

EXHIBITION LABELS



A NEW LENS
ON AUSTRALIAN
IMPRESSIONISM

WALL 1



Anne Zahalka

Australia, born 1957

A summer morning tiff 2017

inkjet pigment print on paper

Purchased with funds from the Joe

White Bequest, 2020

Collection of the Art Gallery of

Ballarat. 2020.17

In comparison to the constraining late nineteenth-century fashion in Tom Roberts' painting, Zahalka's protagonist in her *A summer morning tiff* photograph wears a haik, a white robe worn by the Muslim women of North Africa. Zahalka's work draws attention to the presence of migrants in Australia in the nineteenth century as well as often contentious attitudes to Muslims in contemporary Australia.



Tom Roberts

England, 1856, arrived Australia

1869, died 1931

A summer morning tiff 1886

oil on canvas

Purchased with funds from the

Martha K Pinkerton Bequest, 1943

Collection of the Art Gallery of

Ballarat. 1943.1

A summer morning tiff was painted in Box Hill, shortly after Tom Roberts returned from Europe where he had learnt plein-air painting. Roberts depicted 23 year old Harriet McCubbin, nicknamed 'Polly', the sister of fellow artist Frederick McCubbin, in a light-filled, flattened landscape. Roberts recalled in a letter to his future wife Lillie Williamson: 'McCubbin's sister stands for us in sunlight among some exquisite young white firm saplings. She is a little downcast – up the hill a youth in the same state is about to let his horse through the slip panel'.

WALL 2



Jacqui Stockdale

Australia, born 1968

Man of Quinn 2015

C-type print on paper

Collection of the artist

Courtesy of the artist

and Olsen Gallery.

Ellen Quinn was the mother of bushranger Ned Kelly and a huge influence on his life. This work features Ned Kelly as imagined by Peter Carey in his novel *The true history of the Kelly gang*. In the novel the Kellys are part of an Irish faction called the 'Sons of Sieve': men who wear women's dresses when committing crimes and standing up to their oppressors, as a way of throwing them off guard.



Walter Withers

England, 1854, arrived Australia

1883, died 1914

The last of summer 1898

oil on canvas

Gift of Mrs Isabella Main Rippin,

1932. Frame conserved with a donation from Michael Stubbs under the Adopt an Artwork program, 2013

Collection of the Art Gallery of Ballarat. 1932.1

The Ballarat Courier of 17 June 1938 noted of *The last of summer* 'A dramatic painting it was executed during the short interval between the threatening and the actual visitation of the tempest. It has the boldness and vision of a quickly executed sketch with the mastery and finish of an accomplished and inspired hand. It was bought while still wet on the easel'.

It is thought that the building is the Old England Hotel, Heidelberg built in 1848. Withers and his fellow artists often visited the Old England as it was only a short distance from where he lived in Darebin Street, Heidelberg.

WALL 2



Lionel Lindsay

Creswick, 1874–1961

Sydney bacchanal circa 1910

oil on board

Purchased with funds from the Mary Lindsay Bequest, 1971

Collection of the Art Gallery of Ballarat. 1971.66



Arthur Streeton

Australia, 1867–1943

Autumn 1889

oil on canvas mounted on board

Purchased, 1948. Frame conserved with a donation from Garry Taylor under the Adopt an Artwork program, 2013

Collection of the Art Gallery of Ballarat. 1948.1

Arthur Streeton painted this work in the last summer of the artist camp at Eaglemont. The orchard is thought to be part of the Mount Eagle estate and the house in the background was where Streeton had lived for 18 months. Streeton recalled that ‘we made sketches of the girls on the lawn,’ referring to the female students that attended weekend landscape painting classes. He described them as part of the landscape – ‘The lovely pure muslin, and gold, sweet grass-seeds and the motherly sheoak, with its swing spreading a quiet blessing over them all.’

WALL 2



Jill Orr

Australia, born 1952

Photographer Pete Brownstein
for Jill Orr

Southern Cross Reclaimed 2 2021

C-type print on paper

Purchased with funds from public
donation, 2022

Collection of the Art Gallery of
Ballarat. 2022.72

Jill Orr is one of Australia's leading contemporary artists. Her work spans performance, photography, video and installation centring on the environment and the role of humans in its degradation.

This work is from a series filmed on the salt flats of Mitre Lake, on Wotjobaluk Country near Horsham, Victoria.

Orr has returned to this lake as a motif many times throughout her career, her performances enacting the cyclic struggle and perpetual motion of the relationship between humans and the environment. She said 'Despite years passing, the same issues of reconciliation and unceded sovereignty of Australia's First Nation people, the impacts of colonisation on people and land plus the ever present related impacts of escalating global warming, are still profoundly present.'



Jessie Traill

Australia, 1881–1967

The tea party 1912

oil on canvas

Purchased, 2022

Collection of the Art Gallery of
Ballarat. 2022.85

Jessie Traill was ten years old when she first met Tom Roberts painting at Black Rock near her home on Port Phillip Bay and she was mentored by him throughout her career.

Traill later became a student of Frederick McCubbin at the National Gallery School and learnt printmaking from John Mather, becoming one of the first women to practice printmaking in Australia. She is best known for her technically masterful etchings, including of the Sydney Harbour Bridge being built.

WALL 2



Donna Bailey

Australia, born 1963

Lush from the series *Just a girl* 2002

C-type print on paper

Acquired 2003

Monash Gallery of Art, City of

Monash Collection

MGA 2004.01

Donna Bailey lives in Kangaroo Flat on the outskirts of Bendigo, Victoria. She took up photography in the late 1990s while studying at La Trobe University in Bendigo. Over the last two decades Bailey's children and their friends have been her primary subject in an ongoing body of work concerned with representations of childhood, belonging and place. She notes:

'The fact that I live only walking distance away from where gold was first discovered in Bendigo is not lost on me as I continually scan this area to make pictures. The sites that I photograph are laden with the weight of the history of white settlement and I am compelled by the physical and psychological experience of living near these former mining sites, to make something of them.'



Siri Hayes

Australia, born 1977

Naked landscape 2008

C-type print on paper

Purchased with funds from the Joe White Bequest, 2020

Collection of the Art Gallery of Ballarat. 2020.16

Siri Hayes's photograph *Naked landscape* is one of many large-format photographs of figures in the landscape produced by the artist between 2005 and 2009. This work was inspired by the sight of a homeless man lying across some stairs in central Melbourne and Hayes restaged the composition in a disused quarry.

WALL 2



Fiona Foley

Australia, born 1964
Badtjala

*Aboriginal beauty from the Horror
has a face series* 2017

inkjet pigment print on paper
Purchased with funds from the Art
Gallery of Ballarat Foundation, 2020
Collection of the Art Gallery of
Ballarat. 2020.39

‘Colonial Aboriginal societies
had many flamboyant and witty
characters who strode into local
notoriety, however, they were
rarely recorded. A rich tapestry
of Aboriginal personalities was
repressed into a semblance of
frontier stereotyping.’

Fiona Foley



Jacqui Stockdale

Australia, born 1968

Black bird singing 2019

synthetic polymer paint on canvas,
C-type print collage
Purchased with funds from the Joe
White Bequest, 2020
Collection of the Art Gallery of
Ballarat. 2020.22

In Jacqui Stockdale's *Black bird
singing*, the Australian Impressionist
lady in the landscape has become
part of the landscape, both concealed
and revealed. Stockdale's collages
are assembled from images and
materials drawn mostly from her
own archive. She says:

‘I repurpose large photographs and
paintings, rip up books, dye fabrics
using coffee grains and bleach, tear
up costumes and ask fellow artists
for their offcuts, this is the first time
I have brought together so many
elements in one body of work and at
such a large scale.’

WALL 2



Emanuel Phillips Fox

Australia, 1865–1915

A love story 1903

oil on canvas

Purchased with funds from the Martha K Pinkerton Bequest, 1944. Frame conserved with a donation from McCain Foods (Aust) under the Adopt an Artwork program, 2010 Collection of the Art Gallery of Ballarat. 1944.2

In 1894 Emanuel Phillips Fox and Tudor St George Tucker set up a plein-air painting school at Charterisville, a property in East Ivanhoe, Victoria. Many of the students were women including the model for this painting Ursula Foster. *A love story* shows Phillips Fox's celebrated use of colour and dappled light as well as his penchant for depicting the leisured elite at play and at rest. It encapsulates the experience of the summer school at Charterisville and the close association between pupil and teacher.

Daryl Lindsay, then Director of the National Gallery of Victoria, said at the time of its acquisition by the Art Gallery of Ballarat that it was 'one of the finest works by Fox which was not in the collection of a public gallery as it embodied his aesthetic of colour reaction'.



Nicole Welch

Australia, born 1974

WILD #1 prelude 2019

inkjet pigment print on paper

Purchased with funds from the Art Gallery of Ballarat Foundation, 2020 Collection of the Art Gallery of Ballarat. 2020.12

The *BODY* installations began in 2010 during a residency Nicole Welch undertook at Hill End, New South Wales. In these works Welch uses her own body as a subject and the landscape as a tableaux.

Welch explores the symbiotic relationship humans have with the natural world to reveal the fragility and strength of both. She notes:

'Layers of personal, environmental and cultural histories/realities inform the work and how I place myself within these remote landscapes. In particular they survey the concept of Eutierria – becoming one with nature which arises when the human-nature relationship is spontaneous, mutually enriching and symbiotic.'

WALL 3



Leah King-Smith

Australia, born 1956

Bigambul

Patterns of connection– Untitled #6

1991–2001

C-type print on paper

Purchased with a donation from

Maria Ridsdale, 2020

Collection of the Art Gallery of

Ballarat. 2020.28

One of the first contemporary artists to work with archival photographs in her practice was Leah King-Smith, whose series *Patterns of connection* was created using photographs of Indigenous people she encountered while undertaking a project at the State Library of Victoria. As the artist explained:

‘I was seeing the old photographs as both sacred family documents on one hand, and testaments of the early brutal days of white settlement on the other ... I was thus wrestling with anger, resentment, powerlessness and guilt while at the same time encountering a sense of deep connectedness, of belonging and power in working with images of my fellow Indigenous human beings.’



Hayley Millar Baker

Australia, born 1990

Gunditjmara, Djabwurrung

I Will Survive 6 2020

inkjet pigment print on paper

Purchased with funds from the

Hilton White Bequest, 2022

Collection of the Art Gallery of

Ballarat. 2022.87.2

For Hayley Millar Baker, the experiences that she captures in her photographs are a reminder of shared familial wisdom and of the protective role of ancestors and Country. As she notes:

‘Recalling memories formed in my childhood and ruminating on these stories in adulthood, I can’t help but dissect my memories ... and what roles my Aboriginal and migrant parents and grandparents played in feeding lessons and myths into my subconscious. ... I have been taunted and haunted by ghosts, spirits, and the paranormal. Maybe I misplaced the noises and voices, and my mind planted a memory decorated and exaggerated, amplified by fright. But maybe not. I have heard the growls, howls, and snarls of predators watching, waiting, ready to attack. Maybe I was simply spooked by a trusted elder with a ‘did you hear that Hayley?’ and ‘did you see it!’ embedding awareness and alarm to keep me from straying too far from the pack. But again, maybe not.’

WALL 3



Fiona Foley

Australia, born 1964

Badtjala

Smouldering pride from the Horror
has a face series 2017

inkjet pigment print on paper

Purchased with funds from the Art
Gallery of Ballarat Foundation, 2020
Collection of the Art Gallery of
Ballarat. 2020.40

'I began working on this series when I was living in Hervey Bay. I knew about [Archibald] Meston and [Ernest] Gribble and their roles in delivering the legislation called The Aboriginals Protection and Restriction of the Sale of Opium Act, 1897. Meston was Southern Protector of Aboriginals and Gribble an Anglican Minister and missionary, and at different periods they ran Bogimbah Mission on the western side of Fraser Island (1897–1904). They had different approaches to 'the Aboriginal problem' and both failed.

The site on the island, and 70 graves discovered in 2014, made me consider the influence of these two men, which is still there in the paternalistic approach to Aboriginal affairs today.'

Fiona Foley



Deanne Gilson

Australia, born 1967

Waddawurrung

Murnong Dreaming 2018

digital print on aluminium

Purchased with funds from the Art
Gallery of Ballarat Foundation, 2019
Collection of the Art Gallery of
Ballarat. 2019.18

Murnong Dreaming is a self-portrait of the artist showing her digging for a traditional food source, murnong or yam daisy, at Lal Lal Falls, a Wadawurrung sacred site near Ballarat. The murnong was one of the main staple foods of the Wadawurrung people until the crop was impacted when European settlers introduced sheep to the murnong pastures. Facing starvation, the Wadawurrung began to hunt the sheep in order to survive which increased conflict and tension with the settlers.

Gilson portrays herself dressed in Emu feathers to represent her totem ancestor, holding a spear and standing on a kangaroo skin. Her confident stance suggests she is looking into a future that only she can see. Gilson is claiming the right to privacy and space with the stories of her ancestors and to be allowed to just be in the moment.

WALL 3



Charles Conder

England, 1868, arrived Australia 1884, died 1909

An early taste for literature 1888

oil on canvas

Bequest of Mary Helen Keep, 1944

Collection of the Art Gallery of Ballarat. 1944.1

In July 1888 Charles Conder joined fellow artists Julian Ashton, AH Fullwood and others at Griffith's Farm, Richmond, in New South Wales where *An early taste for literature* was painted in the abandoned orchard.

Julian Ashton related a tale about how Conder had great difficulty posing the calf for the painting. The uncooperative animal persistently sat down or turned away.



Jacqui Stockdale

Australia, born 1968

The offering 2015

C-type print on paper

Courtesy of the artist and Olsen Gallery

Benalla, Jacqui Stockdale's childhood home, is situated in the heart of bushranger Ned Kelly country. Stockdale says the series *The Boho* is 'propelled by a question I asked myself as a young girl riding bareback through the hills of Kelly Country in north-east Victoria – what really happened here?'

The story serves as a backdrop for the people that surrounded Kelly. In the series Stockdale focuses on nineteenth century individuals whose stories have been overlooked or forgotten such as women, Indigenous people and Chinese migrants.

WALL 3



Anne Zahalka

Australia, born 1957

Silent Gums – Women in the Field

1985

collage on found image

Collection of the artist

'In Silent Gums – Women in the Field
Zahalka inserts a cityscape backdrop behind the canopy of gumtrees, along with a twenty first century day tripper and a woman in a hijab. Together they highlight the national reality of a population that is primarily urban and multicultural. The figures of the women are placed in the foreground, their bodies echoing the form of the towering gum trees in seeming defiance of the persistent mythmaking of these works and their absence from the narrative.'

Kelly Gellatly



Jill Orr

Australia, born 1952

Boat house birds from the series

Cracks in the seams 2017

C-type print on paper

Purchased with funds from the
Hilton White Bequest, 2021

Collection of the Art Gallery of
Ballarat. 2021.33

Jill Orr is an internationally renowned performance artist whose work has long been influenced by the Australian Impressionists and their relationship to the land. *Cracks in the seams* was performed by Federation University Arts Academy students under the direction of Orr who teaches at the Academy. The series was performed for a video and photo shoot on the diving platforms at the edges of Lake Wendouree, Ballarat, among the original 1920s boat sheds.

WALL 3



George Reynolds

England, 1854, arrived Australia
1886, died 1939

A winter's morn, Lake Wendouree
1901

oil on canvas

Purchased with donations from
Gallery subscribers, 1901
Collection of the Art Gallery of
Ballarat. 1901.3

George Reynolds studied art in
London and Birmingham before
emigrating to Australia in 1886.
He taught in Victoria until 1905
and then moved to South Australia
where he is credited with introducing
etching to the state.

This painting of Ballarat's famous
Lake Wendouree is an imagined
scene. By 1864 a rowing course was
made on the lake and by the 1880s
the lake was a centre of recreation
with ferries, yachts and paddle
steamers crowding its waters.
Numerous boat sheds and manicured
gardens were also established around
its perimeter.

WALL 4



Jacqui Stockdale

Australia, born 1968

Swampy from the All the Rivers Run
series 2019

synthetic polymer paint on canvas,
C-type print collage

Purchased with funds from the Joe
White Bequest, 2020

Collection of the Art Gallery of
Ballarat. 2020.21

Jacqui Stockdale works across
photography, drawing, painting,
collage and performance to explore
overlooked histories of Australia.
Using carefully constructed
costumes, and props Stockdale
focuses her lens on female narratives
of the past to shed light on issues
facing Australia as a nation in the
present.

Swampy is from the series *All the
Rivers Run* referring to Nancy Cato's
1958 book of the same name which
was adapted into a 1980s mini-series
starring Sigrid Thornton.

Drawing on her teenage experiences
of summers spent near Victoria's
Broken River and using the ideas of
the river as a metaphor, Stockdale
created a series of images piecing
together a complex picture of
cultural identity.

WALL 4



Frederick McCubbin

Australia, 1855–1917

The letter 1884

oil on canvas

Purchased, 1946. Conserved with a donation from Maria Ridsdale under the Adopt an Artwork program, 2019

Collection of the Art Gallery of Ballarat. 1946.6

In 1946 the Gallery purchased one of its most iconic works, Frederick McCubbin's *The letter*. *The Ballarat Courier* noted that 'besides being a valuable addition to the representative collection of works now on show at the galleries [sic] it is fitting that it should be hung near works by Tom Roberts and Charles Conder, both of whom were associated with McCubbin at that period.'

It is thought to have been painted plein-air on the Yarra River with the figure of McCubbin's sister Harriet added later. This seems to be confirmed by the discovery of a preparatory portrait that was auctioned in 2020.

WALL 5



Lionel Lindsay

Creswick, 1874– 1961

Sydney Harbour from Lane Cove circa 1910

oil on panel

Purchased with funds from the Mary Lindsay Bequest, 1971

Collection of the Art Gallery of Ballarat. 1971.65

WALL 5



John Mather

England, 1848, arrived Australia 1878, died 1916

A morning walk by the Yarra 1883

oil on canvas

Gift of James Oddie, 1885. Frame conserved with a donation from the Gallery Women's Association under the Adopt an Artwork program, 2010

Collection of the Art Gallery of Ballarat. 1885.1

The narrow view in this painting suggests that the bush has been "tamed" for the leisure class. In reality there would have been houses close by, as women and children would not have wandered idly in the bush.



Siri Hayes

Australia, born 1977

Crossing the Merri from the Lyric Theatre series 2003

C-type print on paper

Acquisition Trust Fund, 2004.

Benalla Art Gallery Collection

Merri Creek is purportedly the site where John Batman, founder of Melbourne, met with the Wurundjeri people in 1835 to 'purchase' land in exchange for blankets and food from them making it a contested landscape heavy with the weight of the past.

Siri Hayes notes:

'That there are certain cultural indicators that make something particularly Australian, European or from an historic period that are at odds with contemporary experience and reality is a fascinating area for creative exploration.'

WALL 5



Jane Sutherland

Australia, 1853–1928

Kew landscape circa 1906

pastel on paper

Purchased, 1965

Collection of the Art Gallery of Ballarat. 1965.1

Jane Sutherland, who studied at the National Gallery School under Eugene von Guérard and George Folingsby, was one of the first women artists to sketch and paint outdoors in the Australian bush. Sutherland shared a studio with fellow landscape painter Clara Southern at Grosvenor Galleries where Tom Roberts also had a studio.

In some exhibitions of the Australian Impressionists Sutherland has been considered as critical to their story, in others she has been left out entirely. Only a small number of her works exist in public collections while others were destroyed by her family after being told by the National Gallery of Victoria and the State Library of Victoria in the mid-twentieth century that they were worthless. This makes it difficult to prove her strong reputation that is documented in reviews and exhibition catalogues during her lifetime.



Jessie Scarvell

Australia, 1862–1950

Lavender Bay NSW circa 1895

watercolour on paper

Purchased with funds from the Joe White Bequest, 2022

Collection of the Art Gallery of Ballarat. 2022.73

Following training with William Lister Lister, Jessie Scarvell only worked as an artist for six years from 1892 to 1898 before giving up painting when she married. In 1892 Scarvell exhibited with the Art Society of NSW in 1892 and the *Illustrated Sydney News* noted 'Miss Jessie E Scarvell is another of the new exhibitors and shows great promise'. Her most common subjects were coastal scenes, rivers and lakes in NSW painted in oil and watercolour.

WALL 5



Girolamo Nerli

Italy, 1860, arrived Australia 1885, died Italy 1926

Beach and timber mill, Berry's Bay, Sydney circa 1887

oil on canvas

Purchased, 1966

Collection of the Art Gallery of Ballarat. 1966.1

This painting shows that parts of Sydney Harbour were semi-industrial in the 1890s but were not depicted as such in works of the same period by Arthur Streeton and Tom Roberts. While Westons timber mill can be seen operating Berry's Bay was also still a place of leisure, as the boy in swimming shorts suggests.



Arthur Streeton

Australia, 1867–1943

Sydney Harbour, Neutral Bay 1907

oil on wooden panel

Purchased with funds from the JH Cuthbert Bequest, 1958. Frame conserved with a donation on behalf of Elizabeth Lewis-Gray under the Adopt an Artwork program, 2013 Collection of the Art Gallery of Ballarat. 1958.5

Arthur Streeton painted many views of Sydney Harbour, often from some of the newly built apartment blocks that were becoming prevalent in the city.

Critics were full of praise for his harbour scenes, highlighting his ability to depict distance with *The Argus* critic writing that 'Mr. Streeton is noted for his rendering of [Sydney Harbour], and he presents a series of panoramic views well up to the standard of beauty that he has set himself to achieve. What he puts down is full of great charm of colour, handled with masterly ease.'

WALL 6



Hayley Millar Baker

Australia, born 1990

Gunditjmarra, Djabwurrung

(Untitled) The best means, of caring for, and dealing with them in the future from A Series of Unwarranted Events 2018

inkjet pigment print on paper

Purchased with funds from the Hilton White Bequest, 2022

Collection of the Art Gallery of Ballarat. 2022.88.2

‘The Lake Condah Aboriginal Mission Station was built in 1867 under the leadership of the Church of England. The Church of England saw the mission as a means to ‘civilise’ the Gunditjmarra people through the compulsion of Western education and Christianity. The missions’ governance executed brutal policies through denying work permits to the residents, providing rations as rewards rather than a right, and operating as an institution to house stolen children. *Untitled (The best means, of caring for, and dealing with them in the future)* speaks to the fatal absorption policies and mission remains, on Gunditjmarra County – all in the name of Australia’s European and religious overthrow.’

Hayley Millar Baker



Lionel Lindsay

Creswick, 1874– 1961

Near Kurrajong circa 1918

oil on board

Purchased with funds from the Mary Lindsay Bequest, 1969

Collection of the Art Gallery of Ballarat. 1969.84

The Lindsay family of Creswick is one of the most renowned and creative in Australian history. Of the 10 Lindsay children, five – Percy, Lionel, Norman, Ruby and Daryl – became artists.

Lionel Lindsay, the third son, who was born on 17 October 1874, was an avid reader from childhood and taught himself to draw by copying illustrations from periodicals. He also took lessons in watercolours from visiting English artist Miller Marshall. Lindsay joined the National Gallery School, Melbourne, in 1892 and while studying taught himself etching and engraving, which would become his forte.

WALL 6



Anne Zahalka

Australia, born 1957

The Immigrants #2 1983

collage on found image

Collection of the artist

Immigration is a subject close to Anne Zahalka's heart – her parents came to Australia as refugees after World War II. She says 'I'm a first generation Australian and the child of migrants, so I have identified with people whose backgrounds are also different. It has given me an understanding of the difficulties faced by new migrants and refugees and how hostile their reception here – by some – has become.'

In *The Immigrants #2* Zahalka has collaged photographs of her family over a commercial reproduction of Frederick McCubbin's *The pioneer* 1904, literally inserting them into a new landscape.



AME Bale

Australia, 1875–1955

The yard 1909

oil on board

Purchased, 1968

Collection of the Art Gallery of Ballarat. 1968.4

Alice Marian Ellen Bale is an interesting artist in that she traversed two of the most radical movements in Australian art, Australian Impressionism and Tonalism. Bale studied at the National Gallery School under Frederick McCubbin from 1894–1904. While she became best known for her floral studies and still lifes, Bale painted landscapes at Castlemaine, where she had a house and studio, and at Kew.

Bale had been a fellow student of controversial artist and teacher Max Meldrum at the National Gallery School and later became a supporter when he set up his own school, studying with him for six months, although she did not consider herself a Tonalist.

WALL 6



Stewart Handasyde

Australia, 1863–1935

Box Hill view circa 1900

watercolour on paper

Gift of Jean Middleton Wregg, 1992

Collection of the Art Gallery of

Ballarat. 1992.36

Stewart Handasyde studied at the National Gallery School and painted at the Box Hill camp with Tom Roberts and Frederick McCubbin.

WALL 7



Leah King-Smith

Australia, born 1956

Bigambul

Patterns of connection - Untitled #3

1991–2001

C-type print on paper

Purchased with a donation from

Maria Ridsdale, 2020

Collection of the Art Gallery of

Ballarat. 2020.26

Patterns of connection - Untitled #3 features Wurundjeri elder and lawman William Barak. Barak not only led his people in the late nineteenth century, he also drew and painted images of ceremonies which he remembered from his childhood before Europeans settled in Victoria.

As art historian Juliette Peers notes, Barak was friends with several of the Australian Impressionist artists: 'Both Artur Loureiro and John Mather met him in the Healesville and Yarra Valley districts. Loureiro, who knew Barak through the de Pury family of Yering, painted at least two portraits of him. ... Mather resided in Healesville for a number of years and the two men grew to know each other and exchange artworks. Mather also painted a portrait of Barak and later presented Barak's drawings to the Museum of Victoria.'

WALL 7



Leah King-Smith

Australia, born 1956

Bigambul

Patterns of connection – Untitled #10

1991–2001

C-type print on paper

Purchased with a donation from

Maria Ridsdale, 2020

Collection of the Art Gallery of

Ballarat. 2020.27

The series *Patterns of connection* gives a new perspective to the nineteenth century Government-commissioned photographs from 1860 to 1910 of Victorian Indigenous people in missions, in this case from the Geelong or Wadawurrung tribe. In the series, Leah King-Smith weaves together different moments to suggest ideas of transcendence and interconnectedness.

‘In my use of camera, mirror, scanner and photo editor, I choose to layer and sometimes distort multiple lenses and perspectives. By weaving photographic moments and places together, I am constructing a web of connections – of associations that expand the view, as it were, beyond the foreground/middle-ground/background relationships of a one-lens perspective. I could say that my work is photography dreaming.’

WALL 8



Rosemary Laing

Australia, born 1959

Aristide from the series *Leak* 2010

C-type print on paper

Acquired with the funds raised by

Friends of MGA Inc 2011

Monash Gallery of Art, City of

Monash Collection. MGA 2011.069

The title of the series refers to the ‘leak’ of people and buildings into the landscape and also of the past into the present. Rosemary Laing arranged the construction of a wooden house frame on a 3,000-acre sheep farm dating back to the early 1900s near Cooma, New South Wales. She chose the area as it has been the subject of many Australian landscape paintings and the setting for several novels including *The Twyborn Affair* by Patrick White on which the titles of the series are based. Like many regional areas around Australia, the farms of this district are being impinged upon by suburban development or urban sprawl.

WALL 8



Clara Southern

Australia, 1860–1940

Abandoned farmhouse circa 1895

oil on canvas

The William, Rene and Blair Ritchie Collection. Bequest of Blair Ritchie, 1998

Collection of the Art Gallery of Ballarat. 1998.30

Why is a painting signed Walter M Withers attributed to Clara Southern? Brian Finemore, who was the Senior Curator at the National Gallery of Victoria in the 1970s, identified that this painting was one of Southern's that was in Withers' studio when he passed away in 1914. Southern was a pupil of Withers and shared his studio for a time. After his death, Withers' daughter Marjory signed all paintings that remained in the studio with her father's signature – they are identifiable by the M for Marjory under Withers' name.

WALL 9



Elizabeth Parsons

England, 1831, arrived Australia 1870, died 1897

Brick kiln, Lilydale 1876

oil on canvas

Gift of Gnarpurt Art and Craft Group Festival Committee, 1986
Collection of the Art Gallery of Ballarat. 1986.79

Elizabeth Parsons was one of the first professional women artists to work in Victoria and exhibited with Tom Roberts, Frederick McCubbin, Arthur Streeton and Charles Conder. While her work was viewed favourably she was still subject to commentary about her ability and gender. A reviewer of the 1874 Sydney Art Society Exhibition stated: 'In landscape the lady painters are not on a level with one of the male members; but the works of Mrs George Parsons are quite equal to the average.'

A favourite subject was buildings, and she often depicted abandoned sheds and bush homes. She published drawing books as illustrative aids and first in the series, *Buildings*, was printed in 1882.

WALL 9



Jane Burton

Australia, born 1966

Badlands #10 2001

C-type print on paper

Collection of the artist

Courtesy of the artist and Bett
Gallery, Hobart

The house as a motif has been a constant in Jane Burton's photography for over twenty years – she has always been obsessed with what goes on behind closed doors. The *Badlands* series focuses on abandoned houses and desolate landscapes, sometimes with a female body inserted into the scene. The works sit within the genre of Australian Gothic and allude to crime scenes. Burton says:

'I like to create a world and a mood. In some ways this is my real drive: to bring a feeling and a vision to life in a series of photographs. The mood created is more important to me than implied narrative. A series allows me to construct a landscape and a world beyond a single frame. This also helps to build and reinforce the mood of the work, as well as recurring elements within the "narrative".'



Sophie Steffanoni

Australia, 1873–1906

About Windsor 1898

oil on canvas

Purchased with funds from the Colin
Hicks Caldwell Bequest, 2022

Collection of the Art Gallery of
Ballarat

The story of Sophie Steffanoni is an exemplar of many female artists working in the late nineteenth century whose work has been overlooked. Like the famous discovery of the works of Clarice Beckett, Steffanoni's artworks were found stashed in the walls of the family home in 1987. This painting however was probably sold in her lifetime, as it was not included in the works that were revealed.

Steffanoni was a professional artist, working for the family embroidery business where she was the head designer and she was a member of the Royal Art Society of New South Wales, regularly exhibiting between 1895–1903. Steffanoni took painting lessons with William Lister Lister, along with fellow student Jessie Scarvell, whose work was similarly lost for decades. Her work was highly praised by critics in newspapers at the time.

Sadly, Steffanoni died of tuberculosis aged thirty-two. It is thought her family were so traumatised by her death that they hid her work away.

WALL 9



Louis Buvelot

Switzerland, born 1818, arrived Australia 1865, died 1888

(Hay shed) 1867

watercolour and pencil on paper
Bequest of Colin Hicks Caldwell, 1990

Collection of the Art Gallery of Ballarat. 1990.169

Louis Buvelot is acknowledged as the predecessor of the Australian Impressionists. Frederick McCubbin wrote 'Buvelot interested himself in the life around him, he sympathised with it and painted it ... All his pictures are reminiscent of Australian life as we know it. Incidents by country road sides, weather-worn farm houses, familiar farm yards, fields in which men are working, fences and wayward Gum trees, the effect of sunlight on a tree or shadow in a forest glade. I remember as if it were yesterday, standing one evening a long time ago, watching the sunset glowing on the trees in Studley Park, and it was largely through Buvelot that I realised the beauty of the scene.'



David Davies

Ballarat, 1864–1939

Sunrise in the Grampians 1886

oil on canvas

Gift of James Oddie, 1887

Collection of the Art Gallery of Ballarat. 1887.1

David Davies was born in Ballarat in May 1864, the son of miner Thomas Davies and his wife Mary, both from South Wales. From 1887–1890 he was a student at the National Gallery School in Melbourne, under George Folingsby and Frederick McCubbin. Davies' friends at this time included Tom Roberts and E Phillips Fox and in the late 1880s he painted with Roberts, Charles Conder, Arthur Streeton and Walter Withers at Eaglemont, near Heidelberg, at a property owned by Charles Davies, the brother of his future wife, Janet.

WALL 9



Fiona Foley

Australia, born 1964

Badtjala

The protector's camp from the Horror has a face series 2017

inkjet pigment print on paper

Purchased with funds from the Art Gallery of Ballarat Foundation, 2020

Collection of the Art Gallery of Ballarat. 2020.38

‘Over time, like a bowerbird, I’ve collected bits and pieces of historical information, quotes and archival images. Set in the late-1800s, the resulting artworks are vignettes of narratives I found. Through the use of detailed costuming and precise set designs, my photographs offer re-enactments of selected incidents. This series is focused on two central characters: Archibald Meston and Ernest Gribble — and the succeeding narratives ripple out from them. Meston became the Southern Protector of Aborigines and Gribble was instrumental in running Anglican missions across the state. ... The various scenes address themes of daily life, control, addiction, assimilation, fear, survival and strength of character. ... Meston settles in a bush camp where his gun is “shown” in order to exercise control. This scene is permeated by wafts of arrogance — as pervasive as smoke from the campfire.’

Fiona Foley



Lionel Lindsay

Creswick, 1874– 1961

North Shore, Sydney circa 1910

oil on cardboard

Gift of Sir Daryl Lindsay, 1967

Collection of the Art Gallery of

Ballarat. 1967.135

Lionel Lindsay moved to Sydney in 1903 where he became the editorial cartoonist for the *Evening News* and a freelance illustrator for *The Bulletin*. After stepping back from illustration Lindsay gained a reputation as a serious artist and he was appointed a trustee of the Art Gallery of New South Wales in 1918.

WALL 9



Jo Sweatman

Australia, 1852–1976

Hawthorn bush in fenced garden

circa 1900

oil on canvas

Gift of William Beresford in memory of his mother Annie Beresford, 1985. Conserved with a donation from Sari and Matthew Baird under the Adopt an Artwork program, 2021
Collection of the Art Gallery of Ballarat. 1985.19

In a review of Jo Sweatman's work at the Athenaeum Gallery a critic noted: 'Her work is quiet, studious, and objectively musing. It is the outcome of observation and feeling ... These quiet pictures speak in favour of the quiet life, neither understating nor unduly enthusing, but simply telling the truth about lovely, restful places, sequestered and placid.'

Little is documented of Jo Sweatman's life and career other than what was assembled by her family that includes press clippings as well as family memories and observations by the artist. She studied at the National Gallery School from 1890 to 1898, was a founding member of Twenty Melbourne Painters and was a neighbour of fellow artist Clara Southern in Warrandyte, Victoria.



Maude Glover Fleay

Australia, 1869–1965

End of day 1930

watercolour on paper

Purchased with funds from the Maude Glover Fleay Memorial Trust Fund, 1979
Collection of the Art Gallery of Ballarat. 1979.122

Maude Glover Fleay was a pioneer Australian woman artist in every sense of the word. She entered what had previously been considered the 'man's world' of art in the late 1880s determined to battle against the tide of discrimination in pursuing an artistic career.

From 1929 Glover Fleay was a member of the Women's Art Club in Melbourne (later the Melbourne Society of Women Painters and Sculptors). She exhibited with the club regularly and was elected a life member in 1964. She was also a member of the Victorian Artists' Society from 1936. In a review of her work in *The Argus* in 1945, Alan McCulloch explained of her work, 'The chief characteristic of her work is a rather unfeminine strength and confidence of approach.'

WALL 9



Jane Burton

Australia, born 1966

Badlands #1 2001

C-type print on paper

Collection of the artist

Courtesy of the artist and Bett
Gallery, Hobart

‘Growing up in the countryside of rural Victoria in an isolated farmhouse, my siblings and I created myths and fantasies about our surroundings. These were fed by my father’s eccentric collection of books; Saki, Edgar Allen Poe, The Brothers Grimm, BBC dramas like Dr Who, old Hammer-Horror movies. A move to Tasmania, a truly Gothic landscape, reinforced my darker aesthetic tendencies. No one can escape the influence of that landscape and its history. It’s like being haunted.’

Jane Burton



Emma Minnie Boyd

Australia, 1858–1936

Homestead, Victoria 1905

watercolour on paper

Purchased with funds from the Joe
White Bequest, 2022

Collection of the Art Gallery of
Ballarat. 2022.75

Emma Minnie Boyd was one of few women of her time who was able to be a professional artist with a family of five children. She was able to achieve this, not only because of her talent, but also because she was born into a family who could afford to support her. Her husband Arthur Merric Boyd was also an artist and they painted and exhibited together.

Boyd spent six years at the National Gallery School, took private lessons from Louis Buvelot and regularly showed her work at exhibitions.

WALL 9



David Davies

Ballarat, 1864–1939

A bush home 1885

oil on board

Gift of James Oddie, 1886. Frame conserved with a donation from the Davies family, Ballarat under the Adopt an Artwork program, 2012 Collection of the Art Gallery of Ballarat. 1886.7

David Davies studied at the National Gallery School, Melbourne from 1886–1890. He reconnected with his fellow students and teacher when he worked with Arthur Streeton, Tom Roberts and Frederick McCubbin at Heidelberg and E Phillips Fox at Charterisville, Ivanhoe.

WALL 10



John Ford Paterson

Scotland, 1851, arrived Australia 1872, died 1912

The settler's home 1892

oil on canvas

Gift of Mrs A McCall under the Australian Government's Cultural Gifts Program, 2004 Collection of the Art Gallery of Ballarat. 2004.72

WALL 10



Maree Clarke

Australia, born 1961
Mutti Mutti, Yorta Yorta,
BoonWurrung/Wemba Wemba
On the banks of the Murrumbidgee River III 2019
lenticular lightbox
Purchased with funds from the Art
Gallery of Ballarat Foundation, 2020
Collection of the Art Gallery of
Ballarat. 2020.46

‘Maree Clarke’s lenticular lightbox reinforces her physical and spiritual connection to Country through the image of the artist’s thumbprint overlaid on a photograph of an tent and suitcase. The site of these images is Balranald Reserve, where many Indigenous Australians, including Clarke and her family, lived in the early 1960s in tents with corrugated iron lean-tos. As the viewer moves past the work, the transformation of the lenticular image evocatively captures the way in which our own perspective and understanding – indeed, our sense of our history and of who and what we are – is constructed, and as such is always open to reassessment and change.’

Kelly Gellatly

WALL 11



Hayley Millar Baker

Australia, born 1990
Gunditjmara, Djabwurrung
(Untitled) Theft of white man’s sheep from A Series of Unwarranted Events
2018
inkjet pigment print on paper
Purchased with funds from the
Hilton White Bequest, 2022
Collection of the Art Gallery of
Ballarat. 2022.88.3

The Eumeralla Wars began on Gunditjmara Country in south western Victoria in 1834 and continued through to 1849. The Gunditjmara used the large expanse of volcanic hills as a base from which they would launch their attacks against the settlers who dispossessed them from their Country.

WALL 12



Siri Hayes

Australia, born 1977

The Woods 2004

C-type print on paper

Purchased with funds from the Joe

White Bequest, 2020

Collection of the Art Gallery of

Ballarat. 2020.14

The Woods plays on the name of the subjects of the photograph, the Wood family, as well as the barren area they are situated in, which would have once been a verdant forest. Photographed in the Altona quarry in Melbourne's suburbia, Hayes references the ladies in the landscape paintings of the Australian Impressionists while also using the trope of the road to signify human dominance over the landscape.



Stewart Handasyde

Australia, 1863–1935

Lonely track, Box Hill circa 1900

watercolour on paper

Gift of Jean Middleton Wregg, 1992

Collection of the Art Gallery of

Ballarat

1992.39

WALL 12



Anne Zahalka

Australia, born 1957

The Great Western Highway 1985

C-type print on paper

Collection of the artist

In *Great Western Highway*, Anne Zahalka inserts a busy motorway through the centre of Australian Impressionist Sydney Long's painting *Midday* 1896.

Zahalka draws on the tradition of road trips and family holidays where almost as much time is spent in the car getting to and from a regional location as it is spent on holiday. The 200 kilometre Great Western Highway links Sydney with Bathurst through the Blue Mountains and is subject to congestion and regular accidents.



Anne Zahalka

Australia, born 1957

The Silent Gums 1983

C-type print on paper

Collection of the artist

'I think photography is always about loss. Lost moments, lost events, lost people, lost things. The photograph is a record of these and is inherently nostalgic because of this. Where my work references history and the past, then it is about the distance that separates us from those depicted. In some way my works attempt to understand the past through the present.'

Anne Zahalka

WALL 12



Maude Glover Fleay

Australia, 1869–1965

Bright circa 1910

watercolour on paper

Gift of Judy Marsh, 2021

Collection of the Art Gallery of
Ballarat. 2021.68

Maude Glover Fleay, born in Sulky Gully around 20km north of Ballarat, attended drawing classes at the Ballarat School of Mines in the late 1880s. She studied under David Davies in Ballarat and then undertook studies at the National Gallery School in Melbourne under Frederick McCubbin from 1891.



Walter Withers

England, 1854, arrived Australia

1883, died 1914

(Landscape) 1910

oil on panel

Gift of Nellie Cowan, 1938

Collection of the Art Gallery of
Ballarat. 1938.11

Walter Withers was President of the Victorian Artists Society from 1904 to 1905, and he formed the Australian Art Association with a group of fellow artists in 1912. He was awarded the Wynne Prize for Landscape twice.

WALL 12



Percy Lindsay

Creswick, 1870–1952

Girls on footbridge 1894

oil on board

Purchased with funds from the Mary Lindsay Bequest, 1970. Painting conserved with a donation from Craig and Vicki Coltman under the Adopt an Artwork program, 2013. Frame conserved with a donation from the Rotary Club Wendouree under the Adopt an Artwork program, 2014

Collection of the Art Gallery of Ballarat. 1970.85

WALL 13



Tom Humphrey

Scotland, 1858, arrived Australia 1860s, died 1922

The road to Bright circa 1890

oil on canvas

Gift of Mrs Tom Humphrey, 1925. Frame conserved with a donation from John and Voi Williams under the Adopt an Artwork program, 2013

Collection of the Art Gallery of Ballarat. 1925.2

In the catalogue for the 1925 memorial exhibition held for Tom Humphreys, Tom Roberts wrote an appreciation: 'One sees here the life work of a skilfully observant Artist, who ... used all available chances to labour at the work he loved. This was chiefly the expression of the intimate and tender spirit of the Bush in its quiet moods. At that time he was associated with Paterson, McCubbin, and Mather. Later came the desire for change of scene, when, in companionship with Fox and Tucker he moved to Charterisville, ... At that time the only recognition of good work was approval by ones fellow Artists ... A fine example of his latter work is "The Road to Bright," showing the deep blue valley and rugged mountains typical of this part of Victoria.'

WALL 14



Dianne Jones

Australia, born 1966

Ballardong

Shearing the Rams 2001

inkjet pigment print on canvas

Purchased with funds from the Joe

White Bequest, 2022

Collection of the Art Gallery of

Ballarat. 2022.43

In her 2001 version of Tom Roberts' *Shearing the Rams* 1890, Dianne Jones replaces Roberts' shearers with members of her own family, highlighting the unrecognised and unacknowledged contribution of Indigenous stockmen (and women) to Australia's pastoral history. She elaborates

'I have used this iconic painting by Tom Roberts to highlight the fact that Indigenous People were shearers also. I have kept the original title of Tom Roberts' painting *Shearing the Rams* because I did not think that I needed to change it in any way because this is a portrayal of history that I do know is true. My father was a gun shearer, and my brother was also a shearer. I had many relatives working in sheds as shearers, shedhands, stokers etc. Indigenous People were definitely the backbone of this country ... working for the farmers and most ironically of all building fences which then kept them out. In the Tom Roberts painting my father is shearing in the forefront of the painting with my brother and nephew also doing the work.'



Jan Hendrik Scheltema

Netherlands, 1861, arrived Australia

1888, died 1941

Water at last circa 1890

oil on canvas

Purchased, 1922. Conserved with a

donation from the Gallery Women's

Association under the Adopt an

Artwork program, 2011

Collection of the Art Gallery of

Ballarat. 1922.8

In 1880 Jan Hendrik Scheltema was granted a scholarship from King Willem III of the Netherlands which enabled him to study at the art academies in The Hague and Antwerp, after which he painted portraits across Europe. Arriving in Australia in 1888 Scheltema began painting cows, horses and sheep in the landscape for which he became well known.

Like his contemporaries Tom Roberts and Frederick McCubbin Scheltema was also interested in pioneers such as prospectors, drovers and swagmen who appeared regularly in his paintings.

WALL 15



Anne Zahalka

Australia, born 1957

On the Wallaby Track- a long way from home 1983

collage on found image

Collection of the artist

As an Australian-born child of displaced persons who received asylum in Australia, Zahalka takes iconic paintings such as Frederick McCubbin's *On the Wallaby Track* 1896, *The Pioneer* 1904, and *Down on His Luck* 1889, to task, using photomontage on commercial reproductions to create new versions reflecting a very different experience of what it means to be 'Australian'.



Walter Withers

England, 1854, arrived Australia 1883, died 1914

Mining scene, Creswick 1893

oil on canvas

Gift of Alexander King, 1941

Collection of the Art Gallery of Ballarat. 1941.1

The Australian Impressionists were fascinated by itinerant gold prospectors who were still roaming the countryside several decades after the 1850s Victorian goldrush.

In January 1893 Walter Withers spent several weeks at Creswick, near Ballarat, to conduct outdoor painting classes to local students including Percy Lindsay.

WALL 15



Percy Lindsay

Creswick, 1870–1952

Along Slaty Creek, towards Humbug Hill 1897

oil on canvas mounted on board

Gift of Creswick Historical Records, 1967

Collection of the Art Gallery of Ballarat.1967.100



Walter Withers

England, 1854, arrived Australia 1883, died 1914

Following the plough circa 1890

watercolour on paper

Gift through the Australian

Government's Taxation Incentives

for the Arts Scheme in memory of

Jean Oppy from her husband and children, 1995

Collection of the Art Gallery of

Ballarat. 1995.40

In 1882 Walter Withers arrived in Australia from England. He took up work as a jackeroo in Western Victoria and painted works for the families he worked for. This time spent on the land influenced his later paintings, in particular his romanticised depictions of farmers and drovers.

WALL 15



Percy Lindsay

Creswick, 1870–1952

Miner panning Creswick circa 1893
oil on cardboard

Purchased with funds from the Mary Lindsay Bequest, 1970. Painting conserved with funds donated by Craig and Vicki Coltman under the Adopt an Artwork program, 2015. Frame purchased with a donation from the Rotary Club of Wendouree & Ms Barbara McInnes under the Adopt an Artwork program, 2014. Collection of the Art Gallery of Ballarat. 1970.12

Percy Lindsay showed an early interest in art. He first began painting street and landscape scenes in his birthplace Creswick, near Ballarat, then formalised his studies at painting classes under Frederic S Sheldon in Ballarat and plein-air painting classes conducted by Walter Withers in Creswick. This is likely one of the works completed under Withers' training.



Anne Zahalka

Australia, born 1957

The Immigrants 1983

collage on found image
Collection of the artist

The Immigrants is based on Frederick McCubbin's grand three panel painting *The pioneer*. The painting was praised in *The Age* on 16 August 1905 'This picture of Mr. McCubbin's is to be hailed as an irrefutable demonstration that Australia can produce a strong and beautiful national art of her own.'

Anne Zahalka replaces the settlers with immigrants to make us question the notion of a 'national' art. As she says:

'I'm interested in the ways in which place, identity and culture have been defined through popular and mainstream images representing the individual, groups and communities. I like to play and interrogate these representations to expose the stereotypes and to reflect on cultural difference and diversity. These images don't necessarily portray or allow for the multiplicity of identities that make up who we are as a nation or as an individual. I'm interested in subverting these and representing those others not represented or portrayed within the popular or mainstream.'

WALL 15



Percy Lindsay

Creswick, 1870–1952

The roadmakers' camp 1900

oil on canvas

Purchased with funds from the Mary Lindsay Bequest, 1971

Collection of the Art Gallery of Ballarat. 1971.27

The Lindsay family is one of the best known creative families in Australia with siblings Daryl, Lionel, Norman, Percy and Ruby all becoming artists in the late nineteenth and early twentieth century.

The history of the Art Gallery of Ballarat is inextricably tied to the family. In 1962, Sir Daryl Lindsay and his sister Mary offered the Art Gallery of Ballarat the contents of the family sitting room, including furniture, objects and artworks, with an instruction that the Gallery re-create the room. In 1968 Mary Lindsay also left the Gallery significant funds to purchase artworks by the family members.

WALL 16



Anne Zahalka

Australia, born 1957

Down on His Luck 2017

inkjet pigment print on paper

Purchased with funds from the Joe White Bequest, 2020

Collection of the Art Gallery of Ballarat. 2020.20

Painted in the Box Hill bush, Frederick McCubbin's *Down on His Luck* featured an unsuccessful gold prospector resigned to his fate but the painting also suggested that his situation may only be temporary. *Table Talk* noted on 26 April 1889 'The face tells of hardships, keen and blighting in their influence, but there is a nonchalant and slightly cynical expression, which proclaims the absence of all self pity ... McCubbin's picture is thoroughly Australian in spirit'

The model for McCubbin's work was British born Jewish artist Louis Abrahams and in Anne Zahalka's version she replaces him with a theatre performer who has returned to his childhood home of Beechworth, Victoria after a challenging career.

WALL 16



Anne Zahalka

Australia, born 1957

Down on His Luck 1983

C-type print on paper

Collection of the artist

'Anne Zahalka undermines the Australian Impressionists heroic, masculinist, romantic, and Anglo-centric agenda and speaks instead to the reality of Australia's multicultural past and present, and to the challenges faced by those who remain excluded from depictions of contemporary Australian life. Her 1982 version of Frederick McCubbin's *Down on His Luck* echoes Ian Burn's discussion of the Heidelberg School artists as middle-class visitors to and consumers of the bush. In Zahalka's version, however, this relationship is explicit, with a contemporary couple barbequing in the open landscape and a family in beach gear playing in the foreground. The uncanny presence of the Marlboro billboard aligns the machismo of the 'Marlboro Man' to this well-known version of Australian masculinity, while also highlighting the way in which images of the Heidelberg School (and their version of Australian history) have been readily adopted by the market'

Kelly Gellatly



Anne Zahalka

Australia, born 1957

While the Billy Boils 2017

inkjet pigment print on paper

Purchased with funds from the Joe

White Bequest, 2020

Collection of the Art Gallery of

Ballarat. 2020.18

'Working with historical images can be tricky because of the attachment people have to them. Seeing them subverted and parodied can be affronting to some, especially when the pieces represent very different social, cultural or ethnic backgrounds. Not only do they occupy a space reserved for these revered characters, they, in fact, replace them. This puts considerable burden on those stepping into the place of these historic images and to perform there publicly.'

I try to make sure that my models understand the role they are playing and what it might mean for them and to others. It is often about trust, but sometimes it is difficult to know how the work will be understood. I feel a responsibility to give voice to these groups and individuals, and to present them through familiar and powerful images of the past.'

Anne Zahalka

WALL 16



David Davies

Ballarat, 1864–1939

Under the burden and heat of the day
1890

oil on canvas

Gift of James Oddie, 1891. Frame conserved with funds donated by Matthew and Sari Baird under the Adopt an Artwork program, 2009 Collection of the Art Gallery of Ballarat. 1891.2

When this painting was exhibited in the Art Gallery of Ballarat in 1891, the *Ballarat Star* commented: 'With characteristic earnestness, Mr Davies has therein sought to reproduce the white sunlight of an Australian summer, a most difficult subject which has never yet been successfully accomplished ... The power of Mr Davies is seen in the wonderful distance he has obtained in the absence of shadow, the sapless hue and texture of the dried grass, the blurred foliage of the well drawn gum trees in the middle distance, and the parched appearance of the track in the foreground.'

WALL 17



Stewart Handasyde

Australia, 1863–1935

Mentone circa 1900

watercolour on paper

Gift of Jean Middleton Wregg, 1992 Collection of the Art Gallery of Ballarat. 1992.34

Mentone on Port Phillip Bay, Victoria was a favoured painting place for Tom Roberts and Frederick McCubbin as it was less crowded than Brighton. Little is known of the temporary camps made by the artists at Mentone but it was thought that they stayed in a rented cottage and that Stewart Handasyde joined them there.

WALL 17



Tamara Dean

Australia, born 1976

Endangered 13c 2019

inkjet pigment print on paper
Collection of the Art Gallery of
Ballarat. 2020.44

The *Endangered* series was shot in the normally crystal clear waters at Jervis Bay on the South Coast of New South Wales. Dealing with rough sea and poor visibility Tamara Dean wrangled a group of women to produce a series that shows that humans are part of nature.

Dean says:

‘This series is particularly important to me as it speaks directly to my most fundamental concerns and values ... my love for the environment and my deep concern for our planet. Biologists predict that if we continue carrying on the way we are then by the end of this century 50% of species living today will face extinction. And humans are not immune. To see ourselves as different and separate to the ecology and ecosystem of our planet is leaving humanity unprepared for the world we are currently shaping.’



William Lister Lister

Australia, 1859–1943

(Seascape) 1890s

watercolour on paper
Purchased with funds from public
donation, 2020
Collection of the Art Gallery of
Ballarat. 2020.56

William Lister Lister was a Wynne Prize finalist 13 times between 1898–1940. He was a regular visitor to Arthur Streeton's and Tom Roberts' camp at Sirius Cove, Sydney and by the mid 1890s his work was dominated by watercolours and oil views of Sydney and regional NSW. He became a teacher in Sydney with pupils including Jessie Scarvell and the young Margaret Preston.

Seascapes were a popular subject in the late nineteenth century. Lister Lister was a great advocate of plein-air painting and according to a 1905 *Art in Australia* profile, by fellow artist DH Souter, all his small works were 'begun and finished in situ, and many of his larger canvases completed in the open air'.

WALL 17



Stewart Handasyde

Australia, 1863–1935

Pier circa 1900

watercolour on paper

Gift of Jean Middleton Wregg, 1992

Collection of the Art Gallery of
Ballarat. 1992.37

The family of Stewart Handasyde
donated eight paintings completed
around Box Hill, Blackburn and
Port Phillip Bay to the Art Gallery of
Ballarat.



Will Ashton

England, born 1881, arrived

Australia 1884, died 1963

Rocky beach scene 1906

oil on cardboard

Purchased, 1938

Collection of the Art Gallery of
Ballarat. 1938.12

Born in England Will Ashton
emigrated with his family to
Adelaide where his father, artist and
teacher James Ashton, established
the Norwood School of Art. Ashton
worked alongside his father in his
studio and became friends with
fellow students Hans Heysen and
Hayley Lever. In 1902 he moved to
Paris to study at Académie Julian in
Paris, where he met fellow Australian
Impressionists Phillips Fox, David
Davies and Hans Heysen. Ashton
was Director at the Art Gallery of
New South Wales from 1937 to
1943.

WALL 17



Hayley Millar Baker

Australia, born 1990

Gunditjmarra, Djabwurrung

(Untitled) The Circumstances are that a whale had come on shore from A Series of Unwarranted Events 2018

inkjet pigment print on paper
Purchased with funds from the
Hilton White Bequest, 2022
Collection of the Art Gallery of
Ballarat. 2022.88.1

‘The Convincing Ground massacre took place on Allestree beach between a group of sailors and a Gunditjmarra clan in 1833, however the exact date is uncertain and some people consider the Convincing Ground massacre a myth. Portland shore served the Gunditjmarra people as a place of ocean abundance. The circumstances are that a whale had come on shore and a Gunditjmarra clan went to collect the meat as had they for thousands of years. A group of sailors protested they had ownership of the whale as Portland belonged to them now, and so a conflict started. *Untitled (The circumstances are that a whale had come on shore)* speaks to the murders of the Kilcarer Gunditj clan over the ownership of whale meat. All members of the Kilcarer Gunditj clan were murdered bar two.’

Hayley Millar Baker

WALL 18



Polixeni Papapetrou

Australia, 1960–2018

She Saw Two Girls and a Boy #1 from the Haunted Country series 2006

inkjet pigment print on paper
Purchased with a donation from
Maria Ridsdale, 2020
Collection of the Art Gallery of
Ballarat. 2020.10

In the *Haunted Country* series Polixeni Papapetrou extended the historical lost child genre to encompass twentieth century stories. While the nineteenth century stories were about children lost in the bush, the more recent stories she staged and photographed focused on children who were taken or disappeared from public places. In this work Papapetrou references the story of the three Beaumont children, Jane, Arnna and Grant, who vanished from Glenelg beach in South Australia in 1966, never to be seen again. The case remains unsolved. The date of their disappearance, Australia Day 1966, has been described as the moment when Australian children lost their innocence.

WALL 18



John Mather

England, 1848, arrived Australia 1878, died 1916
(Figures by the sea) 1893
oil on canvas mounted on board
Gift through the Australian Government's Taxation Incentives for the Arts Scheme by Helen Pausacker, Ian Pausacker and Jennifer Pausacker, 1988
Collection of the Art Gallery of Ballarat. 1988.1

John Mather socialised and painted with the Australian Impressionists, joining plein-air painting expeditions around Melbourne and teaching art students at Eaglemont. He was a popular teacher and taught students at his Collins Street studio.



Fiona Foley

Australia, born 1964
Badtjala

Watching and waiting from the Horror has a face series 2017
inkjet pigment print on paper
Purchased with funds from the Art Gallery of Ballarat Foundation, 2020
Collection of the Art Gallery of Ballarat. 2020.41

'In May of 1770, many Aboriginal sovereign nations watched a foreign vessel, *The Endeavour*, sail up the eastern coast for days, passing nation after nation, who communicated with one another about its progress. The Badtjala people were unique because, not many people in the world would be aware, they created a song recounting what happened when the ship passed by our country on May 20th of that year. The song takes place on a volcanic headland of K'gari known in Badtjala as Takky Wooroo. What I love about this song are the layers of metaphors contained within one verse:

The ship rose up out of the sea like cloud and kept near land for three or four days. One day it came in very close to Takky Wooroo and they saw many men walking around on it. They asked each other who are these strangers? And where are they going?'

Fiona Foley

WALL 18



Lionel Lindsay

Creswick, 1874– 1961

Harbour, Cremorne circa 1907

oil on canvas mounted on board

Purchased with funds from the Mary Lindsay Bequest, 1973

Collection of the Art Gallery of Ballarat. 1973.46



Anne Zahalka

Australia, born 1957

On The Beach 1985

C-type print on paper

Collection of the artist

‘The beach is such a loaded place in the Australian psyche and so defining of who we are—or think we are. It’s a site that has been endlessly represented throughout our history and has been imbued with symbolic meaning for the nation. To me, the beach is at once nostalgic but also a fraught and contested site. It was the setting for race riots and cultural conflict over 10 years ago now, while it is also where cultural diversity and difference can be expressed in a very egalitarian way.

‘My interest in the beach as a mythologised site stems from an early residency at Bondi Pavilion in 1989, the suburb in which I lived at that time. Through my research into local and state library photographic archives, the surf lifesaving clubs and art galleries, I became fascinated with the way in which Australia had been represented through this place and how these images had come to define us.’

Anne Zahalka

WALL 19



Josephine Muntz Adams

Australia, 1862–1949

By the sea 1890s

oil on canvas

Ledger Bequest, 1993

Benalla Art Gallery Collection.

1993.084

Born near Kyneton in 1862, Josephine Muntz Adams was a celebrated artist in her lifetime but has not received much attention since her death in 1949. In the 1880s she trained at the National Gallery of Victoria School before heading to Europe to continue her studies at the Académie Colarossi in Paris and in England with Sir Hubert von Herkomer. She exhibited at the Paris Salon in 1892 and won the gold medal for portraiture at the Greater Britain Exhibition of 1899.

Back in Australia, Muntz Adams established a successful practice as a portrait painter in Brisbane where she was collected by the Queensland Art Gallery in 1898 – the work *Care* was the first painting by an Australian artist to be purchased for that collection.



Hayley Millar Baker

Australia, born 1990

Gunditjmara, Djabwurrung

I Will Survive 1 2020

inkjet pigment print on paper

Purchased with funds from the Joe White Bequest, 2022

Collection of the Art Gallery of Ballarat. 2022.87.1

‘I have confronted and endured such unruly terrains that are naturally ready to sweep me away with the blink of an eye. Maybe it was my ancestors guiding my next footsteps towards safety and survival, deeply interconnected to my existence while presenting as luck. But then again, maybe not. Through my predecessor’s gifts of warnings of danger and instructions to keep safe, I have ducked and dodged the deadly and out-of-this-world.

‘Considering the subjectively constructive nature of memory-making, I’m sure my recollections have loosened and shifted over time, each retelling reshaping their truths, once overlooked moments, and at times embellished. The truth is, *I Will Survive* is the truth, but also maybe it isn’t.’

Hayley Millar Baker

WALL 20



Anne Zahalka

Australia, born 1957

You are on Bondi Bidjigal land 2020

inkjet pigment print on paper

Collection of the artist

‘Now working with negatives taken over 30 years ago that recorded [Bondi Beach], I wanted to reflect on its cultural and geological significance more personally. ... Looking out across the ocean from where my parents came, standing at the edge of this great southern land, I contemplate my place, the weight of its history and the impact non-indigenous people have had on this land. The effects of this loom large as fires burn in the background warning us to take care of the country as our First Nations have always done.

‘The ceremonial rock carvings seen in the foreground of fish, shark, dolphins and sunfish are engraved on a sandstone shelf that floats above the ocean on high cliffs at North Bondi. Engraved by the Bondi Biddigal people, the carvings were re-grooved in 1964 by Waverley Council and condemned by the Aboriginal Land Council as an “ill-judged conservation attempt”. ... By removing the barriers digitally I hoped to open up this site up to celebrate and acknowledge the Bondi Biddigal people and to remind us to tread lightly on this sacred ground.’

Anne Zahalka



Arthur Streeton

Australia, 1867–1943

Bradleys Head, Sydney Harbour circa 1927

oil on board

The William, Rene and Blair Ritchie Collection. Bequest of Blair Ritchie, 1998

Collection of the Art Gallery of Ballarat. 1998.24

Arthur Streeton first visited Sydney in 1890. Captivated by the sparkling blue harbour and surrounding landscape, he declared ‘Sydney is an artist’s city – glorious’. Living there for the following six years, he painted at Coogee, Manly, the Curlew Camp on the shores of Sirius Cove as well as at Circular Quay.

Streeton’s paintings became so connected with the harbour that in 1900, a decade after his first visit, *The Bulletin* claimed that he, rather than Captain Arthur Phillip, had ‘discovered’ Sydney Harbour.

WALL 21



Stewart Handasyde

Australia, 1863–1935

The sea circa 1900

oil on canvas

Gift of Jean Middleton Wregg, 1992

Collection of the Art Gallery of
Ballarat. 1992.33

Stewart Handasyde was an apprentice at lithography business Trodel & Co where he met Arthur Streeton who also worked there. Like Streeton he loved to paint the ocean in all its moods.



Jane Burton

Australia, born 1966

Untitled #1 Red Rocks 2014

C-type print on paper

Collection of the artist

Courtesy of the artist and Bett
Gallery, Hobart

Red Rock is located in northern NSW on the lands of the Gumbaynggir people. It was first settled by farmers in the nineteenth century and the headland was the site of a massacre of the Gumbaynggir by mounted police. While the beaches are picturesque they can also be dangerous for swimming, as Jane Burton alludes in her image of a rocky shore battered by an ominous ocean.

WALL 22



Siri Hayes

Australia, born 1977

Transmitting by Nautilus 2010

C-type print on paper

Collection of the artist

‘My parents, dad’s siblings and grandparents were involved in the conservation and environmental movement in the 1970s, particularly around protecting the peninsula and Western Port Bay from being rezoned as a heavy industrial zone. Amongst many ecologically destructive ideas proposed was to dredge the shallow mudflats of Western Port, with their delicate seagrasses and other natural flora and fauna, effectively killing the whole ecology of the area.

‘There are a couple of works from my *Dredge* series that I made in collaboration with my mother who is a contemporary music composer. We made the work in response to the dredging of both Port Phillip and Western Port. We were investigating the ecological effects of these actions on the landscape as well as using the concept of dredging as a metaphor for the artistic process – we dredged the bays for ideas to make work.’

Siri Hayes



John Mather

England, 1848, arrived Australia

1878, died 1916

Picnic Point, near Brighton

oil on canvas

Gift of James Oddie, 1886.

Conserved with a donation from Valerie Newman under the Adopt an Artwork program, 2022

Collection of the Art Gallery of Ballarat. 1886.8

John Mather was a pioneer of plein-air painting in Australia, often capturing the ocean as well as people at leisure by the seaside. Remembering his expeditions with Mather and John Ford Paterson, Arthur Streeton wrote: ‘We three painters met at the Flinders Street Station Melbourne ... They were my seniors by about fifteen years, and it was kind of them to invite me to join in their painting trip to the ocean shore at Kilcunda.’

WALL 23



Hayley Millar Baker

Australia, born 1990

Gunditjmarra, Djabwurrung

Untitled (So he mixed arsenic with half the flour and a raging thirst was created) from A Series of Unwarranted Events 2018

inkjet pigment print on paper

Purchased with funds from the Hilton White Bequest, 2022

Collection of the Art Gallery of Ballarat. 2022.88.4

‘The Murdering Flat massacre occurred in 1840 on the Wannon River killing dozens of Gunditjmarra people. A hut keeper employed by the Henty brothers noticed that his monthly delivery of flour would often be the victim of theft at the hands of the local Aboriginal people. The Gunditjmarra people would wait until the hut keeper left his station and rob his hut of flour. The hut keeper became frustrated by the raids so he mixed arsenic into the bags of flour. It tells the story of the Gunditjmarra people that had been poisoned making flour cakes down by Wannon River. The arsenic created an extreme thirst forcing them to rush down to the river where they drowned from the effects of the arsenic poisoning.’

Hayley Millar Baker



Elizabeth Parsons

England, 1831, arrived Australia 1870, died 1897

(Untitled) 1881

watercolour on paper

Purchased with funds from the Hilton White Bequest, 2021

Collection of the Art Gallery of Ballarat. 2021.31

Elizabeth Parsons was a significant but under-recognised female artist working in Victoria in the 1870s and 1880s. She trained in England and Paris and was a successful artist in England before emigrating to Australia in 1870. She was a founding member of the Australian Artists’ Association.

This plein-air watercolour possibly depicts one of the numerous waterfalls on the western side of the Yarra Ranges, a locality in which Parsons is known to have painted.

WALL 23



Sydney Long

Australia, 1871–1955

Summer 1894

oil on canvas mounted on board

Purchased, 1966

Collection of the Art Gallery of Ballarat. 1966.2

Summer, formally known as *River landscape*, was probably painted at the Cooks River near Tempe in inner west Sydney and was exhibited in the 1894 Art Society of NSW exhibition.

The following year, Sydney Long also painted images of the seasons Spring and Autumn. The painting evokes a warm, calm summer's day beside the river. In 1921 Long told *Art in Australia* 'Take the greens round about Sydney, there's no end to them! ... When I was in Sydney all the men used to go out painting in the Summer'.



Siri Hayes

Australia, born 1977

Paper bag lovers 2008

C-type print on paper

Purchased with funds from the Art Gallery of Ballarat Foundation, 2020
Collection of the Art Gallery of Ballarat. 2020.15

Two people lie prostrate alongside a dam – what are they doing there? Why are they wearing paper bags on their heads? Siri Hayes notes:

'I am interested in the illusive and deceptive quality of photography and the photographic surface. That a 2D surface can become believable and undeniable evidence that something has occurred or exists in reality is fascinating. That in much of photographic history the camera and photographer are somehow invisible to an unfolding scene is a part of this deception and illusion. In my work I like to draw attention to this by overtly posing my subjects or having them directly address the viewer. Often their placement or pose within the composition is taken from familiar paintings from the history of art and in this way the viewer can make associations with things beyond the image frame. In my work the subject's setting can become a stage to act-out unknown narratives for the viewer.'

WALL 24



Jessie L Evans

Australia, 1860–1943

Hampton Park near Dandenong 1894

watercolour on paper

Purchased with funds from the Joe White Bequest, 2022

Collection of the Art Gallery of Ballarat. 2022.30

Some art historians have justified their disregard of women in the Australian Impressionist movement by asserting that they only painted interiors, floral studies or domestic scenes. In fact landscapes were a popular subject but were not collected by public galleries at the time.

Jessie L Evans studied at the National Gallery School under George Folingsby and Frederick McCubbin and between 1894 and 1898 she studied with E Phillips Fox and Tudor St George Tucker at the Melbourne School of Art. Few of Evans' works are signed due to her father's attitude to women working – he believed that it was unladylike and signalled an inability for him to support his family.



Tamara Dean

Australia, born 1976

The rushes 2017

inkjet pigment print on paper

Purchased with funds from the Art Gallery of Ballarat Foundation, 2020

Collection of the Art Gallery of Ballarat. 2020.43

Tamara Dean has said of her photographs:

‘The landscape is critically important as I see it as another character in the relationships I am depicting. Whilst the people are interacting with each other they are also interacting with the landscape. I set them in the natural landscape to strip them of contemporary artifice and to bring a sense of universality to the narrative. The bush or wilderness represents the primal world. The posturing of the body, the power relationships depicted, the clothing and body markings are the signifiers of the contemporary world.’

WALL 24



David Davies

Ballarat, 1864–1939

Morning at Lorne 1886

oil on board

Gift of James Oddie, 1886

Collection of the Art Gallery of
Ballarat. 1886.4

James Oddie, founder of the Art Gallery of Ballarat, was an early patron of David Davies. Oddie gave funds and a large number of paintings, including six by Davies, to the Gallery as part of the foundation Collection to encourage others to donate.



John Mather

England, 1848, arrived Australia
1878, died 1916

A summer morning circa 1885

oil on canvas

Gift of James Oddie, 1886

Collection of the Art Gallery of
Ballarat. 1886.1

John Mather was successful in gaining the attention and patronage of the newly founded Victorian regional galleries. James Oddie, founder of the Art Gallery of Ballarat, purchased three works by him, which along with paintings by William Strutt and Eugene von Guérard, are the earliest Australian paintings to have entered the Collection.



Jane Burton

Australia, born 1966

Sunken Garden #5 2019

C-type print on paper

Purchased with funds from the Joe

White Bequest, 2019

Collection of the Art Gallery of

Ballarat. 2019.56

‘This is a hidden place that one must walk into for some distance, crossing a kind of psychic threshold. Inside, by a vast reservoir of water, dead trees which were once submerged have now surfaced due to drought, their limbs like bones worn clean by the elements.’

Jane Burton



Jane Burton

Australia, born 1966

Sunken Garden #1 2019

C-type print on paper

Purchased with funds from the Joe

White Bequest, 2019

Collection of the Art Gallery of

Ballarat. 2019.55

‘It seemed to me that I was standing in a cemetery, where once great trees had perished in stricken and mournful postures. I had the sensation of having crossed over into a mythical underworld, into a realm between earth and water and sky.’

‘In this landscape I experienced a state of the sublime, where senses and imagination are awakened to the beauty, terror and wonder of nature. I experienced feelings of exaltation and euphoria at the very same time as feelings of deep melancholy and longing.’

Jane Burton

WALL 25



Clara Southern

Australia, 1840–1960

A cool corner circa 1915

oil on canvas

Gift of JT Tweddle, 1937

Collection of the Art Gallery of Ballarat. 1937.2

When Clara Southern's sublime painting *A cool corner* was gifted to the Art Gallery of Ballarat in 1937, it contrasted with the distinctly nationalistic narratives of the male Australian Impressionist works already in the Collection. It is one of the works Southern executed while living in Warrandyte where she later established an artists' colony. The Yarra River and wattle trees in full bloom were favourite subjects and critics admired her ability to capture the 'silences' of the Australian bush.



John Ford Paterson

Scotland, 1851, arrived Australia 1872, died 1912

Landscape with cattle 1894

oil on canvas

Gift of Mrs A McCall under the Australian Government's Cultural Gifts Program, 2003

Collection of the Art Gallery of Ballarat. 2003.12

WALL 25



Frederick George Reynolds

England, 1880 arrived Australia
1899, died 1932

Landscape circa 1905

oil on cardboard

Gift of MV Anderson, 1932

Collection of the Art Gallery of
Ballarat. 1932.9

Frederick George Reynolds was born in London, the son of watercolourist Frederick Reynolds Senior. After training in London, Reynolds emigrated to Australia in 1899 and became a drover and worked in logging. Moving to Melbourne in 1907 he took up painting again, spending time at the artist camp at Mentone. He was a regular exhibitor at the Victorian Artists' Society.

WALL 26



Nici Cumpston

Australia, born 1963

Barkandji

Listening to the river 2005–2016

crayon on inkjet pigment print on
paper

Purchased with funds from the Art
Gallery of Ballarat Foundation, 2020
Collection of the Art Gallery of
Ballarat. 2020.48

This photograph shows flooding near Katarapko Creek, a backwater of the River Murray, near Gerard Aboriginal Mission in South Australia.

Describing the area Nici Cumpston said 'It was during the 10-year drought and I was told that \$10,000 in diesel was spent to pump water into this area in an attempt to give the river red gum forests a chance to be rejuvenated.'

WALL 26



WB McInnes

Australia, 1889–1939

The Hawkesbury River circa 1923

oil on canvas

Purchased with funds from the Laurence Clark Bequest, 1923.

Conserved with a donation from the Isobella Foundation under the Adopt an Artwork program, 2013

Collection of the Art Gallery of Ballarat. 1923.5

In 1916 William Beckworth McInnes replaced Frederick McCubbin as teacher at the National Gallery School, Melbourne. In the same year he won the Wynne Prize for landscape painting. He was considered by many to be a successor to Arthur Streeton and was admired for his oil paintings depicting sunlight.



May Vale

Ballarat, 1862–1945

(Boat on a river) 1890s

oil on board

Purchased with funds from public donation, 2020

Collection of the Art Gallery of Ballarat. 2020.64

This painting, while small, perfectly captures the type of work that May Vale would have been producing during her time at the National Gallery School and shows the influence of fellow artists and friends Frederick McCubbin and Tom Roberts. It possibly depicts the Yarra River as her family home was located near the river in Richmond, Victoria.

Like Clara Southern and Jane Sutherland, Vale was a strong fighter for the recognition of the professional standing of women artists, and along with Sutherland, was one of the first women to be elected a member of the Buonarrotti Society. Vale also shared the distinction with Sutherland of being one of the first two women to be elected to the Council of the Victorian Artists Society.

WALL 26



John Mather

England, 1848, arrived Australia
1878, died 1916

Deep Creek, near Melbourne 1884
watercolour on paper
Purchased in memory of Reginald
Acheson Must, 1975
Collection of the Art Gallery of
Ballarat. 1975.56

John Mather was not only a successful artist, he was also involved in the broader arts industry. He was the first artist Trustee at the National Gallery of Victoria 1893–1916, a foundation member of the Felton Bequests' Committee 1905–1916, President of the Victorian Artists' Society for three terms 1893–1901, 1905–1909, 1910–1911 and a foundation member of both the Australian Artists' Association and the Australian Art Association.



Maree Clarke

Australia, born 1961
Mutti Mutti, Yorta Yorta,
BoonWurrung/Wemba Wemba
*On the banks of the Murrumbidge
River II* 2019

lenticular lightbox
Purchased with funds from the Art
Gallery of Ballarat Foundation, 2020
Collection of the Art Gallery of
Ballarat. 2020.45

Maree Clarke was born in Swan Hill and lived on Balranald mission and Munatunga mission, Robinvale, before settling in Mildura. She is connected to the traditional lands of the Mutti Mutti, Wamba Wamba, Yorta Yorta and Boonwurrung peoples. Clarke's practice reclaims and celebrates Aboriginal ritual, language and art lost during the colonisation of Victoria.

The site of this series of photographs has deep personal significance for Clarke, as it is Mutti Mutti Country where she grew up. By overlaying her thumbprint on the photographs, Clarke references the absence of Aboriginal stories and perspectives from colonial art history and draws attention to the embedded nature of Aboriginal custodianship of Country.

WALL 27



Peta Clancy

Australia, born 1970 Bangerang

Undercurrent 2018–2019

inkjet pigment print on paper

Purchased with funds from the Art Gallery of Ballarat Foundation, 2020
Collection of the Art Gallery of Ballarat. 2020.37

‘I am a descendent of the Bangerang people from south-eastern Australia. Through my photographic work I explore hidden histories of colonisation, events which threatened the survival of my ancestors. Through processes of manually manipulating photographic prints and rephotographing these, through process that layer time, the past and the present I aim to re-construct and bring to light these hidden histories in a contemporary setting. Through my photographs I seek to challenge the viewer to focus on what may have been missed, denied or hidden. I was awarded the inaugural 2018 Fostering Koorie Art and Culture grant from the Koorie Heritage Trust to collaborate with the Dja Dja Wurrung community to create a body of work investigating massacre sites on Dja Dja Wurrung country.’

Peta Clancy

WALL 28



Peta Clancy

Australia, born 1970 Bangerang

Undercurrent 1 2018–2019

inkjet pigment print on paper

Purchased with funds from the Art Gallery of Ballarat Foundation, 2020
Collection of the Art Gallery of Ballarat. 2020.36

‘My research has been informed and deeply enriched through visits on country and to massacre sites with Dja Dja Wurrung Traditional Owners. There are countless other sites, not featured on ... any map, which elders and Traditional Owners are painfully aware of.

‘Many of the massacres on Dja Dja Wurrung country occurred at campsites close to creeks and rivers where people traditionally lived for thousands of years. Since settlement, these waterways have been dramatically altered. Rivers and creeks have been drained, water redirected and waterways flooded. Undercurrent includes works created while exploring a massacre site on Dja Dja Wurrung country that is now under water. The area (a river bank) was flooded during the nineteenth century when a weir was constructed.’

Peta Clancy

WALL 29



Polixeni Papapetrou

Australia, 1960–2018

Witness 1933 from the Haunted Country series 2006

inkjet pigment print on paper

Purchased with a donation from Maria Ridsdale, 2020

Collection of the Art Gallery of Ballarat. 2020.8

Art critic Robert Nelson noted of this work: 'In *Witness* the young girl does return to her home, but as a ghost looking to be reminded of her past. But everything has changed and nothing has remained. All the people who once inhabited this land, both Aboriginal and white have gone. Only the prehistoric trees survive, assembled in a circular community like the trace of ancient corroborees. Almost completing the circle, the girl puts her head in her hands. Everything she once knew has gone. The grass trees stand in solemn guardianship, mute and spiky sentinels, as if superintending the vanity of the hasty people who have come and gone. They are somehow anthropomorphic, with a dark head turned to one another, as they seem to commune in taciturn congress. They do not resemble a forest so much as a society, larger than life, totemic stewards of secret sacred knowledge that you can never fathom by stumbling into them.'



Jacqui Stockdale

Australia, born 1968

Along the track 2015

C-type print on paper

Courtesy of the artist and Olsen Gallery

Indigenous trackers were often used to find lost children in the bush but received little recognition. Many Indigenous men and boys became part of the Native Mounted Police Force, used to defend the colonial frontier and track down lost people as well as bushrangers such as the Kelly Gang.

Along the track depicts an Aboriginal boy tracker, dressed in a British uniform in front of a backdrop painted by Jacqui Stockdale in the style of the Australian Impressionists. In a twist, the model is Ruby Kunyinarra King-Morrison, of the Yidinji and Djabugay peoples from far-north Queensland.

WALL 30



Siri Hayes

Australia, born 1977

Cat's Cradle from the *Lyric theatre series* 2002–2004

C-type print on paper
Collection of the artist

Cat's Cradle shows the banks of the Merri Creek, that was planted in the nineteenth century with European trees and grasses such as willows. The deciduous trees are now defined as weeds and the creek is choked with rubbish and slime. What was once a waterway for the Wurundjeri people and painted by the Australian Impressionists as a site of beauty is now a destitute area. Siri Hayes says:

‘In my practice I am concerned with investigating notions of landscape, portraiture, the history of art and exploring the unique qualities associated with the photographic medium.

‘Landscape, particularly the Australian, and the way in which human history has created ways of interpreting, looking and framing it is a theme I continually return to. ... Also intriguing is that the inclusion of certain props or subject matter such as children in a specific kind of gum-treed bush setting can allude to “Lost Children”.’



Polixeni Papapetrou

Australia, 1960–2018

Daylesford 1867 #1 from the *Haunted Country series* 2006

inkjet pigment print on paper
Purchased with a donation from Maria Ridsdale, 2020
Collection of the Art Gallery of Ballarat. 2020.9

On 30 June 1867 three boys became lost near Daylesford after venturing into the bush to play hide and seek. Their remains were found several months later – tragically they had been mauled to death by wild dogs.

Polixeni Papapetrou reflected:

‘In these stories, the lost children return to us in different ways. Some lost children are found alive, but in the public imagination they never seem to grow beyond the age they were when they were lost, ... some are brought back dead such as the three boys lost in Daylesford in 1867 (thus allowing the parents to bury their children), but other lost children are not found at all, disappearing without a trace. If these children come back, if only in the imagination, they return to remind us of the inhospitability of the land and sometimes its inhabitants.’

WALL 30



Polixeni Papapetrou

Australia, 1960–2018

The Wimmera 2006

inkjet pigment print on paper
Purchased with a donation from
Maria Ridsdale, 2020
Collection of the Art Gallery of
Ballarat. 2020.11

On the 12 August 1864, the Duff children, Jane, Issac and Frank, were sent to cut some broom around their bush hut near Horsham. The children were lost for nine days and eight nights and covered nearly 100 kilometres. They were eventually by Indigenous tracker King Richard (Woororal).

Polixeni Papapetrou noted about her *Haunted Country* series which explored the lost child trope:

‘I cast the children in different epochs, but with the constant presence of the Australian landscape: inspiring, ancient, uncontactable, not completely owned. Having experienced first-hand the ocean-like vastness of the bush, it is no wonder that children became stranded, distracted, disoriented. Perhaps they just saw the land, as I did, as their playground rather than something to be feared.’

WALL 31



Tamara Dean

Australia, born 1976

The Field 2015

inkjet pigment print on paper
Collection of the artist
Image courtesy of the Artist
and Michael Reid Sydney + Berlin

Tamara Dean primarily uses women as the subject in her photographs. She stated:

‘It’s really important to me to portray women and girls in a way that shows their power. If there’s nudity, I try to show that in a way that speaks of power but in a non-sexual way, it’s more about being proud, comfortable and in control of your own physicality.’

WALL 31



David Davies

Ballarat, 1864–1939

(Girl in moonlit landscape) circa 1894

oil on canvas

Gift through the Australian Government's Taxation Incentives for the Arts Scheme by Andrew and Robin Ferry, 1988
Collection of the Art Gallery of Ballarat. 1988.9

David Davies became renowned for his nocturnes, at which he excelled. A critic from *The Age* noted in 1895: 'A simple motif becomes impressive in the hands of a man who can see the great side of small things'. Arthur Streeton noted in *The Argus* in 1930 that Davies was 'our best painter of evening and twilight in Australia.'

WALL 32



Jane Sutherland

Australia, 1853–1928

Obstruction, Box Hill 1887

oil on canvas

Purchased with funds from the LJ Wilson Bequest, 1976
Collection of the Art Gallery of Ballarat. 1976.68

Jane Sutherland often went on day trips to visit artists Frederick McCubbin and Tom Roberts at Australia's first plein-air camp at Box Hill, Victoria. As a woman she could not stay overnight and caught the train there and back. Her painting *Obstruction, Box Hill* showing a young girl whose pathway is blocked by a fence and cow is a reminder that the 'bush' at Box Hill was already an area that was settled, cultivated farming land.

The work was reviewed in *The Argus* 7 October 1887: 'Miss Jane Sutherland's 'Obstruction' is an improvement on her previous work. The progress of a small state-scholar to school has been barred by an aggressive cow on the other side of the fence, and the child is uncertain whether to advance or retire. The group of trees in the centre of the picture, and the little girl's figure, are very nicely treated.'

WALL 32



Anne Zahalka

Australia, born 1957

Lost 2017

inkjet pigment print on paper

Purchased with funds from the Joe

White Bequest, 2020

Collection of the Art Gallery of

Ballarat. 2020.19

The girl in Frederick McCubbin's painting *Lost* almost merges with the bush or as an *Argus* critic remarked 'constitutes the forlorn centre of a grove of saplings and undergrowth of withered grass and scrub'.

In Anne Zahalka's *Lost*, the possibility of the child rescuing themselves is open, they have a compass by their side and sit in an open area cleared of trees.



Jane Burton

Australia, born 1966

Motherland #7 2008

C-type print on paper

Collection of the artist

Courtesy of the artist and Bett
Gallery, Hobart

The series *Motherland* was inspired by Jane Burton's childhood on a small farm in countryside Victoria, a time she describes as free as well as melancholic. In the series nature appears as both a nurturer, the mother, but also as a threatening presence. The young girl protagonist is both a part of nature and at odds with it.

WALL 32



Tom Humphrey

Scotland, 1858, arrived Australia 1860s, died 1922

The way to school circa 1890

oil on canvas

Acquired 1888

Collection Warrnambool Art Gallery
5-1888

Amongst the first purchases of the Warrnambool Art Gallery was *Way to School* (formerly known as *Springtime*). Tom Humphrey was a photographer as well as a painter and joined Arthur Streeton and Tom Roberts at the Box Hill camp on weekends. According to *The Argus* he was 'a clever member of the little coterie of young artists'.

WALL 33



Tamara Dean

Australia, born 1976

Tea tree

inkjet pigment print on paper

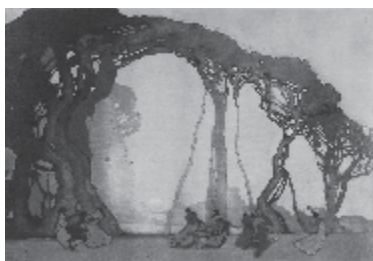
Collection of the artist

Collection of the Art Gallery of Ballarat. 2020.42

'Wilderness represents eternity for me, a shared sense of time between our ancestors and our future. It is a space we can imagine ourselves in, as primitive beings and yet still find a place in the now. It's an ancient space which we can revisit, to remember where we came from and to reflect on where we are going. It is as though time becomes both immediate and infinite when I place myself in the wilderness. I feel most alive when I am in nature.'

Tamara Dean

WALL 33



Sydney Long

Australia, 1871–1955

Moonlight fantasy circa 1919

etching and aquatint on paper
Purchased, 1974

Collection of the Art Gallery of
Ballarat. 1974.148

This was the third of Sydney Long's prints that he based upon an earlier painting. It was praised by the *Sydney Mail* in 1927: 'The whole scheme is poetically planned, and its imaginative power, with the harmonious blending of tones in lights and shadows, and the animation of the dancers, are all noteworthy.'

The Adelaide Register noted in June the same year: 'The sense of movement and mystery pervades every branch of the trees, as well as the flowing robes of the figures in their shade. The composition of the whole is full of imaginative power'.



Sydney Long

Australia, 1871–1955

Spirit of the plains 1919

etching and aquatint on paper
Purchased, 1974

Collection of the Art Gallery of
Ballarat. 1974.149

Sydney Long created two different versions of *Spirit of the plains* with the second being made in 1919. He told his dealer :

'I had to do a fresh plate ... as the other had got worn out after about ten proofs. The copper we are getting now is so soft that it very often shows signs of wear before the working proofs are pulled ... I can't get more than thirty proofs off any copper plate unless it is steel faced. I sent you all the first proofs of *Spirit of the plains* as I did not want to pull too many before having it steel faced.'

WALL 33



Stewart Handasyde

Australia, 1863–1935

Ti-tree, Beaumaris circa 1900

watercolour on paper

Gift of Jean Middleton Wregg, 1992

Collection of the Art Gallery of

Ballarat. 1992.38



Marion Ferrier

Australia, 1882–1977

Glimpse of the lake (Dee Why) 1917

oil on canvas

Purchased with funds from the Joe

White Bequest, 2022

Collection of the Art Gallery of

Ballarat. 2022.74

Marion Ferrier is a forgotten female Australian Impressionist. Trained at the Sydney Art School under Julian Rossi Ashton, Ferrier exhibited consistently at the Royal Art Society from 1912-1925. In 1914, she relocated to Dee Why under the guidance of Sydney Long. This work is reminiscent of Long's Symbolist style.

WALL 33



Tamara Dean

Australia, born 1976

Passage, Willow Forest (Salix) 2017
inkjet pigment print on paper
Collection of the artist

Featuring dancers from The Australian Dance Theatre, *Passage, Willow Forest (Salix)* embodies Tamara Dean's use of Symbolism to speak to her deep concern for the environment. 'The body unclothed is the easiest way for me to express the sense that we are animals and that we too are vulnerable creatures living within a fragile ecosystem. It also helps to remove the constraints of time, where the body can be seen as a primitive human or someone living today.'



Sydney Long

Australia, 1871–1955

Pan 1919

etching and aquatint on paper
Purchased, 1971

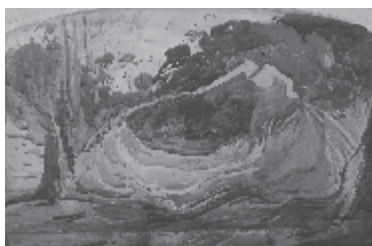
Collection of the Art Gallery of Ballarat. 1971.73

Travelling to London in 1910, Sydney Long studied printmaking at the Central School of Arts and Crafts. Wanting to publicise his work and derive a steady income he based his etchings on some of his finest paintings. Produced in small editions his prints evoke a dreamlike atmosphere and demonstrate his skill at printmaking.

In 1918 he wrote to his art dealer Adolph Albers:

'I have good reproductions of the *Spirit of the plains*, *Pan* & all the Gallery pictures & intend to produce fair sized plates of them in soft ground etching & aquatint. In the meantime I am doing some slighter things of landscapes of course. I won't be able to send many until I get a print press of my own but I will be able to send you proofs very shortly & perhaps you could book orders of them.'

WALL 33



Sydney Long

Australia, 1871–1955

Spirit of the bushfire 1900

watercolour and pencil on paper

Purchased, 1977

Collection of the Art Gallery of

Ballarat. 1977.243

In *Spirit of the bushfire* Sydney Long depicts the bushfire as a 'femme fatale' spreading her flame coloured hair and wand of fire across the landscape. Long shared a studio with fellow artist George Lambert who a few years earlier had illustrated a book of children's stories with the same title. Long may have been inspired by these drawings to produce this image of a sensuous yet dangerous natural phenomenon.



Tamara Dean

Australia, born 1976

Burn 2017

inkjet pigment print on paper

Collection of the artist

Tamara Dean readily acknowledges the influence of the Australian Impressionists on her work noting that Frederick McCubbin is a significant influence on her work, along with artists Norman Lindsay and Arthur Boyd. The way she uses colour and her focus on the landscape in her photographs is inspired by those painters. She says:

'I feel like my work enables conversation about serious environmental issues but from a place of beauty, not destruction.'

WALL 34



Jill Orr

Australia, born 1952

Photographer, Christina Simons for
Jill Orr

The Promised Land – Still 2012

inkjet pigment print on paper
Collection of the artist

“This series of photographic works and performance has come from a sense of unease, an ill-defined yet pervasive panic. Scanning the world where crisis is real and life is fragile, hope and endurance are qualities that always seem to emerge as the demonstrable life force pulsates. The force of tides is both one of flow and resistance. *The Promised Land* is a photographic and sculptural installation and live performance that navigates this terrain.’

Jill Orr



Sydney Long

Australia, 1871–1955

The old wreck circa 1905

watercolour on paper

Purchased with a donation from Jack
Manton, 1974

Collection of the Art Gallery of
Ballarat. 1974.11

Former Art Gallery of Ballarat
Director and then National Gallery
Director Ron Radford observed in
the catalogue for the exhibition
*Our country: Australian Federation
landscapes*: ‘Long’s sinuous style of
gum tree, popular and true to life
though it is, has never achieved
iconic status’. Long’s work is an
almost an anomaly when compared
to other Australian Impressionist
artists but he shared their passion
for capturing light and attempting
to define the unique essence of the
Australian landscape.

WALL 35



Percy Lindsay

Creswick, 1870–1952

(Creswick landscape) circa 1894

oil on board

Purchased with funds from the Mary Lindsay Bequest, 1969

Collection of the Art Gallery of Ballarat. 1969.89



Stewart Handasyde

Australia, 1863–1935

Twilight, Blackburn circa 1900

watercolour on paper

Gift of Jean Middleton Wregg, 1992

Collection of the Art Gallery of Ballarat. 1992.35

WALL 35



Nicole Welch

Australia, born 1974

Illumination #2 2012

inkjet pigment print on paper

mounted on aluminium

Purchased with funds from the Joe

White Bequest, 2020

Collection of the Art Gallery of

Ballarat. 2020.13

Nicole Welch says of her

Illuminations series:

‘Romantic, emotive landscapes become theatrical stages on which I have cast myself, a crystal chandelier and light projections. In this way, the ancient Australian landscape is activated- the body is an ephemeral memento and the chandelier is emblematic of the imprint of colonisation.’



Jessie Scarvell

Australia, 1862–1950

(Untitled) circa 1895

oil on canvas

Gift of Graham and Elizabeth

Inwood, 2021

Collection of the Art Gallery of

Ballarat. 2021.78

Jessie Scarvell was a student of William Lister Lister in Sydney but her use of colour owes more to Arthur Streeton and Tom Roberts. Scarvell's work was greatly admired in the 1890s and she was included in a number of significant exhibitions including the Exhibition of Australian art in London at Grafton Galleries in 1898. However, by 2006 when her daughter left a number of works to the Art Gallery of New South Wales, Scarvell had been relegated to history. The AGNSW sold the works at auction rather than acquire any and the works went into private collections. This painting was donated to the Art Gallery of Ballarat after being purchased at the auction and it has recently undergone extensive conservation work to ensure that Scarvell resumes her rightful place amongst the Australian Impressionists.

WALL 35



E Phillips Fox

Australia, 1865–1915

From Charterisville circa 1900

oil on canvas

Ledger Bequest, 1980

Benalla Art Gallery Collection

1993.056

Emanuel Phillips Fox combined his French training and knowledge of French Impressionism with Australian subject matter. In his landscapes he focused on capturing light and atmosphere often using vivid colour.



Jessie L Evans

Australia, 1860–1943

Spring pastures, Heidelberg circa 1890

oil on board

Purchased with funds from the Colin

Hicks Caldwell Bequest, 2020

Collection of the Art Gallery of

Ballarat. 2020.30

Spring Pastures, Heidelberg is typical of Australian Impressionism, with a focus on capturing a particular moment, capturing the light of a specific time of day. The undulation of the hills, the ridge of dark green trees to the right and the darker zig-zag of wild grass lead the eye through the composition.



Gordon Coutts

Scotland, 1868, arrived Australia
1886, died 1937

(Chickens feeding near Heidelberg)

circa 1893

watercolour on paper

Purchased with funds from the Joe
White Bequest, 2022

Collection of the Art Gallery of
Ballarat. 2022.86

Gordon Coutts was born in
Aberdeen, Scotland in 1868. He
began his art studies at the Glasgow
School of Art before venturing south
to study in London. He continued his
studies at the Académie Julian, Paris
and at the National Gallery School,
Melbourne from 1891 to 1893 under
Frederick McCubbin. In 1896 he
moved to Sydney where he taught at
the Art Society of New South Wales.



John Ford Paterson

Scotland, 1851, arrived Australia
1872, died 1912

A summer day 1906

oil on board

Purchased, 1938

Collection of the Art Gallery of
Ballarat. 1938.5

This pastel toned landscape
demonstrates John Ford Paterson's
life-long fascination with the poetic
depiction of nature, in which the
delicate arrangement of tone and
colour evoke far more than the
surface appearance of reality.

In 1919, fellow artist Lionel Lindsay
recalled Paterson's own account
(in a broad Scots accent) of why
he painted the transient moods of
nature: 'Tis a kind o' spirituality o'
things I'm after. A dream picture
that's real, an yet ye canna put your
han' to it.'



Josephine Muntz Adams

Australia, 1862–1949

Sunset, Edithvale Beach 1890s

oil on board

Purchased with funds from the Joe White Bequest, 2022

Collection of the Art Gallery of Ballarat. 2022.31

Josephine Muntz Adams studied at the National Gallery School where her fellow students included David Davies, Jessie L Evans, Jane Sutherland, May Vale and her lifelong friend Arthur Streeton.

The loose brushwork and textured paint surface of this small but powerful work are characteristic of Muntz Adams, as is the use of dark colours contrasting with the white highlights.



Percy Lindsay

Creswick, 1870–1952

Twilit harbour circa 1915

oil on cardboard

Purchased with funds from the Mary Lindsay Bequest, 1971

Collection of the Art Gallery of Ballarat. 1971.70

Percy Lindsay followed his younger brothers Lionel and Norman to Melbourne in 1897. In 1917 he followed his brothers to Sydney and settled in the suburb of Roseville with his wife. While he continued with painting, his black and white illustrations for publications including *The Bulletin* sustained his family financially ... His youngest brother Daryl regarded him as 'the best painter and colourist of us all. Percy ... had one thing, a true feeling for colour and perhaps, quite unconscious of it, a natural colour sense.'



Antonio Datillo Rubbo

Italy, 1870, arrived Australia 1897, died 1955

Kurrajong Heights 1918

oil on canvas

Purchased with funds from the Ferry Foundation, 2008

Collection of the Art Gallery of Ballarat. 2008.172

Antonio Datillo Rubbo, who moved to Sydney from Italy in 1898, was instrumental in teaching a new generation of Sydney-based artists to experiment with modernism. However, his own style of painting remained in the tradition of the Australian Impressionists, as can be seen in this painting. It depicts Kurrajong Heights, north-west of Sydney near the Blue Mountains an area that was a popular destination for country holidays.



Robyn Stacey

Australia, born 1952

Studio, The Cedars 2016

C-type print on paper

Purchased with funds from the Hilton White Bequest, 2022

Collection of the Art Gallery of Ballarat

The camera obscura, from the Latin meaning 'dark room', is one of the earliest forms of photography. Light is a defining feature in both Robyn Stacey and Hans Heyesen's works. Stacey created the camera obscura by attaching a lens onto the window in the studio and blocking out all other light sources to the room. The result was an inverted view of the external surroundings, cast onto one of the walls in the room. Stacey then photographed the view as it appeared.

She says:

'The magic of the camera obscura is that it makes us question what we take for granted – the everyday experience is presented upside down and in reverse, mimicking the way an image forms on the retina. In some photographs cars drive over the ceiling and the sky and clouds cover the floor ... it's like being in a movie where you are in the world but removed from it at the same time.'



Anne Zahalka

Australia, born 1957

Summer – Another Australian

Feature 1985

C-type print on paper

Collection of the artist

The background of *Summer – Another Australian feature* is a painting by Hans Heysen who is renowned for his depiction of gumtrees and ability to capture light in the landscape. Anne Zahalka refers to the golden years of Australian movies in the 1970s and 80s that featured the Australian bush such as *Picnic at Hanging Rock*, *Walkabout*, *Mad Max*, *The Man from Snowy River*, *The Last Wave*, *Long Weekend* and *Wake in Fright*. The brightness and optimism of the Heysen painting contrasts with the subject matter of these movies which present the bush as threatening and something to be feared.



Hans Heysen

Germany, 1877, arrived Australia 1884, died 1968

Autumn morning 1928–30

watercolour on paper

Winner of the George Crouch

Memorial Prize, 1931

Collection of the Art Gallery of Ballarat. 1931.3

Born in Germany, Hans Heysen migrated to Australia at age of six. He had a sophisticated knowledge of European art through studies in Paris and combined that with the Australian Impressionist style. Conscious that the rural life he valued was transforming he moved to Hahndorf outside of Adelaide to portray a specific region at a particular time of day.



Emma Minnie Boyd

Australia, 1858–1936

(Bush evening) 1934

watercolour on paper

Purchased. 1992

Collection of the Art Gallery of
Ballarat. 1992.77

Emma Minnie Boyd and her husband Arthur Merric Boyd were friends and contemporaries of artists Arthur Streeton and Frederick McCubbin but were outliers of the Australian Impressionist movement. The fact that they were married while the male artists were single and that they came from a privileged background sat at odds with the image of the bohemian artists.



E Phillips Fox

Australia, 1865–1915

Evening (Charterisville hillside, Ivanhoe) circa 1894

oil on canvas

Gift of Dr Robert W

Henderson 2004

Benalla Art Gallery Collection
2004.011

In 1878 Emanuel Phillips Fox enrolled at the National Gallery School in Melbourne under Eugene von Guérard, and later George Folingsby. In 1887 he left Melbourne for Paris, where he studied at the Académie Julian then at the École des Beaux-Arts. Fox returned to Melbourne in 1892 and with Tudor St George Tucker, opened the Melbourne School of Art and conducted a summer school at Charterisville in Heidelberg.

WALL 35



Percy Lindsay

Creswick, 1870–1952

Clouds at Roseville circa 1918

oil on canvas

Purchased with funds from the Mary Lindsay Bequest, 1971. Conserved with a donation from Gillian Robson under the Adopt an Artwork program, 2021

Collection of the Art Gallery of Ballarat. 1971.90

After moving permanently to Sydney in 1917 Percy Lindsay would set out each day to paint the Harbour, including industrial shipping yards and the homes of Roseville. *Clouds at Roseville* is unusual in that the focus of the work is the sky rather than the landscape below it, to draw attention to the ephemeral effects of light and the fleeting nature of clouds. This painting has recently undergone extensive cleaning which has revealed the figures in the lower left of the work for the first time.

WALL 36



Rosemary Laing

Australia, born 1959

groundspeed (Red Piazza) #3 2001

C-type print on paper

Purchased with funds from the Art Gallery of Ballarat Foundation, 2022
Collection of the Art Gallery of Ballarat. 2022.47

The *groundspeed* series was staged and photographed by Rosemary Laing at the George Boyd Lookout in Morton National Park on the South Coast of NSW. Literally bringing the indoors out, 'Red Piazza' is the name of the carpet she cut and laid on the forest floor. Laing's work is influenced by Australian landscape painting and here she brings a suburban home into the bush.

The series references the way European settlers tried to make sense of the strange Australian landscape and attempted to domesticate the bush.

WALL 36



Frederick McCubbin

Australia, 1855–1917

A bush scene 1903

oil on canvas

Gift of JT Tweddle, 1937

Collection of the Art Gallery of Ballarat. 1937.3

Painted in Macedon where Tom Roberts had moved two years earlier, *A bush scene* displays a freer brushstroke than his earlier works and also shows the use of a palette knife. The painting of dense shrub requires careful looking and as Geelong Gallery Curator Lisa Sullivan notes ‘reflects McCubbin’s interest in depicting the Australian bush at both a “micro” and more expansive “macro” level. Here, McCubbin focusses in on a pocket of dense, scrubby bush in Mount Macedon: the grasses, leaf litter, and fallen branches of the forest floor are depicted in close proximity’



Ina Gregory

Australia, 1874–1964

The forest isle, Healesville 1902

oil on canvas

Purchased with funds from the Ferry Foundation, 2008

Collection of the Art Gallery of Ballarat. 2008.1

Ina Gregory attended the National Gallery School in the late 1880s and later joined the summer school run by Emanuel Phillips Fox and Tudor St George Tucker at Charterisville, Victoria. Gregory specialised in landscapes and garden views, which she exhibited with the Victorian Artists’ Society. Gregory had a firm friendship with fellow Australian Impressionist Jane Price, with whom she shared a similar approach to painting and later to spirituality. From the 1920s, Gregory and Price became interested in Spiritualism and the two artists were founding members of the Melbourne branch of the Theosophical Society.

WALL 36



John Ford Paterson

Scotland, 1851, arrived Australia
1872, died 1912

(Untitled) 1895

oil on canvas

Gift of Mrs A McCall under the
Australian Government's Cultural
Gifts Program, 2004

Collection of the Art Gallery of
Ballarat. 2004.73



Walter Withers

England, 1854, arrived Australia
1883, died 1914

White gums and water circa 1900

oil on canvas

Purchased, 1916

Collection of the Art Gallery of
Ballarat. 1919.1

Walter Withers first came to Australia in 1883 after his father offered him money to go to either Australia or America and work on the land rather than pursue a career in art. Withers spent 18 months working as a jackaroo in Victoria's Western District before moving to Melbourne, where he enrolled in night classes at the National Gallery School. At this time Withers met Frederick McCubbin, Tom Roberts and Louis Abrahams. His friends encouraged him to travel and so Withers returned to Europe. In 1888 Withers returned to Melbourne after receiving a commission to illustrate *The Chronicles of Early Melbourne*.

WALL 36



Siri Hayes

Australia, born 1977

Gunnai man land 2008

C-type print on paper

Collection of the artist

Gunnai man land is from a body of work developed during a week-long residency Siri Hayes undertook at Monash University's Gippsland Centre for Art and Design in April 2008.

Curator Dr Kyla McFarlane noted:

'At Gippsland, Hayes sought to make an image that recognised the long term presence of its Indigenous population in a landscape dominated by industry and occupation. In *Gunnai man land* 2008, a local man performs a dance on a dirt road for a fallen eucalyptus tree. The power station lies just beyond a bank of trees behind him. As witness to and recorder of this dance, Hayes photographs a scene that is both lyrical and loaded. Here and elsewhere, she is alert to the tangle of realities that converge on this land, observing our insignificance within its expanse as keenly as our urge to manipulate, inhabit and delight in it.'



Nici Cumpston

Australia, born 1963

Barkandji

Tree stumps, Western Shoreline, Nookamka 2010

inkjet pigment print on canvas hand coloured with synthetic polymer paint

Purchased with funds from the Art Gallery of Ballarat Foundation, 2020 Collection of the Art Gallery of Ballarat. 2020.47

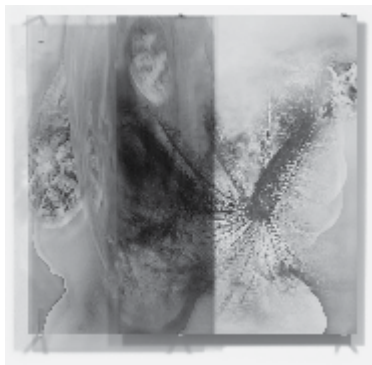
'I am connected to this river system through my Barkindji family and I am compelled to document the ongoing demise of this once abundant area. I am fortunate to have been shown the different signs that reveal past occupation, and wherever I go I am constantly looking for and observing these 'signs'. In every group of trees along the western side of the lake there are scar trees, ring trees, birthing and shelter trees. Artefacts and the bones of our ancestors are being exposed as the drying lake recedes.

'Aboriginal heritage protection laws have recently been established, which gives us all great hope for the protection of our ancestors, but they don't allow for the future of this mighty river system. A lot more needs to be done in consultation with Aboriginal Elders and environmental experts.

I create these images to raise awareness and to portray the beauty of Nookamka along with the tragedy that is happening to this environment.'

Nici Cumpston

WALL 36



Janet Laurence

Australia, born 1947

Tarkine 2017

dyesublimation print on aluminium
photograph on acrylic
Purchased with funds from the
Hilton White Bequest, 2022
Collection of the Art Gallery of
Ballarat. 2022.76

For more than 35 years, Janet Laurence's practice has been driven by the fragility of the natural environment. Across photography, sculpture, video and installation, she produces multi layered work informed by imprints of culture on nature, history and perception. This work *Tarkine* refers to the Tarkine Forest in Tasmania, the greatest expanse of temperate rainforest in Australia and the second largest in the world. The 477,000 hectares is under threat from mining and forestry as are the remains of plants and animals dating back millennia. 'I hope the concerns of fragility will be understood,' says Laurence, 'and the vital importance of plants in our lives be communicated.'



John Mather

England, 1848, arrived Australia
1878, died 1916

(Gum tree forest) 1904

watercolour on paper
Presented by Peter Guthrie on behalf
of Miss Heather McKellar, 2004
Collection of the Art Gallery of
Ballarat. 2004.20

In the catalogue for the Gallery's exhibition *For Auld Lang Syne- Images of Scottish Australia from First Fleet to Federation*, art historian Terry Lane noted of John Mather: 'Although his painting style could be characterised as conservative, he did pioneering work as an etcher and watercolourist. His exhibition watercolours, scaled and framed to rival oil paintings, belonged to an idiom to which John Glover had made such a contribution in the early nineteenth century.'

WALL 36



Tom Roberts

England, 1856, arrived Australia 1869, died 1931

The Nile, Tasmania 1920s

oil on board

Bequest of Fiona Ross Anderson, 1966

Collection of the Art Gallery of Ballarat. 1966.3

Tom Roberts met his wife Lillie in Launceston, Tasmania in 1897 and they married in 1896. Following her death in 1926 Roberts returned to the island and painted numerous landscapes. Roberts is buried in the cemetery at Illawarra, Tasmania.



David Davies

Ballarat, 1864–1939

View near Ballarat 1886

oil on canvas

Gift of James Oddie, 1886

Collection of the Art Gallery of Ballarat. 1886.2

David Davies was one of six children and grew up in Redan, Ballarat. He was a dreamer who studied hard and drew well. He received his early art education in Ballarat, then studied at the National Gallery School under George Folingsby who had a connection to Ballarat. Folingsby advised the Art Gallery of Ballarat on its early acquisitions to the Collection.

WALL 36



David Davies

Ballarat, 1864–1939

View near Stawell 1886

oil on board

Gift of James Oddie, 1886. Frame conserved with a donation from the Davies family, Ballarat under the Adopt an Artwork program, 2012 Collection of the Art Gallery of Ballarat. 1886.10

David Davies was one of the artists that exhibited in the June 1884 Fine Arts Exhibition at the Ballarat Town Hall which led to the establishment of the Art Gallery of Ballarat. Its success led to a committee being formed, headed by James Oddie, to establish a permanent art gallery which opened in 1890.

WALL 37



Tamara Dean

Australia, born 1976

Valley maker 2013

inkjet pigment print on paper

Collection of the artist

Collection of the Art Gallery of Ballarat

Tamara Dean has commented on the ritual significance of immersing oneself in nature, of testing one's limits and taking risks. She said:

'Narrative is integral to my work. I am looking for a moment that isn't resolved, which creates a cinematic reference because you go "OK, there's a bigger story". I deliberately look for the narrative beyond the image..... I include symbolic references to decay, or time having passed, or history, or there having been a story that has happened before the photograph and that will continue happening after the photograph and this is just a moment within a broader story.'



Tom Roberts

England, 1856, arrived Australia 1869, died 1931

Charcoal burners 1886

oil on canvas

Bequest of JR Hartley, 1961

Collection of the Art Gallery of Ballarat. 1961.2

Charcoal burners was the first of Tom Roberts' scenes of 'strong masculine labour'. In the 1890s the Australian Impressionists responded to calls from writers that they should depict on canvas the heroism of life around them. The nationalistic *The Bulletin* called upon painters to depict the real Australia of the pastoral regions as it was believed that outback and pioneering subjects distinguished Australia from other countries.

Previously known as *Wood splitters*, the painting was the victim of Australia's largest art robbery when it was stolen from the Art Gallery of Ballarat in 1978. It was returned to the Gallery the following year.



WB McInnes

Australia, 1889–1939

(Untitled) circa 1915

oil on canvas on board

Purchased with funds from the Joe White Bequest, 2020

Collection of the Art Gallery of Ballarat. 2020.55

William Beckwith McInnes was fourteen when he commenced studying drawing under Frederick McCubbin at the National Gallery School, Melbourne, before moving to painting. He later taught drawing at the National Gallery School from 1916 to 1934 and then became Head of the National Gallery School. McInnes won the Archibald Prize seven times. While he was known for his portraits, this work is clearly influenced by Tom Roberts' visions of 'strong masculine labour,' in particular *Charcoal burners*.



Jane Burton

Australia, born 1966

Sunken Garden #7 2019

C-type print on paper

Gift of the artist, 2019

Collection of the Art Gallery of Ballarat. 2019.49

Photographing nature is a way for Jane Burton to visually convey the inner experience while also contemplating mortality. *The Sunken Garden* was commissioned by the Art Gallery of Ballarat in 2019. In the series Burton focuses on a particular landscape near Ballarat that she was drawn to. These trees would normally be underwater and were only revealed in a period of drought.



Arthur Streeton

Australia, 1867–1943

The vanishing forest 1934

oil on canvas

On long term loan from the Estate of Margery Pierce, 2008

In 1924 Streeton built a house at Olinda in the Dandenong Ranges. The mountains and trees were to be his main source of inspiration for the next 20 years. His paintings shifted from excluding the reality of the scene before him to depicting the environmental damage from logging.

Tim Bonyhady noted in the Art Gallery of New South Wales 2020 *Streeton* exhibition catalogue that 'one of Streeton's refrains became that his ideal of an afterlife was not the "ghastly monotony" of either heaven or hell but to come back to Olinda, haunt his blackwoods and "scare the life" out of anyone who cut down any of the trees he had planted.'

ART GALLERY OF BALLARAT