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| Williams, Fred (1927-1982) |
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| Fred Williams was an Australian painter and printmaker who bridged the gulf between the country's landscape painters and contemporary art. In the 1960s he turned the sparseness of the Australian countryside into pictures that resembled the international trends toward abstraction and minimalism. These were large, sparse canvases dotted with colourful blobs that alluded to the great spaces and minimal features of the Australian countryside. Williams's other influential series include paintings of densely packed trees in Sherbrooke Forest in the late 1950s and early 1960s, as well as landscapes of the Pilbara region in the early 1980s, just before his death. The *Pilbara series* would come to be his best known work, yet they were also the most conservative of Williams' pictures, as they portray the ranges and riverbeds of this region with a naturalism redolent of classical landscape painting. In these works, it is as if the radical break that took place in Australian art in the 1960s and 1970s had never happened — that is, that the influence of contemporary art had not succeeded in making itself felt. |
| Fred Williams was an Australian painter and printmaker who bridged the gulf between the country's landscape painters and contemporary art. In the 1960s he turned the sparseness of the Australian countryside into pictures that resembled the international trends toward abstraction and minimalism. These were large, sparse canvases dotted with colourful blobs that alluded to the great spaces and minimal features of the Australian countryside. Williams's other influential series include paintings of densely packed trees in Sherbrooke Forest in the late 1950s and early 1960s, as well as landscapes of the Pilbara region in the early 1980s, just before his death. The *Pilbara series* would come to be his best known work, yet they were also the most conservative of Williams' pictures, as they portray the ranges and riverbeds of this region with a naturalism redolent of classical landscape painting. In these works, it is as if the radical break that took place in Australian art in the 1960s and 1970s had never happened — that is, that the influence of contemporary art had not succeeded in making itself felt.  File: Williams\_Dark\_Hillside\_1964.jpg  Figure : Fred Williams, *Dark Hillside* (1967, dated 1964). Oil and tempera on canvas, 108 x 132.8cm, National Gallery of Victoria, Melbourne. The Joseph Brown Collection. Presented through the NGV Foundation by Dr. Joseph Brown AO OBE, Honorary Life Benefactor, 2004. Copyright Estate of Fred Williams.  Williams continues to represent one of the great paradoxes of Australian art history: he remained committed to landscape painting, and was also embraced by his more radical contemporaries for his works completed in the 1960s. This difference marked Williams out from other successful Australian artists. After studying under the modern artist George Bell in Melbourne, Williams went to London for much of the 1950s, but it was not until he turned to painting the landscapes around his home in Melbourne in 1957 that his talent became most visible. At the time, Australian landscape painting was maligned for its *gum tree school* amateurism. Nevertheless, it was the landscape that was to prove so productive for Williams. Without a driving license, he depended on his wife and fellow artists to bring him to his preferred painting spots. He often worked on *plein air* studies before rendering them as full-sized oil paintings in his home studio. The places around Melbourne make up the titles of many of his paintings, including *Upwey*, *You Yangs*, *Mittagong*, *Queencliffe* and *Lysterfield*; however, art critics — most influentially Ian Burn — have long argued that these landscapes could be anywhere in Australia, as Williams' pictures abstract the basic shapes of the scene. Other critics remind us of the importance of landscape to his practice and the roots of his pictures in *plein air* painting. Since Williams’ death in 1982, the circulation of Patrick McCaughey's major monograph on the artist, and the close management of his estate by his widow, Lyn Williams, have ensured the growth of his reputation and the value of his work. |
| Further reading:  (Burn)  (Hart)  (McCaughey) |