

GEORGE LAMBERT

symposium

George W. Lambert, *Self-portrait with gladioli*, 1922, oil on canvas, National Portrait Gallery, Canberra, Gift of John Schaeffer AO in 2003.



Friday 29 June 2007

An event held at the Australian War Memorial in collaboration with the National Gallery of Australia



■ national gallery of **australia**

Program

Telstra Theatre, Australian War Memorial

8.45 Registration

9.10 **Steve Gower**
Director, Australian War Memorial
Introduction and welcome

9.15 **Anna Gray**
Head of Australian Art, National Gallery of Australia
George W. Lambert: who was he?

9.45 **Anne-Marie Condé**
Historian, Australian War Memorial
"I thought you understood the type of bloke I am": George Lambert and the Australian War Memorial

10.15 **Deborah Edwards**
Senior Curator, Australian Art, Art Gallery of New South Wales
George Lambert: the sculptor

11.00 Refreshments

11.20 **Ron Radford**
Director, National Gallery of Australia
Introduction

11.30 **Daniel Thomas**
Emeritus Director of the Art Gallery of South Australia
Keynote address
George W. Lambert: uneased

Program

12.30 Lunch

1.30 **Mary Eagle**
Art historian and curator
George Lambert and the origins of a national landscape of the bedrock of inland Australia

2.00 **Janda Gooding**
Senior Curator of Art, Australian War Memorial
Landscape as memorial: George Lambert's Gallipoli works

2.30 **Lyndell Brown and Charles Green**
Official war artists, Iraq and Afghanistan, 2007
One side of the wire

3.00 Refreshments

3.30 **Andrew Sayers**
Director, National Portrait Gallery
Self-portrait with gladioli, 1922

4.00 **Sasha Grishin**
The Sir William Dobell Professor of Art History, Head of Art History and Graduate Convenor, Australian National University
George Lambert's Portrait of Hugh Ramsay, 1901: a study in artifice

4.30 Questions

4.50 **Nola Anderson**
Assistant Director, National Collection, Australian War Memorial
Closing remarks

Abstracts

Anna Gray

George W. Lambert: who was he?

George W. Lambert was one of Australia's most brilliant, witty, and influential artists. But who was he?

Anna Gray is Head of Australian Art at the National Gallery of Australia. She was previously Director of the Lawrence Wilson Art Gallery, Perth, 1995–2001, after 15 years at the Australian War Memorial, where she was Head of Art. She has written extensively on Lambert's work.

Anne-Marie Condé

*"I thought you understood the type of bloke I am":
George Lambert and the Australian War Memorial*

During the 1920s the Australian War Memorial expended a great deal of money and goodwill on its commissions with George Lambert, but Lambert, preoccupied with other work, constantly ducked and weaved his way around his commitments to the Memorial. And yet, when Lambert worked on his war pictures, he gave them everything. The Director of the Memorial, John Treloar, knew this. This paper opens out the relationship between Lambert and his government patron, and wonders what happens when we isolate public administration as a part of the process of cultural production.

Anne-Marie Condé is an historian at the Memorial and is writing a biography of Treloar.

Deborah Edwards

George Lambert: the sculptor

This presentation will analyse George Lambert's sculpture within the context of Australian art practice of the time and its relationship to the construction of the ANZAC legend.

Deborah Edwards is Senior Curator of Australian Art at the Art Gallery of New South Wales and has a particular interest in Australian sculpture. Her publications and exhibitions in the area include *Robert Klippel, Lyndon Dadswell, Rayner Hoff and his school, Rosalie Gascoigne, and Presence and absence: Australian portrait sculpture*. She is currently working on an exhibition, monograph, and catalogue raisonné of Bertram Mackennal's oeuvre, to be launched at the Art Gallery of New South Wales in August 2007.

Daniel Thomas AM

George W. Lambert: uneased

George W. Lambert: uneased proposes that although the artist fought his easy facility of drawing magazine illustrations, by shifting to difficult high-art modes and to a degree of formalism, he never abandoned the popular-culture values of beauty, emotion, moralities, transformation, hard work, and humour. *George W. Lambert: uneased* looks at the Symbolist art of special interest during Lambert's formative years, and also notes meanings found from within his own biography and the biographies of his portrait subjects.

Daniel Thomas was a curator at the Art Gallery of New South Wales, 1958–78, founding Head of Australian Art at the National Gallery of Australia, 1978–84, and finally Director of the Art Gallery of South Australia. He is retired and lives in Tasmania.

Mary Eagle

George Lambert and the origins of a national landscape of the bedrock of inland Australia

George Lambert did not endorse the nationalism that was so influential in Australian art between the wars. Nonetheless, he became the leading exemplar of the national concept of an arid landscape.

Dr Mary Eagle (ANU) has had a varied career as art historian, curator, and art critic. The author of a number of art books, her current research project is about the Anglo-American painter Augustus Earle.

Abstracts

Janda Gooding

Landscape as memorial: George Lambert's Gallipoli works

With over a third of all Australian deaths at Gallipoli unmarked by individual graves, and pilgrimages to Gallipoli in the 1920s limited to the wealthy, families needed focal points for their grief. George Lambert's paintings enabled families to locate their own loss in a tangible landscape, and to visualise where and how death had occurred.

Janda Gooding is Senior Curator of Art at the Australian War Memorial. She previously worked as a curator at the Art Gallery of Western Australia, 1979–2005.

Lyndell Brown and Charles Green

One side of the wire

In early 2007 the Australian War Memorial appointed Lyndell Brown and Charles Green to cover the activities of the Australian Defence Force in Iraq, Afghanistan, and the Gulf. In this lecture, they will reflect on their commission, and on the continuities and differences that link the experience of contemporary war artists with those of George Lambert.

Lyndell Brown and Charles Green have worked collaboratively since 1989. Their work is represented in most Australian state and public collections, including the National Gallery of Australia. Charles is Associate Professor of Contemporary Art at the University of Melbourne. Lyndell is an artist.

Andrew Sayers

Self-portrait with gladioli, 1922

George Lambert's *Self-portrait with gladioli*, painted in 1922, is the most elaborate of his self-portraits; it is also the most ambiguous. Beginning with the 1922 work, this discussion will try to discover what Lambert was trying to say in his various excursions in self-portraiture and what his audiences made of the works.

After studying at the University of Sydney, Andrew Sayers began his career at the Art Gallery of New South Wales. Previous to his appointment at the National Portrait Gallery, he was Assistant Director (Collections) at the National Gallery of Australia. Andrew has been responsible for several exhibitions of Australian art, particularly in the areas of drawing and portraiture. He has written extensively, and is the author of *Aboriginal artists of the nineteenth century* (Oxford University Press, 1994) and *Oxford history of art: Australian art* (Oxford University Press, 2001).

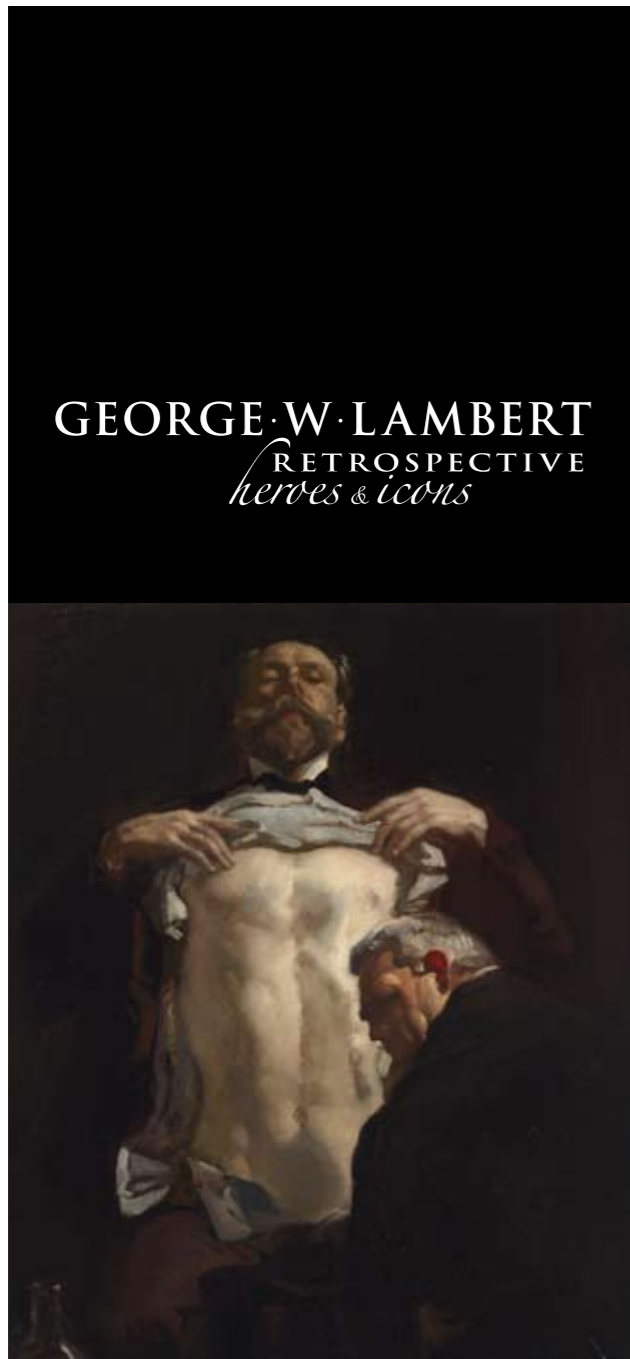
Sasha Grishin AM FAHA

George Lambert's Portrait of Hugh Ramsay, 1901: a study in artifice

George Lambert and Hugh Ramsay met by chance in September 1900 when they were both travelling to study in Europe on board the same ship. A close friendship formed during their journey, on their short encounters in London, and during their period of residence and study in Paris. During this time Lambert produced an oil portrait of Ramsay, plus five portrait drawings. This paper examines the relationship between the two artists, and some of their common aspirations and differences.

Sasha Grishin works internationally as an art historian, art critic, and curator. In 2004 he was elected Fellow of the Australian Academy of the Humanities and in 2005 he was awarded the Order of Australia (AM) for services to Australian art and art history. He has published 17 books and over 1,000 articles.

About the exhibitions



George W. Lambert, *Chesham Street 1910* (detail) oil on canvas, National Gallery of Australia, Canberra, purchased in 1993

National Gallery of Australia

Until 16 September 2007

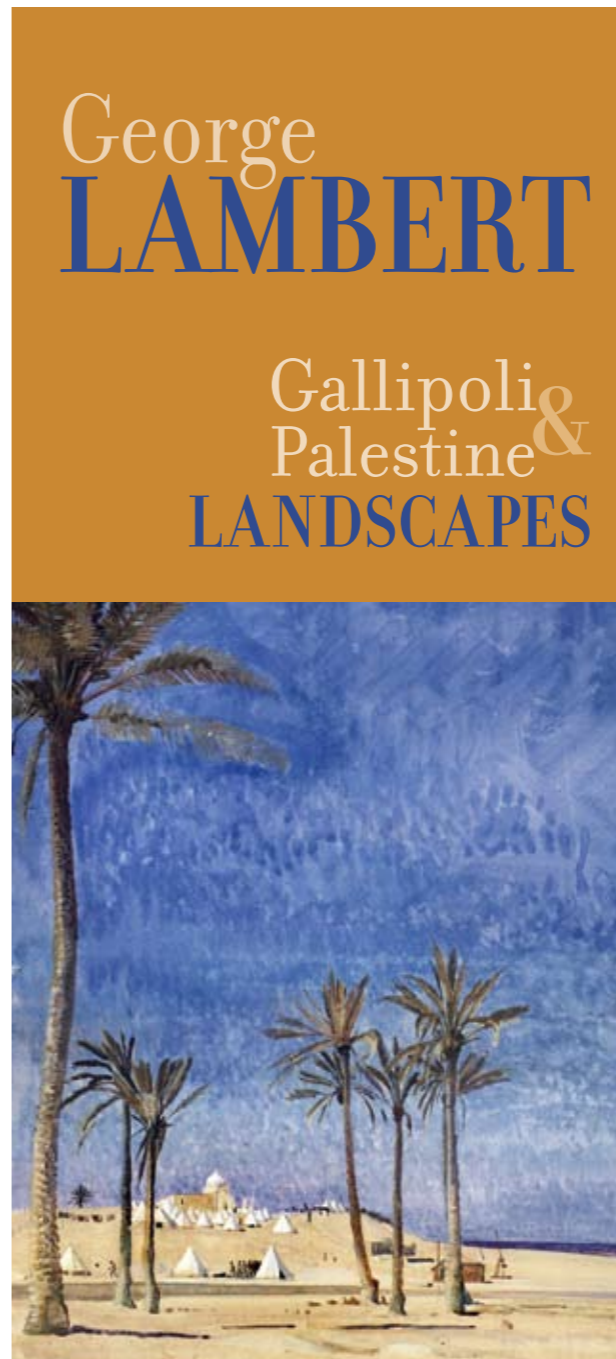
George W. Lambert (1873–1930) was one of Australia’s most acclaimed artists from the Edwardian era and the only Australian painter to be made an Associate of the Royal Academy in London. For the first time in more than 70 years, the exhibition *George W. Lambert retrospective: heroes and icons* presents the diverse range of Lambert’s work, from his Australian bush subjects to his Edwardian portraits and figure groups, from sparkling oil sketches to major battle paintings, as well as a group of his self-portraits and two large-scale sculptures. It features around 120 works by Lambert, including his Wynne and Archibald prize-winning paintings. The exhibition shows the full breadth and variety of Lambert’s approaches to image making, demonstrating his sure draughtsmanship, and the seductive glamour and sensual appeal of his paint surfaces.

www.nga.gov.au/Lambert



celebrating 25 years

About the exhibitions



George W. Lambert, *Mouth of the Wady el Arish* (23 March 1918, watercolour, gouache, and pencil on paper, 35.5 x 25.4 cm, Australian War Memorial, ART02741).

Australian War Memorial

Until 29 July 2007

This exhibition traces George Lambert’s work through his first journey to Palestine and the Sinai in 1918, and includes paintings he completed during the Australian Historical Mission to Gallipoli in 1919.

In just over 18 months Lambert produced 99 small panel paintings, and hundreds of drawings and sketches of Gallipoli and Palestine. Concentrating on landscapes, the Memorial exhibition provides a unique insight into two very different, yet powerfully evocative, landscapes that moulded the experience of Australians in the First World War. These small panel paintings, which the official war historian Charles Bean described as “brilliant little flashes, vivid with life”, give us an artist’s interpretation of the settings, atmosphere, and detailed topography of battlesites, from ANZAC Cove and the Nek to Romani, Beersheba, and Barada Gorge.

A blog was developed to introduce the exhibition, and to provide a forum for discussion and news, as the exhibition undertakes a national tour. Visit the blog and post your comments at <http://blog.awm.gov.au/lambert/>

National Gallery of Australia and Australian War Memorial discount

A discount of 10% off all merchandise, excluding sale items and the Lambert catalogue, on sale at both the National Gallery of Australia and Memorial, will be available to all delegates attending the Lambert symposium. Please produce this advertisement to receive your discount.

The offer is available until 29 July 2007.

10% off
voucher

The Australian War Memorial and the National Gallery of Australia gratefully acknowledge the support of the following organisations:



An Australian Government Initiative



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