

***Drawn from Life***

*A National Gallery of Australia  
Travelling Exhibition*

## Drawn From Life

A National Gallery of Australia Travelling Exhibition  
*Queen Victoria Museum and Art Gallery* Launceston, Tas  
14 February – 6 April 1997

*Ivan Dougherty Gallery* Paddington, NSW  
17 April – 17 May 1997

*Ballarat Fine Art Gallery* Ballarat, Vic  
30 May – 13 July 1997

*Lawrence Wilson Art Gallery* Nedlands, WA  
25 July – 28 September 1997

*Noosa Regional Gallery* Noosa, Qld  
10 October – 9 November 1997

*Orange Regional Gallery* Orange, NSW  
21 November 1997 – 11 January 1998

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Curator Deborah Clark. Catalogue text by Deborah Clark  
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Front cover:  
**Eric WILSON** Australia 1911–1946 *Front view of posed  
female model*. 1939 conté crayon on paper

Back cover:  
**Sidney NOLAN** Australia 1917–England 1992 *Figure*. 1937  
brush and ink on paper

# Drawn from Life

## Introduction

Life drawing has been integral to the European model of art training for centuries. The centrality of the figure within the tradition of humanist art has ensured that drawing from life — from the nude or partially-clothed body — has been fostered by the academy: the conglomeration of artists, teachers, critics and art historians which has defined European high culture in the modern world.

In academic art training, life drawing is conventionally understood to have a documentary and bloodless relationship to the body. Its transformation of the body into 'the figure' is grounded in the skills and techniques of drawing. However, the relationship between life drawing and the genre of the nude in European art is complex and reflexive, and the diversity of drawings in *Drawn from Life* attests to differing sexual and cultural meanings of the nude. A few of the works are overtly erotic, and push life drawing to the margins of art-historical respectability, to the edge of the pornographic. Many are undeniably sensual and intimate. They question the relationship between artist, model and viewer, one that is of critical significance in our understanding of the place of the nude in European culture.

Drawing is often the vehicle for an artist's most innovative work. Since many of these life drawings were made when the artists were still students or finding their style, they reflect that process of direct engagement with ideas, influences and materials. Others are the product of a longstanding devotion to the figure. Some drawings have a breathtaking bravura which may never have been repeated by the artist in other mediums. These life drawings tell a history of the Australian experience of art education and its influence over the last century, both at home and abroad.

*Deborah Clark*



cover

## Eric Wilson

born Australia 1911 died Australia 1946 Europe 1937–1939

*Front view of posed female model. 1939, London*

conté crayon on paper

Eric Wilson began studying art in Sydney in the early 1930s, and strived for many years to obtain the New South Wales Travelling Scholarship, which he was awarded in 1937. Before he left Australia, Wilson's art was characterised by an obsessive attention to detail (which can be seen in the self portrait life drawings he submitted under the terms of the Scholarship). In England, however, where Wilson studied in 1938–39, he embraced another more profound approach to truth, based upon an underlying geometry. After a brief and unrewarding period at the Royal Academy Schools, he studied at the Westminster School of Art and simultaneously at the London Academy established by Amedée Ozenfant, the exponent of an academicised form of cubism called purism. Ozenfant's style was based on nuances of immense subtlety combined with a high regard for design, and it appealed to Wilson's love of finish.

When he made this large and impressive drawing, Wilson noted in his diary that his teacher had urged him 'not to slip back into naturalism'; and he relates how, over the process of several days' work on the drawing, he struggled to achieve Ozenfant's desire for a form which was tense and asymmetrical but which also embodied a perfectly adjusted interrelationship of geometrical shapes.

AS



## William Strutt

born England 1825 died England 1915 France 1838–1848, Australia and New Zealand 1850–1862

*Reclining male nude. c.1839–43, Paris charcoal, pencil on paper*

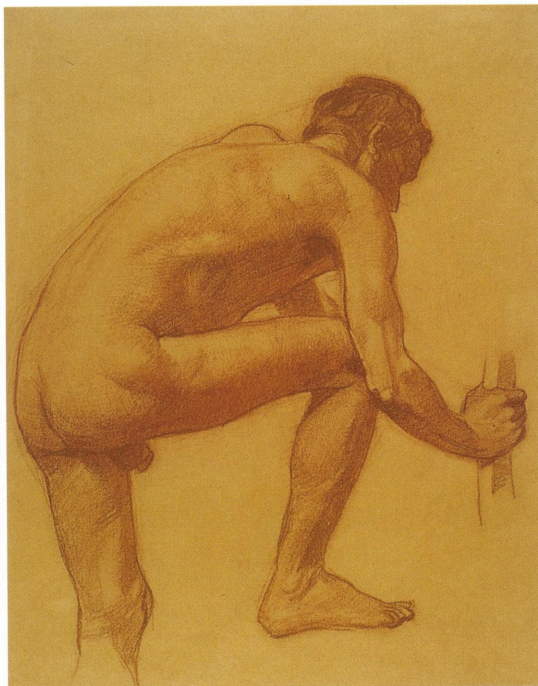
William Strutt was, without doubt, the best-trained figure draughtsman working in Australia in the nineteenth century. His drawings were usually executed in pencil with a delicate technique of cross-hatched lines coloured with soft watercolour washes. He used his drawings as the basis for his paintings: his best known work, *Black Thursday February 6th 1851*, painted in London in 1864, was the product of many hundreds of detailed drawings of figures, clothes, animals and equipment.

This work is from Strutt's student years. In the early 1840s he studied at the Ecole des Beaux Arts in Paris; he remained in Paris until 1848, working as an apprentice to painters and as

an illustrator. Unlike most twentieth-century life drawings, the presentation drawings made in the schools of Paris in the nineteenth century were worked over laboriously, sometimes taking days to complete. Charcoal was used with extreme refinement — not with the energy typical of its use in our own century. In such an environment, models such as this sitter, acknowledged in Strutt's annotation as 'a favourite model at the Ecole des Beaux Arts', would be called upon to hold poses for very lengthy periods. Strutt also noted on this drawing that Horace Vernet (the celebrated history painter who was his teacher) had 'approved of this figure'.

AS





### George W. Lambert

born Russia 1873 died Australia 1930 Australia from 1887, France 1900–1902, England 1902–1921

*Male nude with right leg raised. c.1902, London red chalk on paper*

George Lambert attended Julian Ashton's Sydney Art School between 1896 and 1900, and was Ashton's most celebrated student. He won the first New South Wales Travelling Scholarship in 1900 and went to Europe; he made this drawing early in his years overseas. Twenty years later, from the time of his return to Australia in 1921 until 1930, he was to dominate the Sydney art scene.

Lambert was one of the younger Australian artists working and studying in Europe at the turn of the century. He enrolled at Colarossi's school in Paris, and then moved to London where he worked for the next 20 years. Lambert's skills as a draughtsman had already been recognised

in Australia, and his European training confirmed his talent and enthusiasm for vigorous and rhythmic line work. In England he exhibited at the Royal Academy, and in 1917 was appointed as a war artist with the Australian Light Horse Brigade in Palestine.

George Lambert influenced a generation of artists in Australia. He was flamboyant and successful, and his advocacy of traditional drawing skills combined with an embrace of modernism set him apart from other artists of his own generation.

DC



### Max Meldrum

born Scotland 1875 died Australia 1955 Australia from 1889, France 1900–1911, 1926–1931

*Reclining nude, back view. 1906, Paris sepia brush and ink, ink wash on paper*

Max Meldrum is not generally regarded as a draughtsman — rather, he advocated a technique of painting based on finely gradated tonal distinctions and a deliberate denial of linearity. This very intimate, loving and domestic drawing comes from the handful of known drawings by Meldrum, the majority of which are in the National Collection. All of these drawings were made in the early years of this century in France, where Meldrum lived from 1900–11, after obtaining the Melbourne National Gallery School Scholarship in 1899. In these drawings, he uses his family — his wife and young children — as models.

It was during his years in France that Meldrum developed his obsessively tonal approach. In his subsequent teaching, after his return to Australia in 1913, the figure became less important as a subject of study; compositions of objects rendered with what he hoped would be a radically new scientific basis to seeing became Meldrum's focus.

AS





### Charles Wheeler

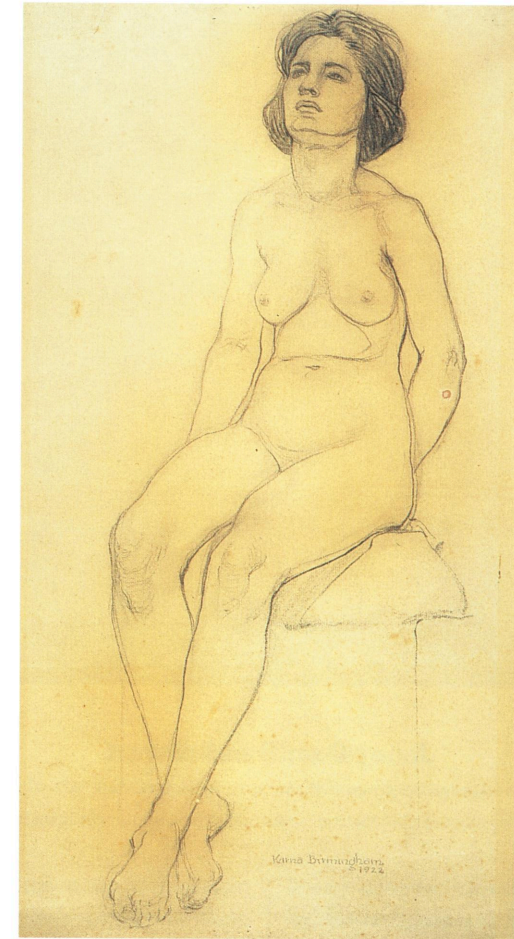
born New Zealand 1881 died Australia 1977 Australia from 1892, Europe 1912–1919

*Sketchbook*. 1913–19, Paris and London 30 leaves, 37 compositions pencil on paper

Charles Wheeler's paintings of languid and soap-coloured nudes have not lasted well in the judgment of art history, although he was a very good draughtsman. Wheeler's sketchbooks reveal another side to his art, however, and document his search for subjects in the immediate world around him.

They also show that, despite his extensive travels, he was essentially most comfortable in the studio. This drawing is typical of many in his numerous sketchbooks, suggesting the artist seizing the informality of the model disrobing as his subject.

AS



### Karna Birmingham

born Australia 1900 died Australia 1987

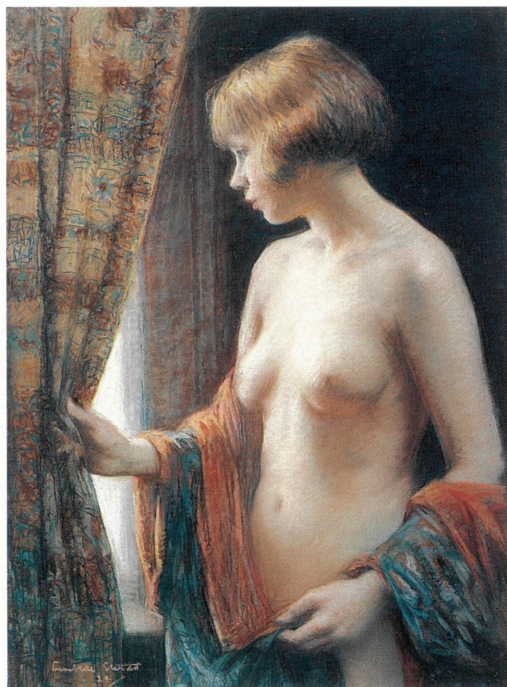
*Seated female nude*. 1922, Sydney pencil on paper

Karna Birmingham made this sensitive drawing while she was a teacher at Julian Ashton's Sydney Art School, where she had studied from 1915 to 1920. Throughout the 1920s and 1930s, she was primarily an illustrator of children's books, and her work was celebrated for its lively, unsentimental representation of childhood.

Birmingham's *Seated female nude* shows her skills as a draughtswoman in the crisp linear style favoured at Ashton's School. Owing to her failing eyesight, Birmingham produced little art after the 1930s.

DC





### Janet Cumbrae Stewart

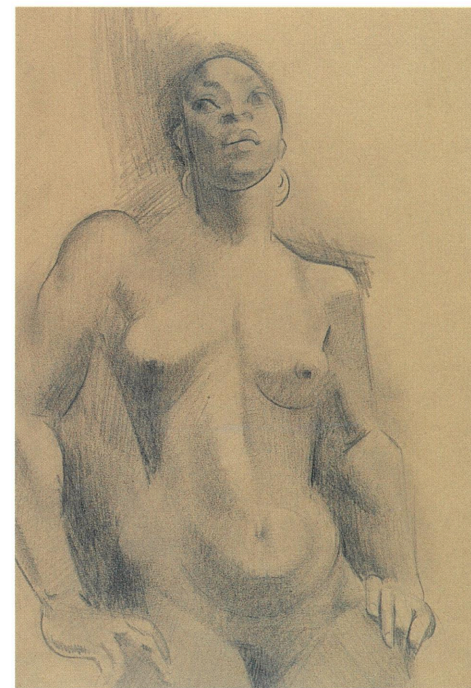
born Australia 1883 died Australia 1960 Europe and Canada 1922–1939  
*Early morning*. 1924, Paris or London pastel on paper mounted on card

Janet Cumbrae Stewart's luscious pastel *Early morning* falls outside conventional notions of life drawing. It is a finished work by an artist whose oeuvre was, substantially, 'paintings in pastel' of female nudes. In this respect *Early morning* differs from other drawings in this exhibition, many of which are classroom studies. It is also more erotic than most life drawings. Cumbrae Stewart's bravura pastel technique emphasised the medium's potential for rendering all the subtle nuances of flesh.

*Early morning* describes a moment in a narrative: a young woman is drawing open a curtain, looking out of a window. Her partially draped body, and her gaze — directed away

from us — place her firmly within the tradition of female nudes in European art. Cumbrae Stewart's apparent complicity in the conventional representation of women as objects of desire is interesting because of her sex. To an audience in the late twentieth century, the intimate eroticism of her pastel drawing suggests the possibility of expressing female desire within the genre of the female nude.

DC



### Grace Crowley

born Australia 1890 died Australia 1979 Europe 1927–1929  
*Female nude study*. 1928–29, Mirmande, France pencil on paper

In the 1930s, Grace Crowley was active as an artist and teacher in Sydney's modern art scene. She had been trained at Julian Ashton's Sydney Art School, and became a teaching assistant to Ashton in 1918. With this essentially traditional background, Crowley embarked for Europe in 1926; her next four years in France were to be the most influential period of her art education. Crowley studied with the artist André Lhôte, who introduced her to modernism.

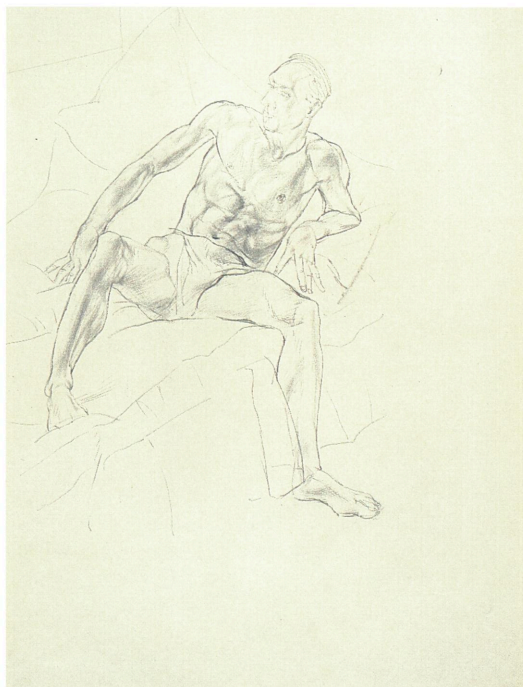
Crowley's drawings from this period illustrate Lhôte's theory of the underlying geometry in art. In *Female nude study*, Crowley has dispensed with detail in favour of delineating the body through a series of interconnecting planes.

The weight, direction and foreshortening of the figure is suggested by simple pencil hatching which follows the direction of the planes. This is a sensuous drawing which evokes the exoticism of Crowley's French experience both in her choice of model, and the artist's increasing embrace of abstraction.

Returning to Sydney in 1930, Crowley became part of a group of artists committed to abstract modernism. Throughout the 1930s, this group — which included Rah Fizelle, Frank and Margel Hinder, and Ralph Balson — taught and worked together. Although the group disbanded in 1939, Crowley's commitment to abstraction endured.

DC





### Adelaide Perry

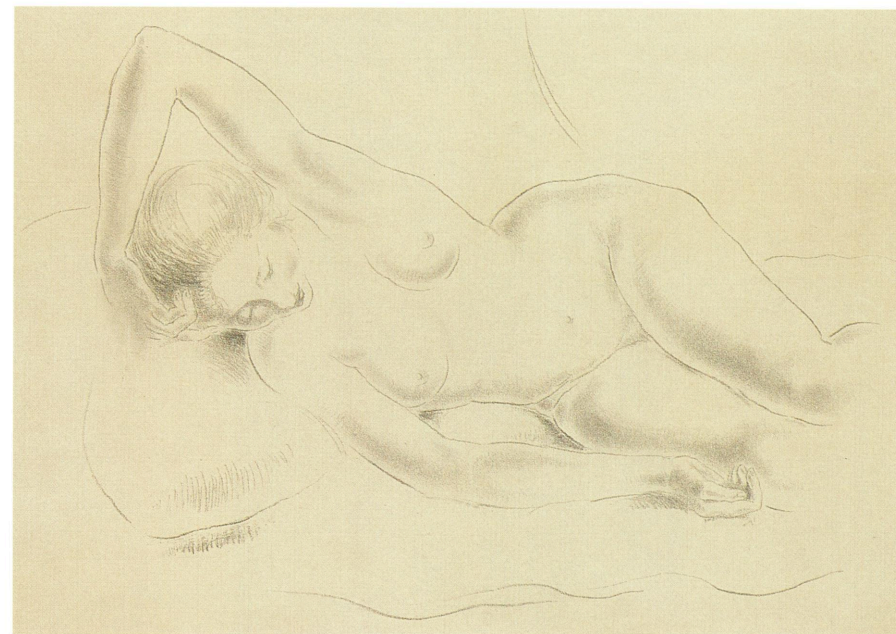
born Australia 1891 died Australia 1973 New Zealand 1904–1914, England 1922–1925

*Life study, John Passmore alert. c.1930, Sydney pencil on paper*

At its best, Adelaide Perry's art was severe and uncompromising — and it was at its best in the 1930s. It may not be surprising that critics described her work in this decade as possessing a certain 'grimness'. Like many of her modernist colleagues in Sydney, Perry employed a very structural, precise and linear approach in her drawings of the figure. Before establishing her own studio, Perry taught at Julian Ashton's Sydney Art School, where this approach was promoted, following the example of Ashton's brightest star, George Lambert, who had studied at the Slade School and under whose 'austere baton' a generation of younger artists marched.

This drawing was made early in the 1930s, when Perry was at the height of her influence as a teacher of graphic art. The sitter is fellow artist John Passmore, who would shortly afterwards travel to London and pursue his interest in a structured approach to the landscape, informed by the art of Cézanne. Perry and Passmore continued painting for several decades; both eventually abandoned the determined rigour of the inter-war period for more lyrical styles of painting and drawing.

AS



### Mildred Lovett

born Australia 1880 died Australia 1955 England and France 1929–1930

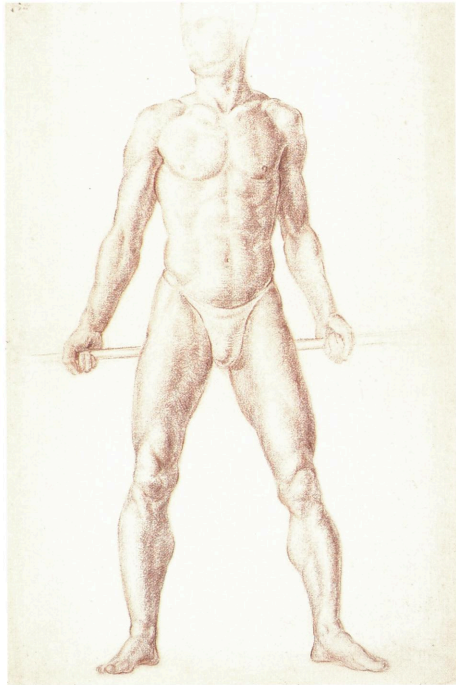
*The nude. 1932, Hobart lithograph on paper*

Mildred Lovett's career as an artist was inseparable from her lifelong commitment to art education. Born in Tasmania, she studied art at the Hobart Technical School from 1896 to 1901, then briefly at Julian Ashton's Sydney Art School before returning to Hobart to teach modelling and drawing at her old school. Back in Sydney, Lovett worked as Ashton's assistant teacher between 1910–13. She was an influential and stimulating teacher, who encouraged innovation and awareness of contemporary trends in art. Her students at Ashton's included Grace Crowley and Anne Dangar. It was probably on their advice that Lovett spent a month at André Lhôte's

academy in 1929 during a study tour of Europe. She was then nearly 50 years old.

During the following decade Lovett continued to be a vigorous influence on art education in Hobart. Her students included the modernists Dorothy Stoner and Edith Holmes, who were also her models and friends. Lovett was a confident artist across several mediums, including painting, lithography and china-painting. In this 1932 lithograph *The nude*, for which Stoner posed, Lovett displays a command of the figure — the most enduring contribution of her art. Lovett's nudes are sensitive and sensual, combining traditional drawing skills with an economy of line and subtle modelling of form. DC





### Dorothy Thornhill

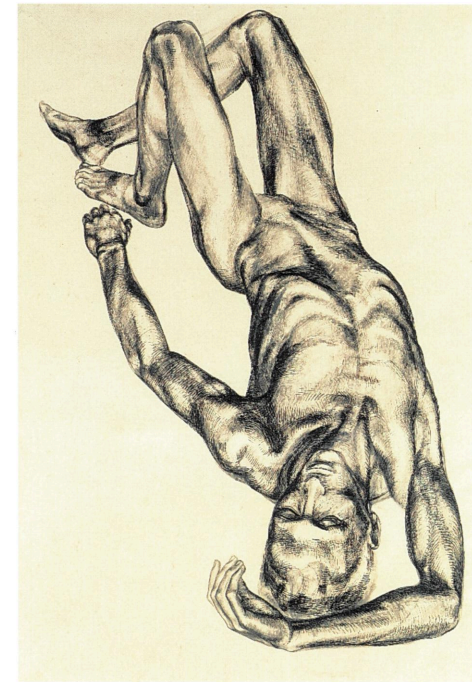
born England 1910 died Australia 1987 New Zealand c.1924–1929, Australia from 1929 England 1933–1934

*Standing male figure.* c.1938, Sydney red conté crayon on paper

Dorothy Thornhill made this drawing around the time she was appointed teacher of figure drawing at East Sydney Technical College (a position she held for almost 40 years). Thornhill's conté study is characteristic of the best academic life drawing in Sydney in the 1930s. It is crisply neo-classical, with a strong emphasis on details of musculature. This was the current style at East Sydney, where Thornhill had studied from 1929 to 1932, and it can be seen also in the drawings of fellow students Barbara Tribe and Eric Wilson — some of which are included in this exhibition. They share a classical modernist rigour and close attention to detail.

Dorothy Thornhill's figures have muscular vigour, and command the space around them; these qualities are evident in her paintings as well, notably in her paintings of female nudes.

DC



### Rosemary Madigan

born Australia 1926 Europe and India 1951–1953

*Reclining male nude.* 1949, Sydney pen and ink, watercolour on paper

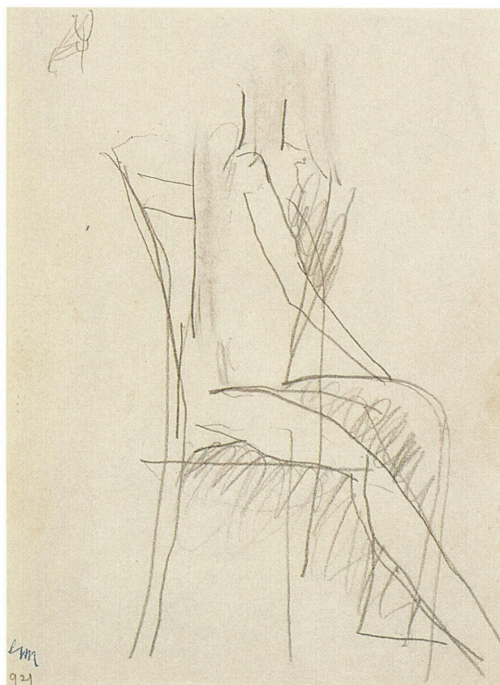
Rosemary Madigan moved to Sydney from Adelaide in 1940, aged 16, to pursue a career as a sculptor. After attending night classes at East Sydney Technical College she studied at the School of Art in Adelaide for three years, before returning to Sydney. In 1948 she completed a Fine Art Diploma in sculpture at East Sydney, where she studied under Lyndon Dadswell. Madigan made this large drawing the following year, possibly as part of her entry for the New South Wales Travelling Scholarship, which she was awarded in 1950. She was the third sculptor to receive the award; the first was Barbara Tribe in 1935 (Tribe was also the first female recipient of the Scholarship).

*Reclining male nude* is bold in scale and ambition. The impact of this drawing is in the artist's attention to overall sculptural form. The figure appears to be falling toward us — this is heightened by Madigan's strong, edgy modelling in pen and ink and dry watercolour. The skeleton beneath the skin is emphasised.

Figurative concerns were central to Madigan's work as a sculptor. This drawing is more agitated than Madigan's spare torsos in stone and wood, and perhaps reflects a post-war mood of anxiety. As in her sculpture, there is a commitment to exploring the body as form in space.

DC





### Godfrey Miller

born New Zealand 1893 died Australia 1964 Australia from 1918

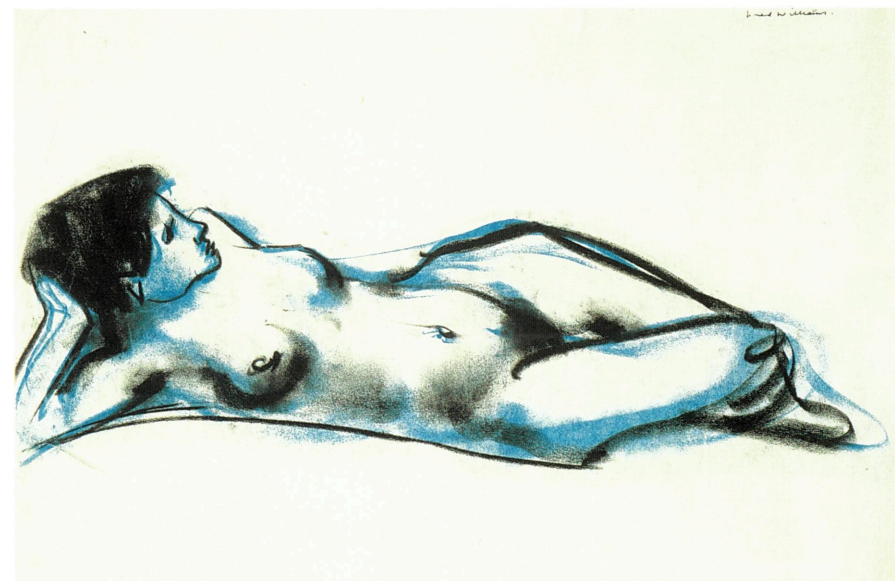
England and Europe 1929–1931, 1933–1938 thereafter frequent travel to New Zealand and Europe

*Figure study*. c.1950s, Sydney pencil on paper

Godfrey Miller stands out as one of Australia's most devoted students of the human figure. He discovered his preferred medium very early: the small scale pencil drawing. This served him throughout his long career, and was undoubtedly the result of his study at London's Slade School in 1929–30 and between 1933 and 1938. Both the linear approach and the reliance upon the pencil as the principal tool of drawing were characteristics of the Slade teaching (this was before the introduction of a dense charcoal technique, which dominated art education there in the post-war period).

Miller's aim in his drawing could also be interpreted as emerging from a typical 1930s artistic mind-set, preoccupied with structure and mathematical relationships. In his drawings of the 1950s this approach is often concealed by a beguiling informality, but it is always insistently present. Increasingly Miller's drawings of this time became more spacious — the lines pull apart, and the corporeality of the model seems to become more and more weightless.

AS



### Fred Williams

born Australia 1927 died Australia 1982 England 1951–1956

*Chelsea School nude*. c.1952–54, London charcoal, pastel on paper

Fred Williams's stature as a great landscapist has perhaps obscured the importance of the figure in his early work. Williams's life drawing went through many phases, and he was equally adept at drawing with dashing conté, or with demanding pen-and-ink and the more weighty gouache. Williams was initially a pupil of George Bell in Melbourne, whose teaching was based on a polite, Anglophile modernism. However, many of Williams's best life drawings were made at the Chelsea School of Art in London where he worked between 1952 and 1956. In these drawings he used coloured chalk and black chalk in combination: the coloured line finding the underlying form and overall structure,

with the black line accentuating the outline and modelling the masses of the figure. Weight, direction and movement were his principal concerns in drawing the figure. As with all of his life drawings of these years, Williams produced this work very quickly, seizing the essence of his subject. This drawing embodies the vigour of its production. It is not surprising that Williams also sought subjects with even less stability than the short pose life-class — the music hall and the zoo provided some of his most lively subjects.

AS





## Bea Maddock

born Australia 1934 Europe 1959–1962

*Figure reclining on bed*. c.1968–69, Launceston charcoal on paper

Bea Maddock's life drawings are more expressive than this genre conventionally allows. They are not simple descriptions of bodies, but seek to explore the nature and essence of human existence through the figure. Maddock's drawing has an intensity of line and a strong sense of form. In her life drawings from the 1960s she used charcoal or heavy graphite pencil, vigorously working around the figure, creating its form through its shadows. Maddock's studies at the Slade School in London influenced her choice of the dense mediums of charcoal and graphite and her approach to the figure. In the life-classes there, the model kept the same pose every day for a month, giving students

the opportunity to make many works from the same pose. Maddock's grasp of form is evident in this drawing from around 1968–69. With striking economy of line, the figure on the bed has been made almost tangible. As in so much of Maddock's art, the enigma of this drawing lies in its combination of understated tragedy and profound sense of empathy with the human condition.

DC

*back cover*

## Sidney Nolan

born Australia 1917 died England 1992

England and Australia from 1950

*Figure*. 1937, Melbourne brush and ink on paper

Sidney Nolan was never the type of artist to submit to the routine of the life-class. From his earliest days as a student he was more interested in catching an image in the twinkling of an eye, rather than grinding away at the discovery of form and structure. One of the features of Nolan's practice, even in the late 1930s, was his tendency to produce batches of works in very short bursts — works which generally were the result of refinement through memory, rather than direct observation of a motif.

This *Figure* is unusual because it was drawn from life: it is one of a series of calligraphic sketches done in front of a mirror and based on Nolan's own body. The work was included in his first one-man exhibition, held in his Melbourne inner-city studio in 1940: the highly abstract drawings in that show were simply pinned to the wall. The artist was fond of telling the anecdote of how the green 'eyes' were added to the drawing by an irreverent visitor who had come upon a pot of green paint in a corner.

Nolan's free interpretation of the figure makes a striking and instructive comparison to the highly-wrought life drawings of Eric Wilson, made at the same time. Such a comparison highlights the range of possibilities invoked when an artist confronts the figure, and reminds us that whilst there have been fashionable styles of life drawing throughout this century, the figure continues to embody personal expressions and projected ideas.

AS



## Checklist

All works are from the collection of the National Gallery of Australia. Measurements are given in centimetres, height before width.

## Ian ARMSTRONG

born Australia 1923  
England 1951–1953

*Seated female nude.* c.1951–53, London  
pen and ink, ink wash on paper  
32.6 x 25.1 cm  
88.1972

## Julian ASHTON

born England 1851 died Australia 1942  
Australia from 1878

*Sketchbook.* c.1890s, Sydney  
47 leaves, 54 compositions  
pencil, pen and ink on paper  
18.0 x 26.7 cm  
77.59.3.1–36

## George BELL

born Australia 1878 died Australia 1966  
Europe 1904–1920

*Standing female nude.* c.1935–40, Melbourne  
pen and ink, ink wash on paper  
38.5 x 28.1 cm  
72.490

*Seated female nude.* c.1945–50, Melbourne  
pen and ink on paper  
25.8 x 19.2 cm  
72.487

## Jean BELLETTE

born Australia 1908 died Spain 1991  
Europe 1936–1939,  
Europe and Australia from 1957

*Seated nude.* c.1940s, Sydney  
pencil on paper  
37.0 x 27.4 cm  
77.714.47AB

## Vivienne BINNS

born Australia 1940

*Seated figure.* 1964, Sydney  
brush and ink on paper  
37.8 x 25.0 cm  
93.1297

## Karna BIRMINGHAM

born Australia 1900 died Australia 1987

*Seated female nude.* 1922, Sydney  
pencil on paper  
62.0 x 33.8 cm  
93.1197

## Elise BLUMANN

born Germany 1897 died Australia 1990  
Australia from 1938,  
Europe 1949–1973

*Boxer.* 1978, Perth  
brush and ink, ink wash, watercolour  
on paper  
76.4 x 50.6 cm  
78.651

## Stella BOWEN

born Australia 1893 died England 1947  
England and France from 1914

*Female nude, back view.* c.1935, London  
charcoal on paper  
48.7 x 31.3 cm  
Gift of the estate of Stella Bowen,  
through the Australian War Memorial  
1990  
90.467

## Arthur BOYD

born Australia 1920  
England and Australia from 1960

*Pregnant woman resting on elbow.*  
c.1946–47, Melbourne  
pencil on paper  
37.0 x 56.1 cm  
The Arthur Boyd Gift 1975  
75.3.1791

## John BRACK

born Australia 1920

*Reclining nude.* 1972, Melbourne  
conté crayon on paper  
56.5 x 76.2 cm  
72.285

## Model asleep.

1975, Melbourne  
conté crayon on paper  
57.0 x 76.2 cm  
76.111

*Reclining nude.* 1981, Melbourne  
conté crayon on paper  
mounted on board  
59.6 x 76.6 cm  
83.3304

## Horace BRODZKY

born Australia 1885 died England 1969  
United States 1904–1908, 1915–1923,  
England 1908–1915 and from 1923

*Female study.* 1931, London  
pen and ink on paper  
38.0 x 27.5 cm  
76.1120

*Reclining female nude.* 1935, London  
pen and ink on paper  
27.7 x 38.0 cm  
76.1114

## Rupert BUNNY

born Australia 1864 died Australia 1947  
England 1884–1885,  
France 1886–1933

*Reclining male nude.* c.1920s, Paris  
pen and ink on paper  
23.7 x 31.6 cm  
Gift of Sir Daryl Lindsay 1969  
69.263

*Seated female nude with turban.*  
c.1920s, Paris  
pen and ink on paper  
33.0 x 26.1 cm  
Gift of Sir Daryl Lindsay 1969  
69.270

## George COATES

born Australia 1869 died England 1930  
France 1897, England from 1898

*Standing male nude.* c.1923, London  
red conté crayon on paper  
56.5 x 38.0 cm  
73.313

## Sybil CRAIG

born England 1901 died Australia 1989  
Australia from 1902

*Standing male nude seen from behind.* c.1924–31, Melbourne  
charcoal on paper  
101.6 x 68.2 cm  
Bequest of the artist 1990  
90.323

*Interior with man painting.*  
c.1924–31, Melbourne  
pen and brown ink, brush and blue ink  
on paper  
14.0 x 11.0 cm  
Bequest of the artist 1990  
90.340

## Grace CROWLEY

born Australia 1890 died Australia 1979  
Europe 1927–1929

*Female nude study.* 1928–29,  
Mirmande, France  
pencil on paper  
35.3 x 24.8 cm  
Gift of Grace Buckley in memory  
of Grace Crowley 1980  
80.1329

*Figure study, French sailor seated with accordion.* 1928,  
Mirmande, France  
pencil on paper  
35.8 x 24.8 cm  
Gift of Grace Buckley in memory  
of Grace Crowley 1980  
80.1328AB

*Seated female nude.* c.1932–37, Sydney  
pencil on paper  
50.7 x 34.8 cm  
Gift of Grace Buckley in memory  
of Grace Crowley 1980  
80.1349

## Janet CUMBRAE STEWART\*

born Australia 1883 died Australia 1960  
Europe and Canada 1922–1939

*Early morning.* 1924, Paris or London  
pastel on paper mounted on card  
75.4 x 55.0 cm  
75.54  
\*not in travelling exhibition

## Janet DAWSON

born Australia 1935  
England, Italy, France 1957–1960

*Life drawing.* 1973, Sydney  
charcoal on paper  
59.2 x 42.2 cm  
93.1285

*Life drawing.* 1973, Sydney  
charcoal on paper  
59.2 x 42.2 cm  
93.1286

## William DOBELL

born Australia 1899 died Australia 1970  
England 1929–1939

*Sketchbook.* 1924, Sydney  
14 leaves, 28 compositions  
pencil on paper  
23.0 x 29.4 cm  
80.1709.1–28

## Russell DRYSDALE

born England 1912 died Australia 1981  
Australia from 1923

*Seated female nude.* c.1938–39, Paris  
pen and ink on paper  
24.3 x 29.2 cm  
76.822

## Rah FIZELLE

born Australia 1891 died Australia 1964  
Europe 1916–1919, 1927–1930,  
1960–1961

*Seated female nude.* c.1930s, Sydney  
pencil on paper  
27.4 x 24.1 cm  
77.349.23A

## Donald FRIEND

born Australia 1915 died Australia 1989  
England and France 1936–1938,  
Nigeria 1938–1939,  
Italy and England 1949–1950,  
1952–1953, Sri Lanka 1957–1962  
Indonesia, India and Greece  
1966–1968, Indonesia 1968–1979

*Seated male nude.* c.1940s  
pen and sepia ink, ink wash on paper  
37.6 x 27.4 cm  
73.664.67AB

*Male nude studies.* 1952  
pen and brown ink, ink wash,  
gouache on cardboard  
47.4 x 29.7 cm  
Gift of Daniel Thomas 1980  
80.1130



**Henry GIBBONS**

born Australia 1884 died Australia 1972  
United States 1911–1914,  
Canada 1914–1918

*Standing man.* 1931, Sydney  
pencil on paper  
43.0 x 18.6 cm  
Gift of John Brackenreg 1977  
77.467

**Brent HARRIS**

born New Zealand 1956  
Australia from 1981

*Crouching female nude.* 1990, Melbourne  
charcoal, pastel on paper  
13.4 x 19.0 cm  
90.1432

*Standing female nude.* 1990, Melbourne  
charcoal, pastel on paper  
18.8 x 13.6 cm  
90.1433

**Ivor HELE**

born Australia 1912 died Australia 1993  
Europe 1927–1929,  
Europe 1932–1934,  
Middle East 1940–1942,  
New Guinea variously 1942–1945

*Reclining woman in skirt and stockings.* c.1960s, Adelaide  
conté crayon, pastel on paper  
37.8 x 55.8 cm  
Gift of Marcia Rankin 1995  
95.736

**Joy HESTER**

born Australia 1920 died Australia 1960

*Female nude.* c.1940–45, Melbourne  
pen and ink, brush and ink on paper  
34.0 x 25.2 cm  
80.2207

**Frank HINDER**

born Australia 1906 died Australia 1992  
North America 1928–1934

*Sketchbook.* 1931, Boston  
41 leaves, 37 compositions  
pencil, watercolour on paper  
29.6 x 21.0 cm  
Gift of Margel Hinder 1993  
93.353

*Sketchbook.* 1931, Boston  
31 leaves, 28 compositions  
pencil, watercolour, brush and ink  
on paper  
29.6 x 21.0 cm  
Gift of Margel Hinder 1993  
93.357

*Reclining cubist nude.* 1936, Sydney  
pastel on paper  
36.6 x 52.5 cm  
81.1374

*Variations on a nude.* 1939, Sydney  
red and brown chalk, pencil on paper  
48.8 x 39.4 cm  
81.1367

**Nan HORTIN**

born Australia 1917 died Australia 1971  
England and India c.1935–1939

*Female nude.* c.1945–48, Sydney  
pastel on paper  
23.0 x 23.0 cm  
Bequest of Harry Stein 1995  
95.751

**George W. LAMBERT**

born Russia 1873 died Australia 1930  
Australia from 1887, France  
1900–1902, England 1902–1921

*Male nude with right leg raised.*  
c.1902, London  
red chalk on paper  
39.8 x 35.9 cm  
76.651

*Squatting female nude.* c.1908,  
London  
pencil on paper  
32.3 x 26.7 cm  
77.714.118

**John LONGSTAFF**

born Australia 1862 died Australia 1941  
England and France 1887–1895,  
England 1901–1920

*Study of reclining male nude.* c.1901,  
London  
pencil on paper  
35.2 x 26.0 cm (comp.)  
45.0 x 27.8 cm (sheet)  
81.122B

**Mildred LOVETT**

born Australia 1880 died Australia 1955  
England and France 1929–1930

*The nude.* 1932, Hobart  
lithograph on paper  
38.0 x 48.6 cm  
79.2167

**Francis LYMBURNER**

born Australia 1916 died Australia 1972  
England 1952–1964

*Sketchbook.* c.1939–45, Sydney  
29 leaves, 29 compositions  
pen and ink, brush and ink, ink wash  
on paper  
33.5 x 42.0 cm  
72.276.1–29

*Woman bent to comb hair.* c.1946,  
Sydney  
pen and ink, ink wash on paper  
17.0 x 23.0 cm  
72.272AB

**Bea MADDOCK**

born Australia 1934  
Europe 1959–1962

*Figure and cast, life class.* 1961, London  
charcoal on paper  
76.2 x 56.4 cm  
Gift of the artist 1984  
84.2510

*Reclining woman.* c.1961, London  
charcoal on paper  
35.6 x 50.8 cm  
Gift of the artist 1984  
84.2604

*Reclining woman.* c.1968–69,  
Launceston  
pencil on paper  
38.0 x 50.7 cm  
Gift of the artist 1984  
84.2613

*Reclining figure.* c.1968–69,  
Launceston  
pencil on paper  
35.0 x 25.0 cm (irreg.)  
Gift of the artist 1984  
84.2643

*Figure reclining on bed.* c.1968–69,  
Launceston  
charcoal on paper  
76.2 x 51.4 cm  
Gift of the artist 1984  
84.2694

*Life room study.* 1969, Launceston  
brush and ink on paper  
76.4 x 56.0 cm  
Gift of the artist 1984  
84.2409

**Rosemary MADIGAN**

born Australia 1926  
Europe and India 1951–1953

*Seated male nude turning.* 1944, Sydney  
pencil, pen and ink on paper  
37.7 x 27.5 cm  
80.1219

*Three male figure studies.* 1944, Sydney  
pen and ink on paper  
37.7 x 27.5 cm  
80.1218B

*Reclining male nude.* 1949, Sydney  
pen and ink, watercolour on paper  
102.0 x 69.9 cm  
80.1240

**Max MELDRUM**

born Scotland 1875 died Australia 1955  
Australia from 1889,  
France 1900–1911, 1926–1931

*Reclining nude, back view.* 1906, Paris  
sepia brush and ink, ink wash on paper  
12.6 x 19.8 cm  
74.24

*Back of female nude.* c.1900–10, France  
pen and ink on paper  
23.7 x 15.6 cm  
73.670A–B

**Godfrey MILLER**

born New Zealand 1893  
died Australia 1964  
Australia from 1918  
England and Europe 1929–1931,  
1933–1938  
thereafter frequent travel  
to New Zealand and Europe

*Figure study.* c.1950s, Sydney  
pencil on paper  
25.7 x 19.2 cm  
77.347.218

*Figure study.* c.1950s, Sydney  
pencil on paper  
25.7 x 19.2 cm  
77.347.355

*Figure study.* c.1950s, Sydney  
pencil on paper  
19.2 x 25.7 cm  
77.347.232

*Figure study.* c.1950s, Sydney  
pencil on paper  
28.0 x 38.0 cm  
77.347.297A–B

*Figure study.* c.1950s, Sydney  
pencil on paper  
25.7 x 19.2 cm  
77.347.253

**Sidney NOLAN**

born Australia 1917 died England 1992  
England and Australia from 1950

*Figure.* 1937, Melbourne  
brush and ink on paper  
57.0 x 44.6 cm  
83.3020

**Adelaide PERRY**

born Australia 1891 died Australia 1973  
New Zealand 1904–1914,  
England 1922–1925

*Life study, John Passmore alert.*  
c.1930, Sydney  
pencil on paper  
50.6 x 37.9 cm  
Gift of John Brackenreg 1977  
77.260.9.5

*Life study, John Passmore lounging.*  
c.1930, Sydney  
pencil on paper  
51.0 x 37.8 cm  
Gift of John Brackenreg 1977  
77.260.9.6



**Ada May PLANTE**

born New Zealand 1875  
died Australia 1950  
Australia from 1888,  
France 1902–1904

*Standing male with hand on chest.*  
c.1902–04, Paris  
charcoal, pencil on paper  
62.4 x 46.0 cm  
Gift of Isabel F. Stephens 1978  
78.189

*Seated male on stool.* c.1902–04,  
Paris  
charcoal on paper  
62.8 x 47.4 cm  
Gift of Isabel F. Stephens 1978  
78.191

**Thea PROCTOR**

born Australia 1879 died Australia 1966  
England 1903–1921

*Reclining female nude.* c.1925, Sydney  
red chalk on paper  
27.9 x 39.3 cm  
77.714.52

**Peter PURVES SMITH**

born Australia 1912 died Australia 1949  
Europe, England  
and the United States 1934–1936  
France, United States, England,  
Africa and Burma 1938–1946

*Classical nude.* c.1938–39, Paris  
pen and ink on paper  
55.8 x 41.3 cm  
85.1887

**Hugh RAMSAY**

born Scotland 1877 died Australia 1906  
Australia from 1878,  
Europe 1900–1902

*Sketchbook.* c.1890s, Melbourne  
24 leaves, 50 compositions  
pen and ink, pencil on paper  
9.8 x 15.0 cm  
Gift of Mr and Mrs J.O. Wicking 1995  
95.1013

**Constance STOKES**

born Australia 1906  
England and France 1930–1904,  
Europe 1935–1939

*Standing male nude studies.* 1932,  
London  
red conté crayon on paper  
38.8 x 26.8 cm  
77.691

**Arthur STREETON**

born Australia 1867 died Australia 1943  
England 1907–1920

*Half-length male nude.* c.1882–87,  
Melbourne  
charcoal on paper mounted on card  
54.4 x 42.8 cm  
77.702

**William STRUTT**

born England 1825 died England 1915  
France 1838–1848, Australia  
and New Zealand 1850–1862

*Reclining male nude.* c.1839–43, Paris  
charcoal, pencil on paper  
42.4 x 59.5 cm  
80.1792

**Eveline SYME**

born England 1888 died Australia 1961  
France 1922–1923,  
England 1929–1930  
thereafter regular travel to Europe

*Reclining female nude.* 1934,  
Melbourne  
pencil on paper  
28.2 x 38.2 cm  
00.61

**Dorothy THORNHILL**

born England 1910 died Australia 1987  
New Zealand c.1924–1929,  
Australia from 1929,  
England 1933–1934

*Standing male figure.* c.1938, Sydney  
red conté crayon on paper  
55.9 x 38.3 cm  
76.1147

*Standing male figure.* 1938, Sydney  
pencil on paper  
38.2 x 27.3 cm  
76.1146

**Barbara TRIBE**

born Australia 1913  
England from c.1936

*Standing female nude.* c.1931, Sydney  
pencil on paper  
55.3 x 38.6 cm  
Gift of the artist 1988  
88.2104

*Standing male figure.* c.1931, Sydney  
pencil on paper  
55.3 x 33.3 cm  
Gift of the artist 1988  
88.2101

*Standing female nude.* c.1931, Sydney  
pencil on paper  
55.4 x 38.0 cm  
Gift of the artist 1988  
88.2102

**John R. WALKER**

born Australia 1957

*S doing her hair.* 1988, Sydney  
watercolour on paper  
63.4 x 49.0 cm  
88.678

**Christian WALLER**

born Australia 1894 died Australia 1956  
England and Ireland 1929–1930

*Leaning male nude.* c.1910–14,  
Melbourne  
brown chalk on paper  
28.4 x 22.2 cm  
79.1569

**Charles WHEELER**

born New Zealand 1881  
died Australia 1977  
Australia from 1892,  
Europe 1912–1919

*Sketchbook.* 1905–07, Melbourne  
49 leaves, 48 compositions  
pencil on paper  
23.4 x 18.8 cm  
86.1403.1–48

*Sketchbook.* 1907–09, Melbourne  
34 leaves, 33 compositions  
pencil on paper  
23.4 x 18.8 cm  
86.1407.1–34

*Sketchbook.* 1913–19,  
Paris and London  
30 leaves, 37 compositions  
pencil on paper  
30.3 x 23.6 cm  
86.1397.1–30

*Sketchbook.* early 1920s, Melbourne  
38 leaves, 39 compositions  
pencil, red conté crayon on paper  
23.4 x 18.8 cm  
86.1402.1–38

**Fred WILLIAMS**

born Australia 1927  
died Australia 1982  
England 1951–1956

*Standing male nude with arm  
to face.* c.1947–49, Melbourne  
pen and ink on paper  
40.4 x 32.8 cm  
87.362

*Scholarship nude.* 1947, Melbourne  
charcoal, conté crayon on paper  
33.0 x 59.0 cm  
Gift of Lyn Williams 1990  
90.585

*'Bell' nude.* 1950, Melbourne  
gouache, oil stick on paper  
58.6 x 46.0 cm  
83.2989.3

*Seated female nude with arm  
on chair.* c.1952–54, London  
red and black conté crayon on paper  
33.9 x 23.8 cm  
87.358

*Seated female nude with arm  
on chair.* c.1952–54, London  
red and black conté crayon on paper  
35.5 x 25.4 cm  
87.357

*Seated female nude with arm  
on chair.* c.1952–54, London  
red and black conté crayon on paper  
34.5 x 23.6 cm  
87.359

*Chelsea School nude.* c.1952–54,  
London  
charcoal, pastel on paper  
34.2 x 52.4 cm  
Gift of Lyn Williams 1987  
87.585

*Nude kneeling.* c.1974–75,  
Melbourne  
gouache on paper  
55.0 x 73.4 cm  
83.2989.103

**Eric WILSON**

born Australia 1911  
died Australia 1946  
Europe 1937–1939

*Self-portrait, seated,  
nude in life-saver's bathing cap.*  
c.1937, Sydney  
pencil on paper  
76.0 x 55.6 cm  
77.350.1

*Self-portrait as bather posing  
ready to dive.* c.1937, Sydney  
pencil on paper  
76.2 x 56.2 cm  
77.350.2

*Front view of posed female model.*  
1939, London  
conté crayon on paper  
103.7 x 69.7 cm  
77.350.24

*Back view of seated female model.*  
1939, London  
conté crayon on paper  
103.1 x 69.4 cm  
77.350.23