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THE GRAHAM JOEL COLLECTION, MELBOURNE

Property from the Renowned Collection of the Late Mr Graham Joel Emerges at Auction this June at Smith & Singer

Three Highlights from some of Australia's Most Cherished Artists – Ethel Carrick, Arthur Streeton & Walter Withers – are Each Offered for Sale for the First Time in More Than Half a Century



ETHEL CARRICK 1872-1952

The Table Vase (circa 1907)

oil on canvas on composition board,

92.2 x 72.5 cm

Estimate \$100,000–150,000

MELBOURNE, 19 June 2020 – In five days, Smith & Singer will have the honour of offering three hidden gems from one of the most important private collections of Australian art assembled in the last century, that of Mr Graham Joel. Throughout his career, his dry sense of humour and assiduous stewardship of the company his father established – Leonard Joel – had a significant effect on the development of the Australian art market. The late Graham Joel's remarkable collection spans over several generations of

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his family, and the present works by Ethel Carrick, Arthur Streeton and Walter Withers – which are offered for sale for the first time in 68, 58 and more than 50 years respectively – demonstrate his remarkable eye for quality and provenance. Smith & Singer is honoured to have been entrusted with their sale, and welcome visitors to view their exhibition at 30 Queen Street, Woollahra until 24 June 2020.

THE GRAHAM JOEL COLLECTION

The Graham Joel Collection of Australian Art was commenced during the first decades of the twentieth century and inspired by the great collections of Sir Walter Baldwin Spencer, Lawrence Abrahams and his brother Louis Abrahams, among others. Primarily formed over two successive generations, it has been informed by the highly personal taste of its owners, as well as a more general collecting philosophy reflective of the period.

Both Graham Joel and his father Leoanrd Joel were bastions of the Australian art market and witnessed the commitment and discipline applied by the most ardent and passionate collectors. Guided by their aesthetic love of art, they shared the desire to build a meaningful collection that reflected the artistic history of European settlement in Australia. Throughout this process they became the custodians and guardians of historical items of national significance, and their desire to collect and create, through connoisseurship and opportunity, a collection of Australian art that essentially spanned a century (1840-1940) is reflected in these works.



ARTHUR STREETON 1867-1943

Grapes (1938)

oil on canvas, 61.7 x 52 cm

Estimate \$30,000–40,000



WALTER WITHERS 1854-1914

Corner of the Diamond Creek Road 1899

oil on canvas, 35.5 x 52.5 cm

Estimate \$25,000–35,000

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ETHEL CARRICK 1872-1952 *THE TABLE VASE* (CIRCA 1907) (PICTURED TOP)

At the time of *The Table Vase's* creation, Ethel Carrick and her husband, the renowned artist Emmanuel Phillips Fox, were living in Paris, experiencing *La Belle Epoque* and the accompanying ferment of ideas, artistic practices and philosophies that this wondrous period had to offer. It was a time shaped by optimism and transformation, when artists from around the world gravitated to the French capital, forming a milieu where contemporaries were eager to master their practice and gain peer acceptance through exhibitions.

Ethel Carrick's liberated and progressive style was ideally suited to the Salon d'Automne in Paris. Carrick's mostly small, vivacious, colourful, crowded outdoor markets and beach scenes extol a freedom and spontaneity of brush strokes and often include the visibility of the wooden support. In striking contrast, as one of her rare larger scale paintings, the present *The Table Vase* (circa 1907) not only draws on her formative teachings by Henry Tonks and Frederick Brown at the Slade in London – with its delicate play of light and subdued colours – but also from E. Phillips Fox's *oeuvre* and his abiding interest in recording intimate, interior dejeuner scenes.

Unlike her many female counterparts, Carrick painted few interior scenes in her career, with the present work standing out as a shining exception to this trend. A closely related example, *The Breakfast Table* (1907, Private Collection), also shows a calm, confident yet contemplative female figure placed within a domestic setting. These elegant, tonal interior scenes present a striking counterpoint to Carrick's more familiar lively outdoor market and garden scenes; however, in both instances, the subject remains one of recording the subtle nuances of light, in all its variations, on form.

The Table Vase remains a highly significant composition within Ethel Carrick's career and was retained by the artist until her death. It was acquired by Graham Joel in 1952 at the auction of Carrick's estate and returns to market at Smith & Singer for the first time in 68 years.

ARTHUR STREETON 1867-1943 *GRAPES* (1938) (PICTURED ABOVE)

During the late 1920s and early 1930s, Arthur Streeton's focus turned inwards, narrowing his field of inspiration to his local environment and his domestic surroundings in particular. Each day, he devoted significant amounts of time to gardening, tirelessly pursuing a deeper understanding of the nature at his fingertips. The result of this fascinating period is an abundance of paintings of still life subjects, to which *Grapes* (1938) belongs.

The subject of grapes occupied Streeton on several occasions and the present example reveals the artist's interest in recording the various textures found in the natural and the constructed world. The fleshy, dusky purple hues of the fruit, together with the twisted, entangled vivid greens of the vine leaves, are artfully arranged into an elevated structure including highly polished sliver and rich velvet

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fabric. Belying their obvious visual appeal, each painting represents Streeton's calculated response to solving pictorial problems.

In this composition we witness the artist uniting his highly personal exterior and interior worlds and aptly reconciling his longstanding commitment to nature and artifice. *Grapes* formed part of the legendary collection of Captain Ian and Mrs Lorna Moffat-Pender – the Anglo-Australian couple that assembled one of the finest and most comprehensive representations of works by Arthur Streeton to have ever existed. When the majority of these paintings were sold in 1962, Graham Joel selected the present work as a fitting addition to his family's collection, competing against the numerous public institutions that would go on to acquire works from the Moffat-Pender group for themselves, including the National Gallery of Victoria, Melbourne and the National Gallery of Australia, Canberra.

Geoffrey Smith, Chairman of Smith & Singer commented: 'Graham Joel was a leader in our industry and a personal and professional mentor. He provided me with unparalleled access to his collection and archive and I will cherish our weekly meetings over many years in which he provided me with detailed and unique insights into the history and development of the art market in Australia that spanned the majority of the twentieth century. It is an honour to be entrusted with three major paintings from The Graham Joel Collection that reflect the discernment and experience of a remarkable connoisseur of Australian art.'

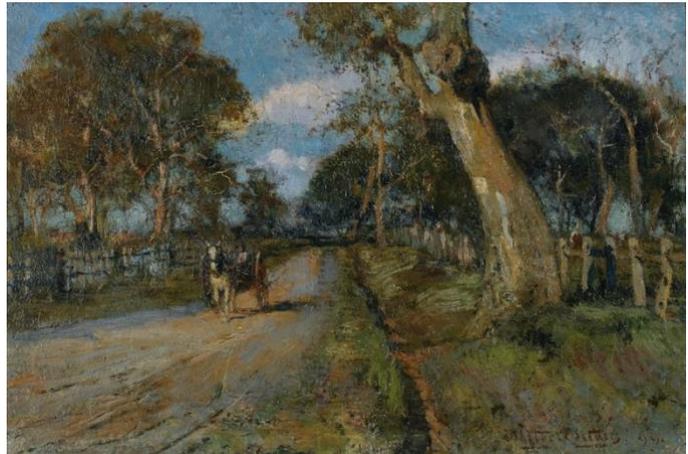
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AT A GLANCE

Lot 29

ETHEL CARRICK 1872-1952

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oil on canvas on composition board, 92.2 x 72.5 cm

Estimate \$100,000–150,000

Lot 30

WALTER WITHERS 1854-1914

Corner of the Diamond Creek Road 1899

oil on canvas, 35.5 x 52.5 cm

Estimate \$25,000–35,000

Lot 31

ARTHUR STREETON 1867-1943

Grapes (1938)

oil on canvas, 61.7 x 52 cm

Estimate \$30,000–40,000

Important Australian & International Art

Estimate: \$5,962,000–8,310,000, 59 lots

Auction, Sydney, 24 June 2020, 6.30 pm

National Council of Jewish Women of Australia, 111 Queen Street, Woollahra NSW 2025

The health of our clients, employees and community is of paramount importance. We have implemented stringent protocols within our premises, including social distancing, frequent hand and area disinfecting, and a maximum number of clients in each exhibition at any time. Full details are available upon request.

Viewings in Melbourne 9-14 June, 10 am to 5 pm

14-16 Collins Street, Melbourne

Viewings in Sydney 17-24 June 2020, 10 am to 5 pm

30 Queen Street, Woollahra

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