



*Tuscan experience (landscape with castle)* not dated  
oil on canvas, 45.0 x 52.5 cm  
Paul Greenberg collection

## Director's Foreword

Recent press has alerted us to the number of artists currently active in the Hunter. Whilst some are surprised this is not an altogether new phenomenon. Some of Australia's leading artists live and have lived in Newcastle and the region. A number of these artists have basked in the glow of notoriety - some have moved to escape media attention, some have not yet been discovered and others have slipped into obscurity.

One of the important roles of the Gallery is to ensure the artists of the region both past and current – are brought to the attention of the public. Such is the case with Norman Lloyd a former Novocastrian who developed a national and international reputation but through relocating to Europe has almost been forgotten – until now.

Apart from his obvious artistic skills, Lloyd's fascinating life and travels, his interesting circle of friends and his commitment to painting over decades makes this exhibition and publication long overdue.

Thanks to the enthusiastic collecting of Paul Greenberg; the informative website developed by Bridgette Banziger and David Hulme which has been an invaluable resource for this publication; the interest, advocacy and curation of Margaret McBride; the input from Lloyd's nephew Bruce Chenoweth and generosity of private lenders; visitors to this exhibition will learn of yet another creative Novocastrian who was able to achieve success through his substantial body of work.

## Ron Ramsey

# ANOTHER LIFE

Except for a brief showing of his work in the 1990 Australian Artists Abroad Exhibition at Savill Galleries, Sydney, and a retrospective exhibition at Christopher Day Gallery, Sydney, in the same year, the Australian artist Norman Lloyd was a forgotten figure both locally and nationally. Although he had a successful career in Australia in the 1920s, his move to England took him out of the spotlight in this country, yet he exhibited extensively in England, France and the United States of America until his death in 1983. Art journalist, Terry Ingram wrote, in reference to a work by Lloyd, which was sold at auction for a considerable sum, "He also contradicts the familiar story of the Australian artist going overseas to see his work go downhill".

Norman Lloyd was born in Hamilton, Newcastle in 1894. Like other Novocastrians, particularly as the son of a coal miner in the early twentieth century, with aspirations of an art career, Lloyd was forced to make the move in 1911, to the more supportive art world in Sydney. After performing various manual jobs while studying art with James R Jackson and later Julian Ashton, Lloyd enlisted in the Australian Imperial Forces in 1916, and was immediately dispatched to Europe. After being seriously wounded a year later, he returned to Sydney. A collection of works he produced during the war is in the Australian War Memorial in Canberra.



Photograph of Norman Lloyd c1956



*Sydney Harbour, Mosman 1922*  
oil on canvas, 33.0 x 39.0 cm  
Paul Greenberg collection

In 1918, after convalescence, he resumed landscape painting lessons with Ashton. From 1921 to 1926 Lloyd exhibited successfully in Sydney and Melbourne to audiences who admired the traditional style reminiscent of his teachers. Ashton wrote in an exhibition catalogue "He took up his paintbrush again (after the war) and I suggested he should try to capture some of those marvellous atmospheric effects so frequent in our beautiful harbour."

For an emerging artist Lloyd's work was fresh but also showed a confidence and earnestness which can be seen in the vigorous brushwork and application of paint; producing works filled with light and colour. Lloyd was chasing the elusive light of Australia, particularly the clarity of the blue skies when the westerlies were coming.

Not all of his Australian works were of Sydney Harbour, he ventured out into other environments, as seen in his Hawkesbury River paintings which were mostly panoramic views of the area.

The Australian newspapers most often reviewed his work favourably. In 1926, with the knowledge of Lloyd's impending move to London, one reviewer went as far as predicting a great future for his art career.

Lloyd's sojourn in Europe from 1926 to 1929 was a changing point in his career, particularly in his style of rendering the landscape. His travels to Italy, France and England broadened his view and his painting style. He moved away from the traditional rendering of the image to a more impressionistic painterly

style. He exhibited in the UK, France and Australia, and, although he came under the influence of the Impressionists, he did not venture into the world of what he called "the affectation, ignorance, and wrong headed ideas of the so-called ultra-modernists."

In 1930 Lloyd and his wife Edith (they married in 1923) migrated to England. It was here he reinvented himself and soon established another life. He and Edith moved into a large house, in up-market St Johns Wood, owned by Edith's family, where they opened their home to Australian expatriates and other guests such as HG Wells, Bernard Shaw and Benjamin Britten.

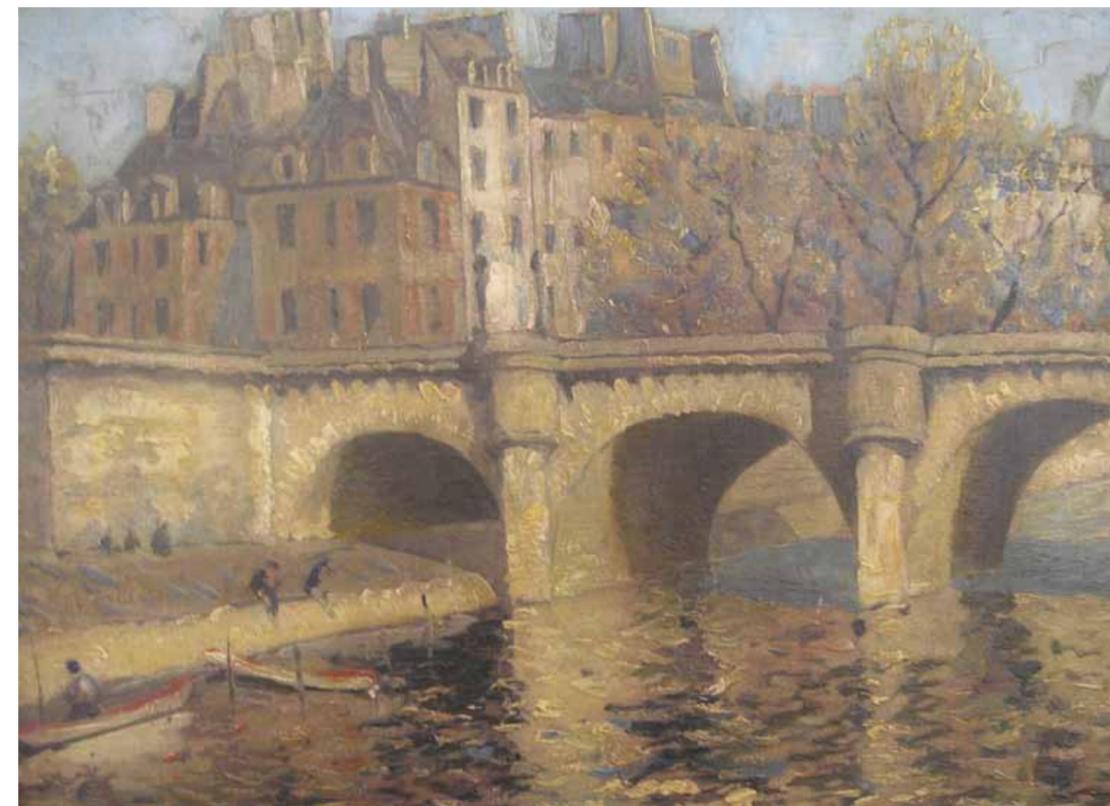
During WWII, Lloyd was in Africa, and again was drawn to the light of the sun-drenched terrain. Later he travelled to Spain and the Atlas Mountains in Morocco where he found capturing light a challenge and quite different to that in France.

Privately, Lloyd had developed another, somewhat, parallel life. From 1947 unbeknown to his wife, he spent his summers in Chassignolles, France with Zenadine Chaumette, whom he had met in Paris

after WWII. While in France he painted prolifically and exhibited with several salons of the Societe des Artistes Francais and with the Salon d'Hiver in Paris. It was not until after Chaumette's death in 1954, when Lloyd was willed her house that Edith became aware of this other life. From 1974 he lived at Chassignolles permanently until his death in 1983.

Lloyd's attraction to specific subjects did not change greatly over his career and the depiction of buildings, boats and bridges often reflected in waterways was a recurring theme. The earliest examples of this can be seen in Lloyd's Steam Ship, Newcastle Harbour 1922 and Sydney Harbour circa 1925 where he plays with light and reflection. Later works painted in England, France and Morocco continue this interest such as Le Pont Neuf, Paris circa 1935.

Except for brief forays into still life and figurative representation, which were not as developed as his landscapes, he continued to be drawn to the abundance and beauty of the countryside. This was first evident in an exhibition of Australian works at Macquarie Galleries in 1926, where works depicting



*Le Pont Neuf, Paris c1935*  
oil on canvas, 37.0 x 47.0 cm  
Paul Greenberg collection

the landscape around Bathurst showed harvest time with fields of wheat and images of soaring poplars which were later to capture his interest in the landscape of France.

Overall, Lloyd's work would be considered diverse in style. From the early traditional technique he moved on to Impressionism and then as one gallery catalogue stated, to Post Impressionism. He was also influenced by Chinese and Japanese art and went through a Rousseau stage where the works were very dark and almost menacing. It is not unusual for artists to have stylistic variations throughout their career and in many cases the more radical changes are not always successful. For Lloyd this was also true as flashes of exceptional innovation exist alongside the mundane, and naive alongside the visionary.

When we think about successful artists born in Newcastle, we inevitably cast our thoughts to William Dobell, John Olsen and Jon Molvig.

These are, however, not the only artists to achieve a high level of professionalism and broad acceptance. This exhibition of the works of Norman Lloyd is to acknowledge him as a committed and significant painter worthy of recognition and review, particularly in Newcastle, the city of his birth.

#### Margaret McBride

- 1 Terry Ingram, 'Norman Lloyd's Work Enjoys a Late Harvest', Australian Financial Review, December 15, 1988
- 2 Norman Lloyd Retrospective Exhibition Catalogue, Christopher Day Gallery, June 1990. Page 1
- 3 Bruce Chenoweth, interview June 14, 2011
- 4 Unnamed Publication, 19 May, 1926.
- 5 "Misguided Art – Ultra-Modernism – Sydney Man Abroad", Evening News, February 6, 1929.
- 6 Stewart's, London and Donegal, Catalogue "Norman Lloyd FROS, ROI, PLSC, Post Impressionist Artist.



*Town and mountains* not dated  
oil on canvas, 45.0 x 55.5 cm  
Paul Greenberg collection



*Fountain in the square* not dated  
oil on canvas, 44.5 x 55.0 cm  
Paul Greenberg collection



*Trees in bloom* not dated  
oil on board, 32.0 x 42.0 cm  
Paul Greenberg collection

This catalogue was produced on the occasion of the exhibition *Norman Lloyd Another Life* 27 August - 27 November 2011  
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COVER IMAGE  
*Steamship, Newcastle Harbour* 1922 oil on canvas, 39.5 x 44.5 cm Paul Greenberg collection, Sydney

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# NORMAN LLOYD

## ANOTHER LIFE