, AGSA Research Library.
In October 1945, McCubbin wrote to expatriate South Australian artist Rex Wood, commissioning him to acquire a painting by a contemporary English artist for the Gallery with funds of up to £112 sterling, ‘leaving you entirely free to make a choice’. The source of funds was unusual, in that they originated from the proceeds of the sale of a gold cup, which had been presented to the Gallery by Sir Josiah Symon and damaged during a burglary at the Gallery in 1938.

Wood selected a moderately modern painting, *Nude*, 1945, by Bernard Meninsky (1891–1950), which he purchased from *The London Group* exhibition at Burlington House, London (home of the Royal Academy of Arts). He had managed to get the price reduced from £105 to £80st. Wood wrote to McCubbin outlining the basis for his selection:

> After a great deal of thought and endless trips to studios and galleries I finally decided to buy for you a painting of a nude by Bernard Meninsky…[he] is, I think, a good man and he has a definite reputation here. Not spectacular or particularly outstanding, he combines the main essentials of the modern attitude towards paintings with a thorough academic foundation and a certain original technique.

In an essay for the NGSA *Bulletin* shortly after Meninsky’s *Nude* was acquired Ivor Francis wrote of ‘the quiet, intense power that animates the picture’ and of Meninsky’s

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169 Letter from Louis McCubbin to Rex Wood, 19 October 1945, AGSA Library correspondence files.
170 Louis McCubbin, ‘Report for the twelve months to 30 June, 1946’, NGSA Board Agenda, 10 September 1946, AGSA Research Library.
171 Ibid. Prices throughout this text are given in British pounds sterling as this was the currency used for transactions between the Gallery and London at the time.
delicacy in rendering a sense of almost sculptural solidity, drawing a connection with a lineage from Cezanne, through Picasso and Matisse.\footnote{Ivor Francis, ‘Nude by Bernard Meninsky’, NGSA Bulletin, vol. 8, no. 1, July 1946, AGSA Research Library.}

Wood also assisted the NGSA in selecting a shortlist for the Gallery from the proposed distribution of British war artists. This required sorting through some 6,000 artworks. While Wood represented the Adelaide Gallery, Stella Bowen and Colin Colahan performed the same role for the Australian War Memorial.\footnote{Letter from AW Bazley, Director, Australian War Memorial to Louis McCubbin, 9 January 1946, correspondence files, AGSA Research Library.}

The whole distribution process was extremely protracted and in the end Wood’s recommendations were not followed. It would not be until April 1948 that the Gallery finally received its allocation of four artworks, the oil painting \textit{Eleven o’clock on deck}, 1940, by South Australian born artist Charles Lamb (1880–1960), and watercolours by Anthony Gross (1905–1978), Graham Sutherland (1903–1980) and Edward Ardizzone (1900–1979).\footnote{Letter from McCubbin to AW Bazley Australian War Memorial, 1 April 1948, correspondence files, AGSA Research Library.}

Will Ashton, Director of David Jones Gallery, and former Director of the National Art Gallery of New South Wales, Sydney, was in regular correspondence with McCubbin at this time, both in regard to Goodchild’s purchases from the \textit{British Contemporary Watercolours and Drawings Exhibition} of 1945 and in negotiations for the Gallery to take another exhibition from David Jones, known as \textit{The London Group}. The Gallery agreed to pay freight costs but specified that there was to be no identification with David Jones in labelling and marketing the exhibition. At this time Ashton also gifted
the Gallery, in memory of his parents, an oil painting, *Studio interior*, 1914, by British artist, Hilda Fearon (1879–1917).176

*The London Group* eventually arrived in Adelaide later than anticipated, in April 1946, after being temporarily lost in transit, necessitating the postponement of the official opening. On 13 May, McCubbin wrote to Ashton that attendances had been good with visits of between 25,000 to 30,000 over six weeks, but ‘my own feeling is that the show as a whole is rather disappointing and the artists in many instances do not seem to be represented by their best work, so that I found it difficult to recommend much to the Board.’177

He had recommended acquisition of an abstract painting, *Moa*, 1943, by John Tunnard (1900–1971), costing £55.16.3. McCubbin had been interested also in the Augustus John painting, *Corner Veille France*, but regarded the price of £694 as too expensive. He wrote again to Ashton on the 20 May that while attendances were good ‘the pictures are not popular’ and in a further letter on 29 May wrote that the *London Group* had attracted ‘tremendous interest’, thanks to purchase of *Moa* by John Tunnard prompting ‘an avalanche of letters to the editor’.178

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176 McCubbin to Will Ashton, Director, David Jones Gallery, 18 October 1945, AGSA Library. Ashton also attempted unsuccessfully to sell the Gallery a drawing of a *Recumbent Soldier* by Australia’s great war artist, George Lambert for 150 guineas. Instead the Gallery accepted the temporary loan of the Lambert drawing, with Board member John Goodchild dissenting (Board meetings 17 October 1945 and 12 December 1945). This drawing was then offered by Ashton to AGNSW for the same price, this time with success (AGNSW Minutes 24 October 1947). In 1946 Ashton was equally unsuccessful in persuading the Board to buy a small Renoir ‘sketch’ in oils on wood, which he was offering for £280. McCubbin found it ‘too slight’ and the price too high for a little sketch and returned the proffered Renoir by passenger train (Board Minutes 10 April 1946 and McCubbin to Ashton 18 April 1946).

177 McCubbin to Ashton 13 April 1946, AGSA Research Library correspondence files.

178 McCubbin to Ashton 20 May 1946 and 29 May 1946, AGSA Research Library correspondence files.
Public outrage at abstract art in general, and at Moa in particular, prompted McCubbin to write a piece in the *Advertiser* justifying his purchase.\textsuperscript{179} Reviewing the exhibition in the *News*, Ivor Francis described it as ‘falling gracefully between the traditional outlook of the Royal Academy on the one hand and the advanced notions of the younger surrealist group on the other’. He added that ‘it is a pity this exhibition is not more truly representative of the London Group’. Francis singled out the ‘forceful portraits of Matthew Smith’ as dominating the exhibition.\textsuperscript{180} He wrote a follow-up piece in response to the controversy over Moa, attempting to illuminate abstraction for a hostile public, in which he compared Tunnard’s arrangement of ‘balanced colours, shapes, rhythms and textures’ to the arrangement of interwoven harmonies in a musical composition.\textsuperscript{181}

2.4.1 Contemporary Art Society, London in the 1940s: purchases and allocations

After the war the NGSA terminated its subscription to the National Art Collections Fund and in its place commenced what would be a long-standing subscription to the Contemporary Art Society in London. The CAS had been established in 1910 by ‘a group of enthusiasts’ to purchase recent work by contemporary British artists and donate this work to public member galleries, who in turn paid a small subscription and received a distribution from the CAS every few years.\textsuperscript{182} It had a particularly strong connection with the Tate Gallery, which had been a primary beneficiary in the years before the Second World War, with many artists entering the Tate collection through

\textsuperscript{179} Louis McCubbin, *Advertiser*, 14 May 1946.
\textsuperscript{180} Ivor Francis, ‘Inspiring English paintings’, *News*, 18 April 1946, Ivor Francis Archive, AGSA Research Library.
CAS donations, and in turn the Tate providing ‘grace and favour’ accommodation for the CAS.

Key figures in the 1940s were the art patron and collector Sir Edward Marsh (Chairman 1936–1952), who left the CAS a bequest of 200 works after his death in 1953, two of which entered the NGSA collection (see below); collector and artist Edward Le Bas (a London contemporary art buyer for AGNSW 1947–1955); and Sir Kenneth Clark (Director of the National Gallery, London 1933–1945), who would shortly become a London buyer and advisor for the NGSA. Clark was a substantial benefactor to the CAS, donating fifty-six works in 1947 and a further twelve in 1951. Sir Alan Bowness, a former Director of the Tate (1980 –1988) wrote of Clark that ‘his personal generosity was considerable’. He considered that without Clark the CAS might not have survived the War, with his taste dominating the 1940s. According to Joseph Darrocott, artists Clark favoured were Moore, Piper, Sutherland, the Euston Road School, Weight and Craxton. Clark’s preferences had a considerable bearing on his later role as a buyer/advisor the NGSA from 1949–1955 and will be discussed in detail in the section dealing with this work.

In November 1946, McCubbin wrote to commission the CAS to acquire works for the NGSA to the value of £500 sterling, with £350 for paintings and £150 for sculpture. He advised that the Gallery would like the selection to be made by a committee of three. At the same time he wrote to the Agent-General, Mr Greenham, in London requesting £500 to be made available to the CAS. McCubbin had some difficulty in obtaining

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185 Letter from McCubbin to Secretary, Contemporary Art Society, London, 14 November 1946, AGSA Research Library correspondence files.
186 Letter from McCubbin to Agent-General London 15 November 1946, AGSA Library correspondence files.
permission from Customs for import licences for artworks valued to the full amount of £500. \textsuperscript{187} This would become a constant issue over the ensuing years as it became necessary to negotiate with Customs for permission to bring any art into the country due to the Federal Government’s protectionist policies, which imposed restrictions on imported goods.

In June 1947, Greenham advised McCubbin that the committee of Sir Edward Marsh, Edward Le Bas and Mrs Cazalet-Kerr had made a selection of one sculpture and four oil paintings: 

- \textit{Hairdressing}, 1947, by Geoffrey Tibble (1909–1952) for £80st.,
- \textit{The Road to Phylle}, 1946, by Tristram Hillier (1909 –1963) for £135st.,
- \textit{The Footbridge} by Ivon Hitchens (1893 –1979) for £65st., and

The sculpture, \textit{Mother and Child}, 1946 was by Margaret Jonzen (1914–1998). \textsuperscript{188} These were mid-career artists who had good reputations in the British art world and who would all be featured in the 1951 edition of Herbert Read’s book \textit{Contemporary British Art}. \textsuperscript{189}

The Gallery’s annual subscription to the CAS was ten guineas. In return the Gallery could nominate its preferences when the CAS held exhibitions of works for distribution to member galleries. The first of these member distributions after the war was announced in November 1949. Board Chairman EJ Morgan was in London at the time and he agreed to make the selection, choosing two paintings, \textit{The Ladder}, undated, by James Pryde (1866–1941) and \textit{Whiting}, 1947, by Leonard Appelbee (1914–2000). \textsuperscript{190}

\begin{footnotes}
\item \textsuperscript{187} Ibid.
\item \textsuperscript{188} Agent-General to McCubbin, 9 June 1947, AGSA Research Library correspondence files.
\item \textsuperscript{189} Herbert Read, \textit{Contemporary British Art}, Harmondsworth, Middlesex: Penguin, 1951.
\item \textsuperscript{190} Letter from EJ Morgan to Miss Barwell, 5 March 1950, AGSA Research Library correspondence files.
\end{footnotes}
2.4.2 Other London acquisitions 1946–1949

In the late 1940s the NGSA delegated acquisition funds both to London-based consultants and to Board members who were visiting Britain. The NGSA annual report for 30 June 1947 states, ‘Over £6,000 was either spent or committed in carrying out a vigorous policy in an endeavour to strengthen some of the very obvious weaknesses in the various collections.’\(^{191}\) Most of these funds were for works from earlier periods, with only a small percentage for contemporary works. The Gallery’s long-established London buyer was Harold Wright, a director of the fine art firm, P&D Colnaghi Ltd. Wright had been buying prints for the Gallery since the mid 1920s. He was joined after the war by Malcolm Osborne, President of the Painters-Etchers Society. In October 1946 McCubbin wrote to Wright advising him that £700 was available with £100 earmarked for ‘modern British and foreign prints’ and the remainder for older schools.\(^ {192}\) It would take over three years before the selection was finalised and despatched in September 1949.\(^ {193}\)

The consignment of 72 prints from Wright and Osborne for the NGSA, when it finally arrived in October 1949, included lithographs by modern British artists John Piper,

\(^{191}\) ‘Report of the Art Gallery Board of its proceedings during the twelve months ended 30 June, 1947’, 10 September 1947

\(^{192}\) McCubbin to Agent-General, 18 September 1946, AGSA correspondence files, AGSA Research Library.

\(^{193}\) McCubbin wrote to Wright on three occasions asking when purchase of the prints would be finalised – 17 February 1948, 14 September 1948 and 10 December 1948. One probable cause for the delay was that Wright was also acting as a buyer at this time for the Art Gallery of New South Wales, working with a regular allocation of £1,000, plus additional funds for special purchases. In 1948–1949 he was allocated £3,520 for the purchase three Rembrandt etchings for the AGNSW. McCubbin must have known, or at least suspected, that Wright was distracted by other commitments as in March 1949 he wrote to Dumas in London: ‘With regard to Harold Wright: it is now three years since we commissioned him to buy prints for us and we have had nothing from him. Although I have written to him frequently, I have become a bit concerned because I felt that he has been too busy or not sufficiently interested to do anything for us, and I felt this was very unsatisfactory’ (10 March, 1949, AGSA correspondence files).
Graham Sutherland, Blair Hughes Stanton and Edwin La Dell. Possibly to compensate for his tardiness, Wright added a ‘sweetener’ of several gifts both from himself and from Rex Nan Kivell of Redfern Galleries. This latter donation of thirteen prints included Roger Fry’s *The Pulpit of a French Church*, and James McNeill Whistler’s, *Way 59, Rue Furstenburg, Paris*.

Other consultant buyers used by the NGSA in the late 1940s were Ralph Edwards, Keeper of Woodwork at the Victoria and Albert Museum, who in 1947 was allocated £1,500 for purchase of sixteenth to eighteenth century furniture, and WB Honey, Keeper of Ceramics, who was allocated £400 to buy glass and ceramics for the Gallery.

In 1947 Board member Lloyd Dumas was in London on business and was given £2,000 by the Board to purchase works pre-1800 by ‘lesser Masters of the early European schools.’ Dumas turned to the Gallery’s old and trusted print dealer, Harold Wright, who took him on a tour of dealers and auctions. Together they selected a consignment of works, the most significant of which was the oil painting, *Cicero at his Villa* by Richard Wilson, purchased for £550.

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195 Letter from Lloyd Dumas to McCubbin 11 March 1947, AGSA correspondence files, AGSA Research Library.
196 Cable from McCubbin to Dumas 24 July 1947 and letter confirming approval of purchase from McCubbin to Wright, 7 August 1947, AGSA correspondence files. Dumas knew his limitations as an art connoisseur and sought advice initially from Philip Hendy, who had taken over from Sir Kenneth Clark in 1945 as Director of the National Gallery, London. Hendy was loath to give direct recommendations but cautioned him against using the advice of commercial agents and suggested an independent expert, ‘Sutton’ (probably Denys Sutton). Later that year Hendy wrote to McCubbin to clarify his position on recommending works for the NGSA, stating dismissively: ‘We try to prevent lesser things being offered because they take up so much time. If it were known that we were also looking for lesser things for other people, there would be no end of it.’ (28 October 1947, AGSA correspondence files)
The following year, Board member John Goodchild was allocated £500 by the Board to acquire ‘present day paintings, particularly watercolour’ during his visit to Britain and Europe in 1948–1949.\(^{197}\) Goodchild’s purchases were nearly all drawings, comprising on the one hand works by established artists from the Society of Graphic Arts and from Royal Academy, including Sir William Orpen, Sir Henry Rushbury and Sir Muirhead Bone; and on the other, drawings by students from the Central School of Arts and Crafts, including Marion Marsh and Ann Rees-Mogg. In addition he was responsible for securing a gift from Sir Frank Brangwyn of twenty-nine drawings and sketches.\(^{198}\)

### 2.5 British Council exhibitions after the war

While before the war the Empire Art Loans Collection Society had been the main source of touring exhibitions from Britain, after the war this role was largely taken over by the British Council, which toured a string of contemporary British exhibitions to Australian State Galleries, including Adelaide, from 1947–1949. The usual arrangement was that the Australian galleries shared the cost of touring the exhibition in Australia and ordered catalogues for their venue, while the British Council covered all other costs. The NGSA’s cost share was fifteen per cent. Exhibitions which were shown in Adelaide were: *The Wakefield Collection of Contemporary British Prints and Drawings*

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\(^{197}\) NGSA Board Minutes 13 October 1948, AGSA Research Library.

\(^{198}\) NGSA Board minutes 19 October 1949, AGSA library. In addition to drawings by students of the Central School of Arts and Crafts, London, there were also drawings purchased by the following: William Orpen, J. McCulloch, W.P. Robins, Paul Drury, Marjorie Forbes, James Grant, Robert Austin, T.T. Baxter, Sir Muirhead Bone, Harry Morley, Roberte Chevalier, P.A. Jobson, thirteen drawings by French artists, a group of drawings from the Society of Graphic Arts, a study and five drawings by James Bateman for AGSA’s painting by him, *Haytime in the Cotswolds*, and from the Fine Arts Society, drawings by William Gallow and R.A. Rushbury. In addition Goodchild secured a gift from Sir Frank Brangwyn of 28 drawings and sketches and a copy of Brangwyn’s volume of reproductions. Refer to Appendix Four for a listing of Goodchild’s purchases of twentieth century British art.
McCubbin’s regular correspondence with Brian Jones of the British Council’s Melbourne office reveals that these exhibitions were all successful, with good attendances and catalogue sales. Attendance at the Wakefield Collection was approximately 10,000 with catalogues sales of 1151.\textsuperscript{200} The Henry Moore exhibition of fifteen sculptures and twenty-seven drawings generated ‘intense’ interest with 765 catalogues sold.\textsuperscript{201} McCubbin reported to the Board meeting of 9 March 1949 that the exhibition \textit{Eleven British Artists} had been ‘an outstanding success’ with attendances of 8,000 to 9,000 and sales of 1,612 catalogues. He commented that abstract work was no longer received with ‘the uncompromising hostility of previous exhibitions of a similar nature and it was noticeable that there was a growing tendency to be more tolerant and to endeavour to understand the artists’ aims’.\textsuperscript{202}

Unfortunately the British Council received budget cuts as part of British post-war austerity measures and by 1952 it was advising of a cut in its allocation for Australia and the closing of its Melbourne office.\textsuperscript{203} In addition to the straightened economic circumstances in Britain, this cut to touring exhibitions was in line with the post-war refocussing of Britain’s foreign cultural diplomacy away from the Commonwealth and

\textsuperscript{199} This latter exhibition included works by Lawrence Gowing, Tristram Hillier, Ivon Hitchens, Frances Hodgkins, Edward Le Bas, LS Lowry, Ben Nicholson, Winifred Nicholson, Victor Pasmore, John Piper and John Tunnard. Works were available for purchase by Hodgkins, Le Bas, Lowry, Nicholson and Tunnard.
\textsuperscript{200} Letter from McCubbin to Brian Jones, British Council, 9 September 1947, correspondence files, AGSA Research Library.
\textsuperscript{201} Letters from McCubbin to Jones 21 April 1948, 11 May 1948 and 27 May 1948, correspondence files, AGSA Research Library.
\textsuperscript{202} NGSA Board Minutes 9 March 1949, AGSA Research Library.
\textsuperscript{203} Letter from British Council to Robert Campbell, 15 February 1952, correspondence files, AGSA Research Library.
towards strengthened affiliations with Europe and America. The next contemporary
British Council exhibition would not arrive until 1959 with the tour of *Recent Paintings*
by *Seven British Artists*.

### 2.6 Sir Kenneth Clark’s role as advisor to NGSA under Louis McCubbin 1948-1950

At this point, post-war acquisitions of twentieth century art were progressing in a
somewhat ad hoc and opportunistic manner, leaving modern British art of the first fifty
years still very poorly represented. In early February 1949, Sir Kenneth Clark (1903–1983) visited Adelaide. Clark was at that time Slade lecturer in art at Oxford University.

As has been noted above, he had been Director of the National Gallery, London from 1934–1945, Chairman of the War Artists Committee and an active supporter of the
Contemporary Art Society. He would shortly become Chairman of the Arts Council of
Great Britain from 1951–1960 and from 1954 Chairman of the Independent Television
Authority. In his support of art he went beyond simply collecting to actively helping
artists he admired, including Victor Pasmore, Graham Sutherland, Henry Moore and
William Coldstream. It was during his visit to Australia that he first encountered the
paintings of Sidney Nolan and began what would be a lifelong friendship and
patronage.

An outcome of his visit to Adelaide was his offer to buy pictures for the Gallery in
London. His offer was subject to the conditions that he should obtain approval of the

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204 ‘Clark, Kenneth (Mackenzie), Lord Clark of Saltwood’, Oxford Art Online,
205 NGSA Board Minutes 9 February 1949, AGSA Research Library.
Melbourne Gallery trustees of the Felton Bequest.\textsuperscript{206} He was also occasionally advising the AGNSW.\textsuperscript{207} Clark stipulated that he would not accept any remuneration in return for his services. It was decided that the Chairman Mr Morgan should write to Sir Kenneth Clark to accept his offer and to earmark £850st. to be available from 1 July 1949. The Board determined that Morgan should advise Clark as follows:

\begin{quote}
This Board considers it would be wise to concentrate on contemporary European paintings, giving the word contemporary a fairly wide field, and with a very definite bias in favour of British paintings, but the Board did not wish to exclude older paintings or drawings whether contemporary or otherwise.\textsuperscript{208}
\end{quote}

Clark would be the first, and arguably the most important, of a succession of London-based expert advisors from the post-war period until the mid 1970s, who were given annual allocations of delegated funds by the NGSA Board to purchase modern British art, largely at their discretion.\textsuperscript{209} It would be a process of collection development that left a composite imprint of the influence of diverse personal tastes. In the absence of collecting policy guidelines, beyond the pursuit of a bias towards British art, it would be judgement and connoisseurship of these advisors that would determine what modern art

\begin{footnotes}
\footnotetext{206}{Clark may have experienced some awkwardness with the Felton Bequest Trustees on this matter as he had recently resigned as a co-advisor (with Professor Schwabe) to the Felton Bequest, citing partly the pressure of other commitments, but had agreed to continue as an occasional advisor in a more casual capacity. In his letters of resignation 5 March 1947 to Lionel Lindsay, Director, National Gallery of Victoria, and Sir Frank Clarke, Chairman of Felton Bequest Committee, Clark stated that he found working with Professor Schwabe difficult to co-ordinate, but now had too many commitments with Slade Professorship (TGA 8812.1.4.269 Melbourne, Felton Bequest, Library, Tate Gallery, London).}
\footnotetext{207}{In June, 1949 Clark agreed to act on behalf of the Trustees in purchasing a Turner watercolour (NGNSW Minutes 24 June 1949) and in January 1950 he agreed to act on their behalf in selecting work from the CAS exhibition. It is curious that the NGSA did not seek his help with the CAS selection, relying instead on Sir Edward Morgan to make a choice of work.}
\footnotetext{208}{Ibid.}
\footnotetext{209}{As will emerge in the following chapters, in some instances the buyers were given suggested lists of artists, although there was never any obligation to buy only from these lists.}
\end{footnotes}
was purchased over the next quarter of a century. The full exercise of connoisseurship, however, would be constrained by the available budget as much as by the available artworks.

The initial allocation of £850 to Clark seems tentative in comparison to the £2,000 allocated to Dumas in 1947. Morgan wrote to Clark regarding the Government grant that the Premier was worried about potential controversial purchases and so ‘I rashly gave him a personal assurance (which two of my brother trustees affirmed on their parts) that I would endeavour to see that his fears were not realized. So anything likely to prove “controversial” must be labelled as being bought from one of our bequest funds.’210 The majority of modern British art purchases made by Clark would be variously allocated to the Elder, Morgan Thomas and AR Ragless Bequest Funds.

Although the Board leapt at Clark’s offer with alacrity, the tenor of the subsequent relationship between the Gallery and Clark during the term of his role as advisor until mid 1954, although entirely cordial, revealed that at times the Board did not sufficiently value the quality of the advice it was receiving or appreciate the full importance of Clark’s superior position in the hierarchy of the London art world. While the Board was prepared to give him complete discretionary power, and a modest budget, to acquire contemporary art, it would exert considerably more control over his purchases of art from earlier periods.

In June 1949 both Morgan and McCubbin wrote to Clark to confirm arrangements. This dual correspondence led Clark, in turn, to feel obliged to write to both of them reporting on progress. McCubbin also sent Clark a list of works bought since the last catalogue.

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210 Morgan to Sir Kenneth Clark, 23 June 1949, correspondence files, AGSA Research Library.
was published in 1946. In his letter to Greenham advising of the arrangements with Clark, he commented, ‘…we found him a very charming man. Rumour has it that he can be terse at times, but we didn’t find him so.’

On 18 July Clark responded to Morgan (copying to McCubbin) that he had already spent the £850 allocated slightly more than two weeks earlier. He wrote:

You may think I have been unduly quick in doing so, but the fact is I had known for some time the first pictures that I would buy, and it only remained for me to walk in and purchase them as soon as the money became available. They are Victor Pasmore’s *Flower barrow*, £250, William Nicholson’s *House in the snow*, £275, John Piper’s *Welsh landscape*, £40 (now *Llugwy Crag*), and Gwen John’s *Girl with a cat*, £260. As you see, these are all very far from controversial purchases; in fact the more mercurial spirits of your committee will no doubt think them very tame, but I think it a good plan to begin by buying the best established examples of distinguished English painters, and should like to continue this policy for a year or two.

Although, as this reveals, Clark initially intended to purchase Gwen John’s *Girl with cat* he changed his mind when he became aware of another painting that was available for a lesser price of £200. This latter painting is now known as *The convalescent*, although there is doubt as to the accuracy of this title. Clark purchased this painting from London gallery Roland, Browse and Delbanco. That gallery’s records show that a painting described only as ‘4404 Gwen John, *Girl with folded hands*, oil on canvas 21x14 inches’, was sold to the ‘Adelaide Art Gallery’ on 2 August 1949. In a letter to

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211 McCubbin to Clark, 27 June 1949, correspondence files, Adelaide: AGSA Research Library.
212 McCubbin to Agent General 27 June 1949, correspondence files, AGSA Research Library.
213 Letter from Clark to Morgan, 13 July 1949, correspondence files, AGSA Research Library.
214 Roland Browse & Delbanco sales index cards, ‘Pictures sold Guil-K’, 4404, Tate Gallery Archives, London. The card states ‘bought by Mrs Joseph, overwritten with initials L.B. (Lillian Browse) 20 June 1949. In the catalogue for the Matthieson Gallery Gwen John Memorial exhibition in 1946 this is probably painting no. 32, identified as ‘the same sitter, her hands folded in her lap, dimensions (23 ½ x14 ½ inches), Tate Gallery research library, London
McCubbin, Clark wrote, ‘Gwen John is a really beautiful painter at her best, and I suppose her work will become rare, so I thought it better to pay a high price for a good example’.215

In a revealing note of modest self-deprecation Clark stated, ‘I hope you like the purchases. They are a bit old-fashioned, but as you will discover, my taste is old-fashioned and I can only buy pictures which I like personally.’216 This recognition of the role of personal, if highly informed taste, is significant in understanding the balancing act between personal taste and art historical importance that perennially arose in delegation of purchasing power to consultants and individual board members.

Clark temporarily changed his mind about purchasing the Victor Pasmore painting as the price turned out to be £350st rather than £250st.217 Instead he wrote to Morgan that he had bought for £75 a small painting, *Boy with white scarf*, by an up and coming young artist, Lucian Freud (1922–2011). The painting was intended to be part of Freud’s first exhibition in April-May 1950 at London’s recently opened Hanover Gallery and would not be sent to Adelaide until after the close of the exhibition.218

Clark wrote that ‘we consider (him) one of our most prominent young painters…it may

215 Letter from Clark to McCubbin 18 July 1949, correspondence files, AGSA Library. In this letter Clark mentioned that there was ‘a very beautiful Monet for sale, and would be one of the gems of your collection.’ The Board passed on the £2,000 price and it was left for the AGNSW to acquire this painting, where it did indeed become one of the gems of that gallery’s collection.

216 Ibid.

217 The Board subsequently approved an additional allocation to Clark to cover the purchase of the Pasmore for £350.

218 There is no painting of this name in the Hanover Gallery catalogue for Freud’s exhibition there in 1949, although there is a painting titled *Portrait of a boy*, no. 6, which may well be the same painting as *Boy with white scarf*. Lucian Freud: Recent Works; Roger Vieillard: engravings, The Hanover Gallery, 18 April – 27 May 1950, Tate Gallery Reading Rooms, London. Refer also to a detailed discussion of provenance in Annotated list of works, Appendix Three.
at first sight look rather dull, like all my purchases, but I think it is done with very great
distinction and intensity.'219

Acting on McCubbin’s recommendation that Pasmore’s painting, *Flower Barrow* would
be an important purchase, the Board agreed to the increased price of £350 and
McCubbin wrote to Clark in August to proceed with the purchase.220

2.7 Inter regnum 1950–1951 after retirement of Louis McCubbin

Clark’s relationship with the NGSA was impeded by a period of twenty months when
the Gallery was without a director. McCubbin had taken what turned out to be
permanent sick leave in September 1949. His continuing ill health forced him to resign
in February 1950. He returned to Melbourne to live and passed away in December
1952. It took a year to appoint his replacement, Robert Campbell, who finally
commenced duties on 1 May 1951. In the interim period of some twenty months the
Director’s responsibilities were divided amongst staff and the Board, with the
Director’s secretary, Miss Barwell, handling administrative correspondence, including
liaison with Sir Kenneth Clark.

When Morgan, who was in London at this time, heard of McCubbin’s resignation he
wrote that it had been ‘a great blow to me personally’.221 Indeed, on the evidence of
Board papers and correspondence between McCubbin and Board members, he was held
in high respect by the Board and enjoyed cordial relations with it. He wrote extensive

219 Clark to Morgan 11 August 1949, correspondence files, AGSA Research Library.
220 NGSA Board Minutes 21 September 1949, and McCubbin to Clark 24 September 1949,
correspondence files, AGSA Library.
221 Morgan to Miss Barwell, 5 March 1950 correspondence files, AGSA Research Library.
reports and recommendations for nearly every Board meeting and as a general rule his recommendations were adopted, either entirely or in part.

He was an industrious director, maintaining a high volume of correspondence with professional colleagues elsewhere in Australia and organising an active program of exhibitions and acquisitions. In addition he introduced educational programs, including gallery talks and loan collections of prints (reproductions) available to regional schools in country South Australia.

During this period when the Gallery was without a director Clark pursued acquisition on behalf of NGSA of British and European paintings from earlier periods. He made only one purchase of modern British art, a painting by Mark Gertler, *The Coffee Pot*, 1920. In his letter to Morgan, Clark wrote of Gertler: ‘At his best – and I think this picture is his best – he was a fine serious artist whose work will stand out from the mediocrities of the twenties: perhaps Gilman is the only one who equals him.’

2.8 Kenneth Clark as NGSA advisor in the new era under Robert Campbell

Robert Campbell (1902–1972) commenced as Director of the National Gallery of South Australia on 1 May 1951, aged forty-nine. He had been born and educated in Edinburgh, Scotland, before immigrating with his family to Australia as a teenager in 1916. Campbell had practised as a painter for many years before moving into administrative roles. After his first successful solo exhibition at Sedon Gallery, Melbourne in 1928 he travelled to Europe, painting with Rupert Bunny in England, France and Spain. He was influenced by the work of Camille Pissarro, Claude Monet,

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222 Clark to Morgan 20 April 1951, correspondence files, AGSA Research Library.
JMW Turner, Peter de Wint and Wilson Steer. In the 1960 NGSA catalogue of oil and watercolour paintings and pastels (published during his term as Director), he described himself as ‘Impressionist painter in oil and watercolour in the English tradition.’

Campbell was head of the Department of Art, Launceston (1941–1947), before undertaking two brief terms, first as Curator, Art Gallery of Western Australia (1947–1949) and then as the first Director of the Queensland National Art Gallery (1949–1951). He would preside over the NGSA throughout the 1950s and most of the 1960s, finally retiring in 1967. Campbell’s wife Jean Campbell was an art critic writing as Elizabeth Young. Shortly after their arrival in Adelaide, in 1952 she commenced with The Advertiser newspaper and continued to hold the post of art critic until her retirement in 1974. Together the two would be influential voices in Adelaide’s cultural establishment. This was amplified by their relationship with Lloyd Dumas who was both the General Manager of the Advertiser and an NGSA Board member, and Chairman from 1955.

In his letter of congratulation to the incoming Director, Sir Kenneth Clark wrote that ‘Adelaide is really one of the most charming galleries I know, and could be made into a fine collection.’ Shortly after taking up the position, Campbell wrote thanking him and added: ‘Personally I am keen to see some of the contemporary British painters

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225 Kenneth Clark to Robert Campbell 20 April 1951, correspondence files, AGSA Research Library.
represented – Paul Nash, Sutherland, Piper, Minton, Moore and so on – but I don’t know yet how the Board would react to such a suggestion.\textsuperscript{226}

Paintings or works on paper by all these artists would be acquired during the 1950s. NGSA Board papers for this period show no indication of the Board rejecting post-war contemporary art. On the contrary each of the buyers was given a free hand. Clark, for instance, without entirely ignoring Campbell’s stated preferences, appears to have bought according to his own assessment of the significance of particular artists, the availability of work, affordability of their work within the strict budget constraints of his allocation, and their suitability for the Adelaide gallery’s collection. Although Clark was working largely to his own agenda, Campbell and the Board gratefully accepted his selections. In October Campbell wrote to let him know how much he had enjoyed Clark’s recently published book, \textit{Landscape into Art}, commenting, ‘Probably what particularly pleases me is that I find so many of my own ideas admirably stated.’\textsuperscript{227}

After a gap of more than a year in his contemporary purchases for the Gallery, in April 1952 Clark sent word to Campbell through his secretary that he had purchased a painting by Carel Weight, \textit{The yellow house}, ‘which he thinks is like an English Utrillo’.\textsuperscript{228} His other purchase was an earlier, undated painting by William Mark Fisher (1841–1923), \textit{Vase of roses}. Clark spent £84 on the Weight painting and £105 on the Fisher, leaving an unspent balance at 30 June 1952 of £948 from an allocation for that year of £1,137.\textsuperscript{229}

\textsuperscript{226} Campbell to Clark 10 May 1951, correspondence files, AGSA Research Library.
\textsuperscript{227} Campbell to Clark 31 October 1952, correspondence files, AGSA Research Library.
\textsuperscript{228} Letter from Clark’s secretary to Campbell, 9 April 1952, in his absence in Italy, AGSA correspondence files, AGSA Research Library.
\textsuperscript{229} Deane, Official Secretary, Agent-General’s office, London, to Robert Campbell, 6 November 1952, AGSA correspondence files, AGSA Research Library.

Amongst these, Sickert’s Venetian period painting *La Inez*, 1903–1904 (purchased as *Head of a woman*), McEvoy’s society portrait *Miss Jill Martin*, c. 1920s, and Steer’s *Bridgnorth*, 1917, were from the first decades of the twentieth century by then deceased artists, while Pasmore’s *The park*, 1947–1948, Reynolds’ *Moth barn II, September morning, 1952*, and Chamberlain’s *Sand’s End Lane SW6*, were recent works by three diverse artists from the emerging new guard in post-war Britain.

Of the earlier generation of painters, Sickert’s *La Inez*, purchased by Clark from the collection of Dr Robert Emmons for 500 guineas, was arguably the most important.230 Both the National Gallery of Victoria and the National Gallery of NSW had already acquired holdings of Sickert, and the Adelaide gallery was keen to acquire its first. In response to Campbell’s request, Clark visited all the dealers and selected what he considered to be the best Sickert available for the price. He commented: ‘There are a few attractive Sickerts to be had in the region of £350 but they are mostly music hall interiors which are very hard to see in galleries, whereas the *Head of a Woman* I have bought you stands out well.’231

Pasmore’s semi-abstract landscape *The park* would prove to be a phase in his transition from the lyrical figuration of Clark’s earlier acquisition, *Flower barrow*, 1932-1943, to

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230 Deane to Campbell, 14 October 1952, correspondence files, AGSA Research Library.
231 Clark to Campbell, 17 September 1953, correspondence files, AGSA Research Library.
the minimalist abstraction of his series of relief constructions of the 1950s.\textsuperscript{232}

According to Clark \textit{The park} was ‘one of his most important works’. In a September 1953 letter to Campbell, Clark stated:

As you know he was our leading painter of atmospheric landscapes and some three or four years ago began to do abstractions. His abstract paintings are very beautiful in their way but they involve a suppression of a good deal of his talent. Just before he changed over he was painting a picture of a public park. This is the picture I have bought for you. He worked on it for several years after he adopted abstract painting but he never lost the original feeling of the park and has combined it in an extraordinary degree with the formalised design of his abstracts.\textsuperscript{233}

When the Agent General Deane received the painting, however, he discovered that a section of canvas had been added to the top of the painting and attached in what he considered to be a rather crude and visible fashion. In this new section Pasmore introduced a horizon line and section of sky, and an organic calligraphic ‘branch’ mark – both changes contributing to a less abstract representation of the park landscape.

Deane on his own initiative arranged to have the join repaired by Pasmore.\textsuperscript{234}

In respect to Chamberlain’s bleak urban streetscape, in April, 1954 Clark wrote to Campbell: ‘The picture by Chamberlain seems to me a good example of the school of

\textsuperscript{232} An exemplar of this latter stage in Pasmore’s development is \textit{Relief construction in white, black, maroon and ochre}, 1956-7/1961 acquired by the Art Gallery of New South Wales in 1967.

\textsuperscript{233} Clark to Campbell, 17 September 1953, correspondence files, AGSA Research Library.

\textsuperscript{234} On 14 October 1953 Deane wrote to Campbell: There was a very obvious crack about five inches from the top of the picture running right across it. It seemed to spoil the whole effect of the picture and I got in touch with the Redfern Gallery, from whom it was purchased, to ascertain its history. Apparently the artist was not satisfied with the composition and he added this additional piece of canvas. [letters also from Deane to Sir Kenneth Clark, 10 October 1953, and from Clark to Deane, 12 October 1953, the latter stating that he noticed the crack but was not worried by it, but glad to know the artist was prepared to repaint it-‘correspondence files for the National Gallery of South Australia 10 February 1949 – 23 February 1954’, Sir Kenneth Clark archive, TGA 8812/1/4/5, Tate Gallery, London.]
straightforward naturalistic painting of which you already have *The yellow house* by Carel Weight, a painter whose first exhibition, when a young man, looked promising. I hope to get you some more pictures by young artists in the next few weeks.²³⁵ In a letter via his secretary to Deane, he noted with a rare hint of irony, ‘it is a faithful portrait of London and will make people glad they live in Australia’.²³⁶

Reynolds’ *Moth barn 11, September morning* was the most startling of the group in its abstraction of the landscape. Clark reserved the painting for the NGSA before the opening of the artist’s first exhibition at Redfern Gallery, for the price of £100.²³⁷ In a letter dated 26 November 1952, Director of Redfern Gallery, Rex Nan Kivell, wrote to Clark thanking him on behalf of the artist for his support and stating that the painting was to be his major one for his forthcoming exhibition in March so they would like to delay sending it until after that.²³⁸ As in the case of Clark’s purchase of Freud’s painting before the opening of his exhibition, this was another instance of his securing a major example of an artist’s oeuvre through selecting work prior to it being available for exhibition and sale. It was, of course, a modus operandi only applicable to works by living artists. *Moth barn* was put on exhibition soon after its arrival in Adelaide in mid 1953 where it received a positive response both from the Board and the public. Campbell wrote to Clark that ‘the Board members feel they have acquired a really

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²³⁵ Clark to Campbell, 23 April 1954, AGSA correspondence files, AGSA Research Library.
²³⁷ Letter from Deane to Campbell, 14 January 1953, AGSA correspondence files, AGSA Research Library.
²³⁸ Rex Nan Kivell, Redfern Galleries to Sir Kenneth Clark, 26 November 1952, Sir Kenneth Clark archive, TGA 8812/1/4/5, Tate Gallery, London.
important picture and that some more examples of the work of younger British painters would be very welcome.¹²³⁹

He wrote to the Agent General at this time:

…we are hoping that Sir Kenneth may be able to get us other examples of the work of some of the younger artists. He has not been purchasing very much lately and still has £1,398 in hand from last financial year. I have no doubt the Board will also make available another £850 for the current year, if he requires it.²⁴⁰

Deane replied that he had not heard from Clark, who appeared to have little time to buy for the NGSA due to his other commitments. This proved to be the case. In a handwritten letter dated 30 July 1954, Clark wrote to Campbell that he could no longer advise the Gallery as he was no longer living in London and had new responsibilities. He added:

In any case, I felt that I was failing you lately as I have seen so little that I could recommend as work outstanding and worth the money. You will do better with someone more helpful... I think I did get for you some nice things – but prices have gone up and perhaps my opinions have gone down.²⁴¹

2.9 Evaluating Clark’s purchases in the context of post-war modern British art

It is difficult to discern a coherent curatorial rationale driving Clark’s selection of modern British art for the NGSA, beyond his explanation that he chose works that appealed to his own taste. In the wider context of the post-war art scene in Britain, Clark’s taste may well have appeared ‘old-fashioned’. His purchases for the NGSA indicate he was drawn to well-crafted, carefully composed paintings. His selection was

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²³⁹ Campbell to Clark 26 August 1953, correspondence files, AGSA Research Library.
²⁴⁰ Campbell to Deane, 26 August 1953, correspondence files, AGSA Research Library.
²⁴¹ Clark to Campbell, 30 July 1954, correspondence files, AGSA Research Library.
strongly figurative and was oriented towards a lyrical naturalism and poetics of landscape associated with the Neo-Romantics, while avoiding the rising tide of abstraction on the one hand, and the social realism of the kitchen sink school on the other. Clark’s own collection at that time included works by John Piper, Victor Pasmore, David Jones, Graham Sutherland and Henry Moore. It is noteworthy that despite Campbell’s expressed interest in the English Post-Impressionists, Clark appeared to avoid any purchases in this area, favouring instead an early Sickert and a late McEvoy from the important period 1900–1920.

Kenneth Clark’s choice of the term ‘nice things’ to describe his purchases for the NGSA in the above letter to Campbell is a case of his English understatement and polite deprecation, but it also has a ring of truth. ‘Nice’ as a descriptor of a work of modern art is a very English terminology that invokes ideas of gentility, convention and moderation. These are qualities for which British art has been criticised by Charles Harrison and TJ Clarke, amongst others. One could never describe a Picasso or a Pollock as nice. ‘Nice’ encompasses a particular mindset drawn to understated and unpretentious art, and an eschewal of rhetorical flourishes. This was the antithesis of the expressionistic and iconoclastic abstraction of both the Continental and American artists.

Mark Cheetham identified an English empiricism, a way of approaching both making art and theories of art, grounded in trial and error deductions from the observable world. This certainly rings true for the works selected by Kenneth Clark, especially his patronage of Victor Pasmore in his phase prior to the turn to constructionism. Clark was

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242 Clark lent paintings by these artists to the Tate Gallery exhibition, Seventeen Collectors: An Exhibition of Paintings and Sculpture from the Private Collections of Members of the Executive Committee of the CAS, 21 March-27 April 1952 (London: Tate Gallery Library and Archives).
drawn, also, to the understated yet meticulously conceived realism of paintings like those of McEvoy, Gwen John and Lucian Freud.

Another aspect of his indelible Englishness was his patronage of the neo-romantic landscapes of Sutherland, Piper and Minton, and the earlier landscape of William Nicholson, for their connections to a lineage of dour primeval landscape. On the other hand, Clark’s selections of post-war austerity paintings by Weight, Reynolds and Chamberlain appear more tentative and tokenistic, as he moved out of his comfort zone to engage with younger artists.

Francis Bacon, already a huge figure in British art, was an artist who was overlooked by both Clark and Board members. He would not enter the collection until 1959, when his painting, *Study for figure no.4*, 1956, was gifted to the NGSA by the Contemporary Art Society. Ben Nicholson was another notable mid-century modern British artist overlooked by Clark.243

Clark’s selection of paintings gave a very partial perspective of this wider scene. It remains the selection of a connoisseur, governed by rules of moderation, good taste and understatement. These qualities were ideally suited to the conservative sensibilities of the Board, which considered good taste to be the primary criterion for an art advisor.244

2.10 Contemporary sculpture acquired for NGSA by H D Molesworth

Clark’s restraint was balanced by the experimental purchases of Hender Delves Molesworth. In mid 1950 the NGSA Board, through its Chairman EJ Morgan, had

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243 Price may have been a factor as when the National Art Gallery of New South Wales had acquired its important Nicholson drawing, *Still Life No. 6, 1946* in 1949 it paid £220.

entered in a new consultancy arrangement with Molesworth, who since the end of the war had been keeper of Architecture and Sculpture at the Victoria and Albert Museum. Molesworth was an authority on British sculpture. His two-volume book, *Sculpture in England*, was published in 1951. The NGSA allocated £500 per annum to Molesworth for sculpture purchases and made provision for his expenses of £6 per month.

He would remain an advisor to the NGSA Board until he retired from the V&A in 1966 and moved to the countryside. The primary area in which he would be buying for the Board was in his specialisation, namely sculpture from Mediaeval to the nineteenth century. While these acquisitions are largely outside the scope of this thesis, there were exceptions: firstly, his purchases of contemporary sculptures (see below), and secondly, his letters to Campbell over the years in which he presented arguments concerning the Board’s acquisitions policy, or lack of one.

From the outset Molesworth made it clear that he would approach the task with more stipulations concerning his role than had been the case with other consultant buyers. In reply to Morgan’s letter asking him to buy sculpture for the Board he wrote: ‘One slight difficulty which your committee might dislike is that you would have to leave me a free hand along the general lines indicated, unless you have some friend of the Museum of London.’ In fact, Molesworth would usually send photographs of proposed purchases, and these were occasionally rejected by the Board.

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245 Hender Delves Molesworth, *Sculpture in England: Mediaeval (vol.1) and Renaissance to Early XIX Century (vol.2)*, London: British Council/Longmans, Green, 1951.
246 Acting Secretary to AH Greenham, Agent-General, 20 July 1950, correspondence files, AGSA Research Library.
247 Letter from HD Molesworth to EJ Morgan, Chairman, NGSA, 12 June 1950, correspondence files, AGSA Research Library.
In September 1951 Molesworth suggested that the Gallery might be interested in adding some modern sculptures to the collection and this was agreed to at the Board meeting of 15 October.\footnote{248} His first acquisition was a terracotta sculpture by Eduardo Paolozzi (1924–2002), bought for a mere £10 from an exhibition of the Independent Group at the Institute of Contemporary Arts (ICA). He wrote to Deane at the Agent General’s office:

This is the terracotta by Eduardo Paolozzi who, despite his Italian name, is English and was this year chosen as one of the \textit{Six Young Sculptors} to represent Great Britain at the Venice Biennale. Whether SA will regard this as a mud pie for morons or a marked advance in contemporary expression I don’t know but at £10 (a special price to the Gallery), they were selling at £24, … I do feel that it is a stimulus to argument and thought etc.\footnote{249}

Campbell was initially undeterred by the prospect of some radical sculpture, writing to Deane: ‘I have been anxious to secure some examples of modern or ultra-modern sculpture. I don’t know what the Board will think of the piece when it arrives, but I am sure it will cause something of a sensation.’\footnote{250}

In November-December 1952 Molesworth bought two more modern sculptures with the remaining balance of his initial annual allocation of £500. These were a wire sculpture by FE McWilliam (1909–1992), \textit{Mother and Children}, purchased from Hanover Gallery for £16.16.0, and a metal sculpture by Lynn Chadwick (1914–2003), described as a sculpture with balanced forms, now titled \textit{Balance Sculpture}, 1952, purchased from Gimpel Fils for £26.5.0.\footnote{251}

Campbell responded to the latest purchases, writing to Deane:

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\begin{itemize}
\item \footnote{248} Director’s recommendation that Molesworth be asked to acquire contemporary sculpture, Supplementary Agenda for NGSA Board Meeting 15 October 1951, AGSA Research Library.
\item \footnote{249} Molesworth to Deane, 1 August 1952, correspondence files, AGSA Research Library.
\item \footnote{250} Campbell to Deane, 19 August 1952, correspondence files, AGSA Research Library.
\item \footnote{251} Deane to Campbell 20 November 1952 and 5 December 1952, correspondence files, AGSA Library.
\end{itemize}
I was glad to have the little booklet illustrating the work of Lynn Chadwick and other modern artists. Some of the work is undoubtedly rather startling. The Paolozzi arrived safely, but we haven’t yet placed it on exhibition. It is certainly going to puzzle the majority of people here and I am inclined to think few will take it seriously. However, it’s an interesting item to have, as the public should have an opportunity to see work of this kind.252

When the Chadwick sculpture was put on display he informed Deane that it had ‘attracted a good deal of attention in Adelaide and quite a number of people get considerable amusement from twiddling it.’253

The last of the four contemporary sculptures to be purchased by Molesworth was a wire sculpture of a woman by Reg Butler (1913–1981), purchased for £30 and sent through the post to Adelaide as according to Deane, ‘the wire is a bit damaged but no ordinary person could decide as to distortion.’254 Campbell was equally disparaging in his response to Deane that the Butler had been placed on exhibition but was ‘certainly a rather queer looking object and I don’t know how the public are going to take it…’255

Molesworth provided a rationale for his selection in an article, ‘Notes on Contemporary Sculpture’ for the NGSA Bulletin, January 1953. He stated that the McWilliam represented a move towards abstraction while still being ‘recognisably based on the human form’. However the Chadwick was more representative of contemporary tendencies:

The moving forms, while maintaining a certain harmony and rhythm, are deliberately vicious and spiky and menacing. The artist wishes to play upon the sensations of ease and unease which we may get from twiddling his work. ...

252 Campbell to Deane, 7 January 1953, correspondence files, AGSA Research Library.
253 Campbell to Deane, 25 March 1953, correspondence files, AGSA Research Library.
254 Deane to Campbell, 26 May 1953, correspondence files, AGSA Research Library.
255 Campbell to Deane, 26 August 1953, correspondence files, AGSA Research Library.
The Paolozzi has been described as a “doodle in clay”. Nothing could be more apt ... but an unbiased reaction would seem very possibly to be allied with the pleasure practically everyone gets or got from making sandcastles…

This was perhaps a bridge too far for both the Gallery and the Adelaide public.

Campbell’s wife, the *Advertiser’s* art critic, disparaged the sculptures, especially the Paolozzi, writing:

> Personally I must be bold enough to admit it gives me no aesthetic pleasure at all which is what I expect of a work of art. It is even less amusing than much doodling which many people think only fit to grace a waste paper basket, not to perpetuate in clay in an art gallery. The only person to whom it might mean very much is a psychiatrist.

She responded marginally more favourably to the Chadwick:

> The ‘mobile sculpture’ of Lynn Chadwick seems possibly a new art form, though at first sight it has more affinity to the scientific models of Leonardo in the next court. Seen in movement, however, as it should be, there is a certain almost sinister fascination in the uncanny interlocking and dangling freedom of the swivelling prongs: a fascination too in its curious pitted texture. It suggests a tortured soul, a morbid mind in the balance – Poe, perhaps and the Pitt and Pendulum.

Despite the initial adverse response in Adelaide, posterity has been kind to Paolozzi and Chadwick, both of whom are held in high esteem as significant British artists of the latter half of the twentieth century. A closely related sculpture by Chadwick, *Inner Eye*, 1952, was purchased that year for the Tate Gallery collection.

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258 Ibid.
259 Refer to Annotated list of works Appendix Three for more details on *Balance Sculpture*. 
In February 1954 Molesworth asked Campbell if he was interested in a Henry Moore sculpture, which was available for £350. The latter declined the offer, stating, ‘While personally I would like to see some more contemporary work and I know the Chairman is sympathetic, some of the other Board members were not over-keen about the Reg Butler, though it has attracted a lot of public interest.’ It would take Molesworth another four years before he eventually succeeded in acquiring a Moore for the Gallery, and by then it would cost almost double the price for a maquette of an equivalent scale.

In 1958 Molesworth took the initiative of commissioning Moore to make a casting of his maquette sculpture, *Woman seated on a bench*, without consulting the Board in advance. In his letter to Molesworth of 10 July, Campbell wrote that he had heard through the Agent General that he had purchased a Henry Moore for £600 but knew nothing about it. Molesworth explained that the edition was being bought outright in advance so ‘I had to book it there and then to get it at a wholesale price which should save you £200 or £300.’

Molesworth’s rather high-handed actions should be appreciated in the context of his evolving relationship with both Deane and Campbell in the intervening years, as he engaged in an ongoing debate with them on the nature of his role of the Gallery’s collecting policy. After the withdrawal of Sir Kenneth Clark from his role as advisor to the NGSA, the Board delayed making a decision on his replacement and decided to ask Molesworth to buy more widely on its behalf. In November 1954 Campbell wrote to

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260 Campbell to Molesworth 30 March 1954, correspondence files, AGSA Research Library.
261 Campbell to Molesworth, 10 July 1958, correspondence files, AGSA Research Library.
262 Molesworth to Campbell, 15 July 1958, correspondence files AGSA Research Library. A note on the gallery file from Henry Moore refers to Molesworth very familiarly as ‘Moley’, so it is reasonable to assume the artist and buyer were friends and that this played a role in Molesworth’s unusual action of buying a major piece without referral to the Board.
Deane asking if Molesworth might be available to buy younger artists on its behalf.  

Deane replied:

Unfortunately I do not think that Mr Molesworth is wildly enthusiastic about the type of picture which seemed to appeal to Sir Kenneth, but he is of course willing to fulfil the aims of the Gallery so far as he can. Also Mr Molesworth does not think it particularly good business to buy paintings by artists who may be outstandingly popular at a given time, although of course any Gallery must build a representative collection.

In January 1955 Molesworth wrote his own response in a detailed four-page letter, which pinpointed some of the key issues facing the Board in its attempts to build its collection through London-based buyers:

… it is possible to go out on any day in London and spend several thousand pounds at least reasonably. The problem here, then, is quite a different one; and if you are going to get satisfactory results from your long-distance buyer, you must, I think, give him a very exact framework of what your policy plans are going to require over two or three years … I am convinced that useful and sensible museum collections cannot be built up by casual hazard. … I have outlined the miscellaneous hotch-potch that the market has thrown us really to re-emphasise what I was saying to you about direction at your end; and the same, I think, applies to casual spending of a thousand pounds by anybody whilst everybody is waiting to make up their minds as to a definite buying policy. I think it is a muddle, and we ought, perhaps, to call a halt. On the other hand, if you cared to take some definite line with this £1,000, and give me time to work up a specific plan, I think I could usefully spend the money for you, and would enjoy doing so.

He added that he was not interested in the more contemporary painters and the Board should look elsewhere for this.

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263 Campbell to Deane, 6 November 1954, correspondence files, AGSA Research Library.
264 Deane to Campbell, 21 December 1954, correspondence files, AGSA Research Library.
265 Molesworth to Campbell, 19 January 1955, correspondence files, AGSA Research Library.
At this time Campbell had been considering the wider issue of the Board’s policy governing international acquisitions. In an Agenda paper for the Board’s meeting on 14 February 1955 he stated:

As it is frankly impossible to cover all schools adequately, it would be wiser to devote our attention to building up a representative collection of say British and Australian art, and we have in fact a nucleus of such a collection … From 1900 to the present day the representation is fairly good, but there are still many gaps; for example, there is nothing by Harold Gilman, Duncan Grant, John or Paul Nash, Ethel Walker, JD Innes, Derwent Lees, Matthew Smith, Spencer Gore CRW Nevinson, and many others could be named … The policy of buying the work of younger British artists should be pursued with vigour. Some of the pictures may not be to everybody’s taste at the current time, and there is always a risk that the artist’s future career may not entirely justify the purchase, but that is a risk that should be freely accepted, as this not only encourages the artists, but gives the public an opportunity of seeing what is being painted today.266

Shortly after the Board had endorsed this policy Campbell wrote to Molesworth to respond to his concerns and re-affirming the Board’s desire to commission him to buy works according to the following criteria:

I note that you are worried by the apparent lack of any cut and dried buying policy, but actually the Board has had a policy for some time. Admittedly, Kenneth Clark purchased for us without referring all items to the Board, but he preferred to work that way and of course he had seen the gallery and knew more or less what we wanted. The Board’s policy is roughly to possess a small collection - possibly, I might almost say probably, of the works of minor masters, as the important men are undoubtedly beyond our reach – showing the general trends in European painting since the fourteenth century, this group of pictures to serve as background for a much more comprehensive

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266 Report in policy for overseas purchases, Item 23, Supplementary agenda paper, NGSA Board meeting 14 February 1955, AGSA Research Library.
representation of nineteenth and twentieth century painting, the bias in favour of British and Australian Schools.\textsuperscript{267}

They reached agreement that Molesworth would buy with an allowance of £1,000 and provision for more if required. However he was not interested in the younger contemporary painters and Campbell would look to someone else to perform this role. He suggested that the Board might be interested in approaching his wife in this respect (refer section 2.14 below).\textsuperscript{268}

\textbf{2.11 Purchases 1955–1959 by Richard Smart and Lady Ursula Hayward}

In April 1953, Ursula Hayward was appointed to the NGSA Board to fill the position vacated by John Goodchild, who had resigned to travel overseas. She would remain a Board member until her resignation in 1969, shortly before her death in 1970. Ursula Hayward was undoubtedly the best-informed and most discerning advocate of ‘the British moderns’ on the Gallery Board. Her tastes were a good match for those of Campbell, who had already tried unsuccessfully to encourage Clark to acquire more modern British works for the Gallery.

Ursula and her husband Edward (Bill) Hayward, a director and later general manager of John Martins department store, were the most influential collectors of modern art in Adelaide. She was a descendant of two of Adelaide’s prominent philanthropic families, the Barr-Smiths and the Elders. Angus Trumble noted, ‘Her grandmother Joana Barr Smith had been one of the most important clients of Morris & Co. Her great uncle Sir

\textsuperscript{267} Campbell to Molesworth, 25 February 1955, correspondence files, AGSA Research Library.
\textsuperscript{268} Ibid, and Molesworth to Campbell, 10 March 1955, correspondence files, AGSA Research Library.
Thomas Elder bequeathed part of his fortune to the Art Gallery of South Australia. Their private collection was housed at their home, Carrick Hill, which would be bequeathed to the State of South Australia in 1983. Her role as a private collector of modern British and European art has been well documented, most recently by Richard Heathcote (2011), and previously by Catherine Speck (2010), Angus Trumble (1997), Daniel Thomas (1996), Fiona Menzies (1992), and James Schoff (1991 and 1989).

The Haywards began collecting modern British art on their second trip to London together in 1936. They established what would be an enduring relationship with London dealers Arthur Tooth and Sons Ltd, purchasing paintings by Stanley Spencer, Jacob Epstein and Eve Kirk. Soon after the end of the Second World War, another trip led to a shipment of works including bronze sculptures of Einstein, Churchill and Bernard Shaw by Sir Jacob Epstein, and paintings by John Nash (1893–1977), Gwen John and Ethel Walker (1861–1951).

In the 1950s the Haywards bought a London house in Mayfair and this became the base for Ursula’s frequent overseas buying trips. Her first such trip on behalf of the NGSA Board was for several months in 1954, when she was allocated £2,000 to buy art for the Gallery. This was double the annual allocation given to Molesworth and far more generous that Clark’s annual allocation of £850. In July she cabled that two paintings

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271 Heathcote, p.138.
272 Valuation by Louis McCubbin to the Collector of Customs, Port Adelaide, 22 November 1948, Hayward, EW, correspondence files, AGSA Research Library.
273 NGSA Board Minutes, 22 February 1954, AGSA Research Library.
were available – *Poppet*, 1928, by Augustus John for £1,250 and *Paysage du Midi*, 1924, by Andre Derain for £1,500. The Board agreed to buy both.274

While she was still absent in Europe during 1954, the withdrawal of Clark left the way open for appointment of a new buyer aligned with the tastes of both Hayward and Campbell. Board members made various suggestions, including Dumas proposing Humphrey Brook, then Secretary to the Royal Academy, or J Byam Shaw, the senior partner with Colnaghi. The decision was deferred until the return of Mrs Hayward.275

Finally, this matter was resolved at the Board meeting of 14 February 1955, when the Board adopted Mrs Hayward’s recommendation to appoint Richard Smart, whom she advised was known to her and whom she thought had ‘both knowledge and good taste.’276 Australian-born but resident in London, Smart was a former director of Mrs Hayward’s favoured London art dealers, Arthur Tooth and Sons, and later worked for Rex Nan Kivell of Redfern Galleries.277 He had been advising Ursula Hayward in purchasing art for the Carrick Hill collection since at least the late 1940s and was part of her social circle in London.278

The initial approach to Richard Smart came from Mrs Hayward to ascertain his interest. When this was confirmed Campbell wrote to him to confirm his appointment for an initial term of one year to buy British and European art, ‘with a bias in favour of

274 NGSA Board Minutes, 19 July 1954, AGSA Research Library.
275 NGSA Board Minutes, 16 August 1954, AGSA Research Library.
276 NGSA Board Minutes 1 February 1955, AGSA Research Library.
277 Heathcote, footnote 52, p. 49.
278 Smart is occasionally mentioned as part of the Haywards’ group of friends by Nora Heysen in her letters to her father. For instance she writes: ‘Doing the rounds of the Galleries with Bill Hayward…Dick Smart is mad on Matthew Smith. I don’t see what he sees in him, but I must admit I’ve come to thinking he definitely has his place amongst contemporary artists. Dick Smart also has an amazing collection of Stanley Spencers, some of his early figure work, which is extraordinary to say the least of it.’ (Catherine Speck (ed.), *Heysen to Heysen: Selected Letters of Hans Heysen and Nora Heysen*, Canberra: National Library of Australia, 2011, 183-4).
the British school.’ Smart was allocated £2,000 for acquisitions and would receive a fee of £200. Campbell specified his interests as follows:

Although we are particularly interested in the work of younger men, there are many gaps in the collection covering the period from 1900, for example we have nothing by Harold Gilman, Duncan Grant, John and Paul Nash, Ethel Walker, JD Innes, Derwent Lees, Matthew Smith, Spencer Gore, CRW Nevinson, and there are quite a few others.279

Smart would prove to be a more compliant buyer than either Clark or Molesworth and during his term as a buyer/advisor between 1955 and 1959 a strong selection of early twentieth century modern British artists, including all the above artists except Nevinson, would be acquired. It is probable that Smart worked in consultation with his client and friend Mrs Hayward when making his selection, although it is not clear to what degree this occurred. Certainly, there are several references to her accompanying him when doing the rounds of the galleries, but many of his purchases were made when Mrs Hayward was not in London.280

Smart wrote to Campbell in September 1955 giving details of his first purchases. These were a painting by James Dickson Innes (1887–1914), North African landscape, c. 1913 (subsequently retitled Spanish landscape, 1912), purchased from the collection of the late Lord Howard de Walden for £300, and Still life with eggs, by Duncan Grant, at the price of £90.281

Smart commented:

279 Campbell to Smart, 25 May 1955, correspondence files, AGSA Research Library.
280 Trumble, Bohemian London, 17-18, came to the same conclusion: ‘Occasionally, on visits to London, Lady Hayward acted as liaison between the Art Gallery Board, the buyer and friendly dealers, but here personal involvement in specific acquisitions has rarely been documented.’
281 Duncan Grant’s Still life with eggs was inscribed with the date 1920 by the artist but is more probably c. 1930 – refer to Appendix Three, Annotated List of works.
The *North African Landscape* is a late work and in my opinion is thoroughly characteristic of the last and perhaps most individual phase when the artist was painting in Spain, Pyrenean France and North Africa. I am also pleased with the Duncan Grant. I have always thought that during the 1920s he was at his best and so have concentrated on finding what seems to me a successful and powerfully painted example of this period.282

Before the end of that year Smart had acquired four more significant paintings: *Still life with pears and wineglass*, c. 1928, by Scottish colourist Samuel Peploe, £200283, *Rocky foreshore*, 1952, by John Nash, £84284, *Roses*, 1927, by Matthew Smith, £850285 and a major painting by Stanley Spencer, *Hilda welcomed*, 1953, £495.286 This last painting has become one of the treasures of AGSA’s collection. At the time Campbell wrote to Smart:

… with regard to the Stanley Spencer, *Hilda welcomed*, which I think is a very good one: the general public seems to have taken to it and though some may think it rather strange, they should at any rate appreciate the beauty of its colour.287

At the end of 1955 Smart visited Australia for a holiday, staying in Adelaide with the Haywards at Carrick Hill, and later in Sydney. There was a gap of almost a year before his next purchases. In October 1956 another allocation of £1,500 was approved for him to acquire further works. Campbell wrote suggesting the Gallery would be interested in

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282 Smart to Campbell, 10 September 1955, correspondence files, AGSA Research Library.
283 Smart to Campbell, 12 October 1955: ‘This was included in the ‘Peploe-Cadell-Hunter’ exhibition at the Royal Scottish Academy during the Edinburgh Festival 1949.’
284 Smart to Campbell, 27 October 1955, AGSA correspondence files, AGSA Research Library.
285 Campbell to Smart, 20 December 1955 and Smart to Campbell, 28 December 1955: ‘It was in the private collection of Mr Oliver Brown, a director of Leicester Galleries, London, for the last 50 years. Bought by him from Reid and Lefevre London exhibition Paintings by Matthew Smith in Dec 1927 no. 13 in the catalogue. Also exhibited in Arthur Tooth and Sons Galleries 1929 Retrospective Exhibition of Paintings by Matthew Smith, no.26, and shown in Tate Gallery exhibition ‘Paintings by Matthew Smith from 1909 to 1952’, in 1953, no 36.’ (Smart, Richard, correspondence files, AGSA Research Library).
286 Campbell to Smart, 20 December 1955, correspondence files, AGSA Research Library.
287 Campbell to Smart, 8 November 1956, correspondence files, AGSA Research Library.

This was a conservative selection with the standout work being the Potter still life (refer to Annotated List of Works). Except for the Sickert, it is hard to see a clear rationale behind these selections, beyond Smart’s opportunistic purchase of what was available in the time frame, in order to spend the funds before the end of the financial year. Most of these works have been rarely, if ever, exhibited since their acquisition.

In March 1957 Ursula Haywood had left Adelaide to spend several months abroad, based principally at her London home. Smart in a letter to Campbell of 10 April mentioned how much he was looking forward to her arrival and to ‘a regular round of the galleries with her.’ She had been given a provisional allocation of £1,000 to spend on art for the Gallery but had been asked by Campbell to defer spending this until the new financial year in July. On 18 June Mrs Hayward cabled Dumas as follows: ‘strongly recommend purchase of bust of Nehru price five hundred pounds’. The Board cabled back its approval the following day, and she duly acquired Epstein’s bronze,

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288 Campbell to Smart, 18 October 1956, correspondence files, AGSA Research Library.
289 Smart to Campbell, 4 February 1957, 11 March 1957, 10 April 1957, 15 June 1957 correspondence files, AGSA Research Library.
290 Smart to Campbell, 10 April 1957, correspondence files, AGSA Research Library
291 Campbell to Haywood, 22 March 1957, correspondence files, AGSA Research Library.
Second portrait of Pandit Nehru (bust) 1948/1949. She later wrote to Dumas that the bust was ‘the best he has done in my humble opinion’. 

Smart was again allocated £1,000 for 1957–1958. On 8 August he wrote to Campbell advising that he had purchased an important painting by Australian-born Derwent Lees (1884–1931), Lyndra by the blue pool, Dorset, 1913, £280. Lees was a close friend of JD Innes and Augustus John, and from 1911–1916 he exhibited as a member of the Friday Club, founded by Vanessa Bell in 1905. Lyndra was Lees’ wife and a former model for Augustus John.

Smart was working closely with Ursula Haywood while she was in London during 1957. The Haywards already owned two other paintings by Lees, and Smart wrote that this painting had ‘Mrs Hayward’s warm approval’. He added that he was leaving for Italy shortly but before he left would have ‘yet another round of the galleries with Ursula Haywood’ and that ‘the Epstein bronze bought by her for the Gallery I have always thought to be one of his most subtle and moving portraits’.

After a break of several months, on 10 December 1957 Smart advised Campbell: ‘Prices for anything and everything in the way of art seem to be ever rising and the really good things scarcer and scarcer. Since being back, I have seen nothing – within reason – that seemed to me desirable for the Gallery.’ However, by March 1958 he

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292 Cable from Ursula Haywood to Dumas, 18 June 1957, and cable from Campbell to Haywood, 19 June 1957, correspondence files, AGSA Research Library.
293 Haywood to Dumas, 8 July 1957, correspondence files, AGSA Library. Refer also to Annotated List of Works and Chapter Five for further discussion of Epstein's sculpture.
294 Campbell to Smart, 23 July 1957, correspondence files, AGSA Research Library.
296 Refer Annotated List of Works for more details.
297 Smart to Campbell, 8 August 1957.
298 Smart to Campbell, 10 December 1957, correspondence files, AGSA Research Library.
wrote that he had purchased another five paintings and drawings.\textsuperscript{299} These were: Sickert’s \textit{Seated Venetian woman}, c. 1901, ink and crayon drawing, £60; Edward Burra (1905–1976), \textit{Silence}, 1936, watercolour, £250; William Roberts (1895–1980), \textit{The model}, c. 1957–1958, watercolour, £31.10.0, exhibited in his exhibition at Leicester Galleries, February, 1958; Wyndham Lewis (1884–1957), \textit{Portrait of Edith Sitwell}, c. 1921, pencil drawing and watercolour and Chinese white, £78.15.0; and Paul Nash (1889–1946), \textit{Metamorphosis}, 1937, oil on canvas, £275. He acquired two more paintings with the remaining balance of his allocation for 1957–1958 – a watercolour, \textit{Quay}, 1930, £73.10.0, by Paul Nash, and an oil painting by Charles Ginner (1878–1952), \textit{Battersea Park}, 1910, £80. In contrast to Smart’s earlier purchases, this latest group included important works, filling gaps in the collection by artists not previously represented (refer to Chapter Five and to Annotated List of Works for further analysis and provenance of individual art works).

Campbell responded to the Burra in particular, writing to Smart: ‘The Burra I think is a major work – terrible, as are many of his pictures, but more impressive.’ He advised that the Board has approved another £1000 – ‘Once again we think it is better to leave you without specific instructions, trusting to your knowledge of art and the picture market at the present time. The only suggestions I would make is that we have enough Tachiste paintings for the time being.’\textsuperscript{300} (refer section 2.14 below). In a follow-up letter dated 3 December Campbell suggested that Smart might look for a Gilman or a Spencer Gore.\textsuperscript{301}

\begin{itemize}
\item[\textsuperscript{299}] Smart to Campbell, 6 March 1958, correspondence files, AGSA Research Library.
\item[\textsuperscript{300}] Campbell to Smart, 2 September 1958, correspondence files, AGSA Research Library.
\item[\textsuperscript{301}] Campbell to Smart, 3 December 1958, correspondence files, AGSA Research Library.
\end{itemize}
Smart did not purchase anything more for several months during 1958 as he was holidaying in Greece and Italy. In March 1959 he advised Campbell of his latest purchases. These were an eclectic mix of old and new. Amongst the earlier works were three oil paintings: *Berkshire Landscape*, £85, by Gilbert Spencer, *Landscape with still life*, 1930, £123, by the significant expatriate New Zealand artist Frances Hodgkins (1869–1947), and *Anthony* (sic) *in Egypt* undated, £64, by William Roberts (1895–1980).\(^{302}\)

There were more recent post-war works by Anne Redpath (1895–1965), *Bric-a-brac*, £200, and Keith Vaughan (1912–1977), *Raven cottage, Yorkshire*, £35. Shortly afterwards Smart purchased *The small fountain*, £50, by Henry Inlander (b. 1925), from the artist’s exhibition at Leicester Galleries.\(^{303}\)

By July 1959 Smart was once again opining at the lack of quality or affordable art, writing to Campbell:

> The search for desirable things grows no easier. So many pictures which one would welcome are prohibitively expensive and, as you already know, I find I cannot bring myself to believe in so much of the contemporary work now being exhibited. Mrs Hayward and I have gone exhaustively and exhaustingly round the Galleries but so far have found nothing – at least nothing we can afford. We continue to live in hope.\(^{304}\)

He added, ‘Just before Ursula Hayward arrived I had bought at the Leicester Galleries the following: *y Bywyd diddiwedd* (1956), in plain English *Never-ending life* by Ray Howard-Jones, watercolour…’

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\(^{302}\) Roberts’ painting can be dated as 1930, based on the Tate Gallery’s cartoon *Antony and Cleopatra*, 1930 – refer Annotated list of works.

\(^{303}\) Smart to Campbell, 13 March 1959 and 21 March 1959, correspondence files, AGSA Research Library.

\(^{304}\) Smart to Campbell, 8 July 1959, correspondence files, AGSA Research Library.
This would prove to be Smart’s last purchase for the Gallery. During his four years buying for the NGSA he had proved a loyal ally of Ursula Hayward, and to a lesser extent of Campbell, in responding to their tastes and interests. He undoubtedly made some important purchases, as discussed in Chapter Five and Appendix One, Annotated list of works. However, there were perhaps just as many works that would not stand the test of ‘museum quality’ and which have rarely if ever been displayed through the years since the 1950s. His selections were pragmatic and commercial, based on price and availability, and the preferences of his clients, rather than being informed by judgements of excellence, innovation or by any strategic insight into the NGSA collection, let alone the Adelaide public. As HD Molesworth had opined, the buyer was only as good as the brief or the policy guidelines provided by the client, and in this respect the NGSA was decidedly lacking.

2.12 Robert Campbell’s purchases in London 1956

Meanwhile there had been changes to the NGSA Board due to the resignation of Sir Edward Morgan in October 1955, in order to move to Melbourne and take up a position with the Commonwealth Conciliation and Arbitration Commission. Sir Lloyd Dumas replaced him as chairman, a position he held until 1963.305 The new Board member was noted Australian painter, Ivor Hele (1912–1993), who was famous both as a war artist during the Second World War and as a portrait artist and multiple winner of the Archibald Prize (1951, 1954, 1954, 1955 and 1957).306 There is no indication in the NGSA Board meeting records or correspondence files to indicate that he took any

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305 Sir Edward Morgan returned to Adelaide after his retirement and once again resumed the chair from 1963-1970.
particular interest in development of the British collection. At the London office of the South Australian Agent-General, Deane had left in September 1955, and his replacement as Official Secretary was MES Bray, who took less personal interest in liaison with London advisors than had his predecessors.

From March to July 1956 Campbell and his wife travelled to America and Europe on Campbell’s Carnegie Foundation Fellowship. While in London he purchased paintings, prints and a sculpture on behalf of the Gallery. Most of his purchases were of figurative realist artists, with the two most expensive paintings being *Harvest*, 1939, £635, by Dame Laura Knight, (1887–1970), who in 1936 was the first woman elected as a full member to the Royal Academy; and *The black and gold toque*, 1920-21, £605, by the Scottish colourist and Royal Scottish Academy artist, Francis CB Cadell (1883–1937). Campbell indulged his passion for landscapes, purchasing *The Harbour Bar, Little Hampton*, £50, by Ronald O Dunlop RA (1894–1973), and paintings by two more Scottish colourists — *Summer at Largs*, £50, by Leslie Hunter (1879–1931), and *Ben Goblach from Mellin Udrigle*, £20, by Mary Amour (1902–2000). In his notes on Cadell and Hunter for the NGSA Bulletin, Campbell wrote with the knowledge borne of personal acquaintance:

Hunter was a natural Bohemian; careless in his appearance or surroundings … Cadell, on the other hand, though just as serious about his art, appreciated the good things of life—choice foods, the theatre, well-cut clothes, a charming home. The differences in personality carry over into their painting. Hunter’s pictures are bold and free, at times almost casual in handling. The pigment is loosely applied and often rapid and sketchy lines are used to enclose the objects depicted. On the other hand, Cadell’s work is controlled and smooth, the edges are clear-cut and the picture is built up by juxtaposed
areas of clear bight colour; and his drawing, whether with brush, pen or chalk is dashing and confident.\textsuperscript{307}

Campbell’s contemporary purchases were paintings by artists Jack Smith (1928–2011), *White shirt with check tablecloth*, 1956, Edward Middleditch (1923–1987), *Summer landscape*, c. 1956, and a lyrical watercolour, *Poem in June*, 1955, by Alan Reynolds, whose painting *Moth barn* had been admired in Adelaide. He also bought paintings by Australian expatriates Louis James, *Interior with still life*, £65, and Roy de Maistre, *Christ’s fall under the cross*, £180 (he referred to de Maistre as British).\textsuperscript{308} Finally, he purchased one sculpture, a bronze *Girl skipping*, 1955, £40, by George Fullard (1923–1973).

Smith and Middleditch were part of the new wave of realist painters known as the Kitchen Sink School and were co-exhibitors with two other social realist painters, John Bratby and Derrick Greaves at the 1956 Venice Biennale (refer to discussion Chapter Five).\textsuperscript{309}

Campbell wrote on the new acquisitions by Middleditch, Smith and Reynolds for the NGSA *Bulletin* (refer Annotated list of works). His writing on these artists gives an insight into the values driving his approach to art of the era more generally. He was drawn to the lyrical, the poetic and the humanistic aspects of art both in form and content, while looking with an informed eye for painterly technique. This approach had its strengths in terms of identifying paintings of integrity and technical accomplishment while avoiding the merely fashionable. A notable feature of Campbell’s selection was that, when given the discretion by the Board to purchase artworks, he chose artists who

\textsuperscript{307} NGSA *Bulletin* vol. 18 no. 3 January 1957, AGSA Research Library.
\textsuperscript{308} MES Bray, Official Secretary, Agent General, to Acting Director, 21 August 1956; letter from Campbell to Smart, 8 November 1956; Report of the Art Gallery Board for the year ended 30 June 1957, correspondence files and board papers, AGSA Research Library.
\textsuperscript{309} NGSA *Bulletin* vol.19, no. 2, October 1957, AGSA Research Library.
were perpetuating a British figurative realist tradition, working outside the charmed circle of Camden Town and Bloomsbury. It is possible to speculate that he used this moment of freedom from Board directives to buy according to his own tastes works that may not have entered the collection if their acquisition were to be determined by the Board.

2.13 Contemporary Art Society gifts 1956 and 1958

In 1956 the NGSA was four years in arrears in its subscription to the Contemporary Art Society. Learning that another distribution of paintings to member galleries was imminent, Campbell instructed Bray to pay the £40 owing and to ask the CAS Treasurer Sir Colin Anderson to make a selection for the NGSA (as Smart was still in Australia and not available). Although he sent a short-list of desired paintings to Sir Colin Anderson, neither of the two works finally allocated were on that list. These were watercolours *The Birds* by Edward Burra and *Cornish Landscape* by John Minton. Fortunately, although not requested, both works were by important artists, with Minton not previously represented, and hence this latter filled a gap in the collection.

The next CAS allocation was in 1959 and this time Campbell ensured that all steps were taken to get the Gallery’s preferences taken into account. On 19 March he wrote to the CAS Secretary Pauline Vogelpoel with a list of preferences. At the request of Campbell, Smart followed up with the CAS in London, inspecting the work available and writing a letter in support to the CAS giving first priority to Francis Bacon. On 17

\[310\] Campbell to Bray, 6 February 1956 and 22 February 1956, correspondence files, AGSA Research Library.

\[311\] These were Francis Bacon, John Bratby, Merlyn Evans, Henry Moore, Paul Nash, John Piper, Alan Reynolds, Graham Sutherland, Geri Richards or a sculpture by Bernard Meadows - Campbell to Pauline Vogelpoel, Secretary, CAS, 19 March 1959, AGSA correspondence files, AGSA Research Library.
June Vogelpoel wrote advising Campbell that the Gallery had been allocated Bacon’s *Study for figure no.4*, 1956. The painting had an insurance value of £400. Apart from the inherent value of this work for the collection, this more than compensated for the subscription fees in the intervening years.312

At the time of its acquisition an article in the NGSA *Bulletin* stated: *Study for figure no. 4* gives an uncomfortable feeling of nightmare. The face is out of focus and partly concealed by what might be a vague gesture of self-protection, and the frequent theme of frustration is suggested by the cage behind.313 Bacon’s painting has since become a key work in the Gallery’s collection of British art of the 1950s. It has been hung almost continuously and has been lent for a number of important exhibitions both in Australia and overseas. Most recently, in 2012 the painting was lent to the Art Gallery of New South Wales for its major Bacon retrospective, *Francis Bacon: Five Decades* (refer to Annotated list of works for details).

2.14 Evelyn Molesworth’s Tachiste purchases 1957–1958

In July 1957, while Ursula Hayward was still absent in London, the Board accepted Campbell’s recommendation to invite Evelyn Molesworth, wife of their advisor Hender Delves Molesworth, to do ‘some adventurous buying of younger artists, English and Continental, say in their thirties’, with £1,000 being available for this purpose. He wrote to Molesworth: ‘I am wondering if we could ask your good wife to make the

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312 Pauline Vogelpoel, CAS, to Campbell, 17 June 1959, AGSA correspondence files, AGSA Research Library.
313 NGSA *Bulletin*, vol. 21, no. 2, October 1959, AGSA Research Library.
purchases… Personally I feel it is a very good idea to buying to the future, rather than into the past … she will also have an entirely free hand.  

It is impossible to know if Campbell’s action at this time, when Mrs Hayward was absent, was a strategic move to undermine the dominance of her collaboration with Smart in buying British art for the Gallery. Certainly she responded with barely controlled outrage to the decision to appoint another London advisor. She wrote to Dumas (all her correspondence was with the Chairman rather than Campbell) that she had telephoned Mrs Molesworth ‘to let her know what I thought of her appointment’:

I made it clear that I did not consider it a good idea… I think she has no real qualifications to buy for the gallery. I cannot believe that she is likely to buy seriously and don’t feel we are really in a position to take ‘shots in the dark’ to the extent of a thousand pounds. This to my mind would be employed on acquiring something really worthwhile. Also I think it is a mistaken policy to have two buyers of contemporary painting … I would be glad if you would tell our other trustees my opinion on this matter.  

However, in this instance Ursula Hayward was unsuccessful and Campbell commissioned Evelyn Molesworth, asking her in particular to visit artists’ studios to look for art. She responded that it was better to go the dealers rather than studios, as dealers had the pick of what was available, adding also with a note of caution:

At this age some will be flashes in the pan with their own temporary validity, probably only one or two can be expected to have much permanence … When you have looked at this first group, I would beg you to consider whether it is really worthwhile continuing with the very young and whether

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314 Campbell to HD Molesworth, 23 July 1957, correspondence files, AGSA Research Library.
315 Ursula Hayward to Lloyd Dumas, 11 August 1957, correspondence files, AGSA Research Library.
316 Campbell to Evelyn Molesworth, 3 September 1957, correspondence files, AGSA Research Library.
we may not be better advised to continue with more established medium young
artists.\textsuperscript{317}

Evelyn Molesworth proceeded to make her purchases and they proved to be very
adventurous indeed, causing a sensation in Adelaide when they were exhibited. The
majority of her purchases were of abstract Tachiste paintings.\textsuperscript{318} Initially she looked to
European artists, writing to Campbell on 10 January 1958 that she had reserved a
painting by Karl Appel for £225 at Tooth’s gallery and enquiring if there were more
funds available so she could reserve a Riopelle as well, costing £450. Campbell advised
that no further funds were available.\textsuperscript{319}

In the Board agenda papers of 21 May 1958 there is a list of the paintings purchased by
Evelyn Molesworth. In addition to the Appel, there were nine abstract and Tachiste
paintings by British artists, most purchased for small sums. These were: \textit{Tachiste
painting}, £18, by Gilliam Ayres (born 1930), \textit{Tantao}, £40 by Matthew Bradley (born
1931), \textit{Seascape} £26.5.0 by John Christoforou (1921- 2014) \textit{Landscape} £28, by Barry
Daniels (born 1931), \textit{Interior} £70 by Bernard Kay (born 1927) and \textit{Black drawing} £20
by Richard Smith (born 1931). By other international artist works were: \textit{Painting}, £30
by South African-born British resident Denis Bowen, \textit{Grand Exodes} £40 by American

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\textsuperscript{317}Evelyn Molesworth to Campbell, 28 November 1957, correspondence files, AGSA Research
Library.
\textsuperscript{318} \textit{Tachism(e)} was a lyrical abstract painting movement, originating in Continental Europe: ‘Derived
from the French word signifying a blot, stain or mark, the term emphasizes the spontaneous
gestural quality that characterizes much of this work. It thus refers more specifically to the branch
of \textit{Art informel} closest in spirit and technique to \textit{Automatism}, in that the painted marks are
presented as virtually unmediated by the conscious mind, and as a direct counterpart to the work
of American Abstract Expressionists such as Jackson Pollock, Franz Kline and Sam Francis.’
‘Tachism’. \textit{Grove Art Online}
\textsuperscript{319}Evelyn Molesworth to Campbell, 10 January 1958, cable from Campbell to Evelyn Molesworth,
born/French resident artist Anita de Caro, and Painting £25 by Japanese-born/American resident Itaki Ohashi.320

No doubt anticipating the public response, Campbell told the Board that ‘Although all these pictures are likely to cause controversy, I think it is a good thing to give the public a chance to judge for themselves the latest developments in contemporary art, both in Australia and overseas’.321


In October Campbell wrote to Mrs Molesworth thanking her for her efforts and adding, ‘Needless to say, they have caused quite a stir in Adelaide, as this kind of painting is rarely seen in Australia’, to which she responded, ‘I was afraid the collection of contemporary young painters—Tachiste and Action painters—would cause some alarm and despondency in Adelaide and I do so admire you initiative and courage in making such a small collection, so that the youth of your country may see what those of their age are at present painting over here and in Europe.’323

There are indications that Campbell regretted his decision to commission Evelyn Molesworth to buy such ‘adventurous’ paintings. To Smart, he commented, ‘As you

320 ‘Biographical notes on artists whose paintings have been purchased by Mrs Molesworth’, NGSA Agenda papers 19 May 1958, AGSA Research Library.
321 See previous note.
322 NGSA Board minutes 18 August 1958, correspondence files, AGSA Research Library.
323 Campbell to Evelyn Molesworth 5 October 1958 and reply by Evelyn Molesworth to Campbell 5 January 1959, correspondence files, AGSA Research Library.
know Mrs Molesworth purchased a number of Tachiste pictures for us, which have been a sensation and much attacked, although they differ little from similar productions in this country. But I can’t help feeling that when artists of the calibre of Victor Pasmore, Francis Bacon, Rodrigo Moynihan, are reduced to doing Tachiste abstractions it is to be regretted…’

Evelyn Molesworth’s prediction that some would prove to be a flash in the pan was correct, but Peter Lanyon, Alan Davie, Richard Smith and Gillian Ayres are today regarded as important artists (refer Chapter Five and Annotated list of works).

2.15 Response to the Gallery’s British purchases

As Campbell’s letter to Smart suggests, it would be a mistake to assume that the Gallery’s purchases of modern British art in the 1950s were received with enthusiasm, or even acceptance, by Adelaide’s newspaper art critics or by the public for whom they were writing. On the part of the critics, there were two separate issues involved: nationalism, and antipathy to modern abstraction. Ivor Francis belonged in the former camp. Although born and raised in England, he had become a fervent advocate of local artists. He stopped writing reviews for *The News* in 1955, but not before lambasting the NGSA for overlooking local artists while always looking interstate and overseas. He maintained the rage against the Gallery of those years even into old age, writing in his autobiography that it would not be until the ‘new breed of art gallery administrators’ in

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324 Campbell to Smart, 2 September 1958, correspondence files, AGSA Research Library.
325 Art criticism in Adelaide in these years is the focus of the MA thesis by Margot Osborne, ‘Progressives and Provincialism: The role of art criticism in advocacy of modern art in Adelaide from 1940 to 1980’, University of Adelaide, 2011.
the 1980s ‘could we be rescued from the moribund, culturally constipated, bigoted, self-styled art lovers and academic theorists among Adelaide art critics who looked overseas and interstate for their visual arts heroes.’

*The Advertiser*’s art critic, Elizabeth Young was equally passionate in her opposition to abstraction, commenting:

> Shrieks of indignation and derision will no doubt greet a group of paintings now on show at the National Gallery…This kind of painting which for the most part means nothing, and admittedly does not set out to mean anything, is the artists’ intense reaction to the powers of destruction leashed or loosed in the world today…It is a deliberate abandonment of objective effort. It is violent attack…I do not think this is art.

Geoffrey Dutton, who was art critic for *The News* from 1958–1962, combined both nationalism and hostility to Tachisme in his critiques of the NGSA’s British purchases. The pervasive influence of the British Empire at the NGSA became a running theme in his criticism. In September 1958 in his review headed ‘British art orgy’, Dutton critiqued recently acquired British art on display at the NGSA, both in terms of the cost of recent acquisitions of modern British art and the colonial attitudes behind this:

> It is exceedingly depressing to think of the amount of money the National Gallery has paid for this selection of modern British paintings, all of them resolutely anti-humanistic. British art is very heavily represented already. Couldn’t we have had some Australian paintings, if the European ones were too expensive? We may be a British Dominion, but art is not.’

In 1959, the NGSA showed yet more modern British art, with *British Abstract Painting*, from London’s Redfern Galleries, followed later that year by the British Council

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328 Elizabeth Young, ‘Picture to split the atom’, *Advertiser*, 20 May 1958.
exhibition, *Recent Paintings: Seven British Artists*. The seven artists were Alan Davie, Merlyn Evans, Terry Frost, William Gear, Roger Hilton, Keith Vaughan and Bryan Winter. In his review of this latter show, ‘Slap and Dribble’, Dutton wrote of the works by Davie and Hilton: ‘How do these lazy sacred cows, fattened on the rich pastures of Government grants, sprinkled with trace elements of Herbert Read culture, manage to get away with it?’\(^{330}\)

This hostile reaction should be viewed in the context of perceptions that the Gallery was privileging British artists, and undervaluing what Australian artists were doing at the time. Dutton was measuring the British art against what he saw as an emerging national art led in particular by Dobell, Drysdale and Nolan. Simon Pierse in his study of the expatriate art scene in London showed that in the late 1950s and early 1960s Australian artists including Nolan, Boyd and Whiteley were achieving acclaim and seen as invigorating the London art scene.\(^{331}\) Meanwhile in Adelaide the NGSA still looked to British artists as the benchmarks of modernism.

### 2.16 Turning away from modern British art in 1959

At the Board meeting on 20 July 1959 Campbell presented a report on future buying policy in which he provided useful statistics on the Gallery’s recent purchases. He stated:

> It is quite apparent that pictures are becoming prohibitively expensive, and good drawings and prints are equally hard to come by at reasonable prices … During the last three years—July, 1956 to June 1959—ten paintings by artists working before 1900 were purchased for a total of £3,722, forty two paintings by


\(^{331}\) Pierse, p.87.
contemporary British and foreign artists for £5,527, and thirty one by Australian artists for £3,466. While there are still many gaps in the collections, it would appear that, with the possible exception of the field of English watercolours, it might be well for the next year or two either to transfer our attention to objects of art, such as ceramics, both ancient and modern, glass, silver and Orientalia, or to look for some major work, such as an important painting by John Constable … It might be worth considering making say £5,000 available for the purchase of a really outstanding picture in London and retaining the balance for purchase of works of art in Australia.332

The Board duly endorsed his recommendations and on 29 July 1959 Campbell wrote to Smart thanking him for his help to date and advising that the Board had decided to withdraw funds for purchase of modern paintings in London and that they would be concentrating instead on filling the gaps in British watercolours.333

So ended, temporarily at least, a fifteen-year period in which the NGSA actively built its modern British art collection, purchasing art from all periods of the twentieth century.

2.17 Summary of post-war collection practices

From 1940 to 1959 the National Gallery of South Australia started to build its collection of modern British art across all decades since 1900. There was an unquestioned, stated bias towards British art, coupled with an almost complete lack of interest in modern art movements in either Europe or America. In the post-war period when the passion to collect twentieth century British art was at full strength, the Gallery was in a financial

332 'Report by the Director on future buying policy, 15 July 1959', NGSA Board Agenda papers 20 July 1959, AGSA Research Library.
333 Campbell to Smart 29 July 1959, correspondence files, AGSA Research Library.
position to allocate only modest funds for acquisitions of twentieth century British art. The major source of funds was bequests rather than the grossly inadequate South Australian Government allocation. This coupling of an enthusiasm to build the collection and limited funds led to a preference for acquiring large numbers of minor works by established artists, obtained through the secondary market, combined with a few major works by emerging artists obtained at first point of sale from the artists and through gallery exhibitions of their work.

Between 1940 and 1959 the National Gallery of South Australia acquired over 100 modern British paintings sculptures and watercolours/gouaches. Most works were purchased through the services of London consultant buyers Sir Kenneth Clark, Hender Delves Molesworth, Richard Smart, and Evelyn Molesworth. The second significant source was the CAS London, both through works it purchased on behalf of the NGSA in 1948 and its later gifts through member distributions, of which the most important were paintings by Minton, Burra and Bacon. The absence of any acquisitions policy and the practice of delegating purchasing funds to a succession of buyers left a distinctive imprint of personal taste on the collection during this period.

At the beginning of this period modern British art was acquired as the cultural norm, the standard to which a provincial gallery collection, and in turn local artists and audiences, might aspire. By the late 1950s the move to modern abstraction proved to be a test of the Board members’ unquestioning adherence to the superiority of all things British, as some purchases pushed increasingly beyond notions of good taste and the well-made painting. The expressionistic abstraction of the English Tachistes prompted Campbell’s recommendation that the Gallery discontinue collecting modern art in favour of watercolours from earlier periods.
By 1959 the Gallery’s collection of modern British art was still patchy, lacking representation of major movements and artists of earlier periods, and with an inadequate representation of the strengths of post-war art. This would be addressed through purchases over the next three decades.
CHAPTER THREE

COLLECTING PATTERNS
1960 – 1979
3.1 The new nationalism

The 1960s were marked by transition from a dependent British Australia, still tied to Australia’s membership of the British Commonwealth, towards an emergent cultural nationalism. Deryck Schreuder and Stuart Ward have argued that the end of Empire was ‘never breaking news’ in Australia and only recognized in retrospect. There was no single body blow but a succession of withdrawals by Britain as it realigned itself economically and diplomatically with Europe and America.334

One of the signs of this withdrawal was the British ‘Commonwealth Immigrants Act’ 1962, which stemmed the inward movement of Australians, who now needed a voucher to show they had a job waiting. The Tory expatriate community in London agitated against the new immigration laws, led by former NGSA Board member, Alexander Downer, who was now in London as British High Commissioner. The inaugural editorial in the first issue of Rupert Murdoch’s The Australian newspaper, ‘Facing the challenge of adulthood’, dealt with Australia’s realisation that it was now alone.335

In the void left by Britain’s withdrawal there emerged ‘the new nationalism’, a term coined by Donald Horne, writing in the Bulletin in 1968, to refer to a nationalism emerging in settler societies in the post-colonial era. According to Stuart Ward, ‘It was a new nationalism stripped of its British underpinnings, a self-conscious striving for a more self-sufficient, self-sustaining idea of the people, in place of the ‘old’ nationalism with its entanglements in wider networks of British belonging.’336

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It was no coincidence that the early 1960s marked, also, a high point in the evolution of a critical culture informing discussion of Australia art. The publication in 1962 of Bernard Smith’s history, *Australian painting*; the launch of the periodical *Art and Australia* in 1963; and the publication of the *Australian painting today* by Douglas Pringle in 1963, all contributed to critical and art historical analysis of Australia art from a national perspective.

In *Australian Art*, Bernard Smith maintained that it was ‘an infallible sign of the provincial mind’ and revealed a ‘deep sense of inferiority in our own values’ for Australians to be looking elsewhere for the art of the moment. Instead it was time to reverse the process and promote Australian art in the old Imperial centre. There was a growing momentum in the Australian art scene in London, where expatriate Australian artists were at the height of their success. In his study of Australian artists in London in the 1950s and 1960s, Simon Pierse recounted how Bryan Robertson, Director of Whitechapel Art Gallery, had taken several ex-pat artists under his wing. He gave exhibitions to Sidney Nolan in 1957, Roy de Maistre in 1960 and Arthur Boyd in 1962. He also helped Brett Whiteley, Lawrence Daws and Charles Blackman to get their first solo shows at Matthieson Gallery and took Daws to New York to introduce him to influential people. Robertson organised the landmark exhibition *Recent Australian Art* at the Whitechapel Gallery in 1961. In his preface he wrote of Australia

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339 Pierse, pp. 72-3.
as ‘a fresh cultural identity’ and of the ‘instinctive exuberance and spontaneity’ of Australian paintings.\(^{340}\)

*Recent Australian Art* was followed in 1963 by *Australian Painting: Colonial, Impressionist, Contemporary* at the Tate Gallery. This exhibition will be discussed further below in relation to Robert Campbell’s role as the principal organizer and selector of works. The generally positive reception of these exhibitions in London provided vindication of an emergent Australian art that would impress the British and that generated a sense of pride in national achievement in the visual arts. The debates around these two exhibitions in Australia testified to the very great importance placed on British opinion, both by the Menzies government’s Anglophile and conservative Commonwealth Art Advisory Committee and by the wider and more progressive art scene in Australia. Achieving recognition in London was the flip side to blinkered looking to London as a source of important modern art. In both cases, British taste and values provided the ultimate gold standard for judging Australian cultural progress.

Meanwhile in Adelaide, as the rest of this Chapter will demonstrate, until the late 1960s the National Gallery of South Australia continued its acquisitions and programming of British art as the dominant determinant of the city’s cultural agenda, seemingly oblivious to the cooling relationship between Britain and Australia, and excluding – more by default than through conscious deliberation – developments in contemporary European and American art.\(^{341}\)

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\(^{341}\) The major change came in 1967 with the replacement of Robert Campbell by John Baily as the NGSA director.
3.2 Adelaide Festival of Arts and British Council exhibitions in the 1960s

In South Australia the harbinger of a gradual cultural transition away from Anglophile values was the inauguration of the biennial Adelaide Festival of Arts in 1960. Virtually from the outset the Festival, and response to it from both critics and the public, were bound up with mixed nationalist emotions. The primary motivation of the festival founders to bring the best of overseas visual and performing art to Australia, rather than to present local Australian artistic endeavour, might be read from a contemporary perspective as evidence of a cultural inferiority complex. At the time it was celebrated as the attainment of a new cultural sophistication. On the one hand there was a burgeoning sense of pride in the Festival as a major event in the international arena. On the other, there was questioning of how the arts in Australia might be evaluated in an international context. The journal *Australian Letters*, edited by Max Harris, Geoffrey Dutton and Bryn Davies, published a special Adelaide Festival edition and commissioned local poet and art critic Nancy Cato to write a piece on the state of the visual arts. She found that although ‘the artistic atmosphere is healthy, vigorous and no longer parochial’, public taste remained conservative.342

In May 1960, BBC radio in Britain broadcast Harris’s speech, ‘The Australian Cultural Scene’, in which he argued that while ‘for the first time in Australian history there has been a marked change in the old, aggressive chip-on-the-shoulder attitude of cultural inferiority’, Australia’s geographical isolation meant that there was a problem of judging national culture in a vacuum. He stated: ‘We lack measuring sticks, comparative experiences and critical standards… Is the Australian contemporary art

movement developing a unique, environmentally determined style, or is it a remote reflection of School of Paris abstraction?"  

Dutton in his review for the *Bulletin* of the 1962 Adelaide Festival of Arts expressed similar sentiments when he wrote, ‘… the Festival has dealt another blow to the national image of the Australian as the amiable yahoos; it has proved yet again that the Australian does not reach for his gun when he hears the word culture.’

From the outset there was a strong British influence pervading the NGSA’s Festival programming in the 1960s. This continued throughout the first four Adelaide Festivals, which coincided with the remaining years of Campbell’s tenure. For the first Adelaide Festival of Arts in March 1960 Campbell mounted a highly ambitious program of eight exhibitions, sourced from international museums, other Australian State Galleries and the NGSA’s own collection. All the NGSA galleries were re-hung for the festival, with an exhibition of sixteen paintings by JMW Turner (lent by the Tate Gallery, London) as the centrepiece.

During 1961–1962 Campbell was deeply involved in the organisation of the major exhibition of Australian art, which premiered at the 1962 Adelaide Festival of Arts before being shown at the Tate Gallery in 1963. *Antipodean Vision* as it was called for the Adelaide Festival, was later renamed *Australian Painting: Colonial, Impressionist,*

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345 The remaining program comprised *Contemporary Mexican Art* (sixty paintings, drawings and graphic arts lent by the San Francisco Museum of Art), *The Art of Arnhem Land* (organised by noted Aboriginal art expert Charles P. Mountford), *Contemporary British Graphic Art* (from George’s Gallery Prints, London), *Sculpture by the Masters* (drawn from Australian State Gallery collections), *Australian Contemporary Sculpture* (selected nationally by sculpture societies), and *Paintings by European Masters*, lent by the Art Gallery of NSW and the National Gallery of Victoria.
Contemporary for its showing in a revised form at the Tate Gallery. The exhibition was organised by the Commonwealth Art Advisory Board, for which Campbell was both the principal selector and the only representative of Australian State Gallery directors. His selections were met with a storm of controversy, with particular criticism focused on the lapses in the contemporary section.

There was trenchant criticism of these deficiencies, and of the unrepresentative nature of the contemporary section, initiated by a letter to the editor from Albert Tucker, President of the Contemporary Art Society of Australia. Other critics soon followed, including Eric Westbrook, Director, National Gallery of Victoria, Max Harris and art critic Robert Hughes. This controversy has been comprehensively documented elsewhere. In 2008 Sarah Scott carried out a detailed study of this saga in her paper, ‘Colonial legacy, Australian painting at the Tate Gallery, London, 1963’.

The relevant points for this thesis are the light thrown on Campbell’s alignment with Menzies’ desire to present a national narrative of Australian art in which contemporary abstraction was minimised, despite the success of these artists in London. This isolated both Campbell and the Commonwealth Art Advisory Board from the more progressive views of his fellow State Gallery directors, Eric Westbrook and Hal Missingham.

Secondly, Campbell was aligned with Menzies, also, in his desire to reinforce Australia’s close bond with Britain as a Commonwealth nation. His power-base was the Commonwealth Art Advisory Board and he had consistently stood against any

motions placed by meetings of Australian Gallery directors that might infringe the
powers of the Commonwealth.349

For the second Adelaide Festival of Arts in 1962, in addition to Antipodean Vision,
Campbell attempted to gain the co-operation of the British Council to assist with loans
of works by Constable and William Morris. Unfortunately his approach in August 1961
was very late in terms of the necessarily cumbersome negotiation and approval
processes at the British end. His direct approaches for loans to British galleries, by-
passing the British Council, did not improve diplomatic relationships, prompting a
somewhat exasperated response from Norman Williams, the British Council
representative in Australia.350 Despite provoking some annoyance on the part of the
British Council, the Gallery was successful in its direct approaches to a number of
British museums and collectors for loans of works for its proposed Festival exhibition,
The Pre-Raphaelites and Their Circle.351 The Prime Minister Sir Robert Menzies
opened the Gallery’s seven Festival exhibitions on 17 March. Attendance was stated to
have been an impressive 86,000.352

Rather than sponsor special Festival exhibitions, the British Council was prepared
merely to provide Adelaide with existing exhibitions, where it was convenient and

349 The 1960 and 1961 Conference of State Gallery Directors was concerned about closer liaison
with the CAAB and in particular with arguing for Australian representation at the Venice Biennale.
AGSA Minutes for 21 August 1961 show the Board, most probably with Campbell’s concurrence,
decided that this was a matter for the Commonwealth to decide. Further, in general it was decided
that on most matters raised by the Gallery Directors that these were matters for the
Commonwealth Government to decide and that they were against the formation of an Australian
Association of Art Galleries.
350 Norman Williams, British Council to Campbell, 17 August 1961 and 8 September 1961,
correspondence files, AGSA Research Library.
351 The Pre-Raphaelites and Their Circle was arranged by the State Galleries of Australia for a
national tour, with most of the organization of loans and transportation being done by the host
gallery, NGSA. Lenders included the Tate Gallery, Victoria and Albert Museum, Ashmolean Museum,
Birmingham Art Gallery, Lady Lever Art Gallery and Walker Art Gallery, Liverpool. Works lent were
by Millais, Hughes, Sutherland, Morris, Maddox Brown, Rosetti, and Hunt.
352 George Farwell, ‘Adelaide creates a national festival’, Festival Bulletin, Adelaide Festival file
EX2/ID281, AGSA Research Library.
economic to include Adelaide in the itinerary. Despite the cool relations prompted by
the Gallery’s bypassing of official British Council channels for the Turner exhibition in
1960 and the Pre-Raphaelites in 1962, in 1963 (a non Festival year) the Council
sponsored the Adelaide showing of the touring exhibition _Recent British Sculpture_. This
was touring Canada, New Zealand and Australian State Galleries. Artists represented
were Robert Adams, Kenneth Armitage, Reg Butler, Lynn Chadwick, Hubert Dalwood,
Barbara Hepworth, Bernard Meadows, Henry Moore and Eduardo Paolozzi. 353
Apparently the exhibition was well received and ‘aroused considerable interest’. 354

For the 1964 Adelaide Festival, the Gallery looked to both British and non-British
sources of art and sponsorship. In addition to a strong Australian component, notably an
Arthur Boyd retrospective, the program comprised the following international
exhibitions: _Contemporary American Paintings: Selections from the James A. Michener
Foundation_ (from the Allentown Art Museum, Pennsylvania), _Contemporary American
Prints_ (lent by the Victoria and Albert Museum, London), _The Peter Stuyvesant
Collection of Contemporary Paintings, Eskimo Carvings and Prints_ (sponsored by the
Canadian Government), _Gothic Art of the 13th–16th Century_ (from the Victoria and
Albert Museum), and _Portraits lent by Her Majesty the Queen_.

This third Festival of Arts was widely acclaimed as the best yet, especially in terms of
the visual arts component. In his Festival review in the _Sunday Mail_ on 7 March 1964,
John Baily (who would succeed Campbell as Director in July 1967) praised the James
A Michener Collection and Stuyvesant Collection, which allowed Australians to see

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353 _Recent British Sculpture_ catalogue, introduction by David Thompson, an exhibition organized by
the British Council for Canada, New Zealand and Australia, circulated in Australia by State Galleries
354 NGSA Board papers, 20 May 1963, AGSA Research library.
works by major American painters seen previously only in reproduction. Dutton acclaimed the visual art component of the 1964 Festival of Arts as the greatest success so far in terms of presenting Australian artists in an international context without cultural cringe.355

British art and institutions once again featured prominently in the 1966 Adelaide Festival. The British component of the program comprised a survey of the works of Sir Stanley Spencer, with works drawn from British and Australian collections, watercolours by JMW Turner lent by the British Museum, *Primitive Melanesian Art*, lent by the British Museum, and *British Painting 1900–1950*, lent by the State Galleries for national tour. The Australian component consisted of a Lawrence Daws Retrospective, and the *Mertz Collection of Contemporary Australian Painting*, assembled for the American collector Mertz by Bonython Gallery, Adelaide.

The 1968 Adelaide Festival was the final program to be organized partially under Campbell (although presented after his retirement).356 The centrepiece was a major exhibition of 84 paintings by Walter Richard Sickert, drawn from Australian and British collections, with an introduction by the NGSA’s Keeper of Paintings, Lou Klepac.357 There is evidence that by the late 1960s the Gallery’s presentation of this relatively conservative scholarly program was out of step with audience tastes. Attendances were

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356 There is little evidence, however, that Campbell was taking an active role in the gallery’s Festival program management, with planning meetings being held between the curators Lou Klepac, Ron Appleyard and Dick Richards.
357 Other non-British international exhibitions were *Contemporary Nordic Art, Master Drawings from the Witt Collection, German Art Today*, and *Aubusson Tapestries*. The Australian program consisted of a retrospective survey of George Lambert (from the Australian War Memorial) and *15 Australian Potters* (an indication of the growing strength of the Australian craft movement). *15 Australian Potters* was an initiative, not of Campbell, but of the new director John Baily and Dick Richards, Curator of the Historical Section and Applied Arts. Richards took an active interest in contemporary craft, later organizing the first Australian Jewellery exhibition for AGSA, being appointed as an inaugural member of the Crafts Board of the Australia Council in 1973 and playing a major role in the establishment by the Dunstan State Government of the JamFactory craft workshops in 1974.
lower than previously and Baily’s explanation was that while the Sickert exhibition was of a high scholarly standard it was dull for the average visitor, as was the Lambert exhibition. The audience hit of the Festival had been the 15 Australian Potters exhibition.358

The final British exhibition of the 1960s held at the NGSA was Aspects of New British Art, organized by Jasia Reichardt for the New Zealand Arts Council, and touring Australian State Galleries under the auspices of the British Council in 1967. It was opened by the newly elected South Australian Labor Premier, Don Dunstan, who used the occasion to argue for the importance of ‘trail blazers’ in the development of new art and the importance of a shift in audience understanding of art:

For a period in South Australia we had little understanding, I think, amongst the general public of art which is called modern. The average citizen tends to regard a painting as something which is essentially representational. The idea that an artist is there to communicate and to communicate an experience, not merely of what he receives on his retina from the outside world, is something which is not always got over very easily to citizens…What has happened in Great Britain is that there is now a great new vital robust movement in art.359

With a new enlightened and art-loving Premier and a progressive new Gallery director for the NGSA, everything was about to change. This new era is covered from section 3.8 below. First the following sections 3.3 – 3.7 will examine acquisitions during the remaining years of Campbell’s term from 1960–1967. This would prove to be when the NGSA acquired some of its most significant works of modern British art, by Sickert, Harold Gilman, Vanessa Bell, David Bomberg amongst others.

358 Director’s Report on the 1968 Adelaide Festival, 8 April, 1968, AGSA board papers, AGSA Research library.
359 Text from the opening address by Premier Don Dunstan, Aspects of new British art, NGSA Board Agenda, November, 1967, AGSA Research Library.
3.3 Financial position, Board and staff changes at the NGSA from 1960–1967

In 1960 the contribution to the NGSA operations from consolidated revenue was £26,270, including £2,500 for acquisition of works of art. The remainder of acquisition funds came from interest earned by bequests. In 1960 bequests amounted to £114,972.

In 1961 Sir Edward Morgan and John Goodchild were re-appointed to the Board, and in September 1963 Morgan once again became Chairman after the resignation of Sir Lloyd Dumas in February 1963. Other new Board members during the remaining term of Campbell (until July 1967) were Dr John Yeatman, appointed in early 1964, and Alex Ramsay (General Manager, SA Housing Trust), who was appointed in September 1963 to replace Sir Alexander Downer. The latter had resigned from the Board after seventeen years to become Australian High Commissioner in London. Longstanding members who remained on the Board during the remainder of Campbell’s term were Lady Ursula Hayward, Ivor Hele and Sir Hans Heysen.

The Gallery’s first Keeper of Paintings, South Australian artist David Driden, was appointed in April 1962. He resigned in January 1964 to become art master at St Peters College in Adelaide. His replacement, commencing in January 1965, was a young arts graduate, Robyn Hill. She remained only until June 1966 before resigning to become deputy director of the Queensland Art Gallery. Lou Klepac who took over as Keeper of Paintings from 1966–1970 was responsible for overseeing one of the Gallery’s most active periods of British art purchases.
3.4 Purchases by John Russell 1962–1964

For approximately two years from 1959–1961 the Board of the National Gallery of South Australia had shown no interest in purchasing modern and post-war British art, focusing instead on purchase of early British watercolours. In late 1959 Campbell had commissioned the Gallery’s long-term London consultant, Hender Delves Molesworth, to acquire some early English watercolours, allocating £1,000 for this purpose.360 At this time, too, the establishment of the inaugural Adelaide Festival of Arts diverted the board’s attention from acquisitions. However, for consideration at the Board meeting of 23 October 1961 Campbell prepared an agenda item listing British painters of the past sixty years who were represented in the Tate Gallery collection but not in the NGSA collection. This proved to be a thoroughly conservative selection of artists, many of whom were deceased. There was a sprinkling from the Royal Academy and only a few moderns, the youngest being Lawrence Gowing who was born in 1918.361

The Board agreed that Campbell should write to Sir Kenneth Clark to ask his advice on a buyer to acquire works from this list. Clark replied that he regarded the most suitable person as John Russell, stating: ‘He writes art criticism in the Sunday Times, and he is a man of wide culture, who knows many of the artists and sees most of the current

360 Letters from Campbell to Molesworth 4 August 1959 and 17 November 1959, correspondence files, AGSA Research Library.
exhibitions. He is not entirely wedded to abstract art, and so would be willing to buy
work of artists on your list.'\textsuperscript{362}

Russell had studied philosophy, politics and economics at Oxford University before
becoming an intern at the Tate in 1940. After the war, during which he served in Naval
Intelligence, he began writing reviews for \textit{The Sunday Times} and became art critic in
1950.\textsuperscript{363} Unlike many of the board’s preferred buyers over the years, he was not a
director or staff member of one of the London art dealers. He bought largely new work
at the primary point of sale through approaching artists directly or buying from their
exhibitions with galleries including Whitechapel and the New Art Gallery.

The Board accepted Clark’s recommendation and Campbell duly wrote to Russell
enquiring as to his interest, and stating:

\begin{quote}
The policy of the Board is broadly to have at least a token representation of the
art of all periods and schools, with a bias in favour of British and Australian
painting and sculpture, particularly in the more contemporary fields.'\textsuperscript{364}
\end{quote}

In a follow-up letter of confirmation he sent Russell the Board-approved list of artists
identified for acquisition, but qualified this as follows:

\begin{quote}
… the Trustees have asked me to let you know that, though they feel some of
the names are necessary for a complete representation of British painting of the
period, they are much more concerned with the quality of the paintings and
would not like you to feel that you are necessarily tied to the list suggested. The
Board is quite happy to trust your judgement and will not require photographs,
unless a picture is of major importance and very expensive.’ Russell was to
\end{quote}

\textsuperscript{362} Letter from Sir Kenneth Clark to Robert Campbell, 5 December 1961, quoted in NGSA Agenda
papers, 18 December 1961, AGSA Research Library.
\textsuperscript{364} Campbell to John Russell, 10 January 1962, correspondence files, AGSA Research Library.
receive an allocation of £2,500 for acquisitions with a further ten per cent commission not included in this amount.\textsuperscript{365}

In his acceptance letter Russell recommended the Gallery consider a few major or ‘top class’ paintings rather than a lot of minor paintings. He advised that his first purchase would be a Keith Vaughan painting, priced at £300, from the artist’s current retrospective at Whitechapel Art Gallery.\textsuperscript{366} A short time later he wrote that he had purchased the Vaughan, \textit{Hoplite}, 1961, and a painting, \textit{Imogen Sutton}, 1961, by Philip Sutton (b. 1928) for £200 from Roland, Browse Delbanco. This latter had been ‘coveted by the Tate’, and was ‘a real National Gallery picture’.\textsuperscript{367}

Neither of Russell’s first two purchases was on the Board’s list of artists. When these were received in Adelaide, Campbell told Russell: ‘The Board is a little disappointed that you haven’t yet bought any pictures by the artists whose names were on the list sent to you … they would be grateful if you could keep as far as possible to the suggested list.’\textsuperscript{368} Russell was unrepentant, writing to Campbell that while he was sorry to hear the Board not happy with his purchases, he considered they were of National Gallery standard:

But I must point out that, as you agreed, your initial list was entirely arbitrary one, and I am afraid that I could not conscientiously ‘keep to’ that list. For one thing, nearly half the names on it are unworthy of any public gallery. For another, the better names on it – Moore and Yeats, for instance – are now very expensive indeed. So would you like to trust me to find you within the next few weeks four or five pictures by the more reputable and less expensive people on

\textsuperscript{365} Campbell to Russell, 20 February 1962, correspondence files, AGSA Research Library.

\textsuperscript{366} Russell to Campbell, 21 March 1962, correspondence files, AGSA Research Library.

\textsuperscript{367} Russell to Campbell 9 April 1962, correspondence files, AGSA Research Library.

\textsuperscript{368} Campbell to Russell, 30 November 1962, correspondence files, AGSA Research Library.
the list? If you approve of those purchases, I shall then either resign from the job or suggest that you allow me to continue to exercise my own judgment.\(^{369}\)

As a gesture to placate Campbell, he added that other artists on the list with whom he was in contact were Lowry, Bawden, Pitchforth, Vanessa Bell (via her executors) and Le Bas.\(^{370}\)

His next purchases were two paintings by Vanessa Bell (1879–1961), secured as a result of a visit to Bell’s former studio at Charleston, East Sussex. Bell had died in 1961 and her estate was in the hands executors, one of whom was Angelica Garnett, the daughter of Bell and Duncan Grant. Through the executors Russell purchased Bell’s early Post-Impressionist painting *Monte Oliveto*, 1912, and a late work, *View of Venice*, 1957, for a modest £160 the pair (refer to Chapter Five and Annotated list of works for detailed analysis of *Monte Oliveto*).\(^{371}\)

With the purchase of an oil painting by Euan Uglow (1931–2000), *Seated Girl*, c. 1962, from Whitechapel Art Gallery in July/August, 1962, Russell once again departed from the set list.\(^{372}\) Uglow, like Vaughan and Sutton, was highly regarded at the time, as being at the forefront of British figurative painters, and all three artists have continued to be seen in retrospect as important artists of the early 1960s. In this light, Russell’s selections were astute, indeed far more so than the Board’s own list. Returning to the set list for most of the remainder of his purchases, Russell bought an oil by Ceri

\(^{369}\) Russell to Campbell, 15 September 1962, correspondence files, AGSA Research Library.

\(^{370}\) Paintings from Lowry and Le Bas never eventuated.

\(^{371}\) Russell to Campbell 26 September 1962, correspondence files, AGSA Research Library.

\(^{372}\) Letter from AM Wildy, Agent General, to Campbell 10 August, 1962, stating ‘I have in my office a painting entitled ‘The seated girl’ purchased by Mr Russell…’; Voucher for payment, October 1962, to Whitechapel Gallery, A £197.9.4 for painting by Euan Uglow, Board papers November, 1962, AGSA Research Library.

After a few months’ lapse when he was away from London, in September 1963 Russell advised that he had purchased an oil painting by Lawrence Gowing, Miss C, from the Royal Academy (the annual Summer Exhibition), for £150, and a self-portrait, The Salute, c. 1963, from William Roberts for £150. Russell commented that Roberts, who was not on the list, was ‘perhaps the most distinguished of our less-publicised artists’. He concluded, ‘I doubt I can get more from your initial list – the names not yet filled in are either too expensive (Moore, Yeats) or too insignificant to be considered.’ 374 He used the remainder of the allocation on two paintings by Patrick Hayman (1915–1988), and watercolours by Norman Adams (1927–2005) and Keith Grant (b. 1930).375

Two of the most important paintings to be added to the collection at this period were shown by Russell to Campbell while the latter was in London for the opening of the Tate exhibition Australian Painting in February 1963. In his report to the Board from London, Campbell advised that he proposed to purchase a painting by Harold Gilman, Interior with washstand, c. 1914, which he had seen at Ernst, Brown and Phillips, and at Agnews a painting by Sickert, Mornington Crescent nude, 1907. 376 Both are strong examples from two of the most significant British artists of the pre-World War I period and have been frequently exhibited since then, including in AGSA’s exhibition

373 Russell to Campbell 8 January 1963, correspondence files, AGSA Research Library.
374 Russell to Campbell 1 September 1963, correspondence files, AGSA Research Library.
375 Russell to Campbell 2 May 1964, correspondence files, AGSA Research Library.
376 Report from Director, AGSA board minutes, 11 February 1963, AGSA Research Library.
Bohemian London: Camden Town and Bloomsbury Paintings in Adelaide and the NGV’s Modern Britain 1900–1960.\textsuperscript{377}

With the original allocation now expended, Campbell wrote to Russell in May 1964 that the Board would not be making a further allocation at this point. He enquired, however, if he could assist the Board in acquiring a painting by David Bomberg (1890–1957).\textsuperscript{378} When told by Russell that this might cost £750 or £800, Campbell confirmed that the Board was still anxious to get a Bomberg at that price but wanted to see slides before approving any purchase.\textsuperscript{379} Russell arranged for Marlborough Fine Art to send slides of two paintings from the gallery’s recent Bomberg retrospective exhibition, held in March 1964, and the Board decided to acquire both paintings for £550 each (less ten per cent discount). These two paintings were catalogue number 23, *Evening, Jucar Valley, Cuenca, Spain*, 1934, and catalogue number 24, *The Valley of Beddgelert, North Wales*, 1936. Campbell confirmed that Russell would receive his usual commission although he had acted in a more intermediary brokering role than was the case with previous purchases.\textsuperscript{380}

\textsuperscript{377} Angus Trumble, *Bohemian London*, 1997, pp. 18, 20-21, 73, for Sickert, and pp. 38, 67 for Gilman. Trumble mistakenly attributed the acquisition of Sickert’s *Mornington Crescent* to a later buyer, Christopher White. Additional information on the painting’s provenance, provided at the time of its purchase by Geoffrey Agnew of Thomas Agnew and Sons Ltd, has since come to light. Agnew wrote to Campbell on 6 February 1963: ‘It has belonged for the last forty years at least to Mrs Arthur Clifton, widow of Arthur Clifton, who ran the old Carfax Gallery, where many of Sickerts (sic) earlier paintings were exhibited.’ (‘Agnew’, correspondence files, AGSA Library), See also catalogue note on *Mornington Crescent* by Ted Gott and on Gilman by Trumble in Gott, Benson and Matthiesson, *Modern Britain*, 2007, pp.44 and 47 respectively.

\textsuperscript{378} Campbell to Russell 12 May 1964 and 21 May 1964, correspondence files, AGSA Research Library.

\textsuperscript{379} Campbell to Russell 27 June 1964 and 3 July 1964, correspondence files, AGSA Research Library.

\textsuperscript{380} Campbell to Russell 15 December 1964 and 21 December 1964, correspondence files, AGSA Research Library.
This was the end of Russell’s role as buyer and advisor for the NGSA. While the Board and Campbell were less than enthusiastic about his acquisitions and particularly his failure to abide by their list of recommended artists, his purchases made on his own initiative have proved to be representative of some of the more important artists of the early 1960s in Britain. Russell moved to New York in the 1974 and started contributing art criticism for the *New York Times*, becoming its art critic from 1982 to 1990. He was the author of numerous books, including monographs on Seurat, Bacon, Freud, Moore, Ernst and the multi-volume series *The meanings of modern art*. By the time of his death in 2008 Russell was esteemed as one of the late twentieth century’s most eminent art critics, who had ‘helped bring a generation of post-war British artists to international attention.’

### 3.5 Contemporary Art Society gifts 1962–1965

The first allocation from the Contemporary Art Society, London since the gift of the Francis Bacon painting in 1958 took place in February 1962. Just prior to advice of the forthcoming distribution to members, in October 1961 the CAS had increased its annual subscription from ten guineas to twenty-five guineas. The Agenda papers for the Board meeting of 23 October 1961 record that since joining the CAS in 1947 the Gallery had received seven paintings and one drawing valued at a total of £864 in return for its annual subscription of ten guineas. In light of this value for its investment, the Board decided to continue its membership at the increased rate.

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381 Obituary by William Grimes, refer note 30 above.

382 NGSA Board papers 23 October 1961, AGSA Research Library.
Molesworth had been asked to inspect the paintings and select, in order of preference, a painting by either Merlyn Evans or Lawrence Gowing. 383 In the event, a letter dated 13 February 1962 from the CAS organising secretary Pauline Vogelpoel advised that the NGSA had been allocated a painting by Terry Frost, *Black, White and Pink*, 1956, valued at £85 (refer to Chapter Five and Annotated List of Works for full details and analysis). 384 There is no record of Board response to this gift, although Frost’s almost entirely abstract landscape would have been unlikely to have found favour. A further allocation to members occurred in November 1963. This was outside the usual schedule and consisted of four prints from a group of works damaged by a flood at the Tate. 385 In 1965 the CAS allocated the NGSA *Untitled White Painting* by Brett Whiteley, who lived in London from 1962–1967. 386

### 3.6 Purchases by Christopher White

Board papers for 21 December 1965 record that in the previous two years from 1 January 1964 there had been the following expenditure on art: European paintings prior to 1900 £9,983; European paintings since 1900 £5,464; Australian Paintings prior to 1900 £121; Australian Paintings since 1900 £4,175. As these statistics demonstrate, there was a still a strong bias towards European art at this time. This would continue during the remaining years, not only of Campbell’s term as Director, but also that of

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383 AGSA Board papers 26 September 1961, AGSA Research Library.


385 Agenda 4 February 1963 and letter from Campbell to Agent-General MA Wildy, 15 November 1963 advising allocation by CAS of Appelbee *Fish* monotype, and etchings by Ficquet, Le Gros and Ethelbert White, correspondence files, AGSA Research Library.

386 Wildy, Agent General’s office London, to Campbell, 6 August 1965, correspondence files, AGSA Library. The Tate Gallery acquired a similar painting by Whiteley at this time, and another, *Untitled painting II*, 1961, was acquired in 1962 by the Art Gallery of New South Wales.
Morgan as Chairman, who presided until January 1970. Even when John Baily took over from Campbell there was not a noticeable shift until after 1970, when Morgan retired.

In late 1965 the Board had started to discuss the selection of another London buyer. Acting on Lady Hayward’s recommendation, an initial approach was made to J Byam Shaw, senior partner of Colnaghi. He declined but recommended a younger partner in the firm, Christopher White, who had formerly been Assistant Keeper of Prints and Drawings at the British Museum. White was a Rembrandt scholar with a PhD from the Courtauld Institute of Art.387

At the same Board meeting it was reported that a letter had been received from HD Molesworth advising that he had retired from the Victoria and Albert Museum and would be moving out of London. This proved to be the end of his long involvement with the NGSA. Molesworth had been buying art for the Gallery since 1951, nearly all from the Renaissance to 1900. His two forays into twentieth century British art were his purchases of post-war British sculpture — by Butler, Chadwick, Paolozzi, and McWilliam in 1952–1953, and by Moore in 1958. These added representative works by significant British sculptors of the post-war era to the Gallery’s collection. In his advice and his constant interrogation of the Gallery’s ad hoc acquisition policies Molesworth had attempted, largely without success, to steer the Gallery towards developing a planned approach based on priorities and strategies.

White was duly appointed as London buyer for a term of two years, with a ten per cent commission, and a budget of £2,220 (AUS $5,500). Morgan wrote confirming the arrangement and stating, ‘Within the financial limits we would like you to have a free

387 NGSA Board papers 11 July 1966, AGSA Research Library.
hand in the fields in question.388 Ron Appleyard followed up in Campbell’s absence, sending White a list of paintings and watercolours already in the collection.389

In view of his specialised expertise in prints, drawings and watercolours, it was not surprising that White allocated his entire initial budget to purchases in this area. In 1966–1967 he purchased works by European artists including Forain, Steinlen, Delacroix, Jongkind, Rodin, Hutson, Rouault, La Prade, Rops, Campili and Klimt. Works post 1900 by British artists purchased by White at this time were a watercolour landscape by Harold Gilman, a drawing, Portrait of Lady Ottoline Morrell by Charles Lamb, a print and a drawing by Anthony Gross and an etching, Hanging Gardens, by Sickert.390 At its February 1967 meeting, the Board agreed to allocate him a further £3,000 for 1967–1968, but emphasised that this should be spent on nineteenth and twentieth century British and European paintings.391

In September 1966 Lou Klepac had been appointed as Keeper of Paintings, moving to Adelaide from his position as Keeper with the Art Gallery of Western Australia, Perth from 1964–1966. In February 1967 he wrote to White thanking him for his recent purchases but also attempting to direct him towards filling gaps in the painting collection. He identified these gaps as including the lack of works by Spencer Gore, Ben Nicholson, William Coldstream, LS Lowry, Gaudier-Brzeska, Frank Auerbach and William Scott.392

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388 NGSA Board papers 8 August 1966 and letter from Chairman, EJ Morgan, to Christopher White 9 August 1966, correspondence files, AGSA Library.
389 Ron Appleyard to Christopher White 8 September 1966, correspondence files, AGSA Research Library.
391 NGSA Board papers 13 February 1967, AGSA Research Library.
392 Letter from Lou Klepac to White 22 February 1967, correspondence files, AGSA Library.
In June 1967, for the last Board meeting attended by Campbell prior to his retirement, Klepac prepared a report for the Board prioritising Australian and British artists for future acquisition.\(^{393}\) This was the first such report prepared by a Keeper (renamed Curator in 1971), and the first policy report on acquisitions since 1959, when Campbell had recommended the Board cease acquisitions of modern British art and concentrate instead on watercolours, and decorative arts.\(^{394}\)

With the reforming enthusiasm of a new appointee, Klepac pointed out his view of deficiencies in the Australian collection during the past seventeen years – the period coinciding with Campbell’s term as Director. He stated:

The Australian section, seen as a whole, does not give the visitor to the Gallery an adequate view of the kind and quality of painting done in Australia during the last seventeen years. Though there is no need to collect one painting by each artist working in Australia, the Gallery ought to have examples by those artists who have been accepted as being significant in the modern movement, whose work has been noticed again and again by critics here and abroad, and who have been selected to represent Australia in such important exhibitions abroad as ‘Whitechapel’, ‘Tate’ and ‘Expo 67’. Among artists who have been most praised in these exhibitions are painters like Len French, John Olsen, Fred Williams and Frank Hodgkinson, who are totally unrepresented in our collection. ... If a collection is to mean something more than a selection of casually picked paintings, then some consideration should be given to the Gallery’s responsibility to the public, which hopes to find in the Gallery the work of those artists about whom they read and who are considered by acknowledged critics, and by the staff, as of some importance.\(^{395}\)

\(^{393}\) ‘Report on the painting collection by the Keeper of Paintings’, NGSA Board papers 19 June 1967, AGSA Research Library.


\(^{395}\) See note 393.
Klepac praised the British collection as ‘one of the greatest assets of the Gallery’, but identified gaps there as well. These included, from earlier periods, Gore, Henry Lamb (who was inadequately represented), and Gaudier-Brzeska; and from recent British painting Nicholson, Coldstream, Scott, Lowry, Bratby, Auerbach and recent Jack Smith. Of these artists, the Board decided in principal to purchase Gore, Robert Bevan (not on Klepac’s list), Nicholson, Coldstream and Bratby. The Director was asked to write to Christopher White informing him of this view.396

In June 1967 Lady Hayward, who was in London, accompanied White on visits to galleries and they duly purchased a group of works, most of which were on the Board’s list. These comprised a painting by Spencer Gore (1878–1914), *Autumn, Sussex*, c. 1907, for £400, a gouache, *The Signal* by Ben Nicholson (1894–1982) for £650, and from Agnews a drawing of a youth, c. 1913, by Gaudier Brzeska (1891–1915), an early Paul Nash drawing, *Bird chase*, 1911, and a pencil and watercolour, *A Vase of Flowers*, 1966, by Duncan Grant.397

### 3.7 Campbell’s final years 1964–1967

From 1964 until his retirement on 18 July 1967, things started to rapidly unravel for Campbell. Increasingly he fell out with the Board over his handling of liaison with other institutions and his control of expenditure.398 In June 1963 Ron Appleyard had

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396 NGSA Board Agenda, 19 June 1967, AGSA Research Library.
397 Letter from White to Campbell, 30 June 1967, correspondence files, AGSA Library.
398 The aftermath of the 1964 Adelaide Festival was a long-running dispute between the NGSA Board and the Festival management over apportioning costs for the Michener exhibition, leading to Campbell being criticised by both sides for proceeding without approval of the exhibition costs. In September 1965 as a result of misunderstandings arising from Campbell’s unilateral actions in committing both the Festival and the Gallery to taking the Michener exhibition, the Festival management advised the Gallery that in future, if an exhibition was proposed by the Gallery to be
been promoted to the position of Assistant Director and began to deputise for Campbell. This became more pressing after November 1964 when Campbell was away on six weeks sick leave after suffering ‘a severe nervous breakdown’.\(^{399}\) In his absence the Board discussed problematic issues regarding payments to the Adelaide Festival and queried costs. It was determined that staff must get prior approval for any purchases in excess of £20.\(^{400}\) Campbell was reputed to have started drinking heavily.\(^{401}\) From that point Appleyard assumed many administrative and liaison roles, while the successive Keepers of Paintings took on a greater role in liaison in regard to acquisitions. Increasingly from 1964, Morgan as Chairman undertook correspondence on behalf of the Board on most major matters.

When Campbell reached the compulsory retirement age of sixty-five, he automatically retired on 18 July 1967. The Minutes for Campbell’s last meeting with the Board, many of whom he had served for his entire term as Director, simply record that the Chairman ‘expressed the wish that the director have a long life and happy retirement’.\(^{402}\)

In 1958 Campbell had been awarded an OBE and shortly before his retirement he was made a Companion of the Order of St Michael and St George. The NGSA Annual Report recorded his retirement in less than effusive terms, stating not that he had been a great director, but rather that he was a talented watercolour painter:

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\(^{399}\) NGSA Board papers 9 November 1964, AGSA Research Library.

\(^{400}\) NGSA Board papers 9 November 1964 and 14 December 1964, AGSA Library.


\(^{402}\) NGSA Board Minutes 19 June 1967, AGSA Research Library.
It is therefore fitting that perhaps the best memorial to his 16 years as Directorship of this Gallery is its small but choice collection of 18th and 19th century English watercolours, one made almost entirely during that time. Another very important creation during his term of office was the building of the north wing of the Gallery… With his talents as a painter Robert Campbell should have a happy retirement which all associated with the Gallery wish him.403

Even after his retirement, Campbell continued to sit on the Commonwealth Art Advisory Board until his death in 1972.

### 3.8 Summary of acquisitions patterns under Campbell 1960–1967

The 1960s had started well for the National Gallery of South Australia, with the Gallery’s programs for the Adelaide Festival of Arts energising the city and bringing major exhibitions of British and other international art to Adelaide.

From 1962–1964 art critic John Russell purchased for AGSA eighteen paintings, gouaches and watercolours, with an emphasis on contemporary painters, including major works by Keith Vaughan, Philip Sutton, Euan Uglow, Ceri Richards and William Roberts. He also played an advisory role in recommending the acquisition of two important paintings by David Bomberg from the 1930s. They perpetuated a preference for figurative realist paintings, and for portraiture in particular.

As organiser and principal selector of the first major exhibition of Australian art to be seen at the Tate in 1963, Campbell was at the peak of his influence in the early 1960s. This was achieved through alignment with the conservative artistic polices of Menzies

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403 Twenty-Ninth report of the Art Gallery Board for the Year ended 30 June 1968, p.3, AGSA Research Library.
and the Commonwealth Art Advisory Board. For Campbell it proved a poison chalice, with the negative backlash isolating him from his fellow State Gallery directors. From 1964 to 1967 he became ineffective due to bouts of illness and alcoholism.

With a Board of entrenched, elderly conservative Anglophiles, and a Director who was frequently ill or non-functioning, the National Gallery of South Australia became seriously out of touch by the mid 1960s. It appeared blind to contemporary movements in art both in London and Australia. Klepac in his report identified some of these weaknesses. He was more in tune with the leading Australian painters of the 1960s than with developments in the British scene, where the artists he identified belonged to earlier generations rather than the new generation that had emerged in the Swinging Sixties (refer to Chapter Five for discussion of this period).

As will be discussed in Chapter Five, the Gallery’s representation of Post-Impressionist art and of art between the wars had been strengthened. Post-war British art was well represented although there was inadequate representation of artists from St Ives. Contemporary selections from the 1960s privileged the painting tradition at the Slade and overlooked the rise of abstraction and Pop art at the Royal College of Art and the new generation sculptors led by Antony Caro at St Martins. Nor was there any representation at this stage of School of London realism. Some of these gaps would be addressed during the term of John Baily.

3.9 A period of change under John Baily 1967–1975

At its meeting on 17 July 1967 the NGSA Board welcomed new Director John Baily (b. 1927, Perth). An artist, one-time art critic for the Sunday Mail, art educator and
bureaucrat with the South Australian Education Department, Baily brought a multi-skilled, progressive, and visionary outlook to the position, breathing fresh air into the Gallery after years of stagnation.\textsuperscript{404}

One of the first changes under Baily was the proposal by the Board to change the name of the Gallery to Art Gallery of South Australia. This change was approved in principle in December 1967 and came into effect in January 1968, with the first Board meeting under the new name on 5 February 1968.\textsuperscript{405} Henceforth all references will be to the Art Gallery of South Australia (AGSA).

The next few years would witness a period of regime change and rejuvenation as the old guard of long-serving Board members passed away or retired. Sir Hans Heysen died in July 1968. He was the only Board member to have served continuously since the establishment of the NGSA in 1940. His replacement was philanthropist Max Carter, who became one of the Gallery’s most generous patrons and has continued his close connection to the present day.\textsuperscript{406} John Goodchild, one of the inaugural Board members who had served from 1940–1953, before being re-appointed in 1961, resigned in January 1969. His replacement was Sir Arthur Rymill. Ivor Hele, who had been appointed in 1955, resigned in March 1969. Lady Ursula Hayward, who had been appointed in 1953, resigned in April 1969, shortly before her death in 1970. Their


\textsuperscript{405} The change of name was approved in principle by the Minister for Education on 18 December 1967, although he did not set a date for the change. The decision to implement an immediate change of name was made in January 1968 through a series of phone conversations between three Board members – Morgan, Hayward and Goodchild (a quorum was not available as the terms of three other members – Ramsay, Yeatman and Heysen – had expired). It was ratified at the first meeting on 5 February 1968. The Board at that meeting was Morgan (Chairman), Hayward, Hele, Heysen (re-appointed), Yeatman (re-appointed), with newly appointed Board member Jacqueline Hick.

\textsuperscript{406} Max Carter resigned from the Board in 1973 due to residing at that time semi-permanently in England, AGSA Annual Report for the year ended 30 June 1973, AGSA Research Library.
replacements were Father ON O’Farrell and Dr Earle Hackett. The long era of Sir Edward Morgan’s chairmanship of AGSA ended with his retirement in January 1970, when Hackett took over the role and Phillip Fargher was appointed as a new Board member.

Arguably the most significant change under Baily came in 1969 when AGSA’s annual allocation for acquisitions in 1969/1970 was dramatically increased from $5,000 to $42,000. Then in 1970/1971 following the election of a new Labor Government under Premier Don Dunstan the Board was informed that its annual government allocation for purchase of works of art had been increased to $50,000. This was officially announced by the Minister for Education in August 1970. At this time annual income from bequest funds was around $12,000, bringing total acquisitions funds in 1970/1971 to around $62,000.

Under Baily there was growth in the curatorial and education staff. Dick Richards, who had originally been seconded to AGSA from the Education Department in 1965, was appointed to the position of Keeper of the Historical Section and Applied Arts in February 1968. He later became curator of Decorative Arts and would remain on the curatorial staff until his retirement in July 2001. His special interests in Australian contemporary craft and in South East Asian ceramics saw the growth of a noteworthy collection in these fields in the latter part of the twentieth century. Barry Pierce took over from Richards as senior education officer in July 1969, supported by two seconded

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408 AGSA Board minutes 27 July 1970, AGSA Research Library.
education officers, Ian Maidment and Darryl Collins, and an assistant Clare Robertson. Lou Klepac resigned as Keeper of Paintings in April 1970.

Comparative figures for funding of other Australian State Galleries 1969–1970*

National Gallery of Victoria

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Art Gallery of NSW

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Art Gallery of Western Australia

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Queensland Art Gallery

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<td><strong>Total</strong></td>
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</tr>
</tbody>
</table>

* Figures provided by the AGSA Board in their submission to the Minister for Education

409 Barry Pearce would subsequently be appointed as Curator of Australian Art at the Art Gallery of New South Wales, a position he held until his retirement in 2011.
Ian North (b. New Zealand 1945) was appointed to the rebadged position of Curator of Paintings in April 1971, a position he would hold until 1980, during the remainder of Baily’s term and into the first years of David Thomas. North had previously been director of the Manawatu Art Gallery in New Zealand. He would work closely with Baily in re-orienting the international and the Australian collections, and the Gallery’s programs, towards supporting the latest developments in contemporary art. Writing in 1984, he recalled the Adelaide art world that he found on arrival:

The art scene in South Australia in the early 1970s was distinctly provincial. Commercial galleries showed mainly third rate and locally produced decorator art. The Contemporary Art Society, in spite of the best efforts of a few good people, was essentially moribund. The State Gallery’s contemporary collection was similarly parochial beyond certain obvious Australian names…an atmosphere of suspicion and hostility towards experimental art then generally present in Australia was alive and well in South Australia…

Ian North set out to change this with a program of ephemeral artist projects involving the leading edge of experimental and conceptual Australian and international artists (section 3.14 below). In 1974 he was part of the group of Adelaide artists and art theorists who formed the Experimental Art Foundation.

There was a new preparedness on the part of the Board to support Baily’s plans to take the collection in new directions. He was delegated increased powers to buy works on behalf of the Board, being allocated $7,000 for prospective purchases at a Christie’s auction in Sydney in September 1969, and having his general delegation for purchases

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between meetings raised to $100. In 1970 when he left for a five month overseas tour he was delegated $15,000 for purchases.

One of the directions for collection development under Baily was expanding the collection of Aboriginal art. In October 1969 he visited Aboriginal communities at Melville and Bathurst Islands, Maningrida and Oenpelli. He returned with sculptures, ceremonial pukamani poles, spearheads and bark paintings.

Baily’s major new direction was his intention to shift the focus away from British art and towards developing enhanced collection strengths in European art, Asian art and contemporary Australian art. This new orientation was stated explicitly on at least two occasions in Baily’s reports to the Board. In his report on Gallery buyers for the Board meeting of 2 February 1970, Baily stated:

> By continuing a policy of appointing only an overseas buyer in England the Gallery’s collection has a very strong English bias. For the last half-century, however, the most important movements in art have developed on the Continent so the Gallery lacks representation where it would best have it.

In a more comprehensive report, based on his five-month overseas tour from April to September 1970, under the heading ‘General Acquisitions Policy’, Baily stated:

> I believe that the development of a good South East Asian collection at this Gallery is of great importance, indeed it is possible for our Gallery to make a contribution to scholarship in this field of worldwide importance. … I believe that it is most important for us to actively pursue a fuller representation of Australian contemporary art and that a substantial proportion of our funds should go towards this kind of contemporary work in both sculpture and painting. For the general art historical collection I believe some emphasis should

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411 AGSA Board Minutes 8 September 1969, AGSA Research Library.
412 AGSA Board Minutes, 2 March 1970, AGSA Research Library.
be given to 19th and 20th century continental artists who are on the whole very poorly represented in our collection. This should not preclude continuing purchases of important works of English art but it would mean some reduction in emphasis in this area.\textsuperscript{414}

While in Europe in mid 1970 he spent a total of $28,746. This included a group of contemporary European prints and one British work — a painting by Victor Pasmore, purchased from Marlborough Galleries. The majority of the amount was allocated to European and Asian antiquities.\textsuperscript{415} From 1970 onwards the Gallery’s annual reports reveal the implementation of his objectives to acquire both Asian and Australian art, with British art receding into the background. \textsuperscript{416}

3.10 Purchases in London by Christopher White 1967–1970

During his term from 1967–1975, Baily would take an increasingly active role in purchasing art overseas, on a succession of overseas trips. Like his predecessors, many of his international purchases would be made in London, but these would include European and American art, Asian art and antiquities as well as British art. He did not make initial contact with the Gallery’s London buyer, Christopher White, until two months into his appointment, writing to him on 12 September 1967:

I know that the Chairman would now prefer that most correspondence is conducted through me, rather than through him. … If there is any change of policy that I would like to see initiated regarding purchasing, it would be to acquire fewer, but larger and more significant works than previously…I would

\textsuperscript{414} Item 2, ‘Brief Report on Director’s Overseas Tour’, AGSA Board Agenda 28 September 1970, AGSA Research Library.
\textsuperscript{415} AGSA Board Agenda 27 July 1970, AGSA Research Library.
\textsuperscript{416} The Gallery’s collection of South East Asian ceramics was significantly augmented by acquisition in 1970 of the Margaret Ratnam collection of Sawankalok pots for $30,000 (paid over two financial years) – AGSA Board Minutes 22 June and 27 July 1970, AGSA Research Library.
like to see some larger and more important works coming from England, even if
at times your whole allocation of funds goes off in one hit. Don’t think that such
putting of all your eggs in one basket would bring any recrimination, should
your selection not be a popular one. The initiative has been given to you, and
you may use it certainly as you see fit.’\textsuperscript{417}

Baily took a more pro-active role than his predecessor in directing White to particular
works – consulting auction catalogues and commissioning White to bid for the Gallery
at auction (none of the works in question was twentieth century British). These bids
were uniformly unsuccessful, with prices usually being higher than anticipated.\textsuperscript{418}

In January 1968 White made his first purchase under Baily – \textit{Seated Nude}, c. 1932, by
Mark Gertler, purchased for £200 from Leicester Galleries, with White writing that it
‘shows a real understanding of Fauve etching’. He added that it would be hard to get a
Coldstream as ‘he paints nothing’ but he should be able to get a good Bevan through the
artist’s son and he wondered how Baily felt about Bratby, as he regarded him as ‘a very
meretricious painter’.\textsuperscript{419} Bratby and Coldstream had been on the list prepared by
Klepac and endorsed by the Board before Baily’s appointment. The Gallery never
acquired works by these artists, either through White or in the future through
subsequent directors and curators. As he had predicted, White successfully acquired a
major painting by Bevan, \textit{The Green House}, c. 1918–1919, through the artist’s son, for
the relatively high price of £1,000.\textsuperscript{420} In October he was instrumental in securing a gift

\textsuperscript{417} Letter from John Baily to Richard White, 12 September 1967, correspondence files, AGSA
Library.
\textsuperscript{418} In November 1968 Baily asked White to bid at Sotheby’s to buy works by Glover, Rembrandt,
Tiepolo, Whistler, Morandi and items of Greek and Roman antiquity, correspondence files, AGSA
Research Library.
\textsuperscript{419} White to Baily, 2 January 1968, correspondence files, AGSA Research Library.
\textsuperscript{420} White to Baily, 18 September 1968, correspondence files, AGSA Research Library.
of two paintings by Roy de Maistre from Mrs J Byam Shaw, wife of Colnaghi’s retiring director.\footnote{White to Baily, 18 October 1968, AGSA correspondence files, AGSA Research Library.}

By now White had used his allocation of £3,000 for the previous financial year. At its October 1968 meeting the Board allocated a further £2,000, in spite of reservations voiced by Baily, who recommended: ‘… if Mr White’s services as a purchasing agent are to be retained, he should be given more specific assignments to fulfil in the way of purchasing. His more recent purchases, while they include some excellent work, have provided this Gallery a very doubtful £3,138 sterling worth of works of art.’\footnote{AGSA Board Agenda, 21 October 1968, AGSA correspondence files, AGSA Research Library.}

In February 1969 White wrote to advise Baily that he had purchased a painting by Malcolm Drummond (1880–1945), \textit{The Piano Lesson}, now renamed \textit{At the Piano}, c. 1912. Baily was faint in his praise, commenting: ‘I believe this picture will make a worthwhile addition to our English collection but must report that reaction of Board members was on the whole without enthusiasm.'\footnote{White to Baily 19 February 1969 and reply by Baily 13 March 1969, correspondence files, also quoted in Trumble 1997, footnote 25, p.83.}

Baily changed his attitude to White after meeting him in London in July 1970, writing in an about-face: ‘I like him very much and I think we actually have a valuable agent in him. He is exceedingly well thought of in London.’\footnote{‘Purchases by London buyer’, item 10, AGSA Board Agenda, 27 July 1970, AGSA Research Library.} In September that year White’s allocation was increased to $5,000. These funds were to be directed to prints and drawings of French Impressionists, Post-Impressionists and German Expressionists.\footnote{AGSA Board Minutes, 28 October 1970, AGSA Research Library.}

However, White did not make any purchases from this amount, writing to advise the
Board in April 1971 that he was moving to Washington to take up a position as Curator of Prints at the National Gallery.426

3.11 Purchases of prints by Lawrence Daws 1968–1969

In 1968 Baily looked to expatriate Australian artist Lawrence Daws as a buyer of contemporary British art. Daws was allocated £2000 in October 1968, with funds being directed to British paintings, drawings and prints since 1930 and particularly since 1960.427 In his reply Daws emphasized his particular interest in ‘the present decade’.428 By April 1969 he had secured a group of lithographs and screen prints by some of the most influential artists of the modern post-war British and Pop generation, including Joe Tilson (b. 1928), RB Kitaj (1932–2007), Victor Pasmore, Gordon House (b. 1932), Ben Nicholson, Frank Auerbach (b. 1931), Harold Cohen (b. 1928), Ceri Richards, Richard Lin (b. 1933), Peter Clapham (b. 1924) and Colin Lanceley (an Australian but ‘considered so much part of the British scene’ according to Daws).429 The total cost was £400.430 These prints provided partial representation of British Pop Art and Late Modernism in the 1960s (refer Chapter Five and Annotated List of Works).

Daws appeared to have lost interest in his commission after these initial purchases. By September 1970 Baily concluded ‘He has shown little inclination to visit the gallery while in Australia, has made no further purchases and only spent $817.77 out of the $4,280 allocated to him’. The Board decided to cancel the arrangement with him.431 The purchases by Daws went part of the way to filling the gaping hole in AGSA’s collection in the area of 1960s Pop and late modern art.

426 AGSA Board papers 19 April 1971, AGSA Research Library.
428 Daws to Appleyard 6 November 1968, correspondence files, AGSA Research Library.
429 Lawrence Daws to Baily, 15 April 1969, correspondence files, AGSA Research Library.
430 Letter from Daws to Baily 15 April 1969.
431 AGSA Board Minutes 28 September 1970, AGSA Research Library.

After resigning from AGSA in April 1970, Lou Klepac moved to England and sought to establish himself in the British gallery scene. Nevertheless, he was assiduous in maintaining his ties with the Gallery, writing many long, discursive letters to Baily (and occasionally Appleyard), in which he recounted his efforts to find employment and art world events in London. Baily wrote to him in September 1970 inviting him to buy contemporary art for the Gallery and allocating a budget of $3,500. Like his predecessors, Baily gave Klepac wide discretion, stating the money was to spend ‘entirely on your own impulses’.

Klepac, of course, knew the AGSA collection intimately and had prepared the June 1967 report on gaps for future acquisition. In his purchases over the next two years he bought both early twentieth century Post-Impressionists and some of the more established post-war artists. In the context of the wider British art scene of the early 1970s his tastes (like those of his predecessors as buyers for AGSA) were eclectic but relatively conservative, leaning towards mid-career and senior artists who had established their reputations in the 1950s.

Klepac’s first purchase in October 1970 was a painting by William Scott (1913–1989), *Still life with pots and pear*, 1955, from Crane Kalman Gallery (£820). This would remain one of the highlights of the Gallery’s collection from the 1950s (refer discussion in Chapter Five and Annotated list of works). He also bought a self-portrait drawing by Stanley Spencer (£300) and a lithograph by LS Lowry, *Castle by the Sea*. In March 1971 he wrote to Baily that he had selected a painting by Jack Smith, *Written Activity (Rapid)*, 1969, from the artist’s retrospective at Whitechapel Art Gallery and a ‘very

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432 AGSA Board Minutes 28 September 1970, AGSA Research Library.
433 Baily to Klepac 8 October 1970, correspondence files, AGSA Research Library.
early English lithograph’ by Michael Ayrton (1921–1975), ‘which I consider is important as it precedes the wave of print-making by modern British artists’. 434

In September 1971 the Board allocated him a further $2,500, which he used to buy an abstract painting by Derrick Greaves (b. 1927), *Sculpture in a Room*, 1970 (£335) from the artist’s exhibition at Basil Jacobs Fine Art, and an early 20th century painting by Duncan Grant, *Sussex Landscape* (now titled *Autumn Landscape*), 1911, from Crane Kalman Gallery (900 guineas). 435

Klepac’s most adventurous purchase, and in retrospect possibly his most significant, was a painting by Leon Kossoff (b. 1926), *York Way Railway Bridge, Evening over London*, 1967. 436 Klepac selected this from the artist’s retrospective at Whitechapel Art Gallery, held from 19 January to 20 February 1972. 437 (refer to discussion Chapter Five and Annotated list of works). Klepac’s final purchase for AGSA from this allocation was a lyrical flower painting by Winifred Nicholson (1893–1981), *Grape Hyacinth and Angels Tears*, 1968, bought from the artist’s exhibition at Crane Kalman Gallery. 438

3.13 CAS gifts 1968–1974

The first distribution by the Contemporary Art Society London to its members during the term of John Baily was in late 1968. He asked Lawrence Daws, who was acting as a buyer at that point, to make a pre-selection for them from a short-list consisting of

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434 Lou Klepac to Baily 14 March 1971, correspondence files, AGSA Research Library
435 Klepac to Baily 12 October and 11 December 1971, correspondence files, AGSA Research Library.
436 Klepac to Baily, 3 February 1972 and item 6, AGSA Minutes 24 January 1972, AGSA Research Library.
438 AGSA Board Agenda 26 June 1972, vouchers for May 1972.
Frank Auerbach, Patrick Heron or David Hockney. Daws wrote ‘I’m afraid the pictures have been fairly well picked through and bearing in mind the short-list you showed interest in, settled on the Auerbach as first choice.’ 439 The Gallery was allocated Auerbach’s *Head of Helen Gillespie III*, 1965. This was one of six versions painted by the artist in 1965–1966 (refer to Chapter Five and Annotated List of Works for more detailed discussion). 440 It would complement the Kossoff, bought by Klepac in 1972, to represent two School of London artists who would remain significant figures in British art of the late twentieth century.

Klepac acted on behalf of the Gallery to make a pre-selection for the next allocation in 1971–1972. In the event, the Gallery was allocated a painting by Paul Huxley, *Untitled No. 90*, 1968 (valued at £420). 441 Coinciding with this allocation, the CAS advised that it was raising its subscription rates and creating two categories. There would be a rate of £15, for which members would be entitled to select from prints and drawings, while for a minimum of £30 members could select paintings, sculptures and works in other media. The higher the subscription that was made, the greater would be the priority given to the Gallery in selection of work. The Gallery decided to increase its subscription to £50. 442

In May 1972 AGSA took up the CAS offer giving members the opportunity to buy for £700 one of a limited edition of five bronze casts, made in 1971 from a plaster cast

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439 Baily to Daws 10 December 1968 and from Daws to Baily 31 December 1968, AGSA correspondence files
440 Note by Jane Messenger, AGSA Curator of International Art, AGSA Library Emu database record, accessed 3 July 2013. Another closely related version, *Head of Helen Gillespie IV* 1965 was offered for sale at Sotheby's in 2010 with a pre-sale estimate of £700,000–£900,000 (Sotheby's Contemporary Art Evening Auction 15 October 2010, Lot 15).
441 AGSA Board minutes, 24 April 1972, item 15, AGSA Research Library.
442 Baily to Vogelpoel 28 April 1972.
sculpture by Gaudier-Brzeska of *Major Smythies*, 1912.\textsuperscript{443} The CAS again increased its minimum subscription rate in December 1975 to £30 for prints and drawings and £60 for paintings, sculpture and other media. The Board agreed to increase its subscription to £100.\textsuperscript{444}

For the CAS distribution to members in 1975, pre-selection was made by Ronald Alley and Ron Appleyard (who was in London at that time). They were successful in their selection of a painting by Howard Hodgkin, *Saturdays*, 1969/1971 (refer to Chapter Five and Annotated List of Works). In 1979 the final gift from the CAS in the 1970s was a sculpture by Keith Milow, *Four, four XXII*, 1974.\textsuperscript{445}

The CAS gifts of big abstract paintings by Huxley and Hodgkin gave the Gallery representation of two of the more prominent abstract artists working in Britain circa 1970.

### 3.14 Other purchases of British and international art

In January 1972, the Gallery’s former senior education officer Barry Pearce, who was in London pursuing scholarship studies, was allocated $500 to purchase prints. He bought a wood engraving by Paul Nash but otherwise primarily prints by European artists Millet, Jongkind, Cezanne, Delacroix, Manet, Pissarro and Redon.\textsuperscript{446}

\textsuperscript{443} Baily to Vogelpoel 14 June 1972. The sculpture was originally commissioned by biographer and satirist Haldene Macfall and portrayed his old army friend Major Raymond Smythies (note on Library Records, AGSA Library EMU database accessed 30 July 2013).

\textsuperscript{444} AGB 76/1 19 January 1976, AGSA Research Library.


\textsuperscript{446} Letter from Ron Appleyard to A Deane, Official Secretary, Agent-General for South Australia, 7 April 1972 and from Baily to Deane, 1 May 1972.
The other buyer for AGSA at this time was stage personality and art collector Barry Humphries who was allocated $5,000 to make purchases in Europe.  He bought drawings by Kirschner, Grosz, Mucha, Picabia, Maillol and Khnops. The Gallery had left its run too late to afford paintings by these artists, but through Pearce and Humphries it was able to acquire a selection of prints and drawings by modern European masters.

Klepac appears to have been sidelined as a buyer after 1972, perhaps due to Baily’s increased buying activity on his frequent overseas trips. Klepac wrote several letters to Baily in late 1972 and early 1973 without reply. Baily was swept up in an avalanche of new responsibilities and had little time for personal correspondence. He had been appointed Chair of the new Adelaide Festival Centre Trust in December 1971 and in February 1973 was appointed inaugural Chair of the newly created Visual Art Board of the Australia Council. He travelled overseas frequently on combined networking, professional development and buying trips.

For his trip in mid 1973 the Board allocated Baily a substantial $35,000 for purchase of European prints and drawings, Impressionist and Expressionists works in all fields. In London he purchased screenprints and lithographs by a roll call of contemporary British artists – Bridget Riley, David Hockney, Paul Huxley, John Hoyland, Richard Hamilton, William Turnbull, Richard Smith and Alan Jones. He did not confine his purchases to British artists, buying also prints by Americans Claes Oldenburg, Jim Dine, James Rosenqust and Robert Motherwell. Baily wrote in his report to the Board that ‘I

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447 Baily to Deane 2 May 1972. When he heard of this arrangement Klepac wrote a disgruntled letter to Baily, 3 September 1972.
regard all these as very important contemporary works – quite as important as if they were paintings.449

In London Baily also visited Rutland Gallery and made a major purchase of a large oil painting by John Hoyland for £1350. This painting eventually arrived in Adelaide with a tear in one corner. Attempts to restore it were unsuccessful and it was declared a write off.450

At this time the Gallery acquired its first major painting by a contemporary American artist with the purchase in June 1972 of *Aries Solo* by Kenneth Noland for $7,600. This was arranged through Australian expatriate art expert John Stringer, whom Ian North had used initially on an informal basis as a spotter for the Gallery.451 After Baily’s return from overseas in 1973, he and North set in place agreements with two new buyers. Stringer was at that time Assistant Director of the International Program at the Museum of Modern Art New York. In October 1973 he was invited to buy for the Gallery in New York with an allocation of $10,000. In London, Ronald Alley, Keeper of Modern Art at the Tate Gallery, was engaged as a buyer for Britain with an allocation of $5,000.452 The following year Christopher White, who had returned from America to become Director of Studies at the Paul Mellon Centre for Studies of British Art, agreed to act again for the Gallery to buy Old Master prints and drawings with an allocation of $10,000. He advised he was not interested in contemporary art.453

450 AGB 23 September 1974, Minutes item 13, and letter from Baily to Klepac, 30 July 1974: ‘I suppose you heard about that Hoyland you helped me get through the Rutland Gallery. The picture is a write-off. The small tear in that kind of surface is really irreparable. It is such a pity. It was a super picture.’
451 AGB, 26 June 1972, AGSA Research Library.
452 AGB, 22 October 1973, AGSA Research Library.
North’s briefing letter to Alley was consistent with previous buyer arrangements, stating that he was to feel free to purchase at his discretion within his budget, although, all things being equal they would prefer one or two works of exceptional quality, rather than more smaller works. North stated:

In the meantime, we indeed envisage that you would collect both British and foreign work of this century with the emphasis on the last twenty years, or indeed the last ten years. Perhaps the major emphasis should be on British art, one of our collections main strengths, but we do not want to be artificially restrictive.  

Alley used his funds to acquire three works. In July 1974 he advised that he had purchased a painting by Mark Lancaster, *Manchester Michaelmas 1969* from Rowan Gallery and a ‘photographic sculpture’, *Dark Shadow No.9*, 1974, by Gilbert and George from Nigel Greenwood Gallery. His third and final acquisition was a four part photographic series by John Hilliard, purchased from Lisson Gallery, London for £450.

In November 1975 the Board allocated Alley a further $5,000 for purchases of contemporary European art. For reasons that are unclear, he made no further purchases from this allocation. However, he remained in occasional contact with North, giving advice on future purchases, helping to short-list work for the CAS distribution in 1976 and acting on behalf of the Gallery to bid at a 1978 Sotheby’s auction for an etching, *Jungle Boy*, 1964 by David Hockney.

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454 Ian North to Ronald Alley 20 February 1974, AGSA correspondence files, AGSA Research Library.
455 AGB 22 July 1974, AGSA Research Library.
456 Letter from AN Deane, Official Secretary, Agent General for South Australia to Ron Appleyard, 7 January 1975, AGSA correspondence files, AGSA Research Library.
457 AGB 11/75 14 November 1975, AGSA Research Library.
3.15 AGSA exhibitions 1970s

It was the Peter Stuyvesant Trust, rather than the British Council, which sponsored the first major exhibition of British art to usher in the 1970s as part of the 1970 Adelaide Festival. However, it would be more accurate to state that this exhibition was a culmination of the 1960s, as the period covered by the exhibition was the decade from 1957–1967 and many of the fifty artists in the exhibition had peaked during that era. Over half were already, or would be, represented in AGSA’s British Collection.458

In an incisive catalogue essay Alan Bowness, who would later direct the Tate Gallery from 1980–1988, outlined the development of British modernism since the 1920s, leading to the aspects of contemporary practice represented in the exhibition. It seems plausible that his essay may have been a guiding influence on Baily in his acquisitions of British art during the first half of the 1970s. Artists in the exhibition who would enter the collection under Baily were William Scott, Patrick Heron, Leon Kossoff, Frank Auerbach, Bridget Riley, RB Kitaj, Howard Hodgkin, John Hoyland, Patrick Caulfield, David Hockney, Allen Jones and Paul Huxley.

AGSA’s 1970 Adelaide Festival program was stated as being the most successful ever with attendances of 42,039.459 The other Festival exhibitions were Portrait of Mexico, and a Leonard French Retrospective. Later that year AGSA hosted Colour and Structure: Recent British and Australian Paintings, as part of the Captain Cook

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459 AGB Agenda 13 April 1970, AGSA Research Library.
Bicentenary celebrations (6-29 November, 1970). Then in 1971 the Gallery was part of the Australasian tour of the British Council’s small Barbara Hepworth exhibition, containing four bronzes, six drawings and 36 photographs (5-28 November, 1971).460

British art was absent from subsequent Adelaide Festivals throughout the 1970s, with further exhibitions of British art taking place outside the Festival period. These comprised: the Art Gallery of NSW touring exhibition *Victorian Olympians* (30 September–26 October 1975), *David Hockney Prints* (19 March–17 April 1977), *David Hockney Photographs* (10 August–9 September 1979). The swansong for touring exhibitions of contemporary British art was *John Hoyland Paintings* (3 July–3 August 1980), organized by the University Gallery, Melbourne University (where Hoyland undertook a residency) and sponsored by the British Council. There would be no further touring exhibition of contemporary British art for seventeen years, until *Pictura Britannica* (17 December 1997–1 February 1998), organized by the Museum of Contemporary Art Sydney and sponsored by the British Council.

The most controversial exhibition of the 1970s was *Some Recent American Art*, shown at AGSA in June 1974. It was ironic that at this point when American late modern art was finally gaining exposure in Adelaide, all things American had become the focus of antiwar protests against American imperialism in Vietnam. North was forced to defend the exhibition against a campaign by Adelaide’s Progressive Art Movement, protesting that the minimalist and conceptual art in the exhibition was a nihilistic and hedonistic offshoot of American Imperialism. Writing in *The News*, he praised the exhibition as the most significant offering since the 1967 exhibition *Two Decades of American*

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460 This was the exhibition that Campbell had earlier rejected as lacking sufficient art work in comparison to documentary material.
Painting – its minimal and conceptual art ‘radically extend mainstream theory even as they undermine it by devaluing the status of the art object’.461

American artist Donald Judd (1928–1994) who was one of the artists in Some Recent American Art, was commissioned by AGSA, with encouragement from North, to leave behind a permanent site-specific sculpture. His minimalist concrete form, sited on the lawn at the rear of the Gallery, was unveiled in January 1975. It has remained as an iconic, albeit controversial, sculpture of the 1970s and one of the Gallery’s prized works of art.

3.16 David Thomas replaces John Baily as AGSA Director

In late 1975 John Baily was appointed inaugural head of the new Sydney College of the Arts and left AGSA in October to move to Sydney. He had presided over eight years of rapid change, growth and achievement, bringing AGSA from one of the most conservative to one of the most progressive State galleries in Australia. AGSA’s annual reports for the period 1967–1975 reveal that under Baily there had been a substantial growth in government support, expansion of curatorial staff, growth and diversification of the collection and increased engagement with an arts-interested public through programs and exhibitions.

Under Baily, also, there had been a shift in discretionary power from the Board to the Director and curatorial staff, through a process of Board decisions being increasingly based on recommendations initiated by staff. This applied particularly to acquisitions – not only through the Board delegating substantial art purchase funds to Baily for his

interstate and overseas trips, but also through curators setting in place potential acquisitions which would be endorsed by the Board.462

David Thomas (b. 1937), who commenced in the position of AGSA director in May 1976, would consolidate these developments during his term, which lasted until 1983.463 Thomas, had been director of Newcastle City Art Gallery 1965–1976, and was also former Chair of the Regional Galleries Association of NSW 1972–1974 and a member of the Visual Arts Board of the Australia Council (chaired by Baily) 1973–1976.464

His first acts were to reinforce the power of the Director, through increasing his discretionary fund and putting in place a policy framework within which he and the curatorial staff could operate. At his fourth Board meeting in August 1976, Thomas proposed that discretionary expenditure for the Director be increased from $200 (in place since 1964) to $1500. Even more dramatically, he proposed that the Director’s authorization for expenditure on works of art be increased from $200 to $10,000.465 The Board did not immediately endorse these recommendations, deferring the matter for two meetings, but eventually approved the increase in December 1976.466

In late 1976 Christopher White visited Adelaide to inspect the collection and provide a report for the Board on collection management, future acquisitions and the role of advisors. His recommendations were presented to the Board at its meeting on 6 December 1976. In a letter to David Thomas dated 22 November 1976, White stated,

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462 This applied largely to acquisitions of Australian art as international art acquisitions were at this point still delegated to buyers or to the director.
463 During the inter-regnum after Baily’s departure in October 1975, Ron Appleyard was Acting Director and Dick Richards was Acting Assistant Director.
465 AGB 76/8 23 August 1976, AGSA Research Library.
466 AGB 76/11 6 December 1976, AGSA Research Library
'what is seems to me you now need is not a buyer but an advisor.' He proposed that it was desirable for the curators to have a greater say in what was acquired and for funds to be consolidated to purchase one high quality work rather than being fragmented on a number of minor works. He further suggested the modus operandi for such an advisor, including clear instructions on what the Gallery was looking for and the available funds. He proposed a set fee rather than a commission on purchases.467

At this time Thomas and curatorial staff were also working on comprehensive policy guidelines covering acquisitions, programming and loans. This was initially put to the Board in October and approved at the December meeting.468 The policy guidelines were in no way radical but simply gave formal expression to policies previously voiced through correspondence with buyers and in Board reports by past Directors. The policy stated that AGSA should focus on a small number of high quality works rather than a large number of smaller works and that this principle should apply equally to both gifts and purchases. It further stated that AGSA should build on its collection strengths:

In relation to Paintings and Sculpture the development of areas of strength should lead to pursuit of major paintings in the field of 17th century Dutch painting, especially Jacob Ruysdael landscape: European preferably British Romantic painting – Turner, Constable, Wright, Delacroix and Friedrich; examples of French Impressionism and Post Impressionism to complement the English examples of these movements. For contemporary art the present policy of selective purchasing appears sound but emphasis should be on single works of significance and quality, maintaining a small but meaningful group of works.

467 Letter from Christopher White to David Thomas, 22 November 1976, AGB 76/11 6 December 1976, AGSA Research Library.
… The collections of Australian painting and sculpture should be both comprehensive and deep.469

The endorsement by the Board of these policy guidelines in December 1976 coincided with a pronounced slowing in the rate of acquisition of British art, as will be detailed below.

3.17 Contemporary British purchases and commissions by Ian North 1976–1980

The Gallery’s Curator of Paintings, Ian North, travelled overseas from August 1976 to January 1977. In London at Waddington and Tooth Galleries he viewed a large abstract painting by John Hoyland, 8.7.67 1967, measuring 198 x 365.8 cm, and priced at £4,000 (less 10% gallery discount). He wrote to the Board recommending its acquisition. This was the Gallery’s second attempt to acquire a Hoyland for the collection as the previous purchase by Baily in 1974 was written off as an insurance claim due to irreparable damage.

In his report of 6 December 1976 on the latest painting by Hoyland, North stated that in his opinion the painting was ‘quite clearly the most outstanding in the Waddington exhibition of Hoyland’s work of the sixties’.470 The Hoyland acquisition was a complement to the Gallery’s previous acquisition in September 1974 of the big American abstract by Noland, Aries Solo, and augmented the other big abstracts already acquired by British artists Hodgkin and Huxley.

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469 AGB 11/76 6 December 1976, AGSA Research Library.
470 Letter from Ian North presented at board meeting, Item 17 'Proposed purchase: painting', AGB 76/11 6 December 1976, AGSA Research Library.
North advised that Ronald Alley had assisted him over the Hoyland purchase and recommended that he should received an honorarium, while noting that the Gallery had not heard from him in the past twelve months. Although this payment was approved, Thomas subsequently wrote to Alley to advise him that Christopher White had been appointed as the ‘official advisor’ and that all dealings in future would be through him.471

On his return Ian North submitted a report to the Board on his overseas trip in which he stated:

> The cultural stance of Australia remains passive, if not cringing! The emphasis is still on one-way flow of material here… In all, the key words might be reciprocity and engagement. The time now seems ripe to adopt a more positive attitude towards the world cultural scene.472

North’s perspective reflected disenchantment with the one-way flow of art to Australia and with looking to art from abroad, but particularly to art from London. His report followed close on the heels of the adoption by the Board of an acquisition policy focusing on selective purchase of single works of significance. From that point, the days of attempting to represent a broad view of current developments or movements in British art were over. Recent British art would henceforth be collected on the basis of evaluation of significance of the individual artist or artwork in the wider context of international art.

Over, also, was the traditional privileging of painting as the primary artistic medium to be collected by the Gallery. The Hoyland would be the last contemporary British painting to enter the collection in the 1970s, and the last contemporary British painting

471 Letter from David Thomas to Ronald Alley 14 January 1977, correspondence files, AGSA Research Library.

472 Report from Ian North, AGB 77/2 28 February 1977, AGSA Research Library.
to be purchased by AGSA right up to the present day. A mere three contemporary paintings would enter the collection in the 1980s and all were gifts. During the 1970s contemporary art had become less medium-specific, with the proliferation of mixed media, installation and in particular an emergence of one-of-a-kind photography-based artworks. The remaining works to be acquired in the 1970s reflected this trend.

Ian North was responsible for three more important acquisitions of British art in the three years leading up to May 1980, when he resigned to take up an appointment as Curator of Photography at the National Gallery of Australia. Each of these acquisitions was in a different medium – photography, sculpture and mixed media respectively – but collectively they represented the leading edge of the Land Art movement.

Although Alley no longer had a retainer or the status of buyer, he continued to advise North in these purchases. In a letter dated 24 October 1978, Alley recommended the work of Hamish Fulton, Richard Long and Jan Dibbets. North investigated potential sources for Fulton’s work and identified a one-off photo work, *Wheeldale Moor* 1977, gelatin-silver photograph and Letraset on cardboard. This was available through Fulton’s dealer Konrad Fischer Dussledorf for $2,233.

By recommending Fulton’s photograph, although he was Curator of Paintings, North felt obliged to justify this by stating that *Wheeldale Moor* was ‘documentation rather than a photograph as a self-contained work of art.’ This marked a further weakening of

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473 Purchases of early 20th-century British paintings continued in the 1980s and 1990s under incoming curator of European art and later AGSA director Ron Radford. This period will be covered in the next chapter.


475 Ronald Alley to Ian North 24 October 1978, AGSA artist file Hamish Fulton AC2/545, AGSA Research Library.

476 AGB 79/3 26 March 1979, item 9, Proposed purchase: paintings, AGSA Research Library.
the traditional genre hierarchies as they applied to each curator’s area of responsibility. It was evidence also of the ascension of photography as a contemporary medium both in its own right and as an art document of an ephemeral action or event (such as walk on the moors). The problematic question of delineation of respective curatorial spheres in the face of the dissolving of traditional categories such as painting, prints, photography and sculpture would remain an issue. Over the years the Gallery adopted differing titles and divisions of responsibility (refer to next Chapter for more details).

The acquisition of Richard Long’s sculptural installation *Stone circle*, 1979, was more complex as it involved a commission rather than acquiring an existing artwork. The Long commission was arranged in January/February 1979 through Sydney art patron and collector John Kaldor, who had brought the artist to Australia in 1977 to undertake a Kaldor Art Project. This project consisted of Long walking and documenting with photographs a straight hundred mile line in the central Australian desert. Kaldor made an initial approach on North’s behalf to Long, who responded that he would be happy to make a work for AGSA similar to the circle of Cornish slate that he had made for the Museum of Modern Art at Oxford. On 7 February Long sent North a rough drawing of the stone circle he proposed to make for AGSA and in March he wrote that he would get the stones ‘as soon as the weather permits’. The sculpture was purchased through Long’s dealer, Lisson Gallery, London for £4,000. The 134 numbered stones for *Stone circle* were sent sea freight to Adelaide and then assembled according to the

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477 Richard Long, *A straight hundred mile walk in Australia: A walk along a line, returning to the same campsite each night*. Art works created during the visit were *A line in Australia* (stone piece) near Broken Hill, NSW; *Brushwood circle*, National Gallery of Victoria, Melbourne, 8 December 1977 – January 1978; *Stone line*, Art Gallery of NSW, Sydney 15 December – January 1978. There was an accompanying publication *A straight hundred mile walk in Australia*: Richard Long 1977, Sydney: John Kaldor, 1978. This information was sourced in an email from Daniel Thomas to Angus Trumble, AGSA Curator of European Art 19 July 2000, AGSA artist file Richard Long AC2/544, AGSA Research Library.

artist’s diagram and instructions. The floor sculpture was launched by AGSA in December 1979 as part of its re-opening after a major refurbishment.

The final artwork(s) to be acquired during Ian North’s time as curator was Study of anthills, 1979, a mixed media work created by Mark Boyle and the Boyle family in the Tanami desert of central Australia. Boyle’s Anthills was displayed in his 1980 Adelaide Festival exhibition at the Contemporary Art Society of South Australia. Alley wrote in support of North’s recommendation to the Board and noted that the Tate was also in the process of acquiring a work by Boyle.479 The entire acquisition, in addition to the main cast, consisted of three studies of drying mud in earth and fiberglass, a vertical section of earth, in earth and fiberglass, and seven electron microscope photographs of insects and plant life from the site. It was acquired from the CAS gallery and Felicity Samuels Gallery, London for $15,000.

In the area of British art, Ian North left a legacy of a select grouping of major contemporary works, which have increased in importance in subsequent decades. He showed little interest in British art from earlier eras, with one notable exception. In February 1976 he had recommended the acquisition of an important painting by South Australian-born artist Charles Lamb, The Anrep family, 1920. This was acquired for £3600 from the Fine Art Society, London and was a study for a larger painting in the Boston Museum of Fine Arts.480

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480 AGB 76/2 23 February 1976, AGSA Research Library. and additional provenance in Trumble, 1997, pp70-71. Trumble, however, omitted to record that this painting was recommended by Ian North in an exception to the general process of works in London being acquired through buyers.
3.18 Summary of additions to AGSA’s modern and contemporary British collection 1960–1979

By 1980 AGSA’s modern and contemporary British collection was close to its final form today. Several works would be added in the ensuing decades – on the one hand, augmenting the Camden Town and Bloomsbury holdings, and on the other, adding a small number of contemporary works – but a substantial proportion of the present collection was in place. The 1960s had seen the acquisition by AGSA’s buyers John Russell and Christopher White of paintings to consolidate representation of AGSA’s Camden Town and Bloomsbury artists active in the first two decades of the twentieth century. Artists from this group added to the collection who were not previously represented by paintings were Vanessa Bell, Harold Gilman, Spencer Gore, Robert Bevan and Malcolm Drummond. An early Duncan Grant, *Autumn landscape* 1911 was added to the existing holding of *Still life with eggs*, 1930, acquired in 1955. In addition, the Gallery augmented its holdings of Sickert with the significant painting *Mornington Crescent Nude*. Drawings, watercolours and prints by Gilman, Nash, Gaudier-Brzeska, Lamb, Sickert and Spencer contributed further to the strength of the early modern period. The final two works in this grouping were acquired in the 1970s, namely Gaudier-Brzeska’s statue of *Major Smythies* and Lamb’s *The Anrep family*. While fewer paintings were acquired than in the previous two and half decades the quality of paintings was higher, with a great many being regularly displayed and included in special exhibitions.

There was a small group of mainly well chosen acquisitions from the between-the-wars period, with the addition in the 1960s of Gertler’s *Seated Nude*, c. 1932, a minor flower painting by Lamb and two important paintings by David Bomberg from his key period in the 1930s. There were no new purchases of paintings covering the 1940s, an area
already well covered by previous acquisitions. Two important additions to the collection’s representation of art of the 1950s were Scott’s *Pots and pear*, 1955, and Nicholson’s *Signal*, 1954.

Not surprisingly, the significant new growth of the collection during the 1960s and 1970s was in the area of recently created paintings, prints and photographs. Paintings from the first half of the 1960s by Vaughan, Sutton, Uglow, Richards, Gowing, Roberts, Hayman, Frost, Auerbach, and Kossoff were testaments to the persistence of figuration in its various guises. The dominance of variants of abstraction in the late 1960s and early 1970s was represented in paintings by Pasmore, Jack Smith, Lancaster, Greaves, Wood, Huxley, Hodgkin and Hoyland’s big colourfield canvas of 1967.

Arguably of equal importance to the paintings for this period were the prints, predominantly screen-prints, by the generation of artists to emerge or mature in the 1960s – including Hockney, Tilson, Kitaj, House, Cohen, Hamilton, Richards, Lin, Hoyland, Riley, Turnbull, Richard Smith, Jones, Caulfield and Heron.

Photo works, sculpture and mixed media from the late 1970s reflected the decline of painting and the emergence of environmental or land art. Works acquired under Ian North in this area were by Hilliard, Fulton, Long and Boyle. Finally, a harbinger of the postmodernism that would dominate the 1980s and into the 1990s was Gilbert & George’s early photo-sculpture, *Dark shadow*, 1974.
3.19 Summary of changes in AGSA’s institutional collecting practices 1960-1979

The sustained program of British acquisitions and exhibitions by AGSA up to 1979 reveals the Gallery’s divergence from the statement by Gerard Vaughan in his essay for the NGV’s exhibition *Modern Britain*, namely: ‘the 1960s – a period when Australia’s political, economic and cultural points of reference began to inexorably shift – saw a marked diminution of interest in modern British art.’

The pattern of collecting documented above verifies that during the two decades 1960–1979 AGSA developed significant holdings of recent British art and continued to build its collection of modern British art from the early twentieth century. Throughout the 1960s the Gallery continued to present major exhibitions of British art, especially as part of the biennial Adelaide Festivals. However this practice waned in the 1970s, when both Australian art and international exhibitions from a wider range of countries replaced British exhibitions in the Festival program.

This said, the Gallery’s wider pattern of collecting all types of art does reflect a shift in priorities away from the dominance of British art towards collecting Australian art. Internationally, British art was the dominant area throughout the 1960s, but there was an increase in collecting of European works on paper (paintings were beyond the Gallery’s budget), a major move to build a collection of South East Asian decorative art, and acquisition of American prints. By the 1970s British prints were being collected, but paintings and sculpture were collected very selectively. A select group of major American works were added to the collection at this time. These included works by Kenneth Noland, Jane Kaufman, Jennifer Bartlett, Duane Hanson, Denis Oppenheim.

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and Les Levin, and the major sculpture commission undertaken by American Donald Judd. In the area of European art, a major painting by Gerhard Richter was acquired and a photowork by Jan Dibbets.⁴⁸²

The period 1960–1979 brought substantial changes to AGSA’s institutional culture and these in turn produced changes in collecting patterns. The most dramatic change came in the late 1960s with the replacement of Robert Campbell by John Baily, the retirement of entrenched Board members and the significant increase in the Gallery’s acquisitions budget. The Government grant for purchase of works of art was maintained at $5,000 (£2,500) until 1968–1969, substantially increased in 1969–1970 to $42,000 and then progressively increased in the 1970s. It was increased to $50,000 between 1970 and 1973, to $60,000 in 1973–1974, took a big leap in 1974–1975 to $115,000, went back to $85,000 in 1975–1976, increased again to $125,000 in 1976–1977, $130,000 in 1977–1978, $137,000 in 1978–1979 and $180,000 in 1979–1980.⁴⁸³

An ancillary effect was the expansion of curatorial staff and a progressive shift towards these curators as drivers of recommendations for acquisitions. Thirdly, increased international travel by Baily, compared to his predecessors enabled him to play a greater role in buying art. Buyers continued to play a major role in the 1960s but this diminished in the 1970s as both the director and curators played a more active role. The use of a succession of different buyers and the broad flexibility they were allowed to select work, led to differing areas of strengths in the collection and this will be examined further in Chapter Five.


⁴⁸³ These figures are based on AGSA’s annual financial statements in its Annual Reports. However changes in the format of reporting make it difficult to compare figures accurately across the years.
From 1970 onwards, there was an increasing distinction between the operational role of the director and staff in the sphere of art museum professional practice – particularly, programming and collection development – and the Board’s responsibilities for financial oversight, determination of policy, issues of governance and capital improvements. The development of an acquisitions policy under David Thomas in 1976–1977 finally provided a framework of guidelines within which staff could operate and imposed some coherence on the process of developing the collection.
CHAPTER FOUR

COLLECTING PATTERNS

1980 - 2015
4.0 Introduction

By 1980 British art was, and remains today, the largest national collection apart from Australian art, but it was no longer being collected comprehensively as a national collection. There were at least three major reasons for this shift, each of which will be discussed below. Firstly, the importance of Australia’s British origins had progressively diminished as a reason for collecting British art, and for giving it preference over either European or American art. Secondly, the growth of international biennales as showcases for the leading edge of contemporary art had not only challenged the dominance of New York as the centre of the international art world, but also had started to dissolve the importance of geographical or national identification. Within this emerging global scenario British contemporary art was a relatively minor player. Thirdly, institutional changes at the Art Gallery of South Australia in the areas of both staff and policies shifted the focus away from British art.

4.1 Cultural pluralism in the 1980s and 1990s

The 1980s witnessed the consolidation of the transition from dominion to post-imperial Australia, and from a mono-cultural to a multicultural nation. By the end of the 1970s the dominance of the majority British-born or British-descended sector of the Australian population was being progressively reduced. An earlier generation of European Australians who had emigrated during the post-war diaspora had produced a subsequent generation of Australian-born offspring. Then from the 1970s they were joined by an influx of refugee emigrants from South East Asia after the end of the Vietnamese war. The need for government multicultural policies to recognise these

484 Asian contemporary art would not emerge as a collecting area until the twenty-first century.
demographic changes was first voiced by Al Grasby, Minister for Immigration in the Whitlam Government in a speech in 1973. When Liberal Prime Minister Malcolm Fraser was elected in November 1975 he too supported multiculturalism, resulting in a bipartisan approach. In her parliamentary research paper reviewing the history of multicultural policy, Elsa Koleth stated that the Galbally Report which Fraser introduced into Parliament in 1978 became a watershed for multicultural immigration policies. Multiculturalism was articulated more broadly during the Hawke and Keating Governments from 1986–1996 as a plank of nation-building strategies, with the Hawke Government’s National Agenda for a Multicultural Australia’ in 1989 giving recognition to Australia’s cultural diversity. Koleth states:

Over time the term 'multiculturalism' has come to refer to the demographic reality of cultural diversity, a set of policies and policy orientations, as well as a concept which articulates a normative ideal or ideals about society. 485

Recognition of demographic pluralism occurred in tandem with the rising awareness of indigenous art and culture and a new wave of questioning of nationalism. The 1988 Bicentenary celebration became a focus for both indigenous dissent and interrogation of a purely Anglo-Celtic Australian history. Andrew Gardner wrote:

National identity resurfaced as a matter of deep debate, prompted by such events as Australia II’s success in the America’s Cup yacht race of 1983, and especially the imminent Bicentenary of Australia’s white settlement. Art practice and criticism were not immune from this resurgent nationalism. 486


In his Boyer Lecture of 1980, ‘The Spectre of Truganini’, Bernard Smith had proposed a ‘cultural convergence’ and intercultural equality.\textsuperscript{487} In 1985 he expanded this concept of multicultural convergence in an essay, ‘On cultural convergence’, in which he stated:

A multi-cultural society then is a many-layered historical community, consisting of ethnic communities each treasuring a memory of their own mythical past, but all of which are subject continually to the power of place. And those of course that possess the longest history of this place, this Australia, and have been most powerfully subject to it are the Aboriginal people.\textsuperscript{488}

Amidst this ferment of debate, Australian Anglo-Celtic culture became the ‘straw man’, representing a status quo of the colonial past, besieged by emergent ideologies of multi-ethnic identity. It would not be until the late 1990s that there was a resurgence of debate around the core values of Australia’s inherited Anglo-Celtic culture.

\section*{4.2 Global contemporary art in Australia in the 1980s}

While Australia was becoming more multicultural, there were globalising movements in the international art world, with the perceived centre initially moving from New York and back to Europe, and then becoming decentralised through a growing network of international biennales. A first glimpse of this was provided by the third Biennale of Sydney, held in 1979 at the Art Gallery of New South Wales and titled \textit{European Dialogue}. The Biennale’s British artistic director, Nick Waterlow, challenged the dominance of New York as the centre for international art and proposed a re-orientation to Europe, stating:


Such has been the influence of New York in particular over the past fifteen
years that European as well as Australian art has had to be aware of its
shadow…The most persuasive argument in favour of European Dialogue is that
it does at this time represent a genuine shift in creative emphasis. It is now
accepted that remarkable work is as likely to arise in Cracow, Turin, Dusseldorf,
Vienna, Paris, London or Amsterdam as in New York.489

Amongst Waterlow’s selection of some 72 European and Australian artists, there were a
mere seven British artists.490 In his accompanying essay the esteemed art critic Elwyn
Lynn, who was at that time Chairman of the Visual Arts Board of the Australia Council,
admitted, ‘once we knew a little of the Ecole de Paris, something of modern Italian art
and, naturally, more of English art, but the rest of Europe has been, since 1945, very
much a terra incognita’.491 This was the first of the big, substantially Euro-centric
Biennales which would run through the 1980s as American-dominated modernism
segued into a more culturally pluralistic post-modernism.

There was a mood of self-consciousness about how Australian art was being perceived
and positioned in relation to an international avant-garde. Australians were no longer
measuring themselves against British or American models or standards. Nor was there a
perceived centre, which in turn defined its own periphery, but rather a de-centred model
of world art with determination of what was, or was not, avant-garde defined by an
enlarged circuit of international Biennales – to which the Biennale of Sydney now
belonged.

490 These were Stephen Buckley, Mark Boyle, Victor Burgin, Rita Donagh, Hamish Fulton (in AGSA
collection), Tim Head, and Howard Hodgkin (in AGSA collection).
491 Elwyn Lynn, 'Towards dialogue', European dialogue, Third Biennale of Sydney, 1979, catalogue,
unpaginated.
The apogee of the Euro-centric blockbuster in Australia was the Eighth Biennale of Sydney in 1990, *Art is Easy*. For the first time, this was under the artistic direction of a continental European, the acclaimed German curator on the international circuit, René Block. With a doorstop catalogue and close to 150 artists (including 20 Australians), this would be the biggest to date. There was a contingent of seven British artists, nearly all of whom have continued to be regarded as important within the context of British contemporary art. Of British artists shown in the Biennales of Sydney from 1979 to 1990, only one, Richard Hamilton, was in AGSA’s collection at that time, or has been collected since.492

### 4.3 Changes at AGSA in the 1980s

The transition in Australian society towards a more multicultural society, and in the art world towards a de-centred global contemporary art, would gradually impact on collecting patterns at the Art Gallery of South Australia. The 1980s, under Director David Thomas, started with a move away from the contemporary, to return to a more conservative heritage-oriented collecting program, largely eschewing international art to focus on nineteenth century Australian art.

Local political factors came into play, notably the resignation of Premier Don Dunstan in 1979, followed by the election of a Liberal and less socially reformist government under Premier David Tonkin.493 In 1980 the Art Gallery of South Australia became a division of the newly created Department for the Arts under Liberal Minister for the

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492 The British artists were Tony Cragg, Michael Craig-Martin, Richard Hamilton, Ian Hamilton-Finlay, Julian Opie, Boyd Webb, and Richard Wentworth.

493 The Dunstan Labor Government was defeated at the election in September 1979 and David Tonkin’s Liberal Government came to power.
Arts, Murray Hill. Previously it had been administered as a Department by the Minister for Education. In November 1982 Labor was returned to power and John Bannon became both Premier and Minister for the Arts for a term of almost ten years until September 1992. Also in 1982 the Art Gallery of South Australia Board was increased to nine members under the chairmanship of Wilfrid Prest (originally appointed February 1978 by Don Dunstan).

Wilfrid Prest was at that time lecturer in History at the University of Adelaide and a specialist in the history of English law. Board members in 1980 were Judge Neil Litgerwood, Margaret Biezaitis, David Driden (artist member), Geoffrey Dutton (to January 1981), Philip Fargher, Christine Michell (from January 1981) and the Gallery’s Director David Thomas.

After the resignation of Ian North in May 1980, Ron Radford (b. 1949) was appointed Curator of Paintings in August 1980. He had moved to Adelaide from Ballarat where he had been Director of the Ballarat Fine Art Gallery since 1973. David Thomas would later comment that after Ian North left he was looking for a different sort of curator:

I think Ian North was much more inclined towards minimalism, conceptualism and photography as an art form. He had no real interest in my experience of Australian colonial art. When Ian left I purposely looked for a curator in the

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494 He continued to teach History at the University of Adelaide until 2002 when he resigned his chair in History to take up an ARC Professorial Fellowship in the School of Law. He is currently Emeritus Professor in History and Law, University of Adelaide.

495 AGSA Annual Report 1980–1981. When David Thomas’s term expired in 1981 the Government decided against re-appointing the Director to the Board in future and such a dual position has never since been repeated.

496 Radford was Curator of Paintings and Sculptures (from 1988 redesignated as Senior Curator of Australian and European Art), until December 1990, when he would be appointed AGSA Director, a position he held until December 2004.
painting area who would have a much greater interest and experience in, and support for Australian colonial art… 497

As the next decade would attest, Thomas chose wisely according to these criteria. Amongst his rollcall of achievements, Ron Radford would be responsible for substantially enhancing AGSA’s collection of colonial art, with his major purchase being the acquisition in 1989 of *The fish catch and Dawes Point*, c. 1813, by John Lewin, claimed to be the colony’s first oil painting. Initially, though, his first challenge was to help organise the program of events for AGSA’s centenary in 1981.

In addition to a series of exhibitions, the Art Gallery marked the centenary of its founding with a publication *Art Gallery of South Australia 1881–1981*. 498 David Thomas provided an overview essay, Deputy Director Ron Appleyard wrote a detailed chronology of key moments in the Gallery’s development over the past century, and each of the collection curators wrote an essay on their area. This provided the opportunity to take stock of the AGSA collection as it stood after a century of acquisitions. 499

In his chapter for the centenary book Ron Radford conceded the ‘strong British bias’ of the European collection but presented this as a strength rather than a problem. He stated:

> Indeed, the British collection in South Australia ranges more widely in its time span than those of other Australian galleries beginning, as it does, in the early sixteenth century, and, in periods like both the early twentieth century and the

497 Record of David Thomas interviewed by Dean Bruton in Bruton, 1988, p.175.
499 Ron Appleyard was awarded a Medal in the Order of Australia (AM) in 1981 and retired the following year after over forty years of employment with the Gallery.
most recent British art, the collection has greater depth than other holdings in this country.\textsuperscript{500}

In 2005, looking back at the collecting strategy of the early 1980s he noted that filling the gaps in the early Australian art was their initial priority.\textsuperscript{501} A significant acquisition of nineteenth century Australian art, recommended for purchase by David Thomas and Ron Radford in 1981 to mark the Gallery’s centenary, was one of the masterpieces of Australian impressionism, \textit{Holiday at Mentone} (1888) by Charles Condor (1868–1909).

4.4 British and European acquisitions in the 1980s

4.4.1 The Bloomsbury group and gifts

In terms of British art, Radford’s collecting focus at this time was on the early twentieth century modernism of the Bloomsbury and Camden Town groups. In 1983 he spent three months in Europe, Britain and USA, initially leading a history tour of Italy for the Friends of the Gallery from 31 May to 25 June, with his subsequent study tour from 25 June to 26 August funded by a curatorial grant from the Visual Arts Board, Australia Council.\textsuperscript{502}

\textsuperscript{500} Ron Radford, 'Paintings and Sculptures', in Horton and Thomas, p.58.

\textsuperscript{501} Ron Radford, 'Collecting British Art in Adelaide', in Radford, 2005, p. 293.

\textsuperscript{502} AGB 83/6 30 May 1983, AGSA Research Library.
Several key purchases resulted from this trip. In London Ron Radford visited Anthony D’Offay Gallery and reserved the painting *Letchworth Station*, 1912 by Spencer Gore. However this purchase did not proceed as it was blocked by the British Government’s Reviewing Committee on the Export of Works of Art as being valuable to the national heritage.\(^{503}\) He was more fortunate with his other purchases.

The first was a painting by artist, critic and leading mentor of the Bloomsbury Group, Roger Fry (1866–1934), *Still life: jug and eggs*, 1911, which was acquired through Anthony D’Offay Gallery, London for a purchase price of £7,500 (Aus$11,776) and approved by the Board in August, 1984.\(^{504}\) This was an important acquisition by Fry, who was the central promulgator of European Post-Impressionism in London at the time he painted *Still Life: jug and eggs*. The painting had an impressive provenance and had been exhibited by Fry at the 10\(^{th}\) Biennale of Venice, 1912.\(^{505}\)

This purchase was closely followed by a subsequent acquisition from Anthony D’Offay Gallery of the painting *Bedroom, Gordon Square*, 1912, by Vanessa Bell (1879–1961).\(^{506}\) This complemented the Gallery’s existing painting by Bell, *Monte Oliveto*, 1912. As part of a ‘package deal’ with Anthony D’Offay, AGSA also acquired a group of decorative arts items from the Omega Workshop. Radford stated in his report to the Board that ‘The reasonable price (for the Bell) is because of our purchase of the Roger Fry and the Omega Workshop objects’.\(^{507}\)

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\(^{503}\) Ibid.

\(^{504}\) AGB 27 August 1984, AGSA Research Library.

\(^{505}\) AGSA database records show printed label ‘X. Esposizione international d’Arte/della Citta di Venezia – 1912/816 on reverse of painting.

\(^{506}\) AGB 84/9 24 September 1984, AGSA Research Library.

\(^{507}\) *Monte Oliveto* was bought for AGSA by John Russell in 1962 from the artist’s estate as a pair with the much later *View of Venice* 1957, for £160 the pair. Twenty-two years later the price of *Bedroom, Gordon Square* had escalated to £8,000 (AGB 84/9 Item 15, AGSA Research Library).
Two years later Radford recommended for acquisition Henry Lamb’s *Portrait of Mrs Anrep*, c. 1920, a pencil working drawing for AGSA’s large oil painting *The Anrep family*, 1920, acquired in 1976. Three more paintings from the 1920s and 1930s entered AGSA’s collection through bequest and donation. Through the bequest of Lady Ursula Hayward, finalised in 1983 after the death of Sir Edward Hayward, the Gallery acquired *Self-portrait*, c. 1936, by Augustus John.508 Rene Hawkins, the widow of Weaver Hawkins, donated the oil painting *Gardening*, 1920 by David Jones in 1988, and a gouache and oil painting, *Woman and Child*, 1927 by Duncan Grant was donated by Miss R. Hope in 1989.

### 4.4.2 Contemporary art acquisitions in the 1980s

In a significant departure from previous collecting patterns, Ron Radford’s important contribution to acquisition of contemporary art in the 1980s was in the field of German art, rather than British art. The major acquisitions to eventuate from his European curatorial study trip were a group of German Neo-Expressionist paintings and sculptures destined for the 1986 Festival exhibition *Wild Visionary Spectral*. At this time he selected for eventual acquisition a painting by Rainer Fetting, sculptures by Peter Bommels and Endart, and a drawing by Georg Baselitz. The following year AGSA acquired a painting by Baselitz and a drawing by Bommels.509 Also as a result of

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508 An even more important painting acquired from Lady Hayward’s bequest was the small portrait *Coco* by Pierre-Auguste Renoir.

his European travels, Radford secured for AGSA its first and only paintings by Claude Lorrain and Jacob van Ruysdael.\(^{510}\)

The shift in emphasis, from Britain and America back to continental Europe, and to Germany in particular, was in accord with wider global art tendencies of the era as discussed above in respect to the Biennale of Sydney programs. It should also be noted that Ian North had been responsible for earlier acquisitions by German artist Gerhard Richter and Dutch artist Jan Dibbets. Nevertheless, it was a radical, and risky, collecting strategy to abandon the previous practice of maintaining a representative collection of British and international contemporary art and instead to place such a strong emphasis on German Neo-Expressionist painting. This was the most substantial body of international contemporary art collected by AGSA in the 1980s.

Acquisitions of British post-war modern and contemporary art by AGSA in the 1980s were irregular and opportunistic, rather than strategic. For instance, an etching by Conrad Atkinson (b. 1940), *The artist’s head*, 1982, was acquired from the artist during his visit to Australia that year; a ten part conceptual photographic and text sequence *Ten months*, 1977–1980, by American/British artist Susan Hiller (b. 1940) was acquired from the Women’s Art Network exhibition at the Experimental Art Foundation. Another conceptual photographic work acquired at this time was a six-part sequence, *Walking man*, 1979, by Ian Breakwell (1943–2005). This was donated by the Contemporary Art Society (CAS), London in 1984. In 1986 another gift was received from the CAS, an oil painting, *The showroom*, 1982, by Graham Crowley (b. Britain

\(^{510}\) In AGSA’s 1985–1986 Annual Report Claude’s *Caprice with ruins of the Roman Forum* is described as ‘perhaps the most important acquisition of all time’ for the Art Gallery.
1950). This painting was selected by Ron Radford when he inspected artwork available for distribution to CAS members during his London visit in 1986.511

Crowley’s painting would prove to be the penultimate gift from the CAS. At this stage AGSA’s membership subscription to the CAS was £400 ($A848) per annum. By 1988 relations with the CAS were cooling. That year the CAS gifted AGSA a gouache/painting on paper, *12.14.85* (1985) by the Irish/American artist Sean Scully. Ron Radford was less than enthusiastic. He wrote to the CAS stating:

> Although I am a great admirer of Sean Scully’s work, particularly his painting, I must confess I was a little surprised that the Art Gallery of South Australia, a long time member and high contributor to the Society only received our fourth choice…I hope this is not an indication that the British Commonwealth countries are not only disadvantaged by distance but by a low priority as far as the Contemporary Art Society is concerned.512

A letter on file from Petronella Silver dated 9 May 1990 advised that the next allocation would be in 1992 (four years from the last). It was not until 1993 that Radford queried when the next allocation would occur. His enquiries to the CAS revealed that the last subscription of £425 to have been paid by AGSA was in arrears for 1990.513 At that point it appears that no further action was taken by either AGSA or the CAS and membership was allowed to lapse. Thus ended a relationship which had endured for over forty years, and which had resulted in AGSA acquiring some of the most significant paintings in its post-war modern British collection.

512 Letter dated 28 October 1988 from Ron Radford to Petronilla Silver, CAS, AGSA curatorial file AC 3/7, AGSA Research Library.
513 AGSA file AC/31/7, AGSA Research Library.
However, by the 1990s there was no longer a strong argument for AGSA to rely on this sort of relationship to acquire works. Just as London-based expert advisors/buyers had become largely redundant by 1980, so too the CAS no longer performed an essential expert role. Its authority and role in promoting contemporary art within the wider British art scene had diminished, although it was still (and remains today) a respected institution. In turn, London no longer held the same authority within the international art world, although it continued to be a centre for the art market through the dominance of British auction houses Sotheby’s and Christies. More generally, the world had shrunk thanks to international travel and improved/faster technological means of communication. The Director, curators and professional staff travelled regularly to keep abreast of international developments.

During the 1980s other contemporary British works would enter AGSA’s collection through donation, including two paintings gifted in 1986 from the collection of theatre director Jim Sharman, who had formed a connection with Adelaide as Director of the 1982 Adelaide Festival. *L’homme aux chaines*, 1973, by Duggie Fields, had been the artwork for the album cover for Careful by the Motels (EMI). The second work, *The old, old bill and the bailiffs*, 1978, was a mixed media collage on canvas by Peter Sylveire. These two works can only be described as minor and of negligible value to the collection.

4.5 Adelaide Festival exhibitions in the 1980s

As had been the case in the 1970s, British contemporary art was virtually absent from the Adelaide Festival’s visual arts program throughout the 1980s. Australian art dominated the Festival program, with only the occasional international artist survey at

In the late 1980s Victor Burgin (b. Britain 1941), who was both a significant artist and post-modern theorist, was invited to visit Adelaide as an artist in residence at the South Australian School of Art to develop an exhibition and take part in the Adelaide Festival Artists’ Week. His four panel work in laminated aluminium, *Park Edge*, 1988, was one of the works resulting from this residency and exhibited at what was then known as the College Gallery, South Australian College of Advanced Education, Underdale.⁵¹⁵ This work was donated to the Art Gallery by the Adelaide Festival of Arts and the Australian Bicentennial Authority.⁵¹⁶

### 4.6 Daniel Thomas and the AGSA Acquisitions Policy 1985

In December 1983 David Thomas, AGSA’s Director since 1976, left the Gallery to take up a Government appointment as inaugural Director of Carrick Hill.⁵¹⁷ Ownership of

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⁵¹⁴ None of these Festival exhibitions were at AGSA. Boyd Webb was shown at the North Adelaide School of Art Gallery, David Hockney at Tynte Gallery, Victor Burgin at the South Australian School of Art Gallery and Susan Hiller at the Experimental Art Foundation.

⁵¹⁵ When the South Australian School of Art within the SCAE was amalgamated within the University of South Australia, the College Gallery was renamed the University of South Australia Art Museum. It was later renamed again and relocated to a purpose-built home on North Terrace as the Anne and Gordon Samstag Museum of Art.

⁵¹⁶ Refer to discussion in Chapter 5.12

⁵¹⁷ It is not pertinent to this project to delve into the reasons behind this effective demotion of David Thomas. AGSA board minutes are not informative. It appears that conflict between Thomas and other staff was a least part of the problem. In Bruton (1988) AGSA’s curator of decorative arts Dick Richards would not be drawn beyond commenting that he had personality conflicts with staff (Bruton, p.104).
the former estate of Sir Edward Hayward and Lady Ursula Hayward had passed to the South Australian Government on the death of Sir Edward in 1983. In addition to the Jacobean-style mansion (designed in 1937 and completed in 1939) and its forty acres of landscaped grounds, the State received the Haywards’ collection of French, English and Australian art, furniture, glassware, silverware, ceramics, other artefacts and books.518 The Carrick Hill Trust Act was passed in 1985 and Carrick Hill was officially opened by HM Queen Elizabeth II on 9 March 1986 as part of South Australia’s Jubilee 150 celebrations.

Under David Thomas the Gallery had performed well, with increasing attendances and government grants. Attendances of 293,932 in 1976–1977, the year he commenced, were a record at that time. They had risen markedly in the 1980s with 312,607 in the centenary year, 435,583 in 1982–1983 and 431,146 in 1983–1984. The Government grant for acquisitions had risen from $85,000 in 1975–1976 to $194,000 in 1983–1984. However, despite these favourable statistics, apparently all was not well within the institution in terms of staff morale, management and decision-making.

Throughout the latter half of 1983 AGSA experienced an organisational crisis with fraught relations between the staff, Board, Director and Arts SA. In August the Premier announced a management review of AGSA and proceeded to appoint a management consultant, Murray Edmonds, to undertake the review without prior consultation with the Board on terms of reference.519 The Edmunds Report undoubtedly played a role in precipitating the departure of David Thomas. It recommended reduced terms for Board members, representation of a staff member on the Board, and the adoption of a

519 AGB 83/9 2 August 1983, AGSA Research Library.
corporate management structure, including a staff-based management and planning team and three new Board/staff committees covering resources, collections and public programs. Terms of Board members were reduced from four to three years with eligibility for re-appointment for one further term only. An outcome of this report was a shift in the balance of power in favour of professional staff, who now had increased autonomy and input at every area of decision-making. In turn, Board members would be there for a short period only, with this minimising the likelihood of the development of entrenched power bases and alliances.\footnote{This limited term for Board members has since changed. Michael Abbott QC, served as Chair for ten years from 2004 to 2014.} The most enduring outcome of the Edmunds Report was the development of a Charter and Statement of Goals for the Gallery, including an Acquisitions Policy.

For several months the Gallery was without a Director, with Murray Edmonds appointed as Acting Director from July to September 1984. In October 1984 Daniel Thomas (b. 1931, Latrobe, Tasmania) commenced as Director, having been head-hunted from his position as inaugural Curator of Australian Art at the National Gallery of Australia (1978–1984). Shortly afterwards, in January 1985, Wilfrid Prest, resigned. He had held his position for six years throughout most of David Thomas’s term and had overseen the months of institutional turmoil. His replacement was Heather Bonnin, the first Chair to be recruited from the Friends of the Art Gallery of South Australia.

While development of the charter had commenced during the Edmunds interim term, it was substantially formed by the senior staff management and planning team under Daniel Thomas and finally endorsed by the Board at its meeting on 27 May 1985 (AGB 85/5). The Acquisitions Policy was endorsed at the following meeting in June, 1985.
(AGB 85/6). AGSA was the first State Gallery in Australia to adopt a Charter.\(^{521}\) This document has been modified over the years since then, but in essence has provided the basis for AGSA governance and operations, including acquisitions, since that time. Consequently it requires detailed consideration.

The Charter contained useful historical and statistical information concerning governance and collection practices. The collection in June 1985 contained 32,000 objects, comprised of 3,400 paintings (including pastels and watercolours), 300 sculptures, 17,400 prints, 3,700 drawings, 600 photographs and 7,000 decorative arts objects.\(^{522}\) In turn, in an earlier paper for the Board in September 1984, Ron Radford advised that his department of paintings and sculptures had about 4000 works, including 1200 paintings, pastels and watercolours, 270 gouaches, conceptual and serial photographs, sculpture and Aboriginal art. Approximately two thirds were Australian and one third international, with two thirds of the latter being English and one third Continental. He stated the collection was valued at $80 million and approximately ten per cent was on display at any time.\(^{523}\)

The Charter also stated that staffing at June 1985 comprised the Director, Administrator, ten administrative support staff, four collection curators (Paintings and Sculptures, Prints, Drawings and Photographs, European and Asian Decorative Arts, and Australian Decorative Arts), three education officers, one part-time designer, six museum registration staff, one half-time librarian, two bookshop staff, two workshop staff and twenty-two security staff.

\(^{521}\) The Acquisitions Policy was endorsed at the following meeting on 24 June 1985.

\(^{522}\) Charter of the Art Gallery of South Australia, Appendix A, AGSA Annual Report 1984–1985, AGSA Research Library. In addition the Gallery was at that time responsible for some 39,000 non-art objects – numismatics, stamps, weapons and historical relics.

\(^{523}\) Addendum 1, AGB 84/9 24 September 1984, AGSA Research Library.
The Charter encompassed nine goals concerning Collection, Preservation, Documentation, Research, Display, Interpretation, Promotion, Advice and Review. These were quite broad and non-controversial in nature. For instance the Collection goals stated that ‘the Gallery should identify and hold art-historically important works of art of aesthetic and regional significance in accordance with the Gallery’s collecting policies.’\textsuperscript{524} These goals should be read in conjunction with the Acquisition Policies and with the Role Statement (Appendix C2, p. A22). According to the latter, the Gallery should provide its collection, exhibitions, public programs and a range of related services not merely for the stimulus of a general public but for ‘specialists and specialist students within the visual art community’. Even more specifically, according to the role statement, ‘The Gallery should ensure that the temporary exhibitions program emphasises new directions in the visual arts…’\textsuperscript{525}

This wording can be seen to enshrine both an orientation balancing the needs of a broad public and the visual arts specialist and a particular emphasis on contemporary art in programming. The principal vehicle for fulfilling this aspect of the Charter would be the Adelaide Biennial of Australian Art, established by Daniel Thomas in 1990 as AGSA’s contribution to the Adelaide Festival.

The Acquisitions Policy 1985 is of key significance in understanding the ongoing role of the AGSA’s British collection since the mid 1980s. A general statement, which acted as a preface to the Acquisitions Policy was critical of AGSA’s capacity to fulfil its goals due to inadequacies in staff, building and resources. This may be read as part of a lobbying campaign directed at the State Government. The building was ‘smaller and


\textsuperscript{525} Ibid.
less convenient than all other State Galleries except Tasmania’s’ and while the temporary exhibitions gallery built in 1962 had enabled AGSA to play a leading role for a while in receiving travelling exhibitions it was now inadequate in comparison to larger facilities in other States. The collections, on the other hand, were described as, ‘unusually good; in European art there is an unusual strength in British art from the 16th century to the present.’

The opening sentences of the Acquisitions Policy stated the primary aims as follows:

To seek for the collections the widest possible range of high-quality works of art outside South Australia; ideally a range from the most ancient to the most avant-garde, from all the world’s cultures past and present, and in all visual-arts media; but in practice, for the time being, to continue to allocate resources to a collection which displays to the public coherent surveys of (a) Australian art and of (b) Post-mediaeval European art and (c) representative samplings of the arts of Asia and Islam; and for the time being, to continue not to allocate resources to art of the ancient Mediterranean and Middle East, nor to Byzantine and Medieval European Art, nor to tribal or archaic arts of Africa, Oceania, the Americas and other non-Australian regions, nor to the archaic arts of Pre-Columbian America.

To continue to develop an especially comprehensive collection of South Australian art as a resource for research as well as for display.

Within the area of European art, the aim was ‘To collect European art in sufficient quantity and range to maintain a permanent outline display of post-medieval works.’

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528 European art was defined as including the colonial and post-colonial arts of the Americas and of other Western cultures, including New Zealand.
The use of the term ‘outline’ in this context should be compared to the terms ‘comprehensive’ (for Australian art) and ‘representative’ (for Asian, Indian and Islamic art). In this sense it denoted a sampling less than representative, which in turn was less than comprehensive. However, there was a further modification which has particular bearing on this study as it pertains to the positioning of British art within the wider collection. The policy stated the goal:

To collect European paintings and sculptures of all post-medieval periods, but only if their cost does not greatly distort the acquisitions budgets and only if they greatly upgrade the displays which outline European art. An emphasis should be placed on the British School for although not fully outlined, it is the collection’s existing strength in painting and sculpture.

European prints and drawings were to be collected both in their own right and to complement paintings and sculptures. In turn, contemporary European art was to be collected as a ‘special emphasis program in order to ensure low-cost masterpieces for the future.’\(^{529}\)

When the Acquisitions Policy was revised in 1990, none of the above sections were changed. Statistics on collection holdings in 1990 show that the overall collection had increased from 32,000 to 32,500 objects, comprising 2,470 paintings, 1,000 watercolours, 30 pastels, 300 sculptures, 17,600 prints, 3,700 drawings, 700 photographs and 7,000 decorative arts objects. These statistics are anomalous with those provided in 1984–1985 as this would mean that decorative arts, drawings,

sculpture remained static for five years with increases mainly in paintings/watercolours/pastels and photography.530

Successive policies since then, all enshrined the focus on collecting British art of all post-Medieval era as an existing collection strength. However, contemporary British art is not separately identified as such from the broader body of contemporary European/Western art.

As the following sections covering collecting patterns from 1990–2004 and from 2004–2014 will demonstrate, British contemporary art would be largely ignored throughout the 1990s but collected again in the 21st century.

4.7 Government funding, Taxation Incentives for the Arts and the Art Gallery Foundation

The most enduring legacy of AGSA’s centenary would be the establishment in 1981 of a fund-raising body, the Art Gallery Foundation. This was launched with an initial donation from the South Australia Government of $100,000 and a commitment of $100,000 per annum for another four years. The Foundation was immediately successful with donations from the public of $612,345 in the 1980–1981 annual report. In comparison, the Government grant for acquisitions at this time was $180,000.531 From this point onwards the purchasing power of the Gallery would be dramatically increased through private benefaction.

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By 1984–1985 the Foundation had completed its five year appeal with funds raised of $2,473,102, including $500,000 from the Government.\footnote{AGSA Annual Report 1984–1985, AGSA Research Library.}


This decline in Government support was more than counter-balanced by a dramatic increase in funds and in acquisitions through gifts. The introduction by the Australian Government of Taxation Incentives for the Arts in 1978 would dovetail with the Foundation’s fund-raising to create unprecedented funds for acquisition of works of art. In 1989–1990 Ron Radford, who had been redesignated as the Curator of Australian and European Art (and promoted to senior curator the following year), recommended a massive 242 works for acquisition, including twenty-eight paintings. Gifts of paintings were valued at $482,237, of which the vast majority came from Taxation Incentives for the Arts, and the Foundation purchased one work for $885,000. Only a very small proportion of these funds would be directed to twentieth century British art, which would languish in the 1990s.
4.8 The 1990s: a re-oriented Australian art world

By the dawn of the 1990s global de-centralisation of contemporary art was impacting on the Australian art world. In his keynote address for Artists Week at the Adelaide Festival Centre in March 1990, art critic Robert Hughes spoke of ‘the decline of the idea of the imperial culture-centre’. He stated:

Today it seems quite clear that the 1980s brought the crisis of New York as a place where young artists are encouraged, serious art is made, and useful public debate about it goes on. Nor does it seem that any other city is about to rise as ‘the centre’, implying the ‘provinciality’ of the rest of the world. The Western art world — meaning roughly the chain of processes through which the production, distribution and evaluation of art goes on — is now so completely decentralised that the age of the centre may be over.534

As the international art world became de-centred, the Australian art world started to establish closer relations with countries in Asia. In 1990 Alison Carroll, AGSA’s former Curator of Prints, Drawings and Photographs, established Asialink Arts at the University of Melbourne, to further cultural connections between Australia and Asia. In the 1992 Artists Week program of the Adelaide Festival there was a panel discussion ‘Re-orienting Australia’ on addressing an Australasian future with guest speaker Wong Hoy Cheong from Singapore and Marian Pastor Roces from the Philippines.535 In 1993 the Queensland Art Gallery mounted its first Asia-Pacific Triennial. In 1994 Alison Carroll was co-curator with John Barrett Leonard of Adelaide Installations at the 1994 Adelaide Festival, the first major exhibition in the Adelaide Festival’s history to explore the intersection of contemporary Australian and Asian art.

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It is arguable that in the wider Australian art world reaction against the old imperial genuflection to London, a determination to turn away from the ‘old country’, to look to the new world and the coming Asian century, may have blinded some to what was happening in the British art world. In the early 1990s British contemporary art was being re-invigorated by the Young British Artists (YBA) phenomenon. This was set in motion in 1988 by the success of Freeze, a warehouse art event instigated by young emerging artist Damien Hirst, and given oxygen by advertising impresario and collector Charles Saatchi, who had invented the YBA brand to market the young artists he was collecting. It would not be until the exhibition of YBA artists, aptly named *Sensation*, was presented at the Royal Academy in London in 1997 that awareness of this new vitality in British art filtered through to art institutions in Australia — and by then it was too late to think of acquiring major pieces by these artists. 536

In May 1990 Daniel Thomas resigned his post as Director of the Art Gallery of South Australia and retired to Tasmania as the respected *eminence grise* of Australian art. AGSA recognised his contribution by conferring on him the honorific title of Emeritus Director.

Apart from his role in the formation of AGSA’s charter and acquisition policy, his enduring legacy would be the establishment in 1990 of the *Adelaide Biennial of*...
Australia Art to be held in conjunction with the Adelaide Festival. This was a significant act as it represented AGSA’s recurring endorsement of contemporary Australian art in the most high profile spot of its exhibitions calendar, at a time when Adelaide was the focus of national and even international attention.

However, the decision to make the Adelaide Biennial AGSA’s contribution to the Adelaide Festival had other less positive consequences. The partnership between AGSA and the Adelaide Festival extended back to the Festival’s establishment in 1960 (refer Chapter 2). By locking in the Adelaide Biennial of Australian Art into its Festival schedule, AGSA effectively closed the door on international exhibitions at the Gallery. These would be relegated to the smaller Adelaide venues, which did not have the facilities or budgets to accept major artists or exhibitions.

Rather than AGSA, it was the Adelaide Botanic Gardens in partnership with the Adelaide Festival that in 1991 invited the acclaimed British artist, Andy Goldsworthy (b. 1956), to undertake a residency in South Australia, with the aim of him developing work for an exhibition during the 1992 Adelaide Festival. His exhibition of photoworks and sculpture made during the residency was presented in March 1992 at the Adelaide Festival Centre Artspace. The Art Gallery acquired a photowork from this exhibition, titled Cairn to follow colours in rock. For the day. Mt Victor Station, South Australia (1991). In addition Goldsworthy donated two further works—a floor installation of 83

537 Since the Adelaide Festival became an annual event in 2013 the Adelaide Biennial coincides with alternate Festivals.

538 When the Adelaide Biennial was established there was already another biennial national survey of contemporary Australian art – Australian Perspecta at the Art Gallery of New South Wales, which ran from 1981 to 2000. After Perspecta was discontinued the Adelaide Biennial became the only major biennial survey to attempt to ‘take the pulse’ of contemporary Australian art.

539 In addition a second survey exhibition of drawings, photographs and mixed media was presented at Yarrabee, Botanic Gardens of Adelaide, and Goldsworthy was commissioned by the Botanic Gardens to create a dry-walled slate sculpture for permanent installation in the Gardens.
stones, *Line to follow colours in rock – Mt Victor Station, South Australia*, 1991, and *Mulga Ball*, 1991. The latter was an improvised arrangement of interwoven sticks and branches collected by Goldsworthy on location at Mt Victor Station. *Mulga Ball* was de-accessioned in 2007 after it collapsed and was deemed irreparable.  

4.9 Ron Radford’s term as director 1990–2004

In December 1990 Ron Radford, at that time the Gallery’s Senior Curator of Australian and European Art, was appointed Director of AGSA to succeed Daniel Thomas. This was the first time the Director had been selected from the curatorial staff. Aged 41 at the time of his appointment, he was the youngest ever Director. He had returned to take up the appointment after spending 1990 on leave in Europe and America carrying out research on AGSA’s British and European collection with support from a Churchill Fellowship, a Fellowship in British Art at the Yale Centre for British Art and a Huntington Research Fellowship at the Huntington Library and Art Collections. The planned publication of this research was delayed due to the pressures of his directorial commitments but eventually culminated in 2005 in his publication and exhibition, *Island to Empire: 300 Years of British Art*.

At Ron Radford’s first Board meeting on 29 January 1991 he presented the Board with a report on his proposed artistic program and vision for the Art Gallery. Firstly, he addressed building and refurbishment needs, stating that the current space was inadequate in that it lacked an auditorium and failed to meet AGSA’s needs for

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540 Goldsworthy created it as an ephemeral work and was consulted when it was de-accessioned.

541 Radford’s successor in 2005, Christopher Menz, was a former AGSA Curator of Decorative Arts, who at the time of his appointment was Curator of Decorative Arts, National Gallery of Victoria.
extended collections display space. He proposed a new five-year program for further extending the Gallery. Secondly, he proposed to complete restoration of the Elder Wing and to renovate Gallery 9 in the Melrose Wing as a setting for the ‘Victorian, British and Continental academic painting – art which had recently returned to fashion’, while Gallery 12 would be devoted to William Morris and the Arts and Crafts Movement. 542

Next, Radford’s report to the Board addressed plans for an expanded publication program devoted to the Gallery’s collections. This publications program would become one of his significant achievements. During his tenure he encouraged the publication of curatorial research into many aspects of the Gallery’s collections in a succession of high quality, well-illustrated catalogues and books. Many of these publications were linked to exhibitions focussing on the permanent collection. These publications included the general collection books *AGSA hidden treasures: selected works* (1991) and *AGSA treasures* (1998), and catalogues on the British collection including, by Christopher Menz, *Morris & Company: Pre-Raphaelites and the Arts and Crafts Movement in South Australia* (1994), Angus Trumble, *Bohemian London: Camden Town and Bloomsbury paintings in Adelaide* (1997) Christopher Menz, *Regency: British art and design* (1998) Angus Trumble, *Love and death in the age of Queen Victoria* (2002), Christopher Menz, *Morris & Co* (2002), and Ron Radford, *Island to Empire: 300 years of British Art 1550–1850* (2005), all published by the Art Gallery of South Australia. Of

542 Ron Radford, 'Director's report', AGB 91/1, 29 January 1991, item 4. A new west wing for AGSA was approved in 1992/93 and opened on 29 February 1996. In 2004 an auditorium was created in the heritage building at the rear of the Art Gallery which had previously housed the Art Gallery Library and then become a dedicated display space for South Australian art. This was named the Radford Auditorium in his honour.
these, only Trumble’s *Bohemian London* concerned the twentieth century British collection and none covered the post-war period or contemporary period.\(^{543}\)

Finally, in the Director’s report to the Board, Ron Radford proposed a ten-year collecting strategy to identify a shopping list of artists and art works targeted for acquisition by the Gallery. He spoke in general terms of ‘filling the gaps’ in the Australian, European and Asian collections and also giving priority to ‘works of the second half of the twentieth century’. Confidential Ten Year Collecting Strategies were endorsed by the Board in 1991 and 2001.\(^{544}\)

Throughout his tenure Ron Radford would preside over an ambitious acquisitions program with access to an unprecedented level of funds through gifts and donations, as detailed below.

### 4.9.1 Curatorial appointments under Ron Radford

In April 1991 the position of Curator of Australian and European Art was split into two positions with Assistant Curator, Jane Hylton appointed to the new position of Curator of Australian Art. From 1991 to 1996 Radford continued in the role of Curator of European Art in addition to his directorial responsibilities.

In January 1996 Angus Trumble was appointed Associate Curator of European Art. He came to the position after study at New York University’s Institute of Fine Arts as a Fulbright Scholar. He was reclassified as Curator of European Art in 1998 and held the

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\(^{543}\) However, the exhibition *Pictura Britannica* from the Museum of Contemporary Art, Sydney, was presented at AGSA in 1997 (refer section 4.9.6).

\(^{544}\) These strategic documents have remained confidential and could not be accessed for research purposes. However some clues are provided through curatorial references to collecting priorities in curatorial reports on proposed acquisitions. These will be cited as they occur.
position until his resignation in December 2001. Trumble was particularly interested in British art and during his term curated two major exhibitions around AGSA’s British collection, *Bohemian London: Camden Town and Bloomsbury Paintings in Adelaide* (1997), and *Love and Death in the Age of Queen Victoria* (2002).\(^{545}\)

For *Bohemian London* Angus Trumble carried out a scrupulous scholarly investigation into the provenance of artworks, and the lives of the artists who made them, adding significantly to existing research on AGSA’s early twentieth century modern British art collection. Most of the works in the exhibition were from the AGSA and Carrick Hill collections with additional works loaned from private collections. A painting on loan to AGSA for the exhibition by Augustus John, *Caspar John* c. 1909, was donated by William Bowmore during the course of the exhibition. *Caspar John* was a portrait of the artist’s second son with his wife Ida.

Two other paintings lent to AGSA for *Bohemian London* from private collections were later donated to the Gallery, namely Walter Sickert’s, *The pheasant*, c. 1919, which was again donated by William Bowmore in 2000, and Malcolm Drummond’s *Still life with coffee pot*, c. 1914, a gift of John Phillips in memory of Tom and Judie Phillips through the Art Gallery of South Australia Foundation 2010.

In the intervening period since *Bohemian London* in 1997, research for this dissertation has uncovered only a few relatively minor additional changes or modifications to Trumble’s research.\(^{546}\) On the other hand, there has been a substantial debate in Britain on relative importance of the Camden Town and Bloomsbury painters since the

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\(^{545}\) He was later appointed Senior Curator of Paintings and Sculpture at the Yale Centre of British Art, New Haven, USA, before returning to Australia in December 2013 to take up his appointment as Director of the National Portrait Gallery, Canberra.

\(^{546}\) Refer to annotated List of Works, Appendix Three, and to examination of individual artworks in Chapter Five.
exhibition and this is discussed in Chapter Five in the wider context of British modernism and early twentieth century British art.

Adam Free, who had obtained his Master of Arts degree at London’s Courtauld Institute, was appointed as Curator of European Art in April 2002. During his brief two years in the position, there were no exhibitions or acquisitions of modern or contemporary British art. He resigned on 28 May 2004. There was no replacement for Free, with Julie Robinson, Senior Curator of Prints, Drawings and Photographs, acting in the position from December 2004 until January 2006.

The lack of stability in the European Art division ensured that the Director played a greater curatorial role in this area. Conversely, it may also be the case that the Director’s interest in and control over this area contributed to the curatorial instability.547

4.9.2 Purchases and donations 1991–2004

The 1990s were marked by reduced South Australian Government funding for acquisitions. This was a time when austerity measures were being implemented by the Government across the public service in response to the massive debt it was carrying due to the State Bank collapse in 1991. This led to the resignation of Premier John Bannon in 1992 and the crushing defeat of his government in the 1993 elections.

In 1990/1991 the South Australian Government allocation to AGSA was reduced by $25,000, including a reduction of $5,000 in acquisitions. That year, paintings and

547 The Gallery’s public documentary records do not contain evidence of personal conflicts. It has been deemed outside the brief of this dissertation to venture into this territory.
sculptures were acquired by AGSA with $77,225 from South Australian Government, $126,202 from trust funds, $9,500 from the AGSA Friends, and $4,120 from other donations. This was dwarfed by the value of gifts at $578,750, of which $577,750 was given under taxation incentives for the arts.\textsuperscript{548}

This set the pattern for the remainder of Ron Radford’s term. Government funding for acquisitions decreased but there were record-breaking figures in gifts through the taxation incentives for the arts scheme. In 1992/1993 despite a substantial cut of $100,000 in the Government allocation for acquisitions, there was a record $2.7 million in gifts and purchases with gift funds. That year the value of gifts of paintings was $1,341,175, of which $1,154,725 was given under the taxation incentives scheme.\textsuperscript{549}

This period witnessed a dramatic change in comparison to previous patterns of acquisitions in the area of European art. In the 2000 Ron Radford could assert that AGSA had the country’s fastest growing collection of European paintings and sculptures, with 3000 works added in the 1990s, representing a 12% increase in the collection.\textsuperscript{550} In the area of European art, the vast majority of these acquisitions were European Old Masters and British art pre 1850, the area of Ron Radford’s research during his leave in 1990.

In his essay, ‘Collecting British art in Adelaide’, Radford stated that he had started collecting British art from 1500 to 1850 in the 1980s:

\begin{quote}
By the mid 1980s, after major gaps in the early Australian collection had been filled, it seemed timely to return attentions to the early European collections …
\end{quote}

To represent one nation like Britain well, rather than many inadequately, was now the argument. And Britain, after all, was Australia’s European heritage. So British art of all periods and all media began to be acquired with some enthusiasm.\textsuperscript{551}

Apart from the Andy Goldsworthy works mentioned above, other contemporary British art purchase by AGSA during the 1990s was an etching *Woman sleeping* (formerly *Big Sue*), 1995, by Lucian Freud. In 2000 the Gallery purchased a suite of nine prints from the series *On the Rapido*, 1998, by Irish artist Hughie O’Donoghue (b. 1953) and in 2003 it acquired a photographic portrait, *Olia*, 2003, by Gillian Wearing (b. 1963), one of the Young British Artists collected and promoted by Charles Saatchi in *Sensation* at the Royal Academy London in 1997. A further nine twentieth century British works were acquired through donations as detailed below.

It is noteworthy that most of AGSA’s acquisitions of European art during Ron Radford’s term from 1991 to 2004 came not through cash donations but through gifts of works from the private collections of AGSA patrons under the Taxation Incentives for the Arts scheme. One consequence of this was that rather than acquiring works according to a strategy, AGSA was acquiring works in response to what was made available from the collections of its wealthy patrons, for whom the Taxation Incentives scheme was indeed a powerful inducement.

Without question, these acquisitions added significantly to AGSA’s collection and in particular transformed its Old Masters collection. On the one hand it might be argued that the collection, in being augmented so significantly by donation, risked being dominated and constrained by the tastes of a small group of predominantly elderly donors. An alternative argument is that Ron Radford was seeking out potential donors

\textsuperscript{551} Radford, 2005, p.293.
who owned the works he was interested in acquiring for the collection. From this perspective, it would be a case of a matching of donor and directorial tastes. In either case, whether based on the idiosyncrasies of collector or directorial taste, only a very small percentage of acquisitions gifted through the taxation incentives for the art scheme would augment the twentieth century British collection.

The highest amount received in gifts was achieved in 1995/1996 when the value of gifts and purchases was $14 million. Most of this could be attributed to the gift by patron William Bowmore of fifteen European paintings from the sixteenth to the twentieth century in conjunction with the sale on favourable terms of his collection of sculptures by Auguste Rodin.552

Retired businessman William Bowmore AO, OBE (1909–2008), had amassed what was widely regarded as Australia’s greatest private art collection, including many Old Masters. He was AGSA’s greatest ever benefactor of European art under the Taxation Incentives for the Arts scheme. In recognition of his munificence, in 1997 AGSA dedicated a gallery in his name; in 1998 in the book Treasures, Art Gallery of South Australia it lauded him as ‘the most generous donor to its European collection’ in the Gallery’s history; and in 1999 the Gallery mounted an exhibition devoted to his collection with accompanying catalogue, The fine art of giving: The William Bowmore Collection: ninety masterpieces.553

553 Ron Radford and others, Treasures from the Art Gallery of South Australia, Adelaide; Art Gallery Board of South Australia, 1998, p.10, and Ron Radford, The William Bowmore Collection: Fine art of giving: 90 masterpieces, Adelaide: Art Gallery Board of South Australia, 1999, to accompany exhibition of the same name 2 November 1999 to 1 April 2000. Ron Radford and AGSA had been in negotiation with William Bowmore since 1983 in attempts to secure the collection. That year Bowmore offered the Gallery his entire collection, on the basis of paying $5 million for half the collection with the other half to be donated for $5 million in taxation concessions. Negotiations with the Art Gallery of NSW had previously broken down over these terms. Similarly, the AGSA
Amongst William Bowmore’s tax deductible gifts were six twentieth century British works. The first of these was his donation in 1990 of Walter Sickert’s study for *The raising of Lazarus*, 1929. This was a highly unusual work in that it was painted in oils on a two and a half metre length of red wallpaper, which had originally been on the wall of the artist’s London studio. Angus Trumble regarded this work as Sickert’s ‘late masterpiece’ and has written extensively on the painting.554

In addition to the donation of Augustus John’s *Caspar John* in 1997, and of Sickert’s *The pheasant* in 2000, as stated above, also in 2000 William Bowmore donated a late painting by Matthew Smith, *Two quinces and a jug*, 1954. During the term of Ron Radford’s successor Christopher Menz, and in the year before Bowmore’s death, in 2007 he would make his final donations of two works on paper. They were a small drawing in ink, charcoal and pencil by Henry Moore, *Reclining form*, 1934, representative of Moore’s vital period in the 1930s as a member of Unit One, and a colour etching/aquatint by Francis Bacon (1909–1992), Plate 1 from the series *La mysticite charnelle de René Crevel*, 1974.

In 1999 long term AGSA patron and former Board member Diana Ramsay AO and her late husband James Ramsay AO donated a gouache, *Seris 33, orange and magenta added to green and violet in two colour twist*, 1979, by Bridget Riley CH, OBE (b. 1931). This complemented another gouache by Riley, *Sequence study (blue and red*

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adjusted to green), 1973, and a screenprint Coloured greys, 1972, both of which had been purchased in London in 1973 by former Director John Baily.

In 2000 AGSA acquired through the James and Diana Ramsay Fund a bronze sculpture, The golden pheasant, 1932, by Maurice Lambert (1901–1964), the London-raised son of artist George Lambert. This gracefully poised, streamlined sculpture contained echoes both of Brancusi and art deco and augmented the Gallery’s holdings of modern British sculpture. The following year another long-term patron of the Gallery, Lesley Lynn donated the first sculpture by Dame Barbara Hepworth CBE, DBE (1903–1975) to enter the collection. Head (Ra), 1971, had been owned by Lesley and her late husband Dr Kenneth Lynn since 1974. Trumble described it as ‘one of the Hepworth’s ‘fine late bronzes’. Both the Lambert and Hepworth sculptures have been on frequent display in the Melrose wing since their acquisition.

4.9.3 Pictura Britannica

Acquisitions of British contemporary art were at an all time low during Radford’s term, but possibly to compensate, in 1997 AGSA presented Pictura Britannica, the wide-ranging survey of British contemporary art toured by Sydney’s Museum of Contemporary Art and curated by its director, Bernice Murphy. This exhibition encompassed artists who had emerged in the 1980s at a time of the politicising of artistic dissent against the Thatcher years, as well as the new generation of YBA artists who had emerged since Damien Hirst’s Freeze exhibition in 1988. In her catalogue

555 Mark Stocker catalogue note on The golden pheasant in Gott, Benson and Matthiesson p.89.
556 Agenda item by Angus Trumble, AGB 2001/11 3 December 2001, Item 8, pp.15-17, AGSA Research Library.
essay Patricia Bickers articulated the confusion about this new generation that was widespread in the 1990s as she queried whether their attitude was ‘cool and knowing or aggressive and transgressive’. She found that this ‘market savvy’ new generation was hard to reconcile with the 1980s rebellion against the status quo and questioned whether the YBAs were subverting or reinforcing stereotypes.  

This uncertainty seemed to undermine the exhibition. It succumbed to the pitfall of survey exhibitions by sacrificing curatorial clarity for inclusivity.

4.9.4 Summarising changes to the modern and contemporary British collection under Ron Radford

On 13 December 2004 Ron Radford resigned as Director of AGSA to take up his appointment as Director of the National Gallery of Australia (2005–2013). He had been a highly successful Director who had changed the Gallery beyond recognition during his fourteen-year term as Director, and to a lesser extent in his previous ten years as Curator of Australian and European Art. During his term AGSA attendances had risen steadily to a record of 601,779 in 2004–2005. He had presided over the construction of a new West Wing, had renovated and rehung both the Elder and Melrose Wings, and instigated a new gallery for Islamic art. He had presided over a wide-ranging publications program to research and record aspects of the collection.

557 Patricia Bickers ‘As others see us: towards a history of recent art from Britain’ in Bernice Murphy (ed.), Pictura Britannica: Art from Britain, Sydney: Museum of Contemporary Art, 1997, p.68.

558 This latter was to house the William Bowman collection of Middle Eastern art.

559 In 2007 the University of Adelaide conferred on him a Doctorate of Philosophy in publications in recognition of his writing and publications on AGSA's collection.
Above all, he had attracted unprecedented gifts and donations to add significantly to the size and quality of AGSA’s collection, especially in the areas of Australian colonial art, Islamic and Asian art, European Old Masters and British art pre 1850. In the opening sentence of AGSA’s 1998 publication *Treasures from the Art Gallery of South Australia*, he proclaimed ‘The Art Gallery of South Australia is Adelaide’s splendid treasure house, holding one of Australia’s finest, largest and oldest collections’. Further, he stated:

... nearly ninety per cent of the collection comprises gifts of works of art or purchases made with private money. This is the highest proportion of private benefaction of any state or federal art museum in Australia.560

Without doubt, Ron Radford had a passion for pursuing and securing ‘treasures’, and he was very good at this.561 The problematic aspects of this claim are firstly, whether a ‘treasure house’ is what a State Art Gallery should aspire to be, and secondly, whether the State Government had abrogated its role in financing AGSA’s acquisitions to wealthy collectors, and by its passivity allowed the State’s art collection to become a showcase of private wealth.

One of Ron Radford’s blind spots was the continued development of the contemporary British art collection. Research for this dissertation has demonstrated that, while the collection of Post-Impressionist British art was augmented by some significant works during Radford’s term, maintenance of a representative or even outline collection of contemporary British art was abandoned after 1980. Very few purchases were made, with the collection being augmented in a small way by donations. There were no AGSA


561 This passion was again pursued in his subsequent position with the National Gallery of Australia, with some less fortunate outcomes, in respect to the Gallery’s controversial acquisition of Indian sculptures claimed to be looted from temples.
publications or exhibitions devoted to post-war modern and contemporary British art for the period 1940 to 2004 during Radford’s terms as Curator of European Art and then as Director. For over twenty years there was no coherent approach to collecting contemporary British art and in that period the rise of many young and mid-career British artists was overlooked.\textsuperscript{562}

In terms of the original research questions of this investigation, it is necessary to disentangle to what extent this ‘blind spot’ to collecting contemporary British art was based on personal curatorial taste, or, institutional prerogatives, or, art world trends, or broader cultural ideologies. All of these factors contributed to collecting patterns but not all were pulling in the same direction.

It may be argued that this ‘blind spot’ should be viewed in the context of a prevailing ideological climate of post-imperial rejection of a close alliance with Britain, as a multicultural Australia entered the twenty first century with eyes fixed on an Asian future, underpinned by diplomatic and defence alliances with the United States of America. Certainly, the Gallery had long recognised the interwoven nature of cultural allegiances and geo-political change in Australia’s relationship with the region. Since the 1970s, Dick Richards, the Gallery’s long-serving Curator of Asian and European Decorative Arts had been developing a significant collection of South East Asian ceramics. When he retired in 2001, the position was restructured to create a new curatorial division, with James Bennett appointed as the inaugural Curator of Asian Art on 3 November 2003. Since the 1990s Michael Abbott QC (the Gallery’s Chairman 2004-2014) has been a significant donor contributing to the development of the Asian

\textsuperscript{562} Refer to section 4.2.7 below for discussion of collecting contemporary art in the 21\textsuperscript{st} century.
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textiles collection. This was part of a wider strategy, as reflected in the Acquisitions Policy, to build a representative collection of art from countries in South East Asia and China. In 2004, in his final year in the position, Ron Radford presided over the establishment of a Gallery for Islamic art, made possible through the donation by William Bowmore of his collection of Islamic art.

From the obverse perspective, Ron Radford’s grand passion to collect British art of the glory days of Empire pre 1850 was counter to post-imperial trends. He was well aware of new arguments being raised in the late 1990s to justify a continued connection between Australian and Britain. In 1999 he contributed an essay justifying AGSA’s British art collection to an anthology edited by the Gallery’s former Chairman Wilfrid Prest, *British studies into the 21st century: perspectives and practices*. The position argued by Prest and other contributors was that there had been an over-reaction in rejection of Britishness as part of the mix of Australian culture. Radford had his own idiosyncratic interpretation of this position, stating that, ‘Once the ties are broken with the motherland and Australia becomes a republic it will be better able to appreciate its British heritage ‘to confront and embrace the principal origins of its own past culture’.

Thirdly, to an extent, it may be argued that Ron Radford’s abandonment of the contemporary British collection to the vagaries of largely unsolicited gifts and donations was a case of neglect in accord with the diminished importance of British contemporary art in an international scenario. The centre of gravity had shifted and the old imperial art world centre of London no longer held any sway in the Australian art

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world. Certainly Radford was drawn to German contemporary art and perceived this as the cutting edge of the 1980s and into the 1990s. His major purchase in this area was the acquisition in 1995 of *PLIGHT Element*, 1985 by Joseph Beuys (Germany 1921–1986), one of the most highly esteemed artists of the contemporary era. Other major international acquisitions were from across the Atlantic, namely a large billboard screenprint *Untitled (for Parkett)* (1994) by Felix Gonzales–Torres (born Cuba 1957, died Miami, Florida, 1996), purchased in 1995, a painting *Henry Gillespie* (1985) by Andy Warhol (born Pittsburgh, Pennsylvania 1928, died New York 1987), purchased in 1996, and a sculptural installation, *Finger churches* (1994) by American artist Dennis Oppenheim (born Electric City, Washington 1938), purchased in 1998. All were acquired with South Australian Government funding.

It would be left to Ron Radford’s successors to attempt once again to ‘fill the gaps’ in the area of contemporary British art. Despite well-justified reservations in the art world about Saatchi’s manipulation of the market, artists from the original YBAs and a wider group in *Sensation* have gone on to enter major international collections and receive museum survey exhibitions. Ron Radford appeared oblivious to these currents in contemporary art. He made no moves to acquire any British contemporary art of the 1990s or early 2000s.

In terms of the influence of AGSA’s institutional context on patterns of acquisition of post-war and contemporary British art during Radford’s term, on the one hand there were good reasons ensconced in AGSA’s own acquisitions policy to, firstly, continue a

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565 Successful artists of this generation include Glenn Brown, Damien Hirst, Jake and Dinos Chapman, Tracey Emin, Mona Hatoum, Sarah Lucas, Chris Ofili, Marc Quinn, Jenny Saville, Yinka Shonibare, Sam Taylor Wood, Gillian Wearing and Rachael Whiteread. AGSA would subsequently acquire works on paper by Hirst, the Chapman brothers and Chris Ofili, and sculptures by the Chapmans, Quinn and Hatoum.
focus on the British collection as an existing strength, and secondly, to build contemporary art by acquiring potential masterpieces for the future. On the other hand, the elision of curatorial responsibilities between these areas worked against this. The position of Curator of European Art was responsible for the full gamut of world art from post medieval times up to the present, with no separate position of Contemporary Art. As has been shown above, the instability of the position, the periods when there was no curator or an acting or associate curator only, made it more difficult to keep abreast of developments.

Nor was there any source of funding for contemporary acquisitions across Australian and international art apart from the Government grant, which was inadequate to meet the prices of contemporary art. A focus during the Radford years on private benefactors to fund acquisitions in his prioritised collecting areas of Old Masters and British art pre 1850 resulted in a failure to cultivate benefactors of contemporary art acquisitions.

This lack of funding for contemporary acquisitions, both Australian and international, resulted in pressure from contemporary art advocates and collectors for the need for a benefactor’s group specifically targeting contemporary art acquisitions. A Contemporary Art Collectors group was formed in May 2003 with Adelaide collector Richard Frollich as inaugural Chair and a founding group of eighty members. The Contemporary Art Collectors group was officially launched on 11 June by the noted Australian collector John Kaldor. It would become the key source of contemporary art acquisitions over the next decade.
4.9.5 Display and storage of the permanent collection

One of Ron Radford’s still-born projects was his proposal to the Government in 2003 for AGSA to evolve into two museums - a Museum of Australian Art and a Museum of International Art – with a new building for Australian art on the Torrens Parade Ground. During his term the Gallery’s collection had grown and grown, but neither the permanent collection galleries, nor the Gallery store, had grown to adequately accommodate this expanded collection. The collection of European art may have grown exponentially over the previous decades but the space for its display remained the same. It was confined to the Melrose Wing of the original building (galleries 12-17 on layout plan). However, under Ron Radford the new West Wing provided greatly improved galleries for temporary exhibitions of recently acquired contemporary art (both European and Australian) in galleries 9–11. The upper level of Santos atrium was allocated to Indigenous art and the lower level (galleries 22–25) afforded vast new areas for major temporary exhibitions.\footnote{This configuration remained the same under Christopher Menz but changed radically under Nick Mitzevich – see section 4.11 below.}

4.10 AGSA under Christopher Menz 2005–2010

Following Ron Radford’s departure in December 2004 there was a smooth transition to the new Director, Christopher Menz, who commenced on 7 February 2005. He had worked at AGSA as Associate Curator and Curator of Decorative Arts from 1989–2001 before moving to the National Gallery of Victoria as Curator of Decorative Arts (International) from 2001–2005. Menz was a specialist in William Morris and the Arts and Crafts Movement. During Ron Radford’s directorship he had been curator of two

Contemporary art was outside the usual remit of Menz as a decorative arts specialist. Julie Robinson, AGSA’s Senior Curator of Prints, Drawings and Photographs had been acting Curator of European Art since Ron Radford’s departure in December 2004. In March 2006 Jane Messenger, who had started in 2003 as Assistant Curator Prints, Drawings and Photographs and then was promoted to Associate Curator in that department, was appointed to fill the vacancy as Associate Curator of European Art. This finally ushered in a period of consolidation and stability in the curatorial area of European art, after the rapid expansion of the collection and the discontinuities in curatorial appointments during the Radford years.

### 4.10.1 Acquisitions 2005-10

The most significant acquisition of contemporary British art under Christopher Menz was a floor installation, *Traffic*, 2002, by British/Palestinian artist Mona Hatoum (born Beirut 1952), who had built a reputation for creating metaphorical and poetic works exploring cultural displacement and exile. The acquisition of *Traffic* was recommended by Jane Messenger to the Board at its meeting on 10 December 2007. In the section of her report on ‘significance to the collection’, she stated in part:

> Mona Hatoum is a major British contemporary artist whose international reputation has increased over the recent decade. However, her work has not
been subject to the same market escalations that otherwise make it difficult for the Art Gallery to acquire international contemporary art. … Contemporary British sculpture is on the Gallery’s Ten Year Acquisition Strategy.  

This statement points to the real difficulties AGSA faced in competing with the market to build a contemporary collection of major artists. Traffic was acquired with funds from the Lillemore Anderson Bequest. The Gallery’s Ten Year Acquisition Strategy covered the period 2001–2011 and had been endorsed under Ron Radford. It was then, and remains, highly confidential and could not be accessed for this dissertation, although hints as to some of its contents can be deduced from curatorial recommendations. While no contemporary British sculpture was acquired during the final years of Radford’s term, several more pieces would be acquired in coming years under the next Director, Nick Mitzevich (since July 2010).

Other recommendations by Jane Messenger were for works on paper. In April 2007 two screenprints by Damien Hirst (born 1965) were acquired — Dumpling and Chicken from his series The Last Supper, 1999. In her recommendation Messenger noted:

In order to continue the strength of the Gallery’s British art collection, it is critical for the Art Gallery to represent Hirst. However the sale of The physical impossibility of death in the mind of someone else living for £6.5 million in 2004 made him the second most expensive living artist. It is therefore unlikely that the Gallery will have the opportunity to acquire one of his sculptures or paintings.  

The Chapman brothers Jake (born 1966) and Dinos (born 1962), who were part of the group of young British artists to emerge in the early 1990s, have become almost as

568 AGB 2007/08, 10 December 2007, item 8, AGSA Research Library.
569 AGB 2007/2, 23 April 2007, item 8, AGSA Research Library.
famous as Hirst in the intervening years. In 2006 AGSA acquired a pair of etchings, *Dinos not Jake*, 2005 and *Jake not Dinos*, 2005 from their series of ‘reworked and improved’ etchings from Francisco de Goya’s *Los Caprichos*. These were produced for an exhibition, *Like a god returns to its vomit* at London’s White Cube Gallery.

The third of this new generation of contemporary British artists to be acquired was Chris Ofili (born 1968), whose portfolio, *Black Kiss*, 2006, was recommended for acquisition at the Board meeting in June 2008 by Maria Zagala, AGSA’s Associate Curator of Prints, Drawings and Photographs. His portfolio consisted of 13 gravures with chine collé on paper and was acquired with a South Australian Government grant.  

Maria Zagala’s curatorial report stated in part:  

> This acquisition enables the Gallery to represent the artist in the relatively affordable medium of printmaking. The acquisition builds on the Gallery’s contemporary international art collection, which has in the past year been expanded by the purchase of Mona Hatoum’s sculpture and a Vik Muniz photograph.  

These British acquisitions was part of a wider pattern of international contemporary acquisitions of works on paper as the more affordable way of representing important international artists in the collection. Under Christopher Menz, apart from the Hatoum sculpture, there were no other ‘big ticket’ acquisitions of contemporary international painting, sculpture or installation art. Other non-British contemporary international works acquired from 2005–2009 included, by European artists, a photowork by Berndt and Hilla Becker, prints by Georg Baselitz, Sandro Chia, Jorg Immandorf, and Antoni Tapiés, and by North American artists, photoworks by Roger Ballen and Vik Muniz, a

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570 AGB 2008/03, 30 June 2008, item 8, AGSA Research Library.  
571 Ibid.
moving image work by Christian Marclay and prints by Kara Walker and Robert Motherwell.

Overall, in terms of international contemporary art there was a pattern of thinking on a modest scale commensurate with modest means. This meant a focus on the more affordable works on paper by artists targeted for the collection. The Contemporary Collectors Group was still finding its feet during the Menz years, raising only modest though increasing amounts towards the Gallery’s contemporary art collection.572

4.10.2  **Modern Britain and Making Nature exhibitions**

Two major exhibitions featuring works from AGSA’s modern and contemporary British collection were organised during the term of Christopher Menz. *Modern Britain 1900–1960, Masterworks from Australian and New Zealand Collections* was presented at the National Gallery of Victoria, Melbourne, from 15 November 2007 to 24 February 2008. It was the first and to date only survey of modern British art in Australia and included loans from public art museums in Australia and New Zealand. The Art Gallery of South Australia lent 36 artworks by 32 artists for the exhibition.573 Essays and catalogue notes by a range of contributors in the accompanying publication provided up to date research on works lent by AGSA.574

573 This included Australian artists who worked in Britain, namely Stella Bowen, James Cant and Roy de Maistre, who are all categorized as Australian rather than British in this dissertation.
574 For further discussion of this exhibition refer Literature Review, Chapter Six, and to the Annotated list of works, Appendix 1, for specific citations for artworks and to a detailed analysis of paintings in Chapter 5.
Making Nature: Masters of European Landscape Art, was presented at AGSA from 26 June to 6 September 2009. This exhibition was curated by Jane Messenger and surveyed landscape works in the collection ranging from the late sixteenth century to the present. Twenty-four of the artworks in the exhibition were drawn from the Gallery’s modern and contemporary British collection, acquired since the 1940 commencement date for this study.

Modern and contemporary British artists represented in Making Nature were Vanessa Bell, Robert Bevan, David Bomberg, Mark Boyle, Hamish Fulton, Harold Gilman, Charles Ginner, Andy Goldsworthy, Spencer Gore, Duncan Grant, Tristram Hillier, Frances Hodgkins, James Dickson Innes, David Jones, Laura Knight, Derwent Lees, Richard Long, John Minton, Paul Nash, CRW Nevinson, William Nicholson, Victor Pasmore and John Piper.575

The accompanying substantial publication documented the most recent research on these artworks.576 The curator chose to group the works in three broad thematic areas: ‘Present Realities’, ‘Arcadian Visions’, and ‘Theatre of the Soul’. This was probably a wise strategy to disguise the thin patches in the chronology of AGSA’s collection in such a broad overview of European landscape art. In terms of the twentieth century, these thematic groupings tended to disrupt historical and national continuities, with leaps of forty years in ‘Present Realities’ from the pictorial realism of Stanley Spencer’s Garden view, Cookham Dean (1938) to the minimalism of Richard Long’s Stone circle (1979); and another leap in ‘Theatre of the Soul’ from Victor Pasmore’s The park,

575 This is based on the catalogue of works, Making nature pp.230–251. However two British paintings listed in this catalogue on p. 240, namely David Jones, Gardening, 1920, and Laura Knight, Harvest, 1939, and the photowork by Hamish Fulton, Wheeldale Moor, 1977, p.236, do not appear elsewhere in the thematic groupings in the body of the book, or in the index, p.254.
1947-48 to the Slovenian artist Matej Andraz Vogrincic’s Untitled photograph (2002) of his installation in the desert at Cooper Pedy.\footnote{577}

Collectively these two exhibitions, *Modern Britain* and *Making Nature*, represented many of the major British works in AGSA’s collection. However, there were also substantial areas which fell between the cracks of the selection criteria for either exhibition. Firstly, as already noted, there were many modern British works in AGSA’s collection pre 1960 that were not included in the NGV exhibition, mainly for reasons of duplication. Secondly, and most notably, non landscape art since 1960 was not covered by either exhibition.

### 4.11 The Nick Mitzevich era since 2010

In January 2010 Christopher Menz resigned suddenly, citing the crisis of the Gallery’s inability to continue operating effectively within the inadequate budget limits of its operating grant from the South Australian Government. He stated that ‘he had no wish to preside over its relegation to the status of a provincial gallery’.\footnote{578} This crisis had been looming throughout his term as director, with each year the Gallery’s annual report identifying the same issues that needed to be addressed. These included the inability to display and store the Gallery’s collection adequately, inadequate funding the exhibitions program, increasing costs for staging exhibitions, increasing costs for high quality works of art, maintaining and upgrading the Gallery’s heritage buildings.\footnote{579}

\footnote{577 Messenger, 2009, pp. 88-91 and pp. 210-213. British landscape/nature works which were overlooked by Messenger, and which might have created more continuity, included works by Munnings, Knight, Hitchens, Lanyon and Piper.}

\footnote{578 Gavin Lower, ‘Christopher Menz steps out of the picture, tired of chronic underfunding’, *The Australian*, 14 January 2010.}

Both the Premier and Minister for the Arts, Mike Rann, and the AGSA Chairman, Michael Abbott QC, rejected his claims, with the latter stating that it was regrettable that Christopher Menz had not consulted the Board in advance. However, as an article in *The Australian* pointed out, AGSA’s operational grant of $5.7 million from the South Australian Government at that time was considerably less than all of the other state galleries except Tasmania, with the National Gallery of Victoria receiving $41.6 million, the Art Gallery of New South Wales $20.5 million, the Queensland Art Gallery $28.5 million, the National Gallery of Australia $31.5 million, the Art Gallery of Western Australia $6.8 million and Tasmania $5.5 million. In the same article Menz stated that he had been asking for only another million to top up the existing funding.\(^{580}\)

In the Sydney Morning Herald, art critic John McDonald argued in sympathy with Menz’s case, stating:

> A leading art museum is self-evidently an asset to any city, state or country. It is a repository of cultural memory and one of the most important sites of community activity. Why is it so hard for Australian politicians to understand the significance of major galleries and provide them with the most basic funding?\(^{581}\)

Christopher Menz’s successor, Nick Mitzevich, faced the same issues but adopted a radically different strategy. He commenced in July 2010, coming to AGSA from his position as Director of the University of Queensland Art Museum, and before that, Director of Newcastle Region Art Gallery. Nick Mitzevich set about winning over the politicians, the public and the media, injecting new dynamism into the Gallery’s program and presentation. The principle vehicle for achieving this was a succession of high profile contemporary art acquisitions and exhibitions, supported by both the

\(^{580}\) Lower, op.cit.

Foundation and the Contemporary Collectors Group. The latter increased its funds to $243,000 in 2010-11, $417,524 in 2011-12, and $442,269 in 2012-13. In addition the Contemporary Collectors sub-group, The Director’s Project, raised funds for specific projects, the first being the acquisition in 2011–12 of the multi-screen projected digital artwork, *Allegoria sacra* by Russian artists AES+F.\(^{582}\) In 2012-13 Contemporary Collectors and the Director’s Project raised funds towards the acquisition of Berlindde Bruykere’s monumental sculpture, *We are all flesh*.\(^{583}\)

Nick Mitzevich wasted no time in re-invigorating the Gallery’s contemporary art exhibition credentials. Under both Ron Radford and Christopher Menz contemporary art exhibitions had been few and far between, with reliance on the *Adelaide Biennial* as AGSA’s main showcase exhibition for contemporary art. Barely a year into his tenure, from 30 July to 23 October 2011 AGSA presented the major exhibition *Saatchi Gallery in Adelaide: British Art Now*. This took over not only the usual temporary exhibition galleries in the basement of the West Wing but also the entire Melrose Wing, where the permanent collection of European art was removed for the occasion. The exhibition was made possible through additional funding from the South Australian Government through its Major Exhibitions Fund. The selection of artworks from the Saatchi Collection shown in Adelaide was comprised almost exclusively of recent work by up-and-coming artists, with only one of the young British artists who had been collected by Saatchi Gallery in the famous exhibitions of the first half of the 1990s. This solitary exception was the iconic exhibit from the 1990s of Tracey Emin’s *My bed*, 1998.\(^{584}\)

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\(^{584}\) Tracey Emin’s *My bed*, 1998, was bought by Charles Saatchi in 2000, reportedly for £150,000. It was sold at Christie’s on 1 July 2014 for £2.54 million. The purchaser was Jay Jopling, founder of
It was unclear what strong argument could be made for bringing this very uneven collection of work to Adelaide, beyond once again genuflecting to the assumed superiority of British contemporary art in comparison to the local product, and the equally unfounded assumption that Adelaide audiences would be uncritically enthusiastic at being offered art from an (in)famous British collection. The benefits to Saatchi Gallery were clear in that the prestige of an art museum exhibition (even one in the Antipodes) value-added to the works, should Saatchi decide to put them back on the market. Unlike public art museums, Saatchi Gallery does not have a stable collection but rather has pursued a practice of refreshing the collection by re-selling works for profit.585

Although there was a high visibility marketing campaign for Saatchi Gallery in Adelaide, the public were underwhelmed and apparently not prepared to pay the $20 adult admission price. Attendances were a disappointing 31,179. This compared poorly with attendance figures at other free exhibitions such as Beneath the Winds (87,582), Inspired by Design (173,568) and International Art Series (137, 834).586

Nick Mitzevich placed far more emphasis than his predecessors on contemporary art, but it would be the paid attendances of 91,451 (adult admission $25) drawn to Turner from the Tate: the Making of a Master in 2013, which finally turned the Nick Mitzevich ‘experiment’ into a success.

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586 AGSA Annual Report 2011-2012, 
4.11.1 Thematic re-hang of the Melrose Wing in 2013

The Gallery’s Melrose Wing of European Art is a succession of six galleries, with the grand central courts opened in 1936 for the Gallery’s centenary, with funds provided by the NGSA’s inaugural chair, Alexander Melrose. Until 2011 the Melrose Wing galleries were hung in a sequential chronological display of European and British paintings, sculpture and decorative arts, from the Renaissance to the present. The centre court was devoted to a salon-hang of high Victorian art, with post-Renaissance British and European art to the south and twentieth century British and other Western art to the north.

After the closure of the Saatchi exhibition in October 2011 there was a hiatus of over a year while the Melrose Wing was renovated and rehung with the permanent collection under the supervision of curator Jane Messenger. The re-opening of the Melrose Wing in early 2013 revealed that the former historical display had been replaced with a series of ahistorical, loosely thematic room displays, in which works from different periods and cultures were salon-hung and juxtaposed to accentuate points of stylistic or thematic commonality and contrast. Labels in most cases were jettisoned in favour of room cards.

The result was visually heterogeneous and at times confronting, with emphasis placed on the individual ‘collection highlight’ rather than on contextualising these works in terms of periods or art movements. One outcome of this new approach was that AGSA’s modern British collection was no longer displayed as a discrete collection area. After the careful development of this collection over the previous seventy years as a coherent and representative narrative of British art from 1900 to 1980, a small number of the more important works remained on display while the majority were consigned to
storage. These ‘collection highlights’ were then positioned in this wider ahistorical display, without the benefit of the wider historical narrative that contributed to their meaning.

From 2013-2015 there were continuous adjustments to the initial hang. In late 2015 there were a number of contemporary works by Australia, New Zealand and Asian artists amidst the European art. In a web interview with Gina Fairley in Artshub in April 2015, Nick Mitzevich stated: ‘We don’t have a contemporary space here anymore. It happens everywhere; it happens where it is appropriate. I want people who love historical work to realise that artists have always made things and they will continue to make whether in the 15th century or the 21st century. I want to blur that boundary.’

4.11.2 British acquisitions under Nick Mitzevich

Between 2011 and 2013, AGSA under Nick Mitzevich acquired three major sculptural works by contemporary British artists: Marc Quinn (born 1964), brothers Jake and Dinos Chapman, and collaborators Tim Noble (born 1966) and Sue Webster (born 1967). First of these acquisitions in February 2011 was Quinn’s *Buck with cigar*, 2009, a life-sized nude portrait in cast bronze of a transgender ‘porn star’ named Buck Angel. The substantial funds required to purchase *Buck with cigar* were acquired through pooling a variety of sources – from a group of Gallery patrons, through both the Art Gallery Foundation and Contemporary Collectors, and from the Marjory Edwards Bequest Fund.

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588 AGSA does not make public the amount paid for works of art.
Of particular interest for this research, in recommending its acquisition, Jane Messenger proposed the sculpture’s significance for the collection in the following terms:

_Buck with cigar_ represents a pivotal acquisition in the future growth and relevance of the European collection. Acquiring this sculpture would re-establish the Gallery’s commitment to buying contemporary works of art by British masters, as occurred in the 1890s with paintings by JW Waterhouse and Frederick Leighton and the 1950s with paintings by Lucien (sic) Freud and Francis Bacon, for example. It will also occupy a critical position within a collection that aims to be one of the most representative British art collections outside the United Kingdom.589

This was a key statement by Messenger that revealed a new strategic approach to re-establishing the contemporary British collection as one of the strengths of AGSA’s European collection. This came after years of almost random acquisitions, seemingly made without any strategic overview of where the collection was heading or of its importance in the wider European art collection.

The argument that is not raised, but which is implicit, pertains to the reason why the Gallery would wish to build the British collection as the ‘most representative’ outside the United Kingdom.590 The Gallery’s acquisitions of British art in the 1890s, and even in the 1950s, were based on Australia’s British heritage and the nation’s ideologically dependent relationship with Britain as the imperial cultural centre and arbiter of cultural worth. In the post-imperial, culturally pluralistic era of twenty-first century Australia, only extreme monarchists would espouse such 1950s era arguments for collecting British art. It may be surmised that a strategic argument for building a representative contemporary British collection would be based on recognition of the existing strength

589 ibid
590 Although reasons are not given in the curatorial recommendation, we are not privy to the rationale in the Gallery's confidential acquisitions strategies.
of the British collection from 1600 up to the end of the modern era. A focus on acquiring a representative contemporary collection would build on the existing collection strengths.

By the 21st century AGSA’s British collection was no longer the sole focus of the international collection. There was simultaneous and even greater development of the Gallery’s Australian and Asian collections. In 2010/2011 the Gallery’s financial statement shows $460,000 was spent on European paintings and sculptures, compared to $926,000 on Asian art and $2,762,000 on Australian art. A revaluation of the collection that year had reduced the value of European paintings and sculptures by a massive $80,771,000, giving the total value of European art at $223,714,000. In contrast, the revaluation had increased the total value of Australian art by $51,145,000, resulting in a total value of Australian art as $240,103,000. Thus for the first time in the Gallery’s history the value of Australian art eclipsed that of European art. The total value of Asian art was $44,301,000.591

Coming only a few months after the Quinn purchase, the Gallery’s acquisition in September 2011 of a major sculptural work by Jake and Dinos Chapman may be viewed as a confident assertion of the Gallery’s ambitions in the area of international contemporary art, and British contemporary art in particular. Titled *Das swings unt roundabouts fur der kinder? Ja? Nein! Schweinhund! (Swings and roundabouts for the children? Yes? No? Pigface!),* the sculpture is a miniaturised ‘Hellscape’ encased in a vitrine. It was paid for with funds from the Gwenda and Gerald Fischer Bequest. This

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591 AGSA Annual Report 2010/2011, p.100. These figures do not include funds held by the AGSA Foundation and Contemporary Collectors.
substantial bequest arrived without the Gallery’s foreknowledge and was promptly allocated in its entirety to purchase of the Chapman sculpture.592

In her recommendation to the Board in August 2011, Jane Messenger once again emphasised the pivotal role of the acquisition in continuing ‘the Gallery’s commitment to building a representative collection of British art.’ She stated that the sculpture would ‘the most significant example of the Chapman’s practice in an Australian public collection.’593

The Gallery’s third major acquisition of contemporary British art in the space of as many years was a multi-media installation, _The Gamekeeper’s Gibbet (Turning the Seventh Corner)_), 2011, by artists Tim Noble and Sue Webster. This piece was gifted to AGSA by Tim Fairfax through the AGSA Foundation and ratified by the Board at its meeting on 26 August 2013.

Since then there has been only one further acquisition, a synthetic polymer on canvas painting, _Making Bacon HP Sauce_, 2007 by Berlin-based British artist, Stephen Wilks (born 1964). This was gifted in 2015 by Julian and Stephanie Grose under the Australian Government’s Cultural Gifts Program.

4.11.3 The Mitzevich era - to be continued

It would be premature to make an assessment of the Nick Mitzevich era at AGSA. In mid 2015 his contract was renewed for a further five years and his long-term

592 Gerald Fischer was a member of AGSA from 1979-2010 and former archivist with the State Library of South Australia, while his wife was the first law librarian at the Barr-Smith Library (Jake and Dinos Chapman, artist file, AGSA Library, email from Charlotte Smith to Nick Mitzevich 20 March 2012).
593 ‘Purchases: European paintings and sculpture’, item 4, AGSA Board papers AGB 2011/06 12 September 2011, AGSA Research Library.
collaborator, Project Curator Lisa Slade, was promoted to the newly created position of Assistant Director Artistic Programs. Meanwhile Jane Messenger resigned as Curator of European and North American Art and moved to Sydney to work outside the art museum field altogether.

In late 2015 there were three vacant curatorial positions. The position of Curator of European Art was still unfilled since the resignation of Jane Messenger in May and a further vacancy was created by the resignation of Robert Reason, curator of European and Australian Decorative Arts. A third vacancy was created by the establishment of a new curatorial position, Curator of Contemporary Art. The filling of these positions, all of which have some oversight of British art, promises to usher in a new era within the curatorial division of AGSA.

In late 2015 there was no indication of further plans for exhibitions or acquisitions of British art.


During the 1980s the twentieth century British collection was augmented by seven contemporary paintings, photographs and sculptures, with all but one being gifts. Five early twentieth century paintings were acquired, two of which were acquired with the South Australian Government grant, two being gifts and one bequest. This increasing reliance on gifts and bequests set the pattern for the remaining period. A contributing factor was the decline in State Government funding in the 1990s as it entered a period of financial crisis and debt repayment following the State Bank collapse.
By the 1990s the Gallery’s collecting focus had shifted away from twentieth century British art, to European art pre 1850. From 1990 to 2004 a mere six contemporary works were purchased – all prints and photoworks. Gifted works of art comprised two more contemporary works on paper, four modern period paintings and two sculptures.

A regularly revised acquisitions policy had been in place since 1985, placing importance on maintaining a representative British collection as a key strength of the Gallery’s overall collection. The very general terms of this policy were fleshed out with confidential ten-year plans in 1991 and 2001. Nevertheless, there was no evidence of strategic collecting of twentieth century British art during this period. Instead there was reliance on gifts from private collections, giving the contemporary collection post 1980 a decidedly random character.

The establishment of a Contemporary Collectors group of benefactors in 2004 marked a gradual return to the first strategic collecting of contemporary British art for over two decades. This recommenced slowly during the tenure of Christopher Menz from 2005-2010 with a floor work by Mona Hatoum and prints by Damien Hirst, Jake and Dinos Chapman, and Chris Ofili. It was given a significant boost under Nick Mitzevich with the acquisition of major pieces by Marc Quinn, the Chapman brothers and by Noble & Webster. These substantial acquisitions were not possible within the Government allocation, requiring six and even seven figure sums for a single major work.594

Since 2010 the collecting pattern has become the obverse of that in the 1950s. Rather than collecting a great many smaller works, the Gallery has acquired a very few, very high priced ‘iconic’ works by leading edge British artists with global reputations. Nor

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594 It is AGSA policy not to divulge purchase prices.
are these works exhibited in displays dedicated to aspects of British art, but rather are contextualised within thematic permanent collection displays of international art.

4.13 Conclusion

This concludes historical analysis of the respective influences of post-imperial socio-cultural shifts, changes in the art world and institutional factors in determining acquisition patterns in development the Art Gallery of South Australia’s modern and contemporary British collection.

The next chapter evaluates how representative that collection is in respect to the narrative of modern British art since 1900. It considers the strengths and weaknesses of individual works and of the collection as a whole in terms of the influences of factors analysed in Chapters Two to Four.

In Chapter Six collecting patterns will be examined in a comparative context in respect to collecting patterns at other Australian State Galleries and the National Gallery of Australia.
CHAPTER FIVE

CONTEXTUALISING THE COLLECTION WITHIN THE HISTORY OF BRITISH ART
1900-2015
5.0 Introduction

In preceding chapters Two to Four, AGSA’s collecting patterns were shown to have been influenced both by the broad historical sweep of socio-cultural change, as Australia emerged as a post-imperial nation, and by distinctive institutional factors. These included differing tastes of board members, directors, curators and buyers, the size and source of funds available for acquisitions, gifts from donors and from the Contemporary Art Society, London, the development of acquisition policies, and vacillations in the British art market.

It will emerge in the following analysis that these influences produced collecting patterns that corresponded only partially with changes in the status of modern and contemporary British art in a wider international context. This chapter will focus on critical evaluation of the collection, its strengths and weaknesses, in the context of the following periods of modern and contemporary British art:

5.1 Edwardian and Post-Impressionist period 1900–1918
5.2 Modernism between the wars 1919–1939
5.3 Post-war realism and abstraction 1940–1959
5.4 Pop, late modern, conceptual and environmental art movements 1960–1979
5.5 Late twentieth century contemporary art 1980–1999
5.6 Twenty-first century contemporary art 2000–2015

Evaluation of individual artworks will be based on a combination of formal analysis, and of contextualising works within pluralist narratives of modern and contemporary British art. This contextualising is informed, in the first instance, by key texts on

The primary reference as a departure point for new research has been the AGSA Library collection database, curatorial files and publications. For this dissertation a considerable amount of new research has been carried out into provenance of artworks and their place in the oeuvre of each artist. Information on key works has been incorporated within the body of the text, while additional information on these and subsidiary works may be found in Appendix Three, Annotated List of Works. It is therefore intended that this Chapter should be read in conjunction with Appendix Three, Annotated List of Works.

5.1 Edwardian and Post-Impressionist art 1900–1918

In 1940 the National Gallery of South Australia’s representation of art of the period 1900–1918 was grossly inadequate. While until 1939, under the administration of the former Museum, Library and Art Gallery Committee, the Gallery had acquired paintings from the first decades of the twentieth century by prominent Edwardian artists George Clausen (1852–1944), Frank Brangwyn (1867–1956), William Orpen (1878–1931) and Philip Connard (1876–1958), it was not until after 1940 that any of the more progressive post-impressionist and subsequent modern artists were acquired.

Since 1940 the Gallery has considerably augmented paintings and works on paper of this period, with particular emphasis on the Camden Town and Bloomsbury groups.
The Gallery has acquired 17 paintings, three sculptures, five watercolour/gouaches, seven drawings and nine prints for the period 1900–1918. The majority of these were purchased by the Gallery’s London buyers in the 1950s and 1960s. It was under Director Robert Campbell that the body of the collection was acquired, with a few key works added in the 1980s by Curator of European Art, Ron Radford, and then by his successor as Curator of European Art, Angus Trumble, in the late 1990s. As a measure of the strength of this area of the collection, it is worth noting that the only two major exhibitions by AGSA on any area of the Gallery’s twentieth century British paintings both focussed on this period, namely the Walter Sickert survey exhibition, curated by Lou Klepac for the 1968 Adelaide Festival (discussed in Chapter Three), and Angus Trumble’s 1997 exhibition *Bohemian London: Camden Town and Bloomsbury Paintings in Adelaide*.

The Gallery’s collection of works purchased since 1940 and made in the first decade of the twentieth century 1900–1910, leading up to Camden Town and Bloomsbury, is small but representative. The earliest modern paintings are by two of the giants of that first decade – Walter Richard Sickert (1862–1942) and Augustus John (1878–1961). However, for the sake of contrast, it is illuminating to start with possibly the earliest work, *Emily Scobel*, dated c. 1900s, a drawing by William Orpen, made when the artist was at the outset of his successful career as ‘probably the finest draughtsman of his generation at the Slade’.

[Fig. 1] *Emily Scobel* is a highly finished tonal drawing rendered in black chalk, sanguine and white chalk on grey paper. The drawing

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596 When this portrait was acquired in 1949 from P & D Colnaghi and Company, London, by Board member John Goodchild, it was titled *Lady Orpen, seated, facing left*, but was retitled *Emily Scobel* in
belongs more to the preceding century than the new one, typifying the sentimental Victorian/Edwardian genre study. In rich tonalities of brown, Orpen portrays a young woman, wearing a hat and attired in drab but respectable garments. She is drawn sitting, seen in profile, with a downcast pose that suggests she is down on her luck. The model’s head is tilted down at just the right angle to create an exquisitely conceived diagonal composition in which she is portrayed as contrite and submissive—a suitable subject for pity. This is, of course, a sentimental fiction, an artifice contrived entirely by the artist and his model within a studio setting, in which realism in depiction of appearance does not equate to realism of subject matter.

Orpen’s drawing exemplifies the artist’s studio mode of artistic production that would be perpetuated through generations of British artists. First, the artist trained with one of the London art schools, preferably the Slade, where he/she was mentored in draughtsmanship by the senior artists of the preceding generation. The most influential mentor of that era was the Slade’s professor of painting, Henry Tonks (1862–1937). Then most probably, the artist would in turn become a teacher, inculcating his skills and values as a mentor to the next generation, while producing portraits and still-life paintings for upper class clients and for exhibitions at the Royal Academy. The career of many would culminate in being made a Royal Academician and, if very successful like Orpen, being knighted, or made a CBE. The artist’s works would enter the Tate Gallery collection, collections of regional galleries in Britain and galleries in dominions of the Empire. This pattern was followed by a surprisingly large number of the artists in AGSA’s collection, including many moderns, right up to the end of the last century. Orpen in this sense was a precursor of a hierarchical institutional model of artistic

1998 on the advice of Orpen scholar Chris Pearson. Emily Scobel was one of Orpen's students, to whom he was briefly engaged, and whom he painted in the Tate Gallery's, *The mirror*, 1900.
production and career development, based on a nexus of influence between the art schools, the Royal Academy and a group of well-heeled patron collectors.

Through this institutional model, the importance of acquiring a foundation of solid skills in draughtsmanship, tonal realism and analytical composition, was inculcated in generations of British artists. Those mainstays of studio-based draughtsmanship, namely the portrait, the figure study and the still life, feature prominently in AGSA’s British collection. Studio work was complemented by landscapes arising from en plein air painting trips to the coast and Arcadian rural settings, both in England and the Continent. It would be one of the challenges of British modernism to re-invent these genres and infuse them with new life.

By comparison with Orpen, Sickert’s two paintings, from the first decade of the century, while both essentially figurative realist, move out of the studio and depart from genre painting to engage more closely with the social conditions of modernity. Both were acquired in the secondary market during Robert Campbell’s period as director, in 1954 and 1963. The models for La Inez, late 1903–1904, Venice, and Mornington Crescent nude, contre-jour, 1907, Camden Town, [Figs. 2, 3] were women of the demi-monde, prostitutes or street women hired by Sickert. He portrayed them in tawdry rooms with a loose painterly realism, using broad cross-hatched brush marks in sections of La Inez and quasi-Impressionist stippling in Mornington Crescent nude. There is no sentimentality or moralising. Light defines form. It steeps though the louvers of closed shutters in La Inez to hit the model’s face with harsh slanting light.

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597 Refer to Annotated list of works for details of provenance.
Figure 2

Walter SICKERT, Britain, 1860 – 1942

[La] Inez
late 1903-04, Venice
oil on canvas
55.0 x 46.5 cm
South Australian Government Grant 1954
Figure 3

Walter SICKERT, Britain, 1860–1942
*Mornington Crescent nude, contre-jour*
1907, Camden Town, London
oil on canvas
50.8 x 61.1 cm
AR Ragless Bequest Fund 1963
In *Mornington Crescent nude* the light is filtered through a large bedroom window, hitting the reclining model from behind and casting her partly in shadow. These are not artificially lit and arranged studio paintings but have the reality of ‘a page torn from the book of life.’

Charles Harrison praised Sickert’s paintings of this era as looking like ‘pictures of actual but undistinguished people in real but undistinguished circumstances’. He also found them ‘among the few modern paintings produced in Europe, during this century, which have been at their time of production genuinely controversial in terms of subject matter rather than merely in terms of treatment.’ AGSA’s nude painting is less controversial than the Camden Town Murder series of 1908–1909, but in its explicit low-life subject matter, it would still have been considered sordid by many at the time. These two Sickert paintings may be viewed as providing a small but strong start to modern British painting in the twentieth century, and all the more powerful for the contrast with Orpen’s drawing.

Sickert famously stated, ‘The more our art is serious, the more it will tend to avoid the drawing room and stick to the kitchen. The plastic arts are gross arts, dealing joyously with gross material facts.’ His words would become the rallying call of subsequent generations of British artists who found the source of their art in ‘the everyday’. As will be revealed through analysis of the collection from a chronological perspective in this chapter, this seeking out of the everyday and the ordinary is one of the distinguishing features running through the decades in AGSA’s collection. Initially, in the post-

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598 From a review by Sickert of the New English Art Club (NEAC) in 1910, quoted by Harrison, rev ed. 1994, p.35.


impressionist period, the means of engaging with the everyday was through what Harrison has referred to as the sliding scale of convergence of modernism and realism.

Sickert may be viewed as a genre-buster. He was the first of those individualistic twentieth century British artists represented in AGSA’s collection – including Stanley Spencer, William Roberts, David Bomberg, Edward Burra, Jacob Epstein, Lucian Freud and Francis Bacon – all working largely outside institutional structures and mainstream movements, who took modern figurative realism and re-invented it, while defying easy categorisation within the modernist narrative of British art.

The third important painting of the first decade in AGSA’s collection was by Augustus John, a fellow student and friend of Orpen’s at the Slade who achieved instantaneous fame, not only as an artist but also due to his nomadic bohemian lifestyle and unconventional marital arrangements, which produced nine children. John’s portrait of his second son, Caspar John c. 1909 [Fig. 5] did not enter the collection until 1997, through donor William Bowmore. John portrays his son with bold fluent brushwork and fresh colours as an unfettered, natural child with unruly hair, in contrast to the impeccably groomed, formally attired Edwardian child of conventional portraiture. Trumble regarded Caspar as a strong portrait by John when he was at the height of his powers.601

These paintings of the first decade segue to the main act of the Edwardian era, the British Post-Impressionism of Camden Town and Bloomsbury from 1910–1914. The Gallery has twelve British Post-Impressionist paintings from the period by Spencer Gore (1878–1914), Charles Ginner (1878–1952), Roger Fry (1866–1934), Duncan

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601 Angus Trumble, Items for ratification, AGB 97/04A, 30 June 1997, item 8.1.3.
Grant (1885–1978), Vanessa Bell (1879–1961), Malcolm Drummond (1880–1945), Harold Gilman (1876–1919), and a slightly later one by Robert Bevan (1871–1926). During his period as Curator of Paintings from 1996 to 2001, Angus Trumble carried out most of the original research at AGSA into this aspect of the collection.

In 2013 London’s Tate Britain, in a comprehensive collection re-hang, *BP Walk Through 500 Years of British Art*, opted for a pluralist chronological narrative for each period over the past 500 years. Thus for 1910–1920 the Tate hung a representative sampling of artists from across the spectrum, spanning Vorticism at one extreme and Academic mimetic realism at the other. This hang gave visual, material form to the complexity of those final years of Edwardian England when British modernism emerged amidst a conservative backlash from the Royal Academy and howls of outrage from the viewing public. This was a decade alive with more interpretations of modern art than virtually any other period of the twentieth century. The collection of the Art Gallery of South Australia for this vital decade is more comprehensive than for any other period, but, as will be shown, is sadly lacking in important areas of the spectrum of British modernism.

One of several entwined pathways to British Post-Impressionism would be through the connection between Augustus John and his friends Derwent Lees (1885–1931) and JD Innes (1887–1914). Another would be through Sickert and his influence over the

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602 Refer Annotated List of Works

Camden Town Group, while a third was through Roger Fry’s influence after 1910 over Bloomsbury’s Friday Club. The watershed moment was the exposure of British public to European Post-Impressionism through the exhibitions organised by Fry at Grafton Galleries in 1910 and 1912.604

The particular British hybrid of European Post-Impressionism that burst forth in the artistic climate generated by Roger Fry’s two Post-Impressionist exhibitions has been the focus of analysis by some of Britain’s most eminent art historians and cultural theorists.605 The principal dialectical issues of British modernity that were exemplified in this era continued to course through British art throughout the rest of the century.

In part, the debate has concerned an opposition between the modernist realism of Walter Sickert and his followers and the emphasis on formal innovation and abstraction emphasised by Roger Fry, Clive Bell and their followers. So while Sickert argued for a modernism grounded in the materiality of the real, Bell and Fry espoused the ‘discovery of a visual language of the imagination’ free from dependence on visual appearances. By extension, a related divergence might be seen in the dichotomy proposed by Mark Cheetham between a strong lineage of empiricism in British art theory, compared to the weaker influence of a European-style abstract conceptualising.606

Fry’s two Post-Impressionist exhibitions exposed the British public and artists to the paintings of French artists Van Gogh, Gauguin, Cezanne, Matisse and Picasso – many for the first time. They arrived as a rip current hitting the becalmed waters of

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605 Refer to Chapter 1.4 for an overview of these discussions.

606 Refer to Literature Review for Cheetham’s theory of British empiricism.
Edwardian painting conventions. According to Spalding, while for its adherents Post-Impressionism signified a break with the preceding Impressionism and the ‘tired verisimilitude’ of Edwardian painting, to the public it was seen as subversive and even violent, as it was associated with social unrest and fear of an impending German invasion.\(^{607}\) A similar distrust of and distaste for modern European art movements after Impressionism, and especially a distrust of abstraction, would be perpetuated in the tastes of the National Gallery of South Australia over the next three decades.

At the Slade, Tonks was virulently opposed to the new directions and continued to espouse an academic style. His reactionary painting in AGSA’s collection, *Preparing for the christening*, c. 1910s [Fig.7] portrays a characteristic Edwardian interior scene replete with a genteel cast of elegantly clad ladies.\(^{608}\) The only other Edwardian painting showing no sign of Post-Impressionism (and acquired since 1940) was *Studio interior*, 1914 [Fig. 17], by little-known painter Hilda Fearon (1879–1917). She had studied under Tonks, with fellow students Lees and Innes at the Slade.\(^{609}\) In addition, a small watercolour *La Plage, Concarneau*, 1911, by New Zealand-born artist Frances Hodgkins [Fig. 8], reveals her flare for fluid linear drawing in watercolour, as an outstanding practitioner of the medium.\(^{610}\)

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\(^{608}\) The paint is not in good condition and colours may have deteriorated. This painting was acquired in 1946 from the Herald exhibition, after being held in Australia during the war (refer Introduction).

\(^{609}\) Earlier important acquisitions from this period were *The guitar*, c. 1909, by Philip Connard (1875–1958), *Conversation Piece*, 1910, by William Orpen, both purchased 1933, and *The Bridge at Avignon* by Sir Frank Brangwyn, 1913, purchased from the artist in 1914.

\(^{610}\) This was painted in France prior to Hodgkins’ move to England in 1914, where she lived until her death in 1947. A larger Impressionist watercolour by Hodgkins, *At the window*, c. 1912, was acquired in 1913. Three other watercolours from this period were de-accessioned in 1989. See also later works by Hodgkins, *Landscape with still life*, 1930, and the lithograph *Arrangement of jugs*, 1938.
The triumvirate of Slade graduates – John, Lees and Innes – found affinities both in a love of their native Welsh landscape, shared by John and Innes, and in their penchant for travelling and painting the terrain of Provence and the Mediterranean. Ted Gott notes that both Innes and Lees adopted John’s technique of painting on small wooden panels, ‘dabbing on bright colours freely and often allowing the hue of the wood to show through for added warmth’.611 Lees employed this dabbing technique in AGSA’s painting *Lyndra by the Blue Pool*, Dorset, 1913 [Fig. 16]. However, Innes in his *Spanish Landscape*, 1912 [Fig. 14] used thinly painted horizontal strokes to emphasise the barren, flat landscape. The death of Innes from tuberculosis in 1914 and the admission of Lees to an asylum for schizophrenia in 1918, terminated the development of this relationship.

The Camden Town Group, which held its first exhibition in 1911, grew out of the smaller Fitzroy Street Group of artists who had met at Sickert’s house since 1907. Many of the founding members of the Camden Town Group are represented in the AGSA collection, namely Bevan, Drummond, Gilman, Ginner, Gore and Innes. Duncan Grant, who joined later, would be associated primarily with the Bloomsbury Group – see below.

The Camden Town Group was in turn absorbed into the London Group in 1913, and faded with the deaths of Gore in 1914 and Gilman in 1919. Gilman and Ginner exhibited as Neo-Realists in two exhibitions in 1913 and 1914. In the catalogue for the 1914 exhibition at Goupil Gallery, Ginner wrote:

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611 Gott in Gott, Benson and Matthiesson, p. 57.
Realism, loving life, loving its age, interprets its epoch by extracting from it the very essence of all it contains of great or weak, of beautiful or of sordid, according to individual temperament.\textsuperscript{612}

The modernism of Sickert’s followers in the Camden Town Group was distinctive for a combination of figurative realism with heightened Fauvist colours and decorative schemes. Harrison maintained that in the best of the Camden Town Group the practice of art was pursued as a social activity but not at the cost of stylistic sophistication.\textsuperscript{613} He found in Gilman ‘a strong example of the possibility of coincidence of what have been characterised as the incompatible interests of the practice of modern art: decorative vividness on the one hand and critical interpretation of socially vivid subjects on the other.’\textsuperscript{614}

AGSA’s painting by Gilman, \textit{Interior with washstand}, c. 1914 [Fig. 18], acquired as a result of a trip to London by Robert Campbell in 1963, exemplifies these qualities. It is a close-up view of a washstand, with a white basin sitting atop a carved wooden stand, set against a wall decorated with greenish wallpaper. On either side, a white bucket and jug are placed on the plain floorboards. Two white towels hang above, partially truncated at the top edge of the painting. A blue post with peeling paint is positioned to the left. The white features create a triangular shape lifting the eye upwards and this sense of uplift and light is enhanced by Gilman underpainting the canvas in orange/red, which shows through the greenish wallpaper in highlights of intense colour. All these elements cohere to convey allusions to an altar or shrine to the daily domestic rituals of

\textsuperscript{612} \textit{New Age}, reprinted in \textit{Studio} November 1945, quoted in Harrison, p.41.

\textsuperscript{613} Harrison, p. 40.

\textsuperscript{614} Harrison, p. 41
Figure 18
Harold GILMAN, Britain, 1876 – 1919
**Interior with a washstand** c.1914, London
oil on canvas
51.6 x 45.8 cm, 77.1 x 62.0 x 6.5 cm (frame)
AR Ragless Bequest Fund 1963
washing the body. *The washstand* is a humble everyday scene painted with such attention to detail that it is imbued with an unassuming beauty.

Gilman’s re-interpretation and re-energising of the still life genre fits Harrison’s comment that modernism and realism were ‘mutually implicated terms’ existing on a sliding scale of convergence. It may be compared with Malcolm Drummond’s beautifully painted but more conventional approach in *Still life with coffee pot, 1914* [Fig. 19]. While Gilman was following Sickert’s edict of avoiding the breath of the drawing room and engaging with real life, Drummond’s painting is a carefully composed studio arrangement that imbibes the airless Edwardian drawing room ambience, despite its nod to modern life with the European coffee percolator. Although Drummond dabbled in modernist tilting of picture plane and introducing mildly Post-Impressionist colours in the pinkish mauve tones of the cloth and coffee pot, the painting has that polite gentility which so often bedevilled British attempts at modernism. Strong, vibrant oranges and reds energise the second painting by Drummond in AGSA’s collection, *At the piano, c. 1912.* 615 [Fig. 13] Yet, despite his superior painting skills, Drummond fails to find content that engages with modernity and both his paintings remain merely charming period pieces.

In his lush impasto painting, *Battersea Park, No. 1, 1910*, [Fig. 6] Charles Ginner employed a vibrant palette of blues and greens with warm highlights of reds and yellows. His ‘divisionist’ technique of building up an image from a multitude of small brush strokes made with a loaded brush has been compared to European Post-

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615 Purchased in London by Christopher White in 1969.
Impressionism.\footnote{Trumble, 1997, p. 42.} Messenger notes that this ‘exuberant impasto’ led to a falling out with Sickert.\footnote{Messenger, 2009, p. 78.}

The Friday Club, which had started meeting at the home of siblings Thoby, Vanessa and Virginia Stephen, at 46 Gordon Square, Bloomsbury in 1905, had evolved (after the death of Thoby and Vanessa’s marriage to Clive Bell) into a loose coalition of artists, writers, and intellectuals, known collectively as the Bloomsbury group. By 1910 the principal painters were Vanessa Bell, Roger Fry and Duncan Grant, with others being associated from time to time. In contrast to the Camden Town Group, the Bloomsbury artists turned to a decorative and theoretical abstraction in their aspirations to strip away the inessential representational detail, narrative and symbolism in order to find what Clive Bell later called ‘significant form’. Although this term was popularised in Bell’s 1914 book, \textit{Art}, as Tickner has established in her analysis of the role of significant form in \textit{Studland Beach}, it was part of the theoretical debate between the Bells and Fry well before that.\footnote{Tickner, 2000, pp. 124-8.} In a precursor to Bell, Fry’s ‘An essay on aesthetics’, 1909, had stated that an artist created a sense of purposeful order to arouse certain emotions. This had no likeness to nature, all that mattered was the communication of the emotional content of the forms. Fry equated imagination with free disinterested contemplation. Similarly, Bell’s significant form generated an aesthetic emotion or experience that arose purely from the formal devices of the art rather than from any signifier beyond the frame.

In the context of these ideas, the Gallery’s painting \textit{Bedroom, Gordon Square}, c. 1912, [Fig. 12] by Vanessa Bell (1879–1961) stands out as both the most radical and

\footnote{Trumble, 1997, p. 42.}
\footnote{Messenger, 2009, p. 78.}
\footnote{Tickner, 2000, pp. 124-8.}
perplexing work by any of the Bloomsbury or Camden Town artists in the Gallery’s collection. A nude female sits hunched on a bed. She has been painted by Bell as a featureless, flesh-toned form. The figure is outlined in black, with an asymmetrical strand of black hair draped down one side of her body.

The room too is defined in black with blocky geometric verticals and diagonals of cupboards, floor rugs and a window partially hidden by a screen. Bell chose a subdued moody palette, rather than the pure sunlit colours that are more characteristic of her painting. Like Bell’s more famous and much studied painting, *Studland Beach*, 1912, her contemporaneous *Bedroom, Gordon Square*, may be viewed as an exercise in abstracting and formally composing the elements of a scene to create ‘significant form’. Tickner ascribed the ‘radically simplified image’ of *Studland Beach* as being Bell’s interpretation of significant form as driven by ‘an aesthetic purged of narrative, sentiment or circumstantial detail’. A question for retrospective analysis of *Bedroom, Gordon Square* in the light of significant form is to what extent this painting acquires its potency from an emotional resonance embedded in the formal elements.

According to Spalding’s biography of Bell, in 1912 she was in the end stages of an affair with Fry, and already attracted to the homosexual Grant, with whom she would have a life-long relationship. Her husband Clive Bell was professing his love for her sister, Virginia, who had just married Leonard Wolfe. Vanessa had recently suffered a miscarriage and nervous collapse. Spalding attributes this collapse in part to her stress.

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619 Refer Annotated list of works for additional information on provenance and acquisition history.

620 Tickner, 2000, p. 117.
over Virginia’s frail mental state, and the push-pull of mothering two young children while making time for her painting.  

Despite Bell’s stated intentions of eliminating extraneous narrative and sentiment from her painting, this fraught state appears to have permeated *Bedroom, Gordon Square*. The nude figure is small in scale and appears vulnerable, an effect created by the solid verticals of the room’s furnishing looming over the figure. Rather than being relaxed as Trumble suggests, an alternative reading of the crudely drawn figure is that she is cowed in a hunched pose of self-abnegation. Simon Watney in his book, *English Post-Impressionism*, 1980, also interpreted it as a ‘desolate painting’ springing from a ‘monumental blankness of this single featureless woman, dwarfed by the severe geometry of the surrounding furniture’.  

It appears from the partial provenance that is available that Bell retained the painting until her death and there is no exhibition record extant. This might reinforce the argument that the painting had personal significance, or alternatively, that she was dissatisfied with it. In the context of the other paintings of this period from Bloomsbury and Camden Town artists, the painting stands out for its raw intensity. Paradoxically, this underlying psychological aura and unresolved openness of reading enhances the painting’s contemporaneity, compared to virtually all other paintings from the era in the Gallery’s collection.

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Bell’s *Monte Oliveto*, 1912, [Fig. 11] has been more widely exhibited and discussed than *Bedroom, Gordon Square*. It is a less enigmatic painting, but is nevertheless also open to more than one reading. Angus Trumble viewed it as ‘an excursion picture’, the equivalent of a holiday snapshot. Jane Messenger in her analysis of this painting for the exhibition *Making Nature* (AGSA, 2009) referred to the artist as capturing the mood of tranquillity and sense of harmony through economy of detail and colour, but also notes a ‘haunting spirit of loneliness’. Richard Shone notes the ‘relatively subdued’ palette and her ‘more radical sense of form than hitherto’.

While both Messenger and Shone refer to Bell’s use of an ‘emphatic verticality’, neither author takes this further than its use as a formal device. Another reading is possible in which the dominance in *Monte Oliveto* of closely ranked vertical forms of the cypresses, symbols of mourning, acts like the furniture in *Bedroom, Gordon Square*, as an oppressive presence, bearing down on the figures. There is no escape route for the eye, which comes up against a leaden grey sky and roads that appear to lead nowhere, cut off and virtually imprisoned by the serried bars of vertical trunks. From this perspective the two paintings by Bell work together to illuminate both a moment for her of formal innovation but also her creation of an emotional resonance within the formal structure of the paintings that is reflective of the artist’s inner life rather than the visual narrative of the scene itself.

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623 Refer to Annotated list of works Appendix 3. For the 1999 Tate Britain exhibition *The Art of Bloomsbury*, Richard Shone selected Bells’ *Monte Oliveto* but overlooked *Bedroom, Gordon Square*.


Figure 12
Vanessa BELL, Britain, 1879 – 1961
Bedroom, Gordon Square
1912, Bloomsbury, London
oil on canvas
56.3 x 46.2 cm
South Australian Government Grant 1984
© Estate of Vanessa Bell, courtesy Henrietta Garnett
Figure 11
Vanessa BELL, Britain, 1879–1961
Monte Oliveto, 1912, Monte Oliveto, near San Gimignano
oil on cardboard
48.5 x 36.2 cm. 60.5 x 48.3 x 3.9 cm (frame)
South Australian Government Grant 1963
© Estate of Vanessa Bell, courtesy Henrietta Garnett
There is one painting by Duncan Grant from this period, *Autumn landscape*, 1911, [Fig. 10] purchased in London by Lou Klepac in 1971, and two later paintings, *Woman and child*, 1927, gifted by Miss R. Hope, and *Still life with eggs*, 1930, [Fig. 39] purchased in London by Richard Smart in 1955. In the small painting *Autumn landscape* Grant portrays a rustic farm building nestling amongst the trees using small brush marks of tonally variegated colours, to create a sense of light and movement.

AGSA is fortunate to have a painting by Fry, *Still life: jug and eggs*, 1911, [Fig. 9] from this moment, when he was responding directly to the influence of Cezanne. This painting with its original hand-painted chequerboard frame was acquired by Ron Radford in London, on the same trip that subsequently resulted in the purchase of Bell’s *Bedroom, Gordon Square* and a group of decorative arts from the Omega Workshops. Using black outlines and strong colours Fry arranges a jug, two eggs, a piece of fruit and two books on a crumpled deep green cloth atop a circular table. It is an awkward arrangement, not well positioned within the frame, with the upper edge of the jug truncated, so that its formal integrity is sacrificed for a more block-like and geometric composition. In his abstracting of the still life to reduce forms to solid geometric shapes, Fry’s painting may be read as a direct and arguably formulaic emulation of Cezanne.

Compared to Drummond’s *Still-life with coffee pot*, it is more strikingly modernist, but even more of a studio painting, moving further along Harrison’s scale away from realism towards a modernism estranged from modern life. Fry’s painting in general was not favourably reviewed in Shone’s exhibition, *The Art of Bloomsbury*, Tate Gallery, London, 2000. Martin Gaynsford wrote in his *Spectator* review: ‘In comparison (to

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626 While Trumble dated *Still life with eggs* as 1920, based on the artist’s inscription, Richard Shone convincingly argued for the later date of 1930 based on items in the painting – refer Appendix 3.
Sickert, Spencer and Bomberg) the Bloomsberries were minor imitators of their continental idols. Fry – a warning to critics not to paint – seldom rose above amateur status, albeit as an amateur admirer of Cezanne, which was unusual for the period.627 Sophie Matthiesson has written that the painting was ‘Fry’s own attempt to create a sense of solid reality without recourse to mimetic realism.’ She notes the importance of the painting not so much in itself, as it is essentially an exercise, but because Fry later adapted its eggs-in-drapery motif into a full abstract fabric pattern, Amenophis, for the Omega Workshops, co-founded by Fry, Grant and Bell, and active from 1913–1919.628 AGSA’s group of Omega Workshop artefacts includes a printed linen Dressing gown in Amenophis VI and pair of pyjamas in Maude design, 1918. The former uses this fabric designed by Fry in 1913 and originating from motifs in AGSA’s painting Still life: jug and eggs, while the pyjama fabric design was designed by Vanessa Bell in 1913. AGSA’s Curator of Decorative Arts (until October 2015), Robert Reason, has written that the pyjamas and dressing gown were designed by Bell for Fry to wear to a party of the Ballets Russes in London in 1918.629

Another significant work in the Gallery’s Omega Workshop holdings is Duncan Grant’s Lily-pond table c. 1913–1914, based on his painting of a fishpond in Fry’s garden, and painted by Grant in a bold design that hovers between a decorative representation and lyrical abstraction. These and other Omega Workshop artefacts acquired by Radford in

628 Gott, Benson and Matthiesson, 2007, p.38.
London in 1984 complement the Gallery’s Bloomsbury group paintings to provide a strong and representative body of work for this important period of British modernism.

Henry Lamb’s (1883–1960) painting, *The Anrep Family*, 1920, [Fig. 27] comes at the tail end of this first flush of Post-Impressionism, being painted after the First World War. It portrays the undercurrents of unease of a fading Bloomsbury. As Trumble recounted, Adelaide-born artist Lamb, who had been a follower of John and an original member of the Friday Club, used psychological realism to depict the underlying tensions of a fracturing Bloomsbury family in this preparatory study for a painting now in the Museum of Fine Arts, Boston.630

In Scotland there was yet another thread of British modernism that was not immediately incorporated into the main fabric of Post-Impressionism. Prior to 1910 French Post-Impressionism had been adopted in Glasgow by a group of cosmopolitan artists later known as the Scottish Colourists – SJ Peploe (1871–1937), JD Fergusson (1874–1937), Leslie Hunter (1879–1937) and FCB Cadell (1883–1937). This group were not recognised by Fry in his two Post Impressionist exhibitions, most probably due to the inherent London-centric tendency of the British art world. Paintings from the 1920s by Peploe, Hunter and Cadell were acquired by AGSA’s Scottish-born Director, Robert Campbell, in the 1950s (see below).

An aspect of British modernism not represented by AGSA was the more radical geometric abstraction of the English Cubism faction of the London Group, and of the Vorticists. While the London Group’s cubism tended to be purely formalist, Vorticism

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630 Trumble, 1997, p. 60.
was a more Futurist response to the mechanisation of the industrial age. The short-lived but influential Vorticist movement was launched by Wyndham Lewis, with poet Ezra Pound, in the inaugural issue of the magazine *Blast* in June 1914. Painters Roberts, Bomberg, Nevinson, Etchells, and Wadsworth, and the sculptors Jacob Epstein and Henri Gaudier-Brzeska, were all associated with Vorticism. Bomberg’s large oil painting, *The mud bath*, 1914, has been acclaimed by Spalding, Harrison, Tickner and others as the masterpiece of Vorticism, and arguably of the decade.

Vorticism was one of the rare moments of the application of abstract theory in modern British art. As Herbert Read wrote of this movement, ‘while Vorticism lasted it was a vitalising influence, perhaps the most lively effort ever made to infuse our timid English aestheticism with Latin intellectualism.’

The general antipathy to non-representational abstraction and Continental influences amongst buyers, Board members and Campbell, running through until the late 1960s, has resulted in the Gallery’s representation of Vorticism being almost non-existent. The acquisition by bequest in 2001 of a colour woodcut by Edward Wadsworth (1889–1949) is the source of the sole Vorticist work in the collection. Nor does AGSA own an Epstein sculpture from his radical period before 1914, although it has two later figurative realist bronze portrait busts by Epstein from the 1934 and 1948 respectively. The absence of this significant area of British modernism leaves a sizeable hole in the collection and impacts on its ability to represent the era.

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Not all the works for this period would fall within even the most inclusive usage of the term Post-Impressionist. Occurring in tandem with purchases of modern art there were more conservative acquisitions, some purchased by the Board and others entering the collection as gifts and bequests. In 1941 the Gallery had acquired two watercolour landscapes by Philip Wilson Steer (1860–1942) through the National Art Collections Fund, London. Then in 1953, through Sir Kenneth Clark, Steer’s oil painting, *Bridgnorth*, 1917 was purchased. [Fig. 21] Steer had been a significant painter of the late nineteenth and early twentieth century, noted for his portraits of Edwardian women, until he had turned to landscape, retracing the steps of Turner and Constable. A charming early painting, *Suffolk Landscape*, by Sir Alfred Munnings (1878–1959), tentatively dated c. 1918–1920, entered the collection in 1958 as a gift from collector George Cowan [Fig. 25].

There are four figurative bronze portrait sculptures of the period portraying military, political and theatrical figures. Henry Poole’s statuette of British flying ace Captain Albert Ball VC, 1918–1921 [Fig. 20] entered the collection in 1942 by bequest. It has an appealing lifelike naturalism, with Ball portrayed dressed in a military trench coat and standing poised for action. During the term of Robert Campbell, in 1960 a bust by Derwent Wood of Australian politician William Morris Hughes, 1919, was purchased, and a bust of actor Sir Henry Irving by Courtenay Pollock (1877–1943) was purchased in 1961. In 1972 during the term of John Baily the Gallery purchased a Rodinesque bronze portrait, *Major Smythies*, 1912, by Henry Gaudier-Brzeska (1891–1915) [Fig. 15]. This was a 1971 bronze casting by the CAS, London based on a plaster cast by the artist.

633 *View from Chirk Castle*, 1918, and *Near Avonmouth*, 1922.
5.2 1919–1939: Between the wars

5.2.1 The 1920s retreat to parochial genre paintings

There is broad consensus among most historians of this period that after the First World War and well into the 1920s British art entered a period of parochial conservatism compared to the cosmopolitan modernist moment before the war. Spalding identified a move to more traditional representation with few recent Continental influences, and no major exhibition of current European art until de Chirico in 1928.634

Kenneth McConkey wrote of the prevailing values of the period:

Back in the mid-1920s, when Fry and Wilenski were questioning the probity of British art, Englishness was identified with tradition and convention rather than ‘experimentation’. This latter term had a specific resonance. It alerted readers to the racial and imperialist assumptions of much art criticism up to that time. ‘Experimentation’ was a by-word for abstraction and the Latin races, particularly the French, were heavily committed to it…. Despite claims to the contrary, an explicitly figurative tradition did not break down in Britain after the war, even though its tenets were conspicuously rejected by some.635

Many of the artists who had pursued versions of British modernism before the war were associated in the 1920s with the London Group. They included John and Paul Nash, Mark Gertler, Vanessa Bell, Duncan Grant, William Roberts and Walter Sickert. While Harrison regarded the group as pursuing a middle-of-the-road ‘domesticated version of Continental modernism’, Spalding argued more positively that despite the retreat to representation, there was a rich diversity of imaginative art.636 The Gallery’s collection

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634 Spalding, 1986 (reprinted 2002), p.65


636 Harrison, p.198, Spalding p. 61.
for this between the wars period supports both these positions. While, if measured by Harrison’s yardstick of international modernism, it is comprised almost entirely of mildly modern representational work, it has a rich diversity of individualistic paintings that do not fit easily into a simplistic narrative.

It was no doubt this more conservative representational direction that appealed to the NGSA Board and its buyers in the equally conservative climate of post Second World War Australia. The Gallery purchased 17 paintings, four watercolours/gouaches and six drawings from the 1920s. Virtually all of these works from the 1920s were purchased in the 1950s by Robert Campbell and buyers Sir Kenneth Clark and Richard Smart.

After the war, it seemed that artists had settled into a safe style of studio painting focussing on portraits and still life. Both are particularly well represented in AGSA’s British collection of the 1920s.

Ambrose McEvoy (1878–1927) was at height of his successful career as a society portraitist when he painted the quintessential society portrait, Miss Jill Martin, undated but probably c. 1920 [Fig. 26]. McEvoy eschewed modernism but retained a redeeming lightness of touch and fluidity to his brushwork, applying fine layers of paint to achieve a virtuosic finish. He showed with the Royal Academy and was made an Associate in 1924, shortly before his death in 1927. His portrayal in tonal browns and creams of a young woman (possibly a debutante) in evening dress with décolletage, bare shoulders swathed in a diaphanous veil, head turned to reveal her profile with fashionable bob haircut, captures the modernising moment post the First World War as

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637 Purchased by Sir Kenneth Clark in 1954 – refer annotated list of works in Appendix Three for more details.
high society women bobbed their hair and forsook the tightly corseted fashions of Edwardian England.

There is even more of a feel of 1920s modernity in *The black and gold toque*, 1920–1921, by Scottish painter Francis CB Cadell [Fig. 30]. The artist portrays a fashionably dressed woman, sitting in a room in casual disarray that is believed to be Cadell’s studio. The informal setting, her confidant expression, cropped hair beneath the titular toque with veil thrown back, and the subtle bohemian hint of gold hoop earrings, suggest modern liberated woman. Cadell was influenced by the Fauves, and especially Matisse, when he worked in Paris from 1899–1903. A lingering influence can be seen in the clear colours, touches of pattern and confident linear demarcations of the brushwork in *The black and gold toque*.

The third portrayal of the modern young woman of the 1920s is Augustus John’s partially completed portrait, *Poppet*, c. 1927–1928, [Fig. 36] of his third daughter, Elizabeth Ann (b. 1906).\(^ {638} \) Although the background and upper body are barely filled in with crude brushwork and exposed canvas, her face is fully realised. Her self-possessed air, and somewhat unkempt demeanour, all suggest confident modernity. John’s self-consciously careless treatment of everything but her face underscores this characterisation.

\(^ {638} \) Purchased in London in 1954 by NGSA Board member and John enthusiast, Lady Ursula Hayward.
Figure 26.

Ambrose McEVOY Britain, 1878 – 1927  
**Miss Jill Martin** c. 1920?  
oil on canvas  
101.6 x 76.8 cm  
South Australian Government Grant 1954
Figure 30
Francis Campbell Boileau CADELL Britain, 1883 – 1937
The black and gold toque 1920-21, Edinburgh
oil on canvas
76.2 x 63.5 cm
Elder Bequest Fund 1956
In total contrast to these worldly portrayals, John’s sister Gwen John (1876-1939) characteristically captured an unworldly simplicity in her painting, *The convalescent*, c. 1922 [Fig. 32]. Using a quiet Whistlerian tonal palette of soft greys, delicately applied to achieve a thin texture of brush marks, the artist portrays a young woman dressed in humble, rustic attire. She is seated with hands folded in her lap, a shawl loosely draped around her arms. There is satisfying resolution of form and content to convey a sense of calm humility.

Gwen John, who at this stage of her career worked in rural seclusion in France, is recognised as one of that small group of British artists who achieved greatness despite sitting apart from the mainstream narrative of British modernism, and in so doing, contributing to a more nuanced perspective of the achievement of early twentieth century British art.


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639 Both Trumble and Cecily Langdale in her monograph dispute AGSA’s title as misattributed to an earlier series using the same model – refer Annotated list of works.

The Smith and Peploe still-life paintings [Figs. 34 and 37] are significant as representative of the oeuvre of each artist when they were painting at their peak in their mature years.\(^641\) Duncan Grant’s, *Still life with eggs*, 1930, [Fig. 39] has warm russet tones and flowing curvilinear style. The rounded forms of preserves and fresh produce all convey a sense of rustic fecundity and sensuous delight. Trumble viewed it as ‘in many ways a flamboyant elaboration of the theme prescribed by Roger Fry in his earlier, smaller *Still-life: jug and eggs*, and dates the painting as 1920.\(^642\) Certainly the eggs are treated in a similar abstract fashion in each painting. Shone, however, who worked at Charleston as Grant’s assistant, attributes the painting to a decade later in 1930, which would make the connection with Fry’s 1911 painting tenuous.

The Gallery’s landscape holdings for this period are so small as to give very little insight into British landscape painting after the war and into the twenties. *The Green House*, 1918–1919 [Fig. 22], by former Camden Town member Robert Bevan, conveys the wintry chill of a grey London streetscape with austere formality, rigid linear composition and a subdued palette that contrasts with the exuberant high-key colours of Camden Town painters before the war. Austerity and formal restraint are similarly evident in snow-clad landscapes of Sir William Nicholson, *A Welsh hill* (formerly *Moel Goedog*) 1919, and *Studio in snow*, Sutton Veny, 1925. [Figs. 24, 33],

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\(^640\) Refer to Annotated list of works, for more details.

\(^641\) This is the only Peploe in the AGSA collection. The Gallery owns another much later Smith still life, *Quinces and a jug*, 1953.

\(^642\) Trumble, 1997, p. 54.
In contrast to this dour mood, the realist painting, *Gardening*, 1920, [Fig. 31] by David Jones (1895–1974) presents a positive quasi-propagandist image of agrarian work and collective harmony, with a disparate group of workers tilling the ground and cultivating communal allotments. The sense of order restored after the upheaval of war is reinforced by the ordered and balanced composition.


Sickert is well represented for this period with three paintings, plus a group of four etchings.644 Indubitably the most significant is *The raising of Lazarus*, 1929, [Fig. 38] an unusual work painted in situ on wallpaper in Sickert’s Highbury Place studio. The Gallery’s painting is a study for an oil painting on canvas now in the collection of the National Gallery of Victoria. Trumble stated that it was based on a photograph of Sickert and fellow artist Cicely Hey carrying a wooden artist’s model up some narrow stairs. He wrote:

> The scale and vigour with which Sickert adapted his photographic model and harnessed it to a biblical subject perhaps the oldest in Christian iconography, suggests the collision of technique and subject which makes his late, so-called

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643 In 1920 the British Government gifted the Gallery a set of six prints by Nevinson, *Building the aircraft*. It is part of a larger series *The Great War: Britain’s Efforts and Ideals*, comprising 65 prints (AGSA EMu Database, accessed 9 February 2015).

644 The etchings were acquired in 1967-8 to augment the Gallery's Sickert survey for the 1968 Adelaide Festival of Arts.
Echoes so fascinating in the era of Post-Modernism. ... No one who sees this large green painting can fail to be moved by its raw power.  

5.2.2 1930s: a rich, somewhat eccentric diversity

AGSA’s representation of the 1930s came from diverse buyers, active in the 1950s and 1960s, with Richard Smart especially, as well as Christopher White, HD Molesworth, John Russell and Robert Campbell all buying works from this period. This resulted in representation of a broad spectrum of stylistic tendencies that were prevalent at the time. Unfortunately these buyers all overlooked art from the key period of modernism represented by Unit One, as discussed below.

William Roberts (1895–1980) is amongst those modern British artists who pursued a consistent but idiosyncratic direction, somewhat at odds with the vacillations of mainstream movements. While he had been associated with the radical avant garde of Vorticism before the war, from the 1920s to 1950s he settled into an angular, heavily stylised representational mode adapted from elements of Picasso and Leger. His most distinctive paintings featured tightly composed interlocking figures and he frequently painted both satirical vernacular vignettes and biblical allegories. AGSA’s painting by Roberts, *Antony in Egypt*, c. 1930 [Fig. 41], purchased by Richard Smart in 1959, is somewhat atypical. It shows his trademark angular stylisation but is less tightly composed, without interlocking figures.  

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645 Trumble, 1997, p. 60.

646 It is possible Roberts’ satirical depiction of Antony and Cleopatra refers to the painting *Antony and Cleopatra*, 1883, by Sir Lawrence Alma-Tadema, as there are some compositional similarities. In that painting Cleopatra reclines in a similar slumped position to Roberts’ Cleopatra. She is draped in a leopard skin, which may be the point of Roberts depicting his Cleopatra cuddling an
A late painting by Mark Gertler (1892–1939) *Seated nude*, c. 1932 [Fig. 45] was purchased for AGSA by Christopher White in 1968. The painting demonstrates a change by the artist to a looser, more gestural and painterly big brush style, in comparison to his finely rendered realism of AGSA’s earlier painting by Gertler, *The coffee pot*, 1920 [Fig. 28].

The most progressive impetus during the 1920s and into the early 1930s came from the Seven and Five Society, formed in 1919 and disbanded in 1935. There was a large amorphous membership of 56 over the years, but from the mid 1920s the core group was Ben Nicholson, Winifred Nicholson, and Christopher Wood. Seven and Five Society members whose work from c. 1930 would enter the AGSA collection were David Jones, Frances Hodgkins, and sculptors Maurice Lambert and John Skeaping. The Gallery has later works by other Seven and Five Society members, Ivon Hitchens, Ben Nicholson and Winifred Nicholson.

From the period of Hodgkins membership of the Seven and Five Society from 1929–1932, AGSA has her lyrical painting, *Landscape with still life*, 1930 [Fig. 40], purchased by Richard Smart in 1959. In *Landscape with still life* the decorative floral patterns of the still life in the foreground flow into the curvilinear forms of the landscape. Hodgkins achieved a satisfying balance of complementary colours, with a rich wine red, enlivened with highlights of white and green, predominating in the foreground, and flowing through to the predominance of green broken by reddish highlights in the landscape. All told she exhibited 21 paintings in four of the Society’s

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innocuous domestic cat. The characterization of her and her attendants as negroid is more historically accurate than the pale-skinned English rose in Alma-Tadema’s version.

647 *Seated nude* contrasts also with the equally finely painted realism of the Tate Gallery’s voluptuous nude by Gertler, *The Queen of Sheba*, 1922, in which Gertler’s coffee pot re-appears as a detail.
exhibitions, but her lyrical figurative modernism set her aside from the avant garde push that was forming within the Society at this time under Nicholson. She briefly joined Unit One, set up by Nicholson, Hepworth, Moore and others, but quickly resigned and pursued the rest of her career outside membership groups and societies.

From his time as a member of the Seven and Five Society there is a delicate watercolour by David Jones, *Vase on sill*, 1931, [Fig. 42], again purchased by Richard Smart. The fragile poetic traceries of *Vase on sill* are so different from the neatly ordered composition of the earlier painting, *Gardening*, that it is hard to credit they are by the same artist.\(^{648}\) Robert Campbell wrote of it in the NGSA *Bulletin*: ‘The wayward, tenuous line, the sudden tensions of accent, the complexity of the tone and the soft stains of iridescent colour have the intangibility and the charm of lyrical poetry.’\(^{649}\)

John Skeaping’s *Torso*, 1931 [Fig. 43] is a maquette-sized female torso carved in stone, mildly abstracted and stylised to enhance the geometry of the female form.\(^{650}\) Skeaping, who was highly regarded at the time as one of the foremost young British sculptors, had been married to Barbara Hepworth since 1923 until she divorced him in 1931 for Ben Nicholson. He subsequently turned away from modernism to naturalistic animal sculptures and drawings.

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\(^{648}\) AJ Hynes, a niece of the artist and copyright holder, wrote to AGSA, 31 October 1988, regarding *Gardening*, stating ‘I was surprised to find it unlike anything else I have seen of David Jones’ work...’ David Jones file AC2/1703, AGSA Research Library.


\(^{650}\) It is damaged and there is no record of its exhibition history since entering AGSA’s collection in 1950, apparently on the advice of the Gallery’s buyer Hender Molesworth, although even this is unclear as there is no mention of it by Molesworth in his correspondence with Campbell. It was most probably purchased by John Goodchild in London in 1949.
The bronze sculpture, *The golden pheasant*, 1932 [Fig. 44], by Maurice Lambert, London-based artist and son of Australian George Lambert, is far more adventurous. It did not enter the collection until 2000 when it was acquired through the fund set up by art philanthropists James and Diana Ramsay. Its graceful streamlined form, balanced on a single point, encapsulates the gravity-defying sense of flight. In his essay for *Modern Britain* (NGV 2007) Mark Stocker noted the streamlined Deco references in Lambert’s sculpture led to him being sidelined as too fashionably decorative until the recent reassessment of Art Deco contributed to his rehabilitation.\(^\text{651}\)

Harrison was dismissive of the importance of the Seven and Five Society. He wrote that despite the efforts of Ben Nicholson to ‘establish a group that would be both modern and international in outlook, ‘at no time during the twenties did the members constitute an avant garde; there was no such thing in English art at the time, which is to say there was no concerted opposition to the modernist orthodoxy of Post-Impressionism.’\(^\text{652}\)

The narrative of British modernism reconnected, albeit briefly, with international modernism through the activities of Unit One, formed in 1933. Paul Nash was the primary instigator, with other painters and sculptors being Henry Moore, Ben Nicholson and Barbara Hepworth (who all lived together in Hampstead at that time), Edward Wadsworth, Edward Burra, John Bigge, John Armstrong and Frances Hodgkins.\(^\text{653}\) Nash articulated the two divergent directions of the Unit One aesthetic rationale as:

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\(^{651}\) Mark Stocker in Gott, Benson and Matthiesson, 2007, p.89 (illus.)


\(^{653}\) when Hodgkins resigned soon afterwards she was replaced by Tristram Hillier.
First, the pursuit of form; the expression of structural purpose in search of beauty in formal interaction and relations apart from representation. This is typified by abstract art. Second the pursuit of the soul, the attempt to trace the psyche in its devious flight, a psychological research on the part of the artist parallel to the experiments of the great analysts. This is represented by the movement known as Surréalisme.\textsuperscript{654}

Here Nash identified the two strands of the avant garde that would persist into the 1940s and lead to the brief combustible life of Unit One from 1933–1935. While Hepworth and Moore developed organic abstraction in sculpture, and Nicholson created his abstract still life paintings and white reliefs, Nash would move towards Surrealism.

AGSA’s painting by Nash, \textit{Metamorphosis}, 1938 [Fig. 50], purchased by Richard Smart, came a few years after the dissolution of Unit One in 1935, but it remains as the strong exemplar of the Surrealist spirit that Nash identified in his piece for \textit{The Listener} in 1933. A metaphysical perception of fragmentation and illusion within the world of appearances is conveyed by formal means of overlapping pictorial planes and reflective surfaces.

In other respects, the Gallery’s representation of this significant moment in British modernism is virtually non-existent. Once again, research findings in Chapter Two support the argument that a strong predisposition to representational art by both the Gallery and its buyers, coupled with antipathy to abstraction by the NGSA Board under Morgan and by Director Robert Campbell, appear to be the prime reasons. It should be noted that this neglect of the Unit One movement prevailed in other Australian public galleries, all of whom are weak in this area.

\textsuperscript{654} \textit{The Listener}, 5 July 1933, quoted in Harrison, p. 241.
It would not be until 2007 that a small drawing by Moore, *Reclining form*, 1934 [Fig. 46], entered the collection, gifted by William Bowmore, OBE. Nicholson is represented only by a later drawing/watercolour, *Signal, July 30 ’54*, 1954, acquired in 1967. Hepworth is represented only by a much later sculpture, *Head (Ra)*, 1971, gift of Lesley Lynn through the Art Gallery of South Australia Foundation, in memory of her husband Dr Kenneth Lynn 2001.

It would be a mistake, however, to over emphasise this weakness in the collection during the 1930s at the expense of its very real strengths. 655 Collecting in the 1950s and 1960s resulted in acquisition of iconic works by two important idiosyncratic artists, Edward Burra (1905–1976) and David Bomberg (1890–1957). Both artists independently produced works in response to their contrasting experiences travelling in Spain in the period leading up to the outbreak of the Spanish civil war.

Burra’s large, four-sheet watercolour *Silence*, c. 1936 [Fig. 49], was purchased by Smart in 1958. The artist made *Silence* after he returned to England from a trip to Spain, having witnessed outbreaks of civil unrest and violence leading up to the civil war. It combines a sense of actualité reportage with the metaphorical presence of the two ominous figures observing the destruction of the civic architecture. The third of the Three Fates is barely visible, emerging from the shadows.

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655 The collection is also strengthened by English landscape paintings from the 1930s purchased before the 1940 commencement date of this thesis: Lucien Pissarro (1863–1944), *Campagne Orovida, the lauristinas*, 1930, purchased in 1937, James Bateman, *The harvest*, 1934, purchased in 1934, E. Morland Lewis, *Ferryside, South Wales*, c. 1930, and Stanley Spencer, *Garden view, Cookham Dean*, 1938, both purchased in 1939 from the Herald/Advertiser exhibition.
Figure 49
Edward BURRA, Britain, 1905 – 1976
Silence c.1936, Rye, Sussex
watercolour, pencil on four sheets of paper
154.9 x 113.0 cm (overall sheet size)
d’Auvergne Boxall Bequest Fund 1958
© Estate of the Artist, c/o Lefevre Fine Art
Rothenstein recorded Burra’s horror when on his first visit in 1933 he witnessed an outbreak of church burning and the almost casual acceptance of violence by the Spanish. But Causey noted ‘the reality of violence’ inclined Burra to the side of order, while at the same time he was excited by the raw and vivid sensations it afforded. These mixed responses are reflected in the two crones who survey this destruction, one grieving while the other appears sinister and gloating.

While Burra frequented the cities of Madrid and Barcelona, Bomberg sought out the rugged mountains of Cuenca. The Gallery’s two paintings by Bomberg are *Evening, Jucar Valley, Cuenca, Spain*, 1934 [Fig. 47], and *The valley of Beddgelert, North Wales*, 1936, [Fig. 48], both purchased on behalf of AGSA by John Russell in 1965. After the First World War, Bomberg had rejected Vorticism, regarding it as implicated in the violence of the war. As Jane Messenger remarked in her entry for Bomberg in *Making Nature*, 2009, in turning to landscape he was not interested in the picturesque, cultivated man-made landscapes of England but looked for those untamed, natural terrains that were to be found in Spain and Wales. The two paintings are from a period when he found a new energy, manifest in an expressive brushwork that, although stylistically quite different, was in some ways comparable in its sheer gestural power with the dynamic abstraction of his Vorticist period. Messenger notes, ‘He was fundamentally a realist, although he used an expressionist technique to capture the essence of his subject as he experienced it.’

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658 Messenger, 2009, p.86.

659 Messenger, p.86.
Figure 47
David BOMBERG, Britain, 1890 - 1957
Evening, Jucar Valley, Cuenca, Spain
1934, Cuenca, Spain
oil on canvas
51.9 x 67.0 cm
South Australian Government Grant 1965
© David Bomberg. DACS/Licensed by Viscopy, 2016
An empirical observation-based realism, while manifest in many stylistic guises, is one of the strongest connecting threads running through AGSA’s modern British collection. It stands in contrast to the abstract theoretical underpinnings of what became international modernism. This empirical grounding for art practice would be passed from one generation to the next through British art schools. In Bomberg’s case, although he remained a relative outsider throughout the rest of his painting life, his legacy was to be perpetuated in his students of the post-war 1940s, Frank Auerbach and Leon Kossoff.

Another aspect of the many guises of modern British realism is embodied in Laura Knight’s painting, *Harvest*, 1939, [Fig. 51], purchased by Robert Campbell in 1956. While Bomberg sought to express through the turbulent energy of his brush marks the power of a wild, only partially civilised natural landscape, Knight presented an idealised conception of the British countryside as a source of goodness, fecundity, order and Britishness. *Harvest* is a finely painted scene, full of attention to detail and steeped in a placid contentment. In the foreground a man and girl relax on a stone-paved lookout, above a lush green valley, dotted with a chequerboard of mown paddocks, lined with orderly rows of haystacks. The rolling dales are laid out before them, while shafts of the setting sun pierce through a smoky haze of small agricultural burn-offs, bathing the scene in a golden radiance. The contre-jour light casts long shadows and illuminates the silhouettes of the grouping in the foreground. The man has his back to the glorious view, as if taking it for granted, while giving all his attention to the girl, who likewise ignores the view, gazing into his eyes, while their untethered horse and two donkeys stand obediently nearby.
Figure 51.
Dame Laura KNIGHT
Britain, 1877 – 1970
**Harvest**
1939, London
oil on canvas
152.4 x 182.8 cm
AR Ragless Bequest Fund 1956
If there is a threat to this picturesque English landscape it lies beyond the frame. Albeit with the advantage of hindsight, it is tempting to find a valedictory note in this idealised landscape – an English arcadia threatened by the outbreak of war, with the title *Harvest* taking on a darker irony of the lives of young men harvested for the war. During the war, as an official war artist, Laura Knight turned her realist skills to commissioned paintings documenting such subjects as the Women’s Auxiliary Air Force, a female worker in an ordnance factory and an RAF bomber crew.\(^{660}\)

5.3 War and Post-War art 1940–1959

5.3.1 1940s: War art, Neo-Romanticism and landscape

The Art Gallery of South Australia’s representation of modern British art of the 1940s was formed primarily through three sources. The first of these was the gift by the British Government of war art commissioned by the War Artists Advisory Committee under the chairmanship of Sir Kenneth Clark. These comprised watercolours by Graham Sutherland, Anthony Gross and Edward Ardizzone and a painting, *Eleven o’clock on deck*, 1940, by Henry Lamb [Fig. 53].\(^{661}\) The second source was the Contemporary Art Society, London, which selected paintings and a sculpture with funds delegated by the then National Gallery of South Australia. The third source was Sir Kenneth Clark who purchased works as buyer for the NGSA from 1949–1954. As previously stated in Chapter One, several historians of this era, including Bowness


\(^{661}\) In addition to these British Government gifts, AGSA’s representation of art of the Second World War includes two watercolours by Feliks Topolski, gifted by Dr John Yeatman, and two lithographs acquired through the Gallery’s print buyer, Harold Wright, namely *The mothers’ union in wartime*, 1939, by Kathleen Walker and *Blockade*, 1940, by Carel Weight.
Garlake (1998) and Harrison (1995) note that the taste of Clark (who was also a prominent patron of the CAS) was writ large over each of these sources of the art of the forties.\footnote{Refer Chapter One, pp.52-53.}

At the time of the outbreak of the Second World War Clark had become a prominent patron of artists associated with England’s Neo-Romantic movement.\footnote{The Romantic Revival is usually attributed to an article ‘England’s Climate’ by John Piper and Geoffrey Grigson that appeared in the 1936 issue of the magazine Axis, in which they rejected abstraction and Surrealism and espoused a return to the values of Constable, Blake and Turner. This was followed up in 1937 by the anthology, The painter’s object, edited by Piper’s wife Myfanwy Piper in which John Piper proposed a return to the real rather than the ideal of abstract form. This set up what Harrison argues in his critique, ‘England’s Climate’ (1995) was ‘a divergent discourse’ to cosmopolitan modernism.} From the late 1930s and throughout the 1940s the haunted lyricism of the English Neo-Romantic movement marked a turning away from the cosmopolitan moment of Unit One and Surrealism, towards an insular, nostalgic Englishness, grounded in a veneration of the spirit of place. In the face of the impending war, the movement of artists into the countryside encouraged a re-focussing on a connection with landscape and place. Equally, the perceived threat to some innate kernel of Englishness by outside forces provoked a reactionary nostalgia. Ruins and iconic romantic landscapes came back into vogue. Some of the principal artists of this style who are represented in AGSA’s collection for the period were Graham Sutherland (1903–1980), John Piper (1903–1992) and John Minton (1917–1957).

Harrison has written that the discourse of Neo-Romanticism dwelt on ‘the idea of native genius’:

> In the identification of this native genius it consistently stressed the necessity of certain attributes and tendencies: an attachment to the landscape, an empirical regard, a romanticism towards the past, a sense of moderation sometimes

\footnote{Refer Chapter One, pp.52-53.}
associated with virtuous amateurism, a tendency towards the literary, and, most important of all, a determined individuality.664

During the war Clark used his position as Chairman of the War Artists Advisory Committee to commission works that according to Harrison ‘nourished a form of romantic home guard art with John Piper, Sutherland and Moore as its dominant figures.’665 Works from the 1940s by Sutherland and Piper entered the AGSA collection through Clark’s advocacy – although by different routes.

In Sutherland’s watercolour, ink and crayon City, Ruined Buildings, 1941, [Fig. 54], the bombed out carcass of a building stands like a post-apocalyptic stage set, bathed in murky black and brown washes of paint, with flashes of acrid yellow fire. Two related War Artist Committee commissions showing war-time destruction of the city by another Neo-Romantic, Feliks Topolski (1907–1987) would subsequently enter the collection – Central London – the morning after (Holborn, Nov 1940), [Fig. 52], and Love among ruins, 1941.666

The Gallery’s collection does not include an example of Piper’s war paintings of bombed ruins, but instead the artist’s Neo-Romantic work, Llugwy Crag [Fig. 66], made at the tail-end of the movement’s influence in 1949, and purchased for the Gallery in 1950 by Sir Kenneth Clark. In gouache and ink, Piper depicts a darkly brooding Welsh landscape of wild rocky crags looming against a louring sky. Spalding commented of his art of this period that while there was an undeniable theatricality, in


665 Harrison, p.220.

666 Both were donated by Board member Dr John Yeatman, in 1964 and 2003 respectively.
his rough treatment of the painted surface he could suggest the ‘movement of wind, spasmodic light and the texture of weather-beaten stone.’ It is this synergy of form and content in his treatment of Llugwy Crag that imparts a lingering poetic resonance.

John Minton’s watercolour/gouache, Cornish landscape, 1945 [Fig. 58], was a gift of the CAS, London in 1956. In a very similar style to Sutherland and Piper, the artist combines the moody atmospheric of dark watercolour and gouache with the black linear definition of drawing in pen and ink. The features of the landscape are flattened and compressed to create a surreal dream-like atmosphere. Cloud spirits swirl over a dark animistic landscape of barren hills, dry-stone walls and spiky plants. Visually integrated and virtually enmeshed in this swirling landscape, are two reclining figures, one sleeping and the other sitting as a protective presence. The figures are apparently at one with nature and the elements – a still centre amidst the surrounding turbulence. The inter-related arrangement of the limbs of the two figures in repose recalls the more abstracted reclining figure sculptures of Henry Moore, who also at this time was concerned with integration of the figure within an animistic landscape.

Both Laurie Benson and Jane Messenger refer to Minton’s holiday in Cornwall in 1944 as being a happy interlude amidst periods of depression and alcoholism. Yet Cornish landscape is too dark and ambivalent in the tension between the human figures and a threatening nature to be read as reflecting pleasant memories.

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668 Herbert Read wrote of Moore: ‘I use this word ‘animistic’, because Henry Moore, in common with artists of his type throughout the ages, would seem to believe that behind the appearance of things there is some kind of transcendental energy, a will to form, which is only partially revealed in organic life.’ (Read, 1951/1964 p.36)

Figure 58.
John MINTON
Britain, 1917 – 1957
Cornish Landscape
1945, London
watercolour, gouache, ink, candle wax on paper
50.9 x 63.9 cm (image & sheet)
Gift of the Contemporary Art Society, London 1956
Keith Vaughan (1912–1977) was another artist associated with the neo-romantics and is represented in AGSA’s collection by his *Raven Cottage, Yorkshire*, gouache, pen and ink, 1945.\(^{670}\) Although stylistically similar, this work has a stronger narrative element, with a man and a young boy shown defending their cottage with a shotgun and slingshot.

John Tunnard’s painting *Moa*, 1943, [Fig. 56], was one of the Gallery’s first purchases after the end of the war. It is an exemplar of the surrealist influences that ran parallel to the Neo-Romantic revival, and which surfaced in South Australia in the paintings of Ivor Francis and other members of the Contemporary Art Society (South Australian branch). It is neither fully abstract nor fully surrealist, but rather, it is a carefully calculated, mathematically precise interpretation of the irrational. Representational elements of the egg and figure float in a quasi-surreal, abstract, yet three-dimensional illusionistic space of overlapping planes, overlaid with compass-drawn geometric designs.

Tunnard employed an unusual technique of first scumbling and then abrading an overlaid layer of white paint, to create the illusion of a textural ‘mist’ which is actually a flat painted surface. As a formal composition *Moa* is a clever balancing act between abstraction and representation, between linear and volumetric shape, experimenting with the abstract spatial configuration as an expression of the inner imaginative life. Messenger wrote that its composition ‘represented an irrational intersection of multiple spatial zones.’\(^{671}\)

\(^{670}\) Purchased for AGSA by Richard Smart in 1959.

The former Seven and Five Society artist, Ivon Hitchens (1893–1979), represented another more abstract and painterly approach to landscape painting. The lyrical semi-abstraction of Hitchens’ *The footbridge* [Fig. 59], places this painting in the mid 1940s, when he wrote, ‘What I see and feel I try to reduce to patches and lines of pigment which have an effect upon our aesthetic consciousness…’

Hitchens’ approach to colour and line as an abstract language mediating between consciousness and nature would influence later generations of British artists, particularly Patrick Heron and John Hoyland, both of whom would be represented in the AGSA collection by the 1970s. Margaret Garlake has written of the search by mid twentieth century British artists to redefine *genius loci*, or spirit of place, incorporating experiential phenomena rather than simply representing the visible appearance of landscape. She stated that the spread of artists to the countryside (all the above artists lived in rural locations), encouraged the rise of a regionalism as a counter to internationalism, with St Ives, Cornwall, becoming a focus for a distinctive regional artistic identity, associated with a primitive and unsullied landscape.

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672 From Ivon Hitchens ‘Notes on painting’, *Ark* journal, Royal College of Art, 1956, republished in Peter Khoroche, Lund Humphries, Aldershot, *Ivon Hitchens*, Hampshire, 2007, p. 80. Although these notes were not published until 1956 they were based on notes made back in the mid 1940s.

673 Garlake, 1998, p. 68. Although the influence of St Ives in the 1940s, and of Ben Nicholson’s landscape paintings in particular, is not shown in AGSA’s collection for this period, the Gallery has works by Nicholson, and landscapes by St Ives painters Terry Frost and Peter Lanyon from the 1950s.
Figure 63
Victor PASMORE, Britain, 1908 – 1997
The park, 1947 - 48, London
oil on canvas, 108.1 x 80.9 cm
AR Ragless Bequest Fund 1954
Two further landscape paintings from the 1940s in the Gallery’s collection may be viewed not so much as being driven by concerns to embody a spirit of place, as by formal concerns relating to representation. Tristram Hillier’s *The road to Pylle*, 1946, [Fig. 60], selected for AGSA by the CAS, London, is an exemplar of his fascination with taking representation beyond realism into a hyper real dimension, where the ordinary became strange. In his 1954 essay on Hillier for *Studio*, Robert Melville wrote: ‘It has been his task and his triumph to depict the strangeness of the customary, and present us with familiar landscapes which turn us into travellers arriving at the borders of unexplored territory.’674 Messenger continued this theme, writing of *The road to Pylle*: ‘The cold clear colours are applied with a glassy finish and enhance the painting’s chilling stillness…In accordance with Sigmund Freud’s theories on the uncanny, *The road to Pylle* is located where reality and the imaginary intersect’.675

Victor Pasmore’s *The park*, 1947–1948, [Fig. 63], purchased by Sir Kenneth Clark, moves in the opposite direction. While the painting’s nominal subject is the formal garden of Chiswick House, Pasmore has abstracted features of the garden into a finely calibrated composition of overlapping circular forms, rendered in a quasi-pointillist technique. *The park* is regarded as a key painting in Pasmore’s transition from his lyrical landscape paintings of river and park scenes along the Thames (mid to late 1940s) to abstract constructivist paintings of the 1950s. Messenger wrote that it was his ‘definitive statement as a figurative painter prior to his dramatic conversion to abstraction in 1948’.676

675 Messenger, in Gott, Benson and Mattiesson, p. 257.
Prior to this pivotal moment, Pasmore’s interest in the 1940s in painting as both a formal construction and a representation was present even in his earlier lyrical figurative painting in AGSA’s collection, *Flower barrow* [Fig. 55] also purchased for AGSA by Pasmore’s patron Sir Kenneth Clark. Pasmore originally painted it in 1932 and substantially reworked it over the years until it reached its final form in 1943. In the process he altered the original version substantially, changing it from day to night and altering the position of the child in the foreground, to create a more satisfying formal composition as opposed to a representation imitating a moment in the real world.677

In addition there were two terracotta sculptures for this period. Karin Jonzen’s terracotta *Mother and child*, 1944, purchased by the CAS, and a previously undated terracotta figurine, *Reclining nude*, 1943, by Frank Dobson (1888–1963), purchased from a private collection in London in 1950 on the advice of John Goodchild.678

### 5.3.2 1946–1954: Post-war austerity, humanism and the ‘geometry of fear’

In their respective cultural analyses of the post-war period, both Roy Strong and Margaret Garlake argued that a conservative official culture of patronage played a role in endorsing the milder forms of modernism. Garlake wrote of the art establishment as ‘an unconstituted, fluctuating group of disparate personalities who seldom met formally, frequently disagreed with one another and were unhampered by corporate accountability’, with Sir Kenneth Clark Director of National Gallery 1934–1945, Slade Prof Chairman of the Arts Council’s art panel 1946–1948 and 1951–1953 and of the Art

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677 Based on research by Barry Gooch unpublished PhD thesis, AGSA curatorial files.

678 Refer to Annotated list of works for more details of these works. As stated in Chapter Two, Goodchild visited Europe and England in 1949 and spent £500 on some 58 drawings and watercolours. These were listed in an Appendix to the NGSA board papers 19 October 1949.
Council 1953–1960 ‘the single most powerful figure in the early post-war art world’.  

According to Strong, ‘consensus culture’, with its keystone being the Arts Council, was built on the reign of a network of arts and academic figures that lasted until the 1980s:

In general it stood for excellence against populism, for the metropolis as the showcase for the great national art institutions and was against commercialism, viewing the arts as a social activity which bore with them a moral as well as an aesthetic dimension in what was an increasingly agnostic age. The commitment was firmly to the middle ground with a distaste for extremes, perhaps summed up as a combination of native Neo-Romanticism with neutered modernism.  

Garlake emphasised the lingering influence of ‘the long years of post-war austerity as a grimy, dun-coloured continuum of bureaucratic restrictions and stifling convention punctuated by the anomalies of the Festival of Britain and the Coronation’.  

She contended, ‘Until 1954 almost nothing took place of any social or political significance that was not related to the war.’ Politically this post-war scenario was dominated by the break-up of the Empire, weakened links with the Commonwealth, and the shift in cultural allegiance from France to the United States of America.

Post-war paintings from the 1940s entered AGSA’s collection through several sources. Bernard Meninsky’s studio painting, Nude, 1945, was purchased for the Gallery in London by Australian painter Rex Wood. Geoffrey Tibble’s, Hairdressing, 1947, Mary Potter’s, Highgate Houses, 1947, and Leonard Appelbee’s, Whiting, 1947, were purchased on behalf of the Gallery by the CAS, London. Paintings purchased by Sir Kenneth Clark (in addition to the Minton and Piper) were Ruskin Spear’s, Still life with

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681 Garlake, p. 3.
682 Garlake, p. 4.
fish, 1947, and Lucian Freud’s, Boy with white scarf, 1948. Finally, there was the significant bronze by Sir Jacob Epstein, Second portrait of Pandit Nehru, 1948–1949, purchased by Board member Ursula Haywood in 1957.

All the above works fall within the wider, more inclusive rubric of a moderately modern, humanist realism. As in the case of the earlier modernism of the Post-Impressionists, the Gallery’s post-war works can be read as positioned along Charles Harrison’s sliding scale of convergence between realism and modernist formal innovation. Post-war British artists, often painting within the conventions of still life and portrait genres, focussed on the humdrum and everyday, and succeeded in reflecting the social and psychological conditions of their times.

The still life paintings of Spear and Appelbee became more than simple studio arrangements through their engagement with the conditions of post-war austerity. In Whiting [Fig. 61], Appelbee painted the fish lying in their unfurled newspaper wrappings. His humble subject matter becomes a thing of beauty through the artist’s understated painterly handling of the abstract values of colour and textural brush marks. Spear’s Still life with fish, [Fig. 62], portraying an opened can of sardines, with the lid curled back, beside a bottle, possibly of wine, was perhaps an ironic comment on dining during this period of post-war rationing and food shortages.
Figure 61
Leonard APPELBEE, Britain, 1914 – 2000
**Whiting,** 1947, London
oil on wood panel, 24.0 x 61.2 cm
Gift of the Contemporary Art Society, London 1950

![Image of Whiting painting](image)

Figure 62
Ruskin SPEAR, Britain, 1911 – 1990
**Still life with fish,** 1947, Hammersmith, London
oil on cardboard 29.2 x 38.7 cm
Elder Bequest Fund 1950

NOTE:
This figure/table/image has been removed to comply with copyright regulations. It is included in the print copy of the thesis held by the University of Adelaide Library.
Freud’s portrait, *Boy with white scarf*, 1948, [Fig. 64], reveals the finely detailed realism, infused with an anxious intensity that led Herbert Read in 1954 to famously label him as ‘the Ingres of existentialism’. This painting has been described as one of Freud’s ‘neutral portraits’, but the very blankness of the boy’s expression has a disquieting dimension.\(^{683}\) His stare conveys quintessential sullen adolescent disdain, youthful sensuality overlaid with a tough street-savvy edge in the narrowed eyes and set of those full lips. On a formal level the painting is composed around a subtly askew symmetry: the boy is positioned off-centre to the right of the frame, his parted hair slightly at an angle towards the left, one ear positioned marginally higher than the other, the scarf bunched just to the right of his Adam’s apple, and the t-shirt slipping off his shoulder on one side. This construction of the image reinforces the almost imperceptible unease generated by the boy and his full frontal, yet disengaged stare.

Epstein’s cast bronze sculpture, *Second Portrait of Pandit Nehru*, 1948–1949 [Fig. 65], is a humanist portrayal of the Indian nationalist statesman, Jawaharlal Nehru, who in 1947 became the first Prime Minister of independent India, a position he held until his death in 1964. The partition of India and Pakistan was marked by much bloodshed and the pressures of Nehru’s position are embodied in Epstein’s portrait, which captures a complex mix of qualities – wisdom, determination, asceticism, but also strain, and a suggestion of battle-scarred weariness.\(^{684}\)

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\(^{683}\) Christopher Johnstone in Gott, Benson and Matthiesson, 2007, p.121

\(^{684}\) See also Annotated List of Works for further details
Figure 64
Lucian FREUD, Britain, 1922 – 2011
Boy with white scarf, 1948, London
oil on canvas
41.2 x 31.1 cm
Elder Bequest Fund 1950
© The Artist/Bridgeman Art Library
The buying spree by the Gallery and its buyers in the 1950s left a more complete representation of this era than of any other since Post-Impressionism. AGSA owns 24 paintings, thirteen watercolours/gouaches, eight sculptures, one drawing and three prints for the period 1950–1959 (refer Annotated list of works).

The sense of a fraught psychic anxiety that permeated British post-war art appeared in many guises and different styles of painting and sculpture. The bleak mood of post-war austerity is apparent in urban streetscapes of the early 1950s by Carel Weight and Christopher Chamberlain (both purchased for AGSA by Clark). Weight was one of the artists who benefited from Clark’s patronage, having received commissions from the War Artists Advisory Committee as an official war artist. After the war he started teaching at the Royal College of Art and would become professor of painting there from 1957–1975. His painting, *The yellow house*, c. 1950–1951, [Fig. 67] depicts a desolate suburban streetscape. Weight underscores the bleak atmosphere at a formal level by the exaggerated verticals, and by the heavy weight of the wall, bearing down across the centre of the painting, while the colour is bleached out of the sky and roadway. All these elements dwarf and overpower the almost diminutive group of pedestrians.

Spalding wrote, ‘No other artist has caught so well the poetry of certain aspects of south-west London, particularly its humdrum Victorian suburbs, barely pretending to gentility, and it back streets, often scavenged and forlorn.’

The title of Chamberlain’s painting *Sand’s End Lane, SW6*, [Fig. 68], emphasises the importance of the specific location in south-west London. It is a desolate and drab streetscape of post-war urban alienation, dominated by the expanse of grey asphalt, the

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paler grey of the sky and the industrial framework looming in the background.

Chamberlain deftly handled the portrayal of the solitary man standing on the corner, who appears diminutive and isolated, seemingly adrift in a dehumanised world.

Post-war angst was encapsulated in the linear, attenuated, twisted and spiky wire forms of an emerging group of young British sculptors. The influence of Giacometti, Calder, Picasso and Gonzalez had filtered across the Channel and led to a move away from the direct carving of Moore and the modelling/casting of Epstein to the creation of figurative and abstract forms in wire and welded metal.

Thanks to the Gallery’s buyer Hender Delves Molesworth, AGSA has a small representative collection of maquettes from this important moment in British sculpture. In contrast to Clark’s rather staid purchases, these sculptures selected by Molesworth were by four of the more radical contemporary British artists of the moment. Sculpture was being re-invented by a new guard and these artists were at the forefront of that movement. Chadwick, Butler and Paolozzi were included in the British Council’s exhibition *New Aspects of British Sculpture* at the 1952 Venice Biennale, when Herbert Read in his catalogue essay memorably coined the phrase ‘geometry of fear’ to express the existential doubt of the time that was encapsulated in this sculpture.

Chadwick’s *Balance sculpture (Balanced sculpture III)* 1952 [Fig. 71] has a distorted and vaguely humanoid skeletal form that is both threatening and grotesquely graceful, a paradox that augments its potency. 

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687 Related works from this period were *Inner eye*, 1952, Museum of Modern Art, and *Conjunction*, 1953, Tate Gallery.
Figure 71

Lynn CHADWICK
Britain, 1914 - 2003

**Balance sculpture (Balanced sculpture III)**
1952, Gloucestershire, England
welded iron
35.0 x 37.0 x 24.0 cm
Morgan Thomas Bequest Fund 1953
© The Artist/Bridgeman Art Library
In 1956 *Balance sculpture* was lent by the NGSA to the British Council for its exhibition of Lynn Chadwick’s sculpture at the 1956 Venice Biennale, where Chadwick was awarded the International Prize for Sculpture. In the catalogue Chadwick’s balanced sculptures were described as ‘object-beings’ that contained ‘suspended, sharp-toothed inner structures which swing or revolve when disturbed.’

Butler’s small standing figure, *Girl*, 1953, [Fig. 75], is representative of the attenuated and abstracted figurative sculpture that he exhibited at the 1952 Venice Biennale. In 1953, the year he made AGSA’s sculpture, he achieved fame when his sculptural maquette was awarded the grand prize in the international competition for a *Monument to the Unknown Political Prisoner*. The proposal was never realised as the envisaged full scale 18 metre sculpture, although the Tate Gallery holds a 2.24 metre working model (1956). McWilliam’s *Mother and children*, c. 1950–1953, [Fig. 74], contains an overt debt to Giacometti in its skeletal wire form and figures, once again, with attenuated limbs.

Paolozzi’s untitled terracotta sculpture, c. 1952, [Fig. 70], is a small brick-shaped object, embellished on one surface with a few simple organic forms in relief and some roughly drawn markings and perforations incised in the raw clay before firing. A contemporaneous photograph of Paolozzi’s maquette for *The Unknown Political Prisoner*, 1953, shows a grouping of block-like forms, which are clearly related to the

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689 It is generally believed that the Unknown Political Prisoner competition was funded by the CIA. Garlake commented that ‘it was a public relations disaster: the maquettes were widely considered incomprehensible; indeed the event probably impeded, rather than encouraged, enthusiasm for sculpture’ (Margaret Garlake, ‘Strange Patronage’, in *Blast to freeze, British art in the 20th century*, Kunstmuseum Wolfsburg, 2002, p.305.)
Figure 72

Alan Munro REYNOLDS
Britain, 1926 – 2014

Moth Barn II, September morning
1952, London
oil on a composition board
113.0 x 157.5 cm
Morgan Thomas Bequest 1953
piece acquired by Molesworth. At this time Paolozzi was playing a pivotal role in the formation of the Independent Group of the Institute of Contemporary Art (ICA) – a hot-house for cross fertilisation of influences, including art, science, architecture and ethnography, culminating in the landmark Independent Group exhibition *Parallel of Life and Art*, 1953, which Paolozzi helped organise.

Alan Reynolds in his large painting, *Moth barn II, September morning*, 1952, [Fig. 72], revealed an affinity with this group of sculptors. The painting is both representative of Reynolds’ art from the early 1950s, and an exemplar of the anxiety of the times. Reynolds’ paintings of the first half of the 1950s were imbued with a brooding existential angst that was endemic to British art of the post-war years. This was another face of the post-war disillusionment and anxiety that were expressed in a differing guise in social realism and the ‘kitchen sink’ school. Lyricism is intermingled with threat in Reynolds’ complex and rhythmic formal arrangement of spiky vegetal forms, wrapped in a white haze within a dark, brooding landscape. *Moth Barn* features the spiky, potentially threatening plant forms and sombre tones that would become more pronounced in his paintings over the next few years. Garlake has referred to him as the ‘quintessential artist of the middle ground’ in the early 1950s, combining ‘traditional skills with modern virtuosity’.

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691 The influence of ethnography ran through Paolozzi’s art and ideas for many years, manifesting itself again in 1985 when he organised an exhibition, *Lost magic Kingdoms and six paper moons* (‘a kind of child of the Independent Group exhibitions’), for the Museum of Mankind. Both Paolozzi and Chadwick went on to have long distinguished careers as two of the most important British artists of the latter half of the twentieth century, with Chadwick being awarded a CBE in 1964, while Paolozzi was awarded a CBE in 1963, was elected to the Royal Academy in 1979, was appointed Her Majesty’s Sculptor in Ordinary for Scotland 1986 and knighted in 1988.

The contemporaneous painting *Hilda welcomed*, 1953, [Fig. 76], by Stanley Spencer cannot be easily integrated into the narrative of post-war British art. At a time when artists were engaging with social austerity and existential angst, Spencer was isolated in a private fantasised world. This painting was destined for the chapel to be dedicated to his late ex-wife Hilda Carline in his ambitious and never-realised Church-House. He painted it after the death of Hilda in 1950. Laurie Benson noted it portrays a dream of redemptive reunion with her and her young children (who would have been young adults at that time): ‘*Hilda welcomed* is Spencer’s deeply held fantasy of an idyllic world where he and his great loves are joined as one; providing redemption for himself and the people he loved. It is sadly divorced from reality and is simultaneously a disturbing, uplifting and tragic painting.’

There is an irony here that an artist who, earlier in his career, created some of the great realist paintings of the century – most notably the uncompromising, closely observed and still shocking *Double Nude Portrait: the Artist and his Second Wife*, 1937 (Tate) – should have placed a distorting, idealised filter between his vision and the everyday world.

It is a measure of his greatness as a painter that he invested this private world with a palpable emotional poignancy. Visually the painting is a dense entanglement of limbs and patterns. At the centre is a passive and unresponsive Hilda, who appears entrapped and confined within this loving embrace of her family. The desperation of their embrace runs counter to the painting’s title, so that the painting reads not as an idyllic homecoming but rather as Spencer’s ineffably sad realisation of love lost.

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693 Laurie Benson in Gott, Benson and Matthiesson, p. 170.
Figure 76

Sir Stanley SPENCER, Britain, 1891 – 1959

**Hilda Welcomed**, 1953, Cookham, Berkshire
oil on canvas
141.0 x 94.8 cm
Morgan Thomas Bequest Fund 1956

**NOTE:**
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5.3.3 Mid Fifties realism debates

The British Council was a significant player in promulgating the international image of official culture of the 1950s through its control of British representation at the Venice Biennale. Sue Malvern, in her essay on arts patronage referred to the arts committees of the British Council and the Arts Council as being run by ‘overlapping circles’ with John Rothenstein (Director, Tate Gallery), Clark and Read the most prominent, while Lillian Somerville, head of the British Council’s Fine Arts Department from 1948–1970, was also highly influential.694

In 1952 the British Pavilion had showcased young British sculptors, followed in 1954 by Ben Nicholson, Francis Bacon and Lucian Freud, with Reg Butler again being showcased in respect to his sculptural proposal for the Unknown Political Prisoner. In 1956 it was the turn of Ivon Hitchens and Lynn Chadwick, and of the realist group of four young painters who became known colloquially as the Kitchen Sink painters – after being unofficially christened in an article by David Sylvester in 1954 in which he claimed that you might find everything in their paintings including the kitchen sink. The four Kitchen Sink painters were Jack Smith (b. 1928), John Bratby (1928–1992), Edwin Middleditch (1927–1987) and Derrick Greaves (b. 1927). They were known also as the Beaux Arts Quartet because they exhibited at Helen Lessore’s Beaux Arts Gallery. Closely aligned to them was the realist sculptor George Fullard (1923–1973). They set out to portray the gritty reality of post-war austerity through meticulous representations

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of domestic life realised in monotonous, drab tones ‘the colour and mood of ration books’.  

The Kitchen Sink painters flared briefly, with the climax of their fame being their representation at the 1956 Venice Biennale. The arrival of American abstract expressionism that year with the exhibition *Modern Art in the United States* at the Tate Gallery, brought the rise of realism to an abrupt end. Frances Spalding has commented that the scale and vigour of the American abstract expressionist paintings made the English social realism look ‘gutless and dilettante’. 

James Hyman in his book, *The battle for realism: Figurative art in Britain during the Cold War 1945–1960*, 2001, argued that the post-war social realism of the Beaux Arts Quartet painters should be distinguished from the ‘liberal realism’ of Bacon, Freud, and later of Leon Kossoff and Frank Auerbach, stating: ‘Modernist realism…was heavily indebted to a selective appreciation of Modernist formalism and to Western individualism and was stimulated by both phenomenology and Existentialism. …Modernist realism should be accorded a similar status to Modernist abstraction as a signifier of freedom.’ As early as 1948 critic David Sylvester wrote, ‘A return to realism does not necessarily imply a return to appearances. What it implies is a new realism of the imagination.’

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695 Bratby quoted by Julian Spalding,
Sylvester’s modernist reading of realism in his criticism for *The Listener*, and John Berger’s social realism in the *New Statesman*, were the two key critical voices of post-war realism. Sylvester was close to artists through lecturing at the Slade and RCA, and organising exhibitions at the ICA and for Arts Council. He was a proponent of liberal individualism while Berger argued for social relevance and the power of art to transform society. Both were united in attacks on the Ecole de Paris and on Soviet and American culture. A third influential critical voice was cultural theorist/curator Lawrence Alloway, of the Independent Group, who challenged both Sylvester and Berger in promoting action painting, which cut across the divide of figuration and abstraction.

It was during his trip to London in 1956 that Robert Campbell purchased Jack Smith’s painting, *White shirt and check tablecloth*, 1956, [Fig. 80], a lyrical painting, *Summer landscape*, by Edwin Middleditch, and a cast bronze sculpture by George Fullard, *Skipping girl*, 1955 [Fig. 79]. Already, the moment of social realism had passed, with only Fullard remaining true to depiction of everyday life. With a nod to Degas, his sculpture captures the youthful vitality and unselfconscious, gangly awkwardness of a young girl absorbed in the act of skipping.

Smith’s painting *White shirt and checked tablecloth* with its Christ-like allusions of crucifixion was metaphorical rather than social realist, despite depicting a shirt strung on a clothesline above a kitchen table covered in a checked tablecloth. Campbell viewed it as a more mature, humanistic statement than his earlier kitchen sink paintings, aligning it with other crucifixion paintings by Roy de Maistre, Graham Sutherland and Francis Bacon. He wrote in the Gallery *Bulletin*, ‘When looked at again, the artist’s
Figure 80

Jack SMITH
Britain, born 1928
White shirt and check tablecloth
1956, Corsham, Wiltshire
oil on composition board
152.4 x 122.0 cm
Elder Bequest Fund 1957
intention becomes more evident and these ordinary objects take on a new meaning. By their shape and relation they may, and do, become symbols of tragedy and triumph.\textsuperscript{699}

In 1983 Smith wrote that his work has been misunderstood and typecast at the time. He stated, ‘In retrospect I don’t know if the early work can be described as realist, surrealist, symbolic or expressionist … it was a misrepresentation of my attitude and intention to consider it social realist … I wanted to make the ordinary miraculous.’\textsuperscript{700}

The Gallery’s painting by Francis Bacon (1909–1992), \textit{Study for figure no. 4}, [Fig. 81], which also belongs to that eventful year, 1956, bears out Hyman’s arguments concerning the distinction between modernist and social realism (as do the Gallery’s paintings by Kossoff and Auerbach from the late 1960s discussed below).\textsuperscript{701} Bacon’s bleak, nihilistic portrayal of a suited man, seemingly constrained within the framework of a cage, shares little in common with Smith’s more transcendent spirituality, apart from both using the everyday uniform of business attire to encapsulate notions of repressive conformity of daily life. While Smith merely illustrates, Bacon conveys the idea of a tortured psyche through formal painterly means, by subverting the realism of the figure in space. Frank Laukotter has written of this painting: ‘External constraints become internal, distorting and subverting the physical and psychological identity of the subject’.\textsuperscript{702}

\textsuperscript{699} \textit{Bulletin} of NGSA, vol. 18, no. 3, 1957.

\textsuperscript{700} Jack Smith artist statement in Julian Spalding, \textit{The forgotten fifties}, 1983.

\textsuperscript{701} Bacon’s painting was a gift of the CAS, London, in 1959. Paintings by Leon Kossoff and Frank Auerbach will be examined in the context of the late 1960s.

\textsuperscript{702} Frank Laukotter, \textit{Study for Figure IV}, in Armin Zweite abd Maria Muller, \textit{Francis Bacon the violence of the real}, London: Thames & Hudson, 2006, p. 129.
Figure 81

Francis BACON, Britain, 1909 - 1992

Study for Figure IV, 1956-7, London

oil on canvas
152.4 x 116.8 cm
Gift of the Contemporary Art Society, London 1959
© Estate of Francis Bacon/DACS. Licensed by Viscopy, 2016
The painting was included in the Francis Bacon retrospective presented by the Art Gallery of New South Wales, Sydney, in 2012, when curator Anthony Bond wrote: ‘Bacon’s images of anxious, furtive men positioned uncomfortably in enclosed spaces hint at the sense of social and physical claustrophobia suffered by homosexual men in 1950s Britain.’

Yet another dimension of figuration in the British art scene of the mid fifties can be seen in Henry Moore’s cast bronze sculptural maquette, *Seated figure against a curved wall* 1956. [Fig. 82], Moore’s sculpture at this time, rather than being grounded in the particularities of everyday life, was more concerned with form as a vehicle to encapsulate aspects of the universal human condition. The sculpture was a maquette conceived in the development of his UNESCO commission, with the wall behind the figure designed to create a screen to isolate the figure from the surrounding architecture.

5.3.4 1956–1959 Abstraction and the St Ives painters

The year 1956 became a watershed, with British art from that point re-aligned with American art by two quite different exhibitions. The first was *Modern Art in the United States, a selection from the collections of the Museum of Modern Art, New York*, presented at the Tate Gallery in January. The second was the ICA’s collective exhibition *This is Tomorrow* at Whitechapel Gallery. The former was an incursion of American High Culture in the form of the big confident canvases of the abstract

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704 Moore did not proceed with this seated figure for UNESCO but returned to his reclining figure theme.
expressionists; the latter was an exuberant, improvised and countercultural response to low or mass consumer culture that sowed the seeds of British Pop and installation art.705

Terry Frost’s abstract painting *Black, white and pink*, 1956, [Fig. 84], is both an important painting in its own right and an exemplar of the rise of abstraction in British painting in the mid to late 1950s.706 While figurative realist and neo-romantic painting were predominantly linear and grounded in drawn form, Frost was an innovator in thinking through paint, and in constructing his paintings through painterly form. He was part of the wave of young abstract artists who were taken up by Laurence Alloway and included in 1955 in the landmark exhibition, *Nine Abstract Artists* at Redfern Gallery. In 1957 he took part in another key exhibition by Alloway, *Metavisual, Tachiste and Abstract Painting in England Today*, also at Redfern Gallery. Clement Greenberg saw his work on a visit to St Ives and supported Frost’s exhibition in New York.

Although Frost lived predominantly in St Ives from 1947–1961, *Black, white and pink* was painted when he was Gregory Fellow at Leeds University from 1954–1956. During that time he painted a group of abstracts based on his experience of the snow-covered landscape. According to Chris Stephens:

> The experience of the Yorkshire dales in the snow led to the use of stark black and white contrasts leavened with small areas of other colours. With a larger scale and more expansive forms, Frost sought to recreate the sensation of being in dramatic nature. … His descriptions of these occasions (‘moments of being’) and his work associated him with the tradition of sublime landscape painting

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705 This exhibition germinated British Pop, which will be discussed in the section below on the 1960s.

706 Frost’s *Black, white and pink*, 1956, was a gift of the CAS in 1962
Figure 84

Sir Terry FROST
Britain 1915-2003
Black, white and pink
1956, Leeds
oil on canvas
86.3 x 99 cm
Gift of the Contemporary Art Society, London 1962
© Terry Frost. DACS/Licensed by Viscopy, 2016
and its concern to express the existential state of feeling minuscule and vulnerable in the face of nature’s enormity and power.707

The central wedge shape of the painting may suggest the characteristic dry-stone walls that divided the fields but is at the same time an essentially abstract rectilinear shape structuring the composition. Vertical striations of dribbled red pigment bleeding into the white and black create a sense of material presence which was rare if not unique in British painting of the period and suggestive of the abstract expressionism of American painters. Patrick Heron wrote of this body of Yorkshire work that Frost’s ‘discovery of new ways of experiencing space’ put him at the forefront of contemporary English painters.708

Still life painting continued as a steady undercurrent throughout the 1950s. A comparison of Ben Nicholson’s pencil and watercolour still life, Signal July 30 ’54, [Fig. 77], and William Scott’s painting, Pots and pear, 1955, [Fig. 78], reveals how the genre could be transformed, chameleon-like, to adapt to changing styles and movements, while remaining grounded in portraying the objects of everyday life. Signal, July 30’ 54 is a typically spare but graceful composition crisply defined in graphite against a pale wash of watercolour. Overlapping rectilinear planes, interspersed with curvilinear shapes of a carafe/vase and wine glasses, take the eye upwards in a rhythmic stepped ascension towards a small highlight of rust brown and black in the upper right corner. In his earlier essay for Horizon, ‘Notes on Abstraction’, 1941,


708 Patrick Heron, ’Alan Davie and Terry Frost’, Arts (NY), April 1956
Nicholson wrote of his approach to still-life that the ‘objects on a table were performing a kind of ballet’ and that:

In painting a still-life one takes the simple everyday forms of a bottle-mug-jug-plate-on-table as the basis for the expression of an idea: the forms are not entirely free though they are free to the extent that each object can be seen from as many viewpoints as you wish at one and the same time but the colours are free ...  

Almost twenty years Nicholson’s junior, William Scott was at the forefront of the new generation of artists, many associated with St Ives, who achieved prominence in the post-war years. By 1955 he had already been selected for British Council touring exhibitions, and visited New York, where he was represented by Martha Jackson Gallery and introduced to artists including Mark Rothko, Jackson Pollock and Yves Kline. He was also invited to visit an American collector of the works of Jean Dubuffet, an artist whose Art Brut influence can be discerned in AGSA’s painting. *Pots and pear* was first shown at Hanover Gallery, London, in a joint exhibition with Francis Bacon and Graham Sutherland.  

It is representative of Scott’s still-life painting of the mid 1950s in which everyday objects took on erotic overtones. Sarah Whitfield in her catalogue raisonné of Scott’s paintings located a direct reference to *Pots and pear* in the artist’s 1959 lecture for the British Council.

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710 According to chronology on the William Scott website, the Hanover exhibition comprised Bacon for figure painting, Sutherland for landscape and Scott for still life. [http://www.williamscott.org](http://www.williamscott.org), accessed 5 March 2015.
Figure 78

William SCOTT
Britain, 1913 - 1989
**Pots and pear**
1955, London
oil on composition board
55.7 x 66.3 cm
61.1 x 79.5 x 8.0 cm (frame)
Elder Bequest Fund 1971
© Estate of William Scott
In terms that show some points in common with Nicholson, despite their stylistic dissimilarity, Scott stated:

I like to paint the things I know around me – my harbour, my still life, my figure – they’re all shapes I know and am familiar with; my problem is always to take the picture out of this small repertoire of shape and colour. The pot and pear in this picture have certain shapes that I always use ... Some people may feel that there’s some kind of primitive erotic feeling about them. If that is so, it’s probably due to my love for the primitive and for the elemental.711

Both Nicholson and Scott found in the everyday objects that surrounded them the source for formal exploration that was more about an abstract manipulation of shape, line and colour, rather than about mimetic representation; and yet both artists maintained an anchor to the world of things.

Initially the strongest connection with the American painters was through the St Ives School, with artists including Scott, Peter Lanyon and Alan Davie visiting New York, meeting the artists and adapting influences in their own work. Garlake wrote:

By the end of the 1950s the leading artists of St Ives formed what amounted to an official avant garde, prominent in British Council exhibitions and international competitions; sought after by American dealers and applauded by critics at home. Their perceptual abstraction had become established as exemplary modern practice, so that by the mid 1950s the erstwhile fishing village was acknowledged as the centre of English landscape art.712

Peter Lanyon (1918–1964) was born in St Ives and became a central figure in its post-war artistic community. He took lessons from Ben Nicholson and was influenced also


by Naum Gabo. He made his first visit to New York in 1957, where he exhibited at Catherine Viviano Gallery and met American abstract expressionist painters. Although Lanyon’s broad gestural brush marks have some affinity with abstract expressionism, his paintings are more controlled, and reference the real world, reflecting an intimate knowledge of the St Ives locale. He stated, ‘I do not consider my painting to be abstract. However I make use of abstraction as part of my working method.’

*Ilfracombe*, 1958, [Fig. 88], was made shortly after his return from America and was exhibited at Gimpel Fils Gallery, London in March 1958. The gouache belongs to the group of his late paintings 1956–1963 in which his abstraction derived from the phenomenological experience of landscape. It references the historic coastal village of Ilfracombe in North Devon, viewed from the surrounding hills looking down to the harbour. Fluid brush strokes of a blue-tinged white sea/sky and soft green of landscape are painted over a blue wash, so that sky, water and land flow together with a sense of random yet harmonious movement.

Heron was an advocate of British artist Alan Davie (1920–2014), who was the first British painter to have been influenced by American abstract expressionism, several years before the Tate exhibition, when he saw work by Jackson Pollock at the Peggy Guggenheim gallery in Venice in 1948. Writing at the time of Davie’s first exhibition in


714 Chris Stephens, Martin Clark, Sarah Hughes (eds) *Peter Lanyon, St Ives: Tate St Ives*, 2010, p. 72.
Figure 88

Peter LANYON
Britain, 1918 - 1964
Ilfracombe
1958, St Ives, Cornwall
gouache on paper
74.6 x 54.3 cm
Elder Bequest Fund 1958
© Peter Lanyon. DACS/Licensed by Viscopy, 2016
New York, Heron saw him as ‘the nearest thing in England to an American painter’. Davie’s painting in AGSA’s collection, *Let’s go swimming*, 1957, [Fig. 87], reveals a balance between pursuit of spontaneity and chance and an underlying design. Amongst the tangle of gestural marks and splashes there is a sun-like blob in the upper right hand corner and a sweep of blue suggestive of the sea. Heron wrote: ‘Pollock released in Davie that exuberant ability to guide an apparently thoughtless, spontaneous gesture of the dripping, overladen brush and make out of the resultant splash, splotch or trail of dripped pigment a network of expressive marks, a highly charged trellis of design.’

Similarly, Gillian Ayres, OBE (b. 1930) was strongly influenced by photographs of Pollock’s technique of painting on the floor in *Tachiste painting*, 1958 [Fig. 89]. This narrow vertical strip of a painting was made very early in her long career at a time when she was painting with both oil paints and Ripolin house paint. It was almost certainly made through a process she used to make the larger, very similar painting, *Distillation*, 1957 (Tate Gallery), in which she applied paint with rags and brushes, pouring it from the can and squirting from the tube directly onto the support.

The Gallery’s small early work, *Black painting*, 1957, [Fig. 86], by Richard Smith (b. 1931), exemplifies the Tachiste/Abstract Expressionist influences of the time, with vigorous gestural brush strokes in black ink, across white and red body colour. The

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715 Heron, 1956, p. 105.
716 ibid.
717 Gillian Ayres, *Tachiste painting*, 1958, was purchased by Evelyn Molesworth from Redfern Gallery, London in 1958 – refer Annotated list of works. The French term Tachiste referring to a spontaneous, non-representational abstraction of intuitive marks, splashes and smears appears to have been applied loosely in Britain at that time to non-figurative, gestural abstract painting, including painting largely influenced by the American Abstract Expressionists.
untouched areas of raw board provide a balancing counterpoint to the almost violent
energy of the black.719

Ayres and Smith were part of the landmark big abstracts exhibition, *Situation* at Royal
Society of British Artists (RBA) Galleries in September 1960.720 Paintings for this
exhibition were required to be not less than thirty square feet and totally non figurative,
with the aim of immersing the spectator. Ayres was both the lone female artist among
the exhibitors and the only artist to pursue an expressionist Tachisme rather than the
hard-edge painting which had by then taken over. *Situation* acknowledged American
modernist theory of the painting as object, and the artist’s concern with investigation of
spatial concepts and a relationship with the spectator. Lawrence Alloway wrote in the
catalogue of ‘an awareness of the world as something that contains both the work of art
and the spectator’. 721

In addition to AGSA’s holdings of these primarily younger artists of the post-war
generation (Spencer, Nicholson and Moore excepted), the Gallery also holds mid-career
and late works, made in the early to mid 1950s, by artists, who had established their
careers before the war and settled into a recognised style or personal iconography, as
well as those who continued to follow an idiosyncratic path outside the mainstream.
These works include most notably *The Birds*, 1950–1952 by Edward Burra, *Rocky

719 Richard Smith, *Black painting*, 1957, was purchased by Evelyn Molesworth in 1958 for £20

720 Stephens and Stout (2004) state that Richard Smith had returned from New York and exhibited
wrapped canvases in Situation, while Harrison, 2008, states that Smith was listed in the catalogue
but was living in New York at the time and his canvases did not arrive in time for the show.

721 Alloway quoted in Chris Stephens and Katharine Stout (eds) *British art & the 60s: From the Tate*,
a jug, 1953, by Sir Matthew Smith, as well as View of Venice, 1957 by Vanessa Bell, and Mary Potter (1900–1981), Red still-life, 1955–1956 [Fig. 83].

5.3.5 Assessment of AGSA’s post-war art

There are different approaches to assessing the Gallery’s representation of the post-war period from 1945–1959. If, on the one hand, the collection is assessed in terms of representative works by important artists, there is a small group including paintings by Freud, Reynolds, Spencer, Scott, Nicholson, Bacon, Frost, Smith and Lanyon, and sculptures by Chadwick, Butler, Fullard and Moore. However, if one considers the broader picture of how well the collection represents the complex narratives of realism and abstraction within post-war British modernism, it can be assessed as being remarkably good in this respect.

In particular, the grim era of post-war austerity and its psychological ramifications are covered well by both paintings and sculptures. There is little representation of the important Independent Group, although that is understandable as so much of their activity was ephemeral and recorded as document rather than artefact. A weak point of the collection, in terms of tracking post-war realism, is the omission of the heyday of the Kitchen Sink painters, although the Gallery does have a representative sculpture by Fullard and a major if slightly later painting by Smith. In contrast to other periods already discussed, where there are significant movements overlooked, for the 1950s the collection provides a well-rounded coverage of the inter-relationship between realism

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722 Refer Annotated list of works for further information.
and abstraction and how this was reflected in the genres of landscape, still-life and figure painting.

5.4 1960–1979

5.4.1 The Sixties: figurative realism to abstraction

By the latter part of the 1950s, British artists had turned their backs on the war and austerity and started to engage with what cultural historian Roy Strong described as the profound social change accompanying the increasing prosperity of the consumer age. He recounted that after 1960 religion ‘went into radical decline’ while the arts were on the rise. This was accompanied by a revolution in morality and loosening of restraints, with the abolition of the death penalty in 1965, abolition of stage censorship in 1968, abortion and homosexual reform in 1967, the passing of the Divorce Act 1969, and the emergence of the women’s movement by 1970s. At the same time education for all and the expansion of universities expanded the informed constituency for the arts.723

It has been said that the 1960s really started in 1956 with This is Tomorrow at the Whitechapel Art Gallery.724 To create the exhibition twelve teams of artists and architects collaborated on their visions of the future. This included the Constructionists (under Pasmor) and the Independent Group with Paolozzi, Richard Hamilton and Nigel Henderson. Hamilton’s poster of collaged found images, Just what is it that makes today’s homes so different and appealing? is seen as the germinal moment of

723 Strong, pp. 639-40.

English Pop, although it was actually two years later when he famously defined Pop Art, stating it was: ‘popular (designed for a mass audience), transient (short-term solution), expendable (easily forgotten), low cost, mass produced, young (aimed at youth), witty, sexy, gimmicky, glamorous, big business’.  

This first phase of English Pop Art was linked to technology, consumerism and Paolozzi’s earlier *Bunk* series of collaged postcards using amassed found material. It was a descendant of the juxtapositions of found images and objects seen in England after 1940 in the Dada collages and assemblages of émigré German artist Kurt Schwitters (1887–1948). Catherine Lampert has commented that with *This is Tomorrow* Hamilton realised all the stimulus he needed was coming not from life but from television, magazines, films and newspapers, things that had been ‘two-dimensionalised’. In this approach, Hamilton may be seen also as a precursor of post-modern bricolage and appropriation.

By 1960 London’s art schools were turning out a new generation of artists, with some embracing an American-style colour field or hard edged abstraction (known collectively as post painterly abstraction), while others were engaging with popular culture through assemblage, collage and photo-screen printing. In 1960 *Situation* had taken its lead from America, setting out to distinguish itself from the middle generation of British semi-abstract and lyrical abstract artists associated with St Ives with the launch of a new

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726 The legacy of Kurt Schwitters was explored in the Tate Britain exhibition and catalogue, *Kurt Schwitters Britain*, 30 January–12 May 2013.

generation of young British painters. Other exhibiting artists, apart from Ayres and Richard Smith, who would subsequently enter AGSA’s collection through paintings or works on paper were Harold Cohen (1928–1987), Robyn Denny (b. 1930) and John Hoyland (b. 1934). In turn, the *New Generation* sculpture exhibition at Whitechapel Art Gallery in 1963 launched a younger group of sculptors working with welded metal and influenced by Anthony Caro at St Martins.

The Art Gallery of South Australia would start collecting large abstract paintings and pop-influenced prints in the late 1960s, after the arrival of new Director John Baily. However, during the final years of Robert Campbell’s tenure in the early to mid 1960s, the Gallery had moved away from its short-lived flirtation with abstraction to give a specific brief to its London buyer, the art critic John Russell, to focus on the figurative.\(^{728}\) Although this continued focus on the figurative was moving against the current of the times, at a moment when abstraction was dominant, in retrospect it can be appreciated in a different, more nuanced light.

Modernist realist and semi-abstract figurative art in Britain had evolved through a long lineage of empirical observation stretching across generations. This lengthy process of development involved absorbing both indigenous and Continental influences and adapting these to British conditions – to the social realities, geography, climate and the existential state of mind of the individual artist. Despite the initial allure of American abstraction, it was appropriated fully formed from a quite different cultural milieu and critical framework, and British attempts frequently looked unconvincing and derivative. Both Hyman and more recently Catherine Lampert have argued for the continuity of

\(^{728}\) Russell was appointed on the recommendation of Sir Kenneth Clark, evidence of his long reach in influencing AGSA’s buying practices.
realism. Lampert was critical of the tendency to oversimplify movements and
generations to create what she termed ‘a false history’, based on British art as ‘cast in
the terrible trauma of the Second World War, with abstract art tagged as the progressive
escape route’, leading to the ‘Golden moment’ of Pop in the 1960s. According to
Lampert, the best British art of the 1950s to late 1970s was always ‘about something’,
whereas American art looked to handling of paint and equated this with ‘conceptual
universalism’. 729

The result of the Gallery’s focus on the figurative in the early 1960s was the acquisition
a group of figurative realist paintings, nearly all portraits, which provide a strong record
of British realism that went hand in hand with Pop Art and pure abstraction. Three very
different paintings purchased by Russell in 1963–1934 reveal the continued vitality of
figurative and semi-abstract realism.

Keith Vaughan’s painting, *Hoplite*, 1961, [Fig. 92] underlines Lampert’s point that the
almost-abstract was always being ‘about something’ in British art. Vaughan had
evolved his distinctive approach to abstract figuration throughout his career during the
post-war years, to the point where in 1961 he was in command of his medium.730 In a
letter to Russell, 25 May 1962 Vaughan wrote:

> A hoplite was, or is, a Greek foot-soldier … They always seem to wear very
short tunics finishing about the navel, and nothing else. Also, their arms, usually
broken off, have ambiguous positions but suggest strong and often violent
movement.731

729 Lampert, pp. 9-10.

730 AGSA also has his early neo-romantic gouache, *Raven Cottage, Yorkshire*, 1945.

731 'Notes by Keith Vaughan on his Hoplite as sent to John Russell in a letter dated May 25 1962', sent by Russell to Campbell, 26 September 1962, AGSA correspondence files, AGSA Library.
The painting displays tensions between drawn linear figuration and painterly abstraction. The strongly defined masculine figure is given an oddly tentative dimension by the partially drawn third arm. Delicately painted shifts in blue provide a subtle counterpoint to this assertive yet querulous figure.

While Vaughan was an established artist and part of the ‘middle generation’ of post-war artists who had come to maturity in the 1950s, Euan Uglow (1932–2000), twenty years Vaughan’s junior, had just received his first solo exhibition at Beaux Art Gallery in 1961 and was still at the outset of a career that would extend through the next four decades. His undated painting, *Seated girl*, c. 1962, [Fig. 94] was purchased by Russell in 1962 from Whitechapel Art Gallery, most probably from a group exhibition that year.732 Vaughan took figuration close to the point of full abstraction, but Uglow remained an empirical realist throughout his career. He had trained initially under William Coldstream and Victor Pasmore at Camberwell School of Arts and Crafts, where Coldstream’s emphasis on analysis of the act of scrutiny and the process of representation left an indelible imprint on his approach to painting. He followed Coldstream to the Slade, where he continued as a tutor until his death in 2000. Uglow looked for his artistic influences not to America but to Piero della Francesca and Chardin. In his art he ‘turned his critical attention on his own pictorial thinking and on the codes of representation he had inherited from his forebears.’ 733

732 Refer Annotated List of Works for more details.

Figure 94

Euan UGLOW
Britain, 1932 - 2000
Seated girl
c. 1962, London
oil on canvas
68.9 x 89.5 cm
A.M. Ragless Bequest Fund 1963
Seated girl exemplifies his ongoing approach to figure painting. It is a painting of an artist’s model, made in his studio in Battersea where he made nearly all his work from 1959 until his death. The model had been instructed by Uglow to hold an ungainly pose so that he could explore one of the possible permutations of positioning the seated figure within the frame. Lampert wrote, ‘He insisted his paintings began with an idea, one that often required a particular studio set-up that controlled the light and the relation of painter to subject.’ At the heart of his painting there was the conceptual paradox that his clinical analysis of perception and appearances of a person or thing in the real world was translated into a painting that was intended to reveal its nature as a constructed object, an artifice.

Philip Sutton (b. 1928) pursued a lyrical intuitive path in his portrait of his daughter, Imogen Sutton, 1961 [Fig. 93]. At the time he painted this portrait he had been teaching at the Slade since 1954. His departure in 1963 to live in Fiji for a year coincided approximately with the arrival of Uglow. The two portraits in AGSA’s collection are a total contrast in style – one flamboyant and sensuous, the other coolly analytical. His art was seen as embodying the exuberance and hedonism of the era, glowing with Matisse-influenced light and colour. He was an instinctive perceptual artist who painted things he loved, especially his family and friends. Working in the zone between figuration and abstraction, he showed a debt to Heron in his painterly use of pure sunlit colour, while maintaining a close link to observable reality. Sutton’s

734 Lampert, 2012, p. 54.
735 Purchased by John Russell from the artist’s exhibition at Roland, Browse & Delbanco, March–April 1962, catalogue #25.
736 Bryan Robertson and John Russell, photographs by Lord Snowden, Private view, London: Thomas Nelson and Sons, 1965, p.214. A black and white photograph of Imogen Sutton wearing the same costume and in the same setting reveals the painting as an accurate representation, despite the reference to ‘fantasy’.
bohemian vagabond lifestyle and his preference for painting his children invite comparison with a latter-day Augustus John.

Late in his career, William Roberts changed direction to paint an ironic self-portrait, *The salute*, c. 1963, [Fig. 95] in which he juxtaposed his roles as an artist and as a combatant in the First World War. For the latter he was awarded the Victory Medal and the British War Medal. By painting his reflection in a mirror, he created the misleading impression that he was giving a left-handed salute. His medals, too, are incorrectly displayed, even if the reversal of the mirror is taken into account. Reinforcing the veiled insult of this mock salute, he stands in front of a canvas turned facing the wall. This may be read as either Roberts turning his back on art or, more likely in view of his circumstances, the art world turning its back on him. Hence there is a double slight, as he debunks military protocols while at the same time contrasting his recognition by the military with his lack of artistic recognition.

*The salute* may be viewed as a ‘conversation’ across the years with his earlier *Self-portrait wearing a cap*, 1931 (Tate Gallery). In both he wears a cloth cap and blue shirt, and in both there is an element of role-playing in his choice of attire, portraying himself in the former as a working class man and in the latter as a returned soldier.

Undermining the ambiguities of this image, Roberts’ pictorial approach is strangely stiff and simplistic, and this is reinforced by his flat, uninflected application of paint.

Possibly the Gallery’s most significant painting of the 1960s is *Portrait of Helen Gillespie III*, 1965, by Frank Auerbach (b. Germany 1931) [Fig. 98]. It was a gift of the Contemporary Art Society, London in 1969. Auerbach is one of two surviving artists,
Figure 98

Frank AUERBACH
Britain, born Germany 1931

**Head of Helen Gillespie III**
1965, Camden Town, London
oil on canvas on board
74.9 x 61.0 cm
Gift of the Contemporary Art Society, London 1969

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It is included in the print copy of the thesis held by the University of Adelaide Library.
the other being Leon Kossoff, from the group of modernist realist artists known as the School of London.738 Robert Hughes once commented that the critics viewing Auerbach’s first exhibition at Beaux Arts Gallery in January 1956 were ‘nonplussed by the paint’. The exception was David Sylvester who hailed the show as ‘the most exciting and impressive first one-man by an English painter since Francis Bacon in 1949.’739 Auerbach fulfilled Sylvester’s prophecy. He won the gold medal at the 1986 Venice Biennale and his status has increased progressively over the years, as Britain’s realist painters of the School of London have been re-positioned within the modernist canon.740

Auerbach’s approach was in total contrast to that of Roberts, who in his self-portrait seemed uninterested in the materiality of the paint, applying it uninflected for purely illustrative purposes. For Auerbach the paint, its materiality and the empirical process of creating in paint a semblance of something existing in the real world, were far more open-ended and volatile. There was no premeditated solution. He stated in 1971: ‘I never visualise a picture before I start … I have an impulse and I try to find a form for that impulse.’741

738 School of London has a long and confused lineage as a term referring to a loose grouping of post-war modernist figurative artists. It was adopted at different times by Sylvester (1948), Heron (1949), Kitaj (1976) and Lawrence Gowing (1981) to apply to differing artists and concepts. By the time of the 1987 exhibition A School of London: Six Figurative Painters, the artists most frequently associated with the term were Francis Bacon, Auerbach, Lucian Freud, Leon Kossoff, R.B. Kitaj and Michael Andrews (Hyman, p.7).


740 A key moment in this re-positioning was the 1987 exhibition at the Royal Academy, British Art in the Twentieth Century, when a chapter on the School of London was included in the accompanying publication. However, others downplay its significance. For instance, the School of London only rates two brief, dismissive mentions in Stephens 2008, pp.86-7, 224.

741 Frank Auerbach talking to John Christopher Ballantyne, Art and Artists, January 1971, quoted in Lampert, 2012, p.27. It is ironic that despite being polar opposites in their approach to figurative realism, Auerbach and Roberts shared a common lineage. Roberts had been briefly associated with the Vorticists, and had perpetuated a post-Vorticist style for many years, while Auerbach had learnt
Typically in his portraits Auerbach painted people he knew, frequently creating many
versions over a period of years. He worked by progressively adding stroke upon stroke,
and layer upon layer of paint to the surface until the materiality of the paint and the
essence of sitter coalesced to his satisfaction.\textsuperscript{742} In an \textit{Art in America} review of a recent
Auerbach exhibition, Mark Prince wrote: ‘An Auerbach is a series of reiterations,
erasures, restatements and qualifications’.\textsuperscript{743}

His \textit{Portrait of Helen Gillespie III} is the third of six versions painted from 1962–
1966.\textsuperscript{744} Although each painting is distinctive in revealing differing facets of the sitter,
the Gallery’s portrait is more abstracted and less identifiable as a likeness to the sitter
than is the case with other versions. Auerbach applied the paint with such thick impasto
gestures that gravity seems to have dragged the mass of paint downwards until it
breached the lower edge of the canvas, leaving a ragged overhang as a memory of the
making process. As the paint has slowly dried and shrunk over the years, its viscous
texture has become more desiccated, to resemble the encrusted surface of a dried salt
lake. The vigour and contained energy of Auerbach’s original marks have gradually
given way to the haunting fragility of age.

\textsuperscript{742} AGSA’s screenprint by Auerbach, \textit{Seated figure}, 1966, although it is unrelated to \textit{Portrait of Helen
Gillespie} painting, complements this painterly excess in giving an insight into the linear drawings
that were part of the painting process.

\textsuperscript{743} Mark Prince, ‘Frank Auerbach, Marlborough’, \textit{Art in America}, February 2013, pp. 114–5.

\textsuperscript{744} Two other versions have been sold through Christies and Sotheby’s in recent years. Portrait of
Helen Gillespie I, 1963–1964, from the collection of R.B. Kitaj, sold for £972,500 at Christie’s 7
February 2008. Head of Helen Gillespie IV, 1964, sold for a world record for Auerbach of
£1,945,250 on 29 April 2014 at Sotheby’s.
Auerbach is often bracketed with his friend and fellow artist, Leon Kossoff (b. 1926). Both took evening classes with David Bomberg at Borough Polytechnic and were influenced by his teaching that the essence of painting was to find ‘the spirit in the mass’. As Spalding summarised this approach, ‘the movement of the line was to equate with the movement of the eye as it ranged over the subject, and thus expressed the artist’s involvement with it.’ Both artists have painted gritty urban vistas of their London neighbourhoods, over and over again through the years.

Leon Kossoff’s *York Way railway bridge, evening over London*, 1967, [Fig. 103] was included in his 1972 exhibition at Whitechapel Art Gallery and was purchased soon afterwards by the Gallery’s former Keeper of Paintings and occasional London buyer, Lou Klepac. There were two other paintings of the same scene in the exhibition, each identified by the season and time of day. Many layers of paint have created a partial palimpsest where underlying reds and yellows flare in places, suggestive of gleams of late evening light hitting the bridge structure, while in others they coalesce in a morass reminiscent of corroded, rusty metal, through which the darker diagonals defining the railway bridge are only just discernable. Spalding referred to how ‘the paint dripped, dragged, flicked and coagulated, leaving the impression that the surface of the canvas is still moving, heaving and re-forming like boiling tar.’

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Figure 103

Leon KOSSOFF
Britain, born 1926

York Way railway bridge, evening over London
1967, London
oil on composition board
122.0 x 167.6 cm
South Australian Government Grant 1972
In a letter written in 1972 to AGSA’s curator of paintings, Ian North, Kossoff stated:

I always work from drawings and always have to work from the subject for a long time before I find an image which I can leave alone. ... I have never thought about my aims in painting, but I suppose they are to go on working an idea until I release an image which is both surprising and, at the same time seem to confirm an aspect of self which had seemed to be lost.747

Referring back to the 1950s, Prince in his Art and America review pointed to what he saw as ‘an abiding contradiction between a rigorously empirical intention and a language of abstract notations’ in Auerbach and Kossoff. From an American perspective, he maintained they were ‘pitching a dissenting representational idiom at the modernist mainstream, even as their work assimilated some of the contemporaneous discoveries of Pollock and de Kooning.’ This purported influence from America was not nearly as strong as the clear influence of Bomberg’s teaching and of his art from the 1930s onwards. Where Prince saw a contradiction to the purist modernist position that modernist abstraction and empirical representation were incompatible, the achievement of Auerbach and Kossoff was in their reconciliation of these two opposites.

The paintings by Auerbach and Kossoff mark an end point in continuity of the Gallery’s representation of figurative realism in portraiture, still-life and landscape painting as a distinguishing feature of British modernism from Post-Impressionism to the 1960s. The theme of empirical observation of the gritty and mundane reality of the everyday would be picked up again in subsequent contemporary acquisitions, but in the media of sculpture, prints and photography rather than painting. In the 1980s the Gallery’s two

747 Letter from Leon Kossoff to Ian North, 7 June 1972, AGSA curatorial files, AGSA Research Library.
acquisitions of late twentieth century British paintings, *The old, old Bill and the Bailiffs*, 1978, by Peter Sylveire, and *The showroom*, 1982 by Graham Crowley (b. 1950) also dealt figuratively with themes of everyday reality, but by then these were isolated instances lacking a context in wider development of British contemporary art.

5.4.2 1965–1979: Late modernism and Pop Art


Some of the diversity in the group can be attributed to the different ages of the artists and corresponding differing points in their career paths. In effect, there were three generations of artists working with versions of abstraction. Pasmore, the senior artist who had been working abstractly since the late 1940s, and the fifties generation of Greave and Smith, who had moved on from Kitchen Sink realism, shared in common a

\(^{748}\) These entered the collection by various means, as detailed in Chapter 3 and Annotated List of Works. Wood’s painting was a gift of Adelaide art collector Kym Bonython. The Hoyland was selected by AGSA’s curator of paintings in London; the Pasmore was purchased by John Baily in London; the Huxley and Hodgkin were gifts of the CAS; the Lancaster was selected by AGSA buyer Ronald Alley; the Smith and Greaves were selected by AGSA buyer and former curator Lou Klepac.

\(^{749}\) See Annotated list of works for details
certain pared back minimalist reductionism and eschewal of colour. Pasmore and Smith were concerned with elegant notational markings against a white ground. The large abstract by Greaves has subtle registrations of texture and linear marking within quiet tonal gradations of grey. In contrast, the younger generation of Hodgkin and Hoyland, who at that time were both fast-rising artists and teachers at Chelsea School of Art, and the emerging painters, Huxley and Lancaster, who had finished art school circa 1960, had adopted versions of brightly coloured post-painterly, hard edge or colour field abstraction. All this younger generation except Hodgkin had moved from oil paint to acrylics to achieve the desired flatness and absence of gestural inflection.

Hodgkin’s oil painting on board, *Saturdays*, 1969–1971, [Fig. 113] may at first glance be seen as a continuation of the British artistic tradition of empirical observation in that it is based on an actual time and place. However it should be differentiated from this tradition in that Hodgkin was concerned primarily with embodying a momentary perception or fleeting memory in time. The actual location was merely a departure point for his recurring focus on a repertoire of formal elements – his use of bright, strident colour and the interaction between gestural brush marks and the geometry of arches and diagonals. 

Hoyland, who had taken part in the landmark *Situation* exhibitions 1960–1961, became influenced by colour field abstraction after visiting New York in 1964 on a Peter Stuyvesant Foundation Bursary. On this visit he met many of the American artists, including Motherwell, Rothko and Newman and critic Clement Greenberg. In his monograph on Hoyland, Mel Gooding wrote that the artist’s solo exhibition, *Paintings*

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Figure 113

Sir Howard HODGKIN
Britain, born 1932

Saturdays
oil on board
132.0 x 152.0 cm
Gift of the Contemporary Art Society, London 1976
1960–1967 at Whitechapel Art Gallery in Spring 1967 ‘was a defining moment in British painting’. From 1965–1967 the artist had developed a stronger colour-light ‘architecture’:

These transitional paintings use colour and abstract shape in the purest way to assert the reality of painting itself as a visual event, rather than as a picture of evocative forms behaving in a fictive space. ... For Hoyland, before anything else, the painting must exist in the world as an objective visual event, something encountered as self-sufficient and original itself and nothing else.751

The Gallery’s monumental canvas by Hoyland 8.7.67, 1967, [Fig. 104] reflects this period of his work. It is dominated by a broad central expanse of intense, saturated red, into which bleed bands of blue-black, green-black, and orange-red to create an immersive optical field imbued with a discernable material presence.

Huxley was another British artist to be directly influenced by American post painterly abstraction. His large abstract painting, Untitled No. 90, 1968, [Fig. 106] was made in the year after he returned from two years spent in New York on a Harkness Fellowship. It is a textbook exemplar of non-referential hard edge abstraction. The painting’s very flat surface is devoid of any signs of the brush, with its simplified geometric shapes and clinically cool colours defined by sharp masking-tape edges.

Lancaster painted Cambridge Michaelmas, 1969 [Fig. 110] during a residency at Kings College, Cambridge. In 1969 AGSA’s buyer and Tate curator, Ronald Alley, had selected another related painting by Lancaster resulting from his Cambridge residency for the Tate Gallery. In common with paintings by Hoyland and Hodgkin, the title

751 Mel Gooding, John Hoyland, London: Thames and Hudson, 2006, pp. 5, 49 and p.53. By 1980 when Hoyland exhibited in Australia these Greenbergian ideas no longer held sway. The Advertiser’s art critic Noel Sheridan (who was then also Director of the Experimental Art Foundation) wrote that Hoyland’s attitude was a kind of ‘genial fascism’. (‘Hoyland’s work is strictly abstract’ Advertiser 13 July 1980).
locates the painting in an experiential moment – a particular place or day. Formally it is an interaction between soft and hard edge painting, between layered and angled grids and soft edged overlays of colour.

Although the dominance of high modernist abstraction was short-lived (see below), Huxley, Hoyland and Hodgkin continued as abstract painters and would pursue long, successful careers combining painting and teaching, with all three becoming Royal Academicians in the 1990s (refer Annotated list of works).

Emerging simultaneously with hard-edged abstraction, but in many ways light years removed, the 1960s generation of Pop artists were detached from the Second World War, immersed in, but questioning a consumer society of conspicuous consumption, and fascinated by new technology and mass communication. In the publication accompanying the Royal Academy’s 1991 *Pop Art* exhibition, Marco Livingstone noted that the first British Pop artists, including Peter Blake, John Latham and Peter Phillips were referred to initially as the New Realists due to their preoccupation with ‘gritty engagement with contemporary life in all its banal familiarity’. He maintained that:

> The eventual suppression of the term in favour of the shorter, snappier Pop Art, with its connotations of popular culture and identification with new forms of pop music as signs of teenage rebellion, shifted the emphasis from subject matter to one of attitude. 

In 1961, the exhibition *Young Contemporaries* at the Royal Society of British Artists Gallery launched the second generation of Pop artists (mainly graduates from the Royal College of Art), including David Hockney, Patrick Caulfield, Allen Jones, Joe Tilson, Stephens and Stout, p.19.

Peter Blake and RB Kitaj. Most of these artists worked with both screen prints and paintings, with a flow between the graphic and fine art departments. Points in common between the two were the collage or montage of gestural and photographic elements within one composition and resistance to an illusion of real space or homogenous composition.

The multi-layered process of overlaid imagery and successive screens of colour that was intrinsic to the photo-silkscreen print medium was particularly suited to the concerns of Pop art. Screenprinting enabled juxtaposing appropriated imagery from mass culture in collages of photographic and linear drawn elements with overlays of solid, airbrushed and dot-matrix colour. Print multiples also aligned with democratic philosophies of taking art to a wider audience beyond the elite art market.

AGSA’s British screenprints, etchings and lithographs of the late 1960s and early 1970s are so diverse that it is debatable whether they may be regarded as representative of Pop art, except in the broadest most inclusive interpretation of the term. As Wayne Tunnicliffe, the curator of the Art Gallery of New South Wales exhibition, *Pop to Popism* (2014), stated: ‘Artists working with popular culture in diverse and even disparate ways were packaged into a new movement and promoted by some of the great impresario dealers, critics and curators’.

As instances of the diversity encompassed by AGSA’s print collection of the period, two etchings by David Hockney from his portfolio of prints, *Illustrations of fourteen poems by Cavafy*, 1966 [Fig. 99] and his etching/aquatint *Mo asleep*, 1971 [Fig. 115], are delicate line drawings, reflecting on homosexual love and despair.

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Figure 99
David HOCKNEY
Britain, born 1937
CP Cavafy in Alexandria
1966, London
etching, aquatint on paper
34.5 x 22.3 cm (plate)
South Australian Government Grant 1975

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More characteristic of the use of photo-collage and mass media are two colour screen print/collages by RB Kitaj from his set, ‘Mahler becomes politics, Beisbol’, 1966 [Fig. 100], and Harold Cohen’s multi-screen overlay dot matrix portrait, Richard IV (from Richard Hamilton set), 1967 [Fig. 102]. Moving into three-dimensions, Transparency clip-o-matic eye, 1969 by Joe Tilson (b. 1928), [Fig. 109], is a screen print with applied multimedia, featuring a striking Surrealist pop culture image of an inverted eye. Even more three-dimensional is Space cube 16 MK1, 1968, by Peter Clapham, [Fig. 108], from his limited edition series in perspex, wood and formica.

Then there is the screen print Relationship II, 1966, by Richard Lin (b. 1933), [Fig. 97], an elegantly minimalist black on white graphic composition, in which a pair of asymmetrical round forms, separated by a fine curved line, are each surrounded by a saffron yellow aureole so that the forms seem to float in white space. This does not address popular culture at all, aligning more closely with the pared-back, notational style of artists including Pasmore, Reynolds, and Smith.

A significant work of this period in AGSA’s collection is the portfolio Five tyres remoulded, 1971 (published 1972), number 136 of edition of 150, by Richard Hamilton (1922–2011) [Fig. 116].755 The portfolio contains seven large format prints of Hamilton’s exquisitely detailed computer perspective drawings of five tyre tread patterns. One of the portfolio prints has been relief-cast in white silicone elastomer and the other six have been screenprinted in black on translucent Mylar. It is the processes of translation via reproduction technologies that appears to have intrigued Hamilton.

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Figure 116

Richard HAMILTON
Britain, 1922-2011

Five tyres remoulded (portfolio)
1971 United States of America
published by Professional Prints, Zug, and EYE Editions, Ohio, USA
relief cast in white elastomer, and screenprints on mylar
South Australian Government Grant 1973

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The fascination of *Five tyres remoulded* was conceptual and lay in the discrepancies between the act of pattern translation through differing reproduction technologies. This translation started with the technology required for producing the original tyre patterns, which were then translated through the imperfect technology of the reproduced half-tone illustration, which Hamilton attempted to reproduce by combining Renaissance perspective drawing and the most advanced (at the time) computer technology for technical drawing. Finally, these computer drawings were applied onto silkscreens for printing as an edition of 150.

Hamilton once again pursued his fascination with reproduction technologies in the etching, *Picasso’s ‘Meninas’*, from the portfolio ‘Homage à Picasso’, 1973, [Fig. 119], when he worked with Picasso’s etcher to make an image based on Velasquez’ *La Meninas*, but in which all Picasso’s periods were represented through a gamut of all the etching methods available.\(^756\)

A late addition to the Gallery’s Pop Art collection was the chrome-plated bronze replica of a small Coca-Cola bottle, *Coke with two straws*, 1968, number four in an edition of eight, by Clive Barker (b. 1940) [Fig. 107]. This was acquired in 2010 on the recommendation of Jane Messenger, the Gallery’s Curator of European Art, who stated:

> Through his body of Coke sculptures Barker critiques the ubiquity and iconic status of the brand, product and bottle itself. ... By immortalising the glass bottle in chromed-bronze, Barker is questioning the status of art and its power of suggestion.\(^757\)

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In the 1960s Barker created sculptural replicas of familiar everyday objects through a hands-off process whereby he commissioned fabricators to make his objects and had the originals resurfaced or recast in chrome so that they became ‘non functional surrogates’. Livingstone, who wrote the artist’s biography on the Tate website, states that Barker’s elevation of the commonplace and the banal contributed to ‘the provocative originality of Barker’s work of the 1960s’. He viewed his work as a continuation of the still life tradition and of the pre-occupation of British realism with the mundane aspects of everyday life.

Certainly there is a lineage that can be traced back to Duchamp in Barker’s rejection of the artisan skills of the artist and his choice of mundane consumer objects. However there is an important distinction to be made that these are not ‘ready-mades’ that reject the ‘good, better, best’ classification of good taste and connoisseurship, but rather are beautified chrome-plated replicas of the original. Barker was quite clear about this distinction when interviewed by Livingstone, stating: ‘The fact of remaking the bottle from glass into bronze, you change that image, it’s no longer readymade, it’s something else.’

Both Hamilton and Barker brought a self-consciously analytical dimension to the process of making and viewing the art object/print and both translated and reproduced recycled existing material from consumer culture. A point of difference was that Hamilton was deeply involved with, and respectful of, the skills-based craft of print-making, while being prepared to take a hands-off role to work with expert printers or

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758 Refer to Annotated list of works for more details.


computer experts as required to realise his project. In comparison, Barker was rigorously hands-off in his concern with using fabrication technologies to reflect the industrial processes of manufacture of the original consumer object. Their detached analytical stance and their appropriation of found images and objects would flow into the deconstructive and semiotic practices of Post-Modernism.

The important British artist Bridget Riley (b. 1931) was initially famous as an exponent of Op Art, her graphic black and white designs blending seamlessly with sixties fashion, music and youth culture.\(^{761}\) She is represented in AGSA’s collection by two works on paper from her post Op Art phase of the early 1970s – the screenprint, *Coloured greys*, 1972 and gouache *Sequence study (blue and red adjusted to green)*, 1973, [Fig. 118] and a slightly later pencil and gouache, *Seris 33, orange and magenta added to green and violet in a two colour twist*, 1979, [Fig. 127] The first two works were purchased by John Baily from Rowan Gallery, London in 1973, while *Seris 33* was acquired in 1999 through the gift of Diana Ramsay.

*Seris 33* is representative of a phase of Riley’s abstraction, current from 1974 to 1979, in which narrow horizontal stripes seem to undulate with a wavelike fluidity. In comparison to the high contrast colours of the earlier vertical stripe paintings like AGSA’s gouache *Sequence study*, the evenly toned colours ‘dissolve in a diffuse field of luminous clusters’.\(^{762}\) In his monograph on Riley, Paul Moorhouse stated:

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\(^{761}\) Riley was aghast at the appropriation of her designs for fashion and furnishings, stemming from promotion associated with her exhibition in New York in 1965. She stated ‘I fought it in every way I could in America and here in England, but it was too late, it was already done. I was cast in a role which I had not wanted and which I was not going to accept.’ ‘A reputation reviewed’, interview by Andrew Graham-Dixon in Robert Kudielka (ed.), *Bridget Riley dialogues on art*, London: Thames & Hudson, 2003, p.76.

A broadening and a deepening of Riley’s understanding of the relationship of colour and light can be discerned in her curve paintings. ... The eye follows the course of a curve and loses the thread as the shapes begin to fuse, dissolving like a rising haze of heat or undulating ripples on the surface of water. These effects are non-descriptive yet tantalisingly evocative, recalling the patterns and rhythms of nature. \(^{763}\)

Riley is a relatively rare instance in twentieth century British art of an artist whose empiricism was rigorously non-realist and non-figurative. Rather than being anchored to depiction of the observable world, as for instance were Bomberg, Auerbach and Hodgkin, she used her perception of the effects of colour and light in nature as a departure point for a purely non-representational abstraction. Through a process of experimentation, in drawings and gouache studies, she sought to find the formal means of creating particular interactions between colour and light that would have a perceptual impact on the viewer. *Sequence study (blue and red adjusted to green)* exemplifies this empirical approach. The final painting, *Paean*, relied on this experimentation of the *Sequence* studies to find just the right sequence to make the colours resonate with an optical complexity.

It is informative to make a comparison with Hamilton’s approach in *Five tyres remoulded* and in *Picasso’s ‘Meninas’*. Although the two artists differed radically in the nature of their investigations, both were concerned with empirical testing without a predetermined result in mind. Also in common with Hamilton, Riley acted in part as artistic director rather than artisan, commissioning others to paint according to her detailed specifications. In contrast to this empiricism, Barker’s replica objects such as

\(^{763}\) Ibid.
Coke with two straws were based on a predetermined (a priori) concept that was not subject to testing or evolution in an empirical stage.

One of the most significant British post-war works by a female artist in AGSA’s collection is the late career bronze sculpture by Dame Barbara Hepworth (1903–1975), *Head (Ra)*, 1971. [Fig. 114] This did not enter the collection until 2001 through a gift of AGSA patron Mrs Lesley Lynn. Sophie Bowness wrote that in the last fifteen years of her life Hepworth starting making highly polished cast bronze sculptures, ‘characterised by a sensuous golden finish’ with reflective surfaces. These were usually small scale and cast from plaster before being hand-finished in her studio. While the Hepworth sculpture is a strong instance of the work of this important British artist in AGSA’s collection, it stands somewhat apart from the early seventies era in which it was made, referring instead back to Hepworth’s oeuvre over the past forty or so years.

### 5.4.3 1970s Conceptual and Land Art

The period circa mid 1960s to early 1970s marked a culmination and end-point for the dominance of modernist abstraction as a vanguard art movement in Britain. It was not a case of modernism ending abruptly, to be superseded in a seamless segue to post-modernism. Initially there was a transitional period, from the late sixties to late seventies, when international modernism splintered into overlapping tendencies – conceptual art, photography as document of an action, performance art, happenings,

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764 However, in 1973 during AGSA Director John Baily’s term as Chair of the Adelaide Festival Centre Trust a major outdoor sculpture by Hepworth, *Ultimate form*, c. 1970, was acquired for siting outside the Festival Centre. This was removed to storage in 2015 to make way for upgrading of the Festival Centre Plaza and plans for its future were unknown at time of writing.

assemblage and environmental art. The shift was from a focus on the formal to a focus on the concept, issues and content. On the one hand, art was now seen as a medium for looking outward to address issues arising from political dissent, feminism and the environment; on the other, art looked inward to question its very nature and status in the context of the institutional framework of the art world.


Ronald Alley purchased the Hilliard and Gilbert & George works, as well as acting as advisor for North’s purchase of the Fulton. The Breakwell was a gift by the CAS, London, and the Susan Hiller was purchased from the Women’s Art Movement exhibition at Adelaide’s Experimental Art Foundation in 1980.

In each of these works there was an alignment between photography and the documentation of a conceptual art action. Glossy colour photography was eschewed in favour of low resolution half-tones, asserting their evidentiary status as a record of a performance or event. Of these artists, Hilliard, Gilbert & George, and Fulton attended St Martin’s School of Art in the late 1960s while Hiller taught there in the late 1970s.

Hilliard’s *Through the valley* [Fig. 117] is a sequence of four pairs of grainy half-tone images of a staged scenario in which an image of a man walking through a valley is paired with a second wider frame image of the same scene. These wider frame images show the walking man with, in sequence, a soldier in camouflage uniform, a photographer with a camera on a tripod pointing it at the man, a dog, and finally a hand shooting a revolver aimed at the walking man. This sequence conveys an association
between surveillance and threat, between the camera and the gun. It assumes as a sub-
text the oppositional stance of many artists (and of the counter-culture generally)
during the Vietnam War, while commenting on the less benign uses of photography and
its inherent potential to invade the privacy of its subject.

Breakwell’s *The Walking Man 6*, 1979, [Fig. 126] shared this questioning of
photography’s surveillance role and the use of serial images, although these are
presented as a montage format rather than sequentially.766

Gilbert Proesch and George Pasmore met as students at St Martins in 1967 and started
collaborating as Gilbert & George in performance art from 1968. AGSA holds a
relatively early work, *Dark Shadow No. 9*, 1974. [Fig. 121] In their work of this period,
the photography recorded a staged aspect of their daily life as a work of living
sculpture. *Dark Shadow* is a composite montage of nineteen framed black and white
photographs drawn from their ‘Human Bondage’ series, which in turn was part of the
larger *Dark Shadow* series.767 Inscribed ‘A drunken sculpture’, it is a melancholic
depiction of the aftermath of a drunken binge. There are four photographs of the artists
sprawled on the floor, arranged in a crucifix around the central title panel in which Dark
Shadow is scrawled in a dark viscous fluid that may be paint, blood or wine. Still-life
arrangements of broken glasses form the four corner-pieces, and the remaining infill
panels depict darkly abstract spillages of wine/blood. It is difficult to be certain about
the tone of this work, as its self-conscious cool risks teetering over the edge into
maudlin narcissism and self-indulgence.

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766 Refer to Annotated list of works for more detail

767 Refer Annotated list of works for more detail
Figure 121

GILBERT & GEORGE
Gilbert PROESCH Britain born Italy 1943
George PASSMORE Britain born 1942
Dark Shadow no.9, 1974
Nineteen gelatine-silver photographs
212.0 x 166.0cm
South Australian Government Grant, 1975

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From another angle, *Dark Shadow* represents a new twist in the continuing still life tradition in modern and contemporary British art. Artifice, constructed arrangements and hints of mortality were always intrinsic to the still life. All of these elements are present in *Dark Shadow No. 9*. This work also extends the British fascination with depicting gritty everyday life. Although this is a particularly constructed and self-conscious version of the everyday, it contains the grains of realism and emotional truth in respect to the dark bondage of alcoholic dissipation.

In her ten framed photographs with text, *Ten months, 1977–1980*, [Fig. 125] Susan Hiller, who taught at St Martins from 1975–1980, shared with Gilbert & George the preoccupation with personal identity, and with the artist as both the subject and object of the work of art. Shared aims of framing their life as art and in questioning the relationship between the two are approached from very different yet equally gendered perspectives. Each of Hiller’s ten photographs contains a grid of seven-by-four sections, containing 28 smaller photographs taken each day by the artist of her swelling belly during the course of her pregnancy, measured by the 28 days of ten lunar months. The accompanying text consists of excerpts from her journal entries in which she analyses her feelings about being an artist and being pregnant. In her monograph on Hiller, Anne Gallagher wrote:

> In each of the ten sections the abstracted images of her pregnant belly are reminiscent of landscapes, while the typewritten commentaries explore her intense pre-occupation with the relationship between pregnancy and other forms of creativity.  

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The sequence of images as a record of a process or an event in time was a conceptual modus operandi taken up by land artists Hamish Fulton and Richard Long, both of whom studied at St Martin’s from 1966–1968. Fulton and Long would record their long walks through the landscape with process-oriented photoworks. For instance, Long’s photograph, *A line made by walking*, 1967 (Tate Gallery), showed the path of flattened grasses resulting from his walking through a meadow. While Fulton used only photography, Long worked with a variety of media. As the culmination of the experience he created gallery floor works from found natural materials, usually in the form of a circle, spiral or line of stones.

Ian North wrote in his recommendation to the Board:

Fulton has for some years explored the similar contemporary nature lyricism as have Richard Long and Jan Dibbets, but unlike them has rarely manipulated his images. His images and texts are at once straightforward documentations and austerely beautiful in their own right; together they suggest the kinaesthetic and aesthetic experience (a long walk through a lonely landscape), which is the real content of his work.\(^{769}\)

Fulton and Long have been viewed as a contemporary incarnation of the English landscape tradition. Stephens maintained that their work might be situated in the context of ideas of the sublime, stating ‘The walks they undertake for their art and photographic and textual records of them reinforce the notion of human kind as a miniscule and fleeting before nature’.\(^{770}\) Their approach represented a transition from looking at the landscape, to being in the landscape, and from representation to experiential evocation of a connection with nature.

\(^{769}\) AGB 79/3, 26 March 1979, Item 9, AGSA Research Library.

\(^{770}\) Stephens, 2008, p.97
Wheeldale Moor, 1977, [Fig. 122] Fulton’s black and white image of an ancient rock-strewn road winding though a barren brooding landscape has a dark lyricism. In contrast, there is an unapologetically prosaic dimension to Long’s Stone circle, 1979, [Fig. 123] made from 134 stones of Cornish slate. The stones selected by the artist in Cornwall, and shipped to Adelaide, were to be arranged in a circle to the artist’s specifications, but are otherwise unmodified. Long has referred to himself as a ‘realist’, stating: I’m not interested in representational art – that’s art history. It’s enough to use stones as stones, for what they are.\(^{771}\) There is in Long’s approach, in part, the ‘less is more’ aesthetic of minimalism where it is for the viewer to notice the subtle tonal and textural qualities of the rocks, and in part an appreciation of the natural world and objects from that world.\(^{772}\) The haphazard patterns of rough hewn stone laid on the gallery floor have some associations with Cornish dry-stone walling, a tradition that would later be referenced also by Andy Goldsworthy during his residency and exhibition in South Australia in 1991–1992.

The Gallery’s two works by Mark Boyle (b. 1934) and his wife Joan Hills (b. 1936) and their children (the Boyle family) were part of their long running project, ‘Journey to the centre of the Earth’, begun in 1969. Small sections of ground in over 1,000 urban and natural environments were replicated through casts using the actual materials found at each location.


\(^{772}\) Long’s website in 2014 opened with an image of a rocky path in a misty barren landscape, strongly evocative of Fulton’s *Wheeldale Moor*, with the accompanying text: ‘In the nature of things: art about mobility, lightness and freedom. Simple creative acts of walking and marking about place, locality, time, distance and measurement. Works using raw materials and my human scale in the reality of landscapes. The music of stones, paths of shared footmarks, sleeping by the river’s roar.’ [http://www.richardlong.org/index/html](http://www.richardlong.org/index/html) accessed 9 May 2014.
Figure 122

Hamish FULTON
Britain, born 1946
Wheeldale Moor
1977
gelatin-silver photograph
95.0 x 121.0 cm
South Australian Government Grant 1979

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Study of anthills, 1979 [Fig. 124] and Three studies of drying mud, 1979, were created by casting desert red earth in fiberglass and resin to duplicate the pebbled earth surface of the anthills.

5.4.4 Assessment – 1960s and 1970s

Perhaps the most surprising aspect of AGSA’s British collection of the 1960s and 1970s is just how well it represents the key moments in the narrative of British modernism. Paintings by Vaughan, Sutton, Uglov, Roberts, Auerbach, Kossoff, Pasmore, Huxley, Lancaster and Smith in the 1960s, and extending to Greaves and Hodgkin in the early 1970s, and the 1979 gouache by Riley, show the transition from figurative realism to late modernist abstraction. The sampling of screenprints, etchings and lithographs from the mid 1960s to mid 1970s is indicative of Pop, but also of more diverse late Modernist tendencies, with the highlight being the screenprint portfolio and etching by Hamilton. The rise of conceptual photography is well represented with works by Hilliard, Gilbert & George, Fulton, Hiller and Breakwell. The period culminates in two significant works of Land Art by Long and Boyle.

The collection might have been strengthened by one or more paintings/mixed media assemblages from the Pop Art era by at least one of the more prominent artists, including for instance, Hockney, Kitaj, Peter Blake, Joe Tilson, Derek Boshier, Patrick Caulfield or Alan Jones. AGSA has three representative works on paper by Riley, but regrettably passed up the opportunity to acquire a painting.

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773 Of these artists, only Peter Blake and Derek Boshier are not represented by works on paper.
Although London-based buyers, Russell in the 1960s, and Alley in the 1970s, played a role, the direct purchases and commissions by AGSA’s Baily and North resulted in some of the most significant acquisitions. It is not surprising that this would be so as they were both the best informed as to what was appropriate for the Gallery’s collection, but also had the strongest loyalties to seek out the best available. This was not always the case with London-based buyers who not only had not visited the Adelaide Gallery but who frequently faced some level of conflict of interest. The second source of significant acquisitions was the CAS, London. Although there were many competing member galleries for each CAS distribution, and AGSA did not always get its first choice, the gifts of works by Hodgkin, Auerbach and Bacon (in the 1950s) were very important additions to the collection.

The most obvious area of weakness is the absence of any instance of new generation sculptors of the 1960s, emerging from St Martins and led by Anthony Caro. Costs and practical considerations worked against such acquisitions. After the 1950s the Gallery had virtually ceased collecting twentieth century British sculpture. The only other British sculpture to enter the collection after the 1958 acquisition of *Stag beetle*, 1958 [Fig. 90] by John Hoskin (1921–1990)\(^{775}\) was the fibreglass and resin sculpture, *Four, four xxii*, 1974 [Fig. 120] by Keith Milow (b. 1945). This was a gift to AGSA by the CAS, London in 1979.

It would be 30 years before the next contemporary British sculpture entered the collection, namely *Buck with cigar*, 2009, by Marc Quinn (b. 1964). This move away

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\(^{774}\) The National Gallery of Australia, Canberra (NGA), Art Gallery of NSW, Sydney and NGV, Melbourne acquired paintings by Riley in the late 1960s and 1970s. In 1984 the Queensland Art Gallery, Brisbane (QAG) acquired Riley’s large 234.5 x 201cm painting, *Big blue*, 1981.

\(^{775}\) John Hoskin, *Stag beetle*, 1958 was purchased by AGSA’s buyer Evelyn Molesworth in 1958.
from sculpture was in accord with the wider international movement towards post-object art in the form of installation and assemblage. However it resulted in a lack of representation in the collection of two generations of important British sculptors, including: Anthony Caro (1924–2013), Philip King (b. 1934), David Nash (b. 1947), Tony Cragg (b. 1949), Richard Deacon (b. 1949), Antony Gormley (b. 1950), Anish Kapoor (b. 1954) and David Mach (b. 1956).

5.5 1980–2000: the missing decades

5.5.1 1980s: abandoning the narrative, random acquisitions

There are only five, very diverse works in AGSA’s collection from the 1980s (and acquired from equally diverse sources). These are: an oil painting by Graham Crowley (b. 1950), *The Showroom*, 1982; an etching by Conrad Atkinson (b. 1940), *The artist’s head*, 1982; a Type C photograph by Martin Parr (b. 1952), *New Brighton, Merseyside*, 1983–1985; a gouache by Sean Scully (b. 1945), *Untitled 12.14.85*; and finally a sequence of aluminium wall panels, *Park Edge*, 1988 by Victor Burgin (b. 1941). In contrast to the representative selection of the previous decade, these works give no more than a fragmented glimpse of what transpired in the British art world during those years. The decade 1980–1990 was a period when British art historians, curators and critics took stock of British modernism of the preceding decades and interrogated the very notion of Englishness or Britishness. Charles Harrison’s analysis of early British modernism was published in 1981 and Frances Spalding’s history of twentieth century art.

776 The Crowley and Scully paintings were gifts of the CAS, the Atkinson was acquired on the recommendation of Alison Carroll, the Burgin was a gift of the Adelaide Festival Centre and Australian Bicentennial Authority, and the Parr entered the collection retrospectively in 2013 on the recommendation of Jane Messenger.
British art in 1984. These landmark publications set up alternative historical contexts for framing contemporary British art, with Harrison arguing for a cosmopolitan internationalism as the only way of avoiding parochial mediocrity, while Spalding tended to emphasise a home grown artistic identity, with outstanding artists frequently deviating from the mainstream movements.\footnote{Refer to extended discussion in Chapter 1.4} This set the pattern of a decade in which divergent approaches to contemporary British art were contested through major survey exhibitions mounted by both the Royal Academy, the Tate and the Hayward Gallery, and through critical responses in art journals including *Studio International* (1964–1992) *Artscribe* (1976–1992), *Art Monthly* (from 1976) and *Modern Painters* (from 1988).\footnote{*Studio International* was edited from 1968–1975 by Peter Townsend, with Charles Harrison as Assistant Editor. Townsend left to establish *Art Monthly* in 1976. Michael Pens was editor of *Studio International* from 1980. *Artscribe* was edited by James Faure Walker 1976–1983, Matthew Gollings 1983–1987, and Stuart Morgan 1987–?, *Modern Painters* was established by Peter Fuller in 1988.}

In the 1980s the Royal Academy was revived and once again became influential with a series of landmark exhibitions under the leadership of its Secretary of Exhibitions, Norman Rosenthal. The first of these landmark exhibitions was *A New Spirit in Painting*, 1981, an enormously influential exhibition proclaiming the ‘return’ of painting and the ascension of German neo-expressionism and the Italian trans avant garde as the dominant mode of the decade. German artists showing for the first time internationally included Anselm Kiefer, Gerhard Richter, Georg Baselitz and Sigmar Polke. British artists were Auerbach, Freud, Bacon, Alan Charlton, Hockney, Hodgkin, Kitaj and Bruce McLean.
In Adelaide, AGSA’s recently appointed curator of paintings, Ron Radford, became enthused by neo-expressionist painting, moving his contemporary collecting focus to new German art and organising the exhibition *Wild, Visionary, Spectral* for the 1988 Adelaide Festival of Arts. On viewing works available for the CAS London to distribute to members, Radford was attracted to Crowley’s painting *The showroom*, 1982, [Fig. 128] as an English exemplar of this ‘new spirit’ in painting, after conceptualism. It was tinged with neo-expressionism, albeit a typically deracinated English variant. In his mildly menacing caricature of a traditional still-life, Crowley depicted an ensemble of scaled-up electrical appliances in lurid colours as if the iron, calculator, chain-saw and razor might be imbued with anthropomorphic lethal intent. However the effect verges on the ludicrously scary, rather than being threatening.

Since the late 1970s Irish-born painter Sean Scully had been living in New York, becoming an American citizen in 1983. His gouache in AGSA’s collection, 12.14.85 [Fig. 130] (the second and final gift from the CAS in 1988) is an abstract configuration of loosely painted and drawn stripes. There is a sense of presence generated through the palimpsest of layers of over-painting/drawing in modulated tones. Scully’s individualistic approach referenced neither American late modernism, nor the neo-expressionist tendencies of the period, but sat somewhat aside from any mainstream movement in either country. This standing back from pursuit of trends has imparted an enduring sense of conviction to the development of his painting and installation practice in the intervening years.\(^{780}\)

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\(^{779}\) Refer Annotated list of works for more details.

\(^{780}\) A retrospective survey, *Sean Scully: Body of Light* was presented by the National Gallery of Australia, Canberra, 23 July–10 October 2004.
A contrasting work from this period, added to the Gallery’s collection retrospectively in 2013, is Martin Parr’s Type C photograph, *New Brighton Mersey side*, 1983–1985 [Fig. 129]. In his use of colour photography Parr was part of a wider move by photographers that began in the 1980s away from the self-consciously low quality half-tones that had dominated conceptual photography of the 1970s. The new wave took advantage of improved colour reproduction and printing technology to create colour-rich images with high production values. While some, like Boyd Webb, used these high production values to construct fictional images playing with notions of our perceptions of reality, Parr pursued an ironic social realism.\(^{781}\)

In *The Last Resort*, 1983–1985, a series of forty photographs of the fading beachside resort New Brighton, Parr sought out the bizarre or incongruous detail within the normality of everyday life to create compelling images of the working classes at leisure. In *New Brighton Merseyside* two women with a baby in a stroller sunbathe on a sloping esplanade walkway. They are shown sprawled on the corroded concrete surface, surrounded by detritus of discarded shoes, plastic bags, crumpled food wrappings and items of clothing. One woman shields her eyes from the harsh glare of the sun, the baby screams under its parasol, which forms a glowing orb against the diagonals of the shadowed ramp running through the centre of the composition.

\(^{781}\) Boyd Webb exhibited in Adelaide during the 1986 Adelaide Festival but AGSA passed on acquiring his work, which was acquired instead by the Art Gallery of NSW.
Figure 129

Martin PARR
Britain, born 1952
New Brighton, Mersey side
1983-85
Pigment print on paper
102 x 127 cm
D’Auvergne Boxall Bequest Fund 2013

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This work is another instance of the recurrent use of realism as a vehicle for investigating the humble aspects of the ordinary and the everyday that runs through the Gallery’s collection of 20th century British art. The artist takes a detached, rather than empathetic viewpoint, arranging the composition to accentuate an ironic, mildly dystopian perspective of daily life in contemporary Britain.

In the latter part of the 1980s, Peter Fuller, a conservative art critic and regular *Art Monthly* contributor, wrote of the growing internationalism of contemporary art as a pernicious influence on the integrity of British art. In his opinion piece, ‘Against Internationalism’ he wrote: ‘One of the problems with today’s generation of artists is that they see themselves as belonging to The International Art World Inc. before they conceive of themselves as contributing to a uniquely British tradition, which has always involved resistance to modernity.’ He maintained that a universal art must start with intimacy with places, people and traditions and was ‘more likely to spring out of visits to Kew Gardens, the Lake District or Wales than from trips to Dusseldorf, Soho or the Sydney Biennale.’

Fuller provoked a polarising of positions, with adherents of internationalism and Englishness corresponding in the pages of *Art Monthly* throughout 1986–1987. Two major exhibitions provided a focus for this critical debate. In 1986 the Tate Gallery presented its summation of post-war art, *The View from British Art, 40 Years of Modern Art at the Tate*, curated by its retiring curator, Ronald Alley (AGSA’s occasional buyer in the 1970s). Charles Harrison lambasted the exhibition and the Tate’s collection as ‘a euphemism for second-rate and apologetic acquisitions’, stating: ‘It is easy enough to note how far short the Tate falls of the ideal museum of modern art, or how signal..."
exhibition fails to match up to some ideal construction of the art of the last forty years.\textsuperscript{783}

The most virulent criticism was reserved for the Royal Academy’s second major exhibition of the 1980s, the landmark and highly controversial \textit{British Art of the Twentieth Century, The Modern Movement}, held in 1987. This massive exhibition of over 300 works by seventy artists became the pretext for a spate of reviews and correspondence questioning the very notion of modernism when coupled with British art.

Writing almost a decade later, Harrison (who had contributed to the RA catalogue) maintained that the 1987 RA survey of British art had ‘provided the purveyors of this art a kind of headquarters – one in which the avant-garde tendencies in English art were literally marginalised, while a supposedly central tradition of British individualism and British humanism was located along the implausible nexus of Moore, Francis Bacon, Lucian Freud and Gilbert & George.’\textsuperscript{784}

In effect, this critical reaction may be viewed as a purging of the old guard of taste-makers and of associated notions of a narrative of English modernism in which the more progressive internationalist elements had been edited out.\textsuperscript{785} As the preceding chapters of this dissertation have demonstrated, a similar moderate humanist conservatism, in which the more radical British movements of Vorticism, Surrealism, Unit One and Constructionism have been overlooked, dominated the acquisition of

\textsuperscript{783} Charles Harrison, ‘The view from British art, 40 years of modern art at the Tate’, \textit{Art Monthly} no. 95, April 1986, pp.3-5.


\textsuperscript{785} A markedly different viewpoint on this historical narrative would be presented in the next major survey of British art mounted in 2003 (to be discussed later in this chapter)
artworks by AGSA until the 1970s. So it is not surprising to discover that AGSA’s British collection followed quite closely the historical narrative constructed by the RA’s *British Art in the 20th Century*. Of the seventy artists in that exhibition, fifty-three are also in AGSA’s collection. Of these, approximately two thirds are represented in AGSA’s collection by paintings, sculptures or characteristic works and the remainder by print multiples/works on paper.786

The critics adverse judgements of 1987 concerning the home-counties, parochial Britishness of the artists selected for the RA exhibition would be modified in subsequent years, by art history scholars on the one hand and by the art market on the other. In a sense the reaction by pundits at the time may be viewed as the equivalent of a market correction. It was necessary to place increased emphasis on the importance of the progressive, and occasionally radical, cosmopolitan modernism of Vorticism, Surrealism, Unit One and Constructionism, but the rejection of the Britishness of British art as second-rate parochialism may be viewed as an over-reaction. As discussed both in the literature review and in this chapter, reassessments of early British modernism by Tickner, Corbett and others, and of the post-war years by Garlake, Hyman and Martin Harrison in particular, have contributed to a more art historically contextualised and less ideologically driven evaluation.

From the vantage of 2015, the parochial qualities of British art over the past century would appear to be double-edged – the source of both its strength and its weakness. The

786 Artists from AGSA’s collection in the RA’s 1987 exhibition *British Art of the Twentieth Century*: Auerbach, Ayres, Bacon, Bell, Bomberg, Boyle, Burgin, Burra, Caulfield, Davie, Dobson, Drummond, Epstein, Freud, Gaudier-Brzeska, Gertler, Gilbert & George, Gill, Gilman, Ginner, Gore, Gowing, Grant, Hamilton, Hepworth, Heron, Hitchens, Hockney, Hodgkin, Hoyland, John (Gwen), Jones, Kitaj, Kossoff, Lanyon, Wyndham Lewis, Long, Moore, Nash (Paul), Nevinson, Nicholson, Paolozzi, Pase, Piper, Riley, Roberts, Sickert, Smith (Matthew), Smith (Richard), Spencer, Sutherland, Turnbull, Wadsworth.
perpetuation of a realism based on empiricism, existing outside the abstract mainstream of international modernism, is reflected above all in a continuing tradition of portraiture and studio-based figurative art; in an investigation of the humble and everyday reflected in a continuing tradition of still-life; and in a connection to the particularities of place and of the natural environment, reflected in the continuing tradition of landscape. Each of these genres has been adapted to evolving art movements and changing media. It would be the Young British Artists and the associated generation, emerging from 1988 onwards, who would reconnect with these parochial traditions, while transforming them utterly to adapt to a global art scenario.

5.5.2 British artist residencies for the Adelaide Festival 1988–1992

The sole contemporary artist from the 1980s in AGSA’s collection to also feature in the 1987 RA exhibition was Victor Burgin (b. 1941), whose four panel work, Park Edge, 1988 [Fig. 131] was acquired from his Adelaide Festival exhibition in March 1988. It is a specific response to Burgin’s conceptualisation of Adelaide as a city enclosed by parkland. In her recommendation to the AGSA board, curator Jane Hylton wrote of this work:

The ambiguous geometric shapes are based on the visually illusionary triangle designed in the 1930s by LS Penrose and appear in a number of recent works. The walking figures of a man and woman, apart from the direct references to contemporary society, present individuals moving through space and time that appears comfortable and safe,

\[787\] Refer annotated list of works for more details.
but that can be fraught with psychological and physical difficulties. The peace of the park is threatened by those dangers that exist lurking at its edges.

*Park Edge’s* four aluminium panels are decorated with laser-cut geometric patterns and silhouettes of a man and a woman. Burgin’s heavily theorised rationale for *Park Edge* is very much of its time in his emphasis on the concept for the work of art as an integral part of its meaning. *Park Edge* in its dependency on this verbal rationale weakens its autonomy as a material artefact.788

Andy Goldsworthy (b. 1956) who visited Adelaide as a guest of the Botanic Gardens of Adelaide and the 1992 Adelaide Festival, followed the path established by British sculptors Richard Long and David Nash, in creating sculptural works using found natural materials. He established his reputation through publication of a series of large format books of colour photographs of his exquisite ephemeral arrangements of natural materials. Goldsworthy visited South Australia in July/August 1991 and stayed at Mt Victor Station in the mid North of the state, where he created and photographed a series of sculptural interventions. From his subsequent 1992 Adelaide Festival exhibition, AGSA acquired the photograph, *Cairn to follow colours in rock. For the day. Mt Victor Station, South Australia, 1991* [Fig. 132] and the floor work, *Line to follow colours in rock – Mount Victor Station, South Australia, 1991*.789

788 Jane Hylton, associate curator of paintings and sculptures, AGB 89/1 23 January 1989, AGSA Research Library.

789 A third work acquired, an ephemeral sculpture of interlock branches was later de-accessioned when it disintegrated. Refer annotated list of works for more details.
Figure 132

Andy GOLDSWORTHY
Britain, born 1956
Cairn to follow colours in rock. For the day. Mt Victor Station, South Australia
24 July 1991
Direct positive colour photograph
1991
76 x 76 cm (image)
105 x 102.5 cm
South Australian Government Grant 1992

NOTE:
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In the photograph and floor work Goldsworthy creates harmonic tonal shifts of warm ochre colours of stones collected at Mt Victor.\textsuperscript{790} While many British artists in the 1980s and 1990s were interested in manipulating the constructed nature of photography to deconstruct the fiction of the image, Goldsworthy was simply interested in the photograph as the final and permanent stage in the process of aesthetic realisation of his ephemeral assemblages.

5.5.3 1990–2015 Young British Artists: realism, vulgarity and Britishness

In Spring 1985 advertising mogul Charles Saatchi opened his eponymous gallery in London with an international exhibition featuring Donald Judd, Brice Marden, Cy Twombly and Andy Warhol, closely followed by Anselm Kiefer and Richard Serra exhibitions. In his essay on the ‘Persistence of Painting’ (2003), James Hyman noted that Saatchi also began to collect British artists, including Andrews, Auerbach, Caulfield, Freud, Hodgkin, Kitaj, Kossoff, Lisa Milroy, Malcolm Morley, John Murphy, Avis Newman, Paula Rego, Sean Scully, Carel Weight and Victor Willing. With the publication of \textit{New British Art in the Saatchi Collection} 1989, the School of London was once again identified as a group. The ambition and scale of Saatchi’s gallery and publications blurred the division between public and private taste, between the Arts Council and the art market. He brought the glamour and high seriousness of international contemporary art to London, while seamlessly incorporating British figurative artists into the international mainstream.\textsuperscript{791}

\textsuperscript{790} In addition he was commissioned by the Botanic Gardens of Adelaide to create a permanent sculpture in the Gardens. \textit{Black Spring}, 1992, is a circular ‘well’ of dry-stone slate with a black void at the centre.

Then in late summer 1988, a group of sixteen artists, the majority newly emerged from Goldsmiths College in London, and led by Damien Hirst (b. 1965), organised their own exhibition, *Freeze* in a disused Docklands warehouse. In part due to Hirst’s skill at promotion, the exhibition acquired instantaneous near-mythical status. Artists in *Freeze* attracted the attention of influential people, including both Saatchi and the RA’s Norman Rosenthal, who was collected and driven to the exhibition by Hirst.\(^792\) Saatchi started collecting the work of some of these artists and in 1992 mounted the first of his series of Young British Artists exhibitions, leading to the YBA acronym that became the most prevalent identifier for the group.\(^793\)

As Julian Stallabrass commented in his critique of the YBA phenomenon: ‘This is an art that has been drawn into the establishment at speed.’\(^794\) Initial critical response in the 1990s was by and large patronisingly dismissive. Stallabrass cites Matthew Collings commenting ‘you feel refreshed by this frankly abject juvenile style, even if it’s only for a moment.’\(^795\) But the ‘moment’ proved more permanent than Collings and other pundits would have guessed. In 1997 Rosenthal and the Royal Academy drew the upstart young generation into the embrace of the RA when he collaborated with Saatchi Gallery to present *Sensation, Young British Artists from the Saatchi Collection*. Artists from *Sensation* who have graduated from YBA to RA and/or received Royal honours are Tracey Emin RA (Head of Drawing at the Academy Schools), Jenny Saville RA, Yonka Shonibare RA, MBE, and Gillian Wearing, RA, OBE.

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\(^794\) Stallabrass, p.11.

\(^795\) *ibid.*
Different interpretations abound for the popular success of the YBAs. Julian Stallabrass devoted a book to this question, summarising their initial success as being due to their art being ‘irreverent and accessible. It seemed not to worry about many of the issues that had art tied up in knots, and to engage instead with the broad and urgent concerns of everyday life.’  

James Hyman observed that this new generation of young artists from Goldsmiths College seemed the antithesis of the School of London. They were more female, more pragmatic in the use of whatever media came to hand, and aligned with international art rather than the national tradition. For his part, Rosenthal questioned why their art had ‘such a public resonance, unparalleled in this country since the arrival of the Pop generation’ and decided that the answer lay in ‘this generation’s totally new and radical attitudes to realism, or rather to reality and life itself.’

Rosenthal’s viewpoint demands further analysis as it pertains closely to the theme of the persistence of realism that runs through the examination of AGSA’s twentieth century British art in this Chapter. The YBAs opened up realism to a new materiality in a diversity of unconventional media. At the same time, they kept it grounded in the material conditions of everyday life in late 20th and early 21st century Britain. Their art combined the high and the low – spectacle with grunge, metaphysics with abjection. Above all they were not polite, moderate or pandering to the gentrified tastes of an upper crust patron class – those qualities that dogged British modernism throughout the century and prompted the vituperative critical response to the RA’s 1987 survey exhibition. Like Sickert, their distant predecessor, they distained politeness and the

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796 Stallabrass, p.8.
797 Hyman, p. 284.
798 Rosenthal, 1997, p.10
genteel whiff of the drawing room, opting for a vulgarity that was both confronting and in accord with the word’s etymology as being ‘of the common people’.

The Art Gallery of South Australia started to collect the YBAs during the term of Christopher Menz. This collecting started modestly with affordable works on paper – a pair of screenprints from Damien Hirst (b. 1965), *Dumpling* and *Chicken*, 1999 [Figs. 1 35-6] two etchings from Jake and Dinos Chapman (b. 1966 and 1962), *Jake not Dinos* and *Dinos not Jake*, 2005 [Figs 137, 138], a portrait photograph from Gillian Wearing (b. 1963), *Olia*, 2003 [fig. 140], and a portfolio of photogravure prints by Chris Ofili (b. 1968), *Black Kiss*, 2006 [Fig. 141]. In 2007 the Gallery acquired a floor work, *Traffic*, 2002, by Mona Hatoum (b. 1952) [Fig. 139]. Then under new Director Nick Mitzevich and with the new avenue of support from the Contemporary Collector’s Group the Gallery’s collecting became more ambitious, acquiring a life size bronze sculpture *Buck with cigar*, 2009, by Marc Quinn (b. 1964) [Fig. 143,] and a vitrine installation by Jake and Dinos Chapman, *Das swings unt roundabouts fur der kinder? Ja? Nein! Schweinhund!* (Swings and roundabouts for the children? Yes? No! Pigface!), 2011 [Fig.144].

While this is a diverse collection of works that should not be reduced to the lowest common denominator of the YBA brand, there are some general points that help to elucidate how this body of work enhances the coherency of AGSA’s modern and contemporary British collection. Marc Quinn’s *Buck with cigar*, [Fig. 143] a bronze sculpture of the nude transgender porn star, and Gillian Wearing’s portrait photograph, *Olia*, [Fig. 140], give a contemporary twist to AGSA’s collection of realist portraiture.
Figure 143

Marc QUINN, Britain, born 1964
**Buck with cigar,** 2009, London
bronze
166.0 x 70.0 x 43.0 cm
Gift of Susan Armitage, Candy Bennett, Edwina Lehmann, Robert Lyons, Pam McKee, Tracey and Michael Whiting through the Art Gallery Foundation and Contemporary Collectors with the assistance of the Roy and Marjory Edwards Bequest Fund 2011
Copyright the artist, courtesy White Cube, London

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Quinn, in his detailed observation of Buck’s bizarre male/female anatomy, confronts the viewer’s preconceptions of what constitutes normality. Yet he penetrates beyond the sensationalism of these physical facts to portray his subject with empathy. Buck is shown as confident in his nudity, flamboyantly smoking a cigar and seeming to smile in anticipation of the viewers’ shock at his appearance.

Quinn first came to prominence in 1991 when he exhibited *Self*, a cast of his head made from his frozen blood, at Jay Jopling/Grob Gallery, London. This was purchased by Charles Saatchi and exhibited in *Sensation*, 1997, at the Royal Academy. One of his acclaimed sculptures was *Alison Lapper Pregnant* (2005) a fifteen-ton marble sculpture of a pregnant, disabled woman, installed as a temporary public artwork on the fourth plinth in Trafalgar Square.799 *Buck with cigar* is a significant exemplar of the artist’s recent sculpture, which has been concerned with confronting the viewer’s preconceived notions of beauty and ‘difference’ in respect to the human body. Jane Messenger’s curatorial report recommending the acquisition, stated:

> Our discomfort resides in the fact that the naked body seems to exist beyond accepted boundaries of male or female classification, throwing the very notion of identity into question and exposing it as a fallible social construct… By casting *Buck with cigar* in bronze, he instantly canonises Buck Angel’s transsexual body within the classical tradition of idealised physiques, while the golden patina and polished finish denote wealth and luxury.800

Wearing’s portrait belongs to a series in which she portrayed both herself and others with their faces, and sometimes their bodies, transformed by lifelike masks and body


Figure 140

Gillian WEARING
Britain, born 1963

Olia
Britain 2003
Type C photograph 88/100
52.6 x 43.0 cm image, 61.0 x 50.5 (sheet)
South Australian Government Grant 2003

NOTE:
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prosthetics. The disguise is made apparent by the lines of the mask around the eyes so that the viewer’s first impression of the subject’s appearance is quickly disabused through looking more closely and becoming aware of the artist’s intervention in modifying appearance. *Olia* is a portrait of a fashion model, wearing only jeans, slim and naked above the waist, posing with an introverted, downcast gaze so that her eyes are concealed. A facial mask and body cast of her torso mean that her appearance is completely disguised except for her blond straggly hair and her bare arms, which are posed artificially as if she is a shop mannequin. There is a frisson of ambiguity between the real and unreal, the model/object and the subject/person.

Charles Harrison has written of the unprecedented presence of women artists in the Goldsmiths/Freeze generation, commenting that this presence was accompanied by a tendency to avoid traditional fine art media and ‘the development of a resonant iconography of domestic and autobiographic incident.’ In addition to Wearing, he referred to Tacita Dean (b. 1965), Tracey Emin, Sarah Lucas, Rachael Whiteread and Mona Hatoum. This roll call underlines the gaps in AGSA’s representation of 21st century British women artists. Hatoum is the only other artist from this group in the collection post 2000. In her floor installation, *Traffic*, [Fig. 139] the realism of two battered suitcases is subverted by the disturbing poetry of a strand of human hair that connects the suitcases. In this quiet yet emotionally rich work, Hatoum employed the potency of the poetic metaphor rather than didacticism. As an immigrant woman addressing displacement, she introduced a new voice to modify the ethnic cohesion of British art.

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801 The model’s downcast gaze and introverted melancholy recall faint echoes of Orpen’s drawing, *Emily Scobel*, c.1900.

Figure 145

Tim NOBLE and Sue WEBSTER
Britain, Tim Noble b.1966, Sue Webster b. 1967
The Gamekeeper’s Gibbet (Turning the Seventh Corner), 2011, London
Solid sterling silver gilded in pure gold, metal stand, light projector
71 x 42 x 160cm
Gift of Tim Fairfax AM through the Art Gallery of South Australia Foundation, 2013
Image courtesy the artists and Blain/Southern, photography by Christian Glaeser

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to comply with copyright regulations.
It is included in the print copy of the thesis
held by the University of Adelaide Library.
There is an even darker metaphysics infusing the Chapman brothers’ vitrine installation. "Das swings unt roundabouts fur der kinder? Ja? Nein! Schweinhund! (Swings and roundabouts for the children? Yes? No! Pigface!)."

In a Nazi prison camp scenario, peopled with hundreds of miniature plastic figurines, all manner of atrocities and barbaric acts are portrayed, as if to recall a latter day Hieronymus Bosch or Pieter Brueghel painting. Even re-contextualised plastic McDonalds figurines may be read as signifiers of the sinister aspects of global capitalism. In turn the two etchings in which the Chapman brothers ‘alter’ etchings by the early 19th century Spanish painter Francisco de Goya are a declaration of their artistic antecedents in those European artists who portrayed the human atrocities of an earlier age. As was the case with Goya, there is no redemption or transcendence in the Chapmans’ metaphysics of human evil.

Speaking in relation to the original version of this vitrine, *Hell*, 1999–2000, Dinos Chapman stated:

> People really strangely expose themselves in response to this work, to the extent that they’re not recognising how nasty it actually is. It’s a work which doesn’t respond morally to something which has become so cloaked in morality. We would like to think of it as a severely anti-humanist work of art.

In this work, and in their wider body of work, the Chapmans defiantly break the mould of moderation by which British art has been defined, while connecting to the darker lineage of European art.

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803 At their exhibition in June 2011 at White Cube, London, where the Gallery's sculpture was exhibited, the Chapmans also exhibited their re-working of an Old Master painting attributed to a follower of Pieter Brueghel the Younger. In a manner similar to 'Das swings unt roundabouts...' they altered figures in the crowd to make them more grotesque and engaged in acts of atrocity. The Old Master painting had been purchased by the Chapmans for €220,000 and was sold by White Cube post-alteration reportedly for £750,000 (Colin Gleadall, 'Jake and Dinos Chapman: Heavenly price for Hell', *Daily Telegraph* 18 July, 2011).

The most recent work to be examined in this dissertation, and acquired by AGSA in 2013, is *The Gamekeeper’s Gibbet*, 2011, by collaborators Tim Noble (b. 1966) and Sue Webster (b. 1967) [Fig. 145]. Noble and Webster were of the same generation as Quinn and the Chapman brothers, but not associated with the Saatchi YBA group. Since the late 1990s the pair have created silhouettes of themselves based on sculptures created from mummified creatures bound together in formations that are read as human heads when projected as silhouettes.\(^\text{805}\) *The Gamekeeper’s Gibbet* takes their use of mummified creatures a step further by casting the creatures in solid silver and then gilding them with gold. In her recommendation to the board, Jane Messenger wrote:

*The Gamekeeper’s Gibbet* continues Noble and Webster’s delight in creating order from chaos, the revered from the discarded and beauty from waste and death. ... A sense of wonder overwhelms the viewer as he/she related the physical mass to self-portraits, and tries to decipher how the figurative emerges from the abstract.\(^\text{806}\)

When initially acquired by the Gallery it was displayed as an installation to be revealed after the viewer negotiated a short enclosed tunnel. In 2015 it was displayed more successfully without the tunnel, which had the reverse affect to that intended, diminishing rather than enhancing its impact.

This work blends fastidious crafting with the clever manipulation of shadow-play to subvert appearances. It ticks various boxes by fulfilling the requirement of contemporary art museums for stand-alone theatrical works that transcend narrow national characteristics to speak a global language. At the same time it maintains a toe-

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806 Items for ratification, 13.1 purchases: European and North America Art, AGB 2013/04, 26 August 2013, AGSA Research Library.
hold in Englishness through its title with its references to traditional practices of gamekeeping. Yet it lacks the resonance of complex ideas, relying on visual sleight-of-hand that contains diminishing returns for extended viewing.

It may be symbolic that *The Gamekeeper’s Gibbet* is the last work in this extended examination of works spanning 115 years of British art from 1900 to 2015. It contains both a promise and a threat. If the promise is that the tributary of British contemporary art can flow into the global mainstream, the threat is that it does so by speaking through a simplified vocabulary of art as entertainment that risks comparison with the popular appeal of a sideshow.

5.6 The Britishness of British modernism: a view from 2015

It has been shown in this chapter that for many years AGSA’s British collection tended towards the ‘parochially modern’, through omission of many, but not all, of those progressive cosmopolitan moments when British art of the first half of the twentieth century embraced influences from continental Europe. The collection’s weaknesses in this respect relate to the absence of Vorticists, c. 1914, and Unit One artists, c. mid 1930s. In the post-war period, AGSA’s collection omits the Constructionists, led by Victor Pasmore, who were active in the 1950s and the 1960s. This group of artists were also omitted from the RA’s 1987 survey of British art but were reinstated in the 2002 exhibition, *Blast to Freeze: British Art in the 20th Century.*

AGSA’s British collection of the 1960s and 1970s became more in tune with progressive international movements, including a sampling of Pop Art works on paper,

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several strong examples of British, American-influenced late modernist Abstraction of the 1960s, and representative works of conceptual photography and Land Art. This was perhaps the moment when British art most enthusiastically dived into the international mainstream and when AGSA had a progressive partnership of Director Baily and curator North to respond to these developments. It is unfortunate that the vital area of British sculpture from the 1960s is not represented.

In order to avoid undervaluing those parts of AGSA’s collection that do not fit this internationalist template, it is necessary to counter Harrison’s position, that parochialism should be equated with mediocrity, with a more moderate interpretation that allows for wider embrace of the particular qualities of British art. In essence, it may be argued that there are different parochialisms. The variety of parochialism that Harrison denigrated is based on narrow-minded ignorance or rejection of the international context of contemporary art, and on aiming at a mediocre level of achievement as assessed by local standards.

The other variety of parochialism involves consciously choosing to draw on parochial/local references in full awareness of how these fit into a global scenario. This latter kind of parochialism was expressed by Herbert Read’s view that ‘We cannot escape our mental climates, for they are in a literal sense the creation of our prevailing winds and the chemistry of our soils.’

According to Mark Cheetham in his 2012 book, *Art writing, nation and cosmopolitanism in Britain*, Read aimed for Englishness and internationalism to meet in a cosmopolitan Englishness. He wrote: ‘For Herbert Read during and after the Second

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World War – countering the widely held view that the invasions of modern art were a threat to national character – Englishness could embrace modernity, and modernity needed to acknowledge its strain of Englishness’.  

Herbert Read’s view of a home-grown Britishness, formed by climate, geography and cultural lineage, but constantly evolving through outside influences, has retained its resilience. It was the crux of Pevsner’s essay published in 1955, of Spalding’s argument in 1986, Fuller’s position in the late 1980s, and most recently was reinterpreted by Stallabrass in respect of the Young British Artists (YBAs).

As recently as December 2015 Read’s position was again articulated by artist Richard Wentworth in the ‘Conversation Piece – There’s No Such Thing as British Art’, that launched the online journal British Art Studies. Wentworth maintained, ‘I think the weather test, or rather the fall of light, is mightily powerful, pretty much political’, and that this was a determinant, as much as were conversations across national borders.

It is noteworthy that this inaugural issue should choose to interrogate notions of Britishness as a key issue of the moment. As Richard Johns queried in his introduction, “Is there still any purpose in identifying works of art made in or by or on behalf of the British Isles as “British” first and foremost?” That is, the issue is still worth interrogating, and remains both radically complex and unresolved.

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809 Mark A Cheetham, *Artwriting, nation, and cosmopolitanism in Britain: the ‘Englishness’ of English art theory since the eighteenth century*, Ashgate, Farnham, UK and Burlington, USA, 2012, p.105. It is virtually impossible to avoid the merging of Englishness and Britishness as one stands for the other in so many instances. This is compounded by the centrality of London for artists, exhibitions and collections.


811 Richard Johns, ibid.
British modernity in the twentieth century was grounded in an empirical approach to interpreting the observable world of things, people and landscapes. Until the 1970s this empiricism was at least in part due to the emphasis on studio skills, especially drawing, passed down in a lineage from teacher to student in British art schools. It was a modernity that frequently drew on the mundane, unremarkable aspects of British life. It oscillated between a studio-based art of portraiture and still life and a vital landscape tradition infused with a sense of connection to particular places and interpreted thorough successive stylistic movements. It traversed the spectrum from a figurative realistic art to being almost abstract, but always ‘about something’ and grounded in an empirical observation of the visible world. This moderate home-grown modernism was supported by public and private patronage through the Arts Council, British Council and Royal Academy.

Changes to art education, the weakening of the public sector sponsorship and a rise in the influence of the art market from the mid 1980s disrupted this previous pattern of production and patronage of contemporary artists. Artists to benefit from this re-orientation were firstly the older generation of School of London realist painters, most notably Freud and Auerbach, whose works became highly desirable amongst private collectors, with this in turn leading to increased recognition through public museum retrospectives.\textsuperscript{812}

Another group to benefit were those amongst the YBAs who formed liaisons with influential market-savvy collectors such as Saatchi, and dealer galleries such as White

\textsuperscript{812} For instance, the Tate Gallery full scale retrospective of Frank Auerbach, curated by Catherine Lampert, in late 2015.
Cube, London. For Stallabrass there was a particular British orientation to *High Art Lite* (YBAs) in its pursuit of popular identity-based culture:

There is a dialectic between the homogenising forces of globalisation, and the reaction to create a specifically British subject matter, the latter being a product of the former, not just a reaction against globalisation, but a way of handling it by making a distinct product that markets a readily consumable Britishness on the global scene.\(^{813}\)

This generation of British artists who emerged circa 1990 was ironically plundering Britishness as an international *lingua franca*, or, in the case of Ofili and Hatoum, deliberately confronting a Britishness or Englishness that excluded others as foreign or alien. This exclusion of the ‘alien’ (even those who were British citizens) had been a constant feature of the British art scene.\(^{814}\)

In terms of AGSA’s small YBA collection, the two screen prints by Damien Hirst, *Dumpling* and *Chicken*, 1999, rely on British identification with well-known brands. He has appropriated familiar packaging of British canteen food, and substituted a multinational pharmaceutical label, while marketing the art brand ‘Damien Hirst’ through a series of print multiples.\(^{815}\) On the other hand, Jake and Dinos Chapman draw on the global referents of European art and the Nazi holocaust. Stallabrass argues that Britishness here is an unconscious strategy, namely ‘a predilection for abjection.’ Other

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\(^{813}\) Stallabrass, p.246

\(^{814}\) In 1988 in an Open Letter in *Modern Painters* Philip Dodd responded to Fuller’s anti-internationalist polemic by urging moderation, in view of an historical context where, ‘The definition of the Englishness of English art is always attended – or at least was then – by the definition of what was seen to be ‘unEnglish’ and alien. Englishness is, then, not so much a category as a relationship – and one which may thrive on abuse of the Other.’ (An open letter from Philip Dodd, Art, History and Englishness’, *Modern Painters*, vol. 1, no. 4 Winter 1988/1989, p.41)

\(^{815}\) Refer annotated list of works for more details.
YBA artists, not represented in AGSA’s collection, who pursued a particularly British abjection were Tracey Emin and Sarah Lucas.816

Questions of internationalism and Britishness in the art of the YBAs may be viewed as the latest joust in a continuing and largely polarised discourse. While previously it seemed internationalism and parochialism were irreconcilable, artists including those in AGSA’s collection have imparted a distinctive Britishness to their art while practising in a global arena.

816 Sarah Lucas represented Britain in the British Pavilion at the 2015 Venice Biennale with art that was variously described as bawdy and elegant rather than abject. There were still abject elements in her previous exhibition at Whitechapel Art Gallery in 2013. The artist commented in a newspaper interview that she could hardly be regarded as a YBA any longer now that she was in her fifties.
CHAPTER SIX

COMPARISON WITH OTHER STATE GALLERIES
6.0 Introduction

It is informative to position this history of acquisitions of twentieth and twenty-first century British art at the Art Gallery of South Australia in a wider national context for the same collecting period – that is, from 1940 to 2015. This helps to reveal the relative importance of wider socio-cultural factors, which would have affected all galleries, in comparison with factors specific to each institution. It will be shown through this comparative analysis that the intersection of socio-cultural movements with institution factors produced collecting patterns that ran fairly parallel until the 1970s and then diverged increasingly from the late 1970s up to the present.

Within the parameters of this thesis, research into comparative data has been necessarily constrained by practical factors, with the objective of presenting an indicative overview rather than a comprehensive analysis. The primary aim is to provide a comparative context for evaluating collecting patterns at AGSA and revealing the extent to which these conformed with or diverged from wider national patterns.

A great deal of information is now available through online collection databases and annual reports, and in collection guides published by the respective galleries. In addition to these sources, research has included archival documents from the Art Gallery of New South Wales and National Gallery of Victoria, and additional collection database information, not publicly accessible online, that has been provided by curatorial departments at NGV and the research libraries of the NGV and AGNSW.

After a preliminary scoping of the field, a decision was made to focus on comparisons with the Art Gallery of New South Wales (AGNSW) and the National Gallery of Victoria (NGV) in the period to 1970s, with more cursory comparisons with the Queensland Art Gallery (QAG) and the Art Gallery of Western Australia (AGWA).
Then in the contemporary period from 1980s to the present the aim is to provide a comparative overview of collecting patterns at these galleries and the National Gallery of Australia (which started collecting international art in 1973).

As an initial point of departure, the 1998 publication *British painting 1800–1990 in Australian and New Zealand Public collections* by Anne Kirker and Peter Tomory provided a useful overview of comparative collection practices since 1940 in respect to 20th century British paintings. Analysis of information provided in that book revealed the following comparative information.

Until the 1960s many of the same twentieth century British artists were being collected across the board by Australian State Galleries, although not necessarily with equivalent or contemporaneous works. The majority of the artists represented for this period by the Art Gallery of South Australia were also represented in one or more of the other State Gallery collections. From the 1970s onwards, the collecting of 20th century paintings became more divergent, bearing in mind that the rise of other contemporary art media resulted in a comparison post 1970 based on paintings alone being likely to give only a partial picture.

A more surprising revelation is that collecting practices of twentieth century British paintings between 1940 and 1990 showed marked differences between State Galleries in each decade. In the 1940s AGNSW led the field with acquisition of 61 paintings post 1900, compared to eleven by AGSA, 33 by the NGV, one by QAG and four by the AGWA. In the 1950s AGSA was the most prolific, acquiring 54 paintings post 1900, compared to 46 by AGNSW, 32 by QAG, 29 by NGV and 3 by AGWA. In the 1960s

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817 However, many of the 20th century works collected by AGNSW in the 1940s were distinctly conservative and from earlier periods.
the NGV with 25 and AGSA with 22 paintings led from AGNSW with fifteen, AGWA with thirteen and QAG with seven paintings. In the 1970s AGWA easily dominated the other galleries, collecting 31 paintings, compared to eighteen by AGSA, ten by QAG and four each by AGNSW and NGV. Then in the 1980s AGNSW became the most active, collecting 22 paintings, followed by AGWA with fifteen, nine by AGSA, four by QAG and 3 by NGV.

These variations indicate that, as has been shown to be the case at AGSA, collecting patterns by Australian State Galleries generally were influenced by institutional factors that at times diverged from broader cultural patterns. For instance, the burst of collecting British art at AGWA in the 1970s corresponded with the term of curator Lou Klepac, whose passion for British art was also demonstrated at AGSA in the late 1960s and early 1970s when he was curator and consultant buyer. These factors will be discussed in more detail in the studies of contemporary acquisitions in the post-imperial/contemporary period (section 6.2 below).

The second initial source for comparisons between Australian State Gallery collections, although only until 1960, was the NGV publication *Modern Britain 1900–1960 masterworks in Australian and New Zealand collections*, 2007, coinciding with the NGV survey exhibition of that name. As a comparative tool for examining the relative strengths of Australian gallery collections for this period, *Modern Britain* was selective rather than comprehensive but, compared to Kirker and Tomory’s book, it had the advantage of including a wider range of media, rather than only paintings. It potentially offered an opportunity to evaluate the qualitative strengths of different collections. However, inevitably, it was weighted towards the NGV’s collection and did not necessarily include all the strong works from other collections that duplicated NGV
holdings. There were 88 exhibits from the NGV, 39 from AGSA, 29 from AGNSW, 15 from AGWA and seven from QAG.

Works from AGSA, the second largest representation from any Gallery, affirmed both the strengths and the weaknesses of its collections. The most obvious weaknesses were the lack of Vorticist or later works by Wyndham Lewis, Nevinson, Roberts or Epstein; of major representative works from the 1930s or 1940s by Hepworth, Moore, Sutherland and Nicholson; and of key Pop art paintings from the sixties by Hockney, Riley or perhaps Kitaj. Other modern British artists held by NGV or AGNSW but not by AGSA included Dod Procter (1891–1972), Glyn Philpot (1894–1937), LS Lowry (1887–1976), Merlyn Evans (1910–1973) and John Bratby (1929–1992).

Conversely, the selection of works for Modern Britain did not fully convey the strengths of the AGSA collection. For instance, works not selected from AGSA’s collection, but by artists represented in the exhibition, included paintings/gouaches/watercolours by Bacon, Bomberg, Bevan, Knight, Gertler, Gore, Hitchens, William Nicholson, Ben Nicholson, Piper, Scott, Weight and Sickert’s Venetian period painting Inez; and sculptures by Epstein and Moore. There were also debatable omissions of AGSA artists, including the Scottish colourist Cadell, sculptural maquettes from the fifties by the ‘geometry of fear’ sculptors Chadwick, Butler, and McWilliam, and abstract paintings by St Ives painters Frost and Lanyon.

It has already been noted that Gerard Vaughan’s statement in the Modern Britain publication that Australian art museums stopped collecting contemporary British art around 1960 does not apply to AGSA, where active collecting continued until the late 1970s. It will be shown in this Chapter that other State Galleries would also continue to collect British art into the late twentieth and early twenty-first centuries.
6.1 Collecting modern British art 1940 to 1980

6.1.1 Art Gallery of New South Wales

It should be emphasised at the outset that broad statistical patterns drawn from Kirker and Tomory and comparisons based on selections for Modern Britain tend to conceal underlying differences in practices and procedures. Research and analysis of archival and database information for AGNSW and NGV has revealed a more nuanced scenario.

The Art Gallery of New South Wales was founded in 1874. In the 1972 picture book published to coincide with the opening of the Gallery’s new extensions it was stated:

> The collections still gain much of their character from the resolution of 1874, which authorised buying in London, and also in Sydney if the local work seemed good enough. The London purchases were to be of contemporary art. Non-British art was scarcely considered and old masters not at all. So English Victorian paintings were bought, and British art continued to be bought extensively until the 1960s.818

In the immediate post-war era and for many years afterwards, the then National Gallery of NSW (like the NGSA) had only a small allocation from the New South Wales government of £2000 for acquisitions to work with, plus a further £3000 that could be applied for from Treasury. In Board papers on ‘Purchases and Acquisitions 1949’, it was stated: ‘Purchases for the Gallery collection are made in a variety of ways. Abroad,

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directly or on the recommendation of our London representatives, and by visiting members of the Board of Trustees.' 819

For instance, in 1946–1947 Tate Gallery Director John Rothenstein was buying contemporary British purchases, while Harold Wright was buying British and European Old Masters. At this time, also, in 1947 Trustee JR McGregor purchased works in London by William Nicholson, Walter Sickert and Whistler, and in 1949 Trustee Charles Lloyd Jones sent back word from London that he had spent £1,450 on works by Wilson Steer, Cazin, Oliver Hall, William Nicholson, Robert Buhler, Anne Redpath and Dod Proctor.820 In 1949, in response to the urging from Lloyd Jones in London, the Trustees paid £1900 for the very same seascape by Monet that Sir Kenneth Clark had unsuccessfully proposed for purchase to the NGSA board.

Buyers in the 1950s were British artist and collector Edward Le Bas (1947–1955), Director of the Scottish National Gallery, David Baxandall (1955–1958) and Director of the Whitechapel Art Gallery, Bryan Robertson (1959–1961). These buyers working in the public sphere were less susceptible to issues of conflict of interest that were inherent in buyers associated with private dealer galleries.821

Not all the trustees were happy with overseas buyers purchasing works on their behalf. In August 1950 Hal Missingham, the Gallery’s Director since 1945, wrote to newly appointed buyer Edward Le Bas that ‘The Trustees have made a list of a few of the items which we would like but this list is not to be considered by you as in any way

821 Trustee Sir Lionel Lindsay proposed in 1946 that Harold Wright be appointed London representative and given an allocation of £1000 as a balance to the contemporary tastes of John Rothenstein (Business Arising, Minutes 22 November 1946). This was the same period when Wright was acting for the NGSA to acquire prints and may explain why he was so tardy in fulfilling this latter commission.
binding on their purchase. What we would like you to do is buy first rate paintings as they occur."822 But later that year trustee JW Maund obtained advice from the Crown Solicitor that the trustees could not delegate their powers to purchase and that only the trustees acting as a body had the power to make purchases.823 This ruling was not rescinded until 1954, when Missingham wrote to Harold Wright that this restriction on buyers no longer applied and ‘I hasten to write so that you may now feel at liberty to buy should any outstanding work come your way.’824

In March 1955 Missingham sent prospective buyer Baxandall a reference list of the Gallery’s collection of post-war British art. The list comprised paintings by 36 artists, including Appelbee, Brooker, Buhler, Burra, Merlyn Evans, Gertler, Hillier, Hitchens, Hodgkins, Jones, Le Bas, McTaggart, Meninsky, Monyhan, Ben Nicholson, Winifred Nicholson, Pasmore, Piper, Pitchforth, HE du Plessis, Potter, Scott, Matthew Smith, Spear, Spencer, Sutherland, Tibble, Tunnard and F. Uhlman. Earlier paintings were held, amongst others, by Wilson Steer (7), Sickert (5), Augustus John (6), Gilman (1), Ginner (1), Gore (1), Grant (2), Charles Holmes (1), Hunter (1), Therese Lessore (1), CRW Nevinson (2), Paul Nash (2), William Nicholson (7), Orpen (1), Peploe (4), Pryde (1), Henry Parkes (1), Ethel Walker (3), Christopher Wood (1).825

This list shows, firstly, that the NGNSW had already acquired much of its modern British collection by this point, in advance of NGSA’s slightly later pattern of acquisitions. Secondly, it shows the two Galleries were closely aligned in terms of their

respective tastes for modern British art with a high level of correspondences in the artists being collected. This alignment points in turn to the London-based buyers, who moved in a tight, influential circle of taste-makers.826

Baxandall’s most notable purchases included the bronze Helmet no. 2 by Henry Moore, paintings by Sutherland and Bratby. Robertson bought 24 paintings and sculpture between 1959–1961, including works by Hepworth, Frost, Alexander McKenzie, Jack Smith, Vaughan, Thelma Hubert, Burra, William Gear, and Michael Ayrton.

Lingering conflicts over powers to acquire works of the trustees, director and buyers persisted until 1959, when Missingham brought things to a head by proposing that his power to purchase (local works) be withdrawn due to the ‘unpleasantness’ over the years from trustees at his purchases. His provocative move succeeded in persuading the trustees to endorse a buying procedure for both local and overseas purchases. In respect to overseas buyers it was agreed that they be limited to £1000 per year with a limit of £400 without reference to the trustees. The buyers would be rotated every three years. In 1958 changes to the Art Gallery Act provided for an annual endowment ‘of such amount as Parliament approves’. In 1958/1959 the allocation was raised to £7000. Bequests at that time amounted to approximately £36,000.827

Between 1960 and 1980 works by Michael Ayrton, Art & Language, Francis Bacon, Anthony Caro, Richard Hamilton, Patrick Heron, David Hockney, John Hoskin, John Hoyland, Paul Huxley and Bridget Riley, amongst others, were added to the collection.

The opening of the new wing for the Art Gallery of NSW in 1972 heralded a new era in

826 Le Bas was recommended by Sir Kenneth Clark (letter to Missingham 11 July 1950, AGNSW Purchases 1945–1950); and Robertson was recommended by Sir Philip Hendy, Director of the National Gallery, London (Missingham to Hendy 13 May 1959, Bryan Robertson Purchases 1959–1961), Edmund and Joanna Capon Research Library, AGNSW, Sydney.

827 Minutes of special meeting called to discuss buying policy, 7 August 1959, Edmund and Joanna Capon Research Library, AGNSW, Sydney.
terms of display and collecting practices. However it would be the appointment of Edmund Capon in 1979, the restructuring of the collection areas and appointment of a new curatorial staff that had the most profound influence on collecting practices (see section 6.2.2 below)

6.1.2 National Gallery of Victoria 1940–1980

For its part, the National Gallery of Victoria faced issues of quite a different order. Just as the National Gallery of South Australia was established as a separate entity from the Museum and Library in 1939, so too in 1945 the Trust of the National Gallery of Victoria was established as a separate entity from the Museum and Library. Like the situation in respect to both the Sydney and Adelaide Galleries, the Victorian Government provided a low amount of £5,000 annually from 1945 to 1957, when it was reduced to £4,000. As former NGV trustee Leonard Cox stated in his history of the institution, ‘little of significance could be bought without Felton assistance.’

According to Cox the Felton Bequest in 1945 was valued at £1,100,500. Decisions about what art to buy were made through a convoluted process. In 1945 the Felton Bequest Committee appointed joint advisors, Sir Kenneth Clark and Professor Randall Schwabe. Cox stated that there was a budget of £15,000 for contemporary art, with advisors able to spend £3000 without reference to the committee. However, the London-based advisors were constrained by the terms of Felton’s will, which prevented them from buying art at their own discretion. To comply with the will, it was decided that the Felton Bequest Committee would provide a list of artists whose works might be

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purchased. The National Gallery Trustees were able to make recommendations to the Felton Bequest Committee as to artists desired for the NGV collection, but the Felton Bequest Committee was not obliged to accept these recommendations. 829

Fortunately, in the post-war period the Felton Bequest and the NGV entered what has been referred to as the golden years, thanks to a fruitful spirit of cooperation between Sir Keith Murdoch and Sir Russell Grimwade as chairs of the NGV Trustees and the Felton Bequest Committee, and in turn with the Director of the NGV, Daryl Lindsay (1941–1956) and the Felton Advisors. 830

In 1944 Daryl Lindsay was asked to formulate an acquisitions policy and was sent by the Trustees on an overseas fact-finding mission to consult with heads of the world’s leading museums in Britain and America. In his report Lindsay raised a crucial policy issue for consideration, stating that the Gallery must first decide upon the function and ultimate goal of their national collection. Should it be ‘a heterogeneous collection lightly sprinkled with masterpieces but lacking in a maximum educational value to students and the public; or a collection of works of high aesthetic standard which has a meaning as a whole.’ 831 He was addressing the previous buying record of the Felton Bequest Committee that had resulted in a ‘lack of cohesion and general sense of haphazard buying’. 832 He proposed that rather than the unattainable objective of rivalling the great European and American collections, the NGV should narrow its collection of Old Masters and broaden its focus on collecting the best works after 1840.

829 Cox pp.189-191 and ‘Felton Bequests Committee, Instructions to overseas buyers’, 4 March, 1948, NGV research library archives.
831 Daryl Lindsay, ‘A submission on the policy for future buying, with a list of works required to fill gaps in the collection, by the Director of the National Gallery, as requested by the Felton Conference held on 4 May 1944’, Appendix 1 in Daryl Lindsay, The Felton Bequest, An Historical Record 1904-1959, Melbourne: Oxford University Press, 1963, p.83.
832 Lindsay, p. 96.
This should include not only European but American, Canadian, South African and Asiatic works, to be termed Modern.

In the Modern collection, he identified British artists yet to be represented in the collection as Whistler, Sickert, Pryde, Grant, Innes, Gore, Paul and John Nash, Stanley and Gilbert Spencer, and Henry Lamb. While Campbell at the NGSA would have similar list of desired artists in the 1950s (and indeed all these artists except Whistler were acquired under Campbell), Lindsay did not limit himself to British artists. His wish list included a range of European Impressionists and Post-Impressionists.\(^{833}\) However the Trustees rejected his recommendation of a Renoir, *Reclining Nude*, available for £15,000.\(^{834}\)

While overseas in 1945 Lindsay took advantage of a deflated post-war art market to purchase, with authority from the Committee and Trustees, both important Old Masters and a selection of modern British art by John, Sickert, Gilman, Gore, Grant, Lamb, Peploe and Hunter. In 1946 Lindsay returned with a host of progressive ideas about how the European collection should be displayed. He proposed that instead of rooms according to nationality (which he felt contributed in their monotony to ‘museum fatigue’) European works should be displayed according to period, with ‘each object to be shown to its best advantage, well-spaced, well-lighted, and shown for its own sake and merit’. His aim was to use ‘the psychological effect of good showmanship in interesting the public’.\(^{835}\) Lindsay’s well researched and knowledgeable approach to integration of a cohesive acquisitions policy for British and European art with theories

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\(^{833}\) Lindsay, p. 90.

\(^{834}\) Lindsay recounted that one of the Trustees was of the opinion that Felton would turn in his grave at the thought of a Renoir nude – Lindsay, p.49. He was strongly critical of the Felton Trustees’ repeated refusal to follow advisors recommendations in regard to Impressionist works, rejecting in the past works by Manet, Sisley, Degas, Cezanne, Renoir, Gauguin and Van Gogh at a time when they were still affordable (pp.58-59).

\(^{835}\) Lindsay, pp. 94-5.
of how to display the European collection to enhance public education was very advanced in the context of Australian art museums of that period. It would be another decade before the NGSA’s Director Robert Campbell travelled overseas, on a similar mission to Lindsay’s, in 1956.

The initial post-war arrangement with Clark and Shwabe as Felton Advisors proved short-lived, lasting only two years from 1945–1947. In letters dated 5 March 1947, Clark wrote to Lindsay and Sir Frank Clarke, resigning as advisor, stating that he found working with Professor Schwabe ‘difficult to coordinate’, and he now had too many commitments from his position as Slade Professor of Fine Art at Oxford University. Clarke persuaded him to stay as an occasional honorary advisor.836

In turn, a further layer of the buying hierarchy was added in 1947 with the appointment of AJL (John) McDonnell as the Felton Bequest’s London buyer to work with Sir Kenneth Clark as honorary advisor. This proved to be a successful arrangement, with most of the contemporary art purchased over the next few years being recommended by Clark and McDonnell. At this time the Felton Bequest was making big purchases of Old Master European art. Passage to the Red Sea by Nicholas Poussin was purchased in 1948 for £14,000. Two Rembrandts, Portrait of the artist’s son Titus and Portrait of a Man were purchased for £43,500 and £37,000.837

From 1948 a relatively modest £2000 per annum was allocated for contemporary purchases. This may be compared with the even more meagre amount of £850 per annum allocated by the NGSA board to Sir Kenneth Clark in 1949 for contemporary British purchases. McDonnell, with Clark as advisor, purchased wisely within this

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836 Kenneth Clark files, 8812.1.4.269 ‘Melbourne, Felton Bequest’, Tate Gallery Archives, London.
837 Cox p218.
budget, buying some of the Gallery’s prized modern British paintings in one burst in 1947–1948, at a time when the NGSA was just starting to think about building its collection and just prior to Sir Kenneth Clark offering his services to the NGSA Board. McDonnell and Clark’s British purchases were: Matthew Smith, *Provincial Landscape* (£300), Paul Nash, *Edge of the Marsh* (£450), Stanley Spencer, *Parents resurrecting* (£250), Derwent Lees, *Portrait of Lyndra* (£165), Walter Sickert, *Resting* (£165), Duncan Grant *The Bathers* (£250), Jacob Epstein bronze *Head of Albert Einstein* (£550), Henry Moore, *Half figure* (£325). In addition they bought European art: C. Despiau Bronze head, *Odetta* (£325), and A. Maillol, *Standing nude* (£350).838 The Sickert, now titled *Resting – La Giuseppina*, c. 1903, is a strong partner for AGSA’s *La Inez* from the artist’s Venetian period, purchased for the Gallery as *Head of a Woman* by Clark in 1953 for 500 guineas. The Melbourne painting is larger but arguably not so finely painted as *La Inez*. The Grant, painted over several years from c. 1926–1933, is one of the finest paintings by the artist when he was at the height of his powers.839 Both the Sickert and Grant were on display as part of the NGV’s permanent collection display of European art in 2014–2015.

Clark resigned as honorary advisor in 1951 and McDonnell took on the combined role of advisor and buyer. In 1953 Lindsay succeeded in relaxing the restrictions on McDonnell so that his purchases could be referred in advance to Melbourne ‘when time permits’ but the buyer was empowered to spend up to £2000 on contemporary art annually without referral to the Trustees. In marked contrast with the conservatism of the Adelaide Gallery, Lindsay’s schedule of twentieth century European art (other than

839 Refer to catalogue essay on Duncan Grant’s *The bathers* by Sophie Matthisson, in Gott, Benson and Matthisson 2007, p.141, illus. p.140.
British) specified an aim for representation of cubism, surrealism, abstract and constructivism, expressionism, and sculpture.\textsuperscript{840}


Gerard Vaughan has stated that the appointment of Eric Westbrook as Director in 1956 ‘marked the beginning of the end of the special focus on contemporary British art’, and led to a noticeable re-orienting of collecting patterns towards international modernism in the United States and Europe.\textsuperscript{841} However, as shown in Kirker and Tomory, the Gallery did in fact continue to collect British art – albeit not as intensively as previously. Amongst the 25 paintings collected in the 1960s there were key paintings by Michael Andrews (1928–1995), \textit{All night long}, purchased 1964, and the only painting by David Hockney from the 1960s in Australia, \textit{The second marriage}, 1963, gift of the Contemporary Art Society, 1965.

A significant group of modern British sculptures were acquired in the 1960s, notably: Henry Moore, \textit{Draped seated woman}, 1958, acquired in 1960, Kenneth Armitage

\textsuperscript{840} NGV archives 2/12/4 Overseas Buying Policy 25 Sept and 14 Oct 1953.


From 1965 and into the 1970s Dr Mary Woodall, as advisor to the Felton Bequest, was responsible for recommending acquisition of a far smaller but well chosen group of contemporary British paintings by John Hoyland, Sean Scully and a key early Op Art painting, *Opening*, 1961 by Bridget Riley.\(^{842}\) Dr Woodall was also responsible for acquisition of an important David Bomberg, *Bideford, Devon – the meeting of the Taw and Torridge rives*, 1946, acquired 1973.\(^{843}\)

### 6.1.3 Looking to London in the 70s: last gasp or a temporary pause?

In the Australian art world of the late 1960s a lingering cultural allegiance to Britain intersected with the international dominance of American art at the time, and the pervasive influence of American consumer culture through the mass media. There was awareness of American late modernist movements of hard edge abstraction, minimalism and conceptualism through *Studio International*. The pivotal moment for exposure to American modernism in the flesh was the 1967 exhibition from the Museum of Modern Art, New York, *Two Decades of American Painting*, which was shown at the Art Gallery of NSW and NGV, but not at AGSA. The NGV purchased

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\(^{842}\) Bridget Riley wrote to Westbrook that she regarded it as the ‘best example of a particular phase of my work’ (letter 8 January 1970).
\(^{843}\) Prints acquired by the NGV in the late 1960s and 1970s included works by Peter Blake, Patrick Caulfield, William Challenger, Alan Davie, Barrie Flanagan, Nigel Hall, Richard Hamilton, David Hockney, William Jeffries, LS Lowry, Ben Nicholson, Ceri Richards, Bridget Riley and William Scott.
Josef Albers *Homage to the Square: Autumn echo*, 1966 and Helen Frankenthaler’s *Cape (Provincetown)*, 1964, from this exhibition.\(^{844}\)

*Recent British Painting*, the exhibition of contemporary British art that toured Australia in 1970 would be the last British Council exhibition put together in Britain for distribution to Commonwealth countries. The next exhibition of contemporary British art, *The British Show*, 1985, was organized not in London but in Sydney at the AGNSW.

In 1972 AGSA bought its first big abstract by American Kenneth Noland. In 1973 *Some Recent American Art* toured to AGNSW, NGV and AGSA. The establishment of the Biennale of Sydney in 1973 opened up a new portal for exposure to European and American contemporary art. From the 1980s the emergence of a more de-centred globalism in contemporary art coincided with the growth of Australian multiculturalism, the emergence of a contemporary indigenous art movement and a re-orientation to our regional location, close to countries in South East Asia.

### 6.1.4 Still looking to London: Art Gallery of Western Australia 1965–1985

Across the continent, in 1974 Lou Klepac returned to the Art Gallery of Western Australia, Perth, as senior curator and then deputy director.\(^{845}\) While the eastern seaboard was turning to America, AGWA continued to look to London. During the late

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845 He had been curator of paintings there from 1964–1966 before taking up the position of curator of paintings at AGSA.
1960s and the 1970s AGWA acquired a spate of British purchases, most during the two terms of Klepac. These were both retrospective purchases filling gaps in the collection from earlier periods and art of the present day. Purchases included paintings by Sickert (c. 1900), Bevan (1909), Gore (1913), Lucien Pissarro (1916), John Nash (1920), Spencer (1921), Lamb (1921), Paul Nash (1937–1938), L.S. Lowry (1942), Bomberg (1944), Ben Nicholson (1945), Vaughan (1951), Roberts (1952), Bernard Cohen (1964), Sutton (u.d., c. 1963), Sutherland (1965), Heron (1967) Auerbach (c. 1972–1973), Scott (1961), and Lanyon (1974).

This passion for collecting modern British art at AGWA was perpetuated by Anthony Bond in the 1980s. Before taking up his position as curator of contemporary art at AGNSW in 1984, Bond had been assistant director at AGWA from 1981–1984. During his term, in 1983 the Gallery acquired Stanley Spencer’s *Christ in the wilderness* suite of nine paintings (1939–1954), and sixteen accompanying drawings.\(^{846}\) In 1984 AGWA acquired Freud’s important painting *Naked man with rat* (1977–1978). This is one of the few major Freud paintings in Australian collections.\(^{847}\) From the mid 1980s, however, AGWA moved increasingly to a focus on West Australian and indigenous artists, with only a few international acquisitions, none of these by British artists.

### 6.2 Collecting contemporary British art in post-imperial Australia since 1980

As discussed in the Literature Review and in Chapters Two to Four, the transition to a post-imperial Australia was a process of progressive disentanglement from Britain in the 1960s, seguing to a ‘new nationalism’ from 1968, marked by rejection of Britain as


\(^{847}\) Freud’s late career *After the bridegroom*, 1993, Lewis Collection, currently on long-term loan to AGNSW, is another important painting by the artist.
the arbiter of Australian cultural values. However it was not until the 1980s in the lead-up to the 1988 Australian Bicentennial, with its ensuing discourses around post-colonialism, multiculturalism and indigenous land rights, that a more mature, inclusive and nuanced post-imperial Australian consciousness became evident. This third phase of post-imperial Australia coincided in the art world with the emergence of a de-centred global contemporary art movement, and in Australia with the rise of the Aboriginal art movement and a re-orienting culturally towards the Asia/Pacific region. It was at this point that the collecting patterns of the State Galleries will be shown to have diverged most noticeably.

When William Wright co-curated *The British Show* at the Art Gallery of New South Wales with Anthony (Tony) Bond in 1985, he articulated this sense of transition from the old relationship. He stated:

> Until as late as the sixties most Australians were still predisposed, if residually, to a single-parent relationship with the nation of our earliest forebears; and exhibitions of British art had perhaps reinforced this filial predilection. Yet during the recent past, particularly since the culturally enlightened Whitlam period, Australians have come increasingly to embrace the dual realities of post-war multi-cultural immigration and of their Asian-Pacific global context, resulting in a consequent revitalisation of cultural priorities and objectives.848

From the 1980s onwards different collecting patterns were pursued by each of the State Galleries, but nowhere was this difference more apparent than at the National Gallery of Victoria and the Art Gallery of New South Wales.

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By the late 1960s the NGV appears to have turned away from the previous ‘special focus’ on British art, as its influential curator and assistant director Ursula Hoff focused on the wider scenario of European art. In the 1968 publication by Margaret Plant and Hoff, *National Gallery of Victoria, Painting Drawing Sculpture*, modern British works illustrated were paintings by Wyndham Lewis, Paul Nash, Graham Sutherland, Francis Bacon, David Hockney, and Michael Andrews, and sculpture by Henry Moore, Kenneth Armitage, Bernard Meadows and Elizabeth Frink. In her assessment of the NGVs acquisition practices, Plant stated: ‘Only a handful of the Gallery’s modern collection represent the finest quality work of their artist: Rodin’s *Balzac*, the Henry Moore, the Nicolas de Stael *Still Life*, Pissarro’s *Boulevard Montmartre* and Signac’s *Gasometers* of an earlier period – and perhaps David Hockey’s *Marriage of Styles*.’

By 1973, in Hoff’s collection guide, *The National Gallery of Victoria*, the only modern British works illustrated (all in black and white) were those by Lewis, Bacon, Moore and Hockney.

As was the case at AGSA, acquisitions by the NGV of contemporary British art faded away in the 1980s, but unlike AGSA, that trend continued to the present. The Felton Bequest was virtually exhausted by this time and the need for a new source of funds for acquisitions saw the establishment of the Art Foundation of Victoria (now NGV Foundation) in 1976. Robert Lindsay was appointed to the new position of curator of contemporary art in 1977 (the first such position in an Australian State gallery). The Michell Endowment, established 1976, saw funds targeted at support for young and

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emerging Australian artists. The appointment of Patrick McCaughey as director in 1981 saw a newly energized exhibitions program and a policy of acquisition of major works, rather than one of filling the gaps. In 1984 the NGV acquired Picasso’s *Weeping Woman*, 1937.

McCaughey discontinued the expatriate position of Felton Bequest advisor (held by Hoff 1975–1983 after her retirement from the NGV) and instead appointed local consultants, with John Elderfield advising on American art and Gerard Vaughan on European art. In the late 1980s Lindsay, like Radford at AGSA, was recommending acquisitions of German and American contemporary art.

Amongst the few British acquisitions since 1980, a painting by British expatriate artist John Walker (b. 1939) was acquired from the artist’s Melbourne exhibition in 1987; two paintings by Therese Oulton were acquired in 1994; a sculpture and print portfolio by Antony Gormley (b. 1950) in 2005; and a sculpture, two photographs and a video by Yinka Shonibare (b. 1962) were acquired in 2005 and 2008. Retrospective acquisitions since 1980 have included paintings by Howard Hodgkin and Ivon Hitchens, a key abstract painting by Ben Nicholson, *1938*, from the Unit One period, the equally important early Epstein sculpture, *Sunflower*, 1912–1913, a painting, *Invocation*, 1938 by John Armstrong (1893–1973) and a bronze by Henry Moore, *Reclining figure no. 7* 1979–1980.

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850 The Michells, of the South Australian textile dynasty, originally offered their endowment of $100,000 to the Art Gallery of South Australia but it was not accepted (Phip Murray, *The NGV story, a celebration of 150 years*, Melbourne: NGV Trustees, 2011, p120).

851 Picasso’s *Weeping woman* was stolen from the NGV and eventually returned by a group ‘Australian Cultural Terrorists’ in 1986.

852 Much of the preceding information on NGV acquisitions was kindly provided by NGV curatorial staff as a PDF from their internal collection database. This was augmented by an unpublished historical record by former NGV curator Annette Dixon, ‘Notes on British Paintings’, NGV library.
Although post-war and contemporary British acquisitions by NGV since 1980 have been relatively low compared to AGSA, and especially compared to the active acquisitions thrust pursued by AGNSW (as detailed below), the exception was the print department. Acquisitions through gifts in the 1990s and 2013–2014 would considerably augment representation of modern British prints. Gifts through the Art Foundation of Victoria in the 1990s included works by Reg Butler, Patrick Caulfield, Lynn Chadwick, David Hockney, Henry Moore, Victor Pasmore, Graham Sutherland and Joe Tilson. In 2013–2014 a significant collection of prints was gifted to the NGV by Douglas Kagi, through the Australian Government Cultural Gifts Program. His gift included works by Lynn Chadwick, Richard Hamilton, David Hockney, Howard Hodgkin, Gordon House, Allen Jones, Victor Pasmore, Tom Phillips, Richard Smith and Joe Tilson.853

Three exhibitions of modern and contemporary British art were presented by the NGV in this period. In 1995–1996 Marriage of Styles: British Art in the Fifties and Sixties was a collection-based exhibition organised by Geoffrey Edwards, then curator of sculpture and glass. It included works from the NGV collection starting with Barbara Hepworth, Henry Moore and Peter Lanyon from the early fifties, then Kitchen Sink painters John Bratby, Jack Smith and Edward Middleditch, formalist sculptors Philip King and Anthony Caro from the St Martins generation, abstract paintings by Victor Pasmore, John Hoyland and Bridget Riley, realist paintings by Frank Auerbach and Michael Andrews, and culminating in Pop art by David Hockney, Eduardo Paolozzi, R.B. Kitaj, Peter Blake and Richard Hamilton.854 Then in 2005–2006 NGV presented the Tate Gallery touring exhibition, British Art and the Sixties: From the Tate

853 NGV prints collection database October 2014.
(originally titled *This Was Tomorrow* at Tate in 2004 but retitled for tour). As has been previously discussed in Chapters One and Four, in 2007–2008 the NGV presented the only comprehensive exhibition of modern British art in Australia, *Modern Britain 1900–1960: Masterworks from Australian and New Zealand Collections* (15 November 2007–24 February 2008), jointly curated by NGV curators Ted Gott, Laurie Benson and Sophie Matthisson.

### 6.2.2 Art Gallery of New South Wales 1980–2015

In contrast to the situation at the NGV, at the Art Gallery of New South Wales the collecting of contemporary British art increased rather than decreased in the 1980s. The deep-rooted interest in British art at AGNSW in the late 20th century may to some degree have been influenced by the British origins of its long-serving senior staff, namely British-born Edmund Capon (Director 1979–2011), British-born curator Bond (1984–2013) and Deputy Director William Wright (1982–1991), who had spent eighteen years working in Britain prior to taking up his appointment at AGNSW.

In the early 1980s curatorial departments of Australian, European, Contemporary, Asian and Photography were established, as was the AGNSW Foundation. The Gallery’s major sculpture by Henry Moore, *Reclining figure, angles*, 1980, was acquired in 1981. In 1983 the Gallery purchased its first and only work by Wyndham

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Catalogue of exhibition originally named *This Was Tomorrow* and renamed as above for Australian and NZ tour: at Tate 30 June–3 October 2004 and at NGV 28 October 2005–5 February 2006.

856 Gott, Benson and Matthisson, 2007.
Lewis, a Vorticist *Figure composition*, 1912–1913 in ink, watercolour and gouache. These acquisitions were made by the AGNSW’s curator of European art, Renée Free.

The Gallery’s first curator of contemporary art, Bernice Murphy, was appointed in 1979. As with the NGV, this appointment initially covered both Australian and international art and most of the acquisitions during Murphy’s term were by Australian artists. In 1983 three modern British sculptures entered the collection on permanent loan from the Sydney Opera House, having originally been gifted by Alistair McAlpine. These were William Tucker, *Beulah IV*, 1972, William Turnbull, *Oedipus 2*, 1962, and Phillip King, *King Blue*, 1971.\(^{857}\)

In 1984 Bond took up the position of curator of contemporary art. He remained at AGNSW with oversight of international contemporary art until his retirement in 2013.\(^{858}\) Very fortuitously, his appointment came shortly after the Gallery received the substantial Mervyn Horton Bequest in 1984. The Horton Bequest was valued at the time at approximately $1.3 million and was specifically for non-Australian contemporary art. A further stipulation was that works acquired were to be made through the Tate Gallery, London or the Museum of Modern Art, New York.\(^{859}\) Bond has stated that this bequest enabled him to establish ‘from scratch’ the AGNSW contemporary collection. Post-retirement from AGNSW, in his book, *The idea of art: building a contemporary international art collection* (2015) he wrote:

> In 1984, as a newly appointed curator, I was given the task of building a collection of international contemporary art at the Art Gallery of New South Wales. Given the plurality of art from the 1970s through to the 1980s and the

\(^{857}\) AGNSW board minutes 29 April 1983, AGNSW research library.

\(^{858}\) Bond held positions of curator of contemporary art, head curator international art, curator of modern Western and international art, and director curatorial.

\(^{859}\) AGNSW Board minutes, 17 February 1984 and 14 December 1984, AGNSW research library.
persistent confusion about what we mean by ‘contemporary’, I saw this as an unprecedented opportunity to assemble a coherent body of work to represent the most powerful art of our time ... It is rare to have the opportunity to build a collection from scratch, and yet this is what happened at the Art Gallery of New South Wales in 1984.860

Bond regarded building the AGNSW contemporary collection as the implementation of his vision to bring together art ‘with a central idea unlike any other public collection of its kind in the world. It would even attempt to define why art still matters and to begin to rethink what art can be.’861

The first works to be acquired through the Horton Bequest were in fact British. Cephalus and Aurora by Leon Kossoff was acquired in July 1984, and in April 1985 the Gallery purchased Primrose Hill, Autumn, 1984 by Frank Auerbach and a sculptural work of six carved stones, Talismans and Signifiers, 1984, by Ian Hamilton-Finlay (1925–2006), in collaboration with Richard Grasby and Nicholas Sloan.862

Initially the Trustees were concerned to spend the Horton Bequest on artists they viewed as ‘established’. Bond attended a Board meeting to argue for the need to collect more ‘experimental’ artists and argued that the time was ripe to acquire an Auerbach and Anselm Kiefer (b. Germany, 1945).863 Bond prevailed and in the following two years acquired both these artists at a point when they were still affordable.864

861 ibid.
862 AGNSW board minutes 18 April 1985, AGNSW research library. Both these works were acquired from The British Show.
863 AGNSW board minutes 16 November 1984.
864 In The idea of art (p.34) Bond recounts how he visited Kiefer's studio on three occasions over two years in order to build a relationship with the artist and to find the right work. This was Glaube, Hoffnung, Liebe, 1984-6.
As a curator of a public collection, Bond was unusual in following the individualistic curatorial philosophy expounded in *The idea of art*, rather than a more broadly defined institutional collecting policy. He unquestionably acquired many significant works for the Gallery. Over the next 29 years the collection built by Bond at AGNSW, primarily with Horton Bequest funds, would more accurately be described as Eurocentric rather than Anglocentric – although there was a discernible weighting towards British art. Retrospectively he has cited the conceptualism of Marcel Duchamp as his original inspiration, and the key contemporary artists as being Anselm Kiefer and British artist Antony Gormley (b. 1950). Other key artists in Bond’s collecting vision were British artists Tony Cragg (b. 1949), Anish Kapoor (b. 1954), Bob Law (1934), Stephen Willatts (b. 1943) and Rachael Whiteread (b. 1963); Columbian artist Doris Salcedo (b. 1958), American conceptual artists Joseph Kosuth (b. 1945), Lawrence Weiner (b. 1942), and Australian conceptual artist Ian Burn (1939–1993).865

In 1985 Bond and Wright co-curated *The British Show*, a joint collaboration between AGNSW and the British Council (23 April–9 June 1985). The exhibition toured to Art Gallery of Western Australia (19 February–24 March 1985) and the Queensland Art Gallery (5 July–11 August 1985), but not to AGSA. This was the first exhibition of British contemporary art to tour Australia in almost two decades. The curators’ mission to introduce a distinctive Australian perspective of British art was contained in the original title, *British Art through Australian Eyes*. Writing in the accompanying catalogue Wright referred to British art as having ‘a spiritual past’ lost to Australians, although artists in both countries shared common attitudes, values, and a sense of separation from Europe and the United States of America as a source of art movements.

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865 Bond 2015, p. 9.
He regarded the bonds with Britain as having weakened from the late 1960s onwards and attributed to the Australia Council (established in 1968) a role in encouraging transition from ‘the old Anglocentricity’ and altering ‘the climate of cultural dependency’.866

Bond for his part argued for the ‘hard won possibilities of the figure’ as seen in the paintings of Freud, Auerbach and Kossoff, as an antidote to the indiscriminate image-scavenging of post modernism.867 This would become a running theme in Bond’s curatorial practice at AGNSW. Two of the major exhibitions he curated were Self Portrait: Renaissance to Contemporary, National Portrait Gallery London and AGNSW 2005–2006 (co-curated with Joanna Woodall, Courtauld Institute, London), and his final curatorial project for AGNSW, a retrospective, Francis Bacon: Five Decades (17 November 2012–17 February 2013).

The British Show included works by a roll-call of 46 artists who were and/or would be pivotal in British contemporary art over the next two decades, including sculptors Kapoor, Gormley, Cragg, Richard Deacon, Bill Woodrow and Richard Long, performance artist Stuart Brisley, photographer Susan Hiller, painters Freud, Auerbach and Kossoff. It provided the opportunity for a spate of contemporary British purchases, most funded through the Mervyn Horton Bequest. In addition to the Auerbach painting and sculpture by Hamilton Finlay mentioned above, the Gallery acquired videos by Catherine Elwes and Steve Hawley; photographs by Stephen Willatts, and paintings by Christopher Le Brun and John Walker.

This interest by AGNSW, through Bond and Wright, in addressing issues of the evolving relationship of Australian and British art, backed up with an active acquisitions program, set the Gallery apart from other State galleries. The reality of a continuing strong connection across art practice in the two countries is reinforced by the AGNSW online collections database records of ‘British’ art as including, on the one hand, acquisitions by British born artists resident in Australia, and on the other, those by Australian artists whose work was made while they were resident in Britain. For the period 1980–2015 there were 1031 works of art acquired according to these criteria of Britishness, of which 29 were on display in July 2015.

In 1989 Gormley visited Australia to install the commissioned work *Field for the Art Gallery of New South Wales* at the Gallery and to create a second work in the desert, *Room for the great Australian desert*. *Field* consisted of 1,100 miniature clay figures, made for red desert earth and arranged in radiating hemispheres to suggest the human brain. This work was subsequently acquired by AGNSW through the Mervyn Horton Bequest Fund, and has been identified as a collection highlight. A suite of eight drawings made with desert earth and pigment were also acquired.

Later that year senior British artist Patrick Heron (1920–1999) undertook a residency at the Gallery from 5 November 1989 to 28 February 1990. He gifted AGNSW three of the gouaches he made during the residency. Further British works were acquired in the latter part of the 1980s and early 1990s through the Mervyn Horton Bequest. These were a monumental photograph, *Renounce*, 1984 by Boyd Webb, and three major contemporary sculptures, *Listening to reason*, 1988, by Deacon, *Void field*, 1989 by Kapoor and *Prometheus*, 1989–1990 by William Tucker. Works acquired as gifts of the CAS, London were sculptures by Alison Wilding and Deacon and a painting by Alan
Charlton. A sculpture by Sir Eduardo Paolozzi entered the collection in 1985 as a gift of Gabrielle Keiller. Other purchases were a painting by John Bellamy, a video by Richard Grayson, and an etching by Lucian Freud.868

In 1995 AGNSW received a substantial gift of contemporary British art from Edron Pty Ltd through Alistair McAlpine. The donation included drawings, prints, photographs, painting and sculpture by artists including Antony Donaldson (b. 1939), Derrick Greaves, Phillip King, Paul Shepherd (b. 1947), Richard Smith, Terence Donovan, Stephen Willatts, Mari Mahr (b. 1941), and Sir Peter Blake.

The Gallery continued to purchase British art throughout the 1990s, including a sculpture, *Spyrogyra*, 1992 by Tony Cragg, acquired in 1997 through the Mervyn Horton Bequest (from Cragg’s exhibition at AGNSW that year), a painting by Auerbach, *JYM seated*, 1992, purchased 1996, several etchings by Freud and one by Kossoff. In 1999 the Gallery acquired a major sculptural installation by Rachael Whiteread (b. 1963), *Untitled (elongated plinths)*, 1998 through the AGNSW Foundation. Whiteread was the first of the upcoming generation of Young British Artists to be included in the collection.


A continuing relationship with certain artists was maintained, with further works being purchased. In 2008 the Gallery acquired Gormley’s steel figure sculpture *Haft*, 2007.

and would augment its holdings by Kapoor with two more works. *Blackness from her womb*, 2001, a portfolio of thirteen aquatints, was purchased in 2002, and *Untitled*, 2002, a wall sculpture in the form of a reflective red concave sphere was acquired in 2015, gift of Geoff Ainsworth AM, through the Australian Government’s Cultural Gifts Program. Another less prominent British artist whose work was acquired through the years was Bob Law (1934–2004), whose first work, a monochrome *Blue black indigo black*, 1977, was purchased in 1989, with a sculptural maquette, *The last supper*, 1984, acquired in 2003, and two further monochromes acquired in 2004–2005.


At the same time, the AGNSW continued to augment its collection with works from earlier decades. A number of prints and paintings from the 1960s were added through gifts and purchases. These included prints by Caulfield, Denny, Flanagan, Hockney, Kitaj, Nicholson, Paolozzi and Tilson, a drawing by Kossoff, and paintings by Sir Terry Frost and Roger Hilton.

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Although Indian-born Kapoor has been resident in Britain since the early 1970s, his work was on display in the AGNSW Asian Galleries in July 2015.
The next substantial augmentation of British art in the AGNSW contemporary collection came as a result of the gift of the Kaldor Family Collection in 2011. An entire new gallery was created to display this collection, which comprised European, American and Australian art spanning several decades from the 1960s to the present. Amongst this collection were multiple works by Richard Long (eight), Michael Landy (fourteen), Gilbert & George (two) and Saski Olde-Wolbers (b. 1971, two). When installed, Long’s *Stone line*, 1977, stretched like a stone roadway many metres through the gallery (dimensions are variable). Another specially commissioned work by Long was *Southern Gravity*, 2011, a 4.6 x 10.8 metre mud drawing, partially made in situ by the artist.

Other contemporary British works purchased or gifted since 2010 are a painting by Sean Scully, *Doric Brown*, 2009 (Gift of Coffey Family 2011), two prints from 2010 by Tracey Emin, a painting by Angela la Cruz (b. 1965), *Squashed (green/brown)*, 2010, a large textile by Grayson Perry (b. 1960), *Map of truths and beliefs*, 2011, a large installation by Yinka Shonibare MBE, *Alien toy painting*, 2011. The more recent work acquired is a collage/photograph by John Strezaker (b. 1949), *He (film portrait collage)*, 2013, acquired through the Mervyn Horton Bequest Fund in 2014.

This summary of acquisitions since the 1980s is compelling evidence of the commitment by AGNSW to maintain a continuing strong representation of contemporary British art within the wider purview of the international collection of Western (European and North American) art. After the consolidation in 1995 of several AGNSW departments into a Department of Western Art (comprising European art pre 1900, 19th and 20th century masters, the contemporary department and the photography

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870 The AGNSW collection database shows 160 works in the Kaldor Family Collection, of which 26 were on display in July 2015.
department), collection displays of British art post 1900 were spread throughout the new wing galleries: twentieth century European galleries, the recent acquisitions galleries, print galleries, and since 2011 the Kaldor galleries. There was a continuing presence of British art in these galleries during the tenure of Capon and Bond.

Michael Brand was appointed Director in 2012. In turn, he made new appointments to senior positions, notably Suhanya Raffel as Director of Collections, in July 2013, Justin Paton as Head Curator of International Art, in January 2014, and Nicholas Chambers as Curator of Modern and Contemporary International Art, in December 2014. Both Raffel and Chambers had previously worked for periods at the QAG/QOGMA with involvement with that Gallery’s strategic move towards collecting and exhibiting art of Asia and the Pacific. In turn, AGNSW has now adopted similar priorities in its current acquisitions policy, which states: ‘Particular emphasis will be given to the visual art of Australia and Asia or Pacific countries whose cultural traditions are of special interest to Australia.’

Brand’s major initiative and future vision for AGNSW has been the campaign to raise funds for the Sydney Modern Project, a new gallery to house an expanded contemporary program. In line with this vision, the entire lower ground floor of the new wing in the current Gallery has been reconfigured as Modern and Contemporary Art. In this reconfigured arrangement of temporary collection displays, British art appears to have been given a diminished, subsidiary role – both within the wider European context of the twentieth century galleries, and within the American/British/European composition of the Kaldor Family collection.

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Under Brand, the winds of change have swept through the grand court devoted to 19\textsuperscript{th} and early 20\textsuperscript{th} century British art in the previously sacrosanct old wing. When viewed in July 2015 this gallery had been stripped and re-badged as 20\textsuperscript{th} century European Art (previously displayed in the new wing). Works on long term loan from the Lewis collection, including two major paintings by Freud, and paintings by Bacon and Soutine were on display in a temporary exhibition in company with the Gallery’s own works by Bacon, Kirchner and Max Beckman.\textsuperscript{872} In particular, Freud’s *After the bridegroom* 1993 is an important addition to the limited holdings of Freud in public collections in Australia.

This purging of semi-permanent displays of 19\textsuperscript{th} and 20\textsuperscript{th} century British and European art, both in the new and old wings, and their replacement with thematic temporary exhibitions, raises several interrelated issues pertinent to art museology in Australia in the 21\textsuperscript{st} century, and to AGSA in particular.

Firstly, there is the issue of balancing the need to attract visitation through continuously changing exhibitions, versus the need to present a coherent historical narrative of British and European art. A closely related issue is effective use of limited gallery space in the balance of long-term collection displays with temporary exhibitions. Thirdly, there is issue of the balance between historical displays of collection strengths in Victorian, Edwardian and modern British art, versus a re-orientation to the mainstream narrative of European and American modernism since Impressionism.

Finally there is the fast-evolving issue of a re-orientation in the contemporary collections towards an increased emphasis on art of Asia and the Pacific.

\textsuperscript{872} In 2014, AGNSW received on long term loan eleven paintings from the collection of British businessman and art collector Joe Lewis and his daughter Vivienne Lewis (AGNSW Annual Report 2013–2014).
These issues as they impact on AGSA will be interrogated in the final chapter.

6.2.3 The National Gallery of Australia

The National Gallery of Australia (originally the Australian National Gallery) was a late arrival in terms of the collecting of British art in Australia. Collecting international art started in the 1970s when Australia was already moving into the post-imperial era (the NGA did not open its doors until 1982). Writing in 1982 for the book to launch the Gallery, Patrick McCaughey stated in regard to the modern period that the aim was to tell the story of international modernism, and to compensate for the deficiencies in this area of the State Galleries: ‘The policy is to find key works representing major figures and styles.’

Epstein’s stone sculpture *Woman possessed*, 1932, acquired 1981, was one of the few earlier modern British works to be included in the foundation collection.

The Gallery also started purchasing art of the present as a priority from the 1970s onwards. While it initially collected American minimalist and conceptual art as the dominant international movements of the 1970s, there was also representation of major British artists. Amongst the first purchases of British art were: a painting by Bridget Riley, *Gamelan*, 1970, a sculpture by Philip King, *Dunstable reel*, 1970, Henry Moore’s *Hill arches*, 1973, and Francis Bacon’s *Triptych*, 1970. Between 1970–1983 the NGA purchased a body of work from Bridget Riley, including two more paintings 1971 and 1976, five gouaches, and six prints. The NGA has acquired 27 works by Leon Kossoff since 1978. His painting *Dalston Junction with Ridley Road street market, Friday evening, November*, 1972 was purchased in 1978 along with several drawing

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studies. A second painting, *Christ Church Spitalfields, Summer 1990–1993* and several drawings and prints were purchased in 2001–2002. Richard Hamilton’s etching *Picasso’s Meninas, from Homage to Picasso* 1973 (also in AGSA’s collection) was acquired in 1980 and David Hockney’s *A diver*, 1978 was purchased in 1979. Photographic works by Gilbert & George and Boyd Webb were also purchased.

Since the 1980s most contemporary British purchases have been prints and photographs. Nine photographs by Martin Parr from his *The Last Resort* series 1983–1986 were acquired in 1993 (AGSA has one from this series). A portfolio of nine prints by Anish Kapoor, *Wounds and absent objects*, 1998 was purchased in 2005 and a portfolio by Marc Quinn of 8 digital prints, *Portraits of landscapes*, 2007 was purchased in 2011. Other artists represented are Anderson and Low, Margaret Benyon, Peter Blake, Lucian Freud, Gilbert & George, Richard Hamilton, Grayson Perry, Tom Phillips, Nick Waplington and Boyd Webb. In 2002 the NGA acquired a collection of over 1000 prints by David Hockney through the Orde Poynton Fund.

The NGA’s two major purchases of recent British paintings were late career works by senior artists: David Hockney’s 7.4 metre painting *A bigger Grand Canyon*, 1998, purchased in 1999, and Lucian Freud’s monumental painting, *After Cezanne* 1999–2000, purchased in 2001. Both were acquired during the tenure of Irish director Dr Brian Kennedy (1997–2004) and aroused considerable debate as to their cost, quality and place in the national collection.\(^874\) In 2009 the NGA acquired a life-sized maquette sculpture by Antony Gormley of his famous *Angel of the North*, 1996, gift of James and Jacqui Erskine (full size version in Gateshead, England). Gormley’s sculpture was on

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\(^874\) In an interview on ABC Radio RN on 14 February 2015, Christine Dixon, Curator of International Art at the NGA discussed why Freud’s *After Cezanne* was the Gallery’s most complained about work of art. Most of the complaints regarded the perceived moral offence caused by the portrayal of a naked man with two naked women. [www.abc.net.au/radionational/programs/booksandarts](http://www.abc.net.au/radionational/programs/booksandarts) accessed 10 July 2015.
display in the sculpture garden and is considered one of the current collection highlights.\textsuperscript{875}

It is noteworthy that starting from a blank slate in the post-imperial era, from its inception the NGA decided to collect modern and contemporary British art. It is arguably more interesting in terms of the relevance of British art today that three major pieces should be acquired this century. The above evidence of the patterns of collecting modern and contemporary British art by the Art Gallery of New South Wales and by the National Gallery of Australia not only comprehensively dispels the myth that British art was rarely purchased by Australian public galleries after 1960, but also reveals increased interest in collecting British contemporary art in the 21\textsuperscript{st} century.

6.2.4 Queensland Art Gallery/Queensland Gallery of Modern Art

Further weight is added to this argument by collecting patterns of art post 1980 at the Queensland Art Gallery/Queensland Gallery of Modern Art (QAG/QOGMA). A search of the QAG online collection database showed 129 works in this category by British artists, with most reflecting the Gallery’s focus on sculpture, photography and new media, as well as works on paper. A painting, \textit{Big Blue}, 1981–1982, by Bridget Riley and sculptures by Anthony Caro and John Davies (b. 1946) were acquired in the 1980s, along with artists’ print portfolio/books by, respectively, Patrick Heron, Victor Pasmore and Joe Tilson.

The pace of British acquisitions increased in the 1990s during the tenure of Director Doug Hall AM (1987–2007), with several major works being gifted through the

\textsuperscript{875} In the above interview Dixon stated that Gormley’s \textit{Angel of the north} was amongst the most popular works on display at the NGA.

In the area of photography/video, in the 1990s the QAG acquired a 24 panel work, Leaners, 1989, by Gilbert & George, two videos by Mona Hatoum, Measures of distance, 1988, and So much I want to say, 1985, a portfolio of nine photographs by Hamish Fulton, Ten toes towards the rainbow, 1993, and photographs by Sunil Gupta (b. 1953), Joy Gregory (b. 1959), Richard Patterson (b. 1963), Gillian Wearing and Sam Taylor-Wood (b. 1967). Prints acquired included works by Matt Collishaw, Tony Cragg, Michael Craig-Martin, Grenville Davey (b. 1961) and Michael Taylor (b. 1934).

Two major works by Indian-born artist Bharti Kher (England/India b. 1969), Nothing is ordinary, 2006 and The skin speaks a language not its own, 2006, were acquired in 2007. A second sculpture by Kapoor, Untitled 2006–2007, was commissioned in 2006 in recognition of the contribution to the Gallery of Doug Hall on his retirement.

The incoming Director Tony Ellwood continued the momentum with a range of contemporary British acquisitions focusing on the YBAs and the subsequent upcoming generation of artists. Damien Hirst entered the collection in 2008 with For the love of God, laugh 2007, a silkscreen print with glazes and diamond dust. Other acquisitions included a body of work by Tracey Emin (including her neon wall sculpture, I never stopped loving you, 2010, two textile works, an artist book and a group of nine multiples), Marc Quinn’s portfolio, Portraits of landscapes, 2007, a portfolio of 31 prints by Jake and Dinos Chapman, Etchsketchathon, 2005, a painting by Nigel Cooke (b. England 1973) To work is to play, 2008, Campbell Patterson (b. 1983) a DVD

In 2010–2011 QAG/QGMA presented the gallery-wide survey exhibition, 21st Century: Art in the First Decade (18 December 2010–26 April 2011). There were exhibits by fifteen British artists amongst the 216 works by around 120 artists from 40 countries and six continents. In addition to those already mentioned by the Chapmans, Cooke, Emin, Hirst, de la Cruz, Kherr, Julien, Opie, Patterson and Quinn, there were two newly acquired photographs by Mitra Tabrizian (Iran/England), and a major new sculptural work by Martin Boyce (b. Scotland 1967) We are shipwrecked and landlocked, 2008–2010, comprising three towers, each 7.7 metres in polyurethane on aluminium, Gift of John Kaldor Art Projects, the artist and the Modern Art Institute, Glasgow with financial assistance from the Queensland Government through Arts Queensland 2010. Further British works lent for the exhibition were by Chris Ofili, Yinka Shonibare and Martin Creed (b. 1968).

21st Century was a showcase for the QAG strategy of representing the wider global phenomenon of contemporary art, rather than simply turning to the traditional areas of Europe and Northern America. Nevertheless, within this global scenario contemporary British artists were easily the largest national contingent, apart from Australia. On the face of it, this would seem to support an argument for the continuing strong position of contemporary British art both in an Australian and wider global context. This requires more nuanced analysis in the light of broader debates concerning

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the positive and negative implications of globalised contemporary art and the respective strategies of Australian public galleries in addressing this situation. At the very least, it prompts the need for closer scrutiny of what is driving this continued preference for British art.

6.3 Conclusion

The evidence above shows conclusively that modern British art of all periods of the twentieth century, but with a focus on art of the present day, was being purchased extensively in the 1940s and 1950s and at a diminished but still significant rate in the 1960s and well into the 1970s by Australian State Galleries. While looking to London was a prevailing default position throughout this period from 1940 to the 1970s, there were differing practices and patterns of acquisitions in particular at AGNSW and NGV. These disparate practices can be attributed, in part, to differences in personal relationships between the Director and the Board, and in turn in the decision-making processes for acquisitions. As was the case with AGSA, both the AGNSW and NGV (through the Felton Bequest) used London-based buyers, but the AGNSW also obtained many works from its Trustees’ buying trips to London. The guidelines for the Felton Bequest purchases were tightly observed in comparison to the more open selection practices of AGNSW Trustees and buyers. The Felton Bequest enabled a far wider scope of European purchases than at AGNSW, or AGSA. It was this wider European context that would eventually supplant the ingrained Britishness at NGV, while the AGNSW, like AGSA, continued a primarily British focus throughout the period.

By the late 1960s late modern American art had become influential, but it was a case of too little too late. At the moment that Australian art museums finally turned from
Britain to America, modernism was already a spent force. Within the avant garde, New York’s domination of the art world was under fire as a form of American imperialism. Modernism was in transition to post modernism. Through an efflorescence of biennales scattered around the globe, in the 1980s there was the birth of what Terry Smith has termed a global contemporary art movement. According to Smith this movement reveals distinctive qualities in each region to comprise ‘a differentiated yet inevitably connected whole’.  

One of the key findings of this comparative research is that some of the assumptions about post-imperial collecting of British art in Australia are not historically accurate. There was no general pattern whereby Australian State Galleries ceased to collect British art after 1960. Instead, each of the galleries followed differing patterns while continuing to collect contemporary British art. The Art Gallery of New South Wales emerged as the dominant collecting institution for contemporary British art, with the Queensland Art Gallery and the National Gallery of Australia also maintaining strong collections. The Art Gallery of South Australia falls in behind these galleries in terms of the size and representation of its contemporary British collections between 1980 and 2010. However, the purchases by AGSA of major works in the past five years have given it a stronger representation of twenty-first century art.

In summary, collecting patterns at QAG, AGNSW and to a lesser extent at NGA, support a continuing and even an expanding pattern of collecting contemporary British art both in the post-imperial period from 1980 and into the first decades of the twenty-

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first century. Only the NGV and AGWA moved permanently away from British contemporary art. In this comparative context, AGSA’s acquisitions of British art in the two decades 1980-2000 are particularly low and out of step with other galleries. Even its acquisitions this century look relatively modest in comparison to AGNSW and QAG.

In hindsight, both Ron Radford’s promulgation of the passion for British art in Adelaide, and his view that AGSA’s collection was the most continuous representation of British art by an Australian State Gallery, require some modification. In the post-imperial period from 1980 to 2015, it was not the Art Gallery of South Australia, but instead, the Art Gallery of New South Wales, which collected modern and contemporary British art most consistently and in greatest quantity. As a result, that gallery has the strongest representation of contemporary British art of the 1980s and 1990s, the period in which AGSA is most deficient.

From the above examination, collecting patterns of British art in Australia since 1940 can now be shown as falling into three rather than two phases. The post-war phase of strong bonds between the two countries, with Australia looking to London as a default for determining cultural standards, progressively diminished from 1960 onwards, but still lasted well into the 1970s at all State Galleries.

The second phase, from the late 1970s onwards, saw the abandonment of routine collecting of a broad representation of modern and contemporary British art. This period saw the convergence of two cultural movements, with on the one hand, the growth of post-imperial consciousness in Australia, and on the other, the emergence of contemporary art as a global phenomenon. In this phase, differing collecting strategies in regard to British art were adopted by each of the State Galleries, depending on
internal factors, particularly the priorities of curatorial staff and the availability of funding.

The third phase from 2000 onwards has been marked by strong collecting of selected contemporary British artists as major players in the wider European or global scenario. These collecting patterns, showing the continuing augmentation of British collections in the late twentieth and early twenty-first centuries, prompt museological questions pertaining to collection display and interpretation strategies. In other words, does British modern and contemporary art have a special position in the wider context of international art in Australia today? How do Australian art museums in general, and AGSA in particular, deal with incorporating their existing British-leaning collections of modern and contemporary international art into wider narratives relevant to audiences in the twenty-first century? These issues will be addressed in the final chapter.
CHAPTER SEVEN

CONCLUSIONS ON THE RELEVANCE OF AGSA’S BRITISH COLLECTION IN POST-IMPERIAL AUSTRALIA
7.0 Introduction

The issues to be addressed in this final chapter concern the relative significance of AGSA’s collection of modern and contemporary British art within both the context of AGSA’s wider collection and the post-imperial cultural context of contemporary Australia. Flowing from this, there are museological issues to consider concerning how this collection can be used to best advantage within the Gallery’s current policies and strategies, in view of the constraints faced by AGSA in recent years relating to the display, storage and an online presence of its permanent collection.

In effect, this chapter is concerned with how the Art Gallery of South Australia’s modern British collection – a collection formed primarily by the lingering imperial influence of a British Australia – may have a continuing relevance to the Gallery’s mission in contemporary post-imperial South Australia.

The chapter consists of three sections: conclusions regarding how collecting patterns at AGSA differed from those considered in Chapter Six; arguments for the distinctive character and coherency of the modern and contemporary British collection; and issues in maximising the collection in a contemporary context.

7.1 The distinctive features of AGSA’s collecting patterns

In the light of the variations in collecting patterns surveyed in the previous chapter, the Art Gallery of South Australia can be seen to have pursued a distinctive pattern of collecting modern and contemporary British art. From the outbreak of the Second World War until the commencement of Australia’s involvement in the Vietnam War, directors Louis McCubbin and Robert Campbell worked closely with an Anglophile Art
Gallery Board to build a representative collection of modern British art. AGSA started building its collection later than either the National Gallery of Victoria or the Art Gallery of New South Wales, but made up for this late start through avid collecting during the 1950s and early 1960s.

From 1949 to 1975, AGSA was fortunate to have secured the services of a succession of London buyers who each contributed to the strengths and unique qualities of the collection. Unfortunately, these buyers were frequently constrained by modest allocations. This restriction was compounded during Robert Campbell’s term by the desire of the Board and director to collect not only recent art of the post-war period, but also to fill gaps from earlier periods, notably early twentieth century British Post-Impressionism and examples of paintings by members of London Group and Seven and Five Society between the wars. The broad time frame, coupled with modest budgets, led to the purchasing of many smaller paintings, works on paper and sculptures rather than a few major items.

From a positive perspective, this aim to collect across the preceding decades, while also keeping abreast of current art, resulted in the creation of a collection from 1900 to the late 1970s that is remarkably coherent in its cumulative impact, while being representative of the nuances and individualistic variations within British modernism. By the end of Campbell’s term in 1967 the bones and much of the flesh of the present collection were already there. It was a collection predominantly of moderately modern figurative realist paintings, and landscapes in watercolour/gouache, augmented by a
representation of mainly smaller sculptural maquettes by many of the leading lights of British sculpture.\textsuperscript{878}

In the 1970s John Baily and curator Ian North responded to the British Pop art movement, late modernist abstraction, land art and post-object conceptualism, by collecting big abstracts, contemporary screenprints, photography and sculpture. After 1980, during the tenure of Ron Radford, first as Curator of European Art and then as Director, acquisitions of recent British art dropped away to a low level in comparison to most other State Galleries and the National Gallery of Australia. On the other hand, both Radford and his successor as Curator of European Art, Angus Trumble, continued to collect works from the early twentieth century, to strengthen representation of British Post-Impressionism in particular.

Through the examination of comparative collecting patterns in the previous chapter, it has been shown in this thesis that the virtual cessation of collecting contemporary British art by AGSA during the quarter century from 1980 to 2005 cannot be fully attributed to a more generalised post-imperial movement away from Britain and British art in Australia during this period. There were different collecting patterns at each of the State Galleries and the National Gallery of Australia, with most continuing to collect contemporary British art within a wider contemporary collecting pattern.

This decline in collecting recent British art at AGSA can be attributed in part to the dominance of European Neo-Expressionism in the 1980s, leading to the diversion of curatorial interest from contemporary British art. With the wisdom of hindsight, this would have been the moment to collect fast-rising British sculptors, for instance, Anish

\textsuperscript{878} There was also a substantial collection of drawings and prints, which due to its sheer, unmanageable size, has only been touched on in this dissertation.
Kapoor and Antony Gormley, the mature paintings of Lucian Freud and other re-appraised School of London figurative realists, and contemporary art by the emerging group of YBAs. For twenty-five years from 1980–2005 the virtual cessation in collecting recent British art at AGSA resulted in the disruption of coherent narrative of developments in contemporary British art during this period. Instead, there is a scattering of works that give only a very partial insight. However, in the twenty-first century since 2005, under Directors Christopher Menz and then Nick Mitzevich, key works by predominantly the YBA generation of artists, now mid-career, have augmented the existing strengths in portraiture.

The admitted weakness in AGSA’s collection for the contemporary period, since 1980, is mitigated both through the overall strength and coherence of its modern British collection 1900 to 1980, and by the Gallery’s most recent contemporary acquisitions, which strategically augment works from the modern period. By 2015, through a targeted process of filling the gaps through donations and bequests, AGSA’s modern British collection now includes key works that are representative of most developments in British modernism across every decade from 1900 to 1980. It is particularly strong in the period 1900–1914 and in post-war and fifties modernism from 1945–1960.879

The Gallery’s collecting pattern in the latter half of the twentieth century corresponds to the gradual decline in the dominion of Britain as an arbiter of value in Australian high culture, and the emergence of an Australian cultural identity from the 1970s onwards. However, patterns in the twenty-first century have shown a resumption of collecting

879 Weak points that have been noted were the absence of the more avant garde tendencies in British modernism – notably, Vorticism circa 1914, the mid 1930s modernism of Unit One, the Independent Group and post-war constructionism.
major pieces by British artists as part of wider European and North American collection.

These collecting patterns do not correspond to vacillations in the status of British art in the international arena. It was shown in Chapter Five that the high and low points of twentieth century British art — viewed both at the time and retrospectively by contemporary evaluation — follow a different pattern to those of AGSA acquisitions.

As an extension of this point, it is noteworthy that Australia’s strong diplomatic and defence ties with America after the Second World War, coupled with the hegemony of American modernist high art and popular culture, did not have any noticeable effect on AGSA’s collecting patterns. Thanks to the strong British leanings both of Director Robert Campbell and long-serving Board members Sir Edward Morgan and Lady Ursula Hayward, a lingering Anglophilia dominated collecting patterns at AGSA until the late 1960s, and by then it was too late to start more than a token American art collection.880

From the 1970s, under successive Directors from John Baily onwards, the vacuum left by the decline in collecting contemporary British art was filled, to a large extent, not by other international art but by increased collecting of contemporary Australian art. In turn, from the late twentieth century onwards Australia increasingly re-positioned itself diplomatically and economically in the South East Asian region. This re-positioning has influenced collecting patterns at AGSA with the establishment of an Asian art department and allocation of permanent gallery space for the growing collection of both

880 A small number of works by US artists were acquired in the 1970s but by that time the prices were too high to build a representative post-war American collection.
traditional and contemporary Asian art, with acquisitions sourced substantially from
donors and private philanthropy.

Within this broad pattern a number of important subsidiary patterns have been revealed.
It was these subsidiary patterns that helped to determine the nature of the collection, its
quality and its relative importance within the narrative of twentieth century British art.
Determinants of these patterns included the size and source of funds for acquisitions;
the influence of key Directors, Board members, curators and consulting buyers; gifts
from the Contemporary Art Society, London, and the role played by other donors; the
development of acquisitions policies; and changes in art prices as a factor of art
historical re-assessment and vacillations of the art market.

In conclusion, collecting patterns show the influence not only of the grand sweep of
history as Australia emerged as a post-imperial nation, but also of shifts in priorities in
response to these subsidiary factors. The collection has been formed by the interaction
of all these factors.

7.2 The coherency of AGSA’s modern British collection

The Art Gallery of South Australia’s modern British collection is distinguished by the
strength of predominantly realist art in the genres of portraiture and figurative art,
landscape (including land art) and still life. There is also a small but strong group of late
modern abstract paintings circa 1970. In the stylistic transitions within and across these
genres spanning 115 years, one gains a sense of both the changing narrative of British
art, and its underlying unchanging concerns. Transcending these genres, there are
leitmotifs running through the collection and creating a sense of coherency.
Charles Harrison’s statement that, in English art, modernism and realism were ‘mutually implicated terms’ on a sliding scale of convergence, has been shown in this thesis to hold true across the twentieth and early twenty-first century art in AGSA’s collection — from Sickert, via Freud, Bacon and Auerbach, to Hirst and Quinn. The British Post-Impressionist painters set in train an active engagement between subject matter grounded in modern life and modernist approaches to colour and form. This empirical engagement with the material and existential conditions of modernity evolved across the century, sometimes verging towards realism and sometimes towards abstraction, but always, in Catherine Lampert’s words, being ‘about something’. 881

Much of this art in AGSA’s collection is a testimony to the artist’s scrutiny of the act of looking at an object, a person or a landscape; and then, through an empirical process, finding the formal, material means in paint, drawing, sculpture or photography to create a version of what was perceived. In the brush strokes and linear marks, or, in the modelling of clay, and the carving of stone, there is a vital half-life, a retained memory of the artist’s hand and thought processes, embedded within the art by this empirical process of visual thinking through making.

7.2.1  Portraiture and figurative art

AGSA’s British collection for the period 1900–2015 contains twenty-three portraits and figure paintings, twenty-eight portrait/figurative works on paper and thirteen figurative sculptures. Rather than being abstracted and generalised types, these works are predominantly realist, humanistic studies of the particularities of the individuals portrayed, filtered through the artist’s conceptual and formal concerns. This rich

881 Lampert, 2012, p.10
collection spans a spectrum of modern realism from, at the turn of the twentieth century, Sickert’s *Inez*, 1903–1904, and *Mornington Crescent nude*, 1907 [Figs 2, 3], John’s *Caspar John*, c. 1909 [Fig. 5], and sculptural portraits including Gaudier-Brzeska’s *Major Smythies*, 1912, [Fig. 15] and Poole’s *Captain Albert Ball VC*, c. 1918–1919 [Fig. 20]. The collection progresses in the 1920s through McEvoy’s tonalist portrait, *Miss Jill Martin*, c. 1920 [Fig. 26], Lamb’s Post-Impressionist *The Anrep Family*, 1920, [Fig. 27], Cadell’s Scottish colourist *The black and gold toque*, 1920–1921 [Fig. 30], Gwen John’s Whistlerian *The Convalescent*, c. 1922 [Fig. 32], and Augustus John’s *Poppet*, c. 1927–1928 [Fig. 36].

In the post-war years there are notable realist portraits and figurative works including Lucian Freud’s *Boy with white scarf*, 1948 [Fig. 64], Epstein’s bust of Pandit Nehru, 1948–1949 [Fig. 65], Spencer’s *Hilda Welcomed*, 1954, [Fig. 76], Fullard’s sculpture, *Girl skipping*, 1955, [Fig. 79], Bacon’s *Study for figure no. 4*, 1956, [Fig. 81], and Moore’s sculpture *Seated figure against a curved wall*, 1956, [Fig. 82]. Portraits and figures studies from the 1960s comprise Vaughan’s almost abstract *Hoplite*, 1961 [Fig. 92], Sutton’s *Imogen Sutton*, 1961 [Fig. 93], Uglow’s *Seated girl*, c. 1962 [Fig. 94], Roberts’ *The salute*, c. 1963 [Fig. 95], and Auerbach’s abstracted impasto painting, *Head of Helen Gillespie III*, 1965 [Fig. 98].

From the 1970s onwards portraiture and figurative portrayals in AGSA’s collection moved into new media, accompanied by late twentieth critical analysis and deconstruction of the representational image. Portraits and figurative art post 1970 include: Gilbert & George’s photographic collage, *Dark shadow no. 9*, 1974 [Fig. 121], Martin Parr’s Type C photograph, *New Brighton, Mersey side*, 1983–1985 [Fig. 129],
Gillian Wearing’s Type C photograph, *Olia*, 2003 [Fig. 140], and finally Marc Quinn’s bronze sculpture, *Buck with cigar*, 2009 [Fig. 143].

### 7.2.2 Landscape

The largest area of the modern British collection is landscape and land art. There are forty landscape paintings, thirty-five watercolours, three photographs and four sculptures. Robert Campbell’s passion for British watercolours led to this being a focus during his term, with nineteen acquired between 1951–1967. In addition to a burst of land art acquisitions from the late 1970s to early 1990s, there was only one further contemporary acquisition, a portfolio of prints by Irish artist Hughie O’Donoghue in 2000. Amongst this large group there is a ballast of some conventional academic paintings, the majority of which have not left the Gallery’s store for many years. The interest of the landscape collection lies in the connections revealed, the interwoven *leitmotifs* across the years. Whether the landscape was portrayed as an Arcadian idyll, or imbued with a dark, primeval spirituality, artists were almost invariably concerned with moving beyond an aesthetically pleasing composition to engage with sense of place embodying personal identity and cultural meaning.

Arcadian scenes of the tranquil, cultivated English countryside are a recurring theme in the collection. The picturesque country cottage nestled in a rustic setting is the subject of Spencer Gore’s *Autumn, Sussex*, 1904 [Fig. 4], and Duncan Grant’s *Autumn landscape*, 1911 [Fig. 10], while Sir Alfred Munnings in *Suffolk landscape*, c. 1918–1920 [Fig. 25], painted an idyllic valley with meadows and meandering stream, and Dame Laura Knight’s painting *Harvest*, 1939 [Fig. 51], portrays rolling hills and dales, dotted with a patchwork of fields. In the 1940s and 1950s an innate sense of place, where semi-abstract paintings reflect an experiential connection rather than being
detached observations, is seen in Ivon Hitchens’ *The footbridge*, c. 1944–1945 [Fig. 59], Sir Terry Frost’s *Black, White and Pink*, 1956 [Fig. 84] and Peter Lanyon’s *Ilfracombe*, 1958 [Fig. 88].

In contrast, other artists sought out the power of the primeval, wild, uncultivated landscapes of Wales, Cornwall, Spain and Australia. For instance: William Nicholson’s painting of the ancient Welsh site, *Moel Goedog*, 1919 [Fig. 24], Bomberg’s paintings of rugged terrain in the Jucar Valley, Spain in 1934 and Beddgelert valley in Wales, 1934 [Figs. 47, 48], Minton’s *Cornish landscape*, 1945 [Fig. 58], Piper’s *Llugwy Crag*, 1949 [Fig. 66], Fulton’s haunting photograph, *Wheeldale Moor*, 1977 [Fig. 122], Long’s *Stone circle*, 1979 [Fig. 123], and Goldsworthy’s photograph and sculpture made at Mt Victor Station in South Australia, 1991 [Fig. 132].

There are also sub-themes of darker, moodier psychological landscapes, including Bell’s *Monte Oliveto*, 1912 [Fig. 11], Hillier’s *The road to Pylle*, 1946 [Fig. 60], and Reynolds’ *Moth barn II*, 1952 [Fig. 72]; and bleak London streetscapes, including Bevan’s *The green house*, c. 1918–1919 [Fig. 22], Weight’s *The yellow house*, c. 1950–1951 [Fig. 67], Chamberlain’s *Sands End Land S.W.2*, c. 1951–1953 [Fig. 68] and Kossoff’s *York Way railway bridge*, 1967 [Fig. 103].

### 7.2.3 Still life

AGSA’s collection of modern British still life paintings and works on paper includes some significant works as well as many that are merely conventional. The former category encompasses Post-Impressionist still life paintings, including Fry’s *Still life: jug and eggs*, 1911 [Fig. 9], Gilman’s *Interior with washstand*, c. 1914 [Fig. 18] and Drummond’s, *Still life with coffee pot*, c. 1914 [Fig. 19]. From the mid 1920s to mid
1930s there are Scottish colourist Peploe’s *Still life with pears and wineglass*, c. 1928 [Fig. 37], and Grant’s *Still life with eggs*, 1930 [Fig. 39]. In the post-war period AGSA has Appelbee’s *Whiting*, 1947 [Fig. 61], Spear’s *Still life with fish*, 1947 [Fig. 62], Nicholson’s refined abstract drawing, *The signal*, 1955 [Fig. 77], and an important painting and accompanying drawing by William Scott, *Pots and pear*, 1955 [Fig. 78].

**7.2.4 A pervasive theme of the humble and the everyday**

The artist’s act of scrutiny was often focussed on the everyday, the humble, and occasionally, the vulgar. This *leitmotif* transcends genres, starting with Sickert’s portraits of street women, *Inez* and *Mornington Crescent nude*, and weaving its way through Gilman’s humble *Interior with washstand*, and the undercurrent of abjection in Bell’s *Bedroom, Gordon Square* to reach an apotheosis in Gwen John’s serene portrait of a simple humility, *The convalescent* [Figs. 2, 3, 18, 12, 32].

In the post-war period, there are the still life paintings of humble arrangements by Appelbee and Steer, the closely observed realism of Freud’s portrait of a street boy, *Boy with white scarf*, Chamberlain’s dreary streetscape, Fullard’s intimately observed bronze sculpture, *Girl skipping*, and Scott’s injection of a painterly expressionism into the humdrum subject matter of *Pots and pear* [Figs 61, 21, 64, 68, 80, 78]. In the 1950s the Independent Group was a precursor of Pop art in recycling and reproducing mass-produced imagery of everyday consumer items, an area unfortunately not represented in AGSA’s collection. However AGSA does have Barker’s chrome-plated bottle, *Coke with two straws*, 1968 [Fig. 109], and Hamilton’s 1971 series of meticulous recreations of tyre patterns, *Five tyres remoulded*, based on poor quality image clipped from a motoring magazine [Fig. 116].
In the 1970s Gilbert & George employed staged photo-documentation to portray the tawdry aftermath of a drunken binge in *Dark Shadow* [Fig. 121]. Crowley’s 1982 painting, *The showroom* [Fig. 128] imparted an aura of menace to domestic appliances. Parr’s colour photograph, *New Brighton, Mersey side*, 1983–1985 [Fig. 129] was constructed to accentuate the vulgarity of a couple of suburban sunbathers. By the end of the century, Hirst’s two giant screenprints, *Chicken* and *Dumpling*, 1999 [Figs. 135, 136], were enlarged and altered labels from cafeteria food, representing a return to the concerns of Pop art infused with English grunge.

In AGSA’s twenty-first century British collection, Quinn in his realistic bronze of transgender porn star, *Buck with cigar* [Fig. 143] evoked Sickert and later Freud in their fascination with an underclass of socially marginal figures. Hatoum, in her floor installation, *Traffic*, 2002 [Fig. 139], used two cheap and worn suitcases joined by a strand of hair to convey profound abjection of the dispossessed. Wilks in his painting, *Making Bacon, HP Sauce*, 2007 [fig. 142] commented on the commodification of animals to create consumer products. Finally, in *The Gamekeeper’s Gibbet*, 2011 [Fig. 145], Noble and Webster, who have a practice based on creating portraiture from detritus, used small animal carcasses as the basis for castings in gold and silver.

These connecting threads are not simply fortuitous or tenuous, but rather reflect a distinctive lineage in British art, a concern with common humanity and the everyday, that has been traced back to Hogarth by Cheetham, and could go further back to Shakespeare’s portrayal of the gross yet vital Falstaff, or even further back to the raucous Everyman figures in medieval morality plays. This lineage is part of the cultural heritage of Britain, but is embedded also in the cultural DNA of Australians of
British descent, and of Australian society, which until very recently was formed from a British cultural template.

These humanist realist features of the British collection, the underlying emphasis on making art as an empirical process, distinguish it from the thrust to theoretical abstraction and conceptualism of international modernism. There is a sense of holistic coherency, with works within the collection contributing to the overall narrative and an enriched meaning.

7.3 Issues for maximising the collection in post-imperial Australia

One of the prevailing arguments promulgated throughout this thesis has been the distinctive character of British modern art as a variant of mainstream international modernism in the twentieth century. It is, to use Frances Spalding’s metaphor, like the ‘enclosed world’ of an English garden, a world that is essentially provincial but also replete with subtlety and complexity. It is the parochial nature of British modernism, and particularly its grounding in an empirical realism, that makes it interesting, but also so hard to deal with when it comes to integrating it into wider museum collections of twentieth century modernism.

The coherency and inter-relatedness of AGSA’s modern British collection supports the argument, in principle, for it to be interpreted and managed as a discrete curatorial area, rather than being blended into the wider European collection. The modern British collection makes most sense when it is understood holistically in a national context. In turn, it connects with the Gallery’s representative British collection of fine and

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882 Refer Literature Review p.14 and note 48.
decorative heritage art from earlier periods, extending from 1550 in a continuous
lineage to the twentieth century. It connects also with the Gallery’s twentieth century
Australian art collection, thanks to the dominance of influences from Britain and the
mobility of artists between the two countries.

Australia’s British heritage has a diminished presence in the post-imperial Australia of
2015, as the demographic mix is transformed by ever-increasing migration from China,
countries in South East Asia and from the Middle East. Further change away from the
former British/Australian status quo of the mid twentieth century is likely as a flow-on
effect of the Free Trade Agreements in 2015 with China, Japan and Korea, and
increased Chinese investment in Australian real estate and agriculture.

Nevertheless, the most numerically significant group in the nation’s demography is
those Australians who trace their ancestry to Britain. Further, despite increased Asian
migration, Britain remains a major source of migrants, even today.883 At a more
foundational level, the core of British Australia remains indelibly imprinted in our
language, our legal system and our adaption of the Westminster system of
Parliamentary democracy. As David Malouf, Wilfrid Prest, Miriam Dixson and others
have argued, Australians still share more in common with Britons than with the peoples
of any other country. Malouf has written in strong terms of the importance of British
institutions:

> We may modify and ‘naturalise’ the institutions we brought here, the
> Westminster system, the Common Law, so they make a better fit with what we
> now are, but they have provided so much of the context of what we have created

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883 ‘Most Aussie migrants born in the UK’, Australian Bureau of Statistics, media release 3412.0
here, and value and would want to preserve, that to abandon them, to allow them
to be diluted or to decay, would be an act of national suicide.  

The special case of British art within the overall collection is supported by AGSA’s
own acquisition policies, which since 1985 have placed emphasis on British art, as the
existing strength of the collection. It is noted, however, that the current policy dilutes
the focus of this emphasis in its ambitious purview. It states:

An emphasis should be placed upon developing a comprehensive story of the
history of British art, while broadening existing strengths within the Italian,
French, Netherlandish and North American collections ... to collect European
and North American contemporary art as a special emphasis program, with a
focus on continuing existing collection strengths.  

It is now almost certainly too late, due to the high cost and low availability of modern
masterpieces, to recalibrate the modern art collection, formed by Anglocentric patterns
that prevailed at AGSA until late in the twentieth century, towards a representative
collection of Impressionism and International Modernism. For instance, the recent
acquisition by AGSA of the French Impressionist landscape, *Prairie à Eragny*, 1886,
by Claude Pissarro, required a substantial fundraising effort to find a record $4.55
million towards its purchase price. 

For some time the Art Gallery of South Australia has faced a particular predicament,
brought on by having outgrown its facilities, and the present lack of adequate
Government funding for expansion. According to AGSA’s 2013/2014 Annual

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884 Malouf, p.332.
887 This has been compounded by the depressed economic climate in the State due to the failure of the car manufacturing industry and the end of the resources boom period. Collection management has been influenced by the trickle-down affect of this big picture scenario.
Report, the Gallery continues to face critical challenges. Only three per cent of its collection of 65,000 works of art can be displayed at any time. Its storage facility is substandard and at capacity. This statistic may be compared with Ron Radford’s statement in 1984 that approximately ten per cent of the collection was on display at any time.

These issues are long-standing and pre-date Nick Mitzevich’s term. His predecessor, Christopher Menz, attempted to convince the Government of the Gallery’s plight by going public in the media, claiming AGSA was being reduced to the status of a provincial gallery through Government neglect, and then resigning when his full frontal attack failed to get the support of the Gallery Board. In contrast, Nick Mitzevich has pursued a successful popularist strategy, with programming and marketing aimed at winning over the Government as much as the public, with an active program of temporary exhibitions and educational programs, an emphasis on the contemporary and high profile acquisitions. Since 2010 the Gallery has recorded climbing attendance figures to 674,393 in 2013/2014 and a new record of 779,670 in the 2015/2016 financial year.

However, the issue of inadequate gallery space for the exhibition of the permanent collection remains critical and unresolved. The Gallery has very fine and very large collections of Australian and Aboriginal art, Asian art, decorative arts, prints and drawings. Each of these curatorial departments is severely compromised by the strictures on display and storage space. At present there is no dedicated gallery space

888 AGSA received an allocation of $200,000 in the 2015/2016 State Budget towards finding a solution to its storage problems. One solution that has been mooted is an Art Discovery Centre to provide a combined storage facility with open shelf access for research and education.

889 Refer to Chapter Four, p.12, note 40, Addendum 1 AGB 84/9 24 September 1984, AGSA Research Library.
for continuous display of the Gallery’s collection of late twentieth and twenty-first century non-indigenous Australian art.890

One possible answer that has been in the air for some time is to create a new, purpose-built gallery to house parts of the collection. Unfortunately, this is almost certainly unrealistic in the current economic climate in South Australia. On the eastern seaboard, State Galleries have aimed to emulate the success of London’s Tate Modern, with custom designed architectural landmark buildings. In Brisbane, the Queensland Art Gallery’s Gallery of Modern Art (QAGOMA) has been an unqualified success. In this instance the new building houses the contemporary collection and programming while the original building is devoted primarily to heritage collections. In Sydney the AGSNSW is in the midst of a $450 million fund-raising campaign to realise its proposed Sydney Modern. In contrast, in Melbourne the NGV divided its collections along national lines: the NGV International in the original St Kilda Road building, and NGV Australia in another architectural landmark building, the Ian Potter Centre at Federation Square. Ron Radford had tried to achieve this latter model in his unsuccessful attempt in 2003 to persuade the South Australian Government to back his proposal to create a Museum of Australian Art and a Museum of International Art. Twelve years later, the need is more urgent than ever, but the political and economic climate is considerably less propitious.

The alternative to attempting to match the eastern seaboard galleries, with their superior financial resources, larger contemporary collections and greater populations of locals and tourists, is to build on the point of difference – the strengths of AGSA’s collections of heritage art, particularly British art. To do so would be to acknowledge the synergies

890 Contemporary indigenous art is showcased in the Santos Atrium of the new wing.
between AGSA’s British collection and the continuing relevance of Australia’s British heritage in the twenty-first century.

The Art Gallery of South Australia’s future is heavily dependent on the South Australian Government, which in the 2013/2014 financial year provided $9.295 million towards its recurrent operating costs, and which owns its property and assets, including its collections, which are valued at just over $600 million. On the other hand, in 2013/2014, bequests, donations and sponsorships were a record $22.813 million towards both artworks and exhibitions. Dependence on State Government has entailed aligning the Gallery’s strategies with those of the Government in respect to creating ‘a vibrant city’ and providing educational opportunities for youth and children.891 The Gallery’s Annual Report 2013/2014 lists strategies and achievements, with an emphasis on community engagement seen in temporary exhibitions, education programs and a calendar of social events.

The Gallery’s decision in 2013 to rehang its European galleries in the Melrose Wing along ahistorical thematic lines appears to have been based on a strategy that responded, on the one hand, to these community engagement priorities, and on the other, to the combined problems of critical shortage of gallery space, and an international collection that has a scattering of highlights combined with significant historical gaps.

This thematic re-hang has affected the British collection above all, as that is the singular area of international art where AGSA’s collection is representative of an extended historical narrative. Since this rehang in 2013 only a small percentage of the British collection has been exhibited in the Gallery’s permanent collection display in the

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Melrose Wing. At stake is the issue of how to reconcile the need to arouse the interest of visitors with permanent collection displays without abandoning historical contextual displays altogether.

It has been demonstrated in this thesis that AGSA’s collection of modern British art affords a representative narrative of British realist modernism in the twentieth century, replete with highlights in every decade from 1900 to 1980. To date the strength and coherency of this collection has been under-appreciated, through gaps in research, incomplete documentation, and infrequent exhibition of works. Taking into account the Gallery’s issues with inadequate exhibition space for display of its permanent collection across all departments, the strength of AGSA’s modern British collection has potential to be more fully maximised through thematic permanent collection displays and temporary exhibitions that draw on the collection and incorporate loans from other public and private collections.

A tactical approach for the short-term that recognises these current issues with display and storage space, would be to make the collection fully accessible through a printed and online collection catalogue. In view of the increasing move to digital platforms for museums collections, it is unfortunate that at present only a small percentage of AGSA’s modern British collection can be accessed online, and then with image and caption only, without curatorial catalogue notes, provenance or exhibition history. With the advantage of research undertaken for this dissertation, an online presence should be achievable in the short term and within limited staff and financial resources.

Post-imperial Australia is still coming to terms with its British heritage. To dismiss this as irrelevant or to cease to interrogate it, would be a denial of a significant aspect of this
nation’s cultural DNA. One of Ron Radford’s most controversial assertions in respect to the place of British art in Australia was as follows:

Nonetheless, it is this writer’s strong opinion that, with the exception of the Art Gallery of South Australia, the rich collections of British art in this country will be neither greatly added to nor fully appreciated by the Australian people until after Australia has become a republic. Like a rebellious teenager resenting an overbearing parent Australia has become uninterested in British culture, turning instead towards more ‘exotic’ cultural identities and modes of expression.892

Malouf has recognised that inherited cultural DNA from Britain must mutate in the Antipodes to adapt to a changed environment. He eloquently expressed essential differences between British and Australian ways of seeing/feeling when contrasting the Australian and American relationship to an inherited British culture:

Unlike the Americans, we found ourselves in an opposite hemisphere to Europe, with contrary seasons, different plants and animals and birds, and different and disorienting stars overhead. This has meant a greater tension for us, between environment of place on the one hand, and on the other, all the complex associations of our inherited culture. We have our sensory life in one world, whose light and weather and topography shapes all that belongs to our physical being, while our culture, the larger part of which comes to us through language for example, and knowledge and training, derives from the other.893

As this implies, the relevance of British culture to Australians will continue to be a complex, unresolved and evolving issue. But to ignore this foundational relationship, to cease to interrogate it, would be a denial of a core aspect of contemporary Australia’s cultural inheritance.

892 Radford in Prest, p.110.
Australia’s British heritage extends continuously into its present. The argument articulated by Malouf and others is the importance of recognising this heritage and its part in forming contemporary Australia – to not ‘throw out the Australian historical baby with the Anglo-centric bathwater’. The Gallery’s British collection is the core and foundation of its international collection. To succumb to ‘post-colonial cringe’ and relegate it to indefinite storage as an anachronistic vestige of an imperial past would be an act of erasure of cultural memory. In effect, it would be a failure to preserve a vital part of Australia’s British heritage.

POST-IMPERIAL PERSPECTIVES

BRITISH ART SINCE 1940
AT THE ART GALLERY OF
SOUTH AUSTRALIA

VOLUME TWO

Margot Osborne
Department of Art History
School of Humanities
Faculty of Arts
University of Adelaide

December 2015
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LIST OF FIGURES

ART GALLERY OF SOUTH AUSTRALIA

BRITISH ART 1900 - 2015
|   | 1. **William ORPEN**  
Britain, 1878 – 1931 |   | 2. **Walter SICKERT**  
Britain, 1860 – 1942 |   | 3. **Walter SICKERT**  
Britain, 1860 – 1942 |   | 4. **Spencer GORE**  
Britain, 1878 – 1914 |
|---|---|---|---|---|---|---|---|
|   | **Emily Scobel**  
1900s? London?  
black chalk, sanguine & white chalk on grey paper  
33.5 x 25.8 cm (image & sheet)  
Elder Bequest 1949  
Art Gallery of South Australia, Adelaide |   | **La Inez**  
late 1903 – 1904, Venice  
oil on canvas  
55.0 x 46.5 cm  
South Australian Government Grant 1954  
Art Gallery of South Australia, Adelaide |   | **Mornington Crescent nude, contre-jour**  
1907, Camden Town, London  
oil on canvas  
50.8 x 61.1 cm  
A R Ragless Bequest Fund 1963  
Art Gallery of South Australia, Adelaide |   | **Autumn, Sussex**  
c. 1907, Sussex/London  
oil on canvas  
46.0 x 61.3 cm  
66.0 x 81.5 x 8.5 cm (frame)  
AM Ragless Bequest Fund 1967  
Art Gallery of South Australia, Adelaide |
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<td>5.</td>
<td><strong>Augustus JOHN</strong>&lt;br&gt;Britain, 1878 – 1961</td>
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<td></td>
<td><strong>Caspar John</strong>&lt;br&gt;c. 1909, London&lt;br&gt;oil on wood panel&lt;br&gt;40.6 x 30.3 cm&lt;br&gt;61.5 x 54.0 x 9.0 cm (frame)</td>
<td></td>
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<td></td>
<td>Gift of William Bowmore, AO OBE 1997&lt;br&gt;Art Gallery of South Australia, Adelaide</td>
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<td>6.</td>
<td><strong>Charles GINNER</strong>&lt;br&gt;Britain, 1878 – 1952</td>
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<td></td>
<td><strong>Battersea Park, No.1</strong>&lt;br&gt;1910, London&lt;br&gt;oil on canvas&lt;br&gt;69.4 x 50.0 cm&lt;br&gt;88.0 x 70.0 x 10.5 cm (frame)</td>
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<td></td>
<td>South Australian Government Grant 1958&lt;br&gt;Art Gallery of South Australia, Adelaide</td>
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<td>7.</td>
<td><strong>Henry TONKS</strong>&lt;br&gt;Britain, 1862 – 1937</td>
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<td></td>
<td><strong>Preparing for the christening</strong>&lt;br&gt;1910s, London&lt;br&gt;oil on panel&lt;br&gt;55.0 x 71.1 cm</td>
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<td>Elder Bequest Fund 1946&lt;br&gt;Art Gallery of South Australia, Adelaide</td>
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<td>8.</td>
<td><strong>Frances HODGKINS</strong>&lt;br&gt;Britain/New Zealand, 1869 – 1947</td>
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<td></td>
<td><strong>La Plage, Concarneau</strong>&lt;br&gt;1911, Brittany&lt;br&gt;gouache on paper&lt;br&gt;29.8 x 36.8 cm</td>
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<td></td>
<td>Elder Bequest Fund 1948&lt;br&gt;Art Gallery of South Australia, Adelaide</td>
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<td>9.</td>
<td>Roger FRY</td>
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<td></td>
<td>Britain, 1866 – 1934</td>
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<td></td>
<td><strong>Still life: jug and eggs</strong></td>
<td></td>
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<tr>
<td></td>
<td>1911, London</td>
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<td></td>
<td>oil on wood panel</td>
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<td></td>
<td>30.5 x 35.3 cm</td>
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<td></td>
<td>36.0 x 41.0 x 2.3 cm (frame)</td>
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<td>South Australian Government Grant 1984</td>
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<td>Art Gallery of South Australia, Adelaide</td>
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<td>10.</td>
<td>Duncan GRANT</td>
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<td></td>
<td>Britain, 1885 – 1978</td>
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<tr>
<td></td>
<td><strong>Autumn Landscape</strong></td>
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<tr>
<td></td>
<td>1911?, near Firle?, Sussex</td>
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<tr>
<td></td>
<td>oil on canvas</td>
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<td></td>
<td>50.5 x 61.5 cm</td>
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<tr>
<td></td>
<td>68.5 x 79.5 x 5.5 cm (frame)</td>
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<td></td>
<td>South Australian Government Grant 1971</td>
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<td>11.</td>
<td>Vanessa BELL</td>
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<td></td>
<td>Britain, 1879 – 1961</td>
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<tr>
<td></td>
<td><strong>Monte Oliveto</strong></td>
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<tr>
<td></td>
<td>1912, Monte Oliveto, near San Gimignano</td>
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<tr>
<td></td>
<td>oil on cardboard</td>
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<tr>
<td></td>
<td>48.5 x 36.2 cm</td>
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<tr>
<td></td>
<td>60.5 x 48.3 x 3.9 cm (frame)</td>
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<td>South Australian Government Grant 1963</td>
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<td>Art Gallery of South Australia, Adelaide</td>
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<td></td>
<td>© Estate of Vanessa Bell, courtesy Henrietta Garnett</td>
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<td>Larger image Vol. 1, p. 285</td>
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<td>12.</td>
<td>Vanessa BELL</td>
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<td></td>
<td>Britain, 1879 – 1961</td>
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<tr>
<td></td>
<td><strong>Bedroom, Gordon Square</strong></td>
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<tr>
<td></td>
<td>1912, Bloomsbury, London</td>
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<tr>
<td></td>
<td>oil on canvas</td>
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<tr>
<td></td>
<td>56.3 x 46.2 cm</td>
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<td></td>
<td>South Australian Government Grant 1984</td>
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<td>© Estate of Vanessa Bell, courtesy Henrietta Garnett</td>
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<td>Larger image Vol. 1, p. 284</td>
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<tr>
<td></td>
<td>Malcolm DRUMMOND</td>
<td>Britain, 1880 – 1945</td>
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<tr>
<td>At the piano</td>
<td>c. 1912, London</td>
<td>oil on canvas</td>
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<td></td>
<td>89.8 x 60.8 cm</td>
<td>108.5 x 79.4 x 8.0 cm (frame)</td>
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<td>South Australian Government Grant 1969</td>
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<tr>
<th></th>
<th>James Dickson INNES</th>
<th>Britain, 1887 – 1914</th>
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<tbody>
<tr>
<td>Spanish landscape</td>
<td>1912, Sierra la Ronda, Spain</td>
<td>oil on wood panel</td>
</tr>
<tr>
<td></td>
<td>32.7 x 40.6 cm</td>
<td>53.0 x 60.6 x 6.0 cm (frame)</td>
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<td>Elder Bequest Fund 1955</td>
<td>Art Gallery of South Australia, Adelaide</td>
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<tr>
<th></th>
<th>Henri GAUDIER BRZESKA</th>
<th>France/Britain, 1891 – 1915</th>
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<tbody>
<tr>
<td>Major Smythies</td>
<td>1912 (Morris Singer Foundry, cast 1971), London</td>
<td>bronze</td>
</tr>
<tr>
<td></td>
<td>43.5 cm (height)</td>
<td>South Australian Government Grant 1972</td>
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<td>Art Gallery of South Australia, Adelaide</td>
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<th>Derwent LEES</th>
<th>Britain, 1885 – 1931</th>
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<tr>
<td>Lyndra by the Blue Pool, Dorset</td>
<td>1913, Dorset</td>
<td>oil on plywood</td>
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<tr>
<td></td>
<td>39.4 x 50.1 cm</td>
<td>55.0 x 65.0 x 4.7 cm (frame)</td>
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<td></td>
<td>AM Ragless Bequest Fund 1957</td>
<td>Art Gallery of South Australia, Adelaide</td>
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</tbody>
</table>
| 17. Hilda FEARON  
Britain, 1879 – 1917 |
|---|
| **Studio interior**  
1914, London  
oil on canvas  
99.3 x 84.4 cm |
| Gift of Sir Will Ashton, in memory of his parents  
1945  
Art Gallery of South Australia, Adelaide |

| 18. Harold GILMAN  
Britain, 1876 – 1919 |
|---|
| **Interior with a washstand**  
c. 1914, London  
oil on canvas  
51.6 x 45.8 cm  
77.1 x 62.0 x 6.5 cm (frame) |
| AR Ragless Bequest Fund 1963  
Art Gallery of South Australia, Adelaide |
| Larger image Vol. 1, p. 278 |

| 19. Malcolm DRUMMOND  
Britain, 1885 – 1945 |
|---|
| **Still life with coffee pot**  
c. 1914, Britain  
oil on canvas on board  
49.9 X 38.8 cm |
| Gift of John Phillips in memory of Tom and Judie Phillips through the Art Gallery of South Australia Foundation 2010  
Art Gallery of South Australia, Adelaide |

| 20. Henry POOLE  
Britain, 1873 – 1928 |
|---|
| **Captain Albert Ball, VC**  
1917 – 1921, London  
bronze  
6.0 x 23.3 x 16.5 cm |
| Bequest of FA Lakeman 1942  
Art Gallery of South Australia, Adelaide |
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<tr>
<th>No.</th>
<th>Artist</th>
<th>Birthplace</th>
<th>Birth Year – Death Year</th>
<th>Work Title</th>
<th>Location</th>
<th>Year Painted</th>
<th>Details</th>
<th>Institution</th>
</tr>
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<tbody>
<tr>
<td>21.</td>
<td>Philip Wilson STEER</td>
<td>Britain, 1860 – 1942</td>
<td>Bridgnorth, August 17 1917</td>
<td>1917, London</td>
<td>oil on canvas</td>
<td>76.8 x 112.3 cm</td>
<td>South Australian Government Grant 1953</td>
<td>Art Gallery of South Australia, Adelaide</td>
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<tr>
<td>22.</td>
<td>Robert BEVAN</td>
<td>Britain, 1865 – 1925</td>
<td>The green house, St John's Wood</td>
<td>c. 1918 – 1919, Hampstead, London</td>
<td>oil on canvas</td>
<td>62.3 x 81.0 cm</td>
<td>South Australian Government Grant 1969</td>
<td>Art Gallery of South Australia, Adelaide</td>
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<tr>
<td>23.</td>
<td>Walter SICKERT</td>
<td>Britain, 1860 – 1942</td>
<td>The pheasant</td>
<td>c. 1919, Dieppe</td>
<td>oil on canvas</td>
<td>103.5 x 57.1 cm</td>
<td>Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2000</td>
<td>Art Gallery of South Australia, Adelaide</td>
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<tr>
<td>24.</td>
<td>William NICHOLSON</td>
<td>Britain, 1872 – 1949</td>
<td>Moel Goedog, A Welsh Hill (formerly Welsh Hills, and Hill at Harlech)</td>
<td>1919, near Harlech, north Wales</td>
<td>oil on panel</td>
<td>32.7 x 41.0 cm</td>
<td>Gift of Mr George Cowan 1958</td>
<td>Art Gallery of South Australia, Adelaide</td>
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<tr>
<td>No.</td>
<td>Artist</td>
<td>Nationality</td>
<td>Birth – Death</td>
<td>Title</td>
<td>Date</td>
<td>Medium</td>
<td>Dimensions</td>
<td>Provenance</td>
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<tr>
<td>25.</td>
<td>Sir Alfred MUNNINGS</td>
<td>Britain</td>
<td>1878 – 1959</td>
<td>Suffolk Landscape</td>
<td>c. 1918 – 1920?</td>
<td>oil on canvas</td>
<td>50.1 x 60.6 cm</td>
<td>Gift of Mr George Cowan 1958</td>
</tr>
<tr>
<td>26.</td>
<td>Ambrose McEVOY</td>
<td>Britain</td>
<td>1878 – 1927</td>
<td>Jill Martin</td>
<td>c. 1920?</td>
<td>oil on canvas</td>
<td>101.6 x 76.8 cm</td>
<td>South Australian Government Grant 1954</td>
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<tr>
<td>27.</td>
<td>Henry LAMB</td>
<td>Britain</td>
<td>1883 – 1960</td>
<td>The Anrep Family</td>
<td>1920, London</td>
<td>oil on canvas</td>
<td>34.0 x 51.0 cm (frame)</td>
<td>South Australian Government Grant 1976</td>
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<td>28.</td>
<td>Mark GERTLER</td>
<td>Britain</td>
<td>1892 – 1939</td>
<td>The coffee pot</td>
<td>1920, London</td>
<td>oil on canvas</td>
<td>63.7 x 55.1 cm</td>
<td>Morgan Thomas Bequest Fund 1951</td>
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<td>No.</td>
<td>Artist</td>
<td>Nationality</td>
<td>Years</td>
<td>Title</td>
<td>Location</td>
<td>Medium</td>
<td>Dimensions</td>
<td>Acquisition Fund</td>
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<td>29.</td>
<td>George Leslie HUNTER</td>
<td>Britain, 1879 – 1931</td>
<td>Summer at Largs</td>
<td>1920s, Largs, Strathclyde</td>
<td>oil on canvas</td>
<td>35.6 x 40.6 cm</td>
<td>Elder Bequest Fund 1956</td>
<td>Art Gallery of South Australia, Adelaide</td>
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<td>30.</td>
<td>Francis Campbell Boileau CADELL</td>
<td>Britain, 1883 – 1937</td>
<td>The black and gold toque</td>
<td>1920 – 1921, Edinburgh</td>
<td>oil on canvas</td>
<td>76.2 x 63.5 cm</td>
<td>Elder Bequest Fund 1956</td>
<td>Art Gallery of South Australia, Adelaide</td>
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<td>31.</td>
<td>David JONES</td>
<td>Britain, 1895 – 1974</td>
<td>Gardening</td>
<td>1920, London</td>
<td>oil on canvas</td>
<td>75.0 x 106.0 cm</td>
<td>Gift of Rene Hawkins 1988</td>
<td>Art Gallery of South Australia, Adelaide</td>
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<td>32.</td>
<td>Gwen JOHN</td>
<td>France/Britain, 1876 – 1939</td>
<td>The convalescent</td>
<td>c. 1922, Paris</td>
<td>oil on canvas</td>
<td>54.9 x 38.5 cm</td>
<td>AR Ragless Bequest Fund 1950</td>
<td>Art Gallery of South Australia, Adelaide</td>
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<td>No.</td>
<td>Artist</td>
<td>Birth Year – Death Year</td>
<td>Description</td>
<td>Date, Location</td>
<td>Medium</td>
<td>Dimensions</td>
<td>Acquisition Fund</td>
<td>Institution</td>
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<td>33.</td>
<td>William NICHOLSON</td>
<td>Britain, 1872 – 1949</td>
<td><strong>Studio in snow, Sutton Veny</strong>&lt;br&gt;1925, Sutton Veny, Wiltshire, England&lt;br&gt;oil on canvas, relined&lt;br&gt;54.6 x 59.7 cm</td>
<td>Morgan Thomas Bequest Fund 1950</td>
<td>Art Gallery of South Australia, Adelaide</td>
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<td>34.</td>
<td>Matthew SMITH</td>
<td>Britain, 1879 – 1959</td>
<td><strong>Roses</strong>&lt;br&gt;1927, London&lt;br&gt;oil on canvas&lt;br&gt;76.2 x 63.5 cm</td>
<td>South Australian Government Grant 1956</td>
<td>Art Gallery of South Australia, Adelaide</td>
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<td>35.</td>
<td>Walter SICKERT</td>
<td>Britain, 1860 – 1942</td>
<td><strong>Fading Memories of Sir Walter Scott</strong>&lt;br&gt;1927, Islington, London&lt;br&gt;oil on canvas&lt;br&gt;50.8 x 61.0 cm&lt;br&gt;70.5 x 78.3 x 10.0 cm (frame)</td>
<td>South Australian Government Grant 1957</td>
<td>Art Gallery of South Australia, Adelaide</td>
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<td>36.</td>
<td>Augustus JOHN</td>
<td>Britain, 1878 – 1961</td>
<td><strong>Poppet</strong>&lt;br&gt;c. 1927 – 1928, London&lt;br&gt;oil on canvas&lt;br&gt;61.5 x 51.2 cm</td>
<td>South Australian Government Grant 1954</td>
<td>Art Gallery of South Australia, Adelaide</td>
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<td>No.</td>
<td>Artist</td>
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<td>Birth – Death</td>
<td>Title</td>
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<td>37.</td>
<td>Samuel John PEPLOE</td>
<td>Britain, 1871 – 1935</td>
<td></td>
<td>Still life with pears and wineglass</td>
<td>c. 1928 (AGSA c. 1915), Edinburgh</td>
<td>oil on canvas</td>
<td>40.6 x 50.8 cm</td>
<td>Boxall Bequest Fund 1956</td>
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<td>38.</td>
<td>Walter SICKERT</td>
<td>Britain, 1860 – 1942</td>
<td></td>
<td>The Raising of Lazarus</td>
<td>1929, Islington, London</td>
<td>oil on wallpaper, detached then laid on canvas</td>
<td>243.5 x 91.5 cm</td>
<td>267.0 x 114.5 x 9.0 cm (frame)</td>
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<td>39.</td>
<td>Duncan GRANT</td>
<td>Britain, 1885 – 1978</td>
<td></td>
<td>Still life with eggs</td>
<td>1930 (AGSA 1920), Le Bergère, Cassis?</td>
<td>oil on canvas</td>
<td>60.4 x 68.5 cm</td>
<td>82.4 x 90.5 x 9.0 cm (frame)</td>
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<td>40.</td>
<td>Frances HODGKINS</td>
<td>Britain/New Zealand, 1869 – 1947</td>
<td></td>
<td>Landscape with still life</td>
<td>1930, Bradford-on-Tone, England</td>
<td>oil on canvas</td>
<td>63.5 x 76.2 cm</td>
<td>South Australian Government Grant 1959</td>
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<td>No.</td>
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<td>Title</td>
<td>Year, Location</td>
<td>Medium</td>
<td>Dimensions</td>
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<tr>
<td>41</td>
<td>William ROBERTS</td>
<td>Britain</td>
<td>1895 – 1980</td>
<td>Antony in Egypt</td>
<td>c. 1930</td>
<td>oil on canvas</td>
<td>50.8 x 61.0 cm</td>
<td>South Australian Government Grant 1959</td>
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<tr>
<td>42</td>
<td>David JONES</td>
<td>Britain</td>
<td>1895 – 1974</td>
<td>Vase on a sill</td>
<td>1931</td>
<td>watercolour on white paper</td>
<td>60.3 x 48.2 cm</td>
<td>South Australian Government Grant 1957</td>
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<tr>
<td>43</td>
<td>John SKEAPING</td>
<td>Britain</td>
<td>1901 – 1980</td>
<td>Torso</td>
<td>1931, London</td>
<td>Stone</td>
<td>55.0 cm (height)</td>
<td>Morgan Thomas Bequest Fund 1950</td>
</tr>
<tr>
<td>44</td>
<td>Maurice LAMBERT</td>
<td>Britain</td>
<td>1901 – 1964</td>
<td>The golden pheasant</td>
<td>1932, London</td>
<td>bronze on marble base</td>
<td>50.0 x 83.0 cm, 36.0 cm (diameter) (base)</td>
<td>James &amp; Diana Ramsay Fund 2000</td>
</tr>
</tbody>
</table>
| 45. **Mark GERTLER**  
Britain, 1892 – 1939  
**Seated nude**  
c. 1932, London  
oil on canvas  
76.2 x 63.5 cm  
Morgan Thomas Bequest Fund 1968  
Art Gallery of South Australia, Adelaide |

| 46. **Sir Henry MOORE**  
Britain, 1898 – 1986  
**Reclining form**  
1934, London  
pen & ink, brush & ink, charcoal, pencil on paper  
18.0 x 34.0 cm (sight)  
Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2007  
Art Gallery of South Australia, Adelaide |

| 47. **David BOMBERG**  
Britain, 1890 – 1957  
**Evening, Jucar Valley, Cuenca, Spain**  
1934, Cuenca, Spain  
oil on canvas  
51.9 x 67.0 cm  
64.0 x 79.0 x 5.0 cm (frame)  
South Australian Government Grant 1965  
Art Gallery of South Australia, Adelaide  
© David Bomberg. DACS/Licensed by Viscopy, 2016  
Larger image Vol. 1, p. 305 |

| 48. **David BOMBERG**  
Britain, 1890 – 1957  
**The valley of Beddgelert, North Wales**  
1936, North Wales  
oil on canvas  
50.8 x 67.3 cm  
South Australian Government Grant 1965  
Art Gallery of South Australia, Adelaide |

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</table>
| **49. Edward BURRA**  
Britain, 1905 – 1976  
Silence  
c. 1936, Rye, Sussex  
watercolour, pencil on four sheets of paper  
154.9 x 113.0 cm (overall sheet size)  
d'Auvergne Boxall Bequest Fund 1958  
Art Gallery of South Australia, Adelaide  
© Estate of the Artist, c/o Lefevre Fine Art | [Image](#)  
Larger image Vol. 1, p. 305 |
| **50. Paul NASH**  
Britain, 1889 – 1946  
Metamorphosis  
1938, London  
oil on canvas  
63.5 x 76.4 cm  
84.4 x 97.2 x 5.5 cm (frame)  
AR Ragless Bequest Fund 1958  
Art Gallery of South Australia, Adelaide |
| **51. Dame Laura KNIGHT**  
Britain, 1877 – 1970  
Harvest  
1939, London  
oil on canvas  
152.4 x 182.8 cm  
AR Ragless Bequest Fund 1956  
Art Gallery of South Australia, Adelaide  
Larger image Vol. 1, p. 309 |
| **52. Feliks TOPOLSKI**  
Poland/Britain, 1907 – 1987  
Central London – the morning after  
(Holborn, Nov 1940)  
1940  
pen & wash on cream paper  
29.2 x 4.1 cm  
Gift of Dr J Yeatman 1964  
Art Gallery of South Australia, Adelaide | [Image](#)  
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<th>Date</th>
<th>Title</th>
<th>Dimensions</th>
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<tr>
<td>53</td>
<td>Henry Lamb</td>
<td>1883 – 1960</td>
<td>Eleven o'clock on deck</td>
<td>50.8 x 61.0 cm</td>
<td>Gift of the British Government 1948</td>
</tr>
<tr>
<td>54</td>
<td>Graham Sutherland</td>
<td>1903 – 1980</td>
<td>City. Ruined Buildings</td>
<td>30.5 x 43.8 cm (sheet)</td>
<td>Gift of the British Government 1948</td>
</tr>
<tr>
<td>55</td>
<td>Victor Pasmore</td>
<td>1908 – 1997</td>
<td>Flower barrow</td>
<td>76.2 x 101.9 cm</td>
<td>Morgan Thomas Bequest Fund 1950</td>
</tr>
<tr>
<td>56</td>
<td>John Tunnard</td>
<td>1900 – 1971</td>
<td>Moa</td>
<td>54.3 x 69.9 cm</td>
<td>Elder Bequest Fund 1946</td>
</tr>
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</tbody>
</table>
| **57. Bernard MENINSKY**  
  Britain, 1891 – 1950 | **Nude**  
  1945, Oxford or London  
  oil on canvas  
  76.2 x 63.5 cm | Gift of Hon. Sir Josiah Symon KCMG, KC  
  1946  
  Art Gallery of South Australia, Adelaide |
| **58. John MINTON**  
  Britain, 1917 – 1957 | **Cornish Landscape**  
  1945, London  
  watercolour, gouache, ink, candle wax on paper  
  50.9 x 63.9 cm (image & sheet) | Gift of the Contemporary Art Society, London  
  1956  
  Art Gallery of South Australia, Adelaide  
  Larger image Vol. 1, p. 314 |
| **59. Ivon HITCHENS**  
  Britain, 1893 – 1979 | **The footbridge**  
  oil on canvas  
  c. mid 1940s (AGSA undated)  
  50.8 x 76.2 cm | Morgan Thomas Bequest Fund 1948  
  Art Gallery of South Australia, Adelaide |
| **60. Tristram HILLIER**  
  Britain, 1905 – 1983 | **The road to Pylle**  
  1946, Somerset, England  
  oil on canvas  
  63.5 x 76.2 cm | Morgan Thomas Bequest Fund 1948  
  Art Gallery of South Australia, Adelaide |
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<th>Title</th>
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<th>Medium</th>
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<th>Details</th>
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<tr>
<td>64.</td>
<td>Lucian FREUD</td>
<td>Britain</td>
<td>1922 – 2011</td>
<td>Boy with white scarf</td>
<td>1949, London</td>
<td>oil on canvas</td>
<td>41.2 x 31.1 cm 51.0 x 40.8 x 6.2 cm (frame)</td>
<td>Elder Bequest Fund 1950 Art Gallery of South Australia, Adelaide ©The Artist/Bridgeman Art Library</td>
</tr>
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<tbody>
<tr>
<td><strong>65. Sir Jacob EPSTEIN</strong></td>
<td><strong>66. John PIPER</strong></td>
</tr>
<tr>
<td>Britain, 1880 – 1959</td>
<td>Britain, 1903 – 1992</td>
</tr>
<tr>
<td><strong>Second portrait of Pandit Nehru (bust)</strong></td>
<td><strong>Llugwy Crag</strong></td>
</tr>
<tr>
<td>1948/1949, London</td>
<td>1949</td>
</tr>
<tr>
<td>bronze</td>
<td>gouache &amp; ink on paper</td>
</tr>
<tr>
<td>40.0 x 45.0 x 20.0 cm</td>
<td>50.0 x 67.5 cm (sight)</td>
</tr>
<tr>
<td>South Australian Government Grant 1957</td>
<td>Morgan Thomas Bequest Fund 1950</td>
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<td>Art Gallery of South Australia, Adelaide</td>
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<tr>
<td><strong>67. Carel WEIGHT</strong></td>
<td><strong>68. (George) Christopher CHAMBERLAIN</strong></td>
</tr>
<tr>
<td>Britain, 1908 – 1997</td>
<td>Britain, 1918 – 1984</td>
</tr>
<tr>
<td><strong>The yellow house</strong></td>
<td><strong>Sands End Lane, S.W.6</strong></td>
</tr>
<tr>
<td>c. 1950 – 1951</td>
<td>Undated</td>
</tr>
<tr>
<td>oil on canvas</td>
<td>oil on Essex board</td>
</tr>
<tr>
<td>64.7 x 101.6 cm</td>
<td>60.0 x 45.1 cm</td>
</tr>
<tr>
<td>25.5 x 40 inches</td>
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<tr>
<td>South Australian Government Grant 1952</td>
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<tr>
<td>69</td>
<td>Edward BURRA</td>
</tr>
<tr>
<td>70</td>
<td>Sir Eduardo PAOLOZZI</td>
</tr>
<tr>
<td>71</td>
<td>Lynn CHADWICK</td>
</tr>
<tr>
<td>72</td>
<td>Alan Munro REYNOLDS</td>
</tr>
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| 73. **John NASH**  
Britain, 1893 – 1977 |  
Rocky foreshore  
c. 1952, Colchester, Wormingford, Essex  
oil on canvas  
71.1 x 71.1 cm  
d’Auvergne Boxall Bequest Fund 1956  
Art Gallery of South Australia, Adelaide |
| 74. **FE MCWILLIAM**  
Britain, 1909 – 1992 |  
Mother and children  
c. 1950 – 1953, London  
wire  
32.0 cm (height)  
Morgan Thomas Bequest Fund 1953  
Art Gallery of South Australia, Adelaide |
| 75. **Reg BUTLER**  
Britain, 1913 – 1981 |  
Girl  
1953, Leeds  
bronze sheet, wire  
36.5 x 9.2 x 7.0 cm  
Morgan Thomas Bequest Fund 1953  
Art Gallery of South Australia, Adelaide |
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<th>Size</th>
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<th>Institution</th>
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<tr>
<td>77</td>
<td>Ben Nicholson</td>
<td>Britain, 1894 – 1982</td>
<td>Signal, July 30' 54</td>
<td>1954, St Ives, Cornwall</td>
<td>pencil &amp; watercolour on paper</td>
<td>57.8 x 39.3 cm (sheet)</td>
<td>AR Ragless Bequest Fund 1967</td>
<td>Art Gallery of South Australia, Adelaide</td>
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<tr>
<td>78</td>
<td>William Scott</td>
<td>Britain, 1913 – 1989</td>
<td>Pots and pear</td>
<td>1955, London</td>
<td>oil on composition board</td>
<td>55.7 x 66.3 cm</td>
<td>Elder Bequest Fund 1971</td>
<td>Art Gallery of South Australia, Adelaide</td>
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<tr>
<td>79</td>
<td>George Fullard</td>
<td>Britain, 1923 – 1973</td>
<td>Girl skipping</td>
<td>1955, Sheffield (cast in Rome)</td>
<td>bronze</td>
<td>33.7 x 15.5 x 15.0 cm</td>
<td>South Australian Government Grant 1956</td>
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<tr>
<td>80</td>
<td>Jack Smith</td>
<td>Britain, born 1928</td>
<td>White shirt and check tablecloth</td>
<td>1956, Corsham, Wiltshire</td>
<td>oil on composition board</td>
<td>152.4 x 122.0 cm</td>
<td>Elder Bequest Fund 1957</td>
<td>Art Gallery of South Australia, Adelaide</td>
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</table>
|   | **81. Francis BACON**  
|   | Britain, 1909 – 1992  
|   | **Study for Figure IV**  
|   | 1956-7, London  
|   | oil on canvas  
|   | 152.4 x 116.8 cm  
|   | 161.0 x 126.0 x 9.5 cm (framed)  
|   | Gift of the Contemporary Art Society, London 1959  
|   | Art Gallery of South Australia, Adelaide  
|   | © The Estate of Francis Bacon/DACS. Licensed by Viscopy, 2016  
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|   | **82. Sir Henry MOORE**  
|   | Britain, 1898 – 1986  
|   | **Seated figure against a curved wall**  
|   | 1956, London  
|   | cast in a limited edition 1958  
|   | bronze  
|   | 55.0 x 92.0 x 53.0 cm  
|   | Morgan Thomas Bequest Fund 1958  
|   | Art Gallery of South Australia, Adelaide  

|   | **83. Mary POTTER**  
|   | Britain, 1900 – 1981  
|   | **Red still life**  
|   | oil on canvas  
|   | 61.4 x 76.5 cm  
|   | d'Auvergne Boxall Bequest Fund 1957  
|   | Art Gallery of South Australia, Adelaide  

|   | **84. Sir Terry FROST**  
|   | Britain 1915 – 2003  
|   | **Black, white and pink**  
|   | 1956, Leeds  
|   | oil on canvas  
|   | 86.3 x 99 cm  
|   | Gift of the Contemporary Art Society, London 1962  
|   | Art Gallery of South Australia, Adelaide  
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<th>Title</th>
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<th>Medium</th>
<th>Measurements</th>
<th>Fund</th>
<th>Institution</th>
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<tr>
<td>85</td>
<td>William ROBERTS</td>
<td>Britain</td>
<td>1895–1980</td>
<td>The model</td>
<td>London</td>
<td>watercolour, crayon on paper</td>
<td>53.5 x 36.7 cm</td>
<td>Morgan Thomas Bequest Fund 1958</td>
<td>Art Gallery of South Australia, Adelaide</td>
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<tr>
<td>86</td>
<td>Richard SMITH</td>
<td>Britain/USA</td>
<td>born 1931</td>
<td>Black painting</td>
<td>London</td>
<td>indian ink, body colour on cardboard</td>
<td>76.2 x 63.5 cm</td>
<td>Elder Bequest Fund 1958</td>
<td>Art Gallery of South Australia, Adelaide</td>
</tr>
<tr>
<td>87</td>
<td>Alan DAVIE</td>
<td>Britain</td>
<td>1920–2014</td>
<td>Let’s go swimming</td>
<td>Leeds, Yorkshire</td>
<td>oil on paper</td>
<td>42.2 x 53.6 cm</td>
<td>Elder Bequest Fund 1958</td>
<td>Art Gallery of South Australia, Adelaide</td>
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<tr>
<td>88</td>
<td>Peter LANYON</td>
<td>Britain</td>
<td>1918–1964</td>
<td>Ilfracombe</td>
<td>St Ives, Cornwall</td>
<td>gouache on paper</td>
<td>74.6 x 54.3 cm</td>
<td>Elder Bequest Fund 1958</td>
<td>Art Gallery of South Australia, Adelaide</td>
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<th>89. Gillian AYRES</th>
<th>Britain, born 1930</th>
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<tr>
<td><strong>Tachiste painting</strong></td>
<td>1958, Britain</td>
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<tr>
<td>oil on composition board</td>
<td>91.5 x 22.0 cm</td>
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<tr>
<th>90. John HOSKIN</th>
<th>Britain, 1921 – 1990</th>
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<tbody>
<tr>
<td><strong>Stag beetle</strong></td>
<td>1958, London</td>
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<tr>
<td>iron wire</td>
<td>33.0 x 29.0 x 18.0 cm</td>
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<tr>
<th>91. Anne REDPATH</th>
<th>Britain, 1895 – 1965</th>
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<tr>
<td><strong>Bric-a-Brac</strong></td>
<td>Undated c. 1958-9</td>
</tr>
<tr>
<td>oil on masonite</td>
<td>101.6 x 86.9 cm</td>
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<tr>
<th>92. Keith VAUGHAN</th>
<th>Britain, 1912 – 1977</th>
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<tr>
<td><strong>Hoplite</strong></td>
<td>1961</td>
</tr>
<tr>
<td>oil on canvas</td>
<td>122.0 x 91.4 cm</td>
</tr>
<tr>
<td>48 x 36 inches</td>
<td>AR Ragless Bequest Fund 1962</td>
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| 93. | Philip SUTTON| Britain     | born 1928       | Imogen Sutton   | 1961, London         | oil on canvas       | 111.7 x 111.7 cm       | AM Ragless Bequest Fund 1962  
                               |                           |                             | Art Gallery of South Australia, Adelaide |
| 94. | Euan UGLOW   | Britain     | 1932 – 2000     | Seated girl     | c. 1962, London      | oil on canvas       | 68.9 x 89.5 cm         | AM Ragless Bequest Fund 1963  
                               |                           |                             | Art Gallery of South Australia, Adelaide |
| 95. | William ROBERTS| Britain     | 1895 – 1980     | The salute      | c. 1963, London      | oil on canvas       | 59.7 x 49.5 cm         | AM & AR Ragless Bequest Funds 1964  
                               |                           |                             | Art Gallery of South Australia, Adelaide |
| 96. | David HOCKNEY| Britain     | born 1937       | Jungle boy      | 1964, printed by Giulio Sorrini, published by Associated American Artists, New York | etching, aquatint, printed in black & red inks, on paper 28/50 | 40.2 x 49.3 cm (plate) | South Australian Government Grant 1978 | Art Gallery of South Australia, Adelaide |

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|   | **97. Richard LIN**  
Taiwan/Britain, born Taiwan 1933  
**Relationship II**  
1965  
screenprint on paper  
43.8 x 56.2 cm  
d’Auvergne Boxall Bequest Fund 1969  
Art Gallery of South Australia, Adelaide |
|---|---|
|   | **98. Frank AUERBACH**  
Britain, born Germany 1931  
**Head of Helen Gillespie III**  
1965, Camden Town, London  
oil on canvas on board  
74.9 x 61.0 cm  
Gift of the Contemporary Art Society, London 1969  
Art Gallery of South Australia, Adelaide  
Larger image Vol. 1, p.359 |
|   | **99. David HOCKNEY**  
Britain, born 1937  
**CP Cavafy in Alexandria**  
1966, London  
etching, aquatint on paper  
34.5 x 22.3 cm (plate)  
South Australian Government Grant 1975  
Art Gallery of South Australia, Adelaide  
Larger image Vol. 1, p. 371 |
|   | **100. RB Kitaj**  
Britain, born 1937  
United States/Britain, 1932 – 2007  
**His every poor, defeated, loser’s, hopeless move, loser, buried (Ed Dorn)**  
Plate 11 from the set 'Mahler becomes politics, Beisbol' 1966, printed at Kelpra Studio;  
published by Marlborough Fine Art, London  
colour screenprint, collage on paper 63/70  
76.5 x 50.3 cm (sheet)  
d’Auvergne Boxall Bequest Fund 1969  
Art Gallery of South Australia, Adelaide |

**NOTE:**  
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| **101. Joe TILSON**  
| Britain, born 1928  
| **Sky I**  
| 1967, printed at Kelpra Studio; published by Marlborough Graphics, London  
| colour screenprint, with vacuum-formed & vacuum-metallised objects, on paper  
| 123.5 x 67.2 cm (sight)  
| d'Auvergne Boxall Bequest Fund 1969  
| Art Gallery of South Australia, Adelaide  

| **102. Harold COHEN**  
| Britain, born 1928 (America since 1969)  
| **Richard IV (from Richard Hamilton set, 1967)**  
| 1967  
| screenprint on paper  
| 65 x 73.6 cm  
| d'Auvergne Boxall Bequest Fund 1969  
| Art Gallery of South Australia, Adelaide  

| **103. Leon KOSSOFF**  
| Britain, born 1926  
| **York Way railway bridge, evening over London**  
| 1967, London  
| oil on composition board  
| 122.0 x 167.6 cm  
| South Australian Government Grant 1972  
| Art Gallery of South Australia, Adelaide  

Larger image Vol. 1, p. 363  

| **104. John HOYLAND**  
| Britain, 1934 – 2011  
| **8.7.67**  
| 1967, London  
| synthetic polymer paint on canvas  
| 198 x 365.8 cm  
| South Australian Government Grant 1977  
| Art Gallery of South Australia, Adelaide |
| **105. Victor PASMORE**  
Britain, 1908 – 1997 |
| Linear development in three movements  
1968, London  
oil and gravure on composition board  
121.2 x 121.2 cm |
| South Australian Government Grant 1970  
Art Gallery of South Australia, Adelaide |

| **106. Paul HUXLEY**  
Britain, born 1938 |
| Untitled No. 90  
1968  
liquatex on canvas  
213.5 x 213.5 cm |
| Gift of the Contemporary Art Society, London 1972  
Art Gallery of South Australia, Adelaide |

| **107. Clive BARKER**  
Britain, born 1940 |
| Coke with two straws  
1968, London  
chrome-plated bronze  
27.8 cm high  
edition 4/8 |
| South Australian Government Grant 2010  
Art Gallery of South Australia, Adelaide |

| **108. Peter CLAPHAM**  
Britain, born 1924 |
| Space cube 16 MK1  
1968, London  
perspex, wood, formica  
35.0 x 35.0 cm (overall)  
edition of 10 |
| Boxall Bequest Fund 1969  
Art Gallery of South Australia, Adelaide |

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109. Joe TILSON
Britain, born 1928

Transparency Clip-O-Matic Eye
1969, printed at Kelpra Studio; published by Marlborough Graphics, London
screenprint on acetate film with metallised acetate film
70.5 x 50.1 cm (sight)

d'Auvergne Boxall Bequest Fund 1969
Art Gallery of South Australia, Adelaide

110. Mark LANCASTER
Britain, born 1938

Cambridge Michaelmas 1969
1969
synthetic polymer paint on canvas
172.7 x 172.7 cm

South Australian Government Grant 1975
Art Gallery of South Australia, Adelaide

111. Jack SMITH
Britain, born 1928

Written Activity (Rapid)
1969, London
oil on wood

AR Ragless Fund 1971
Art Gallery of South Australia, Adelaide

112. Derrick GREAVES
Britain, born 1927

Sculpture in a room
1970
Acrylic on canvas
120 x 148.4 cm

Art Gallery of South Australia, Adelaide
113. Sir Howard Hodgkin
Britain, born 1932

Saturdays
oil on board
132.0 x 152.0 cm

Gift of the Contemporary Art Society, London 1976
Art Gallery of South Australia, Adelaide

Larger image Vol. 1, p. 367

114. Dame Barbara Hepworth
Britain, 1903 – 1975

Head (Ra)
1971, Trewyn Studio, St Ives, Cornwall
bronze
cast 7/7
48.2 x 38.0 x 24.0 cm

Gift of Lesley Lynn through the Art Gallery of South Australia Foundation, in memory of her husband Dr Kenneth Lynn 2001
Art Gallery of South Australia, Adelaide

115. David Hockney
Britain, born 1937

Mo asleep
1971, New York, United States of America
etching, aquatint on paper
no. 14 in edition of 75 with 16 artist’s proofs
68.5 x 54.0 cm (plate)

South Australian Government Grant 1973
Art Gallery of South Australia, Adelaide

116. Richard Hamilton
Britain, 1922 – 2011

Five tyres remoulded (portfolio)
1971 United States of America
published by Professional Prints, Zug, and EYE Editions, Ohio, USA
relief cast in white elastomer, and screenprints on mylar

South Australian Government Grant 1973
Art Gallery of South Australia, Adelaide

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<th>Number</th>
<th>Artist</th>
<th>Nationality, Birth Year</th>
<th>Work Description</th>
<th>Year, Location</th>
<th>Medium, Dimensions</th>
<th>Funding</th>
<th>Institution</th>
</tr>
</thead>
<tbody>
<tr>
<td>117</td>
<td>John HILLIARD</td>
<td>British, born 1945</td>
<td>Through the Valley (2)</td>
<td>1972, Britain</td>
<td>four gelatin-silver photographs</td>
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<td>Art Gallery of South Australia, Adelaide</td>
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<td>South Australian Government Grant 1975</td>
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<tr>
<td>118</td>
<td>Bridget RILEY</td>
<td>Britain, born 1931</td>
<td>Sequence study (blue and red adjusted to green)</td>
<td>1973</td>
<td>gouache on paper</td>
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<td>Art Gallery of South Australia, Adelaide</td>
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<tr>
<td>119</td>
<td>Richard HAMILTON</td>
<td>Britain 1922 – 2011</td>
<td>Picasso's 'Meninas' from the portfolio 'Homage à Picasso'</td>
<td>1973, Paris</td>
<td>etching, engraving, aquatint, dry point on paper</td>
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<td>Art Gallery of South Australia, Adelaide</td>
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<td></td>
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<td>75.5 x 57 cm (sheet)</td>
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<tr>
<td>120</td>
<td>Keith MILOW</td>
<td>Britain, born 1945</td>
<td>Four, Four XXII</td>
<td>1974</td>
<td>resin, fibre-glass, pastel</td>
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<td>Art Gallery of South Australia, Adelaide</td>
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<td>104.0 x 208.0 cm</td>
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<td>Gift of the Contemporary Art Society, London 1979</td>
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### 121. GILBERT & GEORGE

**Gilbert PROESCH**  
Britain born Italy 1943

**George PASSMORE**  
Britain born 1942

**Dark Shadow no. 9**  
1974  
nineteen gelatin-silver photographs  
212.0 x 166.0 cm

South Australian Government Grant, 1975  
Art Gallery of South Australia, Adelaide

Larger image Vol. 1, p. 381

### 122. Hamish FULTON

Britain, born 1946

**Wheeldale Moor**  
1977  
gelatin-silver photograph  
95.0 x 121.0 cm

South Australian Government Grant 1979  
Art Gallery of South Australia, Adelaide

Larger image Vol. 1, p. 385

### 123. Richard LONG

Britain, born 1945

**Stone circle**  
1979, Cornwall  
134 stones of Cornish slate  
510.00 cm (diameter)

South Australian Government Grant 1979  
Art Gallery of South Australia, Adelaide

### 124. Mark BOYLE / The Boyle Family

Britain, 1934 – 2005

**Study of anthills, Tanami Desert, Central Australia**  
from the series 'Journey to the surface of the earth: Australia'  
1979, Tanami Desert, near Alice Springs, Northern Territory  
dirt, mixed media, resin, fibreglass  
180 x 180 x 33 cm

South Australian Government Grant 1980  
Art Gallery of South Australia, Adelaide

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125. Susan HILLER

United States/Britain, born 1940 (Britain since 1967)

Ten Months
ten gelatin-silver composite photographs, printed
text, edition 5/10
20.7 x 53.0 cm (sight – photographs)
9.0 x 36.7 cm (sight – text)

South Australian Government Grant 1982
Art Gallery of South Australia, Adelaide

126. Ian BREAKWELL

Britain, 1943 – 2005

The Walking Man (6)
1979, London
gelatin-silver photographs, ink on cardboard
104.2 x 58.7 cm

Gift of the Contemporary Art Society, London
1984
Art Gallery of South Australia, Adelaide

127. Bridget RILEY

Britain, born 1931

Seris 33, orange and magenta added to green
and violet in two-colour twist
1979, Britain
gouache, pencil on paper
64 x 91.5 cm

Gift of Diana Ramsay AO and the late James
Ramsay AO 1999
Art Gallery of South Australia, Adelaide

128. Graham CROWLEY

Britain, born 1950

The Showroom
1982, London
oil on canvas
137.0 x 113.8 cm

Gift of the Contemporary Art Society, London
1986
Art Gallery of South Australia, Adelaide
| 129. Martin PARR               | Britain, born 1952 |
|                               | **New Brighton, Mersey side** |
|                               | 1983 – 1985 |
|                               | pigment print on paper |
|                               | 102 x 127 cm |
|                               | D’Auvergne Boxall Bequest Fund 2013 |
|                               | Art Gallery of South Australia, Adelaide |
|                               | Larger image Vol. 1, p. 392 |

| 130. Sean SCULLY              | Ireland/USA, born 1945 |
|                               | **Untitled 12.14.85** |
|                               | 1988, New York |
|                               | charcoal, pastel, synthetic polymer paint on paper |
|                               | 56.0 x 77.5 cm |
|                               | Gift of Contemporary Art Society London, 1988 |
|                               | Art Gallery of South Australia, Adelaide |

| 131. Victor BURGIN            | Britain, born 1941 |
|                               | **Park Edge** |
|                               | 1988, Adelaide |
|                               | four panels: cut, laminated aluminium and plastic mounted on composition board |
|                               | 244.0 x 244.0 cm (each pair) |
|                               | Gift of the Adelaide Festival of Arts |
|                               | Incorporated and the Australian Bicentennial Authority 1988 |
|                               | Art Gallery of South Australia, Adelaide |

<p>| 132. Andy GOLDSWORTHY         | Britain, born 1956 |
|                               | <strong>Cairn to follow colours in rock. For the day</strong>. |
|                               | <strong>Mt Victor Station, South Australia</strong> |
|                               | <strong>24 July 1991</strong> |
|                               | direct positive colour photograph |
|                               | 76 x 76 cm (image) |
|                               | 105 x 102.5 cm |
|                               | South Australian Government Grant 1992 |
|                               | Art Gallery of South Australia, Adelaide |
|                               | Larger image Vol. 1, p. 398 |</p>
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<th>NOTE:</th>
<th>133. Lucian FREUD</th>
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<td><strong>Woman sleeping</strong></td>
<td><strong>Woman sleeping</strong></td>
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<td>73.0 x 59.5 cm (sheet)</td>
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<th>NOTE:</th>
<th>134. Hughie O’DONOGHUE</th>
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<td>colour carborundum print on paper</td>
<td>colour carborundum print on paper</td>
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<td>52.3 x 60.2 cm (image &amp; sheet)</td>
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<td>South Australian Government Grant 2000</td>
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<td><strong>Chicken</strong></td>
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<td>from the series 'The Last Supper'</td>
<td>from the series 'The Last Supper'</td>
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<td>colour screenprint on paper</td>
<td>colour screenprint on paper</td>
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<td>152.5 x 101.5 cm (sheet)</td>
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<td>colour screenprint on paper</td>
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137. Jake CHAPMAN  
Britain, born 1966  

**Jake not Dinos**  
Reworked and improved etching from Francisco de Goya’s ‘Los Caprichos’  
2005, London  
etching, aquatint on paper  
25/100  
40.0 x 30.3 cm (sheet)  
South Australian Government Grant 2006  
Art Gallery of South Australia, Adelaide  
© the artist, courtesy White Cube, London

138. Dinos CHAPMAN  
Britain, born 1962  

**Dinos not Jake**  
Reworked and improved etching from Francisco de Goya’s ‘Los Caprichos’  
2005, London  
etching, aquatint on paper  
25/100  
40.0 x 30.6 cm (sheet)  
South Australian Government Grant 2006  
Art Gallery of South Australia, Adelaide  
© the artist, courtesy White Cube, London

139. Mona HATOUM  
Britain, born 1952  

**Traffic**  
2002, London  
compressed card, plastic, metal, beeswax, human hair  
48.0 x 65.0 x 68.0 cm  
Lillemor Andersen Bequest Fund 2007  
Art Gallery of South Australia, Adelaide

140. Gillian WEARING  
Britain, born 1963  

**Olia**  
Britain 2003  
type C photograph  
88/100  
52.6 x 43.0 cm image  
61.0 x 50.5 cm (sheet)  
South Australian Government Grant 2003  
Art Gallery of South Australia, Adelaide

© the artist, courtesy White Cube, London

Larger image Vol. 1, p. 140
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| **141. Chris OFILI**  
Britain, born 1968  
**Black Kiss**  
a portfolio of 13 prints  
2006, New York  
photogravure on chiné colle on paper  
53.3 x 43.2 cm (sheet)  
South Australian Government Grant 2008  
Art Gallery of South Australia, Adelaide | **142. Stephen WILKS**  
Britain, born 1964  
**Making Bacon HP Sauce**  
2007  
synthetic polymer paint on canvas  
145 x 115 cm  
Gift of Julian and Stephanie Grose through the Art Gallery of South Australia Foundation, under the Australian Government’s Cultural Gifts Program, 2015  
Art Gallery of South Australia, Adelaide |
| **143. Marc QUINN**  
Britain, born 1964  
**Buck with cigar**  
2009, London  
bronze  
166.0 x 70.0 x 43.0 cm  
Gift of Susan Armitage, Candy Bennett, Edwina Lehmann, Robert Lyons, Pam McKee, Tracey and Michael Whiting through the Art Gallery Foundation and Contemporary Collectors with the assistance of the Roy and Marjory Edwards Bequest Fund 2011  
Art Gallery of South Australia, Adelaide  
© the artist, courtesy White Cube, London | **NOTE:**  
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144. JAKE AND DINOS CHAPMAN

Jake CHAPMAN
Britain, born 1966

Dinos CHAPMAN
Britain, born 1962

Das swings unt roundabouts fur der kinder? Ja? Nein! Schweinhund! (Swings and roundabouts for the children? Yes? No! Pigface!)
2011, London
glass-fibre, plastic, mixed media
215.0 x 127.5 x 127.5 cm
Gwenda and Gerald Fischer Bequest 2011
Art Gallery of South Australia, Adelaide

© the artist, courtesy White Cube, London
Photography Ben Westoby

145. Tim NOBLE and Sue WEBSTER

Tim NOBLE
Britain, born 1966

Sue WEBSTER
Britain, born 1967

The Gamekeeper's Gibbet (Turning the Seventh Corner)
2011, London
solid sterling silver gilded in pure gold, metal stand, light projector
71 x 42 x 160 cm
Gift of Tim Fairfax AM through the Art Gallery of South Australia Foundation, 2013
Art Gallery of South Australia, Adelaide

© the artists, images courtesy of the artists and Blain/Southern, photography Christian Glaeser

Larger image Vol. 1, p.407
APPENDIX TWO

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Richard Lin b. 1933, 1965 (1969), fig. 97, pp. 153, 199
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James McBeY 1883-1959, 1933 (1945), pp. 82, 175
Dugald MacColl 1859-1948, c.1930s (1946), 79, 175
Ambrose McEvoy 1878-1927, c.1920s (1954), fig. 26, pp. 69, 183
Iain MacNab 1890-1967, c.1927 (1975), pp. 76, 205
William MacTaggart 1835-1910, 1942 (1942), pp. 97, 176
FE McWilliam 1909-1992, c.1950-3 (1953), fig. 74, pp. 128, 182
Bernard Meninsky 1891-1950, 1945 (1946), fig. 57, p. 98, 176
Edward Middleditch 1923-1987, u/d (1957), pp. 116, 186
James Miller 1893-, 1954 (1956), pp. 113, 185
Keith Milow b. 1945, 1974 (1979), fig. 120, pp. 151, 203
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John Nash 1893-1977, 1924 (1972), c. 1940 (1941), c.1952 (1956), fig. 73, pp. 110, 131, 132, 186
CRW Nevinson 1889-1946, 1918 (1941), p. 89
Tim Noble and Sue Webster, b. 1966, 2011 (2013), fig. 145, pp. 407, 171, 218
Hughie O'Donoghue b. 1953, u/d x 9 (2000), fig. 134, pp. 167, 211
Chris Ofili b. 1968, 2006 x 13 (2008), fig. 141, pp. 172, 216
William Orpen, 1878-1931, u/d 1900s? (1949), fig. 1, pp. 62, 179
Eduardo Paolozzi 1924-2002, c.1952 (1952), fig. 70, pp. 127, 181
Martin Parr b. 1952, 1983-5 (2013), fig. 129, pp. 163, 217
James McIntosh Patrick 1907-1998, 1934 (1945), pp. 82, 175
Samuel Peploe 1871-1935, c.1928 (1956), fig. 37, pp. 77, 186
Courtenay Pollock 1877-1943, c.1901 (1961), p. 61, 193
Henry Poole 1873-1928, 1917-21 (1942), fig. 20, p. 87, 176
Marc Quinn b. 1964, 2009 (2011), fig. 143, pp.170, 218
Eric Ravilious 1903-1942, c.1930s (1940), p. 93
Anne Redpath 1895-1965, u/d (1959), fig. 91, pp. 124, 189
Alan Munro Reynolds b. 1926, 1952 (1953), 1955 (1956), fig. 72, pp. 109, 114, 182, 185
Leonard Rosoman 1913-2012, 1956-7 (1957), pp. 117, 187
Walter Russell 1867-1949, 1942 (1945), pp. 97, 174
Frank O Salisbury 1902-1980, 1941 (1957), pp. 96, 192-3
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John Skeaping 1901-1980, 1931 (1950), 1945 (1948), fig. 43, pp. 88, 94, 132, 180, 216
Matthew Smith 1879-1959, 1927 (1956), 1953 (2000), fig. 34, pp. 75, 110, 187
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Gilbert Spencer 1892-1979, c.1939 (1975), u/d x 3 (1975), u/d (1959), pp. 86-7, 189, 204
Philip Wilson Steer 1860-1942, 1917 (1953), 1918 (1941), 1922(1941), fig. 21, pp. 60, 72, 174, 183
Rowland Suddaby 1912-1932, u/d (1956), pp. 79, 184
Graham Sutherland 1903-1980, 1925 (1975), 1941 (1948), 1949 (1949), fig. 54, pp. 92, 96, 133, 178
Philip Sutton b. 1928, 1961 (1962), fig. 93, pp. 355, 133, 194
Geoffrey Tibble 1909-1952, 1947 (1948), pp. 102, 177
Henry Tonks 1862-1937, c.1910, fig. 7, pp. 53, 175
Felix Topolski 1907-1987, 1940 (1964), 1941 (2003), fig. 52, pp. 95, 96, 203, 215
John Tunnard 1900-1971, 1943 (1946), fig. 56, pp. 98, 132, 175
Euan Uglow 1932-2000, c. 1962 (1963), fig. 94, pp. 134, 194
Ethel Walker 1861-1951, 1923 (1957), 1919 (1950), pp. 69, 74, 181, 187
Kathleen Walker, 1939 (1941), p. 95
Gillian Wearing b. 1963, 2003 (2003), fig. 140, pp. 168, 212
Carel Weight 1908-1997, 1940 (1941), c.1950-2 (1952), fig. 67, pp. 107, 131, 182
Stephen Wilks b. 1964, 2007 (2015), fig. 142, pp. 169, 208
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APPENDIX THREE

ANNOTATED LIST OF WORKS

ART GALLERY OF SOUTH AUSTRALIA, BRITISH ART 1900 - 2015: ACQUISITIONS SINCE 1940

Comprising paintings, watercolours, gouaches, sculptures and selected drawings, prints and photographs

Note on works selected for inclusion: the listing below comprises British paintings, sculptures, gouaches/watercolours, photographs/mixed media for the period 1900-2015, acquired by AGSA since 1940. Due to the large number of prints and drawings, it was decided to selectively focus on those works representing significant art movements, such as Pop Art screenprints, or by significant artists who were either not represented by other media, or inadequately represented by other media.

These works are arranged chronologically in the following periods:

1900 – 1918 Edwardian and Post-Impressionism
1919 - 1939 Between the wars
1940 – 1959 War and post-war art
1960 – 1979 Realism, Pop, Abstraction, Conceptualism, Land Art
1980 – 1999 Late twentieth century contemporary
2000 – 2015 Twenty-first century contemporary

Within each period there are three sub-categories: i) Paintings/watercolours/gouaches; ii) Sculpture; and iii) Selected drawings, prints and photographs.

Refer to the Index of Artists, Appendix 2, to locate particular works by each artist represented in the collection or cross-reference with Appendix 4 - List of Works by Date Acquired.

Institutional name abbreviations
NGSA — National Gallery of South Australia, Adelaide (1940-1967)
AGSA — Art Gallery of South Australia, Adelaide (since 1968)
NGV — National Gallery of Victoria, Melbourne
AGNSW — Art Gallery of New South Wales, Sydney
QAG — Queensland Art Gallery, Brisbane
AGWA — Art Gallery of Western Australia, Perth
NGA — National Gallery of Australia, Canberra
CAS — Contemporary Art Society, London

Frequently cited exhibitions are abbreviated as follows


Note on exhibition history and database records:
Entries for each artwork, provenance, exhibition history and publication references, are based on AGSA’s KeEMu collection database, supplemented by additional new research. Unless otherwise indicated, all exhibitions were presented at the Art Gallery of South Australia, Adelaide.

AGSA KeEMu database frequently does not show the purchaser (delegated AGSA buyer), price, or gallery where the artwork was purchased. In the case of artworks featured in the above exhibitions, prior research into these details carried out by AGSA curators and their research teams is incorporated. In the case of the majority of other modern British works of art, purchased from galleries in London by AGSA buyers, much previously unrecorded or uncollated information has been found in AGSA’s chronological correspondence files, Board papers, artist files, Bulletins and files on impending acquisitions. Additional but limited research has been carried out at the Tate Gallery Archives and the Whitechapel Art Gallery Archives to supplement information available in AGSA archives. Due to the limited time spent in London, it was not possible to research all missing provenance details for all art works. This will remain a project for future research by this author and others.
1. **1900-1918 Edwardian and Post-Impressionism**

1.1 Paintings/watercolours/gouaches

Walter SICKERT  
Britain, 1860 - 1942  

[La] Inez  
late 1903-04, Venice  
oil on canvas  
55.0 x 46.5 cm  
South Australian Government Grant 1954  

[Fig. 2]  
Purchased by Sir Kenneth Clark as *Head of a Woman* from Dr Robert Emmons through Leicester Galleries (Ernst Brown and Phillips) London, 1954 for 500 guineas (A£658.4.5)  
AGB 22 February 1954. Advising Campbell of the purchase in a letter of 17 September 1953, Clark wrote ‘I have been round all the London dealers who usually have Sickerts and this was the best example on the market … There were a few attractive Sickerts to be had in the region of £350 but these were mostly music hall interiors which are very hard to see in galleries, whereas the *Head of a Woman* I have bought you stands out well.’  

In 1903-4 Sickert was living Venice, where he produced a series of portrait paintings and sketches in his room on the Calle dei Frati. He hired local street women of various ages as models, and posed them clothed and occasionally naked in interior bedroom settings (Wright, 2007, p.14). The gritty realism of these Venetian portraits and their ‘cheap and sordid’ settings are seen as precursors of the subsequent Camden Town nudes painted from 1905-1913.  

Wendy Baron incorrectly attributed this painting to that described in 1911 by *The Times* reviewer as ‘a child holding a candle’. The painting clearly portrays a woman who is positioned to the right, in front of a candle and small round object on a stand (an icon or hand mirror perhaps?). This same arrangement appears in several of Sickert’s Venetian portraits of models in interior settings, for example *The beribboned washstand* 1903-4 private collection. In *La Inez*, in contrast to the stippled, impressionistic rendition of AGSA’s *Mornington Crescent nude, contre-jour*, 1907 (Fig. 3), Sickert uses smooth, fluid brush strokes, with more cursory markings to define the outlines of the woman. The painting is rendered in a subdued tonal palette, against a background in greenish-yellow. Reddish-brown tones down the left side of the woman’s face and body suggest shadow. A faint source of light illuminates her right side, with a bright patch of sunlight suggested by cross-hatching across the right side of the model’s face. Sickert is believed to have painted his Venetian models in rooms with the shutters closed – ‘The results are darkly evocative, as the speckled lagoon light sputtering through the shutters’ (Waldemar Januszczak) There is a hint of melancholy in the woman’s sideways gaze and slightly stooped posture. This attention to the character’s inner life

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humanises her and distinguishes the painting from Sickert’s habitually more detached, sexually voyeuristic approach to his nude models. A study for *Inez* is in the Whitworth Art Gallery, University of Manchester (Trumble, 1997). Sickert painted the same model reclining asleep on a bed in *The Yellow Skirt*, c. 1901, oil on canvas, 27.5 x 35.5 cm (Sotheby’s Modern and Post-War British Art, London, evening sale, 10 June 2014, L 14141, est. 50,000-70,000 GBP, accessed 9 August 2014). Sotheby’s provenance notes state that *The Yellow Skirt* was exhibited as *La Inez* in Paris, The Bernheim Jeune Gallery, Exposition Sickert, 10-19 January, 1907, cat. 23. AGSA’s *La Inez* was possibly in the same exhibition, as cat. 13 or 25 (Trumble, 1997). Amongst the National Gallery of Victoria’s Sickert holdings, his *Resting –La Guiseppina*, 1903, is the only other painting from Sickert’s Venetian period in an Australian collection. *La Inez* has never been published in colour reproduction and has been exhibited only rarely at AGSA (most recently in 1997). This near invisibility has contributed to under-estimation of the painting’s aesthetic qualities and its place in Sickert’s Venetian oeuvre.

**Note on title:** *Inez* would be preferable to *La Inez* as Latin languages would elide this to L’Inez.

**Exhibitions:**
- Probably Salon D’Automne, Paris, 1906, no. 1548 and Sickert, Bernheim-Jeune, Paris, 1907, as no. 13 or no.25 (Trumble, 1997 p.73)

**References:**
- Trumble, 1997, pp. 16, 73.
- Baron, 2006, p. 193

Walter SICKERT
Britain, 1860–1942

**Mornington Crescent nude, contre-jour**
1907, Camden Town, London
oil on canvas
50.8 x 61.1 cm
AR Ragless Bequest Fund 1963
[Fig. 3]


Although one of the most extensively researched paintings in AGSA’s British collection, research for this thesis uncovered a previously overlooked letter in AGSA’s correspondence files from Geoffrey Agnew to Campbell, stating: ‘It is certainly in my opinion one of the finest Sickerts that has been on the market in recent years. It has belonged for the last forty years at least to Mrs Arthur Clifton, widow of Arthur Clifton who ran the old Carfax Gallery, where many of Sickert’s earlier paintings were exhibited.’ 6 February 1963, Agnews, AGSA correspondence files.
Wendy Baron (Baron and Shone, 1992) regarded this painting as one of Sickert’s two ‘studies of illumination’ which ‘constitute his best claim to be called an English Impressionist’. However, she distinguished his technique of building up paint in successive layers from the immediacy of the Impressionist’s technique. This painting is less important for a stylistic debt to the Impressionists than for Sickert’s tough realism in portraying the underbelly of urban modernity. In the most recent analysis of this painting, Barnaby Wright (2007) contrasted the sordid nakedness of AGSA’s Mornington Crescent nude contre-jour with the idealised eroticism of the Rokeby Venus (The toilet of Venus by Diego Velasquez), purchased for the National Gallery, London in 1906, and the ensuing contemporaneous debate about the moral probity of nudity in painting (pp.20-21). The shabby, dishevelled bedchamber in the Sickert is contrasted with the elegant boudoir of the Velazquez painting and the ‘world-weary’ model is seen as ‘Venus gone to seed’.

**Exhibitions**

* Sickert Centenary Exhibition of pictures from private collections, Agnews, 15 March -14 April 1960, no.75.
* Bohemian London, 1997
* The Edwardian: secrets and desires, National Gallery of Australia tour 2003-4
* AGSA European Art permanent collection display from 2013-15

**References**

Lillian Browse (ed.) Sickert, London: Faber, 1943, as Mornington Crescent, no. 29, pp. 47-8, pl. 29.
Baron, 1973, no. 260, p.107, 114, note 4, 346, fig. 179.
Trumble 1997, p.20, illus. p.21, note p.73.
Spencer GORE
Britain, 1878 - 1914

**Autumn, Sussex**

c.1907, Sussex/London
oil on canvas
46.0 x 61.3 cm
AM Ragless Bequest Fund 1967
Purchased for £400 from Piccadilly Gallery, June 1967 by Christopher White, in company with Board members Lady Ursula Hayward and John Goodchild. Previously Hon. Edward Sackville-West through Redfern Gallery, 1943.

Gore studied at the Slade School of Fine Art, London, with fellow students Harold Gilman and Wyndham Lewis. He was a close associate of Sickert, initially meeting him in Dieppe in 1902, becoming a member of the Fitzroy Street Group, the Camden Town Group and then the London Town Group before dying of pneumonia in 1914.  

In *Making Nature*, Jane Messenger wrote of this painting: ‘The influence of Neo-Impressionism is thus apparent, but Gore’s technique is free and spontaneous compared with the precise divisionalist [sic] method of Georges Seurat and Paul Signac. ... *Autumn, Sussex* captured the effect of seasonal change on the landscape through the colour of light, without overt concern for poetic or fugitive lighting effects.’

**Exhibitions**

Piccadilly Gallery, London, 1963  
*Bohemian London*, 1997  
*Making Nature*, 2009

**References**

AGSA *Picture Book*, 1972, p. 36, illus.  
Trumble 1997, p. 48, cat, note p.68.  

Francis DODD  
Britain, 1874 - 1949  
**Westminster**  
1907  
watercolour on light buff paper  
24.6 x 29.8 cm (image)  
Gift of the Executors of the late Francis Dodd 1949  
Francis Dodd, RA, was a realist painter of portraits and landscapes, a member of the New English Arts Club from 1904, Official War Artist 1917-18, and a trustee of the Tate Gallery 1928-35.

Francis DODD  
Britain, 1874 - 1949  
**Suburban mansions**  
1900-10  
watercolour on light buff paper  
23.3 x 31.4 cm  
Gift of the Executors of the late Francis Dodd 1950

Francis DODD  
Britain, 1874 - 1949

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Hampstead Flats
watercolour on white paper
22.8 x 28.9 cm
Gift of the Executors of the late Francis Dodd 1950

Augustus JOHN
Britain, 1878 - 1961
Caspar John
c.1909, London
oil on wood panel
40.6 x 30.3 cm
Gift of William Bowmore, AO OBE 1997
[Fig. 5]
Arthur Tooth and Sons, London. Miss Dorothy Tindall from 1934 and by descent until 1975;
sold at Christie’s London, 18 July 1975; sold at Christie’s London 5 March 1976, William
In his detailed curatorial report recommending it for acquisition, Angus Trumble stated:
‘The painting exhibits the best qualities of John’s early maturity: a bold technique of broad,
rapid brush-work on a small wood panel, strong colour and simplicity of design … If acquired
by the Gallery, Caspar John will add considerable weight to the Gallery’s permanent
collection of paintings by the Camden Town group…’

Exhibitions
Newcastle Region Art Gallery, new South Wales, 1979
Bohemian London, 1997
Modern Britain 1900-1960, 2007

References
Art sales index 1974-5, p. 389.
Art sales index 1975-6, p.411, illus.
Anne Galbally in Gott, Benson and Matthiesson, 2007, p.54.

Charles GINNER
Britain, 1878 - 1952
Battersea Park, No.1
1910, London
oil on canvas
69.4 x 50.0 cm
South Australian Government Grant 1958
[Fig. 6]
Mrs CW Harrison, purchased by Richard Smart for £80 from Arthur Tooth and Sons.
Ginner was a member of Sickert’s Fitzroy Street Group, the Camden Town Group and then
the London Group. Messenger and Inglis noted that Ginner’s characteristic use of ‘intense
palette and exuberant impasto’ in this and other paintings of this time led to a rupture in his


Exhibitions
Bohemian London, 1997
Modern Britain 1900-1960, NGV, 2007
Making Nature, 2009

References
NGSA catalogue, 1960, p.94.
Alison Inglis in Gott, Benson and Matthiesson 2007, p.48, illus.
Messenger 2009, p. 78, illus. p. 79.

Henry TONKS
Britain, 1862 - 1937

Preparing for the christening
1910s, London
oil on panel
55.0 x 71.1 cm
Elder Bequest Fund 1946
[Fig. 7]
Purchased in 1946 from the 1939 Herald/Advertiser exhibition through Barbizon Gallery, London for £100st. The exhibition was in storage in Australia during the Second World War. Tonks was an Edwardian painter who was associated with the New English Art Club from 1893 onwards. He taught at the Slade School of Fine Art, London, from 1893-1930, and was an influence on several artists in AGSA’s collection, including Hilda Fearon, Mark Gertler and Stanley Spencer. He adopted a trenchantly anti-modernist stance in response to the Post-Impressionism shown by Roger Fry at the Grafton Galleries in 1910 and 1912. In this context Preparing for the Christening may be regarded as a rear-guard stance by Tonks to assert Edwardian values in the face of encroaching modernism. Eileen Chanin wrote of this acquisition: ‘Of all the English work available it is particularly regrettable that both paintings by Tonks included in the Herald exhibition were snapped up, by the Sydney and Adelaide galleries. Tonks favoured the depiction of ladies in softly lit interiors and these two pictures owe more to nineteenth century academic conversation pieces than to twentieth century art’ (see References below).

References
NGSA catalogue, 1960

Frances HODGKINS
British/New Zealand, 1869 - 1947

La Plage, Concarneau
1911, Brittany
gouache on paper
29.8 x 36.8 cm
Elder Bequest Fund 1948

Purchased from Miss Gertrude Young.
New Zealand-born Frances Hodgkins lived in England from 1914 to her death in 1947.
Before settling in England she lived in France from 1908-1912. In January 1910 she was
appointed as the first female instructor at the Academie Colarossi, Paris. The following year
Hodgkins was running watercolour classes in the artist colony of Concarneau in Brittany,
where she painted this gouache. In October 1912 she returned to New Zealand and Australia
for exhibitions in Melbourne, Sydney and Adelaide (Society of Arts, June 1913). Her
impressionistic watercolour, At the window, c.1912, was purchased by the Gallery from this
exhibition in 1913. According to Emily Taylor, the work of Hodgkins was considered some
of the most advanced modern art seen in Australia at that time: ‘That the modest modernism
of Hodgkins’s watercolours could be considered so challenging says much about the
stagnation of Australian art at the time…’

Roger FRY
Britain, 1866 - 1934

Still life: jug and eggs
1911, London
oil on wood panel
30.5 x 35.3 cm
South Australian Government Grant 1984

Reserved by Ron Radford in London, January 1984, Anthony d’Offay Gallery, and
subsequently shown in The Omega Workshops: Alliance and Emnity in English Art 1911-
1920, Anthony d’Offay Gallery – price £7,500st. Approved for acquisition AGB 84/6 25 June
1984.

In recommending its acquisition Radford stated, ‘The work under consideration is one of his
early ventures into Post Impressionism, combining the simplified forms and modeling of
Cezanne with the more decorative colour and design of Gauguin and Matisse. The work is
framed with the typically painted frame of the Omega Workshop.’ (AGB 84/6, 25 June 1984).
Trumble notes that Fry exhibited other pictures with chequerboard frames at the Alpine Club

Exhibitions
Bohemian London, 1997
Modern Britain 1900-1960, NGV, 2007

References

7 Elena Taylor, Australian Impressionists in France, Melbourne: National Gallery of Victoria, 2013,
p.148

Duncan GRANT
Britain, 1885 - 1978

**Autumn Landscape**
1911?, near Firle?, Sussex
oil on canvas
50.5 x 61.5 cm
South Australian Government Grant 1971

[Fig. 10]
Angus Trumble stated that this early painting by Grant revealed the influence of the Fauvists Matisse and Derain from the three years he had spent living in Paris before returning to London and becoming associated with the Bells from 1909 onwards: ‘Grant’s brushstrokes of pure colour held against areas of unpainted canvas are Fauvist in technique’. (see References below)

**Exhibitions**
*Bohemian London*, 1997, AGSA
*Making Nature*, 2009, AGSA

**References**

Vanessa BELL
Britain, 1879–1961

**Monte Oliveto**
1912, Monte Oliveto, near San Gimignano, Tuscany
oil on cardboard
48.5 x 36.2 cm
South Australian Government Grant 1963

[Fig. 11]
Purchased by John Russell from the artist’s estate through Mrs Angelica Garnett (the artist’s daughter by Duncan Grant).
In his letter of 28 May 1962 to Campbell, Russell advised, ‘I went down to the house inhabited by Vanessa Bell and Duncan Grant and went through her studio and chose two paintings which, if I can get them at a modest price, will add substantially to your coverage of her period (AGSA Library correspondence files). The second painting was the late work *View of Venice*, 1957. The price was £160st the pair (A£200.16.0). *Monte Oliveto* has been on collection display frequently over the years.
Refer discussion Chapter Five, p. 259-61

**Exhibitions**
Allied Artist Association, Albert Hall, London, July 1912, no. 800

*Bohemian London*, 1997
The Art of Bloomsbury: Duncan Grant, Vanessa Bell and Roger Fry, Tate Gallery, London, November 1999 to January 2000
Modern Britain 1900–1960, NGV, 2007
Making Nature, 2009

References

Pamela Gerrish Nunn in Gott, Benson and Matthiesson, p. 38.

Vanessa BELL
Britain, 1879 - 1961

Bedroom, Gordon Square
1912, Bloomsbury, London
oil on canvas
56.3 x 46.2 cm
South Australian Government Grant 1984
[Fig. 12]

Exhibitions

Bohemian London, 1997
Modern Britain 1900-1960, NGV, 2007

References

Simon Watney, English Post-Impressionism, 1980, p. 82, illus., p. 85.
Christopher Reed, Bloomsbury Rooms, 2004, illus. p.150.

Malcolm DRUMMOND
Britain, 1880 - 1945

At the piano
c.1912, London
oil on canvas
89.8 x 60.8 cm
South Australian Government Grant 1969
[Fig. 13]

**Exhibitions**
Camden Town Group, Carfax Gallery, London, December 1912 (as *At the piano*)

*Art Treasures from Adelaide*, AGNSW, Sydney, 1977, no. 9

*Bohemian London* 1997, no. 7

*The Edwardians: Secrets and Desires*, NGA and tour, 2004

**References**


Rebecca West, *The fountain overflows*, 2003, front cover illus.


James Dickson INNES
Britain, 1887 - 1914

**Spanish landscape**
1912, Sierra la Ronda, Spain
oil on wood panel
32.7 x 40.6 cm

Elder Bequest Fund 1955

[Fig. 14]

Purchased as *North African Landscape* by Richard Smart from Rowland, Browse and Delbancgo, London, price £300, collection of Lord Howe de Walden.

Smart wrote to Campbell: ‘The North African Landscape is a late work and in my opinion is thoroughly characteristic of the last and perhaps most individual phase when the artist was painting in Spain, Pyrennean France and North Africa.’ (10 September 1955, AGSA correspondence files). The painting was re-titled by Angus Trumble on the basis of its similarity to Innes’s *Sunset, Sierra la Ronda*.

**Exhibitions**

*Bohemian London*, 1997


*Making Nature*, 2009

**References**
Elizabeth Young, ‘James Dickson Innes (1887-1914)’, *NGSA Bulletin* vol.17, no. 3, January 1956, b & w cover illus.

NGSA catalogue 1960, p. 130.


Trumble, 1997, p. 69.


Derwent LEES
Britain, 1885 - 1931

**Lyndra by the Blue Pool, Dorset**
1913, Dorset
oil on plywood
AM Ragless Bequest Fund 1957

Purchased by Richard Smart for £280 from collection of Lady Parsons, J. Ledger and Sons, August, 1957

Smart wrote to Campbell: ‘I have at last got the Gallery a Derwent Lees and one which I do not think could be bettered. Over twenty years or so I have come to know his work pretty well and I think that the only example to compare with this one is *The pear tree* in the Tate Gallery.’ (8 August 1957, AGSA correspondence files).

Trumble noted that other portraits of Lyndra by Lees were in the collections of the National Gallery of Victoria, Queensland Art Gallery, the National Gallery of Australia and the National Art Gallery, Wellington, New Zealand. Two further similar paintings, *The blue pool*, Dorset (1911) and *Lyndra by the pool* (1914) are in the collection of Manchester City Galleries.

**Exhibitions**

*Derwent Lees, the Forgotten Australians*, Carrick Hill, Adelaide April-May 1996

*Bohemian London*, 1997


*Making Nature*, 2009

**References**

NGSA catalogue 1960, p.148.


Lew in Gott, Benson and Matthiesson, 2007, p. 65, illus.

Messenger, 2009, p. 82, illus. p.83.

Hilda FEARON

Britain, 1879 - 1917

**Studio interior**

1914, London

oil on canvas

99.3 x 84.4 cm

Gift of Sir Will Ashton, in memory of his parents 1945

[Fig. 17]

Fearon studied at the Slade School 1899-1904 and exhibited at the Royal Academy from 1908 until her early death in 1917.8 This painting is in the Edwardian style and has an affinity with the Tonks painting (purchased from the Herald/Advertiser exhibition) in its domestic interior setting and portrayal of bourgeois family life. It gains particular interest from the artist’s portrayal of a mother and children in what may be the artist’s own studio-cum-drawing room. The collection of the Tate Gallery, London holds another painting by Fearon from this period, *The Tea Party* (1916), which again features a family group of mother and two young children engaged in domestic rituals.

**Exhibitions**

*Edwardians Secrets and Desires*, NGA, Canberra and tour, 2004


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Publications

*Bulletin* of NGSA vol. 7, no. 4 April 1946, cover b & w illus.
NGSA catalogue 1960, p. 80.


Harold GILMAN

Britain, 1876 - 1919

**Interior with a washstand**

c.1914, London

oil on canvas

51.6 x 45.8 cm

AR Ragless Bequest Fund 1963

[Fig. 18]

Purchased from the Leicester Galleries, London for £450; selected in London by Robert Campbell with the advice of John Russell.

**Exhibitions**

Cumberland Market Group, Goupil Gallery, London, 1915

The Leicester Galleries, London, 1963

*Bohemian London* 1997,

*Modern Britain 1900-1960, NGV*, 2007

**References**


*AGSA Picture Book*, 1972, p.37 illus.

Baron, 1979, p. 369 as *The washstand*.


Trumble in Gott, Benson and Matthiesson 2007, p. 47, illus. p. 46.

Malcolm DRUMMOND

Britain, 1885-1978

**Still life with coffee pot**

Britain, c.1914

Oil on canvas on board

Gift of John Phillips in memory of Tom and Judie Phillips through the Art Gallery of South Australia Foundation 2010

[Fig. 19]

Mrs Margaret Drummond (artist’s widow). Sotheby’s London, 9 November, 1988, lot 50

Trumble found Drummond was only moderately modern in his Signac-influenced use of colour, his foreshortening of the composition and juxtaposition of the modern coffee pot with old-fashioned tea cups and saucers, compared to the more radical use of strong blocks of colour in AGSA’s *Still-life: jug and egg*, 1911, by Roger Fry. A further comparison might be made with *The coffee pot*, c. 1916, by Duncan Grant, collection Metropolitan Museum of Art, New York. Grant not only made vibrant use of coloured reflections in the coffee pot (pinks, yellows, greens, blue and black) to disrupt naturalism but abstracted the composition into a series of angular planes to create the most radical and cubist-influenced of the three still-life interpretations by Fry, Drummond and Grant. A further more conventional interpretation both in style and subject matter is Mark Gertler’s *The coffee pot*, 1920 (see below).

**Exhibitions**

*Malcolm Drummond*, Arts Council of Great Britain retrospective, 1963-4, no. 16
Bohemian London, 1997

References

Philip Wilson STEER
Britain, 1860 - 1942

Bridgnorth, August 17 1917
1917, London
oil on canvas
76.8 x 112.3 cm
South Australian Government Grant 1953
[Fig. 21]
Purchased by Sir Kenneth Clark, from collection of Sir AM Daniel through Beaux Art Gallery, London. The original title was given as Bridgnorth, August 17th, 1917 (Bulletin, vol. 14, no. 4, April 1953, pp.3 and 8, and Ironside, 1943). At the time of its acquisition, Campbell wrote in the Bulletin that he regarded Steer, who had been a personal friend, as ‘one of the most distinguished British artists of the earlier part of the century.’ In reference to Bridgnorth he stated as follows: ‘One of the artist’s favourite pictures, it has a smouldering glow of colour, quite unlike his usual high-keyed schemes of silvery greens and greys. …The scumbling and dragged brushwork is enriched with passages of thick impasto, the positive notes of vivid red and blue giving to the whole a jewel-like quality.’
An earlier painting by Steer, Knaresborough, the vista, 1889, was purchased on the advice of the National Art Collections Fund in 1939 (outside the time frame of this dissertation both in terms of date made and date acquired.)

References
NGSA catalogue, 1960, p. 236.
Bulletin, vol. 14, no. 4, April 1953, pp. 3 and 8

Philip Wilson STEER
Britain, 1860 - 1942

View from Chirk Castle
1918, Chirk, North Wales
watercolour & body colour on paper
23.5 x 34.3 cm
Morgan Thomas Bequest Fund 1941
Purchased on behalf of NGSA by the National Art Collections Fund

References
NGSA catalogue 1946, p. 184

1.2 Sculptures 1900 - 1918

Henri GAUDIER-BRZESKA
France/Britain, 1891 - 1915
Major Smythies
1912 (Morris Singer Foundry, cast 1971), London
bronze
43.5 cm (height)
South Australian Government Grant 1972
[Fig. 15]
Purchased from the Contemporary Art Society, London
The sculpture was originally commissioned by biographer and satirist Haldene Macfall and portrayed his old army friend Major Raymond Smythies (AGSA Library EMu database accessed 30 July 2013). In 1972 the CAS, London made a limited edition bronze casting from the artist’s plaster model, 1912.
Gaudier-Brzeska was a self-taught French artist, active in London from 1911, a founding member of the London Group in 1913 and a member of the Vorticists in 1914. This sculpture pre-dates his Vorticist period of direct carving, showing the influence of Rodin. Gaudier-Brzeska returned to France to fight in the war and was killed in 1915.

Exhibitions
Vive la France! Hidden Treasures of French Art, 1998

References

Courtenay POLLOCK
Britain, 1877 - 1943
Sir Henry Irving
c. 1913, London
bronze
66.0 x 59.0 cm
South Australian Government Grant 1961
Acquired by Mrs John Wilson from the artist’s family, purchased from John Wilson, Stirling, South Australia, for 250 guineas (Aus.).
Pollock exhibited widely and was a member of a number of societies, including the Royal Society of British Artists (1904-21). His sculpture The Late Sir Henry Irving was exhibited in 1913 at the Bristol Academy for the Promotion of Fine Arts, p.66 (807).9

1.3 Selected Drawings and Prints 1900 - 1918

after J McNeil WHISTLER
Girl reading in bed
c.1900, London?
watercolour on cream paper
30.8 x 22.9 cm (image)
34.9 x 24.9 cm (sheet)
Elder Bequest Fund 1943

Purchased from Mrs Marjorie Yeatman, Adelaide on the advice of Louis McCubbin. This was purchased as an original Whistler drawing from an Adelaide woman, Marjorie Yeatman, who stated that it had belonged to her aunt. The watercolour by Whistler that called into question the authenticity of the Gallery’s *Girl in Bed Reading* is known as *Convalescent* (aka Petit Dejeuner, note in opal), 1883–1884. It is held in a British private collection and listed in Margaret McDonald’s catalogue raisonné of Whistler’s drawings, pastels and watercolours.\(^{10}\) It is part of a group of watercolours portraying Whistler’s model Maude reading in bed. A colour plate of *The Convalescent* was published in *The Studio*, xxxi, No. 131, 1904 (p. 2). In 1980 McDonald was consulted by AGSA’s Registrar Judith Maddern concerning the authenticity of its purported Whistler. She advised that the Gallery’s watercolour was probably a copy of the *Studio* reproduction. This appears to be the most likely explanation, as in photographs the two appear to be virtually identical.

Robert BEVAN
Britain, 1865 - 1925
**Hawkridge** 1900
1900
Lithograph on paper
34.6 x 40.6 cm
South Australian Government Grant & Morgan Thomas Bequest Fund 1969
Exhibition
*Bohemian London*, 1997
Reference
Trumble, 1997, p. 77.

William ORPEN
Britain, 1878 - 1931
**Emily Scobel**
1900s?, London
black chalk, sanguine & white chalk on grey paper
33.5 x 25.8 cm (image & sheet)
Elder Bequest 1949
(Fig. 1)
Emily Scobel was one of Orpen’s students, to whom he was briefly engaged, and whom he painted in the Tate Gallery’s, *The mirror*, 1900. The pose in profile here is similar to that in *The mirror*, suggesting it may have been a preliminary study, although the model is attired in a different outfit.
References
Radford and others, 2000, p. 132.

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Augustus JOHN
Britain, 1878 - 1961

Gypsies
Illustration relating to Edward Fitzgerald's 'The Rubáiyát of Omar Khayyám'
c.1902, Liverpool, Britain
pen & ink, brush & wash on buff paper
45.5 x 29.0 cm (sheet)
Gift of Mrs E W Hayward 1955

Exhibition
Bohemian London, 1997

Reference
Trumble, 1997, p. 77.

Walter SICKERT
Britain, 1860 - 1942

Seated Venetian woman
1903-04, Venice
pencil, pen & ink on buff paper
31.0 x 23.0 cm (sheet, irreg.)
South Australian Government Grant 1958
Purchased by Richard Smart from a private collection in London for £60

Exhibition
Bohemian London, 1997

Reference
Trumble, 1997, p. 80.

Augustus JOHN
Britain, 1878 - 1961

Tête farouche (Fierce head, self-portrait)
1906, London
etching on paper
22.2 x 17.2 cm (plate)
David Murray Bequest Fund 1949

Exhibition
Bohemian London, 1997

Reference
Trumble, 1997, p. 77.

Walter SICKERT
Britain, 1860 - 1942

Little Sally Waters
lithograph on paper
32.9 x 22.1 cm (image)
South Australian Government Grant 1975

Exhibition
Bohemian London, 1997

Reference
Trumble, 1997, p. 80

Henry LAMB
Britain, 1883 - 1960

**Lady Ottoline Morrell**
c.1910, London
pencil on paper
26.2 x 20.7 cm
d'Auvergne Boxall Bequest Fund 1967
Purchased March 1967 by Christopher White for £63 from Ernst Brown and Phillips

**Exhibitions**
*Bohemian London*, 1997

**References**
Trumble, 1997, p. 78

Thomas Robert WAY, lithographer
Britain
James McNeill WHISTLER, painter
United States/ Britain/ France, 1834 - 1903

**Cremorne Gardens**
c.1910-12, London
colour lithograph on brown paper
9.3 x 19.2 cm (image)
Gift of Alfreda Day 1991

Paul NASH
Britain, 1889 - 1946

**Bird chase**
1911, London
pen & ink, wash on paper
35.1 x 29.0 cm (image & sheet)
Elder Bequest Fund 1967
Purchased by Christopher White from Thomas Agnew, London.

**Exhibitions**
*Bohemian London*, 1997

**References**
Trumble, 1997, p.78
Radford and others, 2000, p. 146.

Henri GAUDIER BRZESKA
France/Britain, 1891 - 1915

**A young boy**
c.1913, London
pen & ink on white paper
24.5 x 18.7 cm (sight)
A R Ragless Bequest Fund 1967
6710D8
Mark GERTLER
Britain, 1892 - 1939
**Old man's head**
1914, London
charcoal on paper
48.0 x 28.5 cm (sight)
Bequest of Sir Edward Marsh through the Contemporary Art Society, London 1954

Edward WADSWORTH
Britain, 1889 - 1949
**Brown drama**
c.1914-15, London
colour woodcut on paper
12.5 x 6.9 cm (image)
VBF Young Bequest Fund 2001

Walter SICKERT
Britain, 1860 - 1942
**Venice, the Lion of St Mark**
etching on paper
13.1 x 12.2 cm (plate), 10.6 x 10.6 cm (image)
Morgan Thomas Bequest Fund 1968

Walter SICKERT
Britain, 1860 - 1942
**The New Bedford**
etching on paper
25.0 x 7.6 cm (plate) 20.8 x 6.2 cm (image)
Morgan Thomas Bequest Fund 1968

References
Trumble, 1997, p. 81, illus.

References
Trumble, 1997, p.77.

References
Trumble, 1997, p. 80.
Harold GILMAN
Britain, 1876 - 1919

**Landscape**
1916/17, Gloucestershire or Somerset, England
pen & ink, pencil on paper
26.6 x 42.0 cm (sheet)
Morgan Thomas Bequest Fund 1966
Purchased by Christopher White from Agnews, London for £150

**Exhibitions**
*Bohemian London*, 1997

**References**
Trumble, 1997, p. 77

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2. Between the wars 1919 - 1939

2.1 Paintings/watercolours/gouaches 1919 - 1939

Robert BEVAN
Britain, 1865 - 1925

**The green house, St John's Wood**
c.1918-19, Hampstead, London
oil on canvas
62.3 x 81.0 cm
79.5 x 98.3 x 7.0 cm (frame)
South Australian Government Grant 1969
[Fig. 22]
Purchased from the artist's son by Christopher White in September 1968

**Exhibitions**
*Bohemian London* 1997

**References**

Walter SICKERT
Britain, 1860 - 1942

**The pheasant**
c.1919, Dieppe
oil on canvas
103.5 x 57.1 cm
Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2000
[Fig. 23]
Purchased by Bowman from David Jones Art Gallery, Sydney, 1980. Previously REA
Wilson, London, Professor Sir Michael Sadler, before 1944; Mrs Peter Carew, London, 1944; Roland, Browse & Delbanco before 1980.

Sickert expert Rebecca Daniels was consulted by the Gallery in 1996 and advised: ‘The most likely date to me would be sometime between 1919 and 1922 when Sickert lived outside Dieppe. He lived there with his second wife, Christine, before she died of TB in 1920. Her unexpected death drove Sickert into a period of mourning. The domestic nature of the subject suggests that it was painted before Christine died.’ (December, 1996, AC2/99, AGSA curatorial files). To reinforce this, Trumble noted that there was a related painting, Hanging partridge in a corner cupboard, c.1920, owned by Sickert’s biographer Robert Emmons. The pheasant had been owned by Professor Sir Michael Sadler, University College, Oxford. It is believed to have hung for several months in 1935 in the Combe Room, Ashmolean Museum (AGB 2000/4, 26 June 2000, item 8).

**Exhibitions**

Exhibition of Works from the Collection of Michael Sadler, Leicester Galleries, London, January 1944, no. 90

*Selections from the Collection of William Bowmore OBE*, Newcastle Region Art Gallery, NSW, 1979, no. 32

*Sickert*, David Jones Art Gallery, Sydney, August 1980, no.30, as The hanging pheasant

*Bohemian London*, 1997

**References**

*Selections from the Collection of William Bowmore, OBE*, Newcastle Region Art Gallery, 1979, as The hanging bird.


Sir William NICHOLSON

Britain, 1872 - 1949

**Moel Goedog, A Welsh Hill (formerly Welsh Hills, and Hill at Harlech)**

1919, near Harlech, north Wales

oil on panel

32.7 x 41.0 cm

Gift of Mr George Cowan 1958

[Fig. 24]

From 1917-20 the Nicholsons rented a house at Harlech in Wales. In 1918 Nicholson’s wife Maude (nee Pryde), known as Prydie, died of influenza and his son Tony was killed in France. The year after their deaths, in 1919 when he painted Moel Goedog, Nicholson married Edie Stuart Wortley, a widowed family friend with two young children, who lived nearby at Harlech. Moel Goedog, a barren hill in Wales near Harlech, is the site of an ancient hill fort, thought to date to the Bronze Age. The austere mood and pared back style of the painting is both typical of Nicholson’s landscapes of the period and reflective of the dark mood of the period immediately after the war.

The painting’s donor, George Cowan, was an Adelaide solicitor, partner in the firm Piper, Blakewell & Piper. He returned to Adelaide c. 1921 after some years abroad, during which time he acquired a substantial art collection. Shortly after his return, in August 1921 he exhibited his collection at the Institute Building.¹¹ This painting was exhibited at that time as ‘Hill at Harlech’. After the second exhibition of this work as part of the 1958 loan in aid of

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¹¹ *The Advertiser*, Tuesday 16 August 1921, p.10 and *The Register*, Saturday 18 June 1921, p. 7.
the Red Cross at the Royal SA Society of Art Gallery (former Institute Building), Cowan donated this painting and paintings by Sir A J Munnings (below) and Waterloo Bridge (Embankment, Late June), c.1914-18, by Belgian artist Emile Claus, who was a refugee in London during the First World War.

Exhibitions
A Collection of Oil Paintings, Watercolours etc. lent by G. D. Cowan Esq., Institute Building, Adelaide, 16 August – 8 September 1921 (as Hill at Harlech)
Loan Exhibition of Paintings in Aid of Australian Red Cross Society (SA Division), Royal SA Society of Arts Gallery, 3-15 March, 1958 (as Welsh Hills)
Making Nature, 2009

References
Catalogue of a Collection of Oil paintings, Watercolours etc lent by G.D. Cowan Esq., Public Library, Museum and Art Gallery of South Australia, 1921, Hill at Harlech, no.2.
Loan Exhibition of Paintings in Aid of Australian Red Cross Society (SA Division), Welsh Hills, no. 31.

Sir Alfred MUNNINGS
Britain, 1878 - 1959

Suffolk Landscape

Sir Alfred Munnings was a prominent conservative painter who exhibited with the Royal Academy from 1898, was RA from 1925 and was its President 1944-9. He was knighted in 1944. At the banquet marking his resignation as PRA he gave a controversial speech denouncing all modern art, but especially Picasso and Matisse.

Although the Munnings is undated it was most probably painted between 1918-1920, after the war and shortly before it was acquired by Cowan. It was exhibited as A valley in the 1921 exhibition of Cowan’s collection at the Institute Building. A painter at his easel is portrayed wearing a boater and attired in a waisted long-tailed coat and narrow trousers, suggestive of early 20th century men’s wear. At the time of its acquisition, Campbell wrote in the NGSA Bulletin: ‘The Munnings is a rapidly painted silvery-grey landscape, sparkling with light – a dashing piece of bravura, very characteristic of the work of this controversial Past-President of the Royal Academy.’

Exhibition
A Collection of Oil paintings, Watercolours etc. lent by George Cowan, Esq., Institute Building, Adelaide, 16 August – 16 September 1921 (as A Valley)
Loan exhibition of paintings in aid of the Australian Red Cross Society Inc. (S.A. Division),
Royal Society of Arts Gallery, March 3-15 1958, as Suffolk Landscape no.30.

References
Catalogue of a Collection of Oil paintings, Watercolours etc. lent by G.D. Cowan Esq.,
Public Library, Museum and Art Gallery of South Australia, 1921 George Cowan, A Valley,
no. 31.
Loan Exhibition of Paintings in Aid of Australian Red Cross Society (SA Division), no. 30.
NGSA catalogue, 1960, p.179.

Dame Ethel WALKER
Britain, 1861 - 1951

Nude study
c.1919, London
pencil, pink wash on paper mounted on cardboard
42.4 x 26.3 cm (sheet)
48.0 x 31.8 cm (cardboard)
Elder Bequest Fund 1950
Purchased by Sir Kenneth Clark from E. Brown and Phillips, London for £15st
Ethel Walker was the first woman member elected to the New English Art Club in 1900. She
was elected ARA in 1940 and appointed DBE in 1943. The Tate held a memorial exhibition
This watercolour is a study for The excursion of Nausicaa, 1920 in the Tate Gallery, which
also holds a similar nude study, Two figures, study for The Excursion of Nausicaa, c. 1919.

Ambrose McEVOY
Britain, 1878 - 1927

Jill Martin
c. 1920?
oil on canvas
101.6 x 76.8 cm
South Australian Government Grant 1954
[Fig. 26]
Purchased by Sir Kenneth Clark from the collection of Mrs Claude Johnson, through
The painting’s title on the reverse label is Miss Jill Martin, not plain Jill Martin as per
AGSA’s database. It is considered important to retain the full title as an indicator of the
subject’s social standing at the time and the painting’s role as a society portrait.
McEvoy studied under Henry Tonks at the Slade from 1893-96, with Augustus John and
William Orpen, and was a member of the New English Art Club from 1900. He established a
reputation as a society portraitist and exhibited regularly with the Royal Academy. He was
made an RA Associate in 1924. Clark wrote to Campbell that the Gallery may find the
McEvoy ‘rather old fashioned’ but that he considered it ‘an attractive work’. (23 April 1954,
AGSA correspondence files).
There is considerable charm in McEvoy’s handling of tonal creams and browns to portray the
youthful bloom of the girl’s face glowing against a sombre ground. An ethereal aura of well-
bred, demure beauty is enhanced by McEvoy’s virtuoso painting of the transparent gauze
wrap around her shoulders. Both the Tate Gallery and National Gallery of Victoria hold
portraits by McEvoy of his major patron, Mrs Claude Johnson, who owned this painting for many years. The young woman’s fashionable bob hairstyle and dress suggest a date c. 1920s.

**Exhibitions**
- Exhibition of British Art, Galleries of the Secession, Vienna 1927
- Royal Academy Late Members Exhibition, Winter 1928, no. 2
- 1939 New York World’s Fair, no. 802
- *British Art of the 19th and 20th Centuries*, 1969

**References**
- NGSA catalogue, 1960, p. 162.

Henry LAMB

Britain, 1883 - 1960

**The Anrep Family**

1920, London

oil on canvas

34.0 x 51.0 cm

South Australian Government Grant 1976

[Fig. 27]


**Exhibitions**

*Bohemian London* 1997

**References**


Mark GERTLER

Britain, 1892 - 1939

**The coffee pot**

1920, London

oil on canvas

63.7 x 55.1 cm

Morgan Thomas Bequest Fund 1951

[Fig. 28]

Purchased by Sir Kenneth Clark for £80 from the Leicester Galleries (Ernst, Brown and Phillips), March 1951. At the time of this purchase Clark wrote to Sir Edward Morgan of Gertler: ‘At his best – and I think this picture is his best – he was a fine serious artist whose work will stand out from the mediocrities of the twenties: perhaps Gilman is the only one who equals him.’ (20 April 1951, AGSA correspondence files).

The same coffee pot and mat appear in Gertler’s painting, *Queen of Sheba*, 1922, Tate Gallery, London.

**Exhibitions**

Leicester Galleries, 1951

*Bohemian London*, 1997

**References**

NGSA catalogue, 1960, p. 91.

George Leslie HUNTER
Britain, 1879 - 1931

**Summer at Largs**
1920s, Largs, Strathclyde
oil on canvas
35.6 x 40.6 cm
Elder Bequest Fund 1956
[Fig. 29]

Hunter was one of four painters, retrospectively known as the Scottish colourists, who responded to the influence of Matisse and his followers in the years 1900 to 1935. The others were SJ Peploe (1871-1935), JD Fergusson (1874-1961) and FCB Cadell (below). Hunter was a self-taught and cosmopolitan painter who lived in California from 1892 to c. 1903 and 1905-6, and then in Glasgow, London and Paris, until returning to Glasgow with the outbreak of war. He met Peploe and Fergusson and exhibited with them in the 1920s. Campbell wrote in the NGSA Bulletin: ‘Hunter’s pictures are bold and free, at times casual in handling. The pigment is loosely applied and often a rapid sketchy line is used to enclose the objects depicted.’

**References**
NGSA catalogue, 1960, p. 128.
Radford and others, 2000, pp. 76, 139.

Francis Campbell Boileau CADELL
Britain, 1883 - 1937

**The black and gold toque**
1920-21, Edinburgh
oil on canvas
76.2 x 63.5 cm
Elder Bequest Fund 1956
[Fig. 30]
Sold by Cadell to A J McNeill Redi, 1921. Purchased by Robert Campbell in London from T&R Annan &Sons.

Cadell was one of four painters known as the Scottish colourists (see Hunter above). He trained at the Royal Scottish Academy and Academie Julian, Paris. Like Hunter he was a cosmopolitan artist, who lived in Paris and Munich before returning to Edinburgh in 1908, where ‘His studios at 130 George Street (1900-1920) and 6 Ainslie Place (1920-1932) were usually as much the subject of his paintings as the sitters themselves.’ The sitter is Bertha Hamilton Don-Wauchope (1864-1944), a model who regularly sat for Cadell. She is painted in Cadell’s studio at Ainslie Place, identified by its mauve walls.

Campbell wrote in the NGSA Bulletin that Cadell was one of ‘the outstanding Scottish

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13 Ibid.
painters of the earlier half of the century … Cadell’s work is controlled and smooth, the edges are clear-cut and the picture is built up by juxtaposed areas of bright, clear colour; and his drawing, whether with brush, pen or chalk is dashing and confident.’

Exhibitions

*British Art: from the 19th and 20th Centuries, 1969*

*The Rose in Art, 1 September 2000 to 25 March 2001*

References

NGSA catalogue, 1960, p. 46.

NGSA *Bulletin*, vol. 18, no. 3, January 1957, b & w illus.

Radford and others, 2000, pp. 76, 139.

David JONES

Britain, 1895 - 1974

**Gardening**

1920, London

oil on canvas

75.0 x 106.0 cm

Gift of Rene Hawkins 1988

[Fig. 31]

Recommended by Jane Hylton, AGB 88/4, 26 April 1988.

This painting was made while Jones was a student at Westminster School of Art from 1919-21, after he returned from fighting in the First World War. The following year he started working with Eric Gill and converted to Catholicism. It is atypical of his mature style (refer *Vase on a sill*, 1931 [Fig. 44] below). AJ Hynes, a niece of the artist and copyright holder, wrote to AGSA, 31 October 1988, ‘I was surprised to find it unlike anything else I have seen of David Jones’ work...’ (curatorial file AC2/1703).

**Gardening** presents a picture of order restored and communal harmony after the War as a group work their allotments. There is a question, though, as to why the woman in the right foreground is dressed not for gardening, as are all the others, but in lounge clothes, including good leather shoes, and appears to be sweeping the earth with a broom.

Exhibitions

*Making Nature, 2009*

References


Philip Wilson STEER

Britain, 1860 - 1942

**Near Avonmouth**

1922, Bristol, England

watercolour on paper

24.2 x 34.7 cm

Morgan Thomas Bequest Fund 1941

Purchased on behalf of NGSA by the National Art Collections Fund, London

References


NGSA catalogue, 1960, p. 236.
Gwen JOHN
France/Britain, 1876 - 1939

The convalescent
c.1922, Paris
oil on canvas
54.9 x 38.5 cm
AR Ragless Bequest Fund 1950

[Fig. 32]
Roland, Browse & Delbanco records show that a painting described as ‘4404 Gwen John, Girl with folded hands, oil on canvas 21x14 inches’, was sold to the ‘Adelaide Art Gallery’ on 2 August 1949. The Gallery’s sales index card states ‘bought by Mrs Joseph’ – crossed out and overwritten with initials LB (Lillian Browse) 20.6.49. In the catalogue for the Matthieson Gallery Gwen John Memorial exhibition in 1946 this is probably painting no. 32, identified as ‘the same sitter, her hands folded in her lap, dimensions (23 ½ x14 ½ inches).’
Mary Taubman suggested it may be no. 51, ‘Three quarter length of a young woman with a shawl’, although there is a greater discrepancy in the measurements of 23½ inches x 17 inches (letter to Lou Klepac, 17 June, 1968, AGSA artist files).
Cecily Langdale (1987) questioned the title of this painting, stating: ‘Despite its title, this painting does not belong to the series of paintings know as the convalescent (pls. 59, 60, 62, 234-40); in those pictures the model sits in a wicker chair, facing left, a round table at her side’ (Langdale, p. 161). Trumble (1997) agreed with Langdale, writing that it related instead to Girl holding a cat (Langdale pl. 69). AGSA’s painting clearly bears more resemblance to the healthy, fulsome model in Young woman holding a black cat, c.1920-5, Tate, London, than to the thin sickly and downcast models in the The convalescent series. A version of The convalescent, very similar to the Tate painting, sold at Sotheby’s auction of Post-War British Art (11-12 July, 2013) for £200,500.
For further discussion concerning the title of this work, refer to Chapter 2, p. 101, footnote 214

Exhibitions
Matthieson Gallery, London, 1946, probably either no. 32 or no.51
Contemporary British Paintings and Drawings, British Council (touring exhibition South Africa) 1947-8, no. 45 (as Portrait of a girl in grey)
Bohemian London, 1997
Modern Britain 1900-1960, NGV, 2007

References
NGSA Catalogue, 1960, no.1432, p.133.
Trumble, 1997, p. 70.

15 Roland Browse & Delbanco sales index cards, Tate Gallery Archives, London (TGA), London
16 Tate Gallery reading room, London.
Dame Ethel WALKER  
Britain, 1861 - 1951  
**The Picnic**  
1923  
watercolour  
69.8 x 110.2 cm  
d'Auvergne Boxall Fund 1957  
**References**  
‘Two paintings by women artists’, *Bulletin of NGSA*, vol. 18, no. 4, April 1957, b & w illus.  
NGSA catalogue, 1960, p. 264.

William NICHOLSON  
Britain, 1872 - 1949  
**Studio in snow, Sutton Veny**  
1925, Sutton Veny, Wiltshire, England  
oil on canvas, relined  
54.6 x 59.7 cm  
Morgan Thomas Bequest Fund 1950  
[Fig. 33]  
Purchased by Sir Kenneth Clark in July 1949 for 275 guineas from Eardley Knollys, through Roland, Browse & Delbanco, London  
The White House at Sutton Veny in Wiltshire was the Nicholson family home from 1923-33.  
The studio shown in the painting was his wife Edie’s wooden studio, which she built for herself (she painted professionally as Elizabeth Drury). Nicholson also painted the same view as *The Studio in Spring, Sutton Veny*, 1925.17  
**Exhibitions**  
Royal Glasgow Institute of Fine Arts, 1929; Capetown 1931, Nottingham 1933 no. 136, Belfast 1934 no. 39.18  
*Making Nature*, 2009  
**References**  
*Apollo Magazine*, May 1926.  

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Matthew SMITH  
Britain, 1879 - 1959  
**Roses**  
1927, London  
oil on canvas  
76.2 x 63.5 cm  
South Australian Government Grant 1956  
[Fig. 34]  
Purchased by Richard Smart December 1955 for £850  
Smart provided the following provenance: the painting had been in the private collection of Oliver Brown, Director Leicester Galleries for 30 years and had been bought by him from Smith’s Reid and Lefevre, London exhibition in December 1927, cat. no. 13. It had also been exhibited in Arthur Tooth and Sons 1929 Matthew Smith retrospective, no. 26, and in the Tate Gallery exhibition *Paintings by Matthew Smith from 1909-1952*, 1953, no. 36.  
*Roses* was bought in the over-heated atmosphere of Smith’s Tate retrospective, in which it was one of the exhibits, but it lacks the primal sensual power of the Carrick Hill collection painting, *Nude with pearl necklace*, 1931, purchased one year earlier, in 1954, from Smart’s old firm Arthur Tooth & Sons. Smith’s reputation has vacillated in the ensuing years, although in the 1950s he was widely admired. In a ‘A Painter’s Tribute’ in the Tate catalogue Francis Bacon was unstinting in his praise, writing of Smith that he was, ‘One of the very few English painters since Turner and Constable to be concerned with painting – that is, with attempting to make an idea and technique inseparable…I think that painting today is pure intuition and luck and taking advantage of what happens when you splash the stuff down, and in this game of chance Matthew Smith seems to have the gods on his side.’  

**Exhibitions**  
*Bohemian London*, 1997  
*The Rose in Art*, 1 September 2000 – 25 March 2001  

**References**  
Trumble, 1997, p.75.  

Walter SICKERT  
Britain, 1860 - 1942  
**Fading Memories of Sir Walter Scott**  
1927, Islington, London  
oil on canvas  
50.8 x 61.0 cm  
South Australian Government Grant 1957  
[Fig. 35]  
Purchased by Richard Smart in April 1957.  
In his letter to Campbell, 10 April 1957. Smart wrote:  
I am specially pleased about the Sickert. I have known it ever since it came from France shortly after the war, when it seemed to me to stand level with the best of his landscapes –  

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even those of the Dieppe and Bath periods…As is often the case with Sickert, the title (his own) is a little baffling and even misleading; but the explanation lies in the machiolated architecture of the house which recalled to him the gothic and romantic aspects of Sir Walter Scott’s novels.

In 2001 Sickert scholar Martin Bailey wrote to AGSA curator Angus Trumble that, based on his study of the site, he considered the view portrayed was towards Sickert’s studio in Noel Street, Islington, rather than from studio looking across the street as stated by Trumble, 1997 (letter 1 October 2001 from Baily to Trumble, AGSA curatorial file).

**Exhibitions**

*Bohemian London*, 1997

**References**

*Bulletin* of NGSA vol. 19, no. 2, October 1957.
Trumble, 1997, p. 75.
Baron, 2006, p. 468, b&w illus.

Duncan GRANT
Britain, 1885 - 1978

**Woman and child**
1927, Cassis
oil, gouache on paper mounted on canvas
107.0 x 71.0 cm (sight)
Gift of Miss R Hope 1989

**Exhibitions**

*Bohemian London*, 1997

**References**

Trumble, 1997, p. 68.

Iain MacNAB
Britain, 1890 - 1967

**La Lessive**
c.1927
watercolour & crayon on paper
49 x 61.5 cm
Bequest of Christine Margaret MacGregor 1975

Augustus JOHN
Britain, 1878 - 1961

**Poppet**
c.1927-28, London
oil on canvas
61.5 x 51.2 cm
South Australian Government Grant 1954
[Fig. 36]
Purchased from Mayor Gallery, London, by Board member Ursula Hayward.
Elizabeth Young wrote of this painting in the NGSA Bulletin that it was one of ‘those swiftly painted free characterisations in which John is seen at his best’. She stated that the original
picture, as reproduced in The Studio April 1929 had been cut down before its purchase by the Adelaide gallery to give ‘a more compact finished appearance’

**Exhibitions**

*Bohemian London*, 1997

**References**


NGSA catalogue, 1960, p. 133

Trumble, 1997, p. 70.

Robert MacKenzie MORRIS

 Britain, 1899 - ?

The canal

1927, Edinburgh?

watercolour on paper

27.0 x 36.9 cm

Elder Bequest Fund 1945

Selected from *British Contemporary Watercolours and Drawings*, David Jones Gallery, Sydney, by Board member John Goodchild on behalf of the Board

**Exhibitions**

*British Contemporary Watercolours and Drawings*, David Jones Gallery, Sydney, 1945

**References**


Radford and others, 2000, p. 124.

Samuel John PEPLOE

 Britain, 1871 - 1935

**Still life with pears and wineglass**

c.1928 (AGSA c. 1915), Edinburgh

oil on canvas

40.6 x 50.8 cm

Boxall Bequest Fund 1956

[Fig. 37]

Purchased in October 1955 by Richard Smart from Arthur Tooth and Sons for £200.

Smart dated the painting as c. 1928 (letter to Campbell 12 October 1955, AGSA correspondence files). He stated that the painting had been included in the Peploe-Cadell-Hunter exhibition at the Royal Scottish Academy during the Edinburgh Festival 1949. The AGSA date of c.1915 appears to be incorrect. Smart’s date is supported by the Peploe monograph published by the Scottish National Gallery 1985 which states:

1928 was a major year. … His still lifes attained a new, almost classical monumentality; the jazzy orange had given way to the immutable pear…. There may be strong colour chords but there has been a return to tonal painting: browns, russets, greens and creams are exquisitely modulated across the picture plain.’

Elizabeth Young wrote in the NGSA Bulletin that Peploe’s painting showed the influences of Manet, Cezanne and the Fauve painters, with this painting ‘a typical Peploe of the twenties,
still showing the influence of Manet’s clear bold colour and breadth of handling; but there is a hint also of Cezanne’s space composition and accentuation of planes.’

**Exhibitions**

Peploe-Cadell-Hunter, Royal Scottish Academy, Edinburgh Festival 1949.

*Moderne Britain 1900-1960, NGV, 2007*

**References**


NGSA catalogue, 1960, p. 195

Gott in Gott, Benson and Matthiesson, 2007, p. 28, illus. p.28

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Henry LAMB

Britain, 1883 - 1960

**Nasturtiums**

1928, London

oil on canvas board

29.2 x 39.5 cm

d’Auvergne Boxall Bequest Fund 1967

Purchased from Mrs EC Young, Adelaide 1967

**Exhibitions**

*Bohemian London* 1997

**References**


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Walter SICKERT

Britain, 1860 - 1942

**The Raising of Lazarus**

1929, Islington, London

oil on wallpaper, detached then laid on canvas

243.5 x 91.5 cm

267.0 x 114.5 x 9.0 cm (frame)

Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 1990

[Fig. 38]

In Bowmore’s obituary in the Sydney Morning Herald, Tony Stephens wrote that Bowmore had acquired *The raising of Lazarus* for $300,000 around 1974: ‘He claimed to have loaded it into a van to take to Newcastle but discovered at Swansea that it had fallen out. He found the painting fifty kilometres back down the Pacific Highway. Someone had picked it up and placed it by the road’.20

**Exhibitions**

*Bohemian London*, 1997

*Moderne Britain 1900-1960, NGV, Melbourne, 2007*

**References**


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James Ferrier PRYDE
Britain, 1866 - 1941

**The Ladder**
Undated
oil on canvas
38.1 x 25.7 cm
15 x 10.125 inches
Gift of the Contemporary Art Society, London 1950

**References**
NGSA catalogue, 1960, p. 204.

James Ferrier PRYDE
Britain, 1866 - 1941

**The Wave**
undated
oil on canvas
29.8 x 40.0 cm
Bequest of Sir Edward Marsh through the Contemporary Art Society London 1954

**References**
NGSA catalogue, 1960, p. 204.

Rowland SUDDABY
Britain, 1912 - 1932

**Landscape Thorpe-le-sohen; Sussex, in November**
watercolour
35.2 x 55.1 cm
Morgan Thomas Bequest Fund 1956
Purchased by Robert Campbell in London.

**References**

Dugald Sutherland MacCOLL
Britain, 1859 - 1948

**Roses and Marguerites**
c. 1930s, London
watercolour on cream coloured paper
21.4 x 18.9 cm (image)
Elder Bequest Fund 1946
Purchased from the artist, London, by Daryl Lindsay.

**References**
NGSA catalogue, 1960, p. 160
Radford and others, 2000, p. 125.

Duncan GRANT
Britain, 1885 - 1978

**Still life with eggs**
1930 (AGSA 1920) Le Bergère, Cassis?
oil on canvas
60.4 x 68.5 cm
South Australian Government Grant 1955

[Fig. 39]
Purchased by Richard Smart from Alex Reid and Lefevre, London, 1955 as *Still life.*
The date for this painting is given as 1920 by AGSA, based on the artist’s inscription, but
Richard Shone dates it as 1930. In his letter to Trumble of 25 June, 1997, Shone stated: ‘I am
sure the Duncan Grant still life is of 1930 not 20 – not only on stylistic grounds but because
the chest of drawers (still at Charleston) in the painting was bought in the late 20s in the south
of France; a very similar picture (including the same plate, jar of preserved fruit and chest)
was at Sotheby’s, London 10-5-89 (lot 64).’  (AC2/1330, AGSA curatorial files). The
catalogue for *Bohemian London* was already printed at that stage, but this attribution has not
subsequently been corrected by AGSA. In his catalogue note for this painting in *The Art of
Bloomsbury* exhibition at the Tate Gallery in 1999, Shone dated the painting as 1930 and
stated that it had been ‘misdated 1920’ by AGSA in it *Bohemian London* catalogue.

**Exhibitions**
*Bohemian London*, 1997

*The Art of Bloomsbury: Roger Fry, Vanessa Bell and Duncan Grant*, Tate Gallery, London,
November 1999 to January 2000.

**References**
NGSA catalogue, 1960, p. 99
Shone, 1999, p.222, cat.133, illus.

Paul NASH
Britain, 1889 - 1946

**Quay (1930)**
1930
watercolour on paper
38.3 x 55.5 cm (sheet)
South Australian Government Grant 1958
Purchased by Richard Smart for £73.10.0

**References**

Frances HODGKINS
Britain/New Zealand, 1869 - 1947

**Landscape with still life**
1930, Bradford-on-Tone, England
oil on canvas
63.5 x 76.2 cm
South Australian Government Grant 1959
Hodgkins was experiencing a resurgence of her career when she painted *Landscape and still life*. After years of hardship and neglect she was finally being noticed and received her first contract with Arthur Howell of St Georges Gallery, where her first solo exhibition in 1930 at age sixty was a success. From this point she became a major British artist of the 1930s, known for her ‘forte of combining genres’ and for her strength as a colourist.  

Refer also to discussion Chapter Five, p. 21.

**Exhibitions**

*Herald exhibition, NGV, 1939*

*Modern Britain 1990-1960, NGV, Melbourne, 2007*

*Making Nature, 2009*

**References**

‘Six paintings by British artists’, *Bulletin* of NGSA, vol. 21, no. 1, July 1959, b&w cover illus.

NGSA catalogue, 1960, p. 124

Anne Kirker in Gott, Benson and Matthiesson, 2007, p. 90, illus.

*Messenger*, 2009, pp. 204, illus. p. 205 and p. 239.

William ROBERTS

*Britain, 1895 - 1980*

**Antony in Egypt**

* c. 1930

*oil on canvas*

*50.8 x 61.0 cm*

*South Australian Government Grant 1959*

Purchased by Richard Smart in London, price £64.

A date for this previously undated painting can be ascertained by the gridded cartoon for it in the Tate, London, *Study for Antony and Cleopatra*, 1930, graphite on paper 19.7 x 23.5 cm., signed and dated by the artist. On this basis the painting can be dated c. 1930.

The tableau is painted in the heavily stylised mode employed by Roberts from the 1920s through the 1950s. There are overtones of late cubism infused with art deco. The figures are modelled with a formulaic wooden solidity and the composition is flattened and tilted. The painting portrays a negroid Cleopatra, reclining in an ungainly pose with Mark Antony, whose back is turned. Her robe is pulled above her knees, and she lies with bent legs fallen apart, while her attendants fan her and fill the cups for her and Antony. It would be more accurate to retitle the painting *Antony and Cleopatra*, as per the Tate’s study.

Refer also to discussion Chapter Five, p. 297.

**References**


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David JONES
Britain, 1895 - 1974
Vase on sill
1931
watercolour on white paper
60.3 x 48.2 cm
23.75 x 19 inches
South Australian Government Grant 1957
[Fig. 42]
Purchased by Richard Smart for £147.
References

Mark GERTLER
Britain, 1892 - 1939
Seated nude
c.1932, London
oil on canvas
76.2 x 63.5 cm
Morgan Thomas Bequest Fund 1968
[Fig. 45]
Purchased by Christopher White in January 1968 from Leicester Galleries, London
Exhibitions
Bohemian London 1997
References

James McBET
Britain 1883-1959
Gate to the North, Tetuan
1933, Tetuan near Tangier, Morocco
Watercolour, brown ink on paper
29.5 x 47.6 cm
Elder Bequest Fund, 1945
Purchased from David Jones Art Gallery, Sydney by Board member John Goodchild.
Exhibitions
British contemporary watercolours and drawings, David Jones Art Gallery, 1945
References
NGSA catalogue, 1960, p. 159
Radford and others, 2000, p. 124

James McINTOSH PATRICK
Britain 1907-1998
A bridge over the tunnel, Perthshire
1934, Dundee, Scotland
Watercolour, ink on paper
26.8 x 37.6 cm
Elder Bequest Fund 1945
Purchased from David Jones Art Gallery, Sydney by Board member John Goodchild.

Exhibitions
British contemporary watercolours and drawings, David Jones Art Gallery, 1945

References
NGSA catalogue, 1960, p. 193
Radford and others, 2000, p. 124

David BOMBERG
Britain, 1890 - 1957

Evening, Jucar Valley, Cuenca, Spain
1934, Cuenca, Spain
oil on canvas
51.9 x 67.0 cm
64.0 x 79.0 x 5.0 cm (frame)
South Australian Government Grant 1965
[Fig. 47]
Purchased from Lilian Bomberg, the artist's widow, through Marlborough Galleries, London on the advice of John Russell, price £495, AGB 14 December, 1964.
This painting was the result of Bomberg’s trip to Spain in 1934-5. The trip produced some of Bomberg’s finest work but was curtailed by the outbreak of the Spanish Civil War. David Sylvester, in his essay for the Marlborough Galleries 1964 exhibition, from which AGSA’s two Bomberg paintings were acquired, wrote: ‘If the majesty of Bomberg’s mountains, the expansiveness of his skies, the flat breadth of his seas, makes the beholder feel small, it is not because he is being overwhelmed by rhetoric about the vastness and brutality of Nature, but because he is confronted by an immense physical presence compressed into an intimate rectangle, onto a flat surface.’22

Exhibitions
Marlborough Galleries, March 1964, cat. no. 23
B’Nai B’rith, Jewish heritage exhibition, AGSA, 1969
Making Nature 2009

References

David BOMBERG
Britain, 1890 - 1957

The valley of Beddgelert, North Wales
1936, North Wales
oil on canvas
50.8 x 67.3 cm
South Australian Government Grant 1965

Purchased from Lilian Bomberg, the artist’s widow, through Marlborough Galleries, on the advice John Russell, price £495, AGB 14 December 1964.

Bomberg and his wife Lilian spent a month in Wales in the summer of 1936. Richard Cork regarded AGSA’s painting from this trip as having ‘a freshness of response and handling which marks it out from his other Welsh landscapes. Despite the cloud-laden sky, Bomberg gives the image a tenderness and delicacy rare in his work of this period.’

**Exhibitions**


Marlborough Galleries, London, March 1964, cat. no. 24

**References**


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**Augustus JOHN**

Britain, 1878 - 1961

**Self portrait**

c.1936, London

oil on canvas

91.5 x 71.5 cm

Bequest of Lady Ursula Hayward 1983

**Exhibitions**

*Bohemian London*, 1997

**References**

Trumble, 1997, p. 70.

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**Edward BURRA**

Britain, 1905 - 1976

**Silence**

c.1936, Rye, Sussex

watercolour, pencil on four sheets of paper

154.9 x 113.0 cm (overall sheet size)

d’Auvergne Boxall Bequest Fund 1958

**Exhibitions**

[Fig. 49]

Purchased from WHS Dyson by Richard Smart, June 1958

Burra worked habitually in watercolour throughout his career after graduating from the Royal College of Art in 1925 (cf. also Burra’s *The birds*, 1950-52). In his early career he was known for his sardonic portrayal of low-life and nightclub scenes. He joined Unit One in 1936 through his friendship with Paul Nash and showed at the International Surrealist Exhibition in London that year, but throughout the rest of his career he worked outside artistic movements.

*Silence* belongs to a body of watercolours inspired by his trips to Spain in 1935 and 1936 with

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his friend Clover de Pertinez, visiting Barcelona and Madrid. Although he left before the outbreak of the Spanish civil war in 1936, *Silence* is a response to its violence, destruction and brutalisation of humanity. Rothenstein records Burra’s horror when on his first visit in 1933 he witnessed an outbreak of church burning and the almost casual acceptance of violence by the Spanish.25 Causey notes ‘the reality of violence’ inclined Burra to the side of order, while at the same time he was excited by the raw and vivid sensations it afforded. These mixed responses are reflected in the two Fates who survey the destruction, one grieving while the other appears sinister and gloating.26

**Exhibitions**


*Recent Acquisitions*, 2015

**References**


NGSA catalogue of paintings, 1960, p. 43.


Alisa Bunbury in Gott, Benson and Matthiessen, 2007, p.178, illus.

Paul NASH

Britain, 1889 - 1946

**Metamorphosis**

1938, London

oil on canvas

63.5 x 76.4 cm

AR Ragless Bequest Fund 1958

[Fig. 50]


**Exhibitions**

*New Paintings by Paul Nash*, The Leicester Galleries, London, May 1938, no.41


*Bohemian London*, 1997


**References**


*Paul Nash: paintings and watercolours*, London: Tate Gallery, 1975, no. 122, p.79.


Dame Laura KNIGHT
Britain, 1877 - 1970

**Harvest**
1939, London
oil on canvas
152.4 x 182.8 cm
AR Ragless Bequest Fund 1956

[Pic. 51]

Purchased by Robert Campbell in London, 1956, from Ian MacNichol.

Dame Laura Knight was already in her sixties and secure in her standing as one of Britain’s most successful female artists when she painted *Harvest* in 1939. As the war commenced, Knight and her husband moved to Colwall near Malvern to stay in a local hotel during the war years, painting in the tranquillity of the countryside. The peaceful setting and ageless rural activity of *Harvest* are in contrast to the bombing about to devastate the city. During the war Knight undertook commissions for the War Artists Advisory Committee painting in factories and RAF stations.27

**Exhibitions**
Royal Academy Summer Exhibition, London, 1939, no. 152
*Making Nature*, 2009

**References**
‘Autumn (sic) by Dame Laura Knight, DBE, RA’ Bulletin of NGSA, vol. 18, no. 2, October 1956, b & w cover illus.
NGSA catalogue, 1960, p.139.

Gilbert SPENCER
Britain, 1892 - 1979

**Landscape with house**
c.1939
oil on canvas
32.5 x 46 cm
Bequest of Christine Margaret MacGregor 1975

Gilbert SPENCER
Britain, 1892 - 1979

**Goodnight Mr Bartlett**
oil on canvas

71.0 x 91.5 cm
Bequest of Christine Margaret MacGregor 1975

Gilbert SPENCER
Britain, 1892 - 1979
**Biblical figure with Animals in Wilderness**
oil on canvas
66 x 90 cm
Bequest of Christine Margaret MacGregor 1975

Gilbert SPENCER
Britain, 1892 - 1979
**Women sculpting a bull**
oil on canvas
66.5 x 53.5 cm
Bequest of Christine Margaret MacGregor 1975

Gilbert SPENCER
Britain, 1892 - 1979
**Berkshire landscape**
oil on canvas
35.6 x 45.0 cm
South Australian Government Grant 1959
Purchased by Richard Smart, London, from the collection of the Hon. Sir Evan Charteris, price £85
References
NGSA catalogue, 1960, p. 234

James BATEMAN
Britain, 1893 - 1959
**Cranham Woods (Study for Haytime in the Cotswolds)**
1939, London
watercolour on paper
24.4 x 36.6 cm (image)
Elder Bequest Fund 1949
Purchased from the artist by John Goodchild, price £15.
References
NGSA catalogue, 1960, p. 24
Radford and others, 2000, p. 128.

**2.2 Sculpture 1919 - 1939**

Henry POOLE
Britain, 1873 - 1928
**Captain Albert Ball, VC**
c.1917-21, London
bronze
Poole served apprenticeships with Harry Bates and George Frederick Watts before becoming a prominent architectural and memorial sculptor. He was professor of Sculpture at the Royal Academy from 1921-7, ARA 1920 and RA 1927. 28 Captain Albert Ball, VC (1896-1917) was a fighter pilot with the Royal Flying Corps in the First World War (member of the ‘Robin Hood’ Sherwood Foresters Battalion). He was one of England’s leading flying aces, and at the time of his death aged 20 on May 1917 he had 44 hits to his name. AGSA’s sculpture is a maquette for the figure of Ball in Poole’s 6.4 metre tall memorial sculpture in the grounds of Nottingham Castle, unveiled 8 September 1921. A similar (probably identical) maquette is in the collection of the National Portrait Gallery, London (on display in room 30, October 2015).

Francis Derwent WOOD
Britain, 1871 - 1926
William Morris Hughes
1919, London
bronze
31.7 x 22.8 x 22.8 cm (irreg)
South Australian Government Grant 1960

John SKEAPING
Britain, 1901 - 1980
Torso
1931, London
stone
55.0 cm (h)
Morgan Thomas Bequest Fund 1950
Fig. 43
Purchased by HD Molesworth from Dent esq. for £25st.
The sculpture has been damaged in two places and would benefit from restoration. There is a large, poorly repaired fracture to the centre back and a broken section of the right breast has been repaired also.
Skeaping was married to Barbara Hepworth from 1925-1931 and exhibited with her during those years, with both receiving great critical acclaim. He introduced Hepworth to direct carving in stone, the method employed in AGSA’s Torso.

Maurice LAMBERT
Britain, 1901 - 1964
The golden pheasant
1932, London
bronze on marble base
50.0 x 83.0 cm, 36.0 cm (diam) (base)
James & Diana Ramsay Fund 2000


[Fig. 44]

Exhibitions
Alexander Reid and Lefevre, London 1932, no. 28
Sculpture in Britain Between the Wars, Fine Art Society, London, 1986, no. 71
Spring 2000, Fine Art Society, London, no. 60
Modern Britain 1900-1960, NGV, 2007

References
Mark Stocker in Gott, Benson and Matthiesson, 2007, p. 89, illus

2.3 Selected drawings and prints 1919 - 1939

Robert BEVAN
Britain, 1865 - 1925
Horse Dealers (Wards Repository No. 1)
1919
Lithograph on paper
27.6 x 37.8 cm
South Australian Government Grant & Morgan Thomas Bequest Fund 1969

CRW NEVINSON
Britain, 1889 - 1946
Ebb tide, Rye
1918, London
drypoint on paper
26.2 x 36.3 cm (plate)
David Murray Bequest Fund 1941

Augustus JOHN
Britain, 1878 - 1961
Portrait of the artist in a hat
1919, London
etching on paper
15.0 x 9.9 cm (plate)
David Murray Bequest Fund 1942

Henry LAMB
Britain, 1883 - 1960
Portrait of Mrs Anrep
c.1920, London
pencil on coloured paper
35.6 x 25.5 cm
South Australian Government Grant 1986
Stanley SPENCER
Britain, 1891 - 1959

**Self portrait**
1920, Cookham, Berkshire, England
pencil on paper
34.1 x 25.3 cm (sheet)
Elder Bequest Fund 1971

**Exhibitions**
*Stanley Spencer: Angels and Dirt*, 5 July 2003-17 May 2004

**References**
Radford and others, 2000, p. 148.

Percy Wyndham LEWIS
Britain, 1884 - 1957

**Edith Sitwell**
1921, London
pencil, gouache on paper
51.4 x 36.8 cm (sheet)
Morgan Thomas Bequest Fund 1958
Purchased by Richard Smart for £78.15.0

**Exhibitions**
*Artists of Fame and Promise*, Leicester Galleries, London, 1949
Empire Art Loan Exhibition Society, *British Watercolours (1914-1953)*, 1954, cat. no. 58
*Bohemian London*, 1997

**References**
Trumble, 1997, p. 78.

Claude FLIGHT
Britain, 1881 - 1955

**Swingboats**
1921, London
colour linocut on paper
25.4 x 32.3 cm (sheet)
David Murray Bequest Fund 1941

Claude FLIGHT
Britain, 1881 - 1955

**Speed**
c.1922, London
colour linocut on paper
27.2 x 33.6 cm (sheets)
David Murray Bequest Fund 1967

Walter SICKERT
Britain, 1860 - 1942
L’armoire à glace (The mirrored wardrobe)
1922, Dieppe, France
etching on paper
28.1 x 17.1 cm (plate)
Morgan Thomas Bequest Fund 1968
Exhibitions
Bohemian London, 1997
References
Trumble, 1997, p. 80.

Muirhead BONE
Britain, 1876 - 1953
Stockholm, 1923
1923
pen on 18th century white paper
18.4 x 32.0 cm (sight)
Morgan Thomas Bequest Fund 1951
Purchased by Sir Kenneth Clark

Walter SICKERT
Britain, 1860 - 1942
Jack ashore
1923, London
etching on paper
18.3 x 13.4 cm (plate)
Morgan Thomas Bequest Fund 1968
Exhibitions
Bohemian London, 1997
References
Trumble, 1997, p. 80.

Walter SICKERT
Britain, 1860 - 1942
Maple Street
c.1923, London
etching on paper
20.0 x 12.9 cm (plate)
Morgan Thomas Bequest Fund 1968
Exhibitions
Bohemian London, 1997
References
Trumble, 1997, p. 80.
Walter SICKERT
Britain, 1860 - 1942
**The hanging gardens**
etching on paper
17.8 x 11.2 cm (plate)
David Murray Bequest Fund 1967
**Exhibitions**
*Bohemian London*, 1997
**References**
Trumble, 1997, p. 80.

Robert BEVAN
Britain, 1865 - 1925
**A London Church**
1924
Lithograph on paper
29.5 x 33.5 cm
South Australian Government Grant & Morgan Thomas Bequest Fund 1969

Paul NASH
Britain, 1889 - 1946
**Vegetation**
from 'Genesis'
1924, London; published by Nonesuch Press, London, 1924
wood engraving on paper
11.3 x 8.6 cm (image)
David Murray Bequest Fund 1972

Henry George RUSHBURY
Britain, 1889 - 1968
**The Huguenot Church, Paris**
1925, Paris
pencil on buff paper
39.8 x 30.5 cm (image)
Elder Bequest Fund 1945
Purchased from John Martin’s Art Gallery, Adelaide

Henry George RUSHBURY
Britain, 1889 - 1968
**San Gimignano**
1920s?, San Gimignano
pencil, wash on buff paper
32.0 x 37.6 cm (image)
Elder Bequest Fund 1950
Purchased by John Goodchild in London
Graham SUTHERLAND
Britain, 1903 - 1980
**Pecken Wood**
1925, London
etching on paper
13.7 x 18.5 cm (plate)
David Murray Bequest Fund 1975

Paul NASH
Britain, 1889 - 1946
**Abstract 2**
1926, London?
woodcut on paper
9.3 x 7.5 cm (image)
South Australian Government Grant 1984

Eric GILL
Britain, 1882-1940
**Madonna and child**
1926, Ditchling, Sussex, England
Pencil on buff paper
30.5 x 21.1cm
Elder Bequest Fund 1941
Purchased from Notanda Gallery, Sydney.
**References**
Radford and others, 2000, p. 120.

Claude FLIGHT
Britain, 1881 - 1955
**Brooklands**
c.1929, London
colour linocut on oriental paper 6/50
35.4 x 28.4 cm (sheet, irreg.)
David Murray Bequest Fund 1941
Purchased by Harold Wright and Martin Hardie
**Exhibitions**
*Five Centuries of Genius: European Master Printmaking*, 2000
**References**
p.103, p. 124

Eric RAVILIOUS
Britain, 1903 - 1942
**Windstorm**
c.1930s
wood engraving on paper
16.2 x 12.7 cm (image)
David Murray Bequest Fund 1940

Stephen BONE
Britain, 1904 - 1958

**St. Giles Cathedral from Princes Street, Edinburgh**
1930s, London
body & watercolour on fawn paper
18.5 x 28.0 cm (image)
Elder Bequest Fund 1949

Sybil ANDREWS
Britain, 1898 - 1992

**Steeple chasing**
1930
colour linocut on paper
17.0 x 26.5 cm
South Australian Government Grant 1988

John SKEAPING
Britain, 1901 - 1980

**Eland**
1933
black and brown chalks on paper
36.5 x 36.6 cm (sheet)
Gift of June Davies 2006

Henry MOORE
Britain, 1898 - 1986

**Reclining form**
1934, London
pen & ink, brush & ink, charcoal, pencil on paper
18.0 x 34.0 cm (sight)
Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2007

[Fig. 46]
Mrs DH Compton, Roland Browse and Delbanco, London, William Bowmore, Brisbane

**Exhibitions**
*The fine art of giving: 90 masterpieces from the William Bowmore collection*, AGSA, 1999
*My body and I*, AGSA, 27 October 2012 – 30 March 2013

**References**
*The fine art of giving: 90 masterpieces from the William Bowmore collection*, AGSA, 1999, cat. no. 37.

Claude FLIGHT
Britain, 1881 - 1955
Cricket: the overthrow
c.1935, London
colour linocut on tracing paper
33.0 x 28.8 cm (sheet)
South Australian Government Grant 1986

John PIPER
Britain, 1903 - 1992
**Abstract composition**
1936
colour lithograph on paper
60.9 x 45.7 cm (plate:)
David Murray Bequest Fund 1941

Frances HODGKINS
Britain/New Zealand, 1869 - 1947
**Arrangement of jugs** (2 prints)
Britain 1938
Colour lithograph on paper
45.7 x 60.9 cm
David Murray Bequest Fund, 1941 (1), and Gift of the British Government, 1949 (2)

Kathleen WALKER
Britain
**The Mother's Union in Wartime**
1939
lithograph on paper
22.9 x 35 cm
David Murray Bequest Fund 1941

### 3. War and post-war: 1940 – 1959

#### 3.1 Paintings/watercolours/gouaches 1940 -1959

Feliks TOPOLSKI
Poland/Britain, 1907 - 1987
**Central London - the morning after (Holborn, Nov 1940)**
1940
pen & wash on cream paper
29.2 x 4.1 cm
Gift of Dr J Yeatman 1964
[Fig. 52]

Edward ARDIZZONE
Britain, 1900 - 1979
**A camp among trees**
Eleven o'clock on deck
1940, London
oil on canvas
50.8 x 61.0 cm
Gift of the British Government 1948

Henry LAMB
Britain, 1883 - 1960
Eleven o'clock on deck
1940, London
oil on canvas
50.8 x 61.0 cm
Gift of the British Government 1948

Lamb’s painting depicts a group of trawler hands sitting together on deck and taking a morning tea break. As Jane Messenger has noted, Lamb sketched the men with loose brushwork to play down individuality and emphasise their comradeship as a group. This theme of egalitarian ‘mateship’ may be a sign of Lamb’s Australian roots.

Exhibitions
Modern Britain 1900-1960, NGV, 2007

References
NGSA catalogue, 1960, p. 142
Messenger in Gott, Benson and Matthiesson 2007, p. 240, illus.

Feliks TOPOLSKI
Poland/Britain, 1907 - 1987

Love among ruins
1941, London
brush & wash on paper
28.8 x 40.6 cm (sheet)
Gift of Dr John Yeatman 2003

Graham SUTHERLAND
Britain, 1903 - 1980

City. Ruined Buildings
1941, London
watercolour, ink, crayon, on paper
30.5 x 43.8 cm (sheet)
Gift of the British Government 1948

References

29 Catalogue note by Jane Messenger in Gott, Benson and Matthiesson, p. 240.
Frank O. SALISBURY
Britain, 1874 - 1962
**Two of the King's horses and one of the King's men**
1941
oil on canvas
127.0 x 101.6 cm
50 x 40 inches
Gift of Lord Norrie 1957

**References**
NGSA catalogue, 1960, p. 221.

Anthony GROSS
Britain, 1905 - 1978
**The Battle of Egypt - "at immediate"**
1942, Egypt
watercolour, ink on paper
34.3 x 54.6 cm (image)
Gift of the British Government 1948
British War Artists Advisory Committee c. 1941-8

**References**
NGSA catalogue. 1960, p. 102.

Sir Walter RUSSELL
Britain, 1867 - 1949
**Yachting at Blakeney**
1942, London
oil on canvas
40.6 x 61.0 cm
Elder Bequest Fund 1945
Purchased from the artist by the National Art Collections Fund, London
Russell had been a stalwart of the New English Art Club since the 1890s, along with Tonks and Steer. He was a professor at the Slade School, Keeper of the Academy Schools and Trustee of the Tate Gallery. Rather surprisingly, the modernist critic and advocate Ivor Francis wrote positively of this traditional landscape purchase in the NGSA *Bulletin*: ‘in his quiet, grey-toned *Yachting at Blakeney* we discern much of the nostalgic gentleness, indicated with rare subtlety and charm, which has always been a distinctive feature of his landscape work. He has an affinity with Whistler, scumbles like Turner, delights in peopling his scenes with figures and, altogether, is a typical example of the worthy aims and broad outlook which has characterised his contemporaries of the last century.’

**Exhibitions**
*British Art from the 19th and 20th Centuries*, 1969

**References**
Sir William MacTAGGART
Britain, 1835 - 1910
Landscape
1942
oil on canvas
62.8 x 76.2 cm
Gift of Miss Isobel Gorrie, in memory of her brother, Dr Peter Gorrie, and his two sons 1948

References
NGSA catalogue, 1960, p. 166.

Victor PASMORE
Britain, 1908 - 1997
Flower barrow
1932-43, London
oil on canvas
76.2 x 101.9 cm
Morgan Thomas Bequest Fund 1950
[Fig. 55]
Purchased for the Gallery by Sir Kenneth Clark from Redfern Gallery, London in September 1949 for £350; Sir Hugo Pitman to 1943.
Pasmore originally painted *Flower barrow* in 1932, but re-worked it over the years, while the painting was owned by Sir Hugo Pitman, until it reached its current form in 1943. In his letter to Louis McCubbin of 18 July 1949, Clark wrote, ‘The Pasmore was painted years ago, and has been repainted several times. It is now in a pretty good state, and my only fear is that he will take it away from the gallery and try to re-paint it again.’ (AGSA correspondence files).
An earlier version was reproduced in Penguin Modern Painters edition on Pasmore by Clive Bell. According to Pasmore scholar Barry Gooch, *Flower barrow* was based on the barrow outside Warren Street Station. After it was acquired by Hugo Pitman, Pasmore changed the painting entirely from day to night (Barry Gooch unpublished PhD thesis, AGSA curatorial files).

Exhibitions
Summer exhibition, Redfern Gallery, June-October, 1949
*Contemporary British Paintings and Drawings*, British Council tour of South Africa, 1947-8
*Victor Pasmore Retrospective 1925-1965*, Tate Gallery, London

References
Clive Bell, *Victor Pasmore*, 1945, plate 7 (first state)
*Bulletin* of AGSA vol. 33, no. 3, January 1972, colour cover illus.
Bruce Laughton, *The Euston Road School, a study in objective painting*, 1965, p.163.
*Victor Pasmore Retrospective*, Tate, 1965, cat. no. 26, pl.17.
John TUNNARD
Britain, 1900 - 1971

**Moa**
1943, Cadgwith Helstopn, Cornwall
oil on composition board
54.3 x 69.9 cm
Elder Bequest Fund 1946

[Fig. 56]
Purchased from *The London Group* exhibition at NGSA, April 1946 for £55.16.3.
Tunnard lived in Cornwall and had a background as a textile designer. From the mid 1930s he was an exponent of a moderate British interpretation of Continental surrealism. In 1940 he had taken part in the exhibition *Surrealism Today* at Zwemmer Gallery, London. Contemporaneous works by Tunnard were acquired for Auckland Art Gallery in 1943 and the National Gallery of Victoria in 1944.

**Exhibitions**
*The London Group*, 1946, cat. no. 26

**References**
NGSA catalogue, 1960, no. 1338, p. 251
Radford and others, 2000, p. 126

Bernard MENINSKY
Britain, 1891 - 1950

**Nude**
1945, Oxford or London
oil on canvas
76.2 x 63.5 cm
Gift of Hon. Sir Josiah Symon KCM, KC, 1946

[Fig. 57]
Purchased by Rex Wood for £80 from *The London Group* exhibition at the Royal Academy, London, with funds from the sale of a gold cup presented by Sir Josiah Symon and damaged during a burglary at the Gallery in 1938. Meninsky was a teacher of painting and drawing at London’s Central School of Arts and Crafts, where he was held in high esteem by the many artists whom he had taught. After the artist’s death in 1950, Hal Missingham, Director of the Art Gallery of New South Wales wrote to the AGNSW representative in London, Edward Le Bas that Bernard Smith had recommended two works by Meninsky for possible acquisition: ‘Meninsky as you may know had a considerable influence on a whole generation of Australian painters as most of us studied under him in London. And we feel that he should be well represented in our collection quite apart from the intrinsic value of the paintings themselves.’30 The two paintings, which were duly acquired by the AGNSW, were earlier, more conventional figurative compositions. In comparison, *Nude* has a convincing modernist presence.

**Exhibitions**
*The London Group*, Royal Academy, London

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Modern Britain 1900-1960, NGV 2007

References
NGSA catalogue 1960, no. 1323, p. 172.
Alison Inglis in Gott, Benson and Mattiesson, p. 144, illus. p.145.

John MINTON
Britain, 1917 - 1957
Cornish Landscape
1945, London
watercolour, gouache, ink, candle wax on paper
50.9 x 63.9 cm (image & sheet)
Gift of the Contemporary Art Society, London 1956
[Fig. 58]
Exhibitions
Modern Britain 1900-1960, NGV, 2007
Making Nature, 2009
References
NGSA catalogue 1960, no. 1670, p. 175
Benson in Gott, Benson and Matthiesson, 2007, p.268, illus.
Messenger, 2009, p. 206, illus, p.207

Ivon HITCHENS
Britain, 1893 - 1979
The footbridge
oil on canvas
c. mid 1940s
50.8 x 76.2 cm
Morgan Thomas Bequest Fund 1948
[Fig. 59]
Purchased by the Contemporary Art Society, London on behalf of NGSA, for £65.
In November 1946 NGSA Director Louis McCubbin wrote to the Secretary, Contemporary Art Society, London to commission the CAS to acquire works on behalf of the Gallery to the value of £50031.
Ivon Hitchens had returned to landscape after working abstractly in the 1930s as an original member of the Seven and Five Society. After his house was bombed in 1940 he moved to rural West Sussex, near Petworth, and lived in a caravan with his wife and infant daughter. Here he painted the surrounding rural landscape with ‘broad sweeps of coloured paint to suggest light and shade, reflections of water, distance and seasonal change rather than the actual look of the landscape.’32 The lyrical semi-abstraction of The footbridge belongs to this

31 McCubbin to Secretary, Contemporary Art Society, London, 14 November 1946, AGSA correspondence files.
32 Ann Galbally in Gott, Benson and Matthiesson, pp. 262-3.
period. He wrote of his painting in the 1940s, ‘What I see and feel I try to reduce to patches and lines of pigment which have an effect upon our aesthetic consciousness…’ Hitchens’ approach to colour and line as an abstract language mediating between consciousness and nature would be an influence on later generations of British artists, particularly Patrick Heron and John Hoyland (both of whom would be represented in the AGSA collection by the 1970s). In his 1955 monograph on Hitchens, Heron praised him as ‘the most considerable English painter of his generation’, who in his approach to colour and his ‘lucid spatial sequences and their wonderfully rhythmic brush-writing’ was closer to the Fauves and Matisse than to any English painter. Heron wrote, ‘For Hitchens colour is light, and light is space.’

References

Keith VAUGHAN
Britain, 1912 - 1977

Raven Cottage, Yorkshire
1945, Yorkshire or London (?)
gouache, pen & ink on paper
29.0 x 38.4 cm (sheet)
South Australian Government Grant 1959
Purchased by Richard Smart 1959 through the Leicester Galleries, London
When he made Raven Cottage, Yorkshire, Vaughan was serving as a non-combatant orderly and from 1943 had been stationed at Eden Camp, Marlton, in Yorkshire. Although he was influenced by Sutherland and Piper, he departed from their scenic lyricism to portray the sense of threat which penetrated English rural life during the war.

Exhibitions
Modern Britain 1900-1960, 2007

References
Warwick Reeder in Gott, Benson and Matthiesson, 2007, p.269. illus.

Tristram HILLIER
Britain, 1905 - 1983

The road to Pyle
1946, Somerset, England
oil on canvas
63.5 x 76.2 cm
Morgan Thomas Bequest Fund 1948
[Fig. 60]
Purchased by the Contemporary Art Society London on behalf of NGSA, for £80 (refer to note for Hitchens above)

33 From Ivon Hitchens ‘Notes on painting’, Ark journal, Royal College of Art, 1956, republished in Peter Khoroe, Lund Humphries, Aldershot, Ivon Hitchens, Hampshire 2007, p. 80. Although these notes were not published until 1956 they were based on notes made back in the mid 1940s.
Hillier had a brief membership of the short-lived but influential group Unit One in the mid 1930s, at a time when he was aligned with the Surrealists, but for most of his career he was not associated with any particular group or movement. He lived in France from 1925 to 1940; then served in the RNVR, before being invalided out in 1943. There is a hyper-real as opposed to surreal quality to Hillier’s paintings, in which he creates an uncanny atmosphere of stillness with crisply defined objects lit by a cool clear light.

**Exhibitions**
- *British Art from the 19th and 20th Centuries*, 1969

**References**
- Messenger in Gott, Benson and Matthiesson, p. 257, illus.

Geoffrey TIBBLE

**Hairdressing**

- 1947
- oil on canvas
- 76.2 x 63.5 cm
- Morgan Thomas Bequest Fund 1948
- Purchased by Contemporary Art Society London on behalf of NGSA (refer to note for Hitchens above)

Tibble, a graduate of the Slade School and member of the London Group, had moved from an early interest in abstraction to a figurative style in which he depicted women in scenes from everyday life. He had exhibited at Arthur Tooth, London, in 1946 and 1949, before his death from consumption in 1952 forestalled the consolidation of his career.35 His painting *Hairdressing*, is a flattened, mildly abstracted composition, with fluent linear elements suggestive of the influence of Matisse.

**References**
- NGSA catalogue 1960, p. 247

Mary POTTER

**Highgate houses**

- 1947, London
- oil on canvas
- 41.0 x 51.2 cm
- Morgan Thomas Bequest Fund 1948
- Purchased by Contemporary Art Society, London on behalf of NGSA (refer to note for Hitchens above)

Mary Potter studied under Tonks and Steer at the Slade, winning the prize for portrait

painting. She was an early member of the Seven and Five Society. Prior to the war she exhibited with Bloomsbury Gallery, London in 1932 and Arthur Tooth & Sons in 1939. After the war she and her husband, Stephen Potter, moved to Harley Street, London, where she was living when she painted *Highgate houses*. It is a quiet snow-clad landscape of subtle white-grey tonalities as the snow merges with the sky, while starker patches of white suggest weak wintry light reflected off the snow.


References

Leonard APPELBEE
Britain, 1914 - 2000

**Whiting**
1947, London
oil on wood panel
24.0 x 61.2 cm
Gift of the Contemporary Art Society, London 1950

[Fig. 61]
This painting, titled *Fish* at time of acquisition, was one of the first two painting to be allocated by the CAS, London in 1949 after the NGSA became a member in 1948 (the other was James Pryde, *The Ladder*, undated). The Gallery’s short-list of preferred paintings was made by NGSA Chairman EJ Morgan, who was in London at the time. In his profile of Appelbee for the NGV exhibition, *Modern Britain*, Laurie Benson recounted that Appelbee was a next-door neighbour of the CAS Chairman Sir Edward Marsh, who became a supportive patron of his work. Appelbee held his first solo exhibition at Leicester Galleries, London in 1948. He subsequently taught at the Bournemouth College of Art and exhibited regularly with the Royal Academy. In the years of post-war austerity Appelbee focussed on still life paintings portraying aspects of everyday life with painterly finesse. The humble fish surrounded by unfurled newspaper wrappings become a thing of beauty through Appelbee’s handling of a subtle palette of silvery greys and browns, balancing representational accuracy with abstraction.

Exhibitions

References

NGSA catalogue, 1960, (as *Fish*), p. 13.


Ruskin SPEAR
Britain, 1911 - 1990

**Still life with fish**
1947, Hammersmith, London
oil on cardboard
29.2 x 38.7 cm
Elder Bequest Fund 1950

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36 Letter from EJ Morgan to Miss M Barwell, 5 March 1950, AGSA correspondence files.
Purchased by Sir Kenneth Clark for £60 from E. Brown and Phillips, London. Ruskin Spear, RA, CBE, trained at the Royal College of Art, where he taught from 1948-1975. He continued the tradition of Sickert, painting aspects of everyday life and his local neighbourhood. The subject matter is similar to that of Appelbee but the technique is less adventurous, with reliance on linear delineation to create a conventional pictorial composition. The painting, portraying an opened can of sardines, with the lid curled back, beside a bottle, possibly of wine, is perhaps an ironic comment on dining during this period of post-war rationing and food shortages.

References
Bulletin of NGSA, vol. 12, no. 4, April 1951.

Victor PASMORE
Britain, 1908 - 1997

The park
1947 - 48, London
oil on canvas
108.1 x 80.9 cm
AR Ragless Bequest Fund 1954

Purchased by Sir Kenneth Clark from Redfern Gallery, London for £A438.16.3; previously Donald S. Culver; Redfern Gallery; Adrian Heath.

As in the case of Pasmore’s The flower barrow (1932 and 1943), also purchased for the NGSA by Sir Kenneth Clark, the artist was not content with his first version and subsequently added an additional strip of canvas to the upper section. This is the section that contains the important compositional elements of the calligraphic drooping branch and the horizon, both of which increase the representational and compositional power of the painting. Alan Bowmore has written: ‘Such works are full of references to the masters of post-impressionism, especially to Cézanne and Seurat, whose practice and theory Pasmore had studied to good effect. A kind of pointillist brush stroke, multiple perspective effects, a conscious building of composition upon the picture surface show the lessons learnt. At the same time the essential concern of Pasmore the artist emerges very clearly for the paintings are about structure and pattern, light and space, shape and colour.’

Exhibitions
Victor Pasmore Retrospective, Tate, 1965
Modern Britain 1900-1960, NGV, 2007
Making Nature, 2009

References
NGSA catalogue 1960, p. 192.
Victor Pasmore Retrospective, London: Tate, 1965, cat. no. 26, pl.17.

William Kenneth WOOD
Britain, born 1912

**Landscape**
1947
watercolour & pencil on paper
31.4 x 54.9 cm
Elder Bequest Fund 1948
Purchased from the artist through Brian Jones, British Council, Melbourne

**References**
NGSA catalogue, 1960, p. 280.
Radford and others, 2000, p. 128.

Lucian FREUD
Britain, 1922 - 2011

**Boy with white scarf**
1948 (AGSA 1949), London
oil on canvas
41.2 x 31.1 cm
Elder Bequest Fund 1950
[Fig. 64]
Purchased by Sir Kenneth Clark for £75 from the artist through Hanover Gallery, London. This painting was purchased by Clark in August 1949, in the year preceding Freud’s planned exhibition at Hanover Gallery in April-May, 1950, and was held over especially for the exhibition. On 11 August 1949 Clark wrote to Morgan advising him of the purchase of Freud’s *Boy with white scarf* as part of the first group of his purchases for the NGSA. On 11 May 1950 AH Greenham, Official Secretary, SA Agent General, London to McCubbin wrote regarding the purchases by Clark: ‘The first four pictures have been shipped. The fifth is still in Freud’s exhibition at the Hanover Gallery which will not close until the end of the month.’ The painting was not accessioned until the NGSA board meeting on 18 September 1950. In 2001 in a letter on file from Freud’s dealer and patron James Kirkman, he advised the provenance at the Hanover exhibition, with no mention of it being exhibited at the London Gallery. He gave the title and date as *Boy with a scarf*, 1948. William Feaver has identified the model for *Boy with white scarf* as a street boy named Charlie, who would model for other paintings by Freud between 1949 and 1956 (AC2/1561), including *Boy’s head*, 1952, and *Boy smoking*, 1956, where the model has already lost his youthful bloom and become hardened.

**Exhibitions**

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38 NGSA Board Meeting 8 December 1948.
39 This sequence of events supports the case that the first exhibition of the painting was at Hanover Gallery, despite the recollections of Australian painter James Gleeson that he saw it in an earlier exhibition at the London Gallery in November, 1948, when Gleeson and Robert Klippel exhibited there at the same time as Freud. (email from Angus Trumble to Daniel Thomas 7 March, 2001, AGSA AC2/1561).
Lucian Freud Recent Works; Roger Vieillard Engravings, The Hanover Gallery, London, 1950, no. 8 (as Boy with a scarf)
British Contemporary Painters, Mildura Gallery, Victoria, May 1959
Lucian Freud, Naked Portraits, MMK, Frankfurt, 29 September, 2000 – 4 March, 2001
Modern Britain 1900-1960, NGV, 2007

References
Bulletin of NGSA vol. 12, no. 2, October 1950, cover.
NGSA catalogue, 1960, p.86
AGSA selected works, 1991, p. 29, illus.
Kirker and Tomory, 1997, p. 31, illus.
Radford and others, 2000, p.35, illus.
Christopher Johnstone in Gott, Benson and Matthiessen, 2007, p.120, illus. p.121.

Mary ARMOUR
Britain, 1902 - 1999

Ben Goblach from Mellin Udrigle
1949
oil on panel, laid on panel
25.4 x 35.5 cm
Elder Bequest Fund 1956
Purchased by Robert Campbell from T&R Annan & Sons, London

References
NGSA catalogue 1960, no. 1664, p. 14
Radford and others, 2000, p. 138.

John PIPER
Britain, 1903 - 1992

Llugwy Crag
1949
gouache & ink on paper
50.0 x 67.5 cm (sight)
Morgan Thomas Bequest Fund 1950
[Fig. 66]
Purchased by Sir Kenneth Clark for £42

References
NGSA catalogue, 1960, p. 197.

Ethelbert WHITE
Britain, born 1891

The road to Haslemere
1945-1960
watercolour on brown textured paper
30.5 x 36.5 cm (image)
South Australian Government Grant 1960

Henry George RUSHBURY
Britain, 1889 - 1968
**Lamp posts and the Louvre, Paris**
late 1940s, Paris
watercolour pen & ink on buff paper
38.9 x 41.5 cm (image)
Elder Bequest Fund 1950

**References**
NGSA catalogue, 1960, p. 219
Radford and others, 2000, p. 134.

Leonard APPELBEE
Britain, 1914-2000
**Fish**
Watercolour/monotype
Undated c.1950
19.3 x 26.7cm
Gift of the Contemporary Art Society, London, 1964

Edward ARDIZZONE
Britain, 1900 - 1979
**Shove-halfpenny**
1950-55, London
Watercolour on paper
15.3 x 19.5 cm (image)
Elder Bequest 1962
Purchased from Mrs Enid Alexander

**References**
Radford and others, 2000, p. 143.

Anthony GROSS
Britain, 1905 - 1978
**Woolwich**
1950s? London
pen & ink, watercolour on paper
40.0 x 50.2 cm (sheet)
Morgan Thomas Bequest Fund 1967
Purchased from the artist by Christopher White, price £105

Ronald Ossory DUNLOP
Britain, born 1894
**The Harbour Bar, Littlehampton**
1950? Littlehampton, West Sussex
oil on canvas
63.5 x 76.2 cm
Elder Bequest Fund 1956
References

NGSA catalogue 1960, cat. 1663, p.75
Radford and others, 2000, p. 139.

Carel WEIGHT
Britain, 1908 - 1997

The yellow house
C.1950-1
oil on canvas
64.7 x 101.6 cm
South Australian Government Grant 1952
[Fig. 67]
Purchased by Sir Kenneth Clark from Ernst, Brown & Phillips for £84
Carel Weight, RA, first exhibited in the Royal Academy summer exhibition of 1931. During the war he received commissions from the War Artists Advisory Committee, attributed in part to his friendship with Sir Kenneth Clark. 40 He was an official war artist from 1945-6. He commenced teaching at the Royal College of Art after the war and continued until 1975, becoming professor of painting from 1957. His obituary in The Times stated ‘He was a dedicated teacher of painting at a time when painting was held to be a subject that should not or could not be taught’. 41 He exhibited with the Royal Academy every summer throughout his career. He was made an Associate in 1955 and a Royal Academician in 1965. He was awarded a CBE in 1962 and became a Companion of Honour in 1995.

Weight painted in a style ‘untouched by changes in fashion’ but with an ‘empathy for unhappiness’. 42 The Times obituary described him as ‘a quintessentially English artist, a visionary eccentric in the individualist tradition of William Blake, Stanley Spencer and LS Lowry’ with a ‘powerful feeling for the fabric of England, …a relish for the details of street furniture and façade’. 43

A portrait of Weight by his friend Ruskin Spear is in the Tate Gallery collection, which holds eight paintings by Weight himself, covering the period 1932-1978, including The rendezvous, 1953. Paintings by Weight in Australian collections are held by the NGV, Melbourne and Tasmanian Museum and Art Gallery, Hobart.

References


NGSA catalogue, 1960, p. 271.

(George) Christopher CHAMBERLAIN
Britain, 1918 - 1984

Sands End Lane, S.W.6
C. 1950-52, London
oil on Essex board

41 ‘Carel Weight – Obituary’, The Times, 14 August 1997, p. 21
42 Spalding op.cit.
43 The Times, op. cit.
Edward BURRA
Britain, 1905 - 1976

**The Birds**
1950-52
watercolour on paper
133.3 x 102.8 cm
Gift of the Contemporary Art Society London 1956

Burra received modest recognition in the 1950s following a monograph in 1945 by John Rothenstein in the Penguin Modern Painters series and his regular exhibitions with LeFevre Gallery from 1952 onwards. Causey dates *The birds* as 1950-52, as part of a group of three watercolours made on that theme.\(^{44}\) It portrays a mystical relationship of the Phoenix and the Turtle-Dove as a symbol of artistic creation.\(^{45}\)

**References**
*NGSA* catalogue, 1960, p. 43.
Causey, 1985, illus. pl. 203.

Alan Munro REYNOLDS
Britain, 1926 - 2014

**Moth barn II, September morning**
1952, London
oil on a composition board
113.0 x 157.5 cm
Morgan Thomas Bequest 1953

Purchased by Sir Kenneth Clark from the artist through Redfern Gallery, London for £100. Reynolds was initially self-taught, but after serving in the war he received art training in Hanover, Germany, where he lived for over a year. He later attributed this experience as crucial to his aesthetic outlook.\(^{46}\) On his return to England he received a Government grant to attend Woolwich Polytechnic School of Art from 1948-1952. His talent was recognised even before he graduated, when he was included in three group exhibitions at Redfern Gallery during 1952, before receiving his first solo exhibition in 1953. Sir Kenneth Clark purchased

\(^{45}\) *Bulletin of NGSA*, vol. 18, no. 3, January 1957.
Moth barn II, September morning, 1952, in advance of the opening of this solo exhibition where it was one of the principal paintings. At this time Reynolds was ‘the golden boy’ of British art, according to Michael Harrison in his 2011 monograph on the artist. The painting Composition, July was acquired from that exhibition by the Museum of Modern Art New York, and another, Keeper of the Dark Copse II was donated to the Tate Gallery by a private collector. The exhibition was a sell-out with a waiting list of forty. Reynolds was seen as the saviour of English landscape painting, heir to Samuel Palmer, Paul Nash and Graham Sutherland. However by 1958 he had abandoned landscape and moved to a rigorous, geometric abstraction, which became more austere and minimal over the years.

Exhibitions
Alan Reynolds, first solo exhibition, Redfern Gallery, London, February–March, 1953
Modern Britain 1900–1960, NGV, 2007

References
NGSA catalogue 1960, p. 211.
Michael Harrison, Alan Reynolds, the making of a concrete artist, Lund Humphries, 2011, p. 16.

John NASH
Britain, 1893–1977

Rocky foreshore
c.1952, Colchester, Wormingford, Essex
oil on canvas
71.1 x 71.1 cm
d’Auvergne Boxall Bequest Fund 1956
[Fig. 73]
Purchased by Richard Smart, October 1955, £84.

John Nash, brother of Paul, had a long, successful career as an artist and was an official war artist in both world wars. After the war, he moved with his wife to the Stour Valley, Essex, to paint rural scenes, with summer painting trips to the Sussex coast. He was made an ARA in 1940, an RA in 1951, a CBE in 1964 and in 1967 was the first living artist to be given a career retrospective by the Royal Academy. Rocky foreshore is a careful, balanced composition of rocks, vegetation and sky, with each area meticulously if somewhat stolidly painted in variegated tonal modulations. The reassuring realism and solidity of this natural landscape is a contrast both to the angst-inflected metaphorical landscape of Reynolds and to the alienated urban streetscapes of this period by Weight and Chamberlain.
The Tate Gallery holds 21 artworks by Nash, including the iconic The cornfield, 1918.

Paintings by Nash in other Australian public collections are held by Tasmanian Museum and Art Gallery, Launceston and Hobart, and the Art Gallery of Western Australia, Perth.

References

Sir Matthew SMITH
Britain, 1879–1959

47 Michael Harrison, Alan Reynolds, the making of a concrete artist (Lund Humphries, 2011), p.16.
Quinces and a jug
1953, London
oil on canvas
60.9 x 51.0 cm
Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2000
This painting belongs to the artist’s late period when he was receiving great acclaim, including a solo exhibition at the Tate Gallery, London (which included AGSA’s earlier acquisition, Roses, c. 1927). Trumble wrote, ‘he was an artist who matured slowly, and instead of shining among the most talented artists of his generation, shone instead for a younger generation of artists who were students in the late 1940s and 1950s.’
The Tate Gallery holds 14 artworks by Matthew Smith, all from the period 1914-1939. He was knighted in 1954.
Work held in other Australian public collections: AGNSW (4), QAG (2), NGV (2) and AGWA (1).
Refer also to discussion Chapter 4, pp. 29-30.

Exhibitions
Private Treasures: An Exhibition of Art from Australian Private Collectors, David Jones Art Gallery, Sydney 10-21 January 1978, no. 142
Selections from the Collection of William Bowmore, OBE, Newcastle Region Art Gallery, 13 September-14 October 1979, no. 39
Bohemian London, 1997, no. 68
The Fine Art of Giving: 90 Masterpieces from the William Bowmore Collection 2 November 1999-1 April 2000

References
Trumble, 1997, no. 68, p. 75.

Sir Stanley SPENCER
Britain, 1891 - 1959
Hilda Welcomed
1953, Cookham, Berkshire
oil on canvas
141.0 x 94.8 cm
Morgan Thomas Bequest Fund 1956
[Fig. 76]
Spencer’s biographer Fiona McCarthy wrote, ‘By the year 2000 Stanley Spencer was generally regarded as the most important British painter in the first half of the twentieth

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48 Agenda item by Angus Trumble recommending the acquisition of Quinces and a jug, AGB 2000/4, 26 June 2000, item 8.
century — treating the great contemporary themes of war and love, destruction and redemption, with his extraordinary freshness of vision and monumental creative energy.' 49 Bell wrote: ‘As with the other Church House pictures, the scene takes place on the Last Day, when the newly resurrected Hilda (who had died in 1950) returned home, to be welcomed joyfully in the hallway of Fernlea by Spencer, their daughters Shirin and Unity, and two other women, probably Patricia Spencer and Charlotte Murray’. 50

*Hilda welcomed* is one of AGSA’s most exhibited and published paintings.

The Tate Gallery holds 63 artworks by Spencer, including five currently on display.

Paintings held in other Australian public collections: AGWA (9), AGNSW (4), QAG (1), NGV (1).

**Exhibitions**

Royal Academy, London, 1954

Adelaide Festival of Arts, 1966


*Stanley Spencer: An English Vision*, Hirshhorn Museum and Sculpture Garden, 1997-8

Morgan Thomas Bequest exhibition, 27 May – 27 July 2003

*Stanley Spencer: Angels and Dirt*, 5 July 2003 – 16 May 2004

*Modern Britain*, NGV, 2007

**References**

William Salmon, *‘Hilda welcomed by Stanley Spencer, CBE, RA’, Bulletin of NGSA* vol. 18, no.1, July 1956, b & w cover illus.


*Picture Book: selected works from the collections of AGSA*, 1972, p. 40.


Ben NICHOLSON

Britain, 1894 - 1982

**Signal, July 30’ 54**

1954, St Ives, Cornwall

pencil & watercolour on paper

57.8 x 39.3 cm (sheet)

AR Ragless Bequest Fund 1967

[Fig. 77]


Purchased June 1967 from Piccadilly Gallery, London by Christopher White, in company with Ursula Hayward, for £650. This work was made at a time when Nicholson was at the height of his international acclaim. In 1952 he was awarded first prize in the 39th Pittsburgh International Exhibition, Carnegie Institute; in 1954 he received the Ulisse Prize at the Venice Biennale, where he exhibited jointly with Francis Bacon and Lucian Freud; and in 1956 he received the first Guggenheim International painting prize.

A related painting, July 27-53, oil and graphite on canvas, is in the collection of the Tate Gallery, London, which holds 80 artworks by Nicholson. Paintings held in other Australian collections: AGNSW (1), AGWA (1), NGV (2).

**References**


*Picture book, selected works from the collection of AGSA*, 1972, p. 79 illus.

Maria Zagala, ‘Correspondences’, *Articulate* no. 12, Spring 2013, p. 16, illus, p.17.

James MILLER

Britain, born 1893

**Hospicio Municipal, Madrid**

1954

watercolour

37.8 x 55.5 cm

South Australian Government Grant 1956


William SCOTT

Britain, 1913 - 1989

**Pots and pear**

1955, London

oil on composition board

55.7 x 66.3 cm

Elder Bequest Fund 1971

[Fig. 78]


Klepac to Baily (Agenda Oct 1970): ‘The painting has an excellent pedigree and provenance as the photograph of the labels on the back will show: Venice Biennale 58, Hannover 1961 (British Council), etc. It is reproduced both in Barnes: W. Scott and also in Ronald Alley’s book on the artist. Alley and Scott himself consider it an important work, particularly as it has those obvious sexual connections which mean a lot to Scott, i.e. ‘Pear’ etc…Scott, by the way, has had quite an influence on Whiteley early on.’

*Pots and pear* achieves a dynamic interplay between line and mass, between strong linear black outlines of the shapes and a texture of assertive gestural and tonally modulated brush marks. Scott rightly regarded it as an important painting from an important period, writing to AGSA curator Ian North, ‘I think this work is for me probably the most successful of the series.’

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The Tate Gallery, London holds 48 artworks by Scott. Representation in other Australian collections: AGNSW, AGWA, QAG.

Exhibitions

*Bacon Scott Sutherland*, Hanover Gallery, London, 28 June-29 July 1955, no. 7

XXIX Venice Biennale, 1959 and touring, no. 43

*William Scott*, British Council exhibition, Kestner-Gesellschaft, Hanover, 1961, no. 11

*Personal Choice, Paintings and Sculpture from Local Private Collections*, Walker Art Gallery, Liverpool, 19 July-20 August 1961, no. 69


20th Century Style: Furniture 2003

References


Kirker and Tomory, 1997, pp.7, 156, colour illus.


William SCOTT

Britain, 1913 - 1989

**Sketch for 'Pots and Pear', verso: Abstract design**

1955, London

brush and ink on paper (recto & verso)

20.3 x 25.8 (sheet)

Gift of the artist 1973

Scott’s sketch reveals the importance of drawing as a foundation for the painting, in contrast to the American abstract expressionists working directly on the canvas, while at the same time revealing the process of adjustment in the composition and in the balance of light and dark areas as the sketch became a painting.

References

Whitfield, 2013, p. 109, illus.

Alan Munro REYNOLDS

Britain, 1926 - 2014

**Poem in June**

1955

watercolour & body-colour

44.4 x 60.6 cm

17.5 x 23.875 inches

South Australian Government Grant 1956
Purchased by Robert Campbell in London. Reynolds’ painting Moth Barn II, September morning, 1952, had been well received in Adelaide and admired by Campbell who sought out another work by the artist on his London trip in 1956. As a watercolourist himself, he was drawn to Reynolds technical command and wrote in the Bulletin: ‘The technique of Poem in June is interesting: a combination of transparent watercolour and gouache, the overlaid washes, particularly in the sky, give the colour extraordinary depth and brilliancy. The shadowy vine leaves in the foreground have been ‘tonked’, a method employed by Professor Tonks of the Slade School, whose practice it was to apply a brushful of pigment to canvas or paper and then remove the surplus with a blotter before it was dry.’

References

Barry DANIELS
Britain, born 1931
Landscape
1955
gouache on paper
75.5 x 98.4 cm
Boxall Bequest Fund 1958
Purchased by Evelyn Molesworth, London.
References
NGSA catalogue, 1960, p. 63.

Jack SMITH
Britain, born 1928
White shirt and check tablecloth
1956, Corsham, Wiltshire
oil on composition board
152.4 x 122.0 cm
Elder Bequest Fund 1957
[Fig. 80]
Jack Smith was one of a group of four realist painters who were labeled the Kitchen Sink School because of their pre-occupation with social realist portrayal of drab domestic life. They were also known, less disparagingly, as the Beaux Arts Quartet because they showed at London’s Beaux Arts Gallery. Smith’s family shared a house in Kensington with painter Derrick Greaves and sculptor George Fullard and their paintings often depicted the domestic interiors and scenes from this house. Campbell purchased Smith’s White shirt and check tablecloth in advance of what would be the artist’s final exhibition at Beaux Arts Gallery before the gallery ceased to represent him. Writing in the NGSA Bulletin, Campbell viewed Smith’s ‘crucifixion’ painting White shirt with check tablecloth as a more mature, humanistic statement than his earlier Kitchen Sink School paintings which ‘often depicted a plain looking woman washing a gawky ‘s child in a kitchen sink, with possibly a background of dirty dishes’. He aligned it with other crucifixion paintings by de Maistre, Graham Sutherland and Francis Bacon. Campbell wrote: ‘When looked at again, the artist’s intention becomes more

References
NGSA catalogue, 1960, p. 63.

evident and these ordinary objects take on a new meaning. By their shape and relation they 
may, and do, become symbols of tragedy and triumph. 
See also Jack Smith Written activity rapid, 1969, below, and discussion of ‘kitchen sink’ 
realism in Chapter 5.
The Tate Gallery holds 11 artworks by Smith
Representation in other Australian collections: AGNSW, NGV, AGWA, QAG

Exhibitions
Modern Britain 1900-1960, NGV, 2007

References
Radford and others, 2000, p. 139.

Mary POTTER
Britain, 1900 - 1981

Red still life
1955-1956, London
oil on canvas
61.4 x 76.5 cm
d’Auvergne Boxall Bequest Fund 1957
[Fig. 83]
Purchased by Richard Smart for £73.10.00
Mary Potter painted Red still life at a time when she was living at the Red House in 
Aldeburgh, Suffolk, newly divorced and in an intimate friendship with composer Benjamin 
Britten.
Mary Potter’s Red still life is a case of a painting sitting slightly apart from the thrust of the 
mainstream at the time. Potter painted with a frankly feminine delicacy of line and a subtly 
applied palette of pale colours. She used beeswax to achieve a luminous materiality and 
always insisted that her work be displayed without varnish or glazing in order to retain a 
translucent matt quality. 
Although she had painted throughout her life since training at the Slade under Tonks and Wilson Steer from 1916-18, she received national recognition late in 
her career, with a retrospective at the Whitechapel Art Gallery in 1964, an exhibition of her 
work in 1980 at the Tate Gallery, and a full scale Arts Council retrospective at the Serpentine 
Gallery in 1981, when she was 81. She was made an OBE in 1979. Her close friend, Sir 
Kenneth Clark wrote of her paintings, ‘They exist in the domain of seeing and feeling’.
The Tate Gallery holds five paintings by Potter covering the period 1929-1974.
Representation in other Australian collections: NGV and AGNSW

References
NGSA catalogue 1960, p. 198.

53 Madeleine Bessborough, ‘Potter, Marian Anderson [Mary] (1900-1981)’, Oxford Dictionary of 
accessed 1 May 2013.
54 Ibid.
55 Forward by Sir Kenneth Clark, Mary Potter, Paintings 1922-80, Arts Council of Great Britain, 1981.
Edward MIDDLEDITCH
Britain, 1923 - 1987

**Summer landscape**
oil on canvas
182.8 x 137.2 cm
AR Ragless Bequest 1957
Purchased by Robert Campbell in London
Middleditch was a member of the new wave of social realist painters known as the Kitchen Sink School and exhibited with John Bratby, Derrick Greaves and Jack Smith at the 1956 Venice Biennale. This painting reflects a move by Middleditch away from social realism towards lyrical romanticism. Campbell wrote in the NGSA Bulletin: ‘Middleditch is a realist in the best sense of that often misused term. He has, like other members of ‘the Kitchen Sink School’ by-passed the purely abstract approach to picture-making—a cerebral process with obvious limitations—in favour of a more humanistic outlook on life and art’.

**References**

Leonard ROSOMAN
Britain, 1913 – 2012

**A tree in the corner of a garden**
1956-7, London
oil on canvas
40.6 x 50.8 cm
Elder Bequest Fund 1957
Purchased by Richard Smart in June 1957 from the artist’s exhibition at Roland, Browse & Delbanco, London.
Leonard Rosoman, OBE, RA, had been an official war artist, and after the war was known as a muralist, illustrator and art teacher. The Tate Gallery holds two paintings by Rosoman and there are none in other Australian public collections.

**References**
Radford and others, 2000, p. 139.

Francis BACON
Britain, 1909 - 1992

**Study for figure no. 4**
1956, London
oil on canvas
152.4 x 116.8 cm
Gift of the Contemporary Art Society, London 1959

By 1956 Francis Bacon had been a radical force in British art since the mid 1940s, when he created shock waves with his triptych *Three studies for figures at the base of a crucifixion, 1944-5* (acquired by Tate Gallery in 1953). His first painting was acquired for the Museum of
Modern Art, New York in 1946. In 1955 he had a first retrospective at the ICA. That year he painted the portraits of collectors Robert and Lisa Sainsbury, who became his patrons, and would donate AGSA’s painting to the CAS, London in 1957. Study for figure no. 4 was part of Bacon’s first exhibition in Paris at Galerie Rive Droit in 1957. David Sylvester attributed the use of touches of vivid colour to Bacon’s trip to Tangier in 1956, and his growing dissatisfaction with tonal colour. He also saw a strong influence of Soutine on Bacon during this period (reference below).

Exhibitions
Francis Bacon, Galerie Rive Droite, Paris, 12 February – 10 March 1957, no. 12
La Peinture Britannique Contemporaine, Galerie Raymond Creuze, Paris, 8 October – 8 November 1957, no. 9
Three Masters of Modern British Painting: Sir Matthew Smith, Victor Pasmore, Francis Bacon, 1958, Arts Council travelling exhibition, no. 51
Contemporary Art Society Recent Acquisitions, Arts Council Gallery, London, February-March 1959, no. 3
Art Treasures from Adelaide: From the Collection of the Art Gallery of South Australia, AGNSW, 1 January 1977- 11 February 1977
Francis Bacon, Tate Gallery, London, 22 May 1985 – 31 March 1986
Francis Bacon: The Violence of the Real, K20 Kunstsammlung, Dusseldorf, 2006
Bacon, Palazzo Reale, Milan, 4 March 2008 – 29 June 2008
Francis Bacon: Five Decades, AGNSW, Sydney, 17 November 2012 – 24 February 2013

References
Bulletin of NGSA vol. 21 no. 2, October 1959.
NGSA catalogue 1960, p. 19.
Lorenza Trucchi, Francis Bacon, 1975, no. 50.
Francis Bacon, London: Tate Gallery, pl. 31.
Bacon, Milan: Skira, 2008, pl. 22.
Anthony Bond, Francis Bacon: five decades, AGNSW, 2012, p.139, illus.

Sir Terry FROST
Britain 1915-2003
Black, white and pink
1956, Leeds
oil on canvas
86.3 x 99 cm
Gift of the Contemporary Art Society, London 1962
[Fig. 84]
Purchased from the artist’s exhibition at Leicester Galleries, 1958, by Neil Parker esq., who gifted it to the CAS, London.  
Terry Frost started painting while he was a German prisoner of war after being captured in 1941. At the end of the war he attended Camberwell School of Art, where Victor Pasmore became a mentor. In 1947 he moved to St Ives, where he lived until 1961. Frost exhibited with Pasmore and other members of the constructionists group, although his work was never purely abstract. Frost has said that the source of his abstraction was always in the visible world filtered through emotional states:  
From 1947-9 I became more interested in the abstract qualities of painting through the influence of V.P. the meaning of composition became much clearer…From then instead of copying nature (as a subject) the important thing became how to use all I had learned about nature in terms of paint on a flat surface and bring about an analogue to what I saw and felt.  
He would have a long and successful career, being made an RA in 1992 and knighted in 1998. The Tate Gallery holds 62 artworks by Frost, including four from this period.

Ray HOWARD-JONES  
Britain, 1903 - 1996  
Y Bywyd Didiwedd  
1956, Skomer Island, Wales, Britain  
watercolour on paper  
37.4 x 57.1 cm  
Elder Bequest Fund 1959  
Purchased from Leicester Galleries by Richard Smart.

References  
NGSA catalogue, 1960, p. 126.  
Radford and others, 2000, p. 141.

William ROBERTS  
Britain, 1895 - 1980  
The model  
c.1956, London  
watercolour, crayon on paper  
53.5 x 36.7 cm (image & sheet)  
Morgan Thomas Bequest Fund 1958  
[Fig. 85]  

Exhibitions  
British Art from the 19th and 20th Centuries, 1969  
Modern Britain 1900-1960, 2007  
The Naked and the Nude, 13 September 2008 – 7 December 2008

56 Letter from Neil Parker, 20 Sussex Place, Regents Park, NW1, to Pauline Vogelpoel, CAS, London, stating ‘The Leicester Gallery will be sending you two pictures and a drawing when their current exhibition is over. An oil by Terry Frost £131.50 pounds less 10% discount, and an oil by Keith Vaughan, and a drawing by Keith Vaughan.’ TGA 9215.4.1.1 CAS General purchases 1954-59
57 Undated manuscript, Autobiographical writings, TGA 7919.2.1
References
Alisa Bunbury in Gott, Benson and Matthiesson 2007, p.273, illus.

Vanessa BELL
Britain, 1879-1961
**View of Venice**
Italy, 1957
Oil on canvas
59.0 x 48.8cm
South Australian Government Grant 1963
Purchased by John Russell from the estate of the artist.
See note for Bell’s *Monte Oliveto* 1912.

William BROOKER
Britain, 1918 - 1983
**Under the lamp**
1957, London
oil on composition board
69.2 x 45.7 cm
Elder Bequest Fund 1957
Purchased by Richard Smart from Arthur Tooth & Sons, London.
In the 1950s Brooker was seen as continuing the tradition of Sickert and Pasmore in his
figurative phase. The NGSA *Bulletin*, in a piece probably written by Campbell, stated: ‘In
these days, when Tachism and various forms of Abstract Expressionism are the current
fashions, it is refreshing to find an artist of Brooker’s sensibility can discover new beauty and
significance through the visual approach’.

Exhibitions
*British Art from the 19th and 20th Centuries*, 1969

References
*Bulletin* of NGSA vol. 19, no. 1, July 1957, b & w illus.

Martin BRADLEY
Britain, born 1931
**Tan Tao**
1957, London
oil on composition board
91.4 x 122.0 cm
Elder Bequest Fund 1958
Purchased by Evelyn Molesworth from Matthieson Ltd, London for £40
Martin Bradley studied art in Mexico under Maximo Ortega and in Paris under Fernand
Leger. The calligraphic motif reflects Bradley’s study of Asiatic languages and culture (he
speaks ten languages). In the late 1950s Bradley was exhibiting with London’s Gallery One
and was attracting interest from collectors including Sir Ronald Penrose and Sir Herbert
Read. His work entered the collection of the Museum of Modern Art, New York. In 1958, the

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58 NGSA catalogue of paintings, 1960, p.37
year Tan Tao was acquired he was awarded a scholarship by the Brazilian Government. He has lived in Belgium since 1989.  
Martin Bradley is represented in the Tate Gallery and in significant museum collections internationally.
Other collections in Australia: NGV.

**Exhibitions**

*East and West, the Meeting of Asian and European Art*, 18 July – 15 September 1985

**References**


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**Bernard KAY**

Britain, born 1927

**Interior**

1957

oil on masonite

122.0 x 91.4 cm

Boxall Bequest Fund 1958

Purchased by Evelyn Molesworth, £70.

**References**

NGSA catalogue, 1960, p. 137.

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**Richard SMITH**

Britain/USA, born 1931

**Black painting**

1957, London

indian ink, body colour on cardboard

76.2 x 63.5 cm

Elder Bequest Fund 1958

[Fig. 86]

Purchased from the artist by Evelyn Molesworth for £20.

This is an early work by Richard Smith, made the year he finished at the Royal College of Art, before he moved to New York on a Harkness Fellowship in 1959. In New York in the 1960s Smith started making the shaped canvases that are seen in retrospect as his significant contribution to late modernism. He was British representative at the 1970 Venice Biennale and received a retrospective at the Tate Gallery in 1975. He has lived in New York since 1976.

**References**


Radford and others, 2000, p. 140.

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**John CHRISTOFOFOROU**

Britain, 1921-2014

**Boat, sun, moon and sea**

c. 1957, London

gouache on paper

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Elder Bequest Fund 1958
Purchased by Evelyn Molesworth from Gallery One, London, for £26.5.0.
Christoforou most probably made this painting not long before he left London for Paris,
where he lived for the remainder of his long artistic career. In 1965 he won the International
Association of Art Critics Prize in London. He exhibited widely in Europe and Scandinavia
with his last exhibition in France in 2012.

References
Radford and others, 2000, p. 140.

Alan DAVIE
Britain, 1920-2014

*Let's go swimming*
1957, Leeds, Yorkshire
oil on paper
42.2 x 53.6 cm
Elder Bequest Fund 1958

Purchased by Evelyn Molesworth from Gimpel Fils Gallery Ltd, for £35.
Alan Davie was the first British painter to have been influenced by American abstract
expressionism, when he saw work by Jackson Pollock at the Peggy Guggenheim gallery in
Venice in 1948. Writing at the time of Davies’ first exhibition in New York in 1956, Patrick
Heron saw him as ‘the nearest thing in England to an American painter’. In *Let’s go
swimming* Davie’s pursuit of the ideal of spontaneity and chance appears guided by an
underlying design – above the chaotic tangle of gestural marks there is a sun-like blob in the
upper corner and a sweep of blue suggestive of the sea. Heron wrote: ‘Pollock released in
Davie that exuberant ability to guide an apparently thoughtless, spontaneous gesture of the
dripping, overladen brush and make out of the resultant splash, splotch or trail of dripped
pigment a network of expressive marks, a highly charged trellis of design.’

References
NGSA catalogue, 1960, p. 65.
Radford and others, 2000, p. 140.

Denis BOWEN
Britain 1921-2006

*Atomic Landscape*
1957, Britain
oil on canvas
50.7 x 62.2cm
Elder Bequest Fund 1958
Purchased by Evelyn Molesworth, £30.

61 *ibid*
Bowen was an early Tachiste painter, influenced by the Ecole de Paris, Futurists, Kandinsky and Max Ernst (http://www.denisbowen.co.uk accessed 30 December 2014). In 1955 he was one of the founders of the New Vision Centre Gallery, which showed abstract art until it closed in 1966.

References
NGSA catalogue, 1960, p. 33.
Radford and others, 2000, p. 140.

Peter LANYON
Britain, 1918 - 1964
Ilfracombe
1958, St Ives, Cornwall
gouache on paper
74.6 x 54.3 cm
Elder Bequest Fund 1958
[Fig. 88]
Peter Lanyon was born in St Ives, Cornwall and became a central figure in its post-war artistic community.
An oil painting with identical title, Ilfracombe, 1960, collection of the Glynn Vivian Gallery, Swansea, does not appear to be based on AGSA’s gouache, which is closer in palette and construction to Rosewall, 1960, collection National Museum of Ireland. In 1959 Lanyon started gliding to create aerial perspectives of the St Ives seascapes, only to be killed in a gliding accident in 1964.62
Represented by 22 art works in Tate Gallery collection, London
Represented in other Australian public collections: AGNSW, NGV.

References
NGSA catalogue, 1960, p. 144.
Radford and others, 2000, p. 140.

Gillian AYRES
Britain, born 1930
Tachiste painting
1958, Britain
Oil on composition board
91.5 x 22.0cm
Elder Bequest Fund 1958
[Fig. 89]
Purchased by Evelyn Molesworth from Redfern Gallery for £18.
In 1960 Ayres was the only female artist to take part in the landmark big abstracts exhibition, Situation, at the RBA galleries, London. She worked in acrylics in a Tachiste style, while her male colleagues had adopted the hard-edge painting from New York. She studied at Camberwell School of Art 1946-50, worked at the AIA Gallery 1951-9 and Bath Academy

1959-65. From 1977 she turned to lyrical abstracts in oils, using thick impasto. She taught at St Martins School of Art from 1966-1978 and was Head of Painting at Winchester School from 1978-81. She was made an OBE in 1986, RA 1991 and CBE in 2011.

References
Radford and others, 2000, p. 140.

John WYNNE
Britain, born 1935
**Electronic landscape**
1958, London
oil on canvas
91.4 x 71.1 cm
Elder Bequest Fund 1958

References
Radford and others, 2000, p. 141.

Henry INLANDER
Britain, born 1925
**The small fountain**
oil on canvas
71.1 x 38.7 cm
Morgan Thomas Bequest Fund 1959
Purchased by Richard Smart from the artist’s exhibition at Leicester Galleries, price £50.

References
*Bulletin* of NGSA vol. 21 no. 1, July 1959.
NGSA catalogue, 1960, p. 131.

Anne REDPATH
Britain, 1895 - 1965
**Bric-a-brac**
c. 1959
oil on masonite
101.6 x 86.9 cm
AR Ragless Bequest Fund 1959
Purchased by Richard Smart from the artist’s exhibition at Le Fevre Gallery, London, price £200.

Anne Redpath was at the height of her success in the late years of her career when she painted *Bric-a-brac* for her exhibition at Le Fevre Gallery in 1959. In 1955 she became an OBE and in 1956 received a major survey exhibition at the Royal West of England Academy, Bristol. In 1960 an exhibition of her work was held at the Scottish Gallery for the Edinburgh Festival. Redpath’s father had been a pattern weaver of tweed, and she acknowledged this influence in

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her textured approach to paint.\textsuperscript{64}

**References**


**AS HARTRICK**

Britain, 1864 - 1950

**Woodcutters**

1959

watercolour

27.0 x 39.4 cm

South Australian Government Grant 1959

### 3.2 Sculpture 1940 -1959

Frank DOBSON

Britain, 1886 - 1963

**Reclining nude (Reclining Female Nude 3)**

1943 (AGSA 1910-1950)

terracotta

9.5 x 24.7 cm

Morgan Thomas Bequest Fund 1950

Purchased from James Bateman for 12 guineas on the recommendation of John Goodchild, who viewed it when visiting Bateman’s studio in Chelsea. This acquisition was authorised at a special board meeting 21 September 1949 and receipt from England was noted board meeting 19 June 1950, item 16.

In his letter 6 October 1949 Bateman stated that he had paid the sum of 12 guineas for it ‘years ago’ and had it in his studio ever since (AGSA correspondence files). An almost identical *Reclining figure*, dated 1943, by Dobson is illustrated in the Arts Council 1966 touring exhibition, *Frank Dobson CBE RA 1886-1963*, plate 25, catalogue number 64. The catalogue notes record that other casts were acquired by James Bateman and T.A. Fennimore. The difference lies in the position of the drape, which is between the model’s legs in the catalogue but under her body in AGSA’s version. This latter sculpture in AGSA’s collection is identified as *Reclining Female Nude 3*, 1943, in the retrospective catalogue published by the Henry Moore Foundation in 1994.

Dobson, whose style was influenced by Aristide Maillol, had his first show of sculpture at Leicester Galleries in 1921 and became one of Britain’s leading sculptors of the inter-war years. He was an official war artist during the Second World War, was designated as Britain’s representative at the 1940 Venice Biennale (cancelled due to the war), elected ARA 1942, and Professor of Sculpture at the Royal College of Art 1946-53. He was honoured as CBE in 1947 and elected RA in 1953. His monumental outdoor sculpture *London Pride*, was exhibited on the South Bank as part of the 1951 Festival of Britain. He received an Arts Council memorial exhibition in 1966, a retrospective at Kettle’s Yard, Cambridge, 1981-2, and a major reappraisal by the Henry Moore Institute in 1994.

References
Bulletin of NGSA vol. 12 no. 1 July 1950, b & w cover illus.
Frank Dobson CBE, RA 1886-1963 Memorial exhibition Sculpture, drawings and designs, Arts Council, 1966, cat. no. 64 (similar casting), illus. plate 25.

Karin Margaret JONZEN
Britain, 1914 - 1998
Mother and Child
1946, London
terracotta
61.0 x 45.0 x 40.0 cm (approx)
Morgan Thomas Bequest Fund 1948
Purchased by Contemporary Art Society London on behalf of NGSA (refer to note for Hitchens above).
References
Bulletin of NGSA vol.9, no. 4, April 1948, b & w cover illus.

Sir Jacob EPSTEIN
Britain, 1880 - 1959
Second portrait of Pandit Nehru (bust)
1948/1949, London
bronze
40.0 x 45.0 x 20.0 cm
South Australian Government Grant 1957
[Fig. 65]
Purchased from the artist by Mrs Ursula Hayward in London, price £500.
Board member Ursula and her husband Bill Hayward were avid collectors of sculptures by Epstein, whom they had met in London in 1948. They acquired ten bronze sculptures by him for their home, Carrick Hill, bequeathing both Carrick Hill estate and their art collection to the State in 1983. In 1957 the NGSA Board had allocated Ursula Hayward £1,000 to acquire art in London. Epstein’s bust of Nehru was one of her acquisitions.
Despite the controversy generated by the modernism of his early twentieth century public art commissions, Epstein later developed a successful career creating portrait bust commissions. In his preferred sculptural approach of plaster modelling and then bronze casting the figure (rather than abstracted carving from stone), he stood apart from the dominant vogue led by Henry Moore. To compound his isolation in the 1930s and during the war years, due to his Jewish origins he was seen as an ‘alien’ (although he had been a British citizen since 1911), and excluded on this basis from Eric Underwood’s A History of English Sculpture, 1933.
After the war his career revived and he was knighted in 1954.
The National Portrait Gallery, London, holds fourteen portrait busts by Epstein in its collection, including a bust of Nehru. Confusingly, the NPG’s Nehru bust is titled by the subject’s full name ‘Jawaharlal Nehru’, while AGSA adopts the honorific ‘Pandit’ (wise man). Another cast of the Nehru bust, titled in accord with AGSA (from the collection of Edward P. Shinman and descendants) was sold by Christie’s on 13 December 2012, for £15,000.
Exhibitions
British art from the 19th and 20th Centuries, 1969

Jacob Epstein, 6 August 2008 – 26 April 2009

References

Sir Eduardo PAOLOZZI
Britain, 1924 - 2002

[Terracotta sculpture]
c.1952, London
terracotta
22.8 x 18.8 x 6.0 cm
Morgan Thomas Bequest Fund 1952
[Fig. 70]
Purchased by Hender Delves Molesworth from the Institute of Contemporary Arts, London for £10.

Born in Edinburgh to Italian parents, Eduardo Paolozzi attended the Edinburgh College of Art in 1943, before moving to London in 1944 and studying at St Martins and the Slade, where he met William Turnbull and Nigel Henderson. In 1952 he was one of six young sculptors to represent Britain at the Venice Biennale in the exhibition New Aspects of British Sculpture, organised by the British Council. From 1949 to 1955 he taught at the Central School of Art and Design. It was here that he started making clay sculptures. In later life he recalled; ‘after classes I would descend to the basement to make mainly terra-cotta reliefs in the ceramic department’.65

Paolozzi’s terracotta sculpture was described by HD Molesworth as ‘a doodle in clay’. He was referring to the artist’s scribbled biomorphic markings, made both in relief and incised in the surface of a low-fired clay brick-like form. This work is perhaps best seen as a prototype for, or component of, a larger body of work by Paolozzi. For instance, his maquette for The Unknown Political Prisoner, exhibited at the ICA in 1952, was a sculptural installation of similar plaster blocks, incised with crude biomorphic markings.

Paolozzi had a distinguished career lasting over half a century, being awarded a CBE in 1963, was elected to the Royal Academy in 1979, was appointed Her Majesty’s Sculptor in Ordinary for Scotland 1986 and knighted in 1988.

Exhibitions
Possibly Young Sculptors, William Turnbull and Eduardo Paolozzi, ICA, January 1952.

References

Lynn CHADWICK
Britain, 1914 - 2003

**Balance sculpture (Balanced sculpture III)**
1952, Gloucestershire, England
welded iron (listed as iron wire by AGSA)
35.0 x 37.0 x 24.0 cm
Morgan Thomas Bequest Fund 1953
[Fig. 71]
Purchased by H.D. Molesworth from Gimpel Fils, London for £26.5.0.
This sculpture is identified as *Balanced Sculpture III* in Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, with a complete illustrated catalogue 1947-2005* (reference below). Lynn Chadwick is considered one of the great British sculptors of the latter half of the twentieth century. He was awarded a CBE in 1964 and Officier de l’Ordre des Arts et des Lettres in 1985. Chadwick was originally an architectural draftsman, textile and furniture designer, who turned to sculpture in the immediate post-war years. He was commissioned to produce two sculptures for the Festival of Britain in 1951 and in 1952 was one of six young British sculptors in *New Aspects of British Sculpture*, organised by the British Council for the Venice Biennale. It was the spiky welded metal sculpture of this group that famously provoked Herbert Reid description, ‘geometry of fear’. Margaret Garlake has argued that this exhibition was a ‘defining moment’ of British modernism. Chadwick’s *Balanced sculpture III*, with a mobile upper section, was one of the first instances of his use of welded iron, rather than his earlier wire mobiles. At this time he was experimenting with a paste of iron filings and water, Stolit, and this may have been used to create the textured surface of *Balanced sculpture*. *Balance sculpture* was part of the body of work that included MoMA’s *Inner Eye*. The Tate holds a maquette for *Inner Eye*. Another *Inner Eye* maquette (similar in size to AGSA’s *Balance sculpture*) from a private collection was sold at Sotheby’s on 11 July 2013 for £458,500.

**Exhibitions**
*Lynn Chadwick, an exhibition of photographs and drawings and some original bronzes*, British Council touring exhibition, Elder Conservatorium, Adelaide, 3-13 June, 1968.

**References**
*Bulletin* of NGSA vol. 14, no. 4 April 1953, b & w cover illus.

FE MCWILLIAM
Britain, 1909 - 1992

Mother and children
c.1950-53, London
wire
32.0 cm (height)
Morgan Thomas Bequest Fund 1953
[Fig. 74]
Purchased by H.D. Molesworth from Hanover Galleries, 1953 for £16.16.0.
McWilliam worked in a range of styles over his long career, starting with surrealist forms in the 1930s and by the early 1950s showing the influence of Giacometti in his attenuated figuration. This sculpture was part of a group exhibited at Hanover Gallery, London in 1952. McWilliam’s maquette *Cain and Abel*, 1952, was awarded the Arts Council national prize in the Unknown Political Prisoner competition, and is now in the collection of the Tate Gallery, London, which holds nine works by McWilliam from 1940 to 1973.

Exhibitions
Hanover Gallery, London, 1952

References

Reg BUTLER
Britain, 1913 - 1981

Girl (previously Figure of a woman)
1953, Leeds
bronze sheet, wire
36.5 x 9.2 x 7.0 cm
Morgan Thomas Bequest Fund 1953
[Fig. 75]
Purchased by HD Molesworth for £30
Butler trained as an architect and practised from 1936-39. During the war years, as a conscientious objector he worked as a blacksmith. After the war he attended Chelsea School of Art. His first one-man show of sculpture was at Hanover Gallery in 1949. He took part in the British Council’s landmark exhibition *New Aspects of British Sculpture*, Venice Biennale, 1952, and again in the 1954 Venice Biennale. In 1953 he was awarded the grand prize in the International competition for a Monument to the Unknown Political Prisoner, although this sculpture was never realised. Butler subsequently returned to a more figurative representational style of sculpture.69

References
‘Reg Butler’s *Figure of a Woman*, *Bulletin of NGSA*, vol.15, no. 2, October 1953, b & w illus.

George FULLARD  
Britain, 1923 - 1973  
**Girl skipping**  
1955, Sheffield (cast in Rome)  
bronze  
33.7 x 15.5 x 15.0 cm  
South Australian Government Grant 1956  
[Fig. 79]  
Purchased by Robert Campbell in London for £40.  
George Fullard was seen at the time as a sculptural affiliate of the realist Kitchen Sink painters, also known as the Beaux Arts Quartet (see entries for Jack Smith and Edward Middleditch above). Fullard, grew up as the son of a Sheffield coal miner in an environment steeped in trade union militancy. He had returned wounded from the war to study art at the Royal College of Art, graduating in 1947. His realistic sculptures portraying people from working class life were praised in particular by John Berger, the Marxist critic of the *New Statesman*, who acclaimed Fullard as the best young contemporary sculptor in Britain. He subsequently turned to assemblage, became head of sculpture at Chelsea School of Art from 1963 and was made an ARA in 1973. Gillian Whiteley wrote that ‘His work had an idiosyncratic comic edge which was not in keeping with contemporary trends for formalism and abstraction in sculpture’. However, he posthumously achieved critical success for his contribution to post-war art.  
AGSA’s *Girl skipping* was one of an edition of three castings of this work. Another cast from a private collection was sold at Sotheby’s on 20 May 2009, lot 79.  
**Exhibitions**  
George Fullard 1923-1973, Serpentine Gallery, London July-August, 1974 (another cast with rope held over head of girl), cat. no. 3  
**References**  

Sir Henry MOORE  
Britain, 1898 - 1986  
**Seated figure against a curved wall**  
1956, London  
bronze  
55.0 x 92.0 x 53.0 cm  
Morgan Thomas Bequest Fund 1958  
[Fig. 82]  
Purchased from the artist by Hender Delves Molesworth for £600.  
Molesworth, who was a friend of Moore, commissioned the sculpture for the NGSA when a limited edition casting was being scheduled. Molesworth wrote that the Moore sculpture was ‘his first model of the huge United Nations project, but he couldn’t resist going back to the  

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71 Ibid.
old theme of a reclining woman with holes in, finally…I think it is a very, very good work and have no hesitation about it whatever.\textsuperscript{72}
The wall behind the figure arose when Moore was working on an option for the UNESCO commission and conceived the wall as screening the figure from the architecture behind it.\textsuperscript{73}
Other casts from the same edition are held by Arts Council of Great Britain and the Museum of Fine Arts, Boston. A smaller maquette (h. 16.5cm) from the property of the Sir Herbert Read Trust sold at Christie’s auction 26 June 1996 for $75,000 (lot 239).\textsuperscript{74}

\textbf{References}
Beadle, Paul, ‘\textit{Woman seated on a bench}, by Henry Moore’, vol. 20, no. 3, January 1959, b&w cover illus.


John HOSKIN
Britain, 1921 - 1990

\textbf{Stag beetle}
1958, London
iron wire
33.0 x 29.0 x 18.0 cm
Morgan Thomas Bequest Fund 1958

[Fig. 90]
Purchased by Evelyn Molesworth for £30.

Hoskin was appointed Head of Sculpture at the Bath Academy of Art in 1957 and that year also had his first solo exhibition at Lords Gallery. A retrospective of his work was held at the Serpentine Gallery, London, in 1975.

He is represented in the Tate Gallery collection by three sculptures, including \textit{Black Beetle} (stag beetle), 1957.

\textbf{Exhibitions}
\textit{British Art from the 19\textsuperscript{th} and 20\textsuperscript{th} Centuries, 1969}

\textbf{3.3 Selected drawings and prints 1940 – 1959}

Carel WEIGHT
Britain, born 1908

\textbf{Blockade}
1940
lithograph on paper
15.3 x 18.5 cm
David Murray Bequest Fund 1941

John NASH
Britain, 1893 - 1977

\textbf{The Stour near Bures}

\textsuperscript{72} Molesworth to Campbell, 15 July 1958, AGSA correspondence files.
\textsuperscript{74} AGSA Henry Moore file AC2/909.
c.1940, London
colour lithograph on paper
53.3 x 77.5 cm (image)
David Murray Bequest Fund 1941

John PIPER
Britain, 1903 - 1992
**Font and Tortoise Stove: Britwell Salome**
1940
lithograph on paper
31.1 x 20.6 cm (plate:)
David Murray Bequest Fund 1941

Laurence Stephen LOWRY
Britain, 1887 - 1976
**Punch and Judy (S.P.21)**
1943
colour lithograph on paper
49.5 x 76.2 cm
David Murray Bequest Fund 1948

John SKEAPING
Britain, 1901 - 1980
**Mare and foal**
1945
colour lithograph on paper
49.5 x 76.2 cm
David Murray Bequest Fund 1948

John TUNNARD
Britain, 1900 - 1971
**Holiday**
1947
colour lithograph on paper
49.5 x 76.2 cm
David Murray Bequest Fund 1948

John NASH
Britain, 1893 - 1977
**Window Plants (S.P.4)**
1947
colour lithograph on paper
49.5 x 76.2 cm
David Murray Bequest Fund 1948

Michael AYRTON
Britain, 1921 - 1975
**Conversation in the wind**
John PIPER
Britain, 1903 - 1992

**Yarnton, Monument, Oxfordshire**
1948
colour lithograph on paper
39.0 x 51.4 cm (plate:)
David Murray Bequest Fund 1949

Graham SUTHERLAND
Britain, 1903 - 1980

**Turning form**
1949
colour lithograph on paper
38.7 x 56.5 cm
David Murray Bequest Fund 1949

John PIPER
Britain, 1903 - 1992

**Clymping beach**
1953
colour lithograph on paper
40.6 x 55.2 cm
South Australian Government Grant 1956

John PIPER
Britain, 1903 - 1992

**Foliate Heads No 1**
1953
colour lithograph on paper
53.2 x 63.5 cm
South Australian Government Grant 1956

John PIPER
Britain, 1903 - 1992

**Three Somerset towers**
1958
colour lithograph on paper
54.3 x 75.6 cm (plate:)
South Australian Government Grant 1958

SW HAYTER
Great Britain/France 1901-1988

**Witches’ Sabbath**
1958, printed at Atelier 17, Paris
engraving, aquatint, roulette, printed in black and green inks on paper, 8/50
David Murray Bequest Fund 1958
Purchased by Evelyn Molesworth, London 1958

Exhibitions
*Five Centuries of Genius: European Master Printmaking*, 2000

References


4.1 Paintings/watercolour/gouaches/photographs 1960 – 1979

Keith VAUGHAN
Britain, 1912 - 1977

**Hoplite**

1961
oil on canvas
122.0 x 91.4 cm
AR Ragless Bequest Fund 1962
[Fig. 92]
In a letter to Russell, 25 May 1962 Vaughan wrote:
A hoplite was, or is, a Greek foot-soldier … They always seem to wear very short tunics finishing about the navel, and nothing else. Also, their arms, usually broken off, have ambiguous positions but suggest strong and often violent movement. Often too, they are striding forwards while looking backwards or over their shoulders. These thoughts were in my mind when I painted the figure soon after returning from Greece, and after the last of the Lazarus figures, which shows a figure emerging from the darkness into light. The Hoplite is all light, and I wanted him to glow and burn quietly in his own lustre, as the soft glittery bits of marble do everywhere in Greece.
The 3-position right arm in the painting does not symbolise or ‘mean’ anything. I don’t even know if it was a good idea, but it seems to work, and it relates, as I say, to the ambiguous gesture which most of the broken statuettes make. Because of their mutilated condition the energy and vitality of Greek figures always seems concentrated in the torso — and I think that applies to my figures, too, quite unconsciously in fact, as a result of my having nourished my imagery from these sources. The very strongly emphasised genital is also revived from the 7th century statuettes, where it is made the centre of gravity and energy of the whole figure.’75

Vaughan is represented in the Tate Gallery by 13 artworks

Exhibitions
Group exhibition, Mathieson Gallery, 1962

75 Letter from Keith Vaughan to John Russell, 25 May 1962, AGSA correspondence files
Brett Whiteley exhibition 1995-96

References


Philip SUTTON

Britain, born 1928

Imogen Sutton

1961, London

oil on canvas

111.7 x 111.7 cm

AM Ragless Bequest Fund 1962

[Fig. 93]


This portrait of the artist’s daughter was one of the major paintings from Sutton’s 1962 exhibition at Roland, Browse & Delbanco and, had been ‘covetted’ by the Tate, according to Russell, who regarded it as a ‘National Gallery’ picture.\(^{76}\) Playwright Arnold Wesker said of his friend Sutton in the 1960s ‘…he responded to the phenomena of life around him… and he responded to faces and figures, to people he loved and images he loved, but this was very much against the trend. He was a man alive in the world and he painted it with passion and exuberance.’\(^{77}\)

Sutton studied at the Slade and then taught there for nine years from 1954-63. For a while he ran a bohemian ‘salon-style household’, selling from his home and charging by the inch for his paintings.\(^{78}\) In 1962 he and his family moved to a Fijian island for a year, where he painted his children in a tropical paradise. He travelled to Australia in 1963 for an exhibition at Gallery A, Melbourne, and subsequently exhibited at David Jones Gallery, Sydney from 1963-1980. He exhibited at Bonython Gallery, Adelaide in 1981. Sutton was one of the youngest artists to be inducted into the Royal Academy as an ARA in 1976 at 48, becoming an RA in 1988.

Philip Sutton is represented in the Tate Gallery by eight artworks.

Exhibitions

Philip Sutton, Bernard Kay, Roland, Browse & Delbanco, London, cat. no. 25

References


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\(^{76}\) Letter from John Russell to Campbell, 9 April 1962, AGSA correspondence files. He was offended by Campbell’s reply that the Board had not been very enthusiastic about his first two purchases of the Sutton and Vaughan as they were not on the Board’s list of preferred artists (letters Campbell to Russell 30 August 1962, and Russell to Campbell, 15 September, 1962, AGSA correspondence files).


Euan UGLOW
Britain, 1932 - 2000

Seated girl
c. 1962, London
oil on canvas
68.9 x 89.5 cm
AM Ragless Bequest Fund 1963

The source of this painting remains something of a mystery. AGSA payment records show it was purchased from Whitechapel Art Gallery, although that gallery has no record of it being exhibited there in any exhibitions that year. Not does Russell refer to the painting in his letters to Campbell advising of purchases. To further compound the mystery, Seated girl is omitted from Catherine Lambert’s in other respects definitive catalogue raisonné on Uglow. Uglow painted Seated girl relatively early in his career. From the age of fifteen he had attended Camberwell School of Arts and Crafts, where he came under the influence of teachers Victor Pasmore and William Coldstream. It was Coldstream’s methodology that would instil in Uglow an approach to painting based on analysis of the act of scrutiny and the process of representation. He followed Coldstream to the Slade School of Fine Art, where he continued as a tutor throughout his career. His reputation increased in his later years to the point where on his death he was praised in his obituary in The Observer as ‘Britain’s greatest figurative artist’.

Seated girl is representative of Uglow’s dictatorial and uncompromising approach. The sitter is portrayed with a dispassionate, clinical eye. She is plain in appearance and in dress, awkwardly posed in a wooden chair against a bare wall and panelled door. The cumulative effect is one of concentrated intensity and discomfort.

Edward BAWDEN
Britain, 1903-1989

House as Glenties, Eire
1962
Gouache
46.3 x 57.6cm
South Australian Government Grant

Exhibitions
British Art from the 19th and 20th Centuries, 1969

Reference

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80 Uglow did however exhibit a painting titled ‘Still life’ at Whitechapel Art Gallery in the exhibition, Pictures for Schools March 14-April 13 1962, Whitechapel Art Gallery Archives, London.
81 Catherine Lampert, Euan Uglow, the complete paintings, New Haven and London: Yale University Press, 2007.
82 Richard Kendall ‘Uglow at work: the formative years’ in Lampert, pp. ix to xlvii.
Ceri RICHARDS
Britain, 1903 - 1971

**La Cathedrale Engloutie**
1962
oil & collage on canvas
30.0 x 34.3 cm
12 x 13.5 inches
A.R. Ragless Bequest Fund 1963
Purchased by John Russell in London, price £130.

*La Cathedrale Engloutie* was a major theme for Richards from 1959-62, inspired by the music of Debussy and the legend of the sinking cathedral continuing to ring its bells as it was engulfed by waves.
Richards is represented in the Tate Gallery by 89 art works.
Representation in other Australian public collections: AGWA, AGNSW

**References**


Patrick HAYMAN
Britain, 1915 - 1988

**The return of Ulysses to Penelope**
1962, London
oil on composition board
30.4 x 40.6 cm
Elder Bequest Fund 1964
Purchased by John Russell, London.

**References**

Radford and others, 2000, p. 144.

Patrick HAYMAN
Britain, 1915 - 1988

**The Japanese at Port Arthur**
1962, London
tempera, oil on composition board
17.3 x 25.0 cm
Elder Bequest Fund 1964
Purchased by John Russell, London.

**References**

Radford and others, 2000, p. 144.

Sir Lawrence GOWING
Britain, 1918 - 1991

**Miss C**
1963, London
oil on canvas
65.1 x 54.0 cm
AR Ragless Bequest Fund 1964
Purchased by John Russell from the artist (Royal Academy summer exhibition), price £150. Laurence Gowing was a significant figure in post-war British culture as a writer, artist and art historian. He trained as an artist under William Coldstream at the Euston Road School, became Professor of Fine Art, University of Durham 1948-58 and Principal of Chelsea School of Art from 1959. From 1965-7 he was Keeper of British Collections and Deputy Director at the Tate Gallery, Professor of Fine Arts at Leeds University from 1967-75, and Slade Professor 1975-85. He was knighted in 1982.\textsuperscript{84}

The Tate Gallery holds five artworks by Gowing. There are no other paintings by him in Australian public collections.

Reference


Keith GRANT
Britain, born 1930

**View from my Window: Hardstad, Norway**
gouache
25.9 x 16.3 cm
South Australian Government Grant 1964
Purchased by John Russell from New Art Gallery, London.

Keith GRANT
Britain, born 1930

**Fjord**
gouache, black ink & watercolour
10.9 x 22.0 cm
South Australian Government Grant 1964
Purchased by John Russell from New Art Gallery, London.

Keith GRANT
Britain, born 1930

**Norwegian Landscape**
gouache on grey paper
25.4 x 16.5 cm
South Australian Government Grant 1964
Purchased by John Russell from New Art Gallery, London.

Vivian PITCHFORTH
Britain, 1895 - 1982

**Dawn Llangore Lake, Wales**
1963, London or Wales
watercolour on paper
45.0 x 58.4 cm
Elder Bequest Fund 1963
Purchased from the artist by John Russell, London.

William ROBERTS
Britain, 1895 - 1980

The salute
c.1963, London
oil on canvas
59.7 x 49.5 cm
74.0 x 63.6 x 6.0 cm (frame)
AM & AR Ragless Bequest Funds 1964
[Fig. 95]
Purchased by John Russell from the artist through the Royal Academy summer exhibition #82, price £150.

William Roberts painted *The salute* in the latter years of his long career, when he was exhibiting primarily at the Royal Academy. He was elected an ARA in 1966. John Russell wrote at the time of purchasing the painting that Roberts was ‘perhaps the most distinguished of our less publicized older artists’.85

The Tate Gallery holds 142 artworks by Roberts (the majority donated from his estate after his death in lieu of taxes), including *Self-portrait with cloth cap*, 1931.

Exhibition
*Modern Britain 1900-1960*, 2007, NGV

References
Monica Healey in Gott, Benson and Matthiesson 2007, p. 275, illus.

Norman ADAMS
Britain, born 1927

Little Loch Broom
1963, Manchester
watercolour on paper
21.2 x 25.1 cm
Elder Bequest Fund 1964
Purchased by John Russell from Roland, Browse & Delbanco, London.

References
Radford and others, 2000, p. 144.

Alan WOOD
Britain, born 1935

Break, 1964
1964
oil on canvas
101.5 x 126.9 cm
Gift of Mr Kym Bonython 1972

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85 Letter from John Russell to Campbell 1 September 1963, AGSA correspondence files.
Frank AUBERCH
Britain, born Germany 1931

Head of Helen Gillespie III
1965, Camden Town, London
oil on canvas on board
74.9 x 61.0 cm
Gift of the Contemporary Art Society, London 1969
[Fig. 98]
Auerbach was orphaned by the war and sent to England in 1939, living in a boarding school until he moved to London in 1947. He studied art at the Borough Polytechnic from 1947-8 under David Bomberg, and then took evening classes with Bomberg at St Martin’s School of Art from 1948-52. His first solo exhibition was at the Beaux Arts Gallery, London in 1956. He moved to his Camden Town studio in 1954 and has remained there throughout his long career, rarely leaving Camden Town and London. He represented Britain at the 1986 Venice Biennale and was awarded first prize. The Tate presented a major survey, curated by Catherine Lampert in October 2015.
Representation in other Australian public collections: NGV, AGWA, AGNSW, NGA.

Exhibitions
Frank Auerbach, Marlborough Gallery, London, January 1967, no. 8

References

Duncan GRANT
Britain, 1885 - 1978

A vase of flowers
1966, Charleston, Sussex
watercolour on paper
51.0 x 34.0 cm
Elder Bequest Fund 1967
Purchased from Agnew’s in June 1967 by Christopher White in company with Ursula Hayward.

References
Radford and others, 2000, p. 145.

— Christie’s sale of the collection of R.B. Kitaj, Sale 7668, lot 312
Leon KOSSOFF
Britain, born 1926

York Way railway bridge, evening over London
1967, London
oil on composition board
122.0 x 167.6 cm
South Australian Government Grant 1972

[Fig. 103]
Purchased by Lou Klepac from Crane Kalman Gallery, London. Kossoff attended St Martins School of Art, London from 1949-53 and took evening classes with David Bomberg at Borough Polytechnic (with Auerbach). He habitually painted multiple versions of urban landscapes in his local neighbourhood and there were three versions of *York Way railway bridge* in the Whitechapel exhibition (nos. 20, 38 and 39). AGSA’s original accession records (Minutes 22 May 1972) give the title of AGSA’s painting as *York Way railway bridge (winter 1970–71)* but the image of that painting in the catalogue (no. 20) reveals it was a different version to AGSA’s, which was no. 39 according to the illustration. The Tate Gallery holds 118 works by the artist.


Exhibitions
*Leon Kossoff Recent Paintings*, Whitechapel Gallery 19 January–20 February 1972
*Drawn to Painting: Leon Kossoff drawings and prints after Nicholas Poussin*, 2001
Leon Kossoff, 1996

References

John HOYLAND
Britain, 1934 - 2011

8.7.67
1967, London
synthetic polymer paint on canvas
198 x 365.8 cm
South Australian Government Grant 1977

[Fig. 104]
Purchased by Ian North from the artist’s solo exhibition at Waddington and Tooth Galleries, London, December 1976, £3,600.

Hoyland was at the forefront of the generation of British artists influenced by the influx of American abstraction in the late 1950s. He studied art at Sheffield College of Art (1951-6) and the Royal Academy Schools (1956-60). In his monograph on Hoyland, Mel Gooding wrote that his diploma presentation in 1960 was entirely abstract, prompting the RA President Sir Charles Wheeler to order it removed from the walls (a position he later recanted).\(^{88}\)


Australia for a residency at Melbourne University, with the resulting exhibition touring to AGSA. He was an influential teacher at a succession of art school from the 1960s onwards, including visiting lecturer at the Slade School of Art 1974-89 and professor of painting at the Royal Academy Schools from 1999. Hoyland was elected an ARA in 1983 and RA 1991. The Tate Gallery held a 30 year retrospective of his work in 2000-1.

In recommending its acquisition, curator Ian North quoted Charles Harrison, writing:

Charles Harrison wrote for 1969 Sao Paulo Biennale that ‘John Hoyland ... belongs to that generation of British painters who were decisively affected in the late fifties and early sixties by the impact of American painting since the war. He is also one of the very few members of this generation whose work is not made to look provincial by the Americans.’ His work has a quality of lively pragmatic intelligence. The painting in question ...has a somewhat anxious, edgy quality, too, which prevents it from being yet another merely sumptuous colour abstract.89

The Tate Gallery holds 40 works by the artist, including 28.5.66, which is from the same period and visually similar to AGSA’s painting.


Victor PASMORE
Britain, 1908 - 1997
Linear development in three movements
1968, London or Malta?
oil and gravure on composition board
121.2 x 121.2 cm
South Australian Government Grant 1970
[Fig. 105]

William Bowmore stated that Pasmore’s work underwent a transformation after he moved to Malta in 1966. At this time he became interested in transformations of shapes through irrational rather than formal processes. His work moved away from constructivist tradition to be influenced by Miro and Tanguy.90

Exhibitions
Marlborough Fine Art, London 1969 cat. 5
Correspondences 26 October 2013 – 27 January 2014

Publications

Paul HUXLEY
Britain, born 1938
Untitled No. 90
1968
liquatex on canvas
213.5 x 213.5 cm
Gift of the Contemporary Art Society, London 1972

89 AGB 76/11 6 December 1976.

Huxley lived in New York 1965-7 on a Harkness Fellowship. He was a Tate Gallery trustee 1975-82. He subsequently pursued a career teaching at the Royal College of Art from 1976, becoming professor of painting there from 1986-98 and being elected RA in 1991.

**Winifred NICOLSON**  
Britain, 1893 - 1981

**Grape Hyacinth and Angels Tears**  
1968

oil on canvas  
47.7 x 52.2 cm (sight)  
AM Ragless Bequest Fund 1972

Purchased (as *Flowers in bowl and vase*) by Lou Klepac from Crane Kalman Gallery, London, for £225 (AGB 26 June 1972).

Winifred Nicholson was married to Ben Nicholson from 1920-1931, and a member of the Seven and Five Society from 1931-5. From 1969 to her death in 1981 she held six exhibitions at Crane Kalman Gallery. She was honoured with a retrospective exhibition at the Tate Gallery in 1987.

**Mark LANCASTER**  
Britain, born 1938

**Cambridge Michaelmas 1969**  
1969

synthetic polymer paint on canvas  
172.7 x 172.7 cm  
South Australian Government Grant 1975

Purchased by Ronald Alley, 1974, from Rowan Gallery, London.

The artist produced this painting during a residency at King’s College, Cambridge from 1968-70. In 1969 Alley had purchased another painting from Lancaster’s Cambridge residency for the Tate Gallery. The other paintings in the Cambridge series all explored variations within the grid format of squares or rectangles, with the variations becoming increasingly complex. Lancaster wrote to Alley, 17 June 1969, describing his technique. He stated that the extent of the soft junction of overlaid colours was controlled by the amount of water in the paint on canvas. ‘One rectangle was painted at a time, the first colour being allowed to partially dry with the canvas on a slope to allow slow penetration. ...The second colour was painted just before the first was dry and the slope reversed to allow penetration into the first colour.’

Lancaster moved to New York in 1972 and from 1973-98 designed sets and costumes for Merce Cunningham Dance Company and was secretary to Jasper Johns 1974-85.

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Jack SMITH  
Britain, born 1928 - 2011  
**Written Activity (Rapid)**  
1969, London  
oil on wood  
AR Ragless Fund 1971  
[Fig. 111]  
Purchased by Lou Klepac 1971 from artist’s retrospective at Whitechapel Art Gallery.  
In his notes for the Whitechapel exhibition, the artist wrote that he had developed a visual  
written language to describe experiences and sensation:  
‘An attempt has been made to break away from centres of interest. The painting is to be read  
from side to side. The marks are a kind of colour shorthand, a visual equivalent of sound and  
speech, speed and interval; in this way they have something in common with a musical  
score.’ (Jack Smith Retrospective, 1971, Whitechapel Art Gallery Archives)  
**Exhibition**  
32.  
**Reference**  

Jack SMITH  
Britain, born 1928  
**Hazard with circle, 1970**  
1970  
mixed with collage  
41.9 x 52.6 cm  
Gift of the artist 1970

Derrick GREAVES  
Britain, born 1927  
**Sculpture in a room**  
1970  
Acrylic on canvas  
120 x 148.4 cm  
Source of acquisition funds not available  
[Fig. 112]  
Purchased by Lou Klepac from Basil Jacobs Fine Art, London.  
Greaves rose to prominence in the mid 1950s as one of the Kitchen Sink or Beaux Arts  
Quartet painters who showed at the Beaux Arts Gallery. This proved to be a short phase in his  
long career as he moved on to an elegant pared-back style in which he sought to reduce the  
subject to its conceptual essence. In 1973 he received a survey exhibition at the Whitechapel  
Art Gallery covering his work 1967-72.

Sir Howard HODGKIN  
Britain, born 1932  
**Saturdays**  
oil on board
132.0 x 152.0 cm
Gift of the Contemporary Art Society, London 1976
[Fig. 113]

_Saturdays_ was made while he was teaching at Chelsea School of Art (1966-72). It is based on the sitting room in the flat of Mr and Mrs Peter Kinley, friends of the artist, at Rugby Mansions, London W14.

Hodgkin was awarded the Turner Prize, 1985, and a Knighthood in 1992.

Hodgkin: ‘Somebody once said to me that I always claimed that my pictures were about feelings, whereas he thought they were always resolved in terms of the picture, in terms of pictorial language and in terms of the physical object. And he’s quite right, because they are pictures and they have to be resolved in those terms. But the impetus for that resolution comes from the feeling, which is what they’re about’. Howard Hodgkin interviewed by David Sylvester in John McEwan (ed.) _Howard Hodgkin Forty Paintings 1973-84_, New York and London; George Braziller in association with Whitechapel Art Gallery, p. 99.

**Exhibitions**

_Howard Hodgkin_, Galerie Muller, Cologne, Germany, 1971 (first European exhibition)

_Howard Hodgkin: Recent Paintings_, Kasmin Gallery, 1971

_Patrick Caulfield, Howard Hodgkin, Michael Moon_, Galerie Stadler, Paris, 1972

_Contemporary Art Society Recent Acquisitions_, Mall Galleries, London, 1975


**References:**


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John HILLIARD
British, born 1945

**Through the Valley (2)**

Britain 1972

Four gelatin silver photographs

67.3 x 64.1cm each

South Australian Government Grant 1975
[Fig. 121]


This is a series of four photoworks, each containing two montaged images. In each the top image depicts a man working through a valley, and the lower image is a wider frame of the scene showing additional information – a soldier, a man with a camera pointed at the walking man, a dog, and finally a hand shooting a gun pointed at the walking man.

Hilliard studied at St Martin School of Art from 1964-7 and had his first solo exhibition at Lisson Gallery in 1971. He received a photographic retrospective of his work 1968-1998 at Arnolfini Gallery, Bristol. He taught at various art schools, including Chelsea, Camberwell and the Slade. His work is held by the Tate Gallery, London, Museum of Modern Art, New York, Metropolitan Museum, Tokyo, and Centre Georges Pompidou, Paris. A monograph to

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accompany the exhibition, *John Hilliard Not Black and White* at Richard Saltoun gallery was published in 2014.

Bridget RILEY  
Britain, born 1931  
**Sequence study (blue and red adjusted to green)**  
1973  
gouache on paper  
30.5 x 147.9 cm  
South Australian Government Grant 1973  
[Fig. 122]  
Purchased by John Baily from Rowan Gallery London.  
Riley habitually undertook preparatory studies for major paintings. *Sequence study (blue and red adjusted to green)* is related to the major painting, *Paean*, 1973, National Museum of Art, Tokyo.  
In the Tate’s substantial 2003 monograph on Riley, Paul Moorhouse wrote that *Paean* was the culmination of her series of vertical striped paintings in which she used combinations of three colours spaced with white to explore the relationship of colour and light, stating that it relied on a strong chromatic relationship organised - unusually for Riley – in a freer way according to a sense of spatial depth yielded by particular groupings. In the slightly earlier vertical striped painting, *Gamelan*, 1970, held by the National Gallery of Australia, Canberra, the repetition of colour combinations in the stripes is limited to the regular repeat of two variations only, compared to the asymmetrical progression across the canvas of six variations in *Paean* and in the Gallery’s gouache study.  
 **Exhibitions:**  
*Bridget Riley – An Australian Context*, Queensland Art Gallery, 8 February – 19 April 1985

Duggie FIELDS  
Britain born 1945  
**L’homme aux chaines**  
1973, London  
Synthetic polymer paint on canvas  
133.5 x 159.0 cm  
Gift of Jim Sharman 1986  
Recommended for acquisition by Ron Radford, who wrote: The two central figures, one male and one female, incorporate the popular and fashionable with the stark and subtly shocking, suggesting in turn sexual confrontation, possession and domination.’ (AGB 86/2 24 February 1986).

GILBERT & GEORGE  
Gilbert PROESCH  
Britain born Italy 1943  
George PASSMORE  
Britain born 1942

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**Dark Shadow no.9**
1974
Nineteen gelatine-silver photographs
212.0 x 166.0cm
South Australian Government Grant, 1975
[Fig. 121]
This is a montage of 19 framed images, inscribed ‘A drinking sculpture’. It is the last in a nine part series, *Dark Shadow*, originally exhibited at Nigel Greenwood Gallery in 1974, where it was purchased for AGSA by the Tate Gallery’s curator Ronald Alley. It is a selection of images from the ‘Human Bondage’ series, which appears as a chapter in the signed limited edition artist book, *Dark Shadow*, 1974 (AGSA’s copy 899/2000). There is an accompanying maudlin text, apparently written in the aftermath of a night of drunken abandon, as the artists lie sprawled on the floor of their apartment amidst broken glass, bottle and spilled wine. The text/image pairings in the ‘Human Bondage’ chapter are titled: Drunken glasscape, Drunken figures, Drunken floor, Drunken chaps, Drunken world, Drunken living, Drunken squalor, Drunken scene, Drunken heart, Drunken bondage, Drunken bottles, Drunken night, Drunken dinner, Drunken mess, Drunken blood, Drunken garland. The text for ‘Drunken glasscape’ (an image similar to the glasses in AGSA’s *Dark Heart* No. 9) reads in part: ‘The pressed down glass into the wooden boards where our forms feel on and over crunching and splintering with restrained excitement. The wet pool dead and sweet with various smells and beautiful in wild active shape. Burnt out drizzly matches fly about colliding with used slices of lemon and cigarette ends.’

Gilbert & George met while both were attending St Martin’s School of Art, London in 1967 and from 1968 performed together as living sculptures. They won the Turner Prize in 1986 and received a 30-year retrospective at the Musee d’Art Moderne, Paris in 1997. In 2005 they represented Britain at the Venice Biennale.

**Exhibitions**
Nigel Greenwood Gallery, London, June 1974
Gilbert & George retrospective 15 February 2007 – 6 January 2008

**References**
Gilbert & George, *Dark Shadow*, London: Art for All, 1974, signed limited edition, no. 899/2000 (‘Human Bondage’ series but not specific images of AGSA’s *Dark Shadow no. 9*).
*Gilbert & George The Complete Pictures, 1971-1985*.

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**Hamish FULTON**
Britain, born 1946

**Wheeldale Moor**
1977
95.0 x 121.0 cm
South Australian Government Grant 1979
Recommended by Ian North, purchased from Sperone Westwater Fischer Gallery, New York, with advice from Ronald Alley, October 1978.
Wheeldale Moor in Yorkshire is the site of the ancient Wade’s Causeway believed to be a road built by the Romans. The road extends for over a kilometre through the moors.
Hamish Fulton attended St Martin’s School of Art from 1966-7 with Richard Long, John Hilliard and Gilbert & George. Fulton and Long developed a continuing art practice based on conceptual photography and text recording and commenting on their long walks in the countryside. Fulton confined his practice to photography while Long extended his into sculpture.

In recommending the acquisitions Ian North wrote: ‘His images and texts are at once straightforward documentation and austerely beautiful in their own right; together they suggest the kinaesthetic and aesthetic experience.’

In 2002 Fulton was honoured with a retrospective at Tate Britain. Reviewing this exhibition in *Artforum* James Hall wrote: ‘This impressive retrospective at Tate Britain proves that Fulton is a distinctive, often powerful voice.’

**Exhibitions**

*Making Nature* 2009

**References**

Messenger 2009, p.236. (cat. listing only)

Peter SYLVEIRE

**Britain**

*The Old, Old Bill and the Bailiffs*

1978, LONDON

Oil, glue, collage of woven woollen fabric, burlap, wallpaper, newspaper, glitter, aluminium on canvas

175.0 x 137.0 cm

Gift of Jim Sharman 1986

Recommended for acquisition by Ron Radford, who wrote: ‘The title defines further the typically despairing circumstances of the entire family caught in the web of debt and poverty, as indicated by the approach of the two helmeted policemen. The creative use of collage, woven fabric, string and glitter on the curtains serves to emphasise the reality of this grim domestic situation.’ (AGB 86/2, 24 February 1986).

Susan HILLER

**United States/Britain, born 1940 (Britain since 1967)**

**Ten Months**

1977-80, London

ten gelatin-silver composite photographs, printed text, edition 5/10

20.7 x 53.0 cm (sight - photographs)

9.0 x 36.7 cm (sight - text)

South Australian Government Grant 1982

[Fig. 125]

Purchased from *Quantum Leaps* exhibition by Women’s Art Movement at the Experimental Art Foundation, Adelaide in 1982. Ron Radford made the purchase utilising his curatorial allowance.

*Ten Months* is an installation of ten framed composite photographs with text. Each frame is divided into a four-by-seven grid of daily photographs the artist has taken of her belly during

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94 Agenda AGB 79/3 26 March 1979, item 9 Proposed purchase: paintings.
her pregnancy. These divisions correspond to the ten lunar months of pregnancy. The photographs are displayed in a cascading sequence across the gallery wall (approximately 203 x 518 cm).

‘The sentimentality associated with images of pregnancy is set tartly on edge by the scrutiny of the woman/artist who is acted upon. But who also acts; who enjoys a precarious status as both the subject and object of her work.’ (Block (3) 1980, p. 27).

Hiller trained as an anthropologist before studying art and this background influenced her mix of analytical and subjective experiential language in treating herself as both subject and object. She received a retrospective survey of her work by Tate Britain in 2011.

**Exhibitions:**
Quantum Leaps, Experimental Art Foundation, Adelaide, 1982
Susan Hiller, Tate Britain, London 1 February – 15 May 2011 (from same edition)
My Body and I, 27 October 2012 – 30 March 2013

**References:**
‘10 Months Susan Hiller’, Block (3) 1980, p.27.

Ian BREAKWELL
Britain, 1943 - 2005

**The Walking Man (6)**
1979, London
gelatin-silver photographs, ink on cardboard
104.2 x 58.7 cm
Gift of the Contemporary Art Society, London 1984

[Fig. 126]
Selected by Ron Radford from the group of works available for allocation to CAS members.
Breakwell studied art at Derby College of Art 1961-5. From 1967 he began staging performance events and films in non-gallery locations. The Walking Man was part of Breakwell’s *Continuous Diary* series 1965-85. It is a photo-text montage based on Breakwell’s photographs of a stranger whom he observed from his third floor window repeatedly walking in the street outside in Smithfield, London. He photographed the man over a period of years whenever he saw him as he glanced out the window. This sequence of images of the walking man was accompanied by his journal entries. There are eleven montage panels The Walking Man Diary and additional collages, including this one, where the images of the man are combined with a wristwatch, and text fragments from diaries recording the process of observation.96

Bridget RILEY
Britain, b. 1931

**Seris 33, orange and magenta added to green and violet in two colour twist**
Gouache, pencil on paper
Britain, 1979
64 x 91.5cm
Gift of Diana Ramsay AO and the late James Ramsay AO 1999

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96 Elizabeth Manchester, ‘The Walking Man Diary 1975-8’
Purchased by Diana Ramsay from Bonython Gallery, Adelaide, c. 1980. Although the title Seris 33 is written in pencil on the work, according to her agent this was a (spelling?) mistake by the artist and the correct title is Series 33 (letter from Camilla Wallrock, Karsten Schubert to Angus Trumble, 20 March 2000). This accords with other gouaches, which are titled as Series.

From 1974-9 Riley created a series of gouaches and paintings in which the curved and twisted stripe was the fundamental unit. This undulating wave-like movement of the stripe generated more complex interactions of colour and light. In comparison to the high contrast colours of the earlier vertical stripe paintings like AGSA’s gouache Sequence study, the evenly toned colours ‘dissolve in a diffuse field of luminous clusters’ (Moorhouse, p. 21).

Refer to the Tate Gallery online catalogue entry for a similar painting by Riley from this period, To a summer’s day, 1980, for a detailed description of the artist’s process.  

http://www.tate.org.uk/art/artwork/riley-to-a-summers-day-t03375/text-catalogue-entry

### 4.2 Sculptures 1960 – 1979

Clive BARKER

Britain, born 1940

**Coke with two straws**

1968, London
Chrome-plated bronze
27.8cm high
Edition 4/8

South Australian Government Grant 2010

In the 1960s Barker made a series of chrome-plated replica objects of common consumer items. In an interview in 1989 he explained the process of making a related work Three Coke bottles:

I think I went to the foundry with one Coke bottle and we made a mould from that. I think we made a plaster cast from that. We poured three waxes and cast them. I think the base was just cut-out. I don’t think that was cast. Two weeks later the casts were done and finished, and I took them to the chromium plater. He had them for another day and polished them’.

(interview with Clive Barker by Marco Livingstone, London 10 July 1989, in Livingstone 1991, p.155). Barker had come to art after working on the shop floor at Vauxhall Motors and his attraction to the perfection of chrome plating was based on his admiration of the shiny cars on the production line. Andy Warhol had preceded Barker by four years in use of the Coca-Cola bottle in his painting, screenprint and graphite Green Coca-Cola Bottles, 1962 (Whitney Museum, New York), in which rows of bottles appear standardised, although close examination reveals minor variations due to uneven quality of the block printing and underpainting. In contrast, Barker in his Coke with two straws aspired to the precision of an industrial chrome finish.

97 http://www.tate.org.uk/art/artwork/riley-to-a-summers-day-t03375/text-catalogue-entry
Peter CLAPHAM  
Britain, born 1924  
**Space cube 16 MK1**  
1968, London  
perspex, wood, formica  
edition of 10  
35.0 x 35.0 cm (overall)  
Boxall Bequest Fund 1969  
Purchased by Lawrence Daws, London.  
[Fig. 108]

(Dame) Barbara HEPWORTH  
Britain, 1903 - 1975  
**Head (Ra)**  
1971, Trewyn Studio, St Ives, Cornwall  
bronze  
48.2 x 38.0 x 24.0 cm  
cast 7/7  
Gift of Lesley Lynn through the Art Gallery of South Australia Foundation, in memory of her husband Dr Kenneth Lynn 2001  
Recommended for acquisition by Angus Trumble, AGB 2001/11, 3 December 2001.  
[Fig. 114]  
Purchased by the donors from *Barbara Hepworth Carvings and Bronzes*, May 1973, Marlborough Godard, Toronto, cat. no. 13, illus. p.14. A similar version in white marble was in the exhibition, cat. no. 9.  
Barbara Hepworth was one of the great British sculptors of the twentieth century, with a long, distinguished career from the 1930s until her death in 1975. In the mid 1930s she was part of the avant garde Unit One group, before moving to St Ives with husband Ben Nicholson in 1939. In 1949 she established Trewyn Studios at St Ives and lived there for the rest of her life. She was made a CBE in 1958, and Dame Commmnder, DBE, in 1965.  
In 1956 Hepworth started working with bronze. *Head (Ra)* is a late example of her cast bronze biomorphic sculpture, featuring the characteristic central void. According to Sophie Bowness, theses bronzes was created from a carved plaster mould, cast in bronze and then the unpatinated surface was often hand-worked by Hepworth before being polished to a high shine with a rich gold finish. Bowness wrote that in the 1960s Hepworth became fascinated by the relationship between the sun, moon and sea, with the artist writing ‘We are so placed here geographically that both sun and moon rise and set over water with great radiance and this fact sets up a remarkable tension in my everyday life’.98

Keith MILOW  
Britain, born 1945  
**Four, Four XXII**  
1974  
resin, fibre-glass, pastel  
104.0 x 208.0 cm

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Gift of the Contemporary Art Society, London 1979
[Fig. 120]

Richard LONG
Britain, born 1945
**Stone circle**
1979, Cornwall
134 stones of Cornish slate
510.00 cm (diam)
South Australian Government Grant 1979
[Fig. 123]
Commissioned by Ian North and facilitated by John Kaldor, January 1979, through Lisson Gallery, London.
Long attended St Martin’s School of Art from 1966-7 with Fulton, Hilliard and Gilbert & George. In the late 1960s he started taking long walks in the countryside, some with Fulton, and recording these with photography and floor installations of natural materials in the form of a circle, spiral and long lines. He has continued making these installations for over forty years. Long represented Britain at the Venice Biennale in 1976 and was awarded the Turner Prize in 1989. He was elected RA in 2001.

**Exhibitions**

Making Nature 2009

**References**


Mark BOYLE / The Boyle Family
Britain, 1934 - 2005
**Study of anthills, Tanami Desert, Central Australia**
from the series 'Journey to the surface of the earth: Australia'
1979, Tanami Desert, near Alice Springs, Northern Territory
dirt, mixed media, resin, fibreglass
180 x 180 x 33 cm
South Australian Government Grant 1980
[Fig. 124]
Purchased from the artist’s 1980 Adelaide Festival of Arts exhibition at the Contemporary Art Society of South Australia, Adelaide.

Mark BOYLE / The Boyle Family
Britain, 1934 – 2005
**Study of drying mud, Tanami Desert, Central Australia**
from the series 'Journey to the surface of the earth: Australia'
1979, Tanami Desert, near Alice Springs, Northern Territory
dirt, mixed media, resin, fibreglass
76 x 76 x 6 cm
South Australian Government Grant 1980
Purchased from the artist’s 1980 Adelaide Festival of Arts exhibition at the Contemporary Art Society of South Australia, Adelaide.
The two cast works were accompanied by seven Electron Micro-photographs of insects and plant life from the site.

**Exhibitions**
*Making Nature*, 2009

**References**

### 4.3 Selected drawings and prints 1960-1979

David HOCKNEY
Britain, born 1937

**Jungle boy**
etching, aquatint, printed in black & red inks, on paper 28/50
40.2 x 49.3 cm (plate)
South Australian Government Grant 1978
[Fig. 96]
Purchased on behalf of the Gallery by Ronald Alley from Sotheby’s London auction 13 July 1978.
Hockney attended the Royal College of Art 1959-62 where he won a Gold Medal and Guinness Award for etching. In 1961 he visited New York where he met William Lieberman curator of the Metropolitan Museum of Art’s print department, who purchased two of his etchings. In the 1960s he was the country’s most successful artist. He moved to Los Angeles in 1977. He received a retrospective at the Tate Gallery in 1988. He was elected RA in 1991 and made a Companion of Honour in 1997.

**Exhibitions**
*Five Centuries of Genius: European Master Printmaking*, 2000
*Hockney, Printmaker*, Dulwich Picture Gallery, London, 5 February - 11 May 2014, no. 14

**References**

Richard LIN
Taiwan/Britain, born Taiwan 1933

**Relationship II**
1965
screenprint on paper
43.8 x 56.2 cm
d’Auvergne Boxall Bequest Fund 1969
[Fig. 97]
Purchased by Lawrence Daws, London
Lin studied art in London and exhibited there from 1957. He is believed to be based in Taiwan.

Exhibitions

*Correspondences* 26 October 2013 – 27 January 2014

Frank AUERBACH  
Britain, born 1931

**Seated figure**  
1966

screenprint on paper  
78.8 x 57.7 cm  
d’Auvergne Boxall Bequest Fund 1969  
Purchased by Lawrence Daws, London.

David HOCKNEY  
Britain, born 1937

**C.P. Cavafy in Alexandria**  
1966, London

etching, aquatint on paper  
34.5 x 22.3 cm (plate)  
(sheet)  
South Australian Government Grant 1975  
[Fig. 99]  
Purchased by AGSA education officer, Barry Pearce from The Waddington Galleries, London

This etching is from the portfolio of 13 prints ‘Illustrations of Fourteen Poems by Cavafy’, no. 8 in edition of 25 with 5 artist’s proof sets. Constantine P Cavafy was a homosexual poet living in Alexandria in the 1910s and 1920s. Hockney actually developed the series in Beirut as he found it had a richer more cosmopolitan culture than Alexandria. He etched straight onto the plate, working from photographs and his drawings. Richard Lloyd wrote: ‘Hockney has spent two years since his last work in etching assiduously drawing from life in pen and ink. The effects of this are apparent in the Cavafy prints, whose sparse, accurate lines perfectly match the clarity and simplicity of the poet’s voice.’

**Exhibitions**

*Hockney, Printmaker*, Dulwich Picture Gallery, London, 5 February - 11 May 2014, no. 19A

**References**


David HOCKNEY  
Britain, born 1937

**In despair**  
1966

etching on paper, A/P, edition of 25 with five artist’s proofs  
South Australian Government Grant 1975  
No. 11 from the Cavafy portfolio – see above.  
AGB 75/11 27 October 1975

**Exhibitions**
Hockney, Printmaker, Dulwich Picture Gallery, London, 5 February - 11 May 2014, no. 19J

References

Victor PASMORE
Britain, 1908 - 1997

Points of Contact No. 8
London, 1966
screenprint on paper, printed at Kelpra Studio, London
167 x 58.5 cm
Gift of Richard Pash through the Art Gallery of South Australia Foundation, 2014; donated through the Australian Government’s Cultural Gifts Program.

Victor PASMORE
Britain, 1908 - 1997

Points of Contact No. 9
1966
screenprint on paper
152.0 x 127.0 cm
d'Auvergne Boxall Bequest Fund 1969
Purchased by Lawrence Daws, London.

Exhibitions
Correspondences 26 October 2013 – 27 January 2014

References

RB KITAJ
United States/Britain, 1932 - 2007

Let us call it Arden & live in it!
from the set ‘Mahler becomes politics, Beisbol’
1966, London
colour screenprint on brown paper
70.2 x 46.0 cm (image)
d'Auvergne Boxall Bequest Fund 1969
Purchased by Lawrence Daws, London.

American-born artist, teacher and curator, Ron Kitaj was an important influence on David Hockney when both were at the Royal College of Art in 1959-61. He taught at Camberwell School of Art 1962-6. He returned to America in 1967-8 to teach at the University of California, Berkeley. In 1976 he curated the landmark exhibition The Human Clay for the Arts Council at the Hayward Gallery in which he proposed a return to figuration (refer Chapter 5 for discussion). In 1977 he and David Hockney posed nude for the cover of The New Review, as part of their campaign for a return to figuration.\(^{99}\) He received a retrospective at the Hirshhorn Museum and Sculpture Garden, Washington DC, and at the Tate Gallery in 1994. He was elected RA in 1991 and moved to Los Angeles in 1997.

RB KITAJ
United States/Britain, 1932-2007
His every poor, defeated, loser's, hopeless move, loser, buried (Ed Dorn)
plate 11 from the set 'Mahler becomes politics, Beisbol'
1966, printed at Kelpra Studio; published by Marlborough Fine Art, London
colour screenprint, collage on paper 63/70
76.5 x 50.3 cm (sheet)
d'AUVERGNE BOXALL BEQUEST FUND 1969
[Fig. 100]
Purchased by Lawrence Daws, London.
See above for biographical summary.
Exhibitions
Five Centuries of Genius: European Master Printmaking, 2000
References
Robinson, 2000, p. 126.

Gordon HOUSE
Britain, born 1932
Dial Set Six
1966
screenprint on paper
52 x 52 cm
d'AUVERGNE BOXALL BEQUEST FUND 1969
Purchased by Lawrence Daws, London.

Joe TILSON
Britain, born 1928
Sky I
1967, printed at Kelpra Studio; published by Marlborough Graphics, London
colour screenprint, with vacuum-formed & vacuum-metallised objects, on paper
123.5 x 67.2 cm (sight)
d'AUVERGNE BOXALL BEQUEST FUND 1969
[Fig. 101]
Purchased by Lawrence Daws, London
Exhibitions
Five Centuries of Genius: European Master Printmaking, 2000
References

Harold COHEN
Britain, born 1928 (America since 1969)
Richard IV (from Richard Hamilton set, 1967)
1967
screenprint on paper
65 x 73.6 cm
d'AUVERGNE BOXALL BEQUEST FUND 1969
Cohen produced Richard I-VI series of screenprints of fellow artist Richard Hamilton, all of which are held by the Tate Gallery. He was prominent in the sixties art scene in London, representing Britain in the Venice Biennale, Documenta3, Paris Biennale and the Carnegie International exhibitions. He moved to California in 1969 as Professor in the visual arts department of the University of California, San Diego, where he remained for thirty years. He was inventor of the AARON computer software program, which is designed to produce art autonomously.

Ceri RICHARDS
Britain, 1903 - 1971

*Origin of a rose*
1967
screenprint on paper
52.0 x 64.2 cm (image)

d'Auvergne Boxall Bequest Fund 1969
Purchased by Lawrence Daws, London.

**References**

Victor PASMORE
Britain, 1908 - 1997

*Points of contact no. 11*
1967
Colour screenprint on paper Kelpra Studios, London, edition of 70
61.3 x 137.7 cm

Gift of Richard Pash through the Art Gallery of South Australia Foundation 2014. Donated through the Australian Government’s Cultural Gifts Program.

**Exhibitions**
*Correspondences* 26 October 2013 – 27 January 2014

**References**

Victor PASMORE
Britain, 1908 - 1997

*Points of contact no. 13*
1969
Colour screenprint on paper, edition of 70 Kelpra Studio, London through Marlborough Graphics
62 x 138 cm

Gift of Richard Pash through the Art Gallery of South Australia Foundation 2014. Donated through the Australian Government’s Cultural Gifts Program.

**Exhibitions**
*Correspondences* 26 October 2013 – 27 January 2014
Victor PASMORE  
Britain, 1908 - 1997  
**Points of contact no. 14**  
1969  
Colour screenprint on paper  
190 x 62 cm  
Gift of Richard Pash through the Art Gallery of South Australia Foundation 2014. Donated through the Australian Government’s Cultural Gifts Program.  

**Exhibitions**  
*Correspondences* 26 October 2013 – 27 January 2014  

**Publications**  

Joe TILSON  
Britain, born 1928  
**Transparency Clip-O-Matic Eye**  
1969, printed at Kelpra Studio; published by Marlborough Graphics, London  
screenprint on acetate film with metallised acetate film  
70.5 x 50.1 cm (sight)  
d’Auvergne Boxall Bequest Fund 1969  
[Fig. 109]  
Purchased by Lawrence Daws, London.

John HOYLAND  
Britain, born 1934  
**Reds, Greens**  
1969  
screenprint on paper  
59.6 x 91.0 cm  
South Australian Government Grant 1973  

John HOYLAND  
Britain, born 1934  
**Grey/Blue on Green (from the 'New York' Suite)**  
screenprint on paper  
91.5 x 66.0 cm  
South Australian Government Grant 1973  

Laurence Stephen LOWRY  
Britain, 1887 - 1976  
**Castle by the sea**  
1969  
lithograph on paper  
47.5 x 60.5 cm  
David Murray Bequest Fund 1971
Robyn Denny
Britain, 1930 - 2014

*Light of the World E*
1970
screenprint on paper
72.3 x 79 cm
South Australian Government Grant 1974

David Hockney
Britain, born 1937

*Mo asleep*
1971, New York, United States of America
etching, aquatint on paper, no. 14 in edition of 75 with 16 artist’s proofs
68.5 x 54.0 cm (plate)
South Australian Government Grant 1973
[Fig. 115]

**Exhibitions**
*Hockney, Printmaker*, Dulwich Picture Gallery, London, 5 February - 11 May 2014, no. 28

**References**

Richard Hamilton
Britain, 1922-2011

*Five tyres remoulded* (portfolio)
1971 United States of America
One relief cast in white silicone elastomer, 7 screen prints on mylar
136/150, published 1972 by Professional Prints, Zug, and Eye Editions, Switzerland
South Australian Government Grant 1973
[Fig. 120]
Purchased by John Baily from Petersburg Press, London, price $A824.78.
The first print of the portfolio includes a statement by Hamilton in which he explains the
drawn out and very complex process behind the finished product. His quest started with
seeing an illustration of the treads of five tyres arranged in historical sequence (1902, 1905,
1919, 1925, 1950) in a technical magazine. This cut-out magazine image remained on his
peg-board for several years. He stated:

> The attraction of the image is hard to explain. It is a cut-out half-tone block in black
and white from a retouched photograph of tyres. It expresses in very simple,
essentially visual terms the historical progress of a technical quest. The problem
involved pattern-making – the patterns being about motion and friction. Hamilton attempted at first to accurately reproduce the tyre tread patterns through
perspective drawing but found the task impossibly laborious. He abandoned it but published
his drawings as a screen print distributed through the ICA in 1964. In 1970 he revisited the

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100 Richard Hamilton statement, Portfolio *Five tyres remoulded*, published by Professional Prints and
Eye Editions, Switzerland, 1972, distributed by Petersburg Press, London.
project with the assistance of an expert computer programmer using a Fortran program to plot the perspective. The resulting prints have an elegance and refinement that might at first seem to be at odds with their technical subject matter and the computer-assisted process of their realisation.

**Reference**


Allen JONES  
Britain, born 1937  
**Portrait 7 (eight figures)**  
1971  
lithograph on paper  
64.0 x 48.0 cm  
South Australian Government Grant 1973

Allen JONES  
Britain, born 1937  
**Portrait 4 (single figure)**  
1971  
lithograph on paper  
64.0 x 48.0 cm  
South Australian Government Grant 1973

William TURNBULL  
Britain, born 1922  
**Drypoint 6**  
1971  
drypoint on paper  
35.1 x 27.6 cm  
South Australian Government Grant 1973

William TURNBULL  
Britain, born 1922  
**Drypoint 9**  
1972  
drypoint on paper  
34.5 x 25.0 cm  
South Australian Government Grant 1973

Bridget RILEY  
Britain, born 1931  
**Coloured greys**  
1972  
colour screenprint on paper  
57.0 x 57.0 cm  
South Australian Government Grant 1973  
Purchased by John Baily from Rowan Gallery, London, price $199.80.
Riley had attended the Royal College of Art from 1952-6, when her contemporaries included Frank Auerbach, John Bratby, Richard Smith and Joe Tilson. It took her several years of investigation before she made her first optically kinetic black and white paintings in 1961 and held her first solo exhibition at Gallery One, London in 1962. With these paintings she found a non-referential abstract visual language that was open to an almost endless sequence of permutations and variations. The essential principal of the visual dynamism of the abstract formal elements of her paintings provoking the perceptual engagement of the viewer would underlie all her subsequent work. In 1965 her work was included in *The Responsive Eye* exhibition at the Museum of Modern Art, New York. In 1968 she won the international prize for painting at the 34th Venice Biennale, the first British contemporary painter and first woman to win this award. *Coloured greys* is representative of her body of work c. 1970 in which she moved from the graphic contrast of black and white to subtle sequences of tonal greys.

Richard SMITH  
Britain, born 1931

**Florence Print 1**  
1973  
lithograph & collage 59/75  
45.0 x 49.0 cm  
South Australian Government Grant 1973  
Purchased by John Baily from Waddington Prints, London, price $96.49.

Patrick CAULFIELD  
Britain, 1936 - 2005

**Two whiting**  
screenprint on paper  
100.4 x 142.6 cm (Oval image size:)  
South Australian Government Grant 1973  
[Fig. 123]  
Purchased by John Baily, London.

Patrick HERON  
Britain, 1920 - 1999

**January 1973:**  
1973  
screenprint on paper  
58.5 x 81 cm  
David Murray Bequest Fund 1974  
[Fig. 124]

Richard HAMILTON  
Britain 1922-2011

**Picasso's 'Meninas' from the portfolio 'Homage à Picasso'**  
1973, Paris  
etching, engraving, aquatint, dry point on paper  
57 x 49 cm (75.5 x 57s - sheet)
As in the case of Hamilton’s *Five tyres remoulded*, 1971, the final image was the result of a sequence of translations and homages. The artist explained that in part this work was his recognition of the craft skills of the etcher as much as of Picasso and of Velasquez. He insisted on using Picasso’s etcher, Aldo Crommelynck to work with him. His aim was to ‘run the gamut of Picasso’s periods in one print’ in a recreation of Velasquez’ Las Meninas, while at the same time using the full range of etching methods ‘in one ambitious combination’.

**References**


Francis BACON  
Britain, 1909 - 1992  
**Plate 1**  
from the series ‘*La mysticite charnelle de René Crevel*’  
1974 (published 1976), Paris  
colour etching, aquatint on paper  
26.5 x 22.6 cm (plate)  
Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2007

Robyn DENNY  
Britain, 1930-2014  
"*The world is wide: no two days are alike, nor even two hours...*"  
1976  
screenprint, collage on paper  
62 x 102 cm  
South Australian Government Grant 1978

David HOCKNEY  
Britain, born 1937  
**Michael Crichton**  
1976, London  
lithograph on paper  
27.5 x 27.3 cm (image)  
South Australian Government Grant 1979

5. **1980 – 1999 Late twentieth century contemporary**

5.1 **Paintings/watercolour/gouache/photographs**

Graham CROWLEY  
Britain, born 1950  
**The Showroom**  
1982, London
Oil on canvas
137.0 x 113.8 cm
Gift of the Contemporary Art Society, London 1986
donated by William Packer, London (AC2/1558)

[Fig. 128]
The showroom was selected as first preference by Ron Radford after he viewed it in London. In recommending it for acquisition Radford wrote that it was ‘typical of the strongly-imaged forceful work which rose during the late 1970s as a reaction against world-wide movements of conceptualism and minimalism of the previous decade. (AGB 86/10 24 November 1986). A related painting featuring over-size domestic objects, Spider with mushroom soup, 1982-3, is held by the Arts Council collection, Southbank Centre, London.

Crowley studied at St Martins School of Art and then the Royal College of Art from 1968-75. He was part of the new British painting revival of the 1980s. In 1982-3 he was artist in residence at Oxford University and exhibited his resulting work in the exhibition, Home Comforts, Museum of Modern Art, Oxford in May 1983. Over the next three decades he exhibited widely and taught at various art schools, culminating in succeeding Paul Huxley as Professor of Painting at the Royal College of Art 1998-2006.

Martin Parr
Britain, born 1952
New Brighton, Mersey side
1983-85
Pigment print on paper
102 x 127 cm
D’Auvergne Boxall Bequest Fund 2013
[Fig. 129]
Purchased from the artist’s exhibition at Niagara Galleries, Melbourne, 6 -31 March 2012, AGB 25 February 2013.

New Brighton, Mersey side is from The Last Resort, a series of 40 photographs taken by Parr between 1983-5 in New Brighton, a beach suburb of Liverpool. Eleven images from The Last Resort were printed in a large format (104 x 132cm) edition of five for a retrospective of Parr’s work at the Barbican Gallery, London in 2002. The Tate owns four works from this edition. Writing for the Tate website on Parr’s series, Rachel Taylor stated that the photographs were taken in a period of economic decline in northwest England: ‘they depict a seaside resort past its prime with attractions designed to appeal to an economically depressed working class: overcrowded beaches, video arcades, beauty competitions, tea rooms and chip shops.’

Martin Parr studied photography at Manchester Polytechnic 1970-3. He was made a member of Magnum Photographic Corporation in 1994. He was professor of photography at the University of Wales from 2004-12. In 2013 he was appointed Visiting Professor of Photography at the University of Ireland.

Sean Scully
Ireland/USA, born 1945
1988, New York

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Charcoal, pastel, synthetic polymer paint on paper
56.0 x 77.5 cm
Gift of Contemporary Art Society London, 1988
[Fig. 130]
This work was fourth on the Gallery’s list of preferences, prompting Ron Radford to write to the CAS expressing his disappointment. It proved to be the last gift from the CAS. In recommending this acquisition, Julie Robinson, Curator Prints, Drawings and Photographs wrote:

‘Scully utilizes a technique of complex underpainting, often in bright colours, and conscious mark-making, to create the desire surface effect for his works. Untitled 12.14.84 has a shimmering painterly quality, and its grey, brown and black tones are enriched by layers of colour beneath them.’ AGB 89/4 24 April 1989.

Interviewed in 2015 Scully stated: ‘My abstraction has never been theory-based. It’s always been experiential. I’ve always used metaphors that relate to things outside painting. I’m not one of those painters who just refers to the history of abstract painting. I’ve always tried to have windows to the world. Its often associative.’102

Andy GOLDSWORTHY
Britain, born 1956
Cairn to follow colours in rock. For the day. Mt Victor Station, South Australia
24 July 1991
Direct positive colour photograph
1991
76 x 76 cm (image)
South Australian Government Grant 1992
[Fig. 132]
Purchased from the artist following his 1992 Adelaide Festival exhibition at Artspace, Adelaide Festival Centre.
In July/August 1991 Andy Goldsworthy undertook a residency in South Australia at the invitation of the Adelaide Festival of Arts and the Adelaide Botanic Gardens. He spent three weeks at Mt Victor Station, via Yunta east of the Flinders Ranges in South Australia, where he made ephemeral works, which he photographed, and collected materials to create ephemeral sculptures. He returned to Adelaide in February-March 1992 for the Adelaide Festival exhibition Mid-Winter Muster resulting from the residency. This was held at the Adelaide Festival Centre Artspace, while an accompanying survey of work 1980-1990 was presented at Yarrabee, Adelaide Botanic Gardens. The photograph was more than simply a document of his ephemeral works on location at Mt Victor. For Goldsworthy it was the actual primary work of art not a secondary record of a work of art, the sculpture.103 This is one of three stone cairns he made and photographed at Mt Victor reflecting the changes of light on the stone. The other two were Cairn for the setting sun, 23 July 1991, and Night cairn for the moon, 24/25 July 1991. A note in Goldsworthy’s unpublished journal points to the inspiration for the glowing tones in the stone of Cairn for the setting sun. He wrote: ‘I worked quite late, and it was getting dark as I finished and there was a fantastic sunset on the way down’. 104

Exhibitions

102 ‘A Q&A with Sean Scully’, Modern Painters, April 2015, p. 76.
104 Unpublished Australian diary, quoted in Friedman, p.13.
Making Nature, 2009

References

5.2 Sculpture 1980 – 1999

Victor BURGIN
Britain, born 1941

Park Edge
1988, ADELAIDE
four panels: cut, laminated aluminium and plastic mounted on composition board
244.0 x 244.0 cm (each pair)
Gift of the Adelaide Festival of Arts Incorporated and the Australian Bicentennial Authority 1988

[Fig. 131]
Recommended by Jane Hylton, Associate Curator of Paintings and Sculptures, AGB 89/1 23 January 1989.

Park Edge was produced by the artist in early 1988 when he visited Adelaide for a residency at the South Australian School of Art, with the resulting work exhibited during the 1988 Adelaide Festival of Arts. He was invited to Adelaide by the South Australian Visual Arts Committee as a guest of Artists Week, Adelaide Festival. He stated:

So for example in Adelaide I was interested in taking this question of ‘otherness’ and projecting it onto the construction of the city and its other, with the city in turn figuring as the projection of the body. ... Captain Light designed Adelaide as an ideal city, and very much in an enlightenment view. It’s one square mile, divided according to a perfectly rational grid, and bounded by park...Adelaide is the Metropolis in Arcadia – the city and its other.105

Victor Burgin attended the Royal College of Art 1962-5 and then studied philosophy and fine art at Yale University, graduating with an MFA in 1967, and then emerging as a conceptual artist from the late 1960s. He was amongst the most prominent theorists and conceptual artists of the 1980s. In 1986 he was nominated for the Turner Prize for his exhibitions and his book The End of Art Theory (1986). He has since taught in California, Switzerland and at Goldsmiths College, London as Millard Professor of Fine Art 2001-6.

Exhibitions
College Gallery, South Australian School of Art 7-27 March 1988
Praxis, Perth 22 April-22 May 1988
George Paton Gallery, University of Melbourne, 14 June - 8 July 1988
Ivan Dougherty Gallery, City Art Institute, Sydney July - August 1988

References

Andy GOLDSWORTHY
Britain, born 1956

**Line to follow colours in rock - Mount Victor Station, South Australia**
July 1991, Mount Victor Station, South Australia
83 stones
20 x 35 x 1035 cm
Gift of the artist 1992
The gradation of warm ochre tones in the sequence of found rocks is characteristic of Goldsworthy’s intuitive response to arranging nature in aesthetically pleasing configurations, while also looking for ways to encapsulate the unique qualities of each locale.

**Exhibitions**
*Making Nature*, 2009

**References**
Osborne, 1992, p. 20.

5.3 **Selected prints and drawings 1980 – 1999**

Conrad ATKINSON
Britain, born 1940

**The artist's head**
1982, Queensland
etching on paper
25.0 x 25.5 cm (Artists proof plate)
South Australian Government Grant 1982
Purchased from the artist during his visit to Australia in 1982. Recommended for acquisition by Alison Carroll, Curator of Prints and Drawings, who wrote: ‘Conrad Atkinson is a well-known British artist concerned with exploiting social issues. He has recently been in Australia, given lectures in South Australia but mostly working in Queensland, where he made a series of etchings, of which this is one, on the themes of ritualised aspects of artists’ thinking based on societorial (sic) and historical pressure.’ (AGB 82/11 25 October 1982, Item 14, Proposed Purchase – European Prints)

Lucian FREUD
Britain, 1922 - 2011

**Woman sleeping**
etching on paper 22/36
73.0 x 59.5 cm (sheet)
South Australian Government Grant 1996
[Fig. 133]
Purchased as *Large Sue* from Rex Irwin, Art Dealer, Sydney June 1996.
In recommending the acquisition Sarah Thomas, then Assistant Curator of Prints, Drawings and Photographs, wrote: ‘Like many of his portraits, *Large Sue* is a single figure portrayed in
bold frontal manner. The image is uncompromising in its defiance of the classical ideal of the nude. The artist provides nowhere for the eye to escape, no props, no physical context. Rather, *Large Sue* is suspended and isolated in space, a stark, monumental presence, at once real and vulnerable.\[106\]

**Exhibitions**


**References**


Hughie O’DONOGHUE

Britain, born 1953

**On the Rapido**

Set of 9 prints:

*Roma, Fog, That Idiot Colonel Howard No doubt, On the Rapido, Marsyas, Apollo, Via, The Mountains and Valleys of Southern Italy, Bendict*

1998, County Kilkenny, Ireland (printed by the artist and Hope Sufferance Press, London) colour carborundum print on paper, edition 35/35

52.3 x 60.2 cm (image & sheet)

South Australian Government Grant 2000

[Fig. 134]

Purchased from Pratt Contemporary Art, Ightham, Sevenoaks, Kent.

Recommended by Julie Robinson, Curator of Prints, Drawings and Photographs, AGB 2000/1 7 February 2000, item 8.

O’Donoghue gained his MFA from Goldsmiths College, University of London in 1982. He has exhibited paintings and large scale drawings widely internationally in both solo and group exhibitions and his work is held in major public collections, including The British Museum, Irish Museum of Modern Art, Dublin, The National Gallery, London and the Yale Centre for British Art, New Haven, USA.

From 1995 O’Donoghue was attracted to the carborundum process because of its close replication of painterly marks and tonal range. Julie Robinson wrote that the series was inspired by the his father’s experiences in the British Expeditionary Force during the Second World War: ‘The series On the Rapido refers specifically to the campaign in the region around Cassino Italy in 1994 and the difficulties in crossing the Liri River, which was referred to in the press as the rapido.’

**Exhibitions**

*Five Centuries of Genius: European Master Printmaking*, 2000

**References**


Damien HIRST

Britain, born 1965

**Dumpling**

from the series ‘The Last Supper’

1999
colour screenprint on paper
152.5 x 101.5 cm (sheet)
South Australian Government Grant 2007
[Fig. 136]
Purchased from Guy Hepner Contemporary, New York.
Recommended by Jane Messenger, Associate Curator of European Art, AGB 2007/2 23 April 2007.
In his thirteen-part series of large screenprints, *The Last Supper*, Hirst depicted pharmaceutical packaging, but with the drug brand name replaced by a common food from British canteen menus. The series was originally exhibited at St Stephen’s Church, Islington, as part of ‘Art in Sacred Places’. The series reflects Hirst’s interest in the confusion of science and religion in contemporary society.107 In her recommendation Messenger noted that these works represented a cleverly ironic elision between pharmaceutical and food product packaging and the artist’s self-conscious notion of ‘Damien Hirst’ as an art brand.

Damien HIRST
Britain, born 1965
**Chicken**
from the series ‘The Last Supper’
colour screenprint on paper
152.5 x 101.5 (sheet)
South Australian Government Grant 2007
[Fig. 135]
Purchased from Guy Hepner Contemporary, New York.
Recommended by Jane Messenger, Associate Curator of European Art, AGB 2007/2 23 April 2007.
Refer to *Dumpling* above.


6.1 **Paintings/watercolour/gouaches/photography**

Gillian WEARING
Britain, born 1963
**Olia**
Britain 2003
Type C photograph 88/100
52.6 x 43.0 cm image
61.0 x 50.5 (sheet)
South Australian Government Grant 2003
[Fig.140]
AGB 2003/8, 8 December 2003
Purchased from Counter Editions, London.

Gillian Wearing studied at Chelsea School of Art 1985-7 and then Goldsmiths’ College, University of London. She won the Turner Prize in 1997 as only the second woman to win the award and her work was included in Sensation at the Royal Academy that year. Her substantial exhibition career has included a number of significant group exhibitions and solo exhibitions at the Serpentine Gallery, London, 2000, Museum of Contemporary Art, Chicago, 2002, Australian Centre for Contemporary Art, Melbourne, 2006, K21 Dusseldorf, 2001, Whitechapel Art Gallery 2012. She was awarded the BT Young Contemporary Prize in 2000, elected an RA 2007 and awarded an OBE in 2011.

Stephen WILKS
Britain, born 1964

Making Bacon HP Sauce
2007
synthetic polymer paint on canvas
145 x 115 cm
Gift of Julian and Stephanie Grose through the Art Gallery of South Australia Foundation, under the Australian Government’s Cultural Gifts Program, 2015.
AGB 2015/04, 23 June 2015
Purchased by the donors from Kai Hilgemann Gallery, Germany, July 2007.


6.2 Sculpture 2000 – 2015

Mona HATOUUM
Britain, born 1952

Traffic
2002, London
compressed card, plastic, metal, beeswax, human hair
48.0 x 65.0 x 68.0 cm
Lillemor Andersen Bequest Fund 2007
[Fig. 139]

Hatoum was born in Beirut to Palestinian parents exiled from Haifa. She attended Beirut University and arrived in England as a student in 1975, settling in London when she could not return due to the Gulf War in Lebanon. She studied at the Slade 1979-81 and has been exhibiting installation art in London and internationally since 1989. Her work explores confronting psychological and social themes of displacement, violence and oppression, often in relation to the body.

Traffic consists of two battered suitcases, placed on the floor slightly apart, and connected by a lank strand of human hair. The surreal poetry of the hair and the suitcases eloquently evokes the misery of displacement and asylum seekers.

Exhibitions
Mona Hatoum, 19 October – 27 November 2002


European Art permanent collection display, since 2013

**References**


AGSA Newsletter February/March 2008, vo. 17, no. 1.

Marc QUINN

Britain, born 1964

**Buck with cigar**

2009, London

bronze

166.0 x 70.0 x 43.0 cm

Gift of Susan Armitage, Candy Bennett, Edwina Lehmann, Robert Lyons, Pam McKee, Tracey and Michael Whiting through the Art Gallery Foundation and Contemporary Collectors with the assistance of the Roy and Marjory Edwards Bequest Fund 2011

[Fig. 143]


Quinn has been at the forefront of contemporary practice since he exhibited his sculpture, *Self*, 1991, cast in his own frozen blood. His works explore the relationship between perceptions of beauty and the human body, between art and science, and issues of life, death and identity.

**Exhibitions**

European Art permanent collection display, since 2013

**References**

*Articulate* no. 2, Autumn 2010-11 (inside cover detail)


*Articulate* no. 10, Autumn 2013, p.12 illus.

JAKE AND DINOS CHAPMAN

Jake CHAPMAN

Britain, born 1966

Dinos CHAPMAN

Britain, born 1962

**Das swings unt roundabouts fur der kinder? Ja? Nein! Schweinhund! (Swings and roundabouts for the children? Yes? No! Pigface!)**

2011, London

glass-fibre, plastic, mixed media

215.0 x 127.5 x 127.5 cm

Gwenda and Gerald Fischer Bequest 2011

[Fig. 144]

This is one of a series of *Hellscape* vitrines in which the artists present an apocalyptic view of the barbarism of humanity while referencing the early paintings of Hieronymus Bosch and Goya’s *Disasters of War* series of etchings (held by AGSA). The prison camp within the vitrine is peopled with thousands of grotesque plastic and mixed media figurines, many wearing Nazi uniforms. Garishly coloured McDonalds characters included in the crowd create associations between global capitalism and atrocities.

**Exhibitions**
White Cube, London, 2011
International Art Series, 2012

**References**

Tim NOBLE and Sue WEBSTER
Britain, Tim Noble b.1966
Sue Webster b. 1967

**The Gamekeeper’s Gibbet (Turning the Seventh Corner)**
2011, London
Solid sterling silver gilded in pure gold, metal stand, light projector
71 x 42 x 160cm
Gift of Tim Fairfax AM through the Art Gallery of South Australia Foundation, 2013

[P. 145]

Noble and Webster have collaborated since 1995. Their practice is centred on self-portraiture using accumulations of detritus. In this version, naturally mummified frogs, squirrels, a rat, mouse and bird parts are cast in silver and gilded in an apparently chaotic amalgam which, when illuminated, casts a silhouette shadow of the likenesses of the two artists’ heads in profile. *The Gamekeeper’s Gibbet* has the option of being installed as *Turning the seventh corner*, at the end of a dark tunnel through which viewers pass.

Noble and Webster met while studying Fine Arts at Nottingham Polytechnic 1986-9. Noble completed an MA sculpture at the Royal College of Arts, London 1992-4. They have exhibited widely in important international exhibitions and are represented in the Museum of Contemporary Art, Los Angeles, the National Portrait Gallery, London and the Guggenheim Museum, New York.108

**Exhibitions**
*Recent Acquisitions*, May 2015

**References**

6.3 Selected drawings and prints 2000 – 2015

Jake CHAPMAN
Britain, born 1966

Jake not Dinos
Reworked and improved etching from Francisco de Goya's 'Los Caprichos'
2005, London
etching, aquatint on paper 25/100
21.6 x 15.7 cm (plate)
South Australian Government Grant 2006
[Fig. 137]
AGB 2/2006 20 February 2006
This is one of a pair of etchings (with Dinos not Jake below) based on Francisco de Goya’s Los Caprichos etchings. These two etchings were produced for the Chapmans’ exhibition, Like a dog returns to its vomit at White Cube, London. The exhibition featured the original etchings by Goya, ‘worked and improved’ by the Jake and Dinos Chapman. It is a ‘recreation’ of Francesco Goya and Lucientes Painter.

Exhibitions:

Dinos CHAPMAN
Britain, born 1962

Dinos not Jake
Reworked and improved etching from Francisco de Goya's 'Los Caprichos'
2005, London
etching, aquatint on paper 25/100
21.9 x 15.1 cm (plate)
South Australian Government Grant 2006
[Fig. 138]
AGB 2/2006 20 February 2006
Refer to Jake not Dinos above. Dinos not Jake is a ‘recreation’ of Goya’s The Dream of Reason Brings Forth Monsters.

Exhibitions:

Chris OFILI
Britain, born 1968

Black Kiss, a portfolio of 13 prints
2006, New York
photogravure on chiné colle on paper
40.6 x 30.5 cm (image)
South Australian Government Grant 2008
[Fig. 141]
Purchased from Two Palms, New York. Recommended by Maria Zagala, Associate Curator of Prints, Drawings and Photographs AGB 2008/03 30 June 2008.
Ofili, the son of African immigrants, studied art at the Chelsea School of Art (1988–91) and
the Royal College of Art (1991–93). He won the Turner Prize in 1998 and represented Britain at the Venice Biennale in 2003. Maria Zagala stated: ‘The portfolio represents the Biblical story of Judas betraying Christ in the Garden of Gethsemane. The moment is represented from the varying perspectives of Judas, Christ and the eleven other disciples. The thirteen prints n Black Kiss employ the gravure technique to create dark and lush surfaces. Areas of poured liquid, which resemble ink wash drawings, are overlaid with intricately drawn circles and swirls. The central motif of two men kissing is repeated with inventive variation of composition…’\textsuperscript{109}

\textsuperscript{109} Maria Zagala, Purchases: European Prints Drawings and Photographs Chris Ofili, AGB 2008/03 30 June 2008.
AGSA twentieth century British art acquired 1940 - 2015: ordered by year acquired and source

1940-1959

Purchased by National Art Collections Fund

Philip Wilson STEER
Britain, 1860 - 1942
View from Chirk Castle
1918, Chirk, North Wales
watercolour & body colour on paper
23.5 x 34.3 cm
Morgan Thomas Bequest Fund 1941

Philip Wilson STEER
Britain, 1860 - 1942
Near Avonmouth
1922, Bristol, England
watercolour on paper
24.2 x 34.7 cm
Morgan Thomas Bequest Fund 1941

Sir Walter RUSSELL
Britain, 1867 - 1949
Yachting at Blakeney
1942, London
oil on canvas
40.6 x 61.0 cm
Elder Bequest Fund 1945

Purchased from Mrs Marjorie Yeatman, Adelaide

after J. McNeil WHISTLER
Girl reading in bed
c.1900, London?
watercolour on cream paper
30.8 x 22.9 cm (image)
34.9 x 24.9 cm (sheet)
Elder Bequest Fund 1943
Robert MacKenzie MORRIS  
Britain, born 1899  
**The canal**  
1927  
watercolour on paper  
27.0 x 36.9 cm  
Elder Bequest Fund 1945

James McIntosh PATRICK  
Britain, 1907 - 1998  
**A bridge over the Tummel, Perthshire**  
1934, Dundee  
watercolour, ink on paper  
28.2 x 38.2 cm  
Elder Bequest Fund 1945

James McBey  
Scotland, 1883 - 1959  
**Gate to the North, Tetuan**  
1933, Tetuan  
watercolour, brown ink on paper  
29.5 x 47.6 cm (sight)  
32.0 x 50.4 cm (sheet)  
Elder Bequest Fund 1945

Purchased by Daryl Lindsay on behalf of Gallery

Dugald Sutherland MACCOLL  
Britain, 1859 - 1948  
**Roses and Marguerites**  
c. 1930s, London  
watercolour on cream coloured paper  
21.4 x 18.9 cm (image)  
31.4 x 20.4 cm (sheet irreg)  
Elder Bequest Fund 1946

Purchased from the Herald/Advertiser exhibition (in storage during the war), 1946:

Henry TONKS  
Britain, 1862 - 1937  
**Preparing for the christening**  
1910s, London  
oil on panel  
55.0 x 71.1 cm  
Elder Bequest Fund 1946

Purchased from the London Group exhibition, AGSA, 1946:

John TUNNARD  
Britain, 1900 - 1971  
**Moa**  
1943, Cadgwith Helstopn, Cornwall
oil on composition board
54.3 x 69.9 cm
Elder Bequest Fund 1946

Gifts and bequests 1940s

Henry POOLE
Britain, 1873 - 1928
Captain Albert Ball, VC
1917-21, London
bronze
6.0 x 23.3 x 16.5 cm
Bequest of F A Lakeman 1942

Hilda FEARON
Britain, 1879 - 1917
Studio interior
1914, London
oil on canvas
99.3 x 84.4 cm
Gift of Sir Will Ashton, in memory of his parents 1945

Sir William MacTAGGART
Britain, 1835 - 1910
Landscape
1942?
oil on canvas
62.8 x 76.2 cm
Gift of Miss Isobel Gorrie, in memory of her brother, Dr. Peter Gorrie, and his two sons 1948

Francis DODD
Britain, 1874 - 1949
Westminster
1907
watercolour on light buff paper
24.6 x 29.8 cm (image)
Gift of the Executors of the late Francis Dodd 1949

Purchased by Rex Wood, London, 1945-6:

Bernard MENINSKY
Britain, 1891 - 1950
Nude
1945, Oxford or London
oil on canvas
76.2 x 63.5 cm
Purchased with funds from the sale of a gold cup presented by Sir Josiah Symon and damaged during a burglary at the Gallery in 1938.

CAS purchases on behalf of AGSA 1948:

Ivon HITCHENS
Britain, 1893 - 1979
The footbridge
oil on canvas
50.8 x 76.2 cm
Morgan Thomas Bequest Fund 1948

Geoffrey TIBBLE
Britain, 1909 - 1952
**Hairdressing**
1947
oil on canvas
76.2 x 63.5 cm
Morgan Thomas Bequest Fund 1948

Tristram HILLIER
Britain, 1905 - 1983
**The road to Pylle**
1946, Somerset, England
oil on canvas
63.5 x 76.2 cm
Morgan Thomas Bequest Fund 1948

Mary POTTER
Britain, 1900 - 1981
Highgate houses
1947, London
oil on canvas
41.0 x 51.2 cm
Morgan Thomas Bequest Fund 1948

Karin Margaret JONZEN
Britain, 1914 - 1998
Mother and Child
1946, London
terracotta
61.0 x 45.0 x 40.0 cm (approx)
Morgan Thomas Bequest Fund 1948

**Purchased through Brian Jones, British Council, Melbourne**

William Kenneth WOOD
Britain, born 1912
Landscape
1947
watercolour & pencil on paper
31.4 x 54.9 cm
Elder Bequest Fund 1948

**Purchased from Miss Gertrude Young**

Frances HODGKINS
Britain/New Zealand, 1869 - 1947
**La Plage, Concarneau**
1911, Brittany
gouache on paper
29.8 x 36.8 cm
Elder Bequest Fund 1948
British War Artists – Gift of the British Government, 1948

Anthony GROSS
Britain, 1905 - 1978
The Battle of Egypt - "at immediate"
1942, Egypt
watercolour, ink on paper
34.3 x 54.6 cm (image)
37.3 x 55.6 cm (sheet)
Gift of the British Government 1948

Henry LAMB
Britain, 1883 - 1960
Eleven o'clock on deck
1940, London
oil on canvas
50.8 x 61.0 cm
Gift of the British Government 1948

Graham SUTHERLAND
Britain, 1903 - 1980
City. Ruined Buildings
1941, London
watercolour, ink, crayon, on paper
30.5 x 43.8 cm (sheet)
Gift of the British Government 1948

Edward ARDIZZONE
Britain, 1900 - 1979
A camp among trees
wash on white paper
33.5 x 47.5 cm
Gift of the British Government 1948

Selected purchases of works on paper and sculpture by John Goodchild, Britain 1949

James BATEMAN
Britain, 1893 - 1959
Cranham Woods (Study for Haytime in the Cotswolds)
1939, London
watercolour on paper
24.4 x 36.6 cm (image)
30.0 x 37.7 cm (sheet)
Elder Bequest Fund 1949

Henry George RUSHBURY
Britain, 1889 - 1968
Lamp posts and the Louvre, Paris
late 1940s, Paris
watercolour pen & ink on buff paper
38.9 x 41.5 cm (image)
38.9 x 42.3 cm (sheet)
Elder Bequest Fund 1950
William ORPEN
Britain, 1878-1931

Emily Scobel (formerly Lady Orpen, seated, facing left)
1900s?, London?
black chalk, sanguine & white chalk on grey paper
33.5 x 25.8 cm (image & sheet)
Elder Bequest 1949

James BATEMAN
Britain, 1893-1959

Study of a man (verso study of a cow)
1949, London
black & white chalk on grey paper
34.5 x 28.9 cm ((sheet)
Elder Bequest Fund 1949

James BATEMAN
Britain, 1893-1959

Nude study
1949, London
pencil on paper
38.2 x 25.6 cm (sheet)
Elder Bequest Fund 1949

James BATEMAN
Britain, 1893-1959

An old horse
1949, London
pencil on paper
10.2 x 17.8 cm ((sheet)
Elder Bequest Fund 1949

James BATEMAN
Britain, 1893-1959

Study of a calf
1949, London
pencil, pen & ink, red chalk on paper
17.4 x 25.0 cm (sheet)
Elder Bequest Fund 1949

James BATEMAN
Britain, 1893-1959

Figure study
1949, London
pen & ink, pencil, red chalk on cream paper
39.0 x 22.1 cm (sheet)
Elder Bequest Fund 1949

Frank DOBSON
Britain, 1888-1963

Reclining nude
1910-50
terracotta
9.5 x 24.7 cm
Morgan Thomas Bequest Fund 1950

John SKEAPING
Britain, 1901 - 1980

**Torso**
1931, London
stone
55.0 cm (h)
Morgan Thomas Bequest Fund 1950

Sir Kenneth Clark purchases 1949-50 (term of Louis McCubbin):

Victor PASMORE
Britain, 1908 - 1997

**Flower barrow**
1932 and 1943, London
oil on canvas
76.2 x 101.9 cm
77.5 x 103.5 x 3 cm (Frame (small))
102.0 x 133.0 x 5.3 cm (Frame (large))
Morgan Thomas Bequest Fund 1950

William NICHOLSON
Britain, 1872 - 1949

**Studio in snow, Sutton Veny**
1925, Sutton Veny, Wiltshire, England
oil on canvas, relined
54.6 x 59.7 cm
Morgan Thomas Bequest Fund 1950

Gwen JOHN
France/Britain, 1876 - 1939

**The convalescent**
c.1922, Paris
oil on canvas
54.9 x 38.5 cm
73.5 x 56.8 x 6.5 cm (frame)
A.R. Ragless Bequest Fund 1950

John PIPER
Britain, 1903 - 1992

**Llugwy Crag**
1949
gouache & ink on paper
50.0 x 67.5 cm (sight)
Morgan Thomas Bequest Fund 1950

Lucian FREUD
Britain, 1922 - 2011

**Boy with white scarf**
1948 (AGSA 1949), London
oil on canvas
41.2 x 31.1 cm
51.0 x 40.8 x 6.2 cm (frame)
Elder Bequest Fund 1950

Ruskin SPEAR
Britain, 1911 - 1990
**Still life with fish**
1947, Hammersmith, London
oil on cardboard
29.2 x 38.7 cm
Elder Bequest Fund 1950

Ethel WALKER
Britain, 1861 - 1951
**Nude study**
c.1919 (AGSA undated), London
pencil, pink wash on paper mounted on cardboard
42.4 x 26.3 cm (sheet)
48.0 x 31.8 cm (cardboard)
Elder Bequest Fund 1950

Muirhead BONE
Britain, 1876 - 1953
**Stockholm, 1923**
1923
pen on 18th century white paper
18.4 x 32.0 cm (sight)
Morgan Thomas Bequest Fund 1951

**CAS Gifts 1950:**

James Ferrier PRYDE
Britain, 1866 - 1941
**The Ladder**
undated
oil on canvas
38.1 x 25.7 cm
15 x 10.125 inches
Gift of the Contemporary Art Society, London 1950

Leonard APPELBEE
Britain, 1914 - 2000
**Whiting**
1947, London
oil on wood panel
24.0 x 61.2 cm
Gift of the Contemporary Art Society, London 1950

**Contemporary sculpture purchased by Hender Delves Molesworth 1952-3:**

Eduardo PAOLOZZI
Britain, 1924 - 2002
**[Terracotta sculpture]**
c.1952, London
terracotta
22.8 x 18.8 x 6.0 cm
Morgan Thomas Bequest Fund 1952
Lynn CHADWICK  
Britain, 1914 - 2003  
**Balance sculpture (Balanced sculpture III)**  
1952, Gloucestershire, England  
welded iron  
35.0 x 37.0 x 24.0 cm  
Morgan Thomas Bequest Fund 1953

FE MCWILLIAM  
Britain, 1909 - 1992  
**Mother and children**  
c.1950-53, London  
wire  
32.0 cm (height)  
Morgan Thomas Bequest Fund 1953

Reg BUTLER  
Britain, 1913 - 1981  
**Girl (previously Figure of a woman)**  
1953, Leeds  
bronze sheet, wire  
36.5 x 9.2 x 7.0 cm  
Morgan Thomas Bequest Fund 1953

Sir Kenneth Clark purchases, 1951-4 (term of Robert Campbell)

Mark GERTLER  
Britain, 1892 - 1939  
**The coffee pot**  
1920, London  
oil on canvas  
63.7 x 55.1 cm  
Morgan Thomas Bequest Fund 1951

Mark FISHER  
Britain 1841-1923  
**Vase of roses**  
Undated  
oil on canvas  
40.3 x 32.4cm  
South Australian Government Grant 1952

Carel WEIGHT  
Britain, born 1908  
**The yellow house**  
oil on canvas  
64.7 x 101.6 cm  
25.5 x 40 inches  
South Australian Government Grant 1952

Alan Munro REYNOLDS  
Britain, born 1926  
**Moth Barn II, September morning**  
1952, London
oil on a composition board
113.0 x 157.5 cm
Morgan Thomas Bequest 1953

Philip Wilson STEER
Britain, 1860 - 1942
**Bridgnorth, August 17 1917**
1917, London
oil on canvas
76.8 x 112.3 cm
South Australian Government Grant 1953

Victor PASMORE
Britain, 1908 - 1997
**The park**
1947 - 48, London
oil on canvas
108.1 x 80.9 cm
AR Ragless Bequest Fund 1954

Walter SICKERT
Britain, 1860 - 1942
**(La) Inez**
late 1903-04, Venice
oil on canvas
55.0 x 46.5 cm
74.5 x 63.6 x 6.5 cm (frame)
South Australian Government Grant 1954

George Christopher CHAMBERLAIN
Britain, 1918 - 1984
**Sands End Lane, SW6**
oil on Essex board
60.0 x 45.1 cm
South Australian Government Grant 1954

Ambrose McEVOY
Britain, 1878 - 1927
**Jill Martin**
oil on canvas
101.6 x 76.8 cm
South Australian Government Grant 1954

**Selected by Ursula Hayward in London:**

Augustus JOHN
Britain, 1878 - 1961
**Poppet**
c.1927-28, London
oil on canvas
61.5 x 51.2 cm
South Australian Government Grant 1954

ALSO Andre Derain
CAS through Bequest of Sir Edward Marsh 1954:

James Ferrier PRYDE
Britain, 1866 - 1941
**The wave**
Undated
oil on canvas
29.8 x 40.0 cm
120.5 x 86.5 x 3.0 cm (frame)
Bequest of Sir Edward Marsh through the Contemporary Art Society London 1954

Mark GERTLER
Britain, 1892 - 1939
**Old man's head**
1914, London
charcoal on paper
48.0 x 28.5 cm (sight)
Bequest of Sir Edward Marsh through the Contemporary Art Society, London 1954

Also Ian Fairweather *The swan*

Gifts of the CAS 1956

Edward BURRA
Britain, 1905 - 1976
**The Birds**
watercolour on paper
133.3 x 102.8 cm
Gift of the Contemporary Art Society London 1956

John MINTON
Britain, 1917 - 1957
**Cornish landscape**
1945, London
watercolour, gouache, ink, candle wax on paper
50.9 x 63.9 cm (image & sheet)
Gift of the Contemporary Art Society, London 1956

Purchased by Robert Campbell in London 1956

Rowland SUDDABY
Britain, 1912 - 1932
**Landscape Thope-le-sohen; Sussex, in November**
watercolour
35.2 x 55.1 cm
Morgan Thomas Bequest Fund 1956

Laura KNIGHT
Britain, 1877 - 1970
**Harvest**
1939, London
oil on canvas
152.4 x 182.8 cm
AR Ragless Bequest Fund 1956

George Leslie HUNTER
Britain, 1879 - 1931
**Summer at Largs**
1920s, Largs, Strathclyde
oil on canvas
35.6 x 40.6 cm
Elder Bequest Fund 1956

Francis Campbell Boileau CADELL
Britain, 1883 - 1937
**The black and gold toque**
1920-21, Edinburgh
oil on canvas
76.2 x 63.5 cm
Elder Bequest Fund 1956

Ronald Ossory DUNLOP
Britain, born 1894
**The Harbour Bar, Littlehampton**
1950?, Littlehampton, West Sussex
oil on canvas
63.5 x 76.2 cm
Elder Bequest Fund 1956

Mary ARMOUR
Britain, 1902 - 1999
**Ben Goblach from Mellin Udrigle**
1949
oil on panel, laid on panel
25.4 x 35.5 cm
Elder Bequest Fund 1956

Alan Munro REYNOLDS
Britain, born 1926
**Poem in June**
1955
watercolour & body-colour
44.4 x 60.6 cm
South Australian Government Grant 1956

James MILLER
Britain, born 1893
**Hospicio Municipal, Madrid**
1954
watercolour
37.8 x 55.5 cm
South Australian Government Grant 1956

Jack SMITH
Britain, born 1928
**White shirt and check tablecloth**
1956, Corsham, Wiltshire
oil on composition board
Edward MIDDLEDITCH  
Britain, 1923 - 1987  
**Summer landscape**  
oil on canvas  
182.8 x 137.2 cm  
72 x 54 inches  
AR Ragless Bequest 1957

George FULLARD  
Britain, 1923 - 1973  
**Girl skipping**  
1955, London (cast in Rome)  
bronze  
33.7 x 15.5 x 15.0 cm  
South Australian Government Grant 1956

**Purchased by Richard Smart 1955-9**

James Dickson INNES  
Britain, 1887 - 1914  
**Spanish landscape (formerly North African landscape)**  
1912, Sierra la Ronda, Spain  
oil on wood panel  
32.7 x 40.6 cm  
53.0 x 60.6 x 6.0 cm (frame)  
Elder Bequest Fund 1955

Duncan GRANT  
Britain, 1885 - 1978  
**Still life with eggs**  
1930, Le Bergère, Cassis  
oil on canvas  
60.4 x 68.5 cm  
82.4 x 90.5 x 9.0 cm (frame)  
South Australian Government Grant 1955

Samuel John PEPLOE  
Britain, 1871 - 1935  
**Still life with pears and wineglass**  
c. 1928 (AGSA 1915), Edinburgh  
oil on canvas  
40.6 x 50.8 cm  
Boxall Bequest Fund 1956

John NASH  
Britain, 1893 - 1977  
**Rocky foreshore**  
c.1952, Colchester, Wormingford, Essex  
oil on canvas  
71.1 x 71.1 cm  
d' Auvergne Boxall Bequest Fund 1956
Matthew SMITH
Britain, 1879 - 1959
Roses
1927, London
oil on canvas
76.2 x 63.5 cm
South Australian Government Grant 1956

Stanley SPENCER
Britain, 1891 - 1959
Hilda Welcome
1953, Cookham, Berkshire
oil on canvas
141.0 x 94.8 cm
155.0 x 110.0 x 8.0 cm (frame)
Morgan Thomas Bequest Fund 1956

Mary POTTER
Britain, 1900 - 1981
Red still life
1955-1956, London
oil on canvas
61.4 x 76.5 cm
d'Auvergne Boxall Bequest Fund 1957

Dame Ethel WALKER
Britain, 1861 - 1951
The Picnic
1923
watercolour
69.8 x 110.2 cm
d'Auvergne Boxall Fund 1957

Walter SICKERT
Britain, 1860 - 1942
Fading Memories of Sir Walter Scott
1927, Islington, London
oil on canvas
50.8 x 61.0 cm
70.5 x 78.3 x 10.0 cm (frame)
South Australian Government Grant 1957

Leonard ROSOMAN
Britain, 1913 - 2012
A tree in the corner of a garden
1956-57, London
oil on canvas
40.6 x 50.8 cm
Elder Bequest Fund 1957

Derwent LEES
Britain, 1885 - 1931
Lyndra by the Blue Pool, Dorset
1913, Dorset
oil on plywood
William BROOKER  
Britain, 1918 - 1983  
**Under the lamp**  
1957, London  
oil on composition board  
69.2 x 45.7 cm  
Elder Bequest Fund 1957

David JONES  
Britain, 1895 - 1974  
**Vase on sill**  
1931  
watercolour on white paper  
60.3 x 48.2 cm  
South Australian Government Grant 1957

Walter SICKERT  
Britain, 1860 - 1942  
**Seated Venetian woman**  
1903-04, Venice  
pencil, pen & ink on buff paper  
31.0 x 23.0 cm (sheet, irreg.)  
South Australian Government Grant 1958

Percy Wyndham LEWIS  
Britain, 1884 - 1957  
**Edith Sitwell**  
1921, London  
pencil, gouache on paper  
51.4 x 36.8 cm (sheet)  
Morgan Thomas Bequest Fund 1958

Edward BURRA  
Britain, 1905 - 1976  
**Silence**  
c.1936, Rye, Sussex  
watercolour, pencil on four sheets of paper  
154.9 x 113.0 cm (overall sheet size)  
d'Auvergne Boxall Bequest Fund 1958

Paul NASH  
Britain, 1889 - 1946  
**Metamorphosis**  
1938, London  
oil on canvas  
63.5 x 76.4 cm  
84.4 x 97.2 x 5.5 cm (frame)  
AR Ragless Bequest Fund 1958
Quay (1930)
1930
watercolour on paper
38.3 x 55.5 cm (sheet)
South Australian Government Grant 1958

Charles GINNER
Britain, 1878 - 1952
**Battersea Park, No.1**
1910, London
oil on canvas
69.4 x 50.0 cm
88.0 x 70.0 x 10.5 cm (frame)
South Australian Government Grant 1958

Henry INLANDER
Britain, born 1925
**The small fountain**
oil on canvas
71.1 x 38.7 cm
Morgan Thomas Bequest Fund 1959

Anne REDPATH
Britain, 1895 - 1965
**Bric-a-Brac**
oil on masonite
101.6 x 86.9 cm
AR Ragless Bequest Fund 1959

Keith VAUGHAN
Britain, 1912 - 1977
**Raven Cottage, Yorkshire**
1945, Yorkshire
gouache, pen & ink on paper
29.0 x 38.4 cm (sheet)
South Australian Government Grant 1959

Gilbert SPENCER
Britain, 1892 - 1979
**Berkshire landscape**
oil on canvas
35.6 x 45.0 cm
South Australian Government Grant 1959

Frances HODGKINS
Britain/New Zealand, 1869 - 1947
**Landscape with still life**
1930, Bradford-on-Tone, England
oil on canvas
63.5 x 76.2 cm
South Australian Government Grant 1959

William ROBERTS
Britain, 1895 - 1980
**Antony in Egypt**
c. 1930
oil on canvas
50.8 x 61.0 cm
South Australian Government Grant 1959

Ray HOWARD-JONES
Britain, 1903 - 1996
**Y Bywyd Diddiewed**
1956, Skomer Island, Wales, Britain
watercolour on paper
37.4 x 57.1 cm
Elder Bequest Fund 1959

**Purchased by Ursula Hayward in London**

Jacob EPSTEIN
Britain, 1880 - 1959
**Second portrait of Pandit Nehru (bust)**
1948/1949, London
bronze
40.0 x 45.0 x 20.0 cm
South Australian Government Grant 1957

**Purchased by Hender Delves Molesworth 1958**

Henry MOORE
Britain, 1898 - 1986
**Seated figure against a curved wall**
1956, London
bronze
55.0 x 92.0 x 53.0 cm
Morgan Thomas Bequest Fund 1958

**Purchased by Evelyn Molesworth 1958**

Gillian AYRES
Britain, born 1930
**Tachiste painting**
1958, London
Oil on composition board
91.5 x 22.0cm
Elder Bequest Fund 1958

Denis BOWEN
Britain, 1921-2006
**Atomic Landscape**
1957, Britain
Oil on canvas
50.7 x 62.2cm
Elder Bequest Fund 1958

Martin BRADLEY
Britain, born 1931
**Tan Tao**
1957, London
oil on composition board
91.4 x 122.0 cm
Elder Bequest Fund 1958

Bernard KAY
Britain, born 1927
**Interior**
1957
oil on masonite
122.0 x 91.4 cm
48 x 36 inches
Boxall Bequest Fund 1958

Barry DANIELS
Britain, born 1931
**Landscape**
1955
gouache on paper
75.5 x 98.4 cm
Boxall Bequest Fund 1958

Richard SMITH
Britain, born 1931
**Black painting**
1957, London
indian ink, body colour on cardboard
76.2 x 63.5 cm
Elder Bequest Fund 1958

John CHRISTOFOROU
Britain, born 1921
**Boat, sun, moon and sea**
c.1957, Paris?
gouache on paper
76.1 x 55.8 cm
Elder Bequest Fund 1958

John WYNNE
Britain, born 1935
**Electronic landscape**
1958, London
oil on canvas
91.4 x 71.1 cm
Elder Bequest Fund 1958

John HOSKIN
Britain, 1921 - 1990
**Stag beetle**
1958, London
iron wire
33.0 x 29.0 x 18.0 cm
Morgan Thomas Bequest Fund 1958

Alan DAVIE
Britain, 1920-2014

**Let's go swimming**
1957, Leeds, Yorkshire
oil on paper
42.2 x 53.6 cm
Elder Bequest Fund 1958

Peter LANYON
Britain, 1918 - 1964

**Ilfracombe**
1958, St Ives, Cornwall
gouache on paper
74.6 x 54.3 cm
Elder Bequest Fund 1958

**Gift of the CAS 1959**

Francis BACON
Britain, 1909 - 1992

**Study for figure no. 4**
1956, London
oil on canvas
152.4 x 116.8 cm
161.0 x 126.0 x 9.5 cm (framed)
Gift of the Contemporary Art Society, London 1959

**Gifts 1950s**

Francis DODD
Britain, 1874 - 1949

**Suburban mansions**
1900-10
watercolour on light buff paper
23.3 x 31.4 cm
Gift of the Executors of the late Francis Dodd 1950

Francis DODD
Britain, 1874 - 1949

**Hampstead Flats**
watercolour on white paper
22.8 x 28.9 cm
Gift of the Executors of the late Francis Dodd 1950

Francis DODD
Britain, 1874 - 1949

**Verona**
1915
drypoint on paper
12.7 x 26.7 cm
Gift of the Executors of the late Francis Dodd, R.A. 1950

Frank O SALISBURY
Britain, 1874 - 1962

**Two of the King's horses and one of the King's men**
1941
oil on canvas
127.0 x 101.6 cm
50 x 40 inches
Gift of Lord Norrie 1957

Sir William NICHOLSON
Britain, 1872 - 1949
**Moel Goedog, A Welsh Hill (formerly Welsh Hills, and Hill at Harlech)**
1919, near Harlech, north Wales
oil on panel
32.7 x 41.0 cm
Gift of Mr George Cowan 1958

Sir Alfred MUNNINGS
Britain, 1878 - 1959
**Suffolk Landscape**
c. 1918-1920
oil on canvas
50.1 x 60.6 cm
Gift of Mr George Cowan 1958

**1960-1979**

Francis Derwent WOOD
Britain, 1871 - 1926
**William Morris Hughes**
1919, London
bronze
31.7 x 22.8 x 22.8 cm (irreg)
South Australian Government Grant 1960

Courtenay POLLOCK
Britain, 1877 - 1943
**Sir Henry Irving**
c.1910, London
bronze
66.0 x 59.0 cm
South Australian Government Grant 1961

**Purchased by John Russell 1962-4**

Vanessa BELL
Britain, 1879–1961
**Monte Oliveto**
1912, Monte Oliveto, near San Gimignano
oil on cardboard
48.5 x 36.2 cm
60.5 x 48.3 x 3.9 cm (frame)
South Australian Government Grant 1963

Vanessa BELL
Britain, 1879-1961
**View of Venice**
Italy, 1957
Oil on canvas
59.0 x 48.8cm
South Australian Government Grant 1963

Keith VAUGHAN
Britain, 1912 - 1977
**Hoplite**
1961
oil on canvas
122.0 x 91.4 cm
AR Ragless Bequest Fund 1962

Philip SUTTON
Britain, born 1928
**Imogen Sutton**
1961
oil on canvas
111.7 x 111.7 cm
AM Ragless Bequest Fund 1962

Euan UGLOW
Britain, 1932 - 2000
**Seated girl**
oil on canvas
68.9 x 89.5 cm
AM Ragless Bequest Fund 1963

Ceri RICHARDS
Britain, 1903 - 1971
**La Cathedrale Engloutie**
1962
oil & collage on canvas
30.0 x 34.3 cm
AR Ragless Bequest Fund 1963

Patrick HAYMAN
Britain, 1915 - 1988
**The return of Ulysses to Penelope**
1962, London
oil on composition board
30.4 x 40.6 cm
Elder Bequest Fund 1964

Patrick HAYMAN
Britain, 1915 - 1988
**The Japanese at Port Arthur**
1962, London
tempera, oil on composition board
17.3 x 25.0 cm
Elder Bequest Fund 1964

Lawrence GOWING
Britain, 1918 - 1991
**Miss C**
oil on canvas
65.1 x 54.0 cm
A.R. Ragless Bequest Fund 1964

William ROBERTS
Britain, 1895 - 1980
The Salute
c.1963, London
oil on canvas
59.7 x 49.5 cm
74.0 x 63.6 x 6.0 cm (frame)
AM & AR Ragless Bequest Funds 1964

Edward BAWDEN
Britain 1903-1989
House as Glenties, Eire
1962
Gouache
46.3 x 57.6cm
South Australian Government Grant 1964

Norman ADAMS
Britain, born 1927
Little Loch Broom
1963, Manchester
watercolour on paper
21.2 x 25.1 cm
Elder Bequest Fund 1964

Keith GRANT
Britain, born 1930
View from my Window: Hardstad, Norway
gouache
25.9 x 16.3 cm
South Australian Government Grant 1964

Keith GRANT
Britain, born 1930
Fjord
gouache, black ink & watercolour
10.9 x 22.0 cm
4.3125 x 8.625 inches
South Australian Government Grant 1964

Keith GRANT
Britain, born 1930
Norwegian Landscape
gouache on grey paper
25.4 x 16.5 cm
South Australian Government Grant 1964

Vivian PITCHFORTH
Britain, 1895 - 1982
Dawn, Llangore Lake, Wales
1963, London or Wales
Purchased on the advice of John Russell

Walter SICKERT
Britain, 1860–1942
Mornington Crescent nude, contre-jour
1907, Camden Town, London
oil on canvas
50.8 x 61.1 cm
67.0 x 77.0 x 7.0 cm (frame)
AR Ragless Bequest Fund 1963

Harold GILMAN
Britain, 1876 - 1919
Interior with a washstand
c.1914, London
oil on canvas
51.6 x 45.8 cm
77.1 x 62.0 x 6.5 cm (frame)
AR Ragless Bequest Fund 1963

David BOMBERG
Britain, 1890 - 1957
The valley of Beddgelert, North Wales
1936, North Wales
oil on canvas
50.8 x 67.3 cm
South Australian Government Grant 1965
0.2053

David BOMBERG
Britain, 1890 - 1957
Evening, Jucar Valley, Cuenca, Spain
1934, Cuenca, Spain
oil on canvas
51.9 x 67.0 cm
64.0 x 79.0 x 5.0 cm (frame)
South Australian Government Grant 1965

Purchased by Christopher White 1966-69

Spencer GORE
Britain, 1878 - 1914
Autumn, Sussex
c.1907, Sussex/London
oil on canvas
46.0 x 61.3 cm
66.0 x 81.5 x 8.5 cm (frame)
AM Ragless Bequest Fund 1967

Malcolm DRUMMOND
Britain, 1880 - 1945
At the piano
c.1912, London
oil on canvas
89.8 x 60.8 cm
108.5 x 79.4 x 8.0 cm (frame)
South Australian Government Grant 1969

Robert BEVAN
Britain, 1865 - 1925
The green house, St John's Wood
c.1918-19, Hampstead, London
oil on canvas
62.3 x 81.0 cm
79.5 x 98.3 x 7.0 cm (frame)
South Australian Government Grant 1969

Henry LAMB
Britain, 1883 - 1960
Lady Ottoline Morrell
c.1910, London
pencil on paper
26.2 x 20.7 cm
d'Auvergne Boxall Bequest Fund 1967

Paul NASH
Britain, 1889 - 1946
Bird chase
1911, London
pen & ink, wash on paper
35.1 x 29.0 cm (image & sheet)
Elder Bequest Fund 1967

Henri GAUDIER BRZESKA
France/Britain, 1891 - 1915
A young boy
c.1913, London
pen & ink on white paper
24.5 x 18.7 cm (sight)
AR Ragless Bequest Fund 1967

Harold GILMAN
Britain, 1876 - 1919
Landscape
1916/17, Gloucestershire or Somerset, England
pen & ink, pencil on paper
26.6 x 42.0 cm (sheet)
Morgan Thomas Bequest Fund 1966

Mark GERTLER
Britain, 1892 - 1939
Seated nude
c.1932, London
oil on canvas
76.2 x 63.5 cm
Morgan Thomas Bequest Fund 1968
Ben NICHOLSON  
Britain, 1894 - 1982  
**Signal, July 30’ 54**  
1954, St Ives, Cornwall  
pencil & watercolour on paper  
57.8 x 39.3 cm (sheet)  
AR Ragless Bequest Fund 1967

**Purchased from Mrs EC Young, Adelaide 1967**

Henry LAMB  
Britain, 1883 - 1960  
**Nasturtiums**  
1928, London  
oil on canvas board  
29.2 x 39.5 cm  
d’Auvergne Boxall Bequest Fund 1967

**Recommended by curators Lou Klepac and Ron Appleyard (for 1968 Adelaide Festival Sickert exhibition)**

Walter SICKERT  
Britain, 1860 - 1942  
**The hanging gardens**  
etching on paper  
17.8 x 11.2 cm (plate)  
16.0 x 10.0 cm (image)  
26.0 x 20.0 cm (sheet)  
David Murray Bequest Fund 1967

Walter SICKERT  
Britain, 1860 - 1942  
**L’armoire à glace (The mirrored wardrobe)**  
1922, Dieppe, France  
etching on paper  
28.1 x 17.1 cm (plate)  
25.6 x 16.3 cm (image)  
38.5 x 25.4 cm (sheet)  
Morgan Thomas Bequest Fund 1968

Walter SICKERT  
Britain, 1860 - 1942  
**The New Bedford**  
etching on paper  
25.0 x 7.6 cm (plate)  
20.8 x 6.2 cm (image)  
30.8 x 22.2 cm (sheet)  
Morgan Thomas Bequest Fund 1968

Walter SICKERT  
Britain, 1860 - 1942
Venice, the Lion of St Mark
etching on paper
13.1 x 12.2 cm (plate)
10.6 x 10.6 cm (image)
22.5 x 15.1 cm (sheet)
Morgan Thomas Bequest Fund 1968

Walter SICKERT
Britain, 1860 - 1942
Jack ashore
1923, London
etching on paper
18.3 x 13.4 cm (plate)
17.0 x 12.7 cm (image)
23.3 x 19.8 cm (sheet)
Morgan Thomas Bequest Fund 1968

Walter SICKERT
Britain, 1860 - 1942
Maple Street
c.1923, London
etching on paper
20.0 x 12.9 cm (plate)
18.5 x 12.4 cm (image)
26.0 x 20.0 cm (sheet)
Morgan Thomas Bequest Fund 1968

Prints purchased by Lawrence Daws in London 1969

Richard LIN
Britain
Relationship II
1965
screenprint on paper
43.8 x 56.2 cm
d'Auvergne Boxall Bequest Fund 1969

Victor PASMORE
Britain, 1908 - 1997
Points of Contact No. 9
1966
screenprint on paper
152.0 x 127.0 cm
d'Auvergne Boxall Bequest Fund 1969

R. B. KITAJ
United States, born 1932
Let us call it Arden & live in it!
from the set 'Mahler becomes politics, Beisbol'
1966, London
colour screenprint on brown paper
70.2 x 46.0 cm (image)
83.0 x 57.4 cm (sheet, sight)
d'Auvergne Boxall Bequest Fund 1969
R. B. KITAJ
United States/Britain, 1932-2007
His every poor, defeated, loser's, hopeless move, loser, buried (Ed Dorn)
plate 11 from the set 'Mahler becomes politics, Beisbol'
1966, printed at Kelpra Studio; published by Marlborough Fine Art, London
colour screenprint, collage on paper
76.5 x 50.3 cm (sheet)
d' Auvergne Boxall Bequest Fund 1969

Gordon HOUSE
Britain, born 1932
Dial Set Six
1966
screenprint on paper
52 x 52 cm
d' Auvergne Boxall Bequest Fund 1969

Frank AUERBACH
Britain, born 1931
Seated figure
1966
screenprint on paper
78.8 x 57.7 cm
d' Auvergne Boxall Bequest Fund 1969

Harold COHEN
Britain
Richard IV (from Richard Hamilton set, 1967)
1967
screenprint on paper
65 x 73.6 cm
d' Auvergne Boxall Bequest Fund 1969

Ceri RICHARDS
Britain, 1903 - 1971
Origin of a rose
1967
screenprint on paper
52.0 x 64.2 cm (image)
d' Auvergne Boxall Bequest Fund 1969

Joe TILSON
Britain, born 1928
Sky I
1967, printed at Kelpra Studio; published by Marlborough Graphics, London
colour screenprint, with vacuum-formed & vacuum-metallised objects, on paper
123.5 x 67.2 cm (sight)
d' Auvergne Boxall Bequest Fund 1969

Joe TILSON
Britain, born 1928
Transparency Clip-O-Matic Eye
1969, printed at Kelpra Studio; published by Marlborough Graphics, London
screenprint on acetate film with metallised acetate film
Peter CLAPHAM  
Britain, born 1924  
**Space cube 16 MK1**  
1968, London  
perspex, wood, formica  
35.0 x 35.0 cm (overall)  
Boxall Bequest Fund 1969

_Purchased by Lou Klepac in London_

Duncan GRANT  
Britain, 1885 - 1978  
**Autumn Landscape**  
1911, near Firle?, Sussex  
oil on canvas  
50.5 x 61.5 cm  
68.5 x 79.5 x 5.5 cm (frame)  
South Australian Government Grant 1971

Stanley SPENCER  
Britain, 1891 - 1959  
**Self portrait**  
1920, Cookham, Berkshire, England  
pencil on paper  
34.1 x 25.3 cm (sheet)  
Elder Bequest Fund 1971

Michael AYRTON  
Britain, 1921 - 1975  
**Conversation in the wind**  
1948  
lithograph on paper  
50.9 x 33.2 cm  
1971

William SCOTT  
Britain, 1913 - 1989  
**Pots and pear**  
1955, London  
oil on composition board  
55.7 x 66.3 cm  
61.1 x 79.5 x 8.0 cm (frame)  
Elder Bequest Fund 1971

Leon KOSSOFF  
Britain, born 1926  
**York Way railway bridge, evening over London**  
1967, London  
oil on composition board  
122.0 x 167.6 cm  
129.0 x 175.0 x 6.0 cm (framed)  
South Australian Government Grant 1972
Winifred NICHOLSON  
Britain, born 1893  
**Grape Hyacinth and Angels Tears**  
1968  
oil on canvas  
47.7 x 52.2 cm (sight)  
AM Ragless Bequest Fund 1972

Jack SMITH  
Britain, born 1928  
**Written Activity (Rapid)**  
1969, London  
oil on wood  
AM Ragless Bequest Fund 1971

Derrick GREAVES  
**Sculpture in a room**  
1970  
Acrylic on canvas  
120 x 148.4 cm  
Fund unknown

Laurence Stephen LOWRY  
Britain, 1887 - 1976  
**Castle by the sea**  
1969  
lithograph on paper  
47.5 x 60.5 cm  
David Murray Bequest Fund 1971

Patrick HERON  
Britain, 1920 - 1999  
**January 1973:3**  
1973  
screenprint on paper  
58.5 x 81 cm  
David Murray Bequest Fund 1974

**Purchased from CAS, London**

Henri GAUDIER BRZESKA  
France/Britain, 1891 - 1915  
**Major Smythies**  
1912 (Morris Singer Foundry, cast 1971), London  
bronze  
43.5 cm (height)  
South Australian Government Grant 1972

**Gifts of Contemporary Art Society, London 1960 - 79**

Sir Terry FROST  
British, 1915-2003  
**Black, White and Pink**  
Leeds, 1956
Oil in canvas  
86.3 x 99.0cm  
Gift of the Contemporary Art Society, London 1962

Leonard APPELBEE  
British, born  
**Fish**  
Watercolour/monotype?  
Undated (c.1950)  
19.3 x 26.7cm  
Gift of the Contemporary Art Society, London, 1964

Frank AUERBACH  
Britain, born 1931  
**Head of Helen Gillespie III**  
1965, Camden Town, London  
oil on canvas on board  
74.9 x 61.0 cm  
94.0 x 81.0 x 10.0 cm (frame)  
Gift of the Contemporary Art Society, London 1969

Paul HUXLEY  
Britain, born 1938  
**Untitled No. 90**  
1968  
liquatex on canvas  
213.5 x 213.5 cm  
Gift of the Contemporary Art Society, London 1972

Howard HODGKIN  
Britain, born 1932  
**Saturdays**  
oil on board  
132.0 x 152.0 cm  
Gift of the Contemporary Art Society, London 1976

Keith MILOW  
Britain, born 1945  
**Four, Four XXII**  
1974  
resin, fibre-glass, pastel  
104.0 x 208.0 cm  
Gift of the Contemporary Art Society, London 1979

**Other Gifts and bequests**

Feliks TOPOLSKI  
Poland/Britain, 1907 - 1987  
**Central London - the morning after (Holborn, Nov 1940)**  
1940  
pen & wash on cream paper  
29.2 x 4.1 cm  
Gift of Dr J Yeatman 1964
Jack SMITH  
Britain, born 1928  
**Hazard with circle, 1970**  
1970  
mixed with collage  
41.9 x 52.6 cm  
Gift of the artist 1970

Alan WOOD  
Britain, born 1935  
**Break, 1964**  
1964  
oil on canvas  
101.5 x 126.9 cm  
Gift of Mr Kym Bonython 1972

William SCOTT  
Britain, 1913 - 1989  
**Sketch for 'Pots and Pear', verso: Abstract design**  
1955, London  
brush and ink on paper (recto & verso)  
20.3 x 25.8 (sheet)  
Gift of the artist 1973

Gilbert SPENCER  
Britain, 1892 - 1979  
**Landscape with house**  
c.1939  
oil on canvas  
32.5 x 46 cm  
Bequest of Christine Margaret MacGregor 1975  
758P12

Gilbert SPENCER  
Britain, 1892 - 1979  
**Goodnight Mr. Bartlett**  
oil on canvas  
71.0 x 91.5 cm  
28 x 56 inches  
Bequest of Christine Margaret MacGregor 1975  
758P17

Gilbert SPENCER  
Britain, 1892 - 1979  
**Biblical figure with Animals in Wilderness**  
oil on canvas  
66 x 90 cm  
26 x 35.375 inches  
Bequest of Christine Margaret MacGregor 1975

Gilbert SPENCER  
Britain, 1892 - 1979  
**Women sculpting a bull**  
oil on canvas  
66.5 x 53.5 cm
Bequest of Christine Margaret MacGregor 1975

Iain MACNAB
Britain, 1890 - 1967
La Lessive
c.1927
watercolour & crayon on paper
49 x 61.5 cm
Bequest of Christine Margaret MacGregor 1975

James BATEMAN
Britain, 1893 - 1959
Portfolio of 22 drawings (Studies for the Harvest)
1934, London
pencil, black & white wash, on brown paper
Gift of Mrs Vera Bateman, widow of the artist, London 1977

Recommended by Barry Pearce in London

David HOCKNEY
Britain, born 1937
C.P. Cavafy in Alexandria I
1966, London
etching, aquatint on paper
8/25, version E
34.5 x 22.3 cm (plate)
South Australian Government Grant 1975

David HOCKNEY
Britain, born 1937
In despair
1966
From Cavafy Suite no.11
etching on paper
South Australian Government Grant 1975

Purchased by John Baily in London

Victor PASMORE
Britain, 1908 - 1997
Linear Development In Three Movements
1968, London
oil on composition board
121.2 x 121.2 cm
South Australian Government Grant 1970

John HOYLAND
Britain, born 1934
Reds, Greens
1969
screenprint on paper
59.6 x 91.0 cm

John HOYLAND
Britain, born 1934
Grey/Blue on Green (from the 'New York' Suite)
screenprint on paper
91.5 x 66.0 cm
South Australian Government Grant 1973

Robyn DENNY
Britain, born 1930
**Light of the World E**
1970
screenprint on paper
72.3 x 79 cm
South Australian Government Grant 1974

Allen JONES
Britain, born 1937
**Portrait 7 (eight figures)**
1971
lithograph on paper
64.0 x 48.0 cm
(sheet)
South Australian Government Grant 1973

Allen JONES
Britain, born 1937
**Portrait 4 (single figure)**
1971
lithograph on paper
64.0 x 48.0 cm
(sheet)
South Australian Government Grant 1973

David HOCKNEY
Britain, born 1937
**Mo asleep**
1971, New York, United States of America
etching, aquatint on paper
68.5 x 54.0 cm (plate)
South Australian Government Grant 1973

Richard HAMILTON
Britain 1922-2011
**Five tyres remoulded (portfolio)**
1971 United States of America
One relief cast in white silicone elastomer, 7 screen prints on mylar
136/150, published 1972 by Professional Prints, Zug, and Eye Editions, Switzerland
South Australian Government Grant 1973

William TURNBULL
Britain, born 1922
**Drypoint 6**
1971
drypoint on paper
35.1 x 27.6 cm
South Australian Government Grant 1973
William TURNBULL  
Britain, born 1922  
**Drypoint 9**  
1972  
drypoint on paper  
34.5 x 25.0 cm  
South Australian Government Grant 1973

Bridget RILEY  
Britain, born 1931  
**Coloured greys**  
1972  
colour screenprint on paper  
57.0 x 57.0 cm  
South Australian Government Grant 1973

Richard SMITH  
Britain, born 1931  
**Florence Print 1**  
1973  
lithograph & collage  
45.0 x 49.0 cm  
(image size)  
South Australian Government Grant 1973

Richard HAMILTON  
Britain 1922 - 2011  
**Picasso's 'Meninas' from the portfolio 'Hommage a Picasso'**  
1973, Paris  
etching, engraving, aquatint, drypoint on paper  
57 x 49 cm (75.5 x 57s - sheet)

Bridget RILEY  
Britain, born 1931  
**Sequence study (blue and red adjusted to green)**  
1973  
gouache on paper  
30.5 x 147.9 cm  
South Australian Government Grant 1973

Patrick CAULFIELD  
Britain, 1936 - 2005  
**Two whiting**  
screenprint on paper  
100.4 x 142.6 cm (Oval image size:)  
110.5 x 153.3 cm (Sheet size:)  
South Australian Government Grant 1973

**Purchased by Ronald Alley**

Mark LANCASTER  
Britain, born 1938  
Cambridge Michaelmas 1969  
1969
synthetic polymer paint on canvas
172.7 x 172.7 cm
South Australian Government Grant 1975

John HILLIARD
Britain born 1945
Through the Valley 2
1972
Four gelatin-silver photographs
67.3 x 64.1 cm each
South Australian Government Grant 1975

GILBERT & GEORGE
Gilbert PROESCH
George PASSMORE
Dark Shadow no.9
1974
Nineteen gelatin-silver photographs
212.0 x 166.0cm
South Australian Government Grant 1975

David HOCKNEY
Britain, born 1937
Jungle boy
etching, aquatint, printed in black & red inks, on paper
28/50
40.0 x 49.3 cm (plate)
South Australian Government Grant 1978

Purchases and commissions on advice of curator Ian North

Henry LAMB
Britain, 1883 - 1960
The Anrep Family
1920, London
oil on canvas
34.0 x 51.0 cm
42.5 x 59.4 x 4.5 cm (frame)
South Australian Government Grant 1976

John HOYLAND
Britain, born 1934
8.7.67
1967, London
synthetic polymer paint on canvas
198 x 365.8 cm
South Australian Government Grant 1977

Hamish FULTON
Wheeldale Moor
1977
Gelatin silver photograph
95.0 x 121.0 cm
South Australian Government Grant 1979
Richard LONG  
Britain, born 1945  
**Stone circle**  
1979, Cornwall  
134 stones of Cornish slate  
510.00 cm (diam)  
South Australian Government Grant 1979

Mark BOYLE / The Boyle Family  
Britain, 1934 - 2005  
**Study of anthills, Tanami Desert, Central Australia**  
from the series 'Journey to the surface of the earth: Australia'  
1979, Tanami Desert, near Alice Springs, Northern Territory  
dirt, mixed media, resin, fibreglass  
180 x 180 x 33 cm  
South Australian Government Grant 1980

Mark BOYLE / The Boyle Family  
Britain, 1934 – 2005  
**Study of drying mud, Tanami Desert, Central Australia**  
from the series 'Journey to the surface of the earth: Australia'  
1979, Tanami Desert, near Alice Springs, Northern Territory  
dirt, mixed media, resin, fibreglass  
76 x 76 x 6 cm  
South Australian Government Grant 1980

**Recommended by curator of prints, Alison Carroll**

David HOCKNEY  
Britain, born 1937  
**Portrait of Michael Crighton**  
1976  
Lithograph 80/93  
27.5 x 27.3 cm (image)  
105.9 x 28.2 cm (sheet)  
South Australian Government Grant 1979

Robyn DENNY  
Britain, born 1930  
"The world is wide: no two days are alike, nor even two hours..."  
1976  
screenprint, collage on paper  
62 x 102 cm  
South Australian Government Grant 1978
1980 – 2004

Works purchased with Government grants and bequest funds

Conrad ATKINSON
Britain, born 1940
**The artist's head**
1982
etching on paper
25.0 x 25.5 cm (Artists proof plate)
South Australian Government Grant 1982

Susan HILLER
United States/Britain, born 1940
**Ten Months**
1977-80, London
ten gelatin-silver photographs, printed text
20.7 x 53.0 cm (sight - photographs)
9.0 x 36.7 cm (sight - text)
South Australian Government Grant 1982

Paul NASH
Britain, 1889 - 1946
**Abstract 2**
1926, London?
woodcut on paper
9.3 x 7.5 cm (image)
12.1 x 9.7 cm (sheet)
South Australian Government Grant 1984

Roger FRY
Britain, 1866 - 1934
**Still life: jug and eggs**
1911, London
oil on wood panel
30.5 x 35.3 cm
36.0 x 41.0 x 2.3 cm (frame)
South Australian Government Grant 1984

Vanessa BELL
Britain, 1879 - 1961
**Bedroom, Gordon Square**
1912, Bloomsbury, London
oil on canvas
56.3 x 46.2 cm
South Australian Government Grant 1984

Henry LAMB
Britain, 1883 - 1960
**Portrait of Mrs. Anrep**
c.1920, London
pencil on coloured paper
35.6 x 25.5 cm
South Australian Government Grant 1986
Claude FLIGHT
Britain, 1881 - 1955
**Cricket: the overthrow**
c.1935, London
colour linocut on tracing paper
33.0 x 28.8 cm (sheet)
South Australian Government Grant 1986

Sybil ANDREWS
Britain, 1898 - 1992
**Steeple chasing**
1930
colour linocut on paper
17.0 x 26.5 cm
South Australian Government Grant 1988

Andy GOLDSWORTHY
Britain, born 1956
**Cairn to follow colours in rock. For the day. Mt Victor Station, South Australia**
Direct positive colour photograph
1991
76 x 76 cm (image)
105 x 102.5 cm
South Australian Government Grant 1992

Lucian FREUD
Britain, 1922 - 2011
**Woman sleeping**
etching on paper
73.0 x 59.5 cm (sheet)
South Australian Government Grant 1996

Tom BELL
Britain, born 1956
**Untitled**
1999, Ediciones Benveniste, Madrid
etching, aquatint printed in black & cream ink on paper
99.0 x 98.0 cm (sight)
South Australian Government Grant 1999

Hughie O'DONOGHUE
Britain, born 1953
**9 prints from the series 'On the Rapido'**
1998, County Kilkenny, Ireland (printed by the artist and Hope (Sufferance) Press, London)
colour carborundum print on paper
52.3 x 60.2 cm (image & sheet)
South Australian Government Grant 2000

Edward WADSWORTH
Britain, 1889 - 1949
**Brown drama**
c.1914-15, London
colour woodcut on paper
12.5 x 6.9 cm (image)
23.6 x 15.9 cm (sheet)
VBF Young Bequest Fund 2001

Gillian WEARING
Britain, born 1963
Olia
Britain 2003
Type C photograph 88/100
52.6 x 43.0 cm image
61.0 x 50.5 (sheet)
South Australian Government Grant 2003

**Gifts of Contemporary Art Society, London 1980-90**

Ian BREAKWELL
Britain, 1943 - 2005
**The Walking Man (6)**
1979, London
gelatin-silver photographs, ink on cardboard
104.2 x 58.7 cm
Gift of the Contemporary Art Society, London 1984

Graham CROWLEY
Britain, born 1950
**The Showroom**
1982, London
Oil on canvas
137.0 x 113.8 cm
Gift of the Contemporary Art Society, London 1986

Sean SCULLY
Ireland/USA, born 1945
**Untitled 12.14.85,**
1988, New York
Charcoal, pastel, synthetic polymer paint on paper
56.0 x 77.5 cm
Gift of Contemporary Art Society London, 1988
894D5

**Gifts and bequests 1980 - 2004**

Augustus JOHN
Britain, 1878 - 1961
**Self portrait**
c.1936, London
oil on canvas
91.5 x 71.5 cm
Bequest of Lady (Ursula) Hayward 1983

Peter SYLVEIRE
Britain
**The Old, Old Bill and the Bailiffs**
1978, LONDON
Oil, glue, collage of woven woollen fabric, burlap, wallpaper, newspaper, glitter, aluminium on canvas
175.0 x 137.0 cm
Gift of Jim Sharman 1986

Duggie FIELDS
Britain
L'homme aux chaînes
1973, LONDON
Synthetic polymer paint on canvas
133.5 x 159.0 cm
Gift of Jim Sharman 1986

David JONES
Britain, 1895 - 1974
Gardening
1920, London
oil on canvas
75.0 x 106.0 cm
Gift of Rene Hawkins 1988

Victor BURGIN
Britain, born 1941
Park Edge
1988, ADELAIDE
four panels: Cut laminated aluminium mounted on composition board
244.0 x 244.0 cm (each pair)
Gift of the Adelaide Festival of Arts Incorporated and the Australian Bicentennial Authority 1988

Duncan GRANT
Britain, 1885 - 1978
Woman and child
1927, Cassis
oil, gouache on paper mounted on canvas
107.0 x 71.0 cm (sight)
Gift of Miss R Hope 1989

Walter SICKERT
Britain, 1860 - 1942
The Raising of Lazarus
1929, Islington, London
oil on wallpaper, detached then laid on canvas
243.5 x 91.5 cm
267.0 x 114.5 x 9.0 cm (frame)
Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 1990

Thomas Robert WAY, lithographer
Britain - 1913
James McNeill WHISTLER, painter
United States/ Britain/ France, 1834 - 1903
Cremorne Gardens
c.1910-12, London
colour lithograph on brown paper
10.5 x 20.0 cm
(sheet)
9.3 x 19.2 cm (image)
Gift of Alfreda Day 1991

Andy GOLDSWORTHY
Britain, born 1956
**Line to follow colours in rock - Mount Victor Station, South Australia**
**1991, Mount Victor Station, South Australia**
83 stones
20 x 35 x 1035 cm
Gift of the artist 1992

Augustus JOHN
Britain, 1878 - 1961
**Caspar John**
c.1909, London
oil on wood panel
40.6 x 30.3 cm
61.5 x 54.0 x 9.0 cm (frame)
Gift of William Bowmore, AO OBE 1997

Norman STEVENS
Britain, 1937 - 1988
**Shadowed garden**
1977, London
colour mezzotint, aquatint on paper
43.8 x 54.5 cm (plate)
Gift of Lesley Lynn 1997

Yoshigo KIHARA
Britain, born c.1900
**Demonte stamps**
1971
etching printed in green & blue inks on paper
20.2 x 15.5 cm (plate)
21.6 x 16.5 cm (sight)
Gift of Alfreda Day 1998

Bridget RILEY
Britain, b. 1931
**Seris 33, orange and magenta added to green and violet in two colour twist**
Gouache, pencil on paper
Britain, 1979
64 x 91.5cm
Gift of Diana Ramsay AO and the late James Ramsay AO 1999

Walter SICKERT
Britain, 1860 - 1942
**The pheasant**
c.1919, Dieppe
oil on canvas
103.5 x 57.1 cm
131.2 x 85.5 x 6.5 cm (frame)
Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2000
Matthew SMITH
Britain, 1879 - 1959
**Quinces and a jug**
1953, London
oil on canvas
60.9 x 51.0 cm
Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation
2000

Maurice LAMBERT
Britain, 1901 - 1964
**The golden pheasant**
1932, London
bronze on marble base
50.0 x 83.0 cm
36.0 cm (diam) (base)
James & Diana Ramsay Fund 2000

Barbara HEPWORTH
Britain, 1903 - 1975
**Head (Ra)**
1971, Trewyn Studio, St Ives, Cornwall
bronze
48.2 x 38.0 x 24.0 cm
Gift of Lesley Lynn through the Art Gallery of South Australia Foundation, in memory of her husband Dr Kenneth Lynn 2001

Feliks TOPOLSKI
Poland/Britain, 1907 - 1987
**Love among ruins**
1941, London
brush & wash on paper
28.8 x 40.6 cm (sheet)
31.4 x 43.0 cm (backing board)
Gift of Dr John Yeatman 2003, Art Gallery Board Member 1963 -1979

**2005-2010 (Christopher Menz, Director)**

**Purchases 2005 – 2010 Government grants and bequest funds**

Jake CHAPMAN
Britain, born 1966
**Jake not Dinos**
Reworked and improved etching from Francisco de Goya's 'Los Caprichos'
2005, London
etching, aquatint on paper
21.6 x 15.7 cm (plate)
40.0 x 30.3 cm (sheet)
South Australian Government Grant 2006
Dinos CHAPMAN  
Britain, born 1962  
**Dinos not Jake**  
Reworked and improved etching from Francisco de Goya's 'Los Caprichos'  
2005, London  
etching, aquatint on paper  
21.9 x 15.1 cm (plate)  
40.0 x 30.6 cm (sheet)  
South Australian Government Grant 2006

Damien HIRST  
Britain, born 1965  
**Dumpling**  
from the series 'The Last Supper'  
1999  
colour screenprint on paper  
152.5 x 101.5 cm (sheet)  
South Australian Government Grant 2007

Damien HIRST  
Britain, born 1965  
**Chicken**  
from the series 'The Last Supper'  
colour screenprint on paper  
152.5 x 101.5 (sheet)  
South Australian Government Grant 2007

Mona HATOUUM  
Britain, born 1952  
**Traffic**  
2002, London  
compressed card, plastic, metal, beeswax, human hair  
48.0 x 65.0 x 68.0 cm  
Lillemor Andersen Bequest Fund 2007

Chris OFILI  
Britain, born 1968  
**'Black Kiss', a portfolio of 13 prints**  
2006, New York  
photogravure on chiné colle on paper  
40.6 x 30.5 cm (image)  
53.3 x 43.2 cm (sheet)  
South Australian Government Grant 2008

**Gifts and bequests 2005 - 2010**

John SKEAPING  
Britain, 1901 - 1980  
**Eland**  
1933  
black and brown chalks on paper  
36.5 x 36.6 cm (sheet)  
Gift of June Davies 2006
Henry MOORE  
Britain, 1898 - 1986  
**Reclining form**  
1934, London  
pen & ink, brush & ink, charcoal, pencil on paper  
18.0 x 34.0 cm (sight)  
Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2007

Francis BACON  
Britain, 1909 - 1992  
**Plate 1**  
from the series 'La mysticite charnelle de René Crevel'  
1974 (published 1976), Paris  
colour etching, aquatint on paper  
26.5 x 22.6 cm (plate)  
Gift of William Bowmore AO OBE through the Art Gallery of South Australia Foundation 2007

David HOCKNEY  
Britain, born 1937  
**Two apples & one lemon & four flowers**  
1997  
off-set lithograph on paper  
33.0 x 53.0 cm (image)  
37.0 x 57.5 cm (sheet)  
Gift of Anthony Dickey 2009

2010-2015 (Nick Mitzevich, Director)

**Purchases with Government grants and bequest funds**

Clive BARKER  
Britain, b. 1940  
**Coke with two straws**  
1968, London  
Chrome-plated bronze  
27.8cm high  
Edition 4/8  
South Australian Government grant 2010

JAKE AND DINOS CHAPMAN  
Jake CHAPMAN  
Britain, born 1966  
Dinos CHAPMAN  
Britain, born 1962  
**Das swings unt roundabouts fur der kinder? Ja? Nein! Schweinhund! (Swings and roundabouts for the children? Yes? No! Pigface!)**  
2011, London  
glass-fibre, plastic, mixed media  
215.0 x 127.5 x 127.5 cm
Gwenda and Gerald Fischer Bequest 2011

Martin PARR
Britain, b. 1952
**New Brighton, Mersey side**
1983-85
(note that this print probably belongs to series Last Resort, 1983-86, a series of 40 photographs)
Pigment print on paper
102 x 127 cm
D’Auvergne Boxall Bequest Fund 2013

**Gifts and bequests 2010 - 2015**

Malcolm DRUMMOND
Britain, 1885-1978
**Still life with coffee pot**
Britain, c.1914
Oil on canvas laid on board
Gift of John Phillips in memory of Tom and Judie Phillips through the Art Gallery of South Australia Foundation 2010

Marc QUINN
Britain, born 1964
**Buck with cigar**
2009, London
bronze
166.0 x 70.0 x 43.0 cm
Gift of Susan Armitage, Candy Bennett, Edwina Lehmann, Robert Lyons, Pam McKee, Tracey and Michael Whiting through the Art Gallery Foundation and Contemporary Collectors with the assistance of the Roy and Marjory Edwards Bequest Fund 2011

Paul NASH
Britain, 1889 - 1946
**Rufus Clay, the Foreigner**
from John Drinkwater's 'Cotswold Characters'
1921, Dymchurch, Kent, Britain; published by Yale University Press, 1921
wood engraving on paper
7.7 x 7.5 cm (image)
17.5 x 11.0 cm (sheet)
Gift of Estelle and David Farwell through the Art Gallery of South Australia Foundation 2012. Donated through the Australian Government's Cultural Gifts Program

Tim NOBLE and Sue WEBSTER
Britain, Tim Noble b.1966, Sue Webster b. 1967
**The Gamekeeper’s Gibbet**
2011, London
Solid sterling silver gilded in pure gold, metal stand, light projector
71 x 42 x 160cm
Gift of Tim Fairfax AM through the Art Gallery of South Australia Foundation, 2013

Stephen WILKS
Britain, born 1964
**Making Bacon HP Sauce**
2007
synthetic polymer paint on canvas
145 x 115 cm
Gift of Julian and Stephanie Grose through the Art Gallery of South Australia Foundation, under the Australian Government's Cultural Gifts Program, 2015.
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