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National
Gallery of
Victoria

AUSTRALIAN IMPRESSIONISTS IN FRANCE

15 Jun – 6 Oct 2013

MEDIA KIT

Australian Impressionists in France

15 Jun - 6 Oct 2013 | The Ian Potter Centre: NGV Australia



On 15 June 2013, the National Gallery of Victoria will open a major exhibition, *Australian Impressionists in France*. Amassing over 120 works, the exhibition will focus for the first time on the remarkable story of Australian Impressionist artists who lived and worked in France from 1885 to 1915.

Tony Ellwood, Director, NGV said that *Australian Impressionists in France* will challenge our understanding of what was 'Australian' art and the extent of the Australian's engagement with the Impressionist movement.

"While earlier exhibitions of the Australian Impressionists have confined their scope to Australia, *Australian Impressionists in France* will show how other Australian artists participated in the global movement of Impressionism.

"Through an intriguing collection of insightful stories and letters describing these young artists' adventures through France, this exhibition will resonate with contemporary audiences who today share similar experiences of overseas travel," said Mr Ellwood.

Minister for the Arts, Heidi Victoria said the exhibition sheds new light on some of Australia's most renowned and beloved artists and their work.

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NGV NEWS



“*Australian Impressionists in France* takes a clever and inspired approach to celebrating Australian stories and talent, and presenting Australian art – not in a vacuum – but as part of an international story. It is a bold and ambitious companion to *Monet’s Garden: The Musee Marmottan Monet, Paris*, this year’s Melbourne Winter masterpieces exhibition at NGV International.”

Paintings, prints, drawings and photographs from renowned Australian artists such as John Russell, E. Phillips Fox, Charles Conder, Ethel Carrick, Kathleen O’Connor will be shown alongside selected works by the artists friends and peers Claude Monet, Henri de Toulouse-Lautrec, Pierre Bonnard, Camille Pissarro and others.

Beginning with the first group of Australians to study in the French ateliers in the late 1880s, including E. Phillips Fox, Tudor St George Tucker and John Longstaff, the exhibition will show how Australian artists engaged with contemporary trends and examine their subsequent influence upon art in Australia.

Continuing into the first decades of the twentieth century the exhibition will present the work of a new generation in France which included many women artists such as Margaret Preston and Kathleen O’Connor.

Australian Impressionists in France will show the complex web of artistic exchange and friendships between Australian, French and other expatriate artists. Claude Monet demonstrated his Impressionist technique to John Russell; Charles Conder trawled the cabarets of Montmartre with Henri Toulouse-Lautrec and Vincent van Gogh considered Russell a friend. In France, Australian artists engaged in personal and artistic exchanges with artists from around the world.

While Charles Conder is known to Australian audiences primarily for his Australian landscapes, this exhibition will include major works painted by Conder in Europe during the 1890s.

Elena Taylor, Australian Art Curator, NGV said: “This exhibition will look at this most vital period of Australian art in a new way. For the first time, the work of the Australian artists will be considered within an international, rather than national context, allowing for a new understanding of their work and indeed of this period.”

***Australian Impressionists in France* will be on display at The Ian Potter Centre: NGV Australia from 15 June – 6 October 2013. 10am – 5pm. Closed Mondays. Adult \$16 | Child \$8 | Concession \$12**

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Media contact:

Jemma Altmeier, Media and Public Affairs: 03 8620 2345 | 0417 575 088 | jemma.altmeier@ngv.vic.gov.au

Image caption:

John Russell, Australia 1858–1930, lived in Europe 1881–1921, *Peonies and head of a woman* c.1887, oil on canvas, 40.7 x 65.0 cm, National Gallery of Victoria, Melbourne, The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004



Australian Impressionists in France

Extract from *Gallery* magazine

Elena Taylor Curator, Australian Art



Impressionism had a significant impact on the diverse group of Australian artists studying and living in France in the late nineteenth century. Elena Taylor, Curator, Australian Art, tells the story of the Australians' involvement in the global art movement.

John Russell

Australia 1858–1930, lived in Europe 1881–1921

The garden, Longpré-les-Corps-Saints

1887, dated 1886

oil on canvas

73.0 x 120.0 cm

Private collection, Melbourne

(contents page)

E. Phillips Fox

Australia 1865–1915, lived in France 1887–92, 1901–13

The green parasol 1912 (detail)

oil on canvas

117.0 x 89.5 cm

National Gallery of Australia, Canberra

Purchased, 1946

The late 1880s and early 1890s are often considered a time when Australia developed its own distinctive Australian art. These were the years when the 'Australian Impressionists' Tom Roberts, Frederick McCubbin, Arthur Streeton and Charles Conder painted together, and their works gave rise to a tradition of landscape painting that would continue well into the twentieth century. Yet the story of the Australian artists in France and their encounter with Impressionism has remained largely unknown.

From the mid 1880s, Paris became the preferred destination for Australian artists to continue their studies. They were not alone in this goal; since the 1870s Paris had drawn increasing numbers of art students from all around Europe, America and Britain. The French system of tuition was considered the best in the world, and Paris had much to offer artists. There was the enormous annual Salon, in which to be included was considered an honour, the great museums including the Louvre and the Musée du Luxembourg, the first museum devoted to the work of living artists, and of course Paris was an exciting, vibrant city, the first modern metropolis.



In Paris the Australians encountered an art world undergoing rapid change. In the Salon, large-scale academic paintings of historical and mythical subjects were hung alongside scenes of rural life painted in the Naturalist style. By the end of the 1880s Impressionism was gaining wider acceptance and, at the same time, its place as the avant-garde was challenged by the Neo-Impressionists and the Symbolists. The Australians responded to all of these current modes, yet it was Impressionism that was to have the strongest impact upon them.

Among the first Australian artists to live in Paris was John Russell. Born in Sydney in 1858, he had studied in London and moved to Paris in 1884. There he enrolled at the Atelier Cormon in Montmartre, a small school opened only a few years previously by the academic painter Fernand Cormon. By sheer chance, Russell found himself in the thick of a radical group of French art students, including Émile Bernard, Louis Anquetin and Henri de Toulouse-Lautrec, to be joined in early 1886 by Vincent van Gogh. The friendship that developed between



Russell and van Gogh is documented in their subsequent letters, as is van Gogh's admiration of Russell's work. In 1888, soon after his arrival in Arles, van Gogh began painting a series of trees in blossom and wrote to Russell:

As for me I remain enraptured with the scenery here, am working at a series of blooming orchards. And unvoluntarily (sic) thought often of you because you did the same in Sicily. I wished you would one day or another, when I shall send over some work to Paris, exchange a Sicilian study with me – in case you should have one to spare. You know I thought and think such a deal of those of yours.

Russell's story is unique amongst those of the other Australians in Paris, for in addition to van Gogh, he was also to cross paths and form friendships with some of the leading artists of his time, including Claude Monet, Henri Matisse and Auguste Rodin.

Ethel Carrick

born England 1872, lived in France 1905–13, 1918–40, 1946–52, Australia 1913–16, 1940–46, died 1952
Rue Mouffetard, Paris c.1910
oil on canvas
38.1 x 45.6 cm
Kerry Stokes Collection, Perth

Kathleen O'Connor

born New Zealand 1876, arrived Australia 1891, lived in France and England 1910–55, died 1968
Two café girls c.1914
oil on cardboard
60.0 x 47.5 cm
Private collection, Perth
Photo: Victor France
© Kathleen O'Connor Estate

Another group of Australians arrived in Paris in 1887, including some of the best and brightest students of Melbourne's National Gallery School. These included E. Phillips Fox, Tudor St George Tucker, Iso Rae and, in January 1888, John Longstaff, the most promising of the lot, winner of the inaugural Gallery School travelling scholarship. Walter Withers also arrived in 1887 and Rupert Bunny was already there. This small group of Australians became part of the thousands of foreign artists studying in the many art schools in Paris. While the tuition invariably followed academic practice based upon drawing and painting the figure, they were also aware of the great changes occurring in art, Withers's wife later recalling that: '[Anton] Mauve and Manet and Monet were the idols of the students'.

During the summers, the art schools in Paris closed and the practice was for artists to spend the warmer months living in artists' colonies in rural areas and painting in the French countryside. During these years, the Fontainebleau area near Paris remained popular, as was Brittany, and Australians painted in all of these places. It was, however, the small fishing town of Étapes on the Picardy coast that can lay claim to being the Australian artists' colony in France, much as Giverny is associated with Americans and Grez-sur-Loing with Scandinavians. From the mid 1880s it attracted a steady stream of Australian visitors as well as several long-term residents, amongst the earliest being Fox, Rae and Tucker. Tucker's recently discovered *Springtime girl*, 1892, is thought to have been painted in Étapes and reveals the artist responding to Impressionism. Tucker has carefully observed the sunlight illuminating the girl's hair and falling upon her shoulders, as well as the coloured shadows on her dress. Separate brushstrokes of unmixed colour are used in the background and the scene is suffused by a warm glow of light.

By the 1890s, Claude Monet was widely regarded as one of the greatest living French artists, and the foremost exponent of Impressionism. In May 1891 Charles Conder, who was studying in Paris, saw the first exhibition of Monet's grainstack paintings and wrote excitedly to Tom Roberts in Melbourne:

Claude Monet seems to have made a great stride this year, and won over the Philistines. I only wish you could have seen some of his landscapes; they lived, and he does them in the funniest way. He paints a good deal still with pure colour, but you quite lose the paint at three or four yards (less). He takes you among the hayricks and sunsets in a most natural way and then lets you see it as you have been used – not his, but in your own way.

Monet was to become an important influence upon Conder, and in his early French landscapes Conder used the bright palette and the broken brushstrokes of Impressionism. *Hayfield*, 1894, painted in the environs of Giverny, shows this new technique and its subject must have been chosen with Monet's celebrated works in mind.



At the beginning of the twentieth century a new generation of Australian artists were living in Paris. Unlike the earlier arrivals who were predominately from Melbourne, this group included artists from around Australia, as well as increasing numbers of female artists, including Margaret Preston, Bessie Davidson, Kathleen O'Connor and Hilda Rix Nicholas.

In 1899, Hans Heysen, a promising twenty-two year old art student from Adelaide, arrived in Paris. He lived in a hotel in the very heart of Montparnasse on the intersection of the boulevards Montparnasse and Raspail. Heysen's *From the apartment window, Paris*, 1901, depicts the view from his fifth-floor room looking west along the tree-lined boulevard Montparnasse. Painted in a high-key with fluid strokes of paint, it

Tudor St George Tucker
England 1862–1906, lived in Australia 1881–87
Springtime girl 1892
oil on canvas
41.0 x 32.9 cm
National Gallery of Victoria, Melbourne
K. M. Christensen and A. E. Bond Bequest, 2010

depicts the kind of elevated urban view pioneered by the Impressionists. Heysen's interest in Impressionism was noted back in Adelaide, with one newspaper reporting that 'Mr. Hans Heysen has been working very hard in Paris, where his style has been becoming more and more assimilated to that of the French impressionist school'.

New Zealand-born and Perth-raised Kathleen O'Connor first arrived in Paris in 1906 and briefly took private lessons with Rupert Bunny. After a short visit home between 1909 and 1910, she settled back in Montparnasse and over the following years the life of the city, and particularly people in the Luxembourg Gardens, became a favoured theme. *Two café girls*, c.1914, has been painted upon cardboard and its warm tones allowed to show through, a technique associated with Édouard Vuillard, whom O'Connor knew and admired. Its subject was particularly modern as during the 1910s smoking and drinking in public by women had become more common, and was considered a sign of emancipation. Throughout the 1920s O'Connor continued to pursue modern approaches in her art. She was to spend most of her life in Paris, only returning to Perth in 1955 at the age of seventy-nine.

A last flowering of Impressionist painting occurred amongst a group of American painters living in Giverny in the years prior to the First World War. E. Phillips Fox was friendly with American painter Frederick Frieseke, the leading artist of this group, and in the years around 1910 Fox's work shared many similarities with Frieseke's. Both artists enjoyed painting images of beautiful women in secluded garden settings, which recall the scenes of outdoor leisure popularised by the Impressionists many years earlier. Fox's *The green parasol*, 1912, is one of his most luminous works in which the brilliant flowers depicted in strong sunshine are contrasted with the cool shadows cast by the parasol upon the young woman.

While the work of the expatriate artists has often been seen as marginal to the course of art in Australia, in some instances these artists and their works were to have an influence upon local art. During the 1890s Fox and Tucker returned to Melbourne and established an art school and disseminated their knowledge of Impressionism. Similarly, in the twentieth century many artists, including Bunny, Fox and O'Connor, returned to Australia with exhibitions of their works. Many years later, Roland Wakelin recalled viewing Fox's 1913 Sydney exhibition:

The exhibition made a great impression on me ... We'd never seen colour like that here before. That was the thing that struck me most. Fox had been in France and seen impressionist pictures, which were scarcely known here then. Painting had been on the brown side – more tone than colour – this was expression through colour; we'd never seen it before.



Hans Heysen
born Germany 1877, arrived Australia 1884,
lived in Europe 1899–1903, died 1968
From the apartment window, Paris 1901
oil on canvas
44.5 x 37.0 cm
Art Gallery of South Australia, Adelaide
Elizabeth and Tom Hunter Bequest, 2009
© Hans Heysen licensed by Viscopy, 2013

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Australian Impressionists in France

**THE IAN POTTER CENTRE: NGV
AUSTRALIA
UNTIL 6 OCT**
Level 3
Entry fees apply

Australian Impressionists in France

List of works

Will Ashton

born England 1881, arrived Australia 1884,
lived in England and France 1900–05, died 1963

Sketch Boulevard Montparnasse (1902/03)

oil on canvas
63.5 x 53.0 cm
Collection of Dr Peter Andrianakis, Melbourne

Pierre Bonnard

France 1867–1947

The bridge (Le Pont) (1896–97)

from the *Quelques Aspects de la vie de Paris*
(*Some scenes of Parisian life*) portfolio 1895–98,
published 1899
colour lithograph, edition of 100
Roger-Marx 64; Bouvet 66; Johnson 10
26.4 x 41.0 cm (image), 40.4 x 53.3 cm (sheet)
National Gallery of Victoria, Melbourne
Felton Bequest, 1970 (P89.9-1970)

Siesta (La Sieste) (1900)

oil on canvas
109.0 x 132.0 cm
National Gallery of Victoria, Melbourne
Felton Bequest, 1949 (2053-4)

Rupert Bunny

Australia 1864–1947, lived in Europe 1884–1933
Chattering (c. 1908)

oil on canvas
60.5 x 73.3 cm
National Gallery of Victoria, Melbourne
The Joseph Brown Collection.
Presented through the NGV Foundation by
Dr Joseph Brown AO OBE, Honorary Life
Benefactor, 2004 (2004.156)

Ethel Carrick

born England 1872, lived in France 1905–13,
1918–40, 1946–52, Australia 1913–16,
1940–46, died 1952

Flower market 1907

oil on wood panel
26.4 x 35.0 cm
National Gallery of Victoria, Melbourne
Presented through The Art Foundation of Victoria
by Major B. R. F. MacNay and Mrs D. MacNay,
Fellow, 1994 (A9-1994)

Bull fight at Biarritz (c. 1908)

oil on canvas
38.4 x 45.6 cm
National Gallery of Australia, Canberra
Purchased, 1974 (NGA 74.267)

In the Luxembourg Gardens, Paris (c. 1908)

oil on canvas
46.4 x 61.6 cm
National Gallery of Victoria, Melbourne
Purchased, 1949 (2049-4)

French flower market 1909

oil on canvas
51.0 x 61.0 cm
Private collection, Sydney

Rue Mouffetard, Paris (c. 1910)

oil on canvas
38.1 x 45.6 cm
Kerry Stokes Collection, Perth

Flower market (France) (c. 1910)

oil on wood panel
26.5 x 34.9 cm
McClelland Gallery+Sculpture Park, Langwarrin
On permanent loan from the Victorian Ministry
for the Arts.
Gift to the State of Victoria by Major Basil R F
MacNay, 1982 (L02.1982)

On the beach (c. 1911)

oil on canvas
37.8 x 45.6 cm
National Gallery of Victoria, Melbourne
Herbert and Ivy Brookes Bequest, 1973
(A18-1973)

Charles Conder

England 1868–1909, lived in Australia 1884–90,
Europe 1890–1905

The Moulin Rouge 1890

oil on wood panel
25.6 x 34.1 cm
Manchester City Galleries, Manchester
Charles L. Rutherston gift, 1925 (1925.270)

Fruit trees in blossom, Algiers 1892

oil on canvas
64.8 x 80.7 cm
Queensland Art Gallery, Brisbane
Purchased, 1963 (1:0916)

Springtime 1892

oil on canvas
73.0 x 59.3 cm
Tate, London
Purchased, 1926 (N04221)

Vétheuil 1892

oil on canvas
48.0 x 59.5 cm
Private collection, Melbourne

Apple Blossom at Dennemont 1893

oil on canvas
73.0 x 60.0 cm
Ashmolean Museum, Oxford
Bequeathed by Mr J.G. Legge through The Art
Fund, 1940 (WA1940.3)

Hayfield, France 1894

oil on canvas
60.3 x 73.5 cm
Art Gallery of South Australia, Adelaide
M.J.M. Carter AO Collection

Landscape with figures 1894

oil on canvas
36.5 x 53.6 cm
Queensland Art Gallery, Brisbane
Purchased 1989 from the estate of Lady Trout
with a special allocation from the Queensland
Government (1989.109)

Dieppe 1895

oil on canvas
37.6 x 53.6 cm
Collection of Barry Humphries, London

Dieppe 1895

oil on canvas
33.2 x 46.5 cm
Manchester City Galleries, Manchester
Charles L. Rutherston gift, 1925 (1925.268)

Night in a garden in Spain (c. 1895)

oil on canvas
36.0 x 44.0 cm
Art Gallery of Western Australia, Perth
Purchased, 1966 (1966/00P9)

Mrs Conder in pink (c. 1901)

oil on canvas
48.0 x 44.3 cm
New Walk Museum and Art Gallery, Leicester
Purchased by the Friends of the Museum, 1956
(L.F43.1956)

Bessie Davidson

born Australia 1879, lived in Europe 1904–06,
France 1910–65, died France 1965

The green book (Le Livre vert) 1912

oil on canvas
92.0 x 73.0 cm
Private collection, Sydney

E. Phillips Fox

Australia 1865–1915, lived in France 1887–92,
1901–13

Autumn 1889

oil on canvas
81.6 x 116.5 cm
Kerry Stokes Collection, Perth

*Landscape between the counties of Morbihan
and Finistère* 1889

oil on canvas
60.5 x 100.0 cm
Private collection
Courtesy of Sotheby's Australia

A French peasant (1889)

oil on canvas
63.7 x 29.0 cm
Art Gallery of New South Wales, Sydney
Bequest of Marjorie Donald Phillips, 1984
(154.1984)

Sunlight effect (c. 1889)

oil on canvas
41.0 x 32.2 cm
National Gallery of Australia, Canberra
Gift of the artist's nephew, Len Fox in memory
of his mother, Irene Fox, 1984 (NGA 84.1542)

Eighty-five years 1891

oil on canvas
35.4 x 29.3 cm
Art Gallery of South Australia, Adelaide
M.J.M. Carter AO Collection, 1987 (877P20)

List of works continued

Wheat stacks, Giverny 1892
oil on canvas
31.5 x 46.0 cm
Private collection, Perth

Art students 1895
oil on canvas
182.9 x 114.3 cm
Art Gallery of New South Wales, Sydney
Purchased, 1943 (7319)

The orphan 1895
oil on canvas
53.0 x 42.0 cm
The Wesfarmers Collection, Perth

No title (Portrait of Mary Nanson) (late 1890s)
charcoal
42.6 x 34.3 cm
National Gallery of Australia, Canberra
Bequest of Mary Meyer in memory of her husband Dr Felix Meyer, 1975 (NGA 75.667.46)

The stile (c. 1897–1900)
oil on canvas
71.5 x 46.0 cm
Geelong Gallery, Geelong
Gift of Mr and Mrs AJ Halfpenny in memory of David H Fox, 1979 (1979.29)

The straw hat (Miss Veitch) (c. 1899)
oil on canvas
42.0 x 35.6 cm
Private collection, Sydney

A love story 1903
oil on canvas
101.8 x 152.7 cm
Art Gallery of Ballarat, Ballarat
Martha K. Pinkerton Bequest, 1944 (1944.2)

Misty morning on the Seine (c. 1906)
oil on wood panel
26.1 x 34.8 cm
National Gallery of Australia, Canberra
Purchased, 1977 (NGA 77.154)

Rue Royale (c. 1906)
oil on canvas
50.5 x 61.2 cm
National Gallery of Victoria, Melbourne
Gift of Mrs Herbert Brookes, 1970 (A8-1970)

Ship in sail, Venice 1907
oil on wood panel
34.0 x 26.0 cm
Private collection, Sydney

Portrait of Miss Gerard Anderson (Mrs Penleigh Boyd) (1908/09)
oil on canvas
81.5 x 68.5 cm
Collection of the Boyd family, Canberra

The arbour (1910)
oil on canvas
190.5 x 230.7 cm
National Gallery of Victoria, Melbourne
Felton Bequest, 1916 (777-2)

Reclining figure (c. 1911)
oil on canvas
57.0 x 80.5 cm
The University of Queensland Art Museum, Brisbane
Purchased, 1955 (1955.10)

The green parasol 1912
oil on canvas
117.0 x 89.5 cm
National Gallery of Australia, Canberra
Purchased, 1946 (NGA 46.13)

The bathers (1912)
oil on canvas on plywood
152.5 x 115.5 cm
National Gallery of Victoria, Melbourne
The Joseph Brown Collection.
Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004 (2004.174)

Frederick Frieseke
born United States 1874–1939, lived in France 1898–1939, died France 1939

Breakfast in the garden (c. 1911)
oil on canvas
66.0 x 82.1 cm
Terra Foundation for American Art, Chicago
Daniel J. Terra Collection, 1987 (1987.21)

Florence Fuller
born Cape Colony 1867, arrived Australia 1868, lived in France 1894–1901, England and France 1901–04, India 1908–11, died 1946

Woman in a garden in France 1895
oil on canvas
55.0 x 38.5 cm
Art Gallery of Western Australia, Perth
Purchased through the Art Gallery of Western Australia Foundation and The Great Australian Paintings Appeal, 1996 (1996/0242)

Bessie Gibson
Australia 1868–1961, worked in France 1906–39, England 1939–47

Reflections (1910–12)
watercolour over charcoal
47.4 x 48.0 cm
National Gallery of Victoria, Melbourne
Purchased, 1956 (3427-4)

Hans Heysen
born Germany 1877, arrived Australia 1884, lived in Europe 1899–1903, died 1968

From the apartment window, Paris 1901
oil on canvas
44.5 x 37.0 cm
Art Gallery of South Australia, Adelaide
Elizabeth and Tom Hunter Bequest, 2009 (20093P11)

Frances Hodgkins
born New Zealand 1869, lived in Europe 1906–47, died England 1947

At the window (c. 1912)
watercolour on paper
65.3 x 62.8 cm
Art Gallery of South Australia, Adelaide
South Australian Government Grant, 1913 (0.405)

Rosamund (c. 1912)
watercolour on paper
51.0 x 55.4 cm
The University of Melbourne Art Collection, Melbourne
Gift of Dr Samuel Arthur Ewing, 1938 (1938.0047.000.000)

John Longstaff
Australia 1861–1941, lived in Europe 1887–95, 1901–20

Cabbage plot, Belle-Île (1889)
oil on canvas
27.0 x 46.0 cm
Castlemaine Art Gallery & Historical Museum, Castlemaine
Gift of Mrs Elsie Clark, 1942. In memory of her son Sgt G.H.B. Clark, who died at Gaza, Palestine on 11 February 1941 (Acc. No. 230)

Self-portrait (c. 1891)
oil on canvas
42.9 x 33.0 cm
Shepparton Art Museum, Shepparton
Purchased, 2008 (2008.69)

Frederick McCubbin
Australia 1855–1917

Summer sea 1895
oil on canvas
46.2 x 91.8 cm
National Gallery of Victoria, Melbourne
Presented through The Art Foundation of Victoria from the Estate of Mrs Mavis Joan Davis, Founder Benefactor, 1988 (A6-1988)

Mary Meyer
Australia 1878–1975

Self-portrait (c. 1898)
oil on wood panel
29.0 x 18.0 cm
National Gallery of Australia, Canberra
Bequest of Mary Meyer in memory of her husband Dr Felix Meyer, 1975 (NGA 75.667.22)

Claude Monet
France 1840–1926

Rain at Belle-Île-en-Mer (Pluie à Belle-Île-en-Mer) 1886
oil on canvas
60.5 x 60.5 cm
Musée de Morlaix, France
Presented by the Society of the Friends of Gustave Geffroy, 1927 (inv. No. 512)

Port-Goulphar, Belle-Île 1887
oil on canvas
81.0 x 65.0 cm
Art Gallery of New South Wales, Sydney
Purchased, 1949 (8356)

George Pitt Morison
Australia 1861–1946, lived in France 1890–1894

Chailly 1891
oil on canvas
31.8 x 40.3 cm
State Art Collection, Art Gallery of Western Australia, Perth
Purchased through the Art Gallery of Western Australia Foundation and The Great Australian Paintings Appeal, 1991 (1991/0368)

Life study, Académie Julian, Paris 1893
charcoal and white chalk on grey paper
70.1 x 56.8 cm
Art Gallery of Western Australia, Perth
Purchased, 1905 (1905/00D2)

Standing male nude, Académie Julian, Paris 1893
oil on canvas
81.5 x 45.0 cm
Janet Holmes à Court Collection, Perth (Acc. No. 1070)

List of works continued

Hilda Rix Nicholas

Australia 1884–1961, lived in Europe 1907–18

Market-place, Tangier (1912/14)
oil on canvas on composition board
27.0 x 34.0 cm
Art Gallery of South Australia, Adelaide
Purchased, 1994 (944P7)

Morocco, market-place with pile of oranges
(1912/14)
oil on canvas
27.3 x 35.1 cm
National Gallery of Victoria, Melbourne
The Warren Clark Bequest, 2012 (2012.125)

Three friends (1912/14)
coloured crayons and charcoal
38.3 x 27.9 cm
Rix Wright Collection, Delegate

In Picardy (1912–14)
oil on canvas
61.2 x 51.1 cm
National Gallery of Victoria, Melbourne
Felton Bequest, 1918 (888-3)

Kathleen O'Connor

born New Zealand 1876, arrived Australia 1891,
lived in France and England 1910–55, died 1968

Luxembourg Gardens (1913)
oil over charcoal on cardboard
51.4 x 63.6 cm
Royal Perth Hospital Art Collection, Perth
The Sir Claude Hotchin Art Bequest, 1957 (182)

Two café girls (c. 1914)
oil on cardboard
60.0 x 47.5 cm
Private collection, Perth

Edward Officer

Australia 1870–1921, lived in France 1895–99,
1908–11

Autumn in Normandy (c. 1896–99)
oil on canvas
52.7 x 63.8 cm
The University of Melbourne Art Collection,
Melbourne
Gift of Dr Samuel Arthur Ewing, 1938
(1938.0019.000.000)

Ambrose Patterson

born Australia 1877, lived in France 1898–1910,
United States 1917–66, died United States 1966

Self-portrait (La Fenêtre de l'atelier) (c. 1902)
oil on canvas
130.5 x 81.5 cm
National Gallery of Australia, Canberra
Purchased, 1976 (NGA 76.1057)

The bullfight (c. 1904)
relief woodcut, printed in colour in Japanese
manner
17.8 x 23.8 cm (image and sheet)
National Gallery of Australia, Canberra
Purchased, 2000 (NGA 2000.306)

Le bar, St Jacques, Paris (c. 1904)
oil on canvas
48.2 x 59.7 cm
Art Gallery of South Australia, Adelaide
Gift of Mrs A. McCarthy Patterson, 1913 (0.404)

Gaîté Montparnasse, Paris (1903–06)
oil on wood panel
26.4 x 35.0 cm
Collection of Reeder Fine Art, Melbourne

Breton woman and child 1908
oil on canvas
61.4 x 50.2 cm
Collection of Reeder Fine Art, Melbourne

Boulevard Waterloo, Brussels – Winter 1909
oil on canvas
72.4 x 90.1 cm
Art Gallery of South Australia, Adelaide
Elder Bequest Found, 1912 (0.395)

French peasant girl 1909
oil on canvas
52.0 x 43.8 cm
Private collection

Camille Pissarro

born Danish West Indies 1830, lived in France
1855–1903, died France 1903

Boulevard Montmartre, morning, cloudy weather
(*Boulevard Montmartre, matin, temps gris*) 1897
oil on canvas
73.0 x 92.0 cm
National Gallery of Victoria, Melbourne
Felton Bequest, 1905 (204-2)

Margaret Preston

Australia 1875–1963, lived in Europe 1904–06,
1912–19

The studio window 1906
oil on canvas
81.5 x 60.0 cm
National Gallery of Australia, Canberra
Purchased, 2002 (NGA 2002.433)

Iso Rae

born Australia 1860, lived in France 1887–1932,
England 1932–1940, died England 1940

Woman in garden 1892
oil on wood panel
33.6 x 23.7 cm
National Gallery of Australia, Canberra
Purchased, 1977 (NGA 77.510)

(*Breton girl with goat*) (c. 1895)
pastel and black chalk on cardboard
48.3 x 17.5 cm
National Gallery of Victoria, Melbourne
Purchased with funds donated from the Estate
of Ouida Marston, 2011 (2011.329)

Hugh Ramsay

born Scotland 1877, arrived Australia 1878,
lived in France and England 1900–02, died 1906

Jeanne (1901)
oil on canvas
130.3 x 89.4 cm
National Gallery of Victoria, Melbourne
Presented through the NGV Foundation by John
and Janet Wicking, Honorary Life Benefactor,
2001 (2001.43)

Auguste Rodin

France 1840–1917

Madame Marianna Russell
(c. 1888–89, cast c. 1900–04)
bronze
46.1 x 23.8 x 24.6 cm (overall)
National Gallery of Victoria, Melbourne
Purchased with funds donated by Paula Fox,
Max Beck, David Goldberger, John Higgins,
Rosie Lew, Clare Myers, Lloyd Williams, Bank
of Queensland, Daimler Chrysler and the Pratt
Foundation, 2004 (2004.805)

William Rothenstein

England 1872–1945, lived in Paris 1889–93

Longstaff all by himself (1890–91)
black chalk
36.5 x 24.7 cm irreg. (sheet)
Art Gallery of New South Wales, Sydney
Purchased, 1988 (41.1988)

Puvis de Havanne (1890–91)
black chalk
37.0 x 24.0 cm
Collection of Barry Humphries, London

Charles Conder (1891–92)
oil on canvas
64.9 x 32.0 cm
National Gallery of Victoria, Melbourne
Purchased, 1966 (1579-5)

John Russell

Australia 1858–1930, lived in Europe 1881–1921

Peasant women at Monte Cassino 1886
oil on canvas
50.2 x 73.2 cm
National Gallery of Australia, Canberra
Purchased, 1965 (NGA 65.26)

Study for Lot's wife 1886
pencil, white chalk highlights on laid paper on
thin card
52.2 x 36.1 cm
Art Gallery of New South Wales, Sydney
Purchased with funds provided by the Gil and
Shay Docking Drawing Fund, 2007 (349.2007)

Five studies of Vincent van Gogh (c. 1886–88)
fine conté or carbon pencil on laid paper
47.0 x 62.0 cm (sheet)
Art Gallery of New South Wales, Sydney
Purchased with funds provided by the Australian
Prints, Drawings and Watercolours Benefactors
Fund, 2003 (346.2003)

Dr Will Maloney 1887
oil on canvas
48.5 x 37.0 cm
National Gallery of Victoria, Melbourne
Purchased, 1943 (1242-4)

The garden, Longprés-les-Corps-Saints
(1887, dated 1886)
oil on canvas
73.0 x 120.0 cm
Private collection, Melbourne

Madame Sisley on the banks of the Loing
at Moret 1887
oil on canvas
45.7 x 60.9 cm
Art Gallery of New South Wales, Sydney
Purchased with assistance from the Margaret
Hannah Olley Art Trust, 1996 (768.1996)

Mariocchia, Taormina 1887
oil on wood panel
27.0 x 21.5 cm
Private collection, Melbourne

Almond tree in blossom (1887)
oil and powdered bronze on canvas on plywood
46.2 x 55.1 cm
National Gallery of Victoria, Melbourne
The Joseph Brown Collection.
Presented through the NGV Foundation by
Dr Joseph Brown AO OBE, Honorary Life
Benefactor, 2004 (2004.216)

List of works continued

- Peonies and head of a woman* (1887)
oil on canvas
40.7 x 65.0 cm
National Gallery of Victoria, Melbourne
The Joseph Brown Collection.
Presented through the NGV Foundation by
Dr Joseph Brown AO OBE, Honorary Life
Benefactor, 2004 (2004.218)
- Portrait of Dodge Macknight* (1887/88)
oil on canvas on composition board
55.0 x 47.0 cm
Private collection, Melbourne
- Bouquet of white peonies*
(*Bouquet de pivoines blanches*) (c. 1887)
oil on canvas
65.0 x 54.5 cm
Musée de Morlaix, France
Dépôt du Musée du Louvre, Fonds Orsay
(inv. No. RF 1950 28)
Gift of Jeanne Jouve, eldest daughter of John
Russell, 1949 (No. D.997.1.1.10)
- View of the Seine, Bougival* (*Vue de la Seine,
Bougival*) (c. 1887)
oil on canvas
54.0 x 64.7 cm
National Gallery of Australia, Canberra
Purchased, 1965 (NGA 65.28)
- In the morning, Alpes-Maritimes from Antibes*
(1890–91)
oil on canvas
60.3 x 73.2 cm
National Gallery of Australia, Canberra
Purchased, 1965 (NGA 65.25)
- The sea at La Spezia* (*La mer à La Spezia*)
(c. 1890–92)
oil on canvas
60.0 x 72.0 cm
Private collection, Melbourne
- (*Goulphar creek*) (1896–1908)
watercolour, coloured chalks, pencil
47.2 x 59.8 cm
National Gallery of Australia, Canberra
Purchased, 1964 (NGA 64.37)
- Belle-Île* 1900
oil on canvas
54.5 x 65.0 cm
Private collection, Melbourne
- Fishing boats, Goulphar* 1900
oil on canvas
55.2 x 64.8 cm
Collection of Jeff, Ann, Jen and Joel Brown
- Rough sea, Belle-Île* 1900
oil on canvas
63.2 x 63.1 cm
National Gallery of Victoria, Melbourne
The Joseph Brown Collection.
Presented through the NGV Foundation by
Dr Joseph Brown AO OBE, Honorary Life
Benefactor, 2004 (2004.217)
- Rough Sea, Morestil* (c. 1900)
oil on canvas on hardboard
66.0 x 81.8 cm
Art Gallery of New South Wales, Sydney
Purchased, 1968 (OA14.1968)
- The Needles, winter sun, Belle-Île*
(*L'Aiguilles, Soleil d'hiver, Belle-Île*) 1903
oil on canvas
65.5 x 65.5 cm
The Wesfarmers Collection, Perth
- Belle-Île-en-Mer* 1904
oil on canvas
54.5 x 65.0 cm
Private collection, Melbourne
- Toul Rock* (*Guibel Rock*)
(*Roc Toul (Roche Guibel)*) 1904–05
oil on canvas
98.4 x 128.0 cm
Queensland Art Gallery, Brisbane
Gift of Lady Trout, 1979 (1:1637)
- Storm, Belle-Île* 1905
watercolour, gouache on heavy wove buff paper
25.5 x 32.5 cm (sheet)
Art Gallery of New South Wales, Sydney
Jean Cameron Gordon Bequest Fund in memory
of her mother Mary Gordon, 2000 (531.200)
- Landscape with houses* 1907
pencil, watercolour on off white wove paper
24.1 x 31.5 cm (sheet)
Art Gallery of New South Wales, Sydney
Jean Cameron Gordon Bequest Fund in memory
of her mother Mary Gordon, 2000 (533.2000)
- Mrs Russell among the flowers in the bay of
the garden of Goulphar, Belle-Île*
(*Mrs Russell parmi les fleurs dans le baie au
jardin de Goulphar, Belle-Île*) 1907
oil on canvas
80.5 x 100.0 cm
Musée de Morlaix, France
Dépôt du Musée du Louvre, Fonds Orsay
(inv. No. 20665)
Gift of Jeanne Jouve, eldest daughter of John
Russell, 1949 (No. D.997.1.1.9)
- Portofino* (c. 1915)
watercolour over pencil on paper on cardboard
50.5 x 62.6 cm
National Gallery of Victoria, Melbourne
The Joseph Brown Collection.
Presented through the NGV Foundation by
Dr Joseph Brown AO OBE, Honorary Life
Benefactor, 2004 (2004.298)
- Jane Sutherland**
born United States 1853, arrived Australia 1864,
died 1928
- A cabbage garden* 1896
oil on canvas
51.1 x 76.4 cm
National Gallery of Australia, Canberra
Purchased, 1978 (NGA 78.1298)
- Henri de Toulouse-Lautrec**
France 1864–1901
- The box with the golden mask*
(*La Loge au Mascaron doré*) 1893
brush, crayon and spatter lithograph with scraper
37.0 x 32.0 cm (sheet)
National Gallery of Australia, Canberra
The Poynton Bequest, 2010 (NGA 2010.348)
- Tudor St George Tucker**
England 1862–1906, lived in Australia 1881–87
- Springtime* 1890
oil on canvas
31.5 x 52.5 cm
Private collection, Melbourne
- Young girl* 1890
oil on canvas
35.5 x 24.7 cm
Private collection, Melbourne
- Study for The first Communion* (c. 1892)
oil on canvas
70.5 x 43.0 cm
Art Gallery of Ballarat, Ballarat
Purchased with funds from the Ferry Foundation,
2008 (2008.2)
- Springtime girl* 1892
oil on canvas
41.0 x 32.9 cm
National Gallery of Victoria, Melbourne
K. M. Christensen and A. E. Bond Bequest, 2010
(2010.312)
- Ti-trees near Sandringham* 1896
oil on canvas
70.0 x 100.4 cm
Kerry Stokes Collection, Perth
- Young girl in the garden* (c. 1896)
oil on canvas on (wood panel)
52.0 x 44.5 cm
Janet Holmes à Court Collection, Perth
(Acc. No. 746)
- Nasturtiums* (c. 1903)
oil on canvas
101.0 x 71.6 cm
National Gallery of Australia, Canberra
Purchased, 1976 (NGA 76.362)
- Édouard Vuillard
France 1868–1940
Mme Bonnard with her dog at rue Drouai 1907
oil on cardboard on wood panel
109.0 x 87.0 cm
National Gallery of Victoria, Melbourne
Felton Bequest, 1955 (3259-4)
- Walter Withers**
born England 1854, arrived Australia 1883,
lived in France 1887–88, died 1914
- Life class, Académie Julian* (1887/88)
oil on canvas
41.5 x 33.4 cm
Private collection
- Wet day* 1892
oil on composition board
23.6 x 29.1 cm
Queensland Art Gallery, Brisbane
Purchased 1982 with funds from Jack, David
and Melissa Manton through the Queensland
Art Gallery Foundation (1:1815)
- Young girl on hillside* (*Heidelberg*) 1894
oil on canvas
49.0 x 33.5 cm
Private collection, Melbourne

Program highlights

Forum: Contemporary Australian artists abroad – Then and now

Sat 15 Jun, 1.30–4.30pm

Free, The Ian Potter Centre: NGV Australia Theatre

Kids on tour: In steps of the Impressionists

Tue 24 Sep, Tue 1 Oct 11am

Anna Hoyle, artist, ages 5+

No bookings, limited places allocated on arrival.

Exhibition fees apply

The Ian Potter Centre: NGV Australia

Short Course: The Age of Impressionism – France & Australia

Clemenger BBDO Auditorium, NGV International

Ticketed program bookings essential, fees may apply

- **Sat 27 Jul, 2pm**

Delight or despair at the Moulin de la Galette?

Sylvia Sagona, Fellow, The University of Melbourne

- **Sat 3 Aug, 2pm**

From the Gare Saint Lazare to Giverny

Sylvia Sagona, Fellow, The University of Melbourne

- **Sat 10 Aug, 2pm**

The word and the image

Sylvia Sagona, Fellow, The University of Melbourne

- **Sat 17 Aug, 2pm**

John Russell: A summary of the technical research and conservation program

Michael Varcoe-Cocks, Conservator, Paintings 1850-1950 & MaryJo Lelyveld, Conservator, Frames & Furniture, NGV

- **Sat 24 Aug, 2pm**

Australian Impressionists in France

Elena Taylor, Curator, Australian Art, NGV

- **Sat 31 Aug, 2pm**

The Glory of Reflection

Dr David Rathbone, philosopher, S.H.A.P.S, The University of Melbourne

- **Sat 7 Sep, 2pm**

To be announced

- **Sat 14 Sep, 2pm**

A comparison of Impressionist techniques

Prof Anthea Callen, Professor of Art, ANU



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Australian Impressionists in France provides a new perspective on one of the best-known and loved periods in Australian art. It reveals for the first time the extent of Australian artists' participation in the global movement of Impressionism, and examines the work of leading Australian Impressionists in France, including John Russell, E. Phillips Fox and Charles Conder.

Media contact

Jemma Altmeier

Media and Public Affairs, Senior Coordinator

03 8620 2345 / 0417 575 088

jemma.altmeier@ngv.vic.gov.au

Cover image:

John Longstaff

Australia 1861–1941,

lived in Europe 1887–95, 1901–20

Self-portrait c.1891 (detail)

oil on canvas

42.9 x 33.0 cm

Shepparton Art Museum, Shepparton