



The Bluff Beach Devonport oil on canvas on cardboard 1930 – 1935



List of art works:

Devonport Regional Art Gallery

- William N. Holmes* (artist father) late 1920's oil on canvas on cardboard
- Mother* oil on canvas on cardboard
- Patsy Adam Smith* oil on canvas 1946
- Joan* oil on canvas 1940
- The Bluff Beach Devonport* oil on canvas on cardboard 1930 – 1935
- William N. Holmes Esq* oil on canvas on cardboard 1930's
- Mrs Lilla Edith Holmes* oil on canvas on cardboard 1918 – 1940
- Portrait of a Woman* oil on canvas 1926
- Mount Wellington from Carlton* oil on canvas on cardboard 1940's

Tasmanian Museum & Art Gallery

- The Ballet Girl* oil on canvas on cardboard 1940's
- Fruit Study* oil on canvas on cardboard early 1930's
- Portrait of Mother, Mrs W. N Holmes* 1950's
- Summer Holidays* oil on canvas laid onto card 1950's
- Zinc Works* oil on canvas on cardboard late 1940's
- Gum Tree* oil on canvas 1930's

The Moonah Arts Centre wishes to thank Devonport Regional Art Gallery and the Tasmanian Museum & Art Gallery for the generous loans of art works.

Thank you Mrs Joan Dabrowski, Ms Sue Backhouse, Ms Penny Malone and Mr Ken Bonney

Flower arrangement by: fig, flowers interiors garden, 244 elizabeth street hobart

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Edith Holmes

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...with her highly expressive colour and use of the Tasmanian landscape and urban environment as her subject matter..

Edith Holmes was born in 1893 and spent her early years living in Hamilton Tasmania with her family. After leaving school Edith Holmes went to study in Sydney at the Julian Ashton School of Arts. This is where she met with success as her paintings sold readily in Sydney and Melbourne, where women artists were far more supported by the arts establishment than in Tasmania.



Edith Holmes lived and worked in Moonah from the 1920's until a few months before her death in 1973. Not only was Edith Holmes a

prominent artist but she was a keen environmentalist in her own beloved area and a noted philanthropist. Much of her artwork was made in Moonah, and she gained subject matter through prolific outside sketching around the Moonah area such as Mount Direction, as well as from the interior of her cottage 'Dilkhoosa' at 62 Charles Street Moonah. 'Dilkhoosa' Edith Holmes' residence for almost 50 years, was demolished after she died in 1973 to make way for a commercial development.

Edith Holmes was also an accomplished portraitist, working well ahead of her time in Tasmania. She was influenced by overseas travel where she also practiced her art and gained access to many avant-garde artworks during the 1950's and 1960's. Edith Holmes

was known as the Van Gogh of Australian painting with her highly expressive colour and use of the Tasmanian landscape and urban environment as her subject matter.

In later years Edith Holmes painted several portraits, one of which she entered into the Archibald Prize. This portrait was of Hobart Author Leslie Greener. In 1972 Edith Holmes was awarded a special Art Prize by the Art Society for her contribution to Tasmanian Art.

Edith Holmes was an active member in the United Nations Association. She also donated a block of land from her estate at Bally Park to the Moonah Rotary Club, to build a house for holiday accommodation for disadvantaged young people. Edith Holmes was also a committed member of the Women's Non Party League of Tasmania, and fervent supporter of the rights of women.

Unlike many artists, she was avidly interested in the City's progress. She deplored the fact that town planning authorities did not give thought to the beautification and the retention of natural beauty in the suburbs.

"We have a reserve in Moonah' she said ' its' a lovely place, but it could be made much more beautiful with a little attention. Have you seen the awful galvanized iron building in the centre of it? Dreadful. It obscures half of Mount Wellington you know."

"It's a pity there isn't some kind of progress association in Moonah to get things like this going" she said. "Though I wouldn't be prepared to start one – I 'm very busy – I would certainly be prepared to be a member."

Back to the subject of painting Miss Holmes said that artists rarely made enough money from their work to live on, though she admitted that better opportunities existed these days. "What a lot of painters must realise is that they need to travel to see if their work is recognised in other cities, as it must be if they are to be really successful."

A woman with a sense of humour, she quipped just as her photograph was about to be taken. "I wore my best coat in the hope that it would come out better than my face....." Interview with The Mercury 3 May 1967

To the question 'Artists are generally considered eccentrics, Do you consider yourself so?' She answered "DEFINITELY NOT" "I consider myself an individual, and I hope I'm original but eccentric – definitely not." Interview with The Mercury 3 May 1967

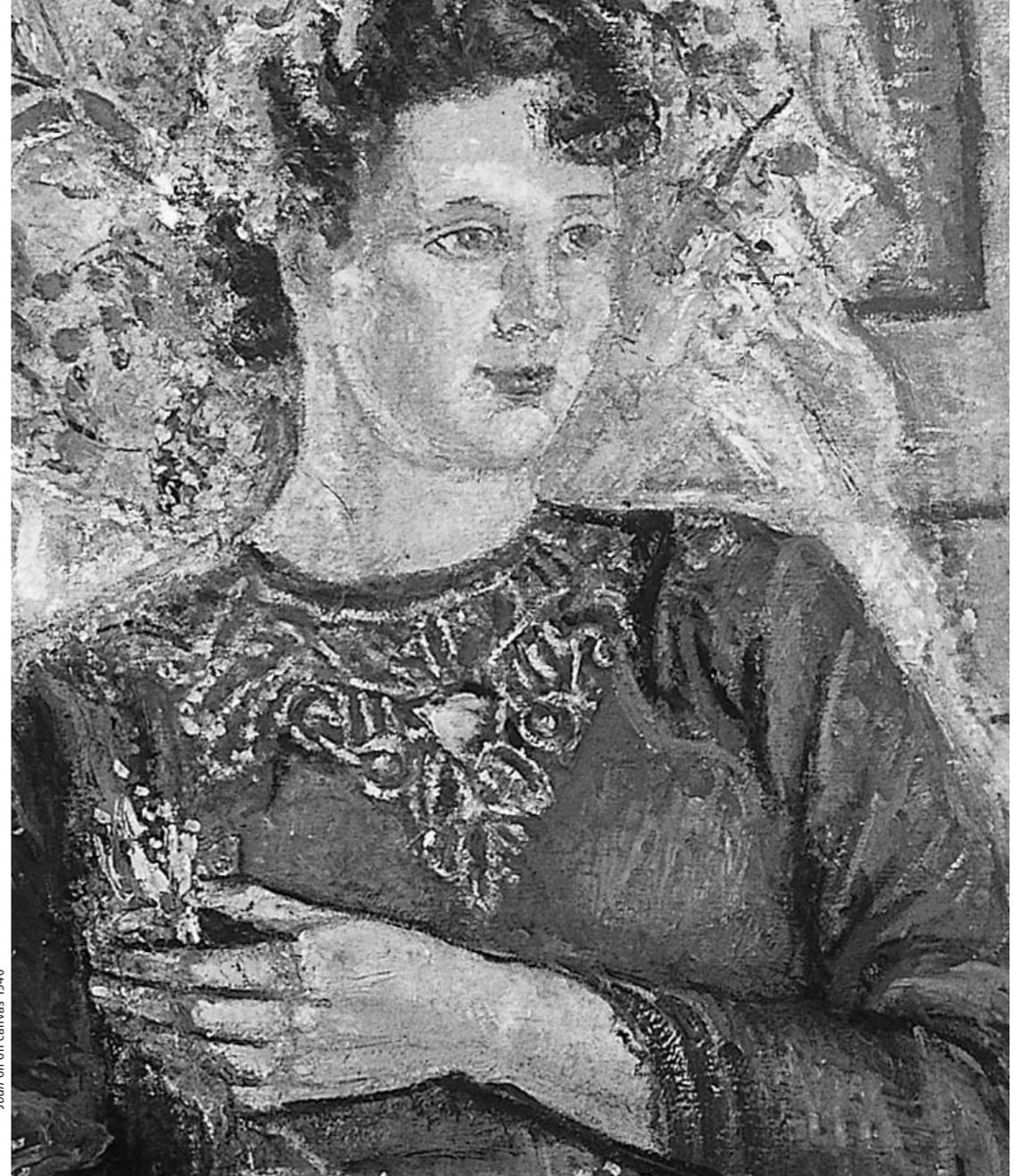
"Tasmanian women painters are not being recognised in the same way that women painters in other states are we just don't have the professional critics that Melbourne and Sydney have...." Interview with The Mercury 3 May 1967

This exhibition is a tribute to the extraordinary career of Edith Holmes who was a great Tasmania Woman Artist who loved Moonah and its surrounding environment.

Ken Bonney & Jennie Gorringer March 2003



William N. Holmes
oil on canvas on cardboard



Joan oil on canvas, 1940