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THE ESTATE OF THE LATE DONALD HAY, SYDNEY

Important Works from the Collection of the Renowned Australian Entrepreneur, Donald Hay, to be Sold at Smith & Singer this September

Iconic Images by Australian & International Artists Reflect the Breadth and Depth of the Late Mr Hay's Collection



ARTHUR BOYD 1920-1999

Bathers, Shoalhaven Riverbank and Clouds (1984-1985)

oil on canvas, 259 x 305 cm

Estimate \$300,000–400,000

© Arthur Boyd/Copyright Agency, 2020

MELBOURNE, 20 August 2020 – A select group of works from the collection of Donald Hay – the noted Australian entrepreneur who passed away in July 2019 – will be offered as highlights of the forthcoming auction of *Important Australian & International Art* at Smith & Singer on 2 September 2020. Comprising works from some of the twentieth century's most revered artists from Australia and the world, including Arthur Boyd, Sidney Nolan, Pablo Picasso and Andy Warhol, Smith & Singer is honoured to have been entrusted with the collection. We look forward to welcoming members of the public to view these masterpieces in Sydney in advance of the auction on 2 September.

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THE LATE DONALD HAY

A devoted husband, father and grandfather, Australia was deeply saddened to hear of the passing of Donald Hay in July last year. Born in 1943, Mr Hay grew up in Seaton, Adelaide. Known for his 'can-do' attitude, Mr Hay left school at the age of 16 and went to work with his father, Frederick Dean Hay at the South Australia Brush Company Ltd (SABCO), a highly regarded and successful brush making company which had been established by his grandfather, William E. Hay, in 1892. In 1983, Donald Hay recognised the rapidly developing opportunities of manufacturing in Southern China, and moved to Hong Kong to establish Hayco. Thanks to his distinctly Australian energy and enthusiasm, Mr Hay was able to build an exceedingly successful business from scratch in a highly competitive and challenging environment, a business which today now employs over 6,000 people.

During his time in Hong Kong, and later when he returned home to Australia, Donald Hay, together with his wife Maribi, assembled a truly remarkable collection of paintings and works on paper, that were proudly exhibited in their homes. The collection includes masterworks by Arthur Boyd, Sidney Nolan and William Robinson, and encompasses important international examples by Pablo Picasso and Andy Warhol, and reflects the Hays' dedication to Australian and international visual arts.

"You've got to be a doer. And you've got to know what you're doing. You've got to be the first one out of bed in the morning." Donald Hay

Mr Hay is survived by his wife, Mrs Maribi Hay, children Christopher, Louise and Simone and grandchildren Christian and Callum.

TWO HIGHLY IMPORTANT PAINTINGS BY ARTHUR BOYD

Leading the group in both scale and estimate, are a duo of notable paintings by Arthur Boyd. Perhaps the most significant of these is the monumental, *Bathers, Shoalhaven Riverbank and Clouds* (1984-1985) (lot 40, estimate \$300,000–400,000), pictured above.

Boyd's Shoalhaven paintings are born from his obsession with, and exploration of, a particular landscape. These paintings of the river and the bush-covered escarpment behind have entered the Australian psyche, becoming some of the most recognisable images of the Australian landscape. *Bathers, Shoalhaven Riverbank and Clouds* (1984-1985) has long been regarded as the *magnum opus* of the Shoalhaven series. Magnificent is its immersive scale and dramatically varied in its use of exquisitely refined and expressively vigorous application of pigment, the composition featured on the cover of Ursula Hoff's monograph on the artist published in 1986. The work incorporates a number of the most familiar elements of the local iconography: the densely forested riverbanks with fallen tree-trunks, the central position of the smooth, rounded formation of the large boulders by the water's edge, and the rise of the magisterial Pulpit Rock that catches the light as it presides over the scene below. The landscape is ablaze with the vibrant opalescent colours of an Australian summer's day.

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'The stunning effect of the huge painting rests on the contrast between hot tints, ugly masks and monstrous forms of a crowd and the beauty of the natural world. Above the garish human turmoil rises the impressive, timeless riverbank. Luminous cumulus clouds scud across the deep blue sky. Never before in Boyd's work have nature and man stood in such striking juxtaposition.'
Ursula Hoff, *The Art of Arthur Boyd*, Andre Deutsch, London, 1986, p. 81

Arthur Boyd's preoccupation with the landscape of the Shoalhaven area, near Nowra in New South Wales, commenced in the summer of 1971 when he visited the Shoalhaven River during the height of summer and began painting 'plein-air' landscapes. In 1973, Boyd purchased Riversdale, a property nestled in the small valley adjacent to the Shoalhaven River, and moved there the following year. From his house he recorded the Shoalhaven River, Riversdale Hill and surroundings at various times of the day throughout the changing seasons. During the early 1980s Boyd's Shoalhaven landscapes became more ambitious, monumental and tactile as the artist began applying paint with his fingers as well as a brush. Film footage showing the artist creating these paintings, reveal both a primal response to the physical act of painting together with an innate empathy and reverence to land and place. It is from this uninhibited and expressive time that the present work dates.



ARTHUR BOYD 1920-1999

Triptych from *The Australian Scapegoat* (1988)

- a) *Venus with Digger's Hat and Black Swan*
- b) *Mars Over Pulpit Rock*
- c) *The General Protecting His Money*

oil on canvas, (three panels)

152.5 x 122 cm (each);

152.5 x 366 cm (overall)

Estimate \$180,000–220,000

© Arthur Boyd/Copyright Agency, 2020

In 1988, the year Australia celebrated the bicentenary of European settlement, Arthur Boyd represented Australia at the Venice Biennale. His exhibits included a series of complex compositions on the theme of *The Australian Scapegoat*, which challenged his audiences as his earlier *Bride* series had done thirty years earlier. *Triptych from The Australian Scapegoat* (1988) was shown internationally in Tokyo and New York, prior to its presentation to Australian audiences, and offers a complete

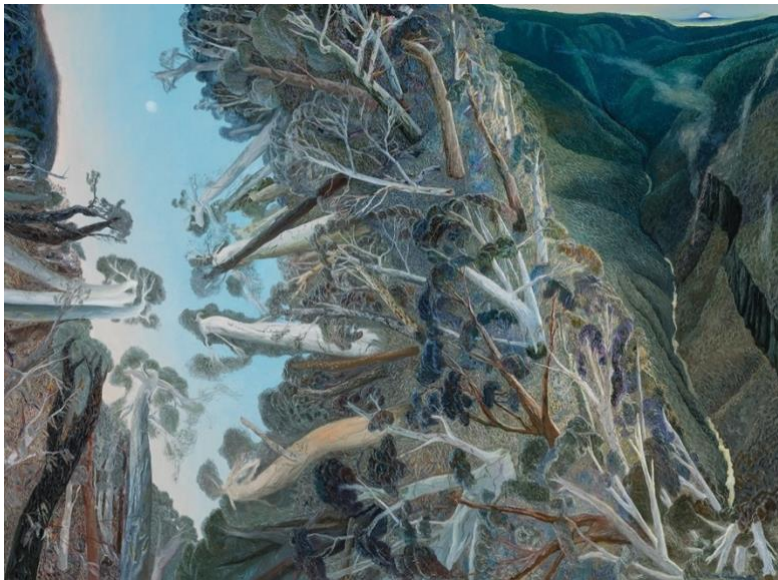
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synthesis of local and global iconography. Biblical and classical sources are merged with Australian history and Boydian motifs: Mars, Simpson and lovers merge with the Shoalhaven River, black swan, and Pulpit Rock. Boyd has mined both the history of Western art and his own highly personal imagery to create a compelling and perplexing composition that implored current and future generations to protect, nurture and propel their cultural and natural assets that were threatened by the current failings of a society prone to narcissism and hedonism.

WILLIAM ROBINSON'S MAJESTERIAL *BACK CREEK GORGE TO THE COOMERA* 1994 (ILLUSTRATED BELOW)

A further highlight from the collection of the late Mr Hay is William Robinson's magisterial *Back Creek Gorge to the Coomera* 1994 (lot 39, estimate \$250,000–350,000). A grand, imposing and inspiring example of William Robinson's complex compositions of the mid 1990s, the work's rotating jigsaw of close foreground and far distance, of lateral and vertical perspectives, of dark and light, epitomises the artist's unique vision of the Australian landscape.



WILLIAM ROBINSON
born 1936
Back Creek Gorge to the Coomera 1994
oil on canvas, 137 x 182.5 cm
Estimate \$250,000–350,000
© William Robinson

Robinson developed this way of looking at the landscape from the late 1980s, following his move to Beechmont in the Darlington Range, Queensland, on the edge of the tropical rainforest. It is Robinson's great ability to tie his ballooning sense of the Sublime to the seen, walked, breathed and felt reality of the rainforest that makes his work so compelling, and through which he earns his place as inheritor and standard-bearer of the great Australian landscape tradition. *Back Creek Gorge to the Coomera* is a particularly fine example of his major compositions from this crucial period in his career.

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Geoffrey Smith, Chairman of Smith & Singer commented: 'We are delighted and honoured to be entrusted with masterworks from the esteemed collection of the late Donald Hay. Comprising a selection of some of Australia's, and the world's, best known and most influential artists, we look forward to bringing these works to auction this September. During a moment where our perspective has been drawn inwards, celebrating a collection which contains treasured pieces of art from around the world will be a particular pleasure.'

PROPERTY FROM THE ESTATE OF THE LATE DONALD HAY, SYDNEY



SIDNEY NOLAN 1917-1992

Gympie (1948)

enamel paint on composition board, 91.5 x 122 cm

Estimate \$120,000–160,000

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ANDY WARHOL 1928-1987
**Giant Panda (from Endangered
Species Portfolio)** 1983
screenprint, 96.5 x 96.5 cm
Estimate \$70,000–90,000

© The Andy Warhol Foundation for the Visual
Arts, Inc/ARS. Copyright Agency, 2020



PABLO PICASSO 1881-1973
La Fete de la Patronne 1971
etching, 36.5 x 48.6 cm (image)
Estimate \$3,000–5,000

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AT A GLANCE

PROPERTY FROM THE ESTATE OF THE LATE DONALD HAY, SYDNEY
Lots 38–45
Combined Estimate \$933,000–1,239,000

Important Australian Art
Estimate: \$4,219,000–5,781,000, 55 lots
Auction, Sydney, 2 September 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 Sydney 26 August – 2 September 2020, 10 am to 5 pm
30 Queen Street, Woollahra

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