THE FINE ARTS GALLERY,
UNIVERSITY OF TASMANIA.
JUNE 27 TO JULY 15, 1977
Hours: Weekdays 9.00 am—4.30 pm
   Weekends as advertised

FINE ARTS COMMITTEE
Chairman: Professor B. Johnson
The Deputy Chairman of the Professorial Board —
   Professor P.R.C. Weaver
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Nominated by Council:
Mr G.D. Brown

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Mr J.W.C. Wyett

Co-opted members:
Mr C. Andrew (Curator of Art, Tasmanian Museum and Art Gallery)
Mr Max Angus
Mr R. Ewins, School of Art, Tasmanian College of Advanced Education
Mr J. Holmes, School of Art, Tasmanian College of Advanced Education

Secretary:
Mrs S.M.E. Duncombe

Exhibition Committee:
Messrs C. Andrew, M. Angus, Professor J.H. Tisch

The Fine Arts Committee is grateful to those who have kindly lent works in their possession, and to Mrs Carington Smith for her ready assistance.
FOREWORD

The bold and spontaneous watercolour paintings of Jack Carington Smith have a special place in Australian art.

Because the greater part of his time was spent in painting with oils, he enjoyed the freedom of watercolour painting, and saw in it a respite from the more rigorous demands of oil painting. He used oil for a searching analysis of form, colour, and content, but felt no compulsion to do this with the fluid medium.

To him, vitality was all, and added 'finish' only weakened the freshness inherent in direct brushwork.

Like Claude Lorrain (1600-1682) a master he closely studied, he often used watercolour as a medium for preparatory sketches for development as major works in oil.

The watercolour works of both these men, as in the case of Constable and Turner, need to be studied in relation to their work in oil. All show a freedom, vitality and dash in watercolour, left in an 'unfinished' state for the transference of the idea to canvas and more elaborately finished in oil paint.

Watercolour painters of Carington Smith's generation who specialised in the medium were often led into overworked paintings, to their detriment. They tried for a higher degree of realization than the medium should permit, instead of finding it in drawing or oil painting.

Carington Smith never fell into this trap. Even the early works shown in this exhibition, though discreet and lacking the bold dynamic freedom of his later works, are always fluid, and never an affront to the inherent purity of this lovely medium.

Perhaps we feel a more intimate link with a painter who uses a bold calligraphy, in which every stroke, like handwriting, reveals his strength or sensitivity at every turn. Like the art of ballet, it requires both grace and strength, with economy of movement. Jack Carington Smith possessed all these qualities in his watercolour paintings, and they speak to us with eloquence and clarity.

Max Angus,
HOBART, JUNE 1977
1. PENRITH NSW. 1934
   Lent by Ruth Carington Smith, Hobart

2. GARDEN DARLING POINT NSW. 1934
   Lent by Tasmanian Museum and Art Gallery

3. TREES HAMPSTEAD HEATH ENGLAND
   1937. Lent by Ruth Carington Smith, Hobart

4. KENWOOD HOUSE ENGLAND. 1938
   Lent by Ruth Carington Smith, Hobart

5. BATH ENGLAND. 1938
   Lent by Jill Carington Smith, Greece

6. REMAINS OF OLD FOOTBRIDGE
   BETWEEN SIMPSON’S BAY AND THE NECK. 1951
   Lent by Vice-Chancellor, University of Tasmania

7. DEAD WOOD SIMPSON’S BAY. 1951
   Lent by Ruth Carington Smith, Hobart

8. REEDS NEAR BRIDGEWATER. 1951
   Lent by Julie Marshall, Melbourne

   Lent by Ruth Carington Smith, Hobart

10. BUSH OVERLOOKING THE DERWENT
    1957. Lent from a private collection, Hobart

11. SUSSEX CHOOKS. 1957
    Lent by Ruth Carington Smith, Hobart

12. QUIET CORNER ADVENTURE BAY. 1958
    Lent by Hon. W. Hodgman, Q.C., M.L.C., J.P.

13. SAND DUNES BY THE DERWENT. 1960
    Lent from a private collection, Hobart

14. REFLECTIONS LOW TIDE SIMPSON’S BAY
    1963. Lent from a private collection, Hobart

15. THE OLD FENCE POST SIMPSON’S BAY
    1963. Lent from a private collection, Hobart

16. OLYMPIA. 1964
    Lent from a private collection, Hobart

17. CORFU. 1964
    Lent by Hester Clarke, Hobart

18. FLORENCE. 1964
    Lent by Hester Clarke, Hobart
19. JUGOSLAVIA. 1964
   Lent from a private collection, Hobart

20. THE BEACH AT RHODES. 1964
   Lent by Mr and Mrs J.D. Crowley, Hobart

21. THE LION GATE MYCENAE. 1964
   Lent by Mrs N. Michael, Hobart

22. COLUMN AT TEMPLE OF APHIA. 1964
   Lent by Mrs N. Michael, Hobart

23. ILLE DE COSNE BY THE LOIRE. 1964
   Lent by Mrs D.L. Anderson, Hobart

24. LOCH DUCH NEAR KYLE OF LOCHALSH
   SCOTLAND. 1964
   Lent by Mrs D.L. Anderson, Hobart

25. CHEPSTOW CASTLE WALES. 1964
   Lent by Professor and Mrs J.R. Elliott, Hobart

26. BOATS GULF OF CORINTH. 1964
   Lent by Julie Marshall, Melbourne

27. ABSTRACT. 1964
   Lent from a private collection, Hobart

28. IN THE INDIAN OCEAN. 1964
   Lent by Jill Carington Smith, Greece

29. WINDY DAY BUCKLAND PARKS.A. 1965
   Lent from a private collection, Hobart

30. SIMPSON'S BAY BRUNY ISLAND. 1965
   Lent by Owen Carington Smith, Hobart

31. BY THE CREEK NORTHERN TASMANIA
   1965. Lent from a private collection, Hobart

32. ACROSS THE PADDock CENTRAL
   TASMANIA. 1965
   Lent from a private collection, Hobart

33. SUMMER AT SIMPSON'S BAY. 1965
   Lent by Jill Carington Smith, Greece

34. BUSH HILLSIDE BRUNY. 1965.
   Lent by Owen J. Marshall, Melbourne

35. BUSH NORTH BRUNY. 1965
   Lent from a private collection, Hobart

36. LOW TIDE PATTERNS SIMPSON'S BAY
   1966.
   Lent by Mr and Mrs C.O. Williams, Tasmania
37. MY LOW TIDE AT SIMPSONS. 1966
   Lent by Ruth Carington Smith, Hobart

38. LAKE DOBSON. 1966
   Lent from a private collection, Hobart

39. NATIONAL PARK. 1966
   Lent by Dianne Carington Smith, Hobart

40. THE ROAD TO CLOUDY BAY. 1966
   Lent from a private collection, Hobart

41. UNSIGNED ABSTRACT. 1966
   Lent by Ruth Carington Smith, Hobart

42. CLOUDY BAY BRUNY ISLAND. 1966
   Lent by Ruth Carington Smith, Hobart

43. OLD LOG ALLONAH. 1966
   Lent from a private collection, Hobart

44. THE REEF LUNAWANNA BRUNY ISLAND. 1966
   Lent by Hon. W. Hodgman, Q.C., M.L.C., J.P.

45. LOW TIDE SIMPSON’S BAY. 1967
   Lent from a private collection Hobart

46. THE SEA. 1967
   Lent from a private collection, Hobart

47. INCOMING TIDE CLOUDY AFTERNOON SIMPSON’S BAY. 1967
   Lent by Mrs D.L. Anderson, Hobart

48. CLOUDS ON THE NECK. 1967
   Lent from a private collection, Hobart

49. THE HILLSIDE ALLONAH BRUNY ISLAND. 1967
   Lent from a private collection, Hobart

50. CLOUDY BAY SEA AND ROCKS. 1967
   Lent by Ruth Carington Smith, Hobart

51. LOW TIDE SIMPSON’S BAY. 1968.
   Lent by Sir Douglas Parker

52. A HILLSIDE FROM CEMETERY BEACH LUNAWANNA. 1968
   Lent by Vice-Chancellor, University of Tasmania
53. **AFTERNOON LIGHT** SIMPSON’S BAY
   1968. Lent by Staff Association, University of Tasmania.

54. **GREEN BUSH** BRUNY. 1968.
   Lent from a private collection, Hobart

55. **THE NECK ADVENTURE BAY**. 1968
   Lent by Julie Marshall, Melbourne

56. **CLOUDS SIMPSON’S BAY**. 1969
   Lent by Max Angus, Hobart

57. **WINDMILLS HOLLAND**. 1969
   Lent by Sir Douglas Parker

58. **EARLY MORNING MIST**. 1969
   Lent by Elspeth Hope-Johnstone, Hobart

59. **RUE DU CLOITRE ARLES**. 1969
   Lent by Mr and Mrs A.L. Rees, Hobart

60. **CAPE SOUNION**. 1969
   Lent by Ruth Carington Smith, Hobart

61. **STANHOPE GARDENS** LONDON SW 1.
   1969. Lent by Hester Clarke, Hobart

62. **ON ISLAND OF AEGINA**. 1969
   Lent by Hester Clarke, Hobart

63. **GREEK HILLS**. 1969
   Lent from a private collection, Hobart

64. **LAKE TRASIMENO**. 1969
   Lent by Mrs G. Payne, Hobart

65. **HOUSE IN JOINVILLE FRANCE**. 1969.
   Lent by Mr L.G. Murdoch, Hobart

66. **CASHLA BAY GALWAY**. 1969
   Lent by Tasmanian Museum and Art Gallery

67. **MOUNTAINS AT DELPHI**. 1969
   Lent by Ruth Carington Smith, Hobart

68. **BOAT HOUSE SIMPSON’S BAY BRUNY ISLAND**. 1971
   Lent by Richard M. Carington Smith, Hobart
FLORENCE, 1964
Catalogue No. 18

Front cover: CLOUDY BAY BRUNY ISLAND. 1966 Catalogue No. 42