



# BOAB BULLETIN

No. 100

October 2010

## LANDSCAPE ART AND THE KIMBERLEY



Fig. 1. Phillip Parker King,  
'Mount Cockburn, Cambridge Gulf',  
Ink sketch, 1819  
(State Library of New South Wales,  
PXC 767, Digital a3464048)



Fig. 2. 'View of Mount Cockburn at the  
bottom of Cambridge Gulf', Book plate  
(Captain Phillip P. King, *Narrative of a  
Survey of the Intertropical and Western  
Coast of Australia performed between  
the years 1818 and 1821*, John Murray,  
London, 1827)



Fig. 3. 'View of Mount Cockburn at the  
bottom of Cambridge Gulf', Original hand  
coloured steel engraving, circa 1827  
(Antique Print Room, Queen Victoria  
Building, 455 George Street, Sydney)

This newsletter pays tribute to the artists – past and present – who have sketched and painted the landscapes of the Kimberley. It offers insight into the history and breadth of their work but it does so only from the perspective of someone who admires it. For informed comment on the work, the reader will need to speak with artists, visit galleries, or delve into the many books that describe and analyse landscape art.

In selecting artists and works, a distinction has been made between landscape, viewed in a Western or European context, and Country, viewed in an Indigenous context. Only landscape is covered here because the author lacks the knowledge necessary to discuss Indigenous art. It is acknowledged, however, that some Indigenous artists also use Western conventions in their art. For that reason, the work of Gordon Barunga, Jack Macale, Mervyn Street, and John (Prince) Siddon is mentioned here.

An apology is offered to those artists who have captured Kimberley landscapes in their work but receive no mention here. No slight is intended. The gaps in the coverage reflect only the limitations in the author's knowledge of Kimberley art. Nor is any slight intended in choosing some artworks over others for inclusion. With so little space available for indulgence, the selection was guided by the author's desire to connect images with the flow of the narrative.

Numerous images were included in the PowerPoint presentation of 4 August 2010 but, even there, examples of the beautiful work of important artists had to be omitted because the time available was too short to obtain permission for their use. A big thank you is extended to all those artists and others who have allowed images to be used. Without your generosity, it would have been impossible to produce either this newsletter or the PowerPoint slide show. Thank you, too, to fellow member who have shared their knowledge of art and plants.

### The early art

The Kimberley's first landscape art was topographical in style, produced by mariners to describe landforms, flora, fauna, water, people and culture. The journals kept by the earliest mariners did not survive, leaving us ignorant of whether they sketched any of the coast. William Dampier clearly had the skill to

do so but, when his second book, *A Voyage to New Holland*, appeared in London in 1703, its illustrations ran only to 'divers Birds, Fishes and Plants not found in this Part of the World, Curiously Ingraven on Copper-Plates'. The kudos of being the first non-Indigenous person known to have sketched a Kimberley landscape therefore belongs to Phillip Parker King.

As the three images on the front page show, King's artistic endeavours, like those of other early mariners and explorers elsewhere, became a starting point for the portrayal of the coastal landscape.



Fig. 4. Phillip P. King, 'View of the Cascades in Prince Regent's River', 1827 (Antique Print Room, Sydney, [www.antiqueprintroom.com](http://www.antiqueprintroom.com))

The engravers and other craftsmen who prepared the original sketches for printing brought their own touches to those works. In some instances, they also inscribed their names, giving themselves a place in history.



Fig. 5. W. Hatherell, 'The Mermaid Beached in Careening Bay', Hand coloured engraving, c. 1887, based on a sketch by Phillip P. King (Antique Print Room, Sydney, [www.antiqueprintroom.com](http://www.antiqueprintroom.com))

The engravers, lithographers and artists who reproduced the early works were often well known in their own right. William Hatherell, whose rendition of Careening Bay appears in Figure 5, was born in England in 1855 and worked as an illustrator. His work graced magazines such as *The Graphic* and novels that included Mark Twain's *The Prince and the Pauper*. He exhibited his paintings at the Royal Academy from 1879, and, in 1887, his work included renditions of historical scenes from Australia. Comparison of Hatherell's engraving with King's sketch, published in his *Narrative of a Survey*, reveals slight differences in the human figures, the trees, the rocks in the foreground, and the cloud formation. Hatherell's colours also differ from those in an aquatint plate created by John Murray in London in 1825. A copy of that plate is held by the National Library (<http://catalogue.nla.gov.au/Record/723557>).

While the changes made by engravers and reproduction artists were usually subtle – sometimes little more than the posture of a human figure – some were quite obvious. The image below shows marked differences when compared with one that was drawn on stone by Geo Barnard (from a sketch by George Grey) and published in London in 1841 in Grey's *Journals of Two Expeditions of Discovery in North-west and Western Australia, during the years 1837, 38, and 39*. The English artist Charles Hamilton Smith's portrayal of the men and the vegetation show only subtle differences but he also omitted the two horses and a third man that Barnard, and presumably Grey, had placed near the pandanus in the original drawing.



Fig. 6. Charles Hamilton Smith, 'Sandstone Cave, with paintings near Glenelg river', with acknowledgment to George Grey, 21 x 27 cm (Phillip E. Playford)

The images selected up to this point illustrate themes identifiable in the early landscape art of the Kimberley. Prominent features such as Mount Cockburn gave insight into the coastal landform; the Prince Regent River cascades showed an abundance of fresh water; and the cave scene near the Glenelg River had elements of natural history. Whether Grey saw the pandanus there is unknown. Its presence in the sketch could be indicative of either Grey or Barnard having taken liberties.

Greater natural history detail came from John Lort Stokes. He was in the Kimberley at the same time as Grey but conducted his part of the expedition separately. Between them, these men introduced the world to the trees that are now so much part of Kimberley art.

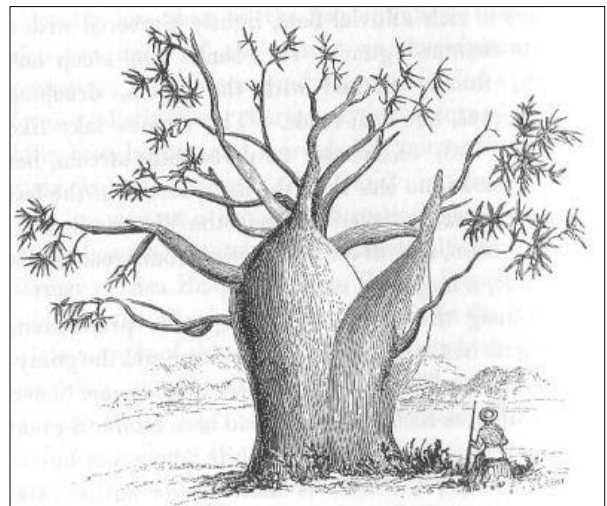


Fig. 7. J. Lort Stokes, 'Gouty-stem Tree', 1838, published in *Discoveries in Australia; with an account of the coasts and rivers explored and surveyed during the voyage of H.M.S. Beagle, in the years 1837-38-39-40-41-42-43*, vol. 2, T & W Boone, London, 1846 (Project Gutenberg)

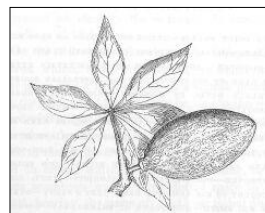


Fig. 8. J. Lort Stokes, 'Fruit of Gouty-stem Tree', 1838, published in *Discoveries in Australia* (Project Gutenberg)

Later artworks by Thomas Baines included both pandanus and boabs. Baines did not go into the Kimberley. In 1856, he remained at and near the Depot Camp (in what would become known as the Northern Territory) when Augustus Gregory and others explored to the south-west, along Sturt Creek.

No new non-indigenous artwork showing a Kimberley landscape is known to have been created in the 1840s or 1850s. Some might have been created in the mid-1860s, when settlers went to Camden Harbour, or in the early 1870s, when guano deposits attracted entrepreneurs to the off-shore islands..

It was Alexander Forrest's expedition of 1879 that resulted in publication of the next batch of sketches. Henry Charles Prinsep, a skilled draftsman and artist, prepared them for the printing of Forrest's journal. 'First Arrival at the Fitzroy' showed wooded, grassy country abutting a wide expanse of river. In another sketch, the river emerged from sandstone ranges. The King Leopold Ranges featured in four sketches, with one of those showing Devil's Creek. The St. George Ranges also rated inclusion, with that sketch showing Mt Tuckfield in the distance.

After Forrest's expedition paved the way for pastoral settlement, the government funded more Kimberley work. In 1883 and 1884, parties of surveyors took with them an Irish geologist, Edward Townley Hardman. His 1883 sketches, mostly of ranges and gorges, included Geikie Gorge (with the name Geikie Cañon), Windjana Gorge (with the name The Devil's Pass), and parts of the Grant Range (south-east of Derby), St George Range, and the King Leopold Ranges. His 1884 works, predominantly of places further east, included ranges, gorges, hills, rivers, river beds, and pools. Some were published as drawn while others were redone, either by Prinsep or by Margaret E. Forrest (later Lady Forrest).

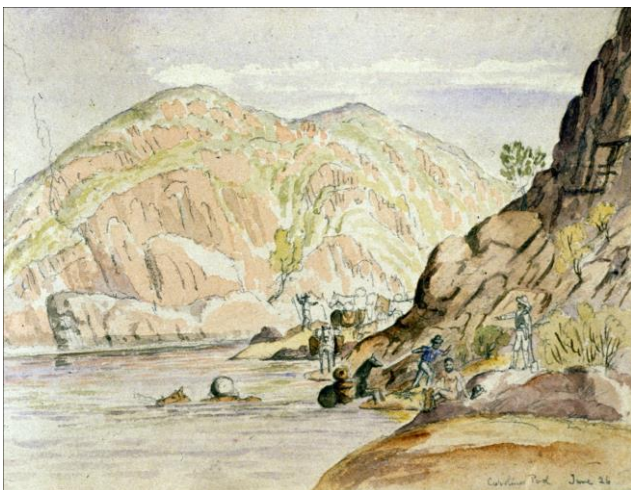


Fig. 9. E.T. Hardman, 'Caroline Pool', 1884, Watercolour in a field book, 12 x 16.5 cm (Phillip E. Playford)

The likelihood of parts of the Kimberley being auriferous had been discussed in the past, and the release of Hardman's reports led to fresh prospecting. The Halls Creek gold rush followed, stimulating interest in the Kimberley and its landscapes.

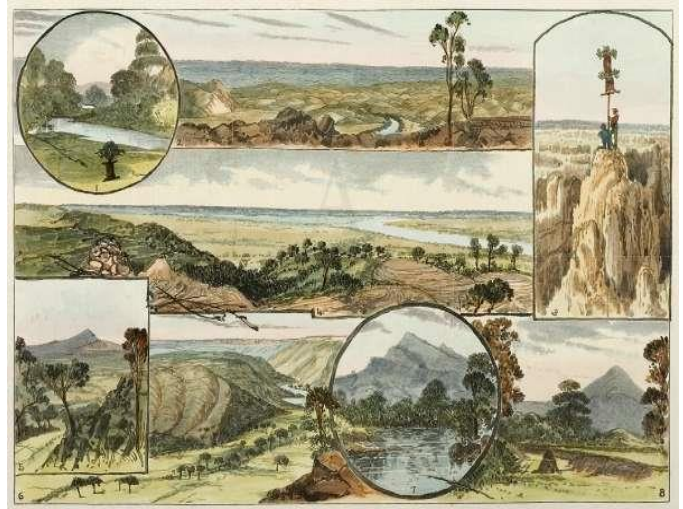


Fig. 10. 'Views of the Kimberley District', 1886 (www.antiqueprintroom.com)

The wood engraving shown above was published on 29 June 1886, without the colours, in the *Australasian Sketcher*. The scenes are: 1 (top left) A pool on the Elvire river; 2 (top) Panoramic view of the Panton district, looking S.W., with the Panton River showing between the hills in the foreground; 3 (top right) Erecting a trig. station on Rough Range; 4 (middle) View of the Ord River and plains from Dixon Range; 5 (bottom left) Mount Barrett; 6 (bottom centre) The Crater, Albert Edward Range; 7 (bottom circle) Permanent Brook, near Mount John; and 8 (bottom) Flora Valley, Elvire River in the Gorge, near Crater camp, Albert Edward Range. The engraver used Hardman's 1884 sketches with less flair than Samuel Calvert did when he prepared a greater range for *The Illustrated Australian News*. Engravings of at least seventeen of Hardman's sketches appeared in print in 1886 and 1887, making his art the most publicised so far. Other wood engravings of 'Views at Cambridge Gulf', one of which showed Mt Cockburn, were published in the *Australasian Sketcher* on 24 August 1886.

In the meantime, another very different type of artist had begun working in the Kimberley. The paintings by Arthur Slade Forbes, a police constable assigned as the clerk to the

first Warden of the Kimberley Goldfield, are striking in their composition and colour. In 1891, he transferred to the government's works and buildings section in Perth. He also joined the Society of Arts and exhibited with that group in 1902 and 1903.

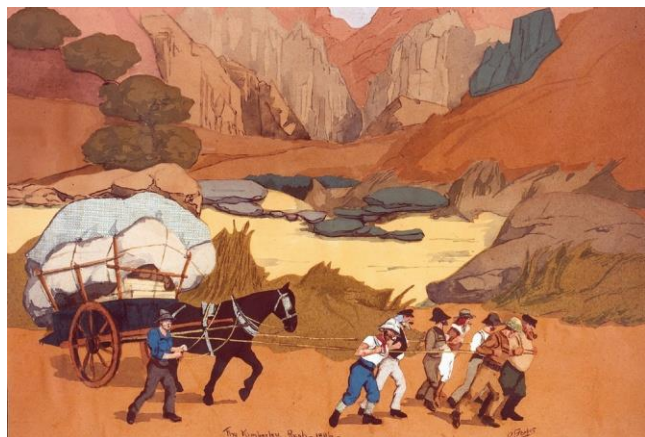


Fig. 11. A.S. Forbes, 'The Kimberley Rush', 1886 (Estate of the late Elizabeth Durack)

On 1 January 1887, Hardman's work (artistic and geological) received exposure in *The Illustrated London News*. A page of his sketches, all beautifully engraved by G. Montbard, depicted Caroline Pool, Albert Edward Range, Ord River, Permanent Creek and Rough Range. Sadly, Hardman passed away soon afterwards, struck down by typhoid fever at the age of 42 in Dublin.

In the same year, another artist was eking out a living on sheep stations nestled below the ranges out of Derby. Rudolph Schuler, an aging German, had travelled far and, like William Hatherell, had contributed artwork to *The Graphic*. Yet, in the Kimberley, if he was not driving a team to or from Derby, he used his hands mostly for station work.



Fig. 12. 'The Homestead - Lilmaloora Station', 1887 (Michael and Wendy Cusack)

Schuler mentioned to a station manager, Harry Bostock, that he could sketch, and he was asked to do 'a pencil sketch of the place, and to include the range in it'. Bostock sent the sketch "home" to his sister in England, with a description of the colours, and she sent back the painting shown here. The colours are quite realistic. Schuler died in 1889.

Perhaps the greatest exposure yet given to Kimberley landscapes occurred in mid-1888 when subscribers received the 26th part of the fabulous three-volume *Picturesque Atlas of Australasia*. The atlas, edited by Andrew Garran, contained 700 engravings – both wood and steel. The Kimberley places among them were Geikie Gorge (Geikie Cañon), the Ord River, and Wyndham. The engraving of Geikie Cañon was based on Hardman's 1883 sketch but he received no acknowledgement. Only the name of the engraver, W. Mollier, appeared on it.

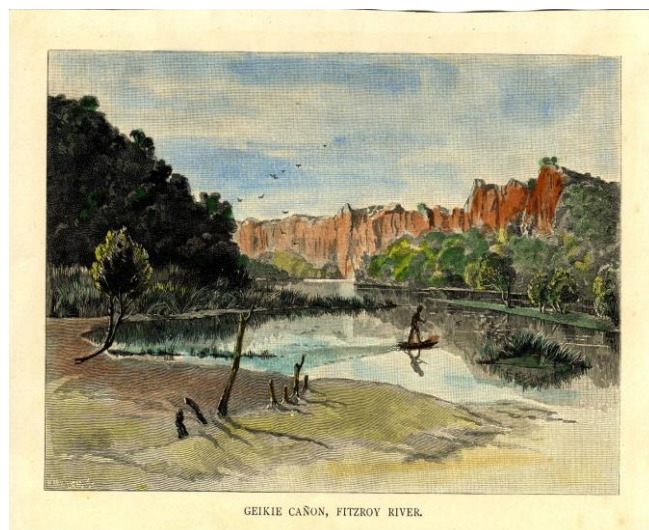


Fig. 13. William Mollier, 'Geikie Cañon, Fitzroy River', *Picturesque Atlas of Australasia*, 1886-1888, with later hand colouring by an unknown person (Estate of the late Elizabeth Durack)

The sketches of Wyndham and the Ord River were attributed to a popular Sydney artist, Julian Rossi Ashton, even though he is not known to have visited the Kimberley. The Ord River landscape resembled the one shown in the *Australasian Sketcher*, and research indicates that the Wyndham sketch was based on three photographs taken in September 1886. The only other Kimberley image in the *Picturesque Atlas* showed a boab tree. It was attributed to Ashton but nothing is known of the tree's location.

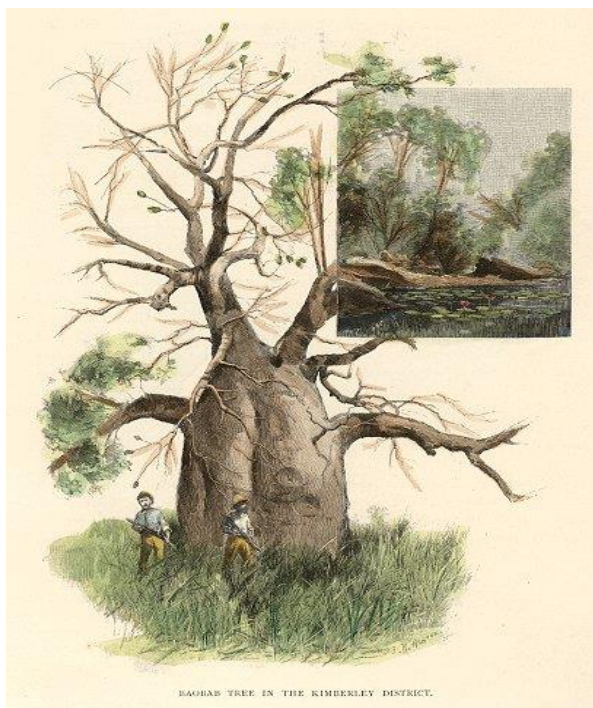


Fig. 14. J.R. Ashton, 'Baobab Tree in the Kimberley District', Hand coloured engraving, c. 1886 ([www.antiqueprintroom.com](http://www.antiqueprintroom.com))

Only a few other 19th century artworks showing Kimberley landscapes have been located. In Cassell's *Picturesque Australasia*, which was published towards the end of 1889, volume IV carried an engraving of Permanent Brook and Mount John.



Fig. 15. Chas. Wilkinson, 'Mount St. John, from Permanent Brook Kimberley', Hand coloured engraving, c. 1887 ([www.antiqueprintroom.com](http://www.antiqueprintroom.com))

While part of Wilkinson's charming work bears a resemblance to the circular image published in the *Australasian Sketcher* in 1886, it is clearly of a different calibre to that image. It is also much more detailed than Hardman's sketch, which appears to have been used for the other Permanent Brook image. Nothing has come to light, however, to show what material Wilkinson had at his disposal when he created this work. He is not known to have visited the Kimberley.

Volume IV of *Picturesque Australasia* was the last in the series. It carried no other Kimberley landscapes but it did present several images relevant to industries in the north-west. Of interest, too, is that an earlier volume in the series showed the *Mermaid* beached at Careening Bay.

*Picturesque Australasia* may have been the last of the 19th century books that carried engravings of Kimberley landscapes. In 1897, when W.B. Kimberly's *History of West Australia* came out, it was illustrated with photographs. None showed the Kimberley. *The Cyclopaedia of Western Australia: An Historical and Commercial Review*, edited by J.S. Battye and published in two volumes in 1912 and 1913 also used photographs. Some showed Kimberley landscapes.

With the hardships necessarily involved in obtaining photographs of places as remote as the Kimberley in the late 19th and early 20th centuries, it is not surprising that the sketches and engravings of earlier years remained popular. Many of the black and white illustrations from Cassell's *Picturesque Australasia* and Garran's *Picturesque Atlas* were cut from the books and coloured. Those that survived are now in public or private collections or on the market as rare prints or hand coloured engravings. Many of them, as is shown by the ones included in this newsletter, are very appealing. The ones on the market vary in both quality and appearance. A 'genuine antique engraved print' of Geikie Cañon, for example, is on offer for less than \$10 through E-Bay and from other online outlets. The print, which is displayed in sepia and is said to be from 1892, shows the birds introduced by Mollier. By comparison, a framed 1888 woodblock engraving of Geikie Cañon, hand coloured in shades of green – even on the wall of the gorge – is available in Perth for \$125 (see [www.trowbridgegallery.com.au](http://www.trowbridgegallery.com.au)).

## ARTISTS KNOWN FOR THEIR KIMBERLEY LANDSCAPES

**James Ainslie** ([www.ainslieart.com](http://www.ainslieart.com))  
**Helen Ansell** ([www.helenansell.com](http://www.helenansell.com))  
**Graham Austin** ([www.grahamaustin.com.au](http://www.grahamaustin.com.au))  
**T Brian Aylward**  
**Gordon Barunga** ([www.mowanjumarts.com](http://www.mowanjumarts.com))  
**Carlo Baumann**  
**Clifford Bayly** ([www.monsoongallery.com.au](http://www.monsoongallery.com.au))  
**Jacinda Bayne** ([www.artbyjacinda.net](http://www.artbyjacinda.net))  
**Phil Belfrage**  
**Sheila Benford** ([www.sheilabenford.com](http://www.sheilabenford.com))  
**Krim Benterrak** ([www.benterrakstudio.com.au](http://www.benterrakstudio.com.au))  
**Emma Blyth** ([www.emmablyth.com/](http://www.emmablyth.com/))  
**John Borrack** ([www.johnborrack.com](http://www.johnborrack.com))  
**Desmond Brennan**  
**Mel Brigg** ([www.melbrigg.com](http://www.melbrigg.com))  
**Michael Challen** (<http://michaelchallen.com/>)  
**Barbara Chapman**  
**Madeleine Clear** ([www.madeleineclear.com](http://www.madeleineclear.com))  
**Peter Coad** ([www.petercoadart.com.au](http://www.petercoadart.com.au))  
**Rick Colless**  
**Campbell Cornish**  
**Ray Austin Crooke**  
**Brendon Darby** ([www.brendondarby.com](http://www.brendondarby.com))  
**Ken Done**  
**James Down** ([www.monsoongallery.com.au](http://www.monsoongallery.com.au))  
**Russell Drysdale**  
**Garry Duncan**  
**Elizabeth Durack** ([www.elizabethdurack.com](http://www.elizabethdurack.com))  
**Jean Elezovich**  
**Arthur Slade Forbes**  
**Liz Francis**  
**Suzy French** ([www.suzyfrenchart.com.au](http://www.suzyfrenchart.com.au))  
**Sam Fullbrook**  
**Guy Grey-Smith**  
**Edward Townley Hardman**  
**Pat Hartley**  
**Phillip A Heath**  
**Tina Higgins** ([www.tinahigginsart.com.au](http://www.tinahigginsart.com.au))  
**Christine Hingston** ([www.christinehingston.com.au](http://www.christinehingston.com.au))  
**Jeremy Holton** ([www.jeremyholton.com](http://www.jeremyholton.com))  
**Karen Hopkins** ([www.karenhopkinsart.com](http://www.karenhopkinsart.com))  
**David Hume**  
**Daniel Hutchings** ([www.monsoongallery.com.au](http://www.monsoongallery.com.au))  
**Robert Juniper** ([www.robertjuniper.com](http://www.robertjuniper.com))  
**Douglas Kirsop** ([www.douglaskirsop.com](http://www.douglaskirsop.com))  
**Kimberley Kohan** ([www.kimberleyartwork.com.au](http://www.kimberleyartwork.com.au))  
**Mark Kraljevich** ([www.jilagallery.com](http://www.jilagallery.com))  
**Guundie Kuchling** ([www.guundie.com](http://www.guundie.com))  
**John Lacey** (<http://johnlacey.com.au>)  
**Vania Lawson** ([www.gallery360.com.au](http://www.gallery360.com.au))  
**Anthony Lazberger**  
**Michael Legge-Wilkinson** ([www.michaelleggewilkinson.com.au](http://www.michaelleggewilkinson.com.au))  
**Suzanne Lindhorst** ([www.suzannelindhorst.com](http://www.suzannelindhorst.com))

**James W.R. Linton**  
**Nadeen Lovell** ([www.lovellgallery.com.au](http://www.lovellgallery.com.au))  
**Jack Macale**  
**Jo McIntyre** ([www.jomcintyre.com](http://www.jomcintyre.com))  
**Jeffrey Makin** ([www.jamesmakingallery.com](http://www.jamesmakingallery.com))  
**Bruce Malloch**  
**Mandy Martin** ([www.mandy-martin.com](http://www.mandy-martin.com))  
**Al Mason** ([www.lovellgallery.com](http://www.lovellgallery.com))  
**Robyn Mayo**  
**Josie Mazulla**  
**Lesley Meaney**  
**Peta Miller** (<http://petamiller.com.au>)  
**Hal Missingham**  
**Larry Mitchell** ([www.jahroc.com.au](http://www.jahroc.com.au))  
**Clive Moffat**  
**Gareth Morse**  
**Keith Naughton** ([www.tommathiesongallery.com.au](http://www.tommathiesongallery.com.au))  
**Sidney Nolan**  
**Helen Norton** ([www.helennorton.com.au](http://www.helennorton.com.au))  
**Mark Norval**  
**John Olsen**  
**Irene Osborne** ([www.arts2u.com](http://www.arts2u.com))  
**Jan Parish** ([www.lovellgallery.com.au](http://www.lovellgallery.com.au))  
**Frank Pash**  
**Matthew Perceval** ([www.matthew-perceval.com](http://www.matthew-perceval.com))  
**Charm Phillips**  
**Judy Prosser** ([www.judyprosser.com.au](http://www.judyprosser.com.au))  
**Clifton Pugh**  
**Ken Rasmussen** (<http://kenrasmussen.com>)  
**Gutha Rokyelle**  
**Victor Rubin**  
**Barbara Sabin**  
**Brian Seidel** ([www.brianseidel.com.au](http://www.brianseidel.com.au))  
**David Shepherd** ([www.david-shepherd.com](http://www.david-shepherd.com))  
**Jules Sher** ([www.jules-sher.com](http://www.jules-sher.com))  
**Susan Sheridan** ([www.wagnerartgallery.com.au](http://www.wagnerartgallery.com.au))  
**John (Prince) Siddon** ([www.mangkaja.com](http://www.mangkaja.com))  
**Julie Silvester** ([www.juliesilvester.com.au](http://www.juliesilvester.com.au))  
**Beverley Skurulis** ([www.beverleyskurulis.com](http://www.beverleyskurulis.com))  
**Joel Smoker** ([www.joelsmoker.com](http://www.joelsmoker.com))  
**Jenny Stacey**  
**Kerry Stokes** ([www.lintonandkay.com.au](http://www.lintonandkay.com.au))  
**Mervyn Street** ([www.mangkaja.com](http://www.mangkaja.com))  
**Traudi Tan**  
**Andrew Tischler** ([www.andrewtischler.com](http://www.andrewtischler.com))  
**Denise Walker** ([www.denisewalkerart.com.au](http://www.denisewalkerart.com.au))  
**Virginia Ward**  
**Fred Williams**  
**Tony Windberg**  
**Ingrid Windram** ([www.windramart.com.au](http://www.windramart.com.au))  
**John Wolseley**  
**Vlase Zanalís**  
 (With apologies for any omissions)

The artists listed on the previous page have produced an enormous body of work. Some, such as Clifton Pugh, Guy Grey-Smith and David Shepherd, have done only one or two Kimberley landscapes while others, such as Peter Coad, Brendon Darby, Elizabeth Durack, Jeremy Holton, Robert Juniper, Douglas Kirsop, John Lacey, Larry Mitchell, and Mark Norval, have each done many. Most of the other artists in the list fall somewhere in between, with quite a few now producing excellent works early in their careers. In the landscapes painted by some of the more prolific artists, all of the themes that were mentioned in connection with the 19th century works tend to be evident.

Elizabeth Durack, one of the region's most prolific and influential artists, sketched and painted on the coast, on plateaus and plains, in ranges and gorges, and out where the boab and pandanus grow. Born in 1915, she began to integrate the essence of the East Kimberley into her art while living on the family stations – Argyle and Ivanhoe – in the 1930s. Her drawings first appeared in print in *The Western Mail* in 1934.

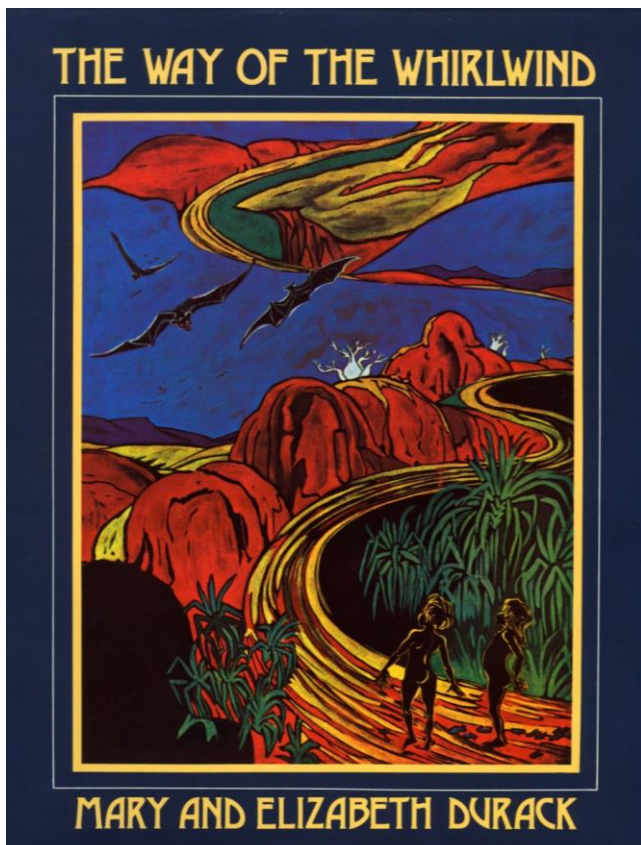


Fig. 16. Elizabeth Durack, '... they came upon the flying foxes further down the river', 1939, used for the cover of a 1979 reprint of the 1941 publication (Estate of the late Elizabeth Durack)

In the decades of creative endeavour that followed, Durack often made do with the only materials that were to hand. Her 1948 work '... the singing and the gold', for example, was one of the 'Ivanhoe' oils she painted on a canvas swag cover while working in her grass studio on the bank of the Ord River. She was also one of the earliest artists to use an aerial perspective to depict the Kimberley.

Interestingly, the Kimberley presence of Durack's forebears and their contemporaries inspired Helen Norton to paint her Durack Series and Pidgeon (Jandamara) Series. She had moved to Broome in 1985 and would open Cockatoo Gallery there in 1999. Having moved again since, to South Fremantle, her work still embraces the Kimberley.



Fig. 17. Helen Norton, 'Brides in Hell', 1991, Oil on Canvas, 90 x 120 cm ([www.helennorton.com.au](http://www.helennorton.com.au))

Other artists who have established galleries include Nadeen Lovell, Ingrid Windram and Kimberley Kohan. Lovell first went to the Kimberley in 1989 after studies at the Julian Ashton Art School in Sydney. In Kununurra in 1998, she opened the Diversion Gallery (now the Lovell Gallery) to display her works and those of two other local artists. Her bold paintings incorporate boabs, stone, hills and other things typical of the region. Windram moved to Broome in 1992 and established Windram Art there in 1995. Her paintings include pandanus at Cape Leveque, boabs at billabongs, archipelagos, escarpments, waterfalls, rivers and creeks. Kohan first went to the Kimberley in 1992 and later had Lovell as a mentor while developing her skills with oil paint and gouache. She now alternates between those mediums and pastels, producing vibrant works in which she includes water, trees, and harsh, arid lands.

Lovell Gallery is one place to be assured of seeing paintings of the distinctive Purnululu (Bungle Bungle) landscapes, especially the owner's 16-metre 'Beyond the Beehives' panorama. Over the years the Bungles have attracted artists who include Valerie Anderson, Graham Austin, Clifford Bayly, Krim Benterrak, Emma Blyth, John Borrack, Jeremy Holton, Kimberley Kohan, Guundie Kuchling, John Lacey, Anthony Lazberger, Suzanne Lindhorst, Jack Macale, Gareth Morse, Sidney Nolan, John Olsen, Matthew Perceval, and David Shepherd. Macale's work has an added dimension that stems from his connection with the country as an Indigenous man.

It was probably inevitable that John Borrack would eventually paint in the Bungles and in other Kimberley places. Vast dry landscapes have always inspired him and, after a 1961 trip to Alice Springs, he began painting deserts. Later travel saw him painting in such places as the Flinders Ranges and the Pilbara before he visited the East Kimberley in the 1990s. He has revisited since for a more prolonged period, producing wonderful works that also take in Lake Kununurra and the Cockburn Ranges.



Fig. 18. John Borrack, 'Sandstone Escarpment Bungle Bungle', Gouache on Strathmore Paper, 76 x 102 cm ([www.johnborrack.com](http://www.johnborrack.com))

While Robert Juniper numbers among those who have painted the Bungles, his best known Kimberley landscapes capture the decorative effects of tides on mudflats. The aerial perspective in his works is said to date from an inland flight over the Pilbara in 1969.

Mark Norval is another mudflats enthusiast. He started exhibiting his Kimberley works in Derby, his home town, in 1982 and continues to exhibit there as well as in Broome, Perth,

Kew, and elsewhere. His works, which also depict boabs, pandanus, ranges, gorges, water and flood plains, include both etchings and paintings. In some of the latter pieces, he acknowledges the influence of artists such as Fred Williams.

The Derby mudflats have also reached out to Suzy French. Having lived in Broome and Fitzroy Crossing during her 20 years in the Kimberley, she writes of Derby: 'Here, I am surrounded by the inspiration for my work, from the heat crackled marsh expanse to the ancient boabs and across the sound to the magnificence of the buccaneer archipelago.'

The artists to whom mud, water, floodplains and swamps appeal have created a diverse range of works. Enticing billabongs and pools feature in paintings by James Ainslie, John Borrack, Peter Coad, Brendon Darby, Douglas Kirsop, John Lacey, Peta Miller, Irene Osborne, Ken Rasmussen and Joel Smoker. Water also plays a role in works by Judy Prosser and Beverley Skurulis. There, however, it is but one element of landscapes that form settings for the animated portrayal of Aboriginal people and animals. These vivid paintings have an appeal similar to Elizabeth Durack's early works.

When it comes to beaches, the contenders are again numerous. Peter Coad, who began painting professionally in 1967 and first went to the Kimberley in the mid-1990s, is one of those who sometimes foregrounds coastal vegetation as well as capturing the sea and the shore.



Fig. 19. Peter Coad, 'Land Study - Cape Leveque', Mixed on canvas, with gold leaf for moon, 25 x 30 cm ([www.petercoadart.com.au](http://www.petercoadart.com.au))

Other artists attracted to Kimberley beaches include Jacinda Bayne, Phil Belfrage, Krim Benterrak, Brendon Darby, Suzy French, Daniel Hutchings, Robert Juniper, Douglas Kirsop, Hal Missingham, Helen Norton, Judy Prosser, Clifton Pugh, Barbara Sabin, Julie Silvester, and Denise Walker. Their paintings are as varied as the beaches themselves, and all have great appeal.

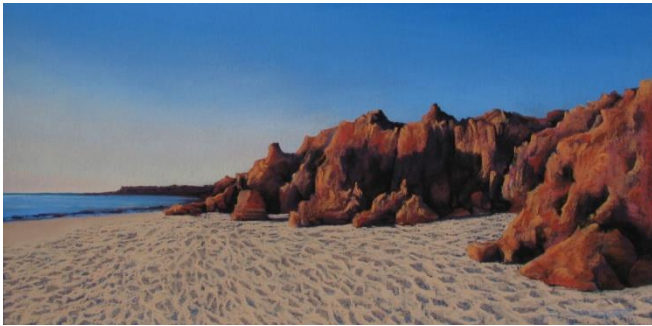


Fig. 20. Julie Silvester, 'Day's End, Cape Leveque', Pastel, 98 x 62 cm ([www.juliesilvester.com.au](http://www.juliesilvester.com.au))

More coastal work than ever is being done as artists enjoy boat cruises, either as invited guests or paying passengers. In September 2004 and March 2005, Ingrid Windram sailed on the *True North*, first as an invited artist and then as Artist in Residence, experiencing the coast in the Dry and in the Wet. Larry Mitchell, whose seascapes adorn the dining room on the *True North*, was a guest on that vessel in 2007 and again more recently. Robert Juniper went on a cruise in 2008. Pat Hartley, who enjoys going on painting trips throughout the state with other artists, sailed on the *Coral Princess* in June 2009 and did a series of sketches on her lap while exploring along the coastal bays.

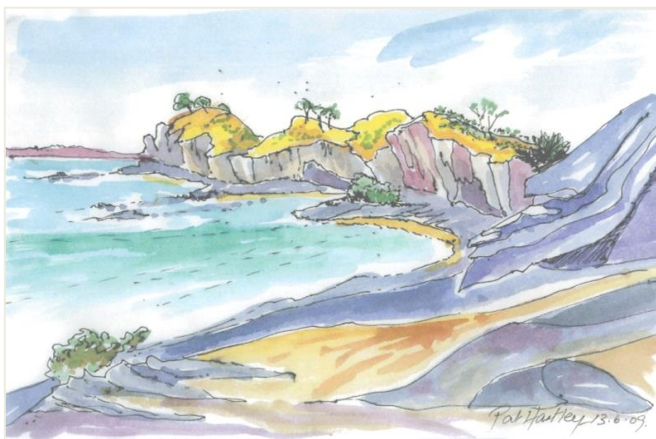


Fig. 21. Pat Hartley, 'Endeline Island, Strickland Bay', Pen and wash sketch (courtesy of the artist)

These new works complement the great range of coastal landscapes that have been captured in past decades. The magnificence of the rocky segments of the coast rivals that of the best ranges, challenging every artist who tries to capture their essence. Brendon Darby and Larry Mitchell are foremost among those who have shown themselves equal to the challenge, each painting large works that convey a remarkable sense of reality.



Fig. 22. Brendon Darby, 'Below Mitchell Falls', oil on acrylic on linen, 137 x 137cm ([www.brendondarby.com](http://www.brendondarby.com))

Douglas Kirsop and Andrew Tischler are the most recent of the cruise painters, having been guests on the *True North*. Kirsop has visited the Kimberley at intervals since the 1980s, capturing beautiful reflections of light, sky, clouds, trees and land in expanses of water. Tischler is a newcomer to Kimberley art. He kept his fellow passengers intrigued by taking photographs, sketching a pencil drawing, and then, within only a few hours, using oils to put the image onto canvas. His small works included vibrant paintings of the King George Falls and the Hunter River.

In bringing this coverage of the Kimberley's landscape art to a close, it is regretful that the focus on historical works meant that some contemporary artists received no more than a mention of their names. It is hoped that other art talks will be presented and will make up for some of the omissions in this newsletter. In the meantime feedback, additions and corrections will be most welcome.

Landscapes have always fascinated artists, challenging them to capture the very things that make each place special. The results are as varied as the artists, and the world is richer for their labours. The works of those who have been mentioned here can be seen online (as listed on page 7) and, from time to time, in galleries that include Challen & Rafferty (Subiaco), Gallery 360 (Subiaco), Garden Art Studio (Yallingup), Greenhill (Claremont & Adelaide), Jabiru Art (Herne Hill), Jahroc (Margaret River), Kensington (Norwood, SA) Linton & Kay (Subiaco), McKenzies (Claremont), Mangkaja Arts (Fitzroy Crossing), Marsh Gallery (Derby), Michael Commerford (Sydney), Monsoon (Broome), Stafford Studios (Cottesloe), Pymble (Pymble), Seaview (Queenscliff, Vic), Wagner Art (Paddington), Wentworth (Sydney), and Without Pier (Melbourne).

*Cathie Clement*

#### Further Reading

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## FROM THE PRESIDENT

This special 100<sup>th</sup> edition of the *Boab Bulletin* represents a significant milestone in the history of the Kimberley Society. When the Society was founded in 1993 by a small group of people with a shared interest in the Kimberley region of Western Australia, the constitution included six objectives, one of which was to "promote the dissemination of information about the Kimberley". Founding President, and the Society's only Honorary Life Member, Dr Cathie Clement undertook to produce a regular bulletin keeping our members up to date with activities and events in the Kimberley and also to document the talks given at our monthly meetings. The first *Boab Bulletin* was dated February 1994, and 16 years later we take great pride in circulating the 100<sup>th</sup> edition, containing many images of beautiful landscape paintings from the Kimberley. The summary of the talk on ecotourism, given by Mrs Pat Barblett in that month, was the first one to appear in the *Bulletin* and since then a further 173 talks have been presented. Summaries of most of these talks have been published and are available on our website [www.kimberleysociety.org](http://www.kimberleysociety.org) and form an invaluable record and archive.

The Society and the wider public owe Cathie a tremendous vote of thanks for the effort and diligence she has shown over the years in compiling, editing and meeting all deadlines with regard to the *Boab Bulletin*. The work she has done has certainly achieved the objective to "promote the dissemination of information about the Kimberley" in a grand and professional style.

*Jeffrey J Gresham*

## REST IN PEACE

On the night of 22 September, Malcolm Douglas was killed when his four-wheel-drive vehicle pinned him to a tree on his property outside of Broome. Tributes have flowed since the news of the 69-year-old conservationist's death became public. His contribution to educating people about Australia's wildlife included making more than 50 hours of documentaries over 30 years and creating the Broome crocodile park. Malcolm Douglas is survived by his wife Valerie and two adult children, Lachlan and Amanda.



**6.30 pm, Thursday, 25 November 2010**

**Auditorium, University Club, UWA Perth**

**ANNUAL PUBLIC LECTURE**

***WHITEFELLA DREAMING: Science in search of Kimberley pre-history***

Keynote: Dr James Ross AM (Chair of the KFA Science Advisory Council & KFA Director)

RSVP by Thu 18 November to [admin@kimberleyfoundation.org.au](mailto:admin@kimberleyfoundation.org.au)

## **NOTICE OF GENERAL MEETINGS**

**commencing 7.15 for 7.30 p.m. at**

**Shenton Park Community Centre, corner Onslow and Herbert Roads**

**Wednesday, 6 October 2010**

**Matt Adams (Satellite Remote Sensing Services, Landgate)**

**“Satellite monitoring vegetation and fires in the Kimberley”**

**Wednesday, 3 November 2010**

**Victoria Laurie (author and journalist)**

**“The Kimberley: Australia’s Last Great Wilderness”**

Members and visitors are invited to stay for supper after the meetings.  
The Society asks a \$2.00 hospitality fee from non-members.

### **COUNCIL 2010-2011**

|                       |  |
|-----------------------|--|
| President:            | Jeffrey Gresham  |
| Vice-Presidents:      | Jack Vercoe and Cathie Clement   |
| Secretary:            | Susan Clarkson   |
| Membership Secretary: | Mike Donaldson   |
| Treasurer:            | Gilbert Marsh  |
| Councillors:          | Sophie Underwood, Jeff Murray, Hamish McGlashan, Kevin Kenneally, Daphne Edinger, and Cameron Bell |

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**DISCLAIMER:** The opinions and the information presented in this newsletter are offered solely to inform members about matters that may interest them. The Council of the Kimberley Society accepts no responsibility for the newsletter’s content, and it advises readers to obtain appropriate advice before they either apply information from the newsletter to particular circumstances or use it as a basis for formulating decisions.