

ANOTHER FULLWOOD FIND (CATHEDRAL ROCKS KIAMA 1894)

The charming Paddington art dealer, Josef Lebovic, is currently offering a tiny water-colour on thick card (8.3 x 13 cm) of Cathedral Rocks. It is inscribed "To Miss Norman. A Henry Fullwood's compliments" on the reverse and has "compliments of the Season emblazoned in Fullwood's hand across the top of the watercolour image. It's a little worse for wear round the edges, but still a delightful image.

It's something I believe our gallery must have but have taken the precaution of putting an option on it if the they are foolish enough not to snap it up.

But they really should purchase it for, at the very least, it may make them reconsider the 1892 date ascribed to Fullwood's massive canvas "Illawarra from Bulli Pass".

Moreover, the tiny size of the Cathedra Rocks watercolour is the perfect foil for the gallery's massive Fullwood canvas and adds to their already impressive Fullwood holdings. The Slate Quarry by Fullwood is in my view the finest of their non-local holdings and, contrary to the view espoused by Anne Gray in her monograph on Fullwood's war art, our gallery's image of 'Lighthouse stables 1919' is, for me at least, the pick of Fullwood's entire war output.

Gray's view in *A. Henry Fullwood War Paintings* (Aust. War Memorial, 1983, p. 31) is that the oil on canvas on board held at Wollongong is clearly an inferior image based on

the watercolour Courtyard at Bertangles 1918 held by the War Memorial.

She argues that "The point of interest in the watercolour, the group of chickens being frightened by a soldier on a motorcycle is not present in the oil...making the latter dull by contrast with the earlier." Gray, however, fails to see that the sense of calm, even ennui, created by the absence of the motorbike and the movement of a large puddle to the centre of the lack of action makes the Wollongong Gallery's oil perhaps the finest evocation of the subtle pleasures of moments of boredom in war by an Australian artist.

With regard to the Cathedral Rocks watercolour, however, what is especially intriguing is that the lovely purple of the rocks and the contrasting green of the fields above are precisely the features captured some 15 years or more later when Fullwood (then living in England) provided the artwork for a commercial postcard of the same image.

Did he keep colour-coded sketches of his topographical work? Or was it just an artist in possession of a great visual memory?

Josef Lebovic, who has snapped up some fine pickings from the Fullwood estate in England, suggests it might be Fullwood's camera work that enables him to so accurately reproduce topographical scenes so many years after first sighting them.

He may well produce a future exhibition of artists' photographs from which we will no doubt learn a great deal about Fullwood's topographical practices.

In the meantime, included with this Bulletin Wyewurry (that is my wife, Inga Lazzarotto, and I) have provided an expensively produced complimentary copy of the stylish greeting card reproduction of the Fullwood postcard of the Cathedral Rocks image to all members.

Joseph Davis