

Exhibition of Water Colours

by

J. W. TRISTRAM

v. 147/35

Held at the
FINE ART SOCIETY'S GALLERY,
100 Exhibition Street,
Melbourne.

5704
arts
(v. 147)

5th July to 16th July, 1921

The Art of J. W. Tristram

34986

WHEN the history of Australian Art is written, then assuredly in the front ranks will be found John William Tristram, artist, poet and musician. Although Mr. Tristram sought no prominence, it is nevertheless an accomplished fact that no artist enjoys a greater respect and appreciation.

The artist started his painting as far back as 1885, and later, in the early 'nineties, he first astonished the public with his brilliant, almost mosaic, bits of color. At that time he was also known as the writer of verse, and contributed to the *Sydney Bulletin*, and later to the *Lone Hand*.

He scored a great success in his "Roundel," written for the second publication of the *Lone Hand*, signed "Tris."

It was in later years that he gradually developed into the glorious poetical low tone landscapist. The first intimation of his great ability to render twilight was in the "Sea Fantasy," painted in 1902, and secured by the trustees of the National Art Gallery in the same year.

Perhaps the greatest admirer of his style and technique was the late artist, Jesse J. Hilder. It was late one afternoon in the year 1913 that Tristram first got introduced to J. J. Hilder. Hilder was then already in delicate health, and only on rare occasions visited Sydney. It was his custom to depart for home before dusk. Both men were in some hurry when they met, but such is sympathy of thought—they met, they talked, time passed, and it was late, very late, when they parted. Only those who are acquainted with the life of Hilder will appreciate the fact that they parted as "Jack" and "Jess."

Tristram is a man of many moods, yet, despite his preference for seclusion, he is naturally a companionable and gregarious man. It is with the greatest demonstrative delight that he shows his satisfaction of having succeeded in one of his wonderful nocturne effects, which only he can master. When in his company, in his more serious moods, one is sadly inclined to forget there is something else in the world besides Tristram and his art. No artist takes more unconscious delight in his work than he.

Like Hilder, Tristram is entirely self-developed, having never at any time received tuition. The only tutor those men ever had is Nature, and whilst, as Whistler says, Nature is artistic only by accident, they both succeeded in abstracting that from Nature which constitutes art. Their work will live when many others will be forgotten.

The Water Colours which are included in this Exhibition comprise the very latest examples of Mr. Tristram's accomplished work, and portray him at his highest level.

PUBLIC LIBRARY OF VICTORIA

CATALOGUE

			Guineas.
1.	Summer Night	...	... 15
2.	The Pool	...	.. 15
3.	Botany Bay	...	... 10
4.	Solitude	...	... 12
5.	The Swamp	...	... 15
6.	Marshlands	...	... 20
7.	Claire de Lune	...	... 18
8.	Landscape	...	... 15
9.	Seascape	...	... 20
10.	Dry River-bed	...	... 25
11.	The Mountain Pool	...	... 15
12.	Rising Mists	...	... 15
13.	Grey Landscape	...	... 10
14.	Mountain Road	...	... 10
15.	Morning	...	... 10
16.	The Hillside	...	... 12
17.	A Sketch	...	... 8
18.	She-oaks	...	... 15

			Guineas
19.	Burrenjuck	...	... 15
20.	Copper Moon	...	... 12
21.	Shadows Grey	...	... 10
22.	Decorative Landscape	...	... 10
23.	Evening Glow	...	... 10
24.	Moonlight	...	... 12
25.	Rising Moon	...	... 12
26.	After-glow	...	... 12
27.	Pastoral	...	... 25
28.	Grey Landscape	...	... 9
29.	Deserted Quarry	...	... 15
30.	Study in Grey	...	... 10
31.	In the Shadows	...	... 15
32.	Coast Piece	...	... 15
33.	Swamp-land	...	... 6
34.	Harvest Moon	...	... 20
35.	Selector's Home	...	... 10
36.	Evening Shadows	...	... 8

PUBLIC LIBRARY OF VICTORIA