

**MAKING HISTORY:
NOLAN AT THE NEWSAGENT**

18 November 2017 – 20 May 2018

Heide I

**Museum of
Modern Art**

Heide

Guest Curator: Mark Fraser

Project Curator: Kendrah Morgan



St Kilda 1942
enamel on canvas sacking
40 x 46 cm
Estate of Lady Nolan

MAKING HISTORY: NOLAN AT THE NEWSAGENT

BY MARK FRASER

In the Melbourne winter of 1942 art patrons Sunday and John Reed persuaded the local Heidelberg newsagent to make room in his shop window for an art display by a young Australian soldier. Private Sidney Nolan was then stationed at Dimboola in Victoria's Wimmera district and had been sending his latest works back to the Reeds to add to his earlier output. As modest as the window display at Sheffield's newsagency now seems, it was Nolan's second solo exhibition and marked an important transitional period in his artistic development. In the largely overlooked group of works that were shown we see the genesis of Nolan's ground-breaking Wimmera series of 1942–44, subsequently described by Patrick McCaughey as 'a turning point in the depiction of the Australian landscape'.¹ Today, seventy-five years later, the exhibition *Nolan at the Newsagent* examines the significance of the Sheffield project. It brings together surviving works from the original display (identified from photographs taken at the time) with closely similar paintings and sketches which Nolan produced between February and July 1942 at the Reeds' home, Heide, and during his first weeks in Dimboola.

Aside from a handful of small oil paintings of the Kiewa Valley from 1936–37, Nolan's earliest works were mostly experimental abstracts, hard-edged geometrics, organic calligraphies and surreal collages. A vocabulary of motifs started to appear regularly in 1940, including the stylised forms of a tent, the Luna Park roller coaster, a weeping face and, most memorably, the yellow sphere of *Boy and the Moon* (often called *Moonboy*). Bryan Robertson has traced the origins of Nolan's shift towards figuration to the aftermath of his first solo exhibition in mid-1940, noting that there was a sense that he had taken abstraction as far as he could.² A new interest in child and folk art was emerging and a spontaneity that replaced the self-consciously intellectual abstraction of the previous four years. Rousseau and Cézanne joined Miró and Klee as important influences. His 1941 forays into figuration were romantic, symbolist works in unworldly colours heavily outlined in black and inspiration came from the birth of his daughter, the confusion surrounding the end of his first marriage, and



Sidney Nolan's exhibition at Sheffield's newsagency, Heidelberg, Melbourne, July 1942
Photographer unknown
John and Sunday Reed papers, State Library Victoria, Melbourne

his deepening involvement with Sunday Reed.³ Subjects included a stylised tree and wounded bird; Léger-like images of Luna Park; the Garden of Eden; lovers holding bunches of flowers; and a boat surrounded by angels. But by the start of February 1942 these too had run their course and, with one exception, works from this period do not appear among the paintings exhibited at Sheffield's.⁴

It is hard to pinpoint when the conversations began at Heide about the possibility of creating a contemporary response to landscape painting in the way Arthur Streeton and Tom Roberts had done in the 1880s. Nolan's first biographer Brian Adams suggests it was sometime in 1941 and certainly well before Nolan joined the army the following April.⁵ The most challenging voice in the debate, according to Nolan himself, was Sunday's:

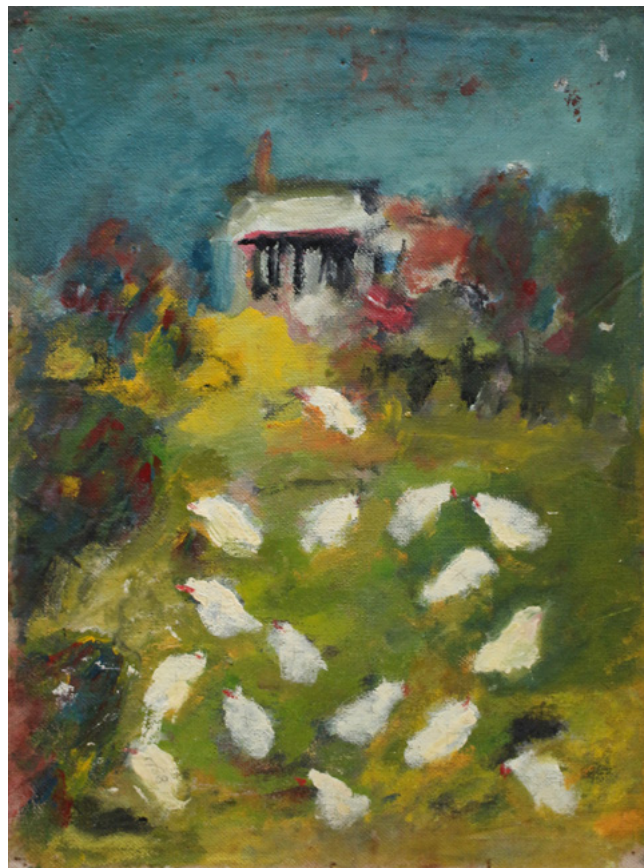


(House on hill) 1942
enamel paint on canvas sacking
36 x 45 cm
Estate of Lady Nolan

She calculated what the chances were of re-doing Australian landscape. At that time we were heavily involved in 'abstract' painting and being avant-garde and going forward from that point; so going back to landscape was rather like treason. We did discuss it and I did start to change course as a result.⁶

The creative outburst of landscape painting that was to occur during Nolan's military service in the Wimmera from mid-1942 to early 1944 was, as art historian Richard Haese describes, 'a unique moment in Australian art—the first significant shift in Australian landscape painting since the years of the Heidelberg school at the end of the 1880s over half a century before'.⁷ But as both Robertson and Haese have noted, the origins of the Wimmera paintings may be found in a series of Heidelberg and St Kilda scenes painted in early 1942 while Nolan was still living at Heide, in the weeks leading up to his military service.⁸ These pictures were radically different to anything he had previously produced and they were to dominate the exhibition later that year at the newsagent.

Nolan's experimental landscapes began tentatively in mid-February 1942 and probably coincided with the arrival of his call-up papers. The newspapers that week were filled with disturbing reports of Japanese forces approaching Australia and while military service had long been expected, it was still terrible news. His hope now was to be appointed an official war artist and it is possible that the impetus to explore landscape painting was connected to this objective.



(Hens at Heide) 1942
enamel paint on canvas sacking
56.5 x 43.5 cm
Estate of Lady Nolan

The first known painting in the series, (*House on hill*), dated 15 February, includes a child-like depiction of a cottage, probably a stylised version of the Heide farmhouse, nestled among trees on a hillside desiccated by the Australian summer, with clouds hanging overhead.⁹ The subject matter was developed in (*House among trees*), dated 1 March and (*Hens at Heide*) painted four days later. In the short interval between those two paintings Nolan had already shifted from one-point perspective to a flattened, tilted plane, a technique often ascribed to his arrival in the flat Wimmera landscape. In (*Hens at Heide*) the palette brightens, the black-outlined cottage sits in profile against the sky, and formal perspective is abandoned.

Another group of three paintings depicting St Kilda seafront buildings also date to the first week of March and indicate Nolan playing with the flattened plane. Two include a toy-like train moving along tracks that arc unnaturally across the image; and two portray the sea delineated by an abrupt vertical break.



(Merry go round, St Kilda) 1942
enamel paint on canvas sacking
31.5 x 41 cm
Private collection
Courtesy Bonhams Australia

A hiatus in Nolan's art-making, lasting about twelve days, occurred at the time of his enlistment and military medical inspection at Ripponlea on 7 March, after which he had five weeks before he was required to report for duty.¹⁰ On 18 March he started to paint works that most closely resemble those he produced months later in the Wimmera. In one, (*St Kilda beach and Luna Park*), dated 18 March, a hunched figure sits on the sand against the backdrop of the Big Dipper. A couple of images depicting Luna Park rides followed including (*Merry go round, St Kilda*) on 27 March, before Nolan returned to representations of suburban scenes such as the bridge at Heidelberg and the Catani Gardens in St Kilda, painted in early April. This final group, whether intended or not, are reminiscent of Klee's 1914 studies of townscapes which in turn looked to the work of Cézanne.¹¹

The last-known dated work in the series is *St Kilda*, painted on 8 April. Like most of the paintings of February to April 1942 its support is repurposed sacking rather than canvas. On the reverse is a Luna Park abstract from 1940 or 1941, indicating that the use of the sacking predates Nolan's military service and it was a material of choice, not necessity. It forms part of the list of ephemeral or repurposed materials with which he chose to experiment during his first decade as an artist: tissue paper, slate, roof metal, newsprint, glass photographic plates and photosensitive paper, amongst others.¹²

On 15 April Nolan reported for duty at Caulfield. His request to be a war artist was ignored



(Girl, aeroplane and parachutes) [1942]
ink and watercolour on paper
18.1 x 24.5 cm
Estate of Lady Nolan

by the military officials and he was sent to work on the Melbourne wharves before going to Seymour for basic training. After just ten days, this was unexpectedly cut short, and on 4 May he was posted to a unit at Dimboola (more than 300 kilometres to the north-west of Melbourne), labouring and guarding stores in the flat wheatlands.¹³ No paintings or sketches have been identified from the period between early April and mid May. By the last week of May Nolan had settled well enough into the routine of military life to start painting again, working in watercolour, chalk and pastel to fill sketch books and trial tempera paint on small pieces of wood.¹⁴ The Wimmera images included in the exhibition at Sheffield's newsagency were therefore all small works on paper and possibly the modest tempera paintings. One of the earliest watercolours depicted a girl observing parachutes descending over a plane crash, a subject Nolan returned to several times. Another group represented a stylised low-flying or crashing aircraft over the town, female breasts unexplained but prominent in the foreground.¹⁵ The majority, however, were landscapes of the town and surrounding country portrayed much as he had *St Kilda* and *Heidelberg* a couple of months earlier.

A letter, written to Sunday on the day Nolan arrived at Dimboola suggests an artistic epiphany when he came to the Wimmera:

It was alright while we [were] in sight of the Grampians and then suddenly [there] was ... nothing of the earth except a thin line. And while



I was thinking about all these things it came simply that if you imagined the land going vertically into the sky it would work.¹⁶

Stylistically though there was no lightning-bolt and he picked-up where he had left-off in Melbourne in early April. The following months based in Western Victoria saw Nolan's style gradually evolve into the fully resolved works of 1943.

At the end of June or start of July, Sunday came up with the idea of holding an exhibition and Nolan responded enthusiastically:

It would be good to show pictures in the Heide[berg] village Sun, as many as you can get in. The sooner the better I think. How about the window in the stationers. Would they be agreeable? It doesn't matter you will be able to get a shop somewhere in the town. A window would be much better than inside. The chalks anyway and the Heide ones, and that would be a fair few and what others are you thinking of Sun. The chalks

Sidney Nolan's exhibition at Sheffield's newsagency, Heidelberg, Melbourne, July 1942
Photographer unknown
Heide Museum of Modern Art Archive

pinned up on a board as [you] had them on your bed seems a good scheme.¹⁷

Shortly afterwards John Reed persuaded the second-generation owner of Sheffield's newsagency, George Sheffield, to provide the large, right-hand, front window of his shop at 130 Burgundy Street, Heidelberg, then a semi-rural outer suburb of Melbourne, for the planned exhibition.¹⁸

John's recollection was that the inspiration came from war-time communist thinking and the related idea of 'taking art to the people' instead of restricting it to the elite.¹⁹ The choice of a proletarian venue may also have been an attempt by the Reeds to defuse criticism from artists such as Yosl Bergner, Vic O'Connor and Noel Counihan—all members of the Communist



(*St Kilda*) 1942
 enamel paint on hessian
 41 x 48.5 cm
 Estate of Lady Nolan

Party—at a time when the Melbourne art world was fractured in its approach to anti-Fascist action.

The prices placed on the art also spoke of a non-elitist agenda. All the works were substantially cheaper than others Nolan exhibited around this time, ranging from just 5 shillings for *Dimboola*, a pastel study, to 3 pounds each for two of the landscape paintings, *City Landscape* and *Gun*. By contrast, his three paintings for sale at the 1941 Contemporary Art Society (CAS) exhibition were priced at 6 guineas and 10 guineas; and at the 1942 CAS exhibition his works, including a drawing, were 10 guineas each. Another subtle distinction, that would have been evident at the time, is that the exhibition was priced in pounds (20 shillings) rather than guineas (21 shillings), undoubtedly an attempt to avoid the class-laden connotations of an archaic denomination used only by wealthy Anglo-Australians for luxury transactions such as art and racehorses.

Sunday Reed selected the works to be shown at Sheffield's but sought Nolan's approval, and he responded:

Pictures in windows are actually a reality. All the pictures you said fit in Sun ... You won't know until you get going just how many will fit in + practical details you can write. I have just thought of the little hen one by the way with a reserve notice on it. Nothing was surer than the *Bridge* would go.²⁰



Wimmera Sketchbook 1942
 pastel, watercolour and pen and ink on paper
 13.5 x 18.7 cm
 Purchased with funds provided by the Friends of Heide 1997

A typed exhibition list was produced.²¹ The earliest of the ten paintings was *Girl and Horse*, from mid-1941, which may be clearly seen in photographs taken of the display at the time. The other nine, some of which are also recognisable in the photographs, were all painted in Melbourne between mid February and early April 1942.²² The seventeen works on paper are mostly impossible to identify from the original photographs as many appear as little more than smudges. Their exhibition titles, however, indicate that they were Nolan's latest works produced between late May and early July while serving in the Wimmera: *Country Road*; *Aeroplane and Girl*; *Soldiers and Gun*; *Ploughed Field and Trees*; and *Dimboola*.²³ There are three other atypical works in the exhibition also produced in the Wimmera in June, cartoonish watercolours of storybook characters, *The King* (which is clearly evident in the photographs), *The Archbishop*, and *The Lady in Waiting*.

By the time the exhibition opened on 18 July Nolan was serving in Horsham and was on duty seven days a week, making leave out of the question. His letter to Sunday that day to explain his absence also indicates how hurried her preparations for the exhibition had been:

You sounded tired on the phone last night and your letters have been so much the reverse. It's got something to do with all the excitement of this week's doing things and getting pictures ready. You have made a wonderful job of them Sun, framemaker can be added to lacemaker... you know how I feel about seeing the aeroplanes in



Landscape with Train c. 1942
 ripolin enamel on composition board
 39 x 47.1 cm
 Bequest of John and Sunday Reed 1982

their frames and the painting at last out into the open air... I have got a grey blanket spread on the table and the drawing you made for names set out on it and know pretty well how Sheffield's window will look.²⁴

Despite the stress, Sunday was evidently pleased with the outcome as Nolan's subsequent letter shows:

How is Heide[lberg] and the exhibition going ... It is fine to think of the pictures being up like that, it could not have happened earlier and comes at the right time. You sound very happy about it Sun and I wish I was there in it all. Remember to get a photograph of them. Frames are necessary if any are sold and it was a good idea to put the notice in about frames. It is practical to show pictures in windows. Our equivalent of a market place. I have got a hunch that people respond fairly readily to pudges [sic], just see if it is the case.²⁵

Fellow artist and friend Joy Hester also wrote to Nolan with 'exuberant and flowing descriptions' of the Heidelberg show.²⁶ Yet despite the radical approach to both art and display none of the works sold and the exhibition does not appear to have even been reviewed. A brief article in the Heidelberg newspaper by John Reed hints that the locals too had been unappreciative:

All who have walked down Burgundy Street, Heidelberg, in the last two weeks have stopped in front of Sheffield's shop windows, the eye caught by the fresh colour of the paintings of Sidney Nolan.

You may have thought they were very unusual, and perhaps not at all like other paintings you know, and may even have heard someone say (as I did) that some of them looked like children's paintings. You must not let it worry you if the paintings are not 'like' familiar objects. He has no impulse to do so, and I think it will help if you will just look on these paintings as lovely combinations of colour and form. Then, when they have become more familiar, you will recognise them as the significant, creative, artistic achievements which they really are.²⁷

Nolan's attention now moved to the CAS exhibition that opened in Melbourne on 4 August and in which he had three pre-army paintings, a Wimmera work on paper and a sculpture. He was disappointed not only by the overall exhibition itself but by his own work: 'Something is missing in the exhibition this time, in most ways it feels pretty sad. My own work looks frail there', he wrote to Sunday. Four days later he went on to contrast it with the success at Sheffield's: 'The whole exhibition this year is hard to take ... The Heide[lberg] exhibition is something to feel good about in the middle of all the painting positions.'²⁸

For Nolan the perceived success of the Sheffield's exhibition seemed genuine and within weeks he began to consider another solo exhibition, this time at the CAS in Melbourne, if it would sponsor him:

I have been thinking about the holding of an exhibition. What do you think about showing a fair bit of work even though some of it will be older. In three months I should think I could turn out 24 big chalks—that is finished and complete ones—but I have been wondering about taking this opportunity of showing works also that was [sic] done previous to going away.²⁹

Nolan continued to fill his sketchbooks in the Wimmera and by late August, while stationed in Ballarat, tentatively resumed work on a larger scale in oil and enamel, initially painting on plywood panels from crates. The subject matter, in many cases, remained St Kilda and coastal scenes rather than the Wimmera and its inhabitants. It was not until early 1943 that a significant shift took place. Sunday sent him a regular supply of paint and it was the much-anticipated arrival of a batch of Ripolin enamel—Picasso's paint-of-choice—at the end of January, that appears to have been the catalyst to resolve the vision he had begun in Melbourne a year earlier. The new medium allowed Nolan



Wimmera Landscape 1943
ripolin enamel on composition board
60.8 x 91.4 cm
62.3 x 92.7 x 4 cm
Purchased from John and Sunday Reed 1980

to generate an intensity that he had previously been unable to achieve—a ‘glow’ as he put it—and working with it required a new, more spontaneous approach.³⁰ The development is evident when comparing two versions of a similar subject painted nearly a year apart: *Landscape with Train*, from March 1942 and *Wimmera Landscape (Landscape with Train)* from early 1943. Both suggest the same flattening and avoidance of perspective; in both the train track runs vertically in an anti-naturalistic manner. But the earlier composition retains conventions of foreground, mid-ground and background while the later painting sees, as Nolan wrote to Sunday, ‘the land going vertically into the sky.’ His vision is clear, the geometric form is confident and unforced, and the palette pared-back. It had taken a year of experimentation and a dramatic change of life and environment, but he had now attained his goal and envisioned the Australian landscape anew.

ENDNOTES

- 1 Patrick McCaughey, introduction to Richard Haese, *Sidney Nolan: The City and the Plain*, exh. cat., National Gallery of Victoria, Melbourne, 1983, p. 3. In 1983 Nolan presented the National Gallery of Victoria with a major group of Wimmera paintings from 1942–44.
- 2 Bryan Robertson, 'Biography and chronology of the pictures' in Kenneth Clark, Colin Maclnnes and Bryan Robertson, *Sidney Nolan*, Thames and Hudson, London, 1961, p. 41.
- 3 For a survey of Nolan's work from late 1941 to early 1942 see Chris McAuliffe and Nancy Underhill, *We Who Love: The Nolan Slates*, University of Queensland Art Museum, Brisbane, 2016.
- 4 The latest dates identified for works from these earlier series are: *Tree and Bird*, 17 December 1941; *Lovers and Flowers*, 29 January 1942; *Boat and Angels*, 2 February 1942.
- 5 Brian Adams, *Sidney Nolan: Such is Life*, Hutchinson, Melbourne, 1987, pp. 52–53; Jane Clark, *Sidney Nolan: Landscapes and Legends*, exh. cat., National Gallery of Victoria, Melbourne, 1987, p. 42; Lesley Harding and Kendrah Morgan, *Modern Love: The Lives of John & Sunday Reed*, Miegunyah Press, Melbourne, in association with Heide Museum of Modern Art and State Library Victoria, 2015, pp.118–119.
- 6 Richard Haese, *Sidney Nolan: The City and the Plain*, p. 12, quoting interview with Nolan, 25 February 1983.
- 7 *Ibid.*, p. 8.
- 8 Bryan Robertson in Kenneth Clark, Colin Maclnnes and Bryan Robertson, *Sidney Nolan*, p. 41; Richard Haese, *Sidney Nolan: The City and the Plain*, p. 11.
- 9 Interestingly, in *The Age Literary Supplement* on 14 February 1942, the day prior to the first of Nolan's landscapes, the article 'A pioneer amongst painters: the realism of John Constable', was published, which discussed the English artist's fascination with both the landscape and cloud effects.
- 10 National Archives of Australia, Citizen Military Forces Personnel Dossiers, 1939–1947, NAA: B884, V206559.
- 11 For example, *In den Häusern von St. Germain*, 1914, watercolour on paper on cardboard, Zentrum Paul Klee, Bern, Switzerland.
- 12 For a discussion of materials see Kendrah Morgan, *Sidney Nolan: Early Experiments*, exh. cat., Heide Museum of Modern Art, Melbourne, 2012, pp. 5–15.
- 13 Letters from Sidney Nolan to Sunday Reed, Dysart 1 May [1942]; Dimboola, 4 May [1942], John and Sunday Reed Papers, State Library Victoria, MS 13186, box 6, file 11.
- 14 Letter from Sidney Nolan to Sunday Reed, Dimboola [c. June–July 1942], John and Sunday Reed Papers, State Library Victoria, MS 13186, box 6, file 11.
- 15 *Ibid.* 'I can understand what you mean about the aeroplane drawings. The fact is all I really saw was flat and shining and suddenly very close to the sky and over the houses and trees ... I have not got that in the paintings and breasts and things as you say have imposed themselves in the gap.'
- 16 Letter from Sidney Nolan to Sunday Reed, Dimboola, 4 May [1942], John and Sunday Reed Papers, State Library Victoria, MS 13186, box 6, file 11.
- 17 Letter from Sidney Nolan to Sunday Reed, Dimboola [c. June–July 1942], John and Sunday Reed Papers, State Library Victoria, MS 13186, box 6, file 11.
- 18 George Edmund Sheffield (1865–1945) was born in Victoria to recent English migrants. He farmed around Whittlesea before becoming a newsagent in Heidelberg in 1912. His son George Benjamin Sheffield (1905–1989) succeeded him in the business in the 1920s. He continued to run the newsagent until the 1960s when he and his wife, Lorna, moved to Eltham. Lorna's own interest in art may have played a role in Nolan's exhibition. In 1972, while volunteering at the Austin Hospital's new café she invited local amateur artists to exhibit there, 'Her tea shop wish comes true', *The Heidelberg*, July 1972; Heidelberg Historical Society, Archives Box 62, Heidelberg and West Heidelberg Commerces; Victoria, Electoral Rolls.
- 19 Lesley Harding and Kendrah Morgan, *Modern Love: The Lives of John and Sunday Reed*, p. 119.
- 20 Letter from Sidney Nolan to Sunday Reed, Wail, [c. June–July 1942], John and Sunday Reed Papers, State Library Victoria, MS 13186, box 9, file 7.
- 21 *Catalogue of Nolan's Exhibition at Sheffield's, Heidelberg*, Barrett Reid Papers, State Library of Victoria, MS 13339.
- 22 *Girl and Horse* was previously exhibited at the Contemporary Art Society Exhibition in 1941 but at that time had not been for sale. It appears to have been exhibited with the title *Luna Park* in the Sheffield's exhibition.
- 23 See Richard Haese, *Sidney Nolan: The City and the Plain*, p. 11. Haese confirms that several images torn from Wimmera sketchbooks were included in the Sheffield's Newsagent exhibition; letter from Sidney Nolan to Sunday Reed c. June 1942, refers to 'sending down a couple of drawings', cited in Nancy Underhill (ed.), *Nolan on Nolan: Sidney Nolan in His Own Words*, Viking, Melbourne, 2007, p. 110.
- 24 Letter from Sidney Nolan to Sunday Reed, Horsham, 18 July [1942], John and Sunday Reed Papers, State Library Victoria, MS 13186, box 6, file 11.
- 25 Letter from Sidney Nolan to Sunday Reed, Horsham, July [1942], John and Sunday Reed Papers, State Library Victoria, MS 13186, box 6, file 11. 'Pudges' was a term Sunday used to refer to paintings.
- 26 Letter from Sidney Nolan to Sunday Reed, Ballarat, 28 July [1942], John and Sunday Reed Papers, State Library Victoria, MS 13186, box 6, file 11.
- 27 John Reed, 'Paintings in Sheffield's windows', *The News*, Heidelberg, 31 July 1942.
- 28 Letter from Sidney Nolan to Sunday Reed, 9 August [Ballarat, 1942], John and Sunday Reed Papers, State Library Victoria, MS 13186, box 6, file 11.
- 29 Letter from Sidney Nolan to Sunday Reed, Ballarat [c. August 1942], John and Sunday Reed Papers, State Library Victoria, MS 13186, box 6, file 11.
- 30 Letter from Sidney Nolan to Sunday Reed, 9 February 1943, Nhill, quoted in Nancy Underhill (ed.), *Nolan on Nolan, Sidney Nolan in His Own Words*, p. 120.

LIST OF WORKS

Measurements are height before width before depth. All artworks © Sidney Nolan Trust. Works marked with an asterix (*) have been identified as included in the exhibition at Sheffield's newsagency.

Sidney Nolan

born 1917 Melbourne; died 1992
London, United Kingdom

The following works were made
in Melbourne between 1941 and
April 1942



(Figure and horses) c.1941
enamel paint on pulp board
22.5 x 29 cm
Estate of Lady Nolan



Church c.1941
oil on glass
15.7 x 20.5 cm
Bequest of John and Sunday
Reed 1982



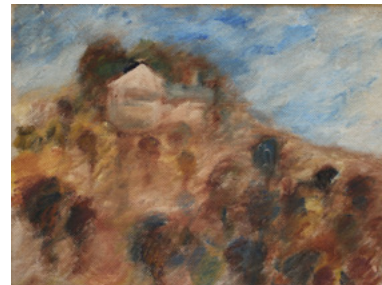
(Houses) [1942]
enamel paint on tin
14 x 22.5 cm
Estate of Lady Nolan



(Houses) 1942
enamel on metal roof tile
15 x 23 cm
Gift of Barrett Reid 1993



(Houses) [1942]
enamel paint on tin
23 x 29.5 cm
Estate of Lady Nolan



(House on hill) 1942*
enamel paint on canvas sacking
36 x 45 cm
Estate of Lady Nolan



(House among trees) 1942
enamel paint on canvas sacking
36.5 x 48.5 cm
Courtesy Estate of Lady Nolan



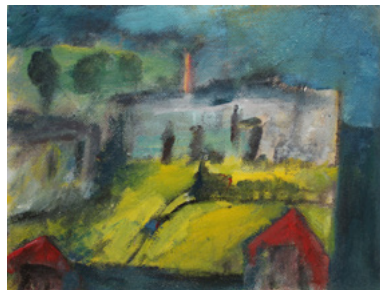
A Cat in Sunday's Garden c.1942
enamel on cardboard
50.7 x 41 cm
Gift of Dr Joseph Brown 1982



Golden Landscape 1942
oil on hessian on plywood
38.6 x 50.6 cm
Bequest of John and Sunday
Reed 1982



(St Kilda) 1942
enamel paint on canvas sacking
36 x 45 cm
The Estate of Sidney Nolan



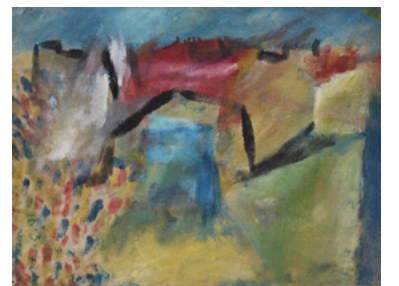
(Train at St Kilda) 1942
enamel paint on canvas sacking
37 x 48.5 cm
Estate of Lady Nolan



Landscape with Train c.1942
ripolin enamel on composition
board
39 x 47.1 cm
Bequest of John and Sunday
Reed 198



(Hens at Heide) 1942
enamel paint on canvas sacking
56.5 x 43.5 cm
Estate of Lady Nolan



(Houses and flowers) 1942
enamel paint on canvas sacking
42 x 55.5 cm
Estate of Lady Nolan



(St Kilda beach and Luna Park)
1942*
enamel paint on canvas sacking
30.5 x 36 cm
Estate of Lady Nolan



(Houses by the sea) 1942
enamel on canvas sacking
36 x 48 cm
Estate of Lady Nolan



[Merry go round, St Kilda] 1942*
enamel paint on canvas sacking
31.5 x 41 cm
Private collection
Courtesy Bonhams Australia



(Luna Park) 1942
enamel paint on canvas on
board
28.5 x 37.5 cm
Estate of Lady Nolan



St Kilda 1942*
enamel on canvas sacking
40 x 46 cm
Estate of Lady Nolan



[Bridge] [1942]*
enamel paint on hessian sacking
36 x 48 cm
Estate of Lady Nolan



(St Kilda) 1942
enamel paint on hessian
41 x 48.5 cm
Estate of Lady Nolan

The following works were made in the Wimmera between May 1942 and 1943



The King 1942*
ink and watercolour on paper
33 x 20.2 cm
Estate of Lady Nolan



(Girl, aeroplane and parachutes)
[1942]
ink and watercolour on paper
18.1 x 24.5 cm
Estate of Lady Nolan



Little Desert [1942]
ink and watercolour on paper
18.1 x 24.9 cm
Estate of Lady Nolan



(Wimmera landscape) 1942
pastel on paper
24.5 x 29.5 cm
Estate of Lady Nolan



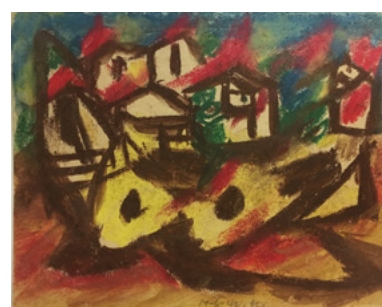
(Wimmera landscape) 1942
pastel on paper
24.5 x 29.5 cm
Estate of Lady Nolan



Dimboola 1942
pastel on paper
13.4 x 18.3 cm
Estate of Lady Nolan



Dimboola 1942
pastel on paper
16.5 x 21 cm
Estate of Lady Nolan



(Wimmera town aeroplane crash)
1942
pastel on paper
15.6 x 19.7 cm
Estate of Lady Nolan



Wimmera Sketchbook 1942
pastel, watercolour and pen and
ink on paper
13.5 x 18.7 cm
Purchased with funds provided
by the Friends of Heide 1997



Wimmera Sketchbook 1942
pastel, watercolour and pen and
ink
13.5 x 18.7 cm
Purchased with funds provided
by the Friends of Heide 1997



Wimmera Sketchbook 1942
pastel, watercolour and pen and
ink on paper
13.5 x 18.7 cm
Purchased with funds provided
by the Friends of Heide 1997



Wimmera Sketchbook 1942
pastel, watercolour and pen and
ink on paper
13.5 x 18.7 cm
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Wimmera Sketchbook 1942
pastel, watercolour and pen and
ink on paper
13.5 x 18.7 cm
Purchased with funds provided
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Wimmera Sketchbook 1942
pastel, watercolour and pen and
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Wimmera Sketchbook 1942
pastel, watercolour and pen and
ink on paper
13.5 x 18.7 cm
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Wimmera Sketchbook 1942
pastel, watercolour and pen and
ink on paper
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Wimmera Sketchbook 1942
pastel, watercolour and pen and
ink on paper
13.5 x 18.7 cm
Purchased with funds provided
by the Friends of Heide 1997



Wimmera Sketchbook 1942
pastel, watercolour and pen and
ink on paper
13.5 x 18.7 cm
Purchased with funds provided
by the Friends of Heide 1997



Wimmera Sketchbook 1942
pastel, watercolour and pen and
ink on paper
13.5 x 18.7 cm
Purchased with funds provided
by the Friends of Heide 1997



Wimmera Sketchbook 1942
pastel, watercolour and pen and
ink on paper
13.5 x 18.7 cm
Purchased with funds provided
by the Friends of Heide 1997



Landscape c. 1942
enamel on muslin on cardboard
31.7 x 42.4 cm
Bequest of John and Sunday
Reed 1982



Wheat Train Wimmera c.1943
enamel on composition board
61 x 91.5 cm
78.5 x 109.5 cm
Donated through the Australian
Government's Cultural Gifts
Program by Barbara Tucker
2015



Wimmera Landscape 1943
ripolin enamel on composition
board
60.8 x 91.4 cm
62.3 x 92.7 x 4 cm
Purchased from John and
Sunday Reed 1980

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EXHIBITION SUPPORTERS

