

Chapter 1 : ANZ Presents The Art of Frederick McCubbin - Bridget Whitelaw, Frederick McCubbin - Google

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A daily dip into the world of art Tag: Arthur Streeton Frederick McCubbin. Folingsby had been born in Wicklow, Ireland and had studied art in New York and Munich and had won many medals for his works in America and Europe. He was eventually persuaded to come to Australia by the trustees of the National Gallery of Victoria by offering him a lucrative painting commission and the post as examiner of art teachers. Whilst away from Australia, Roberts had also taken the chance to travel around Europe visiting Spain and Venice. Obstruction, Box Hill by Jane Sutherland The site they chose for their camp was Box Hill some nine miles east of Melbourne and there in the paddock of land owned by David Houston at Damper Creek they pitched their tents. One such visitor was Jane Sutherland, the New York-born Australian landscape painter and pioneer of the plein air painting movement in Australia. She was to become a vociferous champion of female artists and fought hard to have them accepted and for them to have equal professional standing with their male colleagues. There is a letter in the archives of the National Gallery of Victoria from a Mme. Nancy Elmhurst Goode, a visitor to the camp, who describes what she saw: In the work we see Frederick McCubbin seated by their tent drinking his billy tea while Louis Abrahams is bending over the camp fire grilling chops. There is a relaxed and intimate atmosphere about the scene and we cannot doubt the happy camaraderie that was felt between the artists. The painting by McCubbin is based on a true event of a twelve-year old girl, Clara Crosbie, being lost in the bush. The Argus newspaper reported the incident in May The young girl we see in the painting, although she has lost her way home, seems fixated by the mistletoe she has collected and which is now held in her apron. There is no sense of fear about her demeanour. Maybe she has yet to realise that she is lost and is still fascinated by the wilderness all around her. I particularly like the way McCubbin has depicted the peeling bark on the trees. There is a light and airiness about the depicted location which gives one no sense of foreboding about the possibility of having got oneself lost. This is a beautiful work of art which brings out the ingenuousness and vulnerability of the young girl who finds herself alone in the wilderness. People who viewed the work were reminded of the dangers of straying into the bush and becoming disorientated and in some ways reinforced the belief of people, who had left their home back in Britain, that life in colonial Australia was a challenge. This was a small picturesque coastal town, which had derived its name from the French Riviera seaside resort of Menton. When the painting was exhibited the art review of the October 7th edition of the Melbourne newspaper, The Argus, commented: It is full of features, such as the rock pools and the various sea grasses, which we see in the foreground, as well as the well-crafted reflection of the two main characters depicted in the painting, the woman and the boy. Windy and Wet by Arthur Streeton In this band of artistic friends decided to hold an exhibition of their work. Many put their names down as willing to exhibit but as the date of the exhibition neared, many potential contributors dropped out. This then put pressure on the main protagonists, Tom Roberts, Arthur Streeton, and Charles Conder who between them exhibited almost pieces. Frederick McCubbin, was a minor contributor putting forward five of his works for the exhibition. The majority of the works were plein air landscapes but there were also a few cityscapes, still-lives, portraits and genre pieces. The month before the exhibition opened was chaotic with Roberts, Streeton and Conder having to hurriedly complete more works to fill the gaps caused by the withdrawal of some of the other artists. The 9 by 5 Impression Exhibition catalogue cover The location of the exhibition was the Buxton Rooms gallery in Swanston Street, Melbourne and the title given to the exhibition, which opened on August 17th, was the 9 by 5 Impression Exhibition. There were paintings in all on display. The title of the exhibition derived from the size of the works 9 inches x 5 inches , which were exhibited, most of which had been painted on cedar cigar-box lids. They had initially made quick sketches and then added the oil paints and this they believed would encapsulate instantaneous impressions of what they observed. In some cases they had an unfinished appearance about them but the artists involved maintained they were simply impressions but

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Chapter 2 : Australian Artists and Painters (#2): Frederick McCubbin | HubPages

Comprehensive, full-colour catalogue of the retrospective exhibition touring Australia throughout Contains essays by Leigh Astbury and Bridget Whitelaw, a brief biographical outline, list of works, bibliography, and numerous examples of the artist's work.

Frederick McCubbin was an Australian Impressionist and a member of the famed Heidelberg School of artists, which played a critical role in the development of a distinctive Australian art. Moreover, through his position as an instructor and master of the School of Design at the National Gallery to his death in he taught a number of students who became prominent Australian artists, including Charles Conder and Arthur Streeton. Mac students found inspiring and sympathetic friends, who kept open house on Sundays to painters, musicians, and senior students at their home in Brighton. Mac was full of energy and enterprise. She first discovered the Athenaeum Hall and helped to make it the present home of painters [1]. McCubbin was essentially a landscape painter, and showed remarkable skill in dealing with and realizing the intricacies, colour, and atmosphere of the Australian bush. Especially could he suggest the great spaces of the forest, the artistic tangle of the undergrowth, and the charm of solitude and silence. In he visited England, and the influence of Turner was apparent in all he did subsequent to his return, which added considerably to the charm of his landscapes. News from Europe arrived by ship and was 3 months out-of-date by the time it arrived. So, it was very difficult for Australian artists to keep up with overseas trends, although our artists travelled overseas and brought ideas back with them and new immigrants did likewise. Moreover, vast distances and poor transport within the colonies compounded this global isolation. So, any movement which could draw fledgling Australian artists together, was critical for the creation of a uniquely Australian art. Personally, I mainly know McCubbin through his work: *On the Wallaby Track* I can smell the scent of eucalyptus wafting through the bush, and hear the dried up gum trees crunch and crackle under foot. It can therefore be taken as a comment on the harsh economic times. So it was a staged, constructed scene and not something he stumbled across. *On the Wallaby Track* remains a fairly well-known work. In , it came to life in a Kit Kat commercial: Indeed, I remember tearing it off a Christmas parcel from my grandparents, soaking it off and adding it to my stamp collection. I was 12 years old. However, once you put *On the Wallaby* onto a Christmas stamp, the scene takes on a different story. Indeed, the mother becomes Mary, the baby is Jesus and the swagman becomes Joseph. The last thing on my mind back then, was being a Mum and having children. That had nothing to do with cross-dressing or wanting to be a man. I wanted to have fun, and having fun should never be political. Now, I not only know what it is to have a babe on your lap, but also to see them grow up and almost disappear within their adolescent features. So, now, I look at that painting and think of me out in the bush with my husband and our first born. Oh how times have changed! That reminds me, family and being a family man are integral to reaching any kind of understanding of Frederick McCubbin and his work. He was the third of eight children himself and he and his wife Annie, had seven children. They fostered young talent and their home was a fertile breeding ground for Australian artists, where they could collaborate and exchange ideas. Indeed, their son, Louis and a grandson, Charles, both became artists. I wonder how you would depict Australia today? What stands out and gives us a unique sense of identity? Or, does that still exist? Mind you, trying to define an Australian has never been easy. By the way, I hope you noticed the stamp on the envelope. Does it look familiar? How does it feel to have one of your paintings on an Australian stamp? You must be pretty stoked. *On the Wallaby Track*. It feels so real. Like I could just walk into the canvas, pick up your baby boy, and hold him in my arms. Indeed, I could even switch places and slip into position with my own son. However, that could also have something to do with this painting appearing in a Kit Kat commercial. Anyway, I look forward to hearing from you! I showed Annie and the rest of the family the stamp, and we popped the champagne. It was such an honour. What I did notice, was that no one talks to each other anymore. Indeed, after awhile, I started to wonder if anyone has any personality or character at all. Anyway, I have a very important question for you, Rowenaâ€What happened to your painting? Why did you stop? Are you ashamed of them? What are you hiding behind? You have your own way of seeing. Your own unique vision. Seize it

with both hands and ooze it into your words and onto the canvas. Your time will come.

Chapter 3 : ANZ presents The art of Frederick McCubbin (eBook,) [blog.quintoapp.com]

*Art of Frederick McCubbin [Bridget Whitelaw, National Gallery of Victoria] on blog.quintoapp.com *FREE* shipping on qualifying offers.*

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Chapter 4 : Catalog Record: The art of Frederick McCubbin : forty-five | Hathi Trust Digital Library

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Chapter 5 : Frederick McCubbin - Wikipedia

An examination of the works shown in the National Gallery of Victoria exhibition The Art of Frederick McCubbin provides further evidence of McCubbin's fascination with the painted surface, and reveals his lifelong interest in different techniques and in the use of a variety of materials.

Chapter 6 : Art of Frederick McCubbin by National Gallery of Victoria Paperback Book The | eBay

The art of Frederick McCubbin: forty-five illustrations in colour and black and white / with essays by James MacDonald ; and some remarks on Australian art by the artist. Main Author: McCubbin, Frederick,

Chapter 7 : Arthur Streeton "my daily art display"

Publishing History This is a chart to show the publishing history of editions of works about this subject. Along the X axis is time, and on the y axis is the count of editions published.

Chapter 8 : Catalog Record: Frederick McCubbin, a consideration | Hathi Trust Digital Library

Frederick McCubbin's first-rate Pastoral of presents as a dazzling diorama of painterly effects. Its seductive, seen-through-a-screen-softness, heralds a new and important poeticism in McCubbin's aesthetic program - one that stood well beyond the narrative naturalism of his earlier artistic grasp.

Chapter 9 : Frederick McCubbin () , Sawing Timber | Christie's

Sawing Timber was selected by James MacDonald as one of the five best works to represent his Macedon period illustrated in The Art of Frederick McCubbin, the first monograph on the artist's work published in