WILLIAM DELAFIELD COOK. A SURVEY
William Delafield Cook. A Survey is the first survey exhibition of this significant Australian artist in over two decades.

Since the late 1970s Delafield Cook has worked almost exclusively with the Australian landscape - remarkably, from his studio in London. His paintings are characterised by a deadpan photo realism, yet they transcend the real altogether to speak of phenomena beyond our perception. Taken as a whole, his paintings elevate our understanding and appreciation of the Australian landscape to a new level.

This timely survey unites works from over a thirty year period, to provide a compelling document on the work of one of Australia's most acclaimed and accomplished artists.
WILLIAM DELAFIELD COOK. A SURVEY

GIPPSLAND ART GALLERY • SALE
I have always felt that it wasn’t enough to simply lope along experiencing life, and that moments of importance should be acknowledged, examined, secured.¹

In a practice that now spans over fifty years, William Delafield Cook has produced an immense body of work that speaks not merely of its time, but transcends time altogether. His dedication to the Australian landscape has led to a new understanding of the land, in which we encounter the essence of place through an intensely vivid evocation of surface and substance.

William Delafield Cook was born in Melbourne in 1936 and relocated to London in 1958, and for the last thirty years has divided his life between London and Sydney. In the early stages of the twenty-first century Delafield Cook is producing some of the most significant work of his career. With his investigation into the recurring subjects of timelessness and place achieving a new level of refinement, Delafield Cook has reached the crescendo of a lifetime dedicated to the search for the inexplicable dynamisms that silently inhabit our natural world.

Delafield Cook’s vision of the Australian landscape has intensified as his distance and time spent from Australia has increased. The emphasis he places on the Australian experience cannot be overplayed. His work is informed by, he says, ‘the amount of time I have spent in Australia, the importance I place on being Australian, and the attraction I have to the country and its landscape.’² However, what had been intended as a short trip to London in 1958 turned into a second home for the artist. Today Delafield Cook spends part of every year in Australia, undertaking long journeys into the

[2] ibid
“My feeling … is that distance intensifies the experience of the place”

My feeling about the process of removing oneself at intervals from direct contact with the source of one’s subject matter is that distancing intensifies the experience of the place, makes it in recollection more vivid. By squirreling it away, then retrieving it at a later date, you can recover it, repossess it, see what it is that should happen to it.

A continued fascination for Australia, while being at once physically removed from it, has allowed Delafield Cook to distil the essential character of the Australian landscape. He affords us neither a topographically accurate view, nor a landscape transformed through emotion or energy, but the pure idea of land filtered through memory, in which all voices and activities are silenced, and the spirit of the earth can peacefully emerge.

In employing the real in his pursuit of the unreal, Delafield Cook uncovers something quietly surreal in his paintings. His practice is based on empirical visual experience, but he expresses a sensation of disquiet that has nothing to do with what we see. While often very cluttered, there is a sense of calm order in his pictures, which undergo a process of gradual reduction until only the skeletal structure of the land remains. His vast, panoramic canvases reveal in a strange intensity whose source cannot be identified; indeed, it is in painting what he sees with such...
“My interest is in the strangeness of the world, as it is”

The paintings betray the distance from their subject, by invoking memory and recollection rather than direct observation. Throughout his career, Delafield Cook has painted single objects and places that are embodied by an intangible, almost undetectable presence. ‘My paintings are not about me – they’re about the ‘thing”, he says of this quality. ‘It’s the world being reinterpreted. Charged up. Renewed’. Delafield Cook sometimes pursues the trails left by earlier artists, such as Eugene von Guérard (both artists painted the Strath Creek waterfall, in 1862 and 1980 respectively). But when it comes to painting he is decidedly studio-based. His practice dictates that he spends long hours at the easel, sometimes working for years on a single work. ‘Being a painter is a lonely business’, he says. ‘You have to reinvent yourself every day. There’s no-one telling you what to do’. Delafield Cook’s canvases are carefully attuned for maximum effect. In a work such as *Hillside near Euroa* (1989), mood is modulated to infer a place that is at once familiar and frighteningly alien, while never resorting to invention. ‘My interest is in the strangeness of the world, as it is’, he says. Delafield Cook might be described as a landscape scientist; he calculates colour, mass, composition and tone to arrive at a unique formula of disquiet. Here, nothing is left to chance. Every particle of paint is deeply considered with the result that the overall work resonates like a finely calibrated orchestra. Despite their outward sterility, his paintings are rich in spirit and the tangible substance of life. Delafield Cook outlined the agenda for his art in 1975, writing that he sought:
“The subjects are ... a means of conveying a view of the physical world which transcends the obvious”

Increasingly, however, we see that subject and site have taken on greater meaning for Delafield Cook, as his practice has matured from his early abstract subjects. His later choice of landscape as a subject was infused with longing for a place that was as timeless and elemental as his painting.

Delafield Cook’s art is one of infinites: of infinite detail and of infinite expanse. The collision of the two produces a condition that could only manifest in Australia. Without the need to call upon cliché he fathoms an Australian Sublime that is majestic and boundless. It infers a religiosity that makes one believe in Creation again; that nature was designed according to a plan, and that there is a divine order amidst the chaos. This is one of Delafield Cook’s great achievements; in his classical compositions, rich in balance and symmetry, he unleashes a profound sense of the biblical within the secular, and of the supernatural within the natural. There is a sense that the forces of the cosmos have aligned in paintings such as *Kiah River near Eden* (1977), which was the first major landscape painting produced by the artist. Even at this early stage, we detect a brittle stillness in the air, permeated by an electric tension, as if everything, at this moment, has frozen in a unique harmony that the
slightest disturbance could rupture. His works speak at once of magnitude and quietude, and describe small, barely detectable sensations amplified to the level of grand history painting. He quotes liberally from the past – from classical painting and classical architecture through to Romantics such as Friedrich and Surrealists such as De Chirico.

While anchored forever in the empirical, Delafield Cook’s works transcend the descriptive to offer something purely metaphysical and speculative. His Hanging Rock (1985), for instance, encompasses the uncanny disquiet of this haunted site. Stripped of the quasi-supernatural narrative of Joan Lindsay’s novel and Peter Weir’s film, Delafield Cook presents Hanging Rock with a shrine-like ambience. Patricia Anderson wrote in 2006 that his work ‘is a testament to the pursuit of composing pictures about stillness – and distilling the absolutely unknowable essence of the perfectly familiar’.

Looking at a chesterfield couch, or a haystack … is akin to seeing them for the first time, with all their qualities intensified in a way that the mere application of paint with a fine sable brush or a graphite pencil can’t explain.9

Delafield Cook evokes photo realism, but his works are not photo realist. While born from the language of photography they transcend that medium to bespeak another kind of realism altogether; a hyper-realism, where the undercurrents of atmosphere are rendered as chillingly as surface detail. By heightening the depiction of reality to an unimaginable degree, he reveals what is beyond our perceptual field. The combined effect of such elemental compositions and purified palette is

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9 Patricia Anderson, William Delafield Cook and Jonathan Delafield Cook, exhibition catalogue, Rex Irwin Art Dealer, Sydney, 2006, unpag.
“We observe not so much the thing depicted, but the essence of the thing”

images that whisper of another level of consciousness. We observe not so much the thing that is depicted, but the essence of the thing. In her 1998 monograph on Delafield Cook, Deborah Hart noted the artist’s attraction to ‘convey something of the essence of … natural structure’. When painting a hedge, for instance, he sought to express ‘the hedge-ness of a hedge’. Further, she wrote that Delafield Cook’s oeuvre is characterised by:

...his grasp of a sense of the extraordinary within the seemingly commonplace, not through extreme distortion but through the concentrated focus on isolated aspects of the real.

By rendering what is visible with such obsessive detail, we are drawn intuitively to what is not visible. Hillsides, boulders, trees and dams all conform to a flat homogenisation. They are presented as matter-of-fact realisations of the natural world. Delafield Cook deploys a kind of deadpan Romanticism, where sublime topography is rendered in flat acrylic hues. A generation ago Romanticism was considered not merely dead but ‘unpaintable’, as Hart has said. Nevertheless in 1974 Delafield Cook produced Mountains (Newcastle Region Art Gallery), in which he attempted to capture the awe of a sublime mountain peak, in an obvious reference to earlier artists such as Eugene von Guérard and W.C. Pigenet. Retrospectively, we may observe how Delafield Cook’s Mountains signalled the beginning of a new engagement with the sublime. Many of his visual tricks would characterise the neo-Romanticism that followed: its large scale, its flatness and its calculated distance from the source of sublime terror.

[11] ibid, p.84
[12] ibid, p.94
The same kind of neo-Romantic noir characterises a work such as *Obiri I* (1987). This striking portrait of a natural rock formation immerses the viewer in its presence. At over three metres in length the canvas envelops the viewer, and with its raw simplicity and symmetry it intimates a powerful divinity. The work was completed following a visit to Kakadu National Park in the Northern Territory, which Delafield Cook explored by helicopter, four-wheel drive and by foot. He distils and magnifies the sheer mass of the rock strata in his work so that it overwhelms the senses, yet in his detached, formal paint work he maintains our position at a safe distance from the sublime spectacle.

Delafield Cook exclusively employs acrylic paint in his works. His hillsides littered with boulders have a flat, polished look, as though the forces of eternity that have weathered the land have exacted the same toll upon his canvasses. The acrylic paint allows Delafield Cook a level of exactitude, but it also suggests an uncommon dryness. Even where he depicts waterfalls and rivers, the paint is wet in illusion only – any moisture here evaporated centuries ago. The acrylic allows the substance of the work itself to somehow disappear, and we become aware only of the subject of the work. Delafield Cook says:

*Technique is, of course, the least interesting aspect of the whole exercise. As a realist, one always has to contend with the issue of the technique and means employed in attempting to achieve the kind of intense concentrated image one is seeking without the technique itself somehow becoming the subject.*

While the temptation is to focus on what Delafield Cook paints, it is easy to overlook what he does not paint, such as figures, or any form of human activity. His scenes often betray the signs of human habitation – houses, roads, fences – but there is often a sense not merely of their having recently departed, but of their never having existed at all. What Delafield Cook gives us, instead, is an insight into himself. ‘I won’t paint people’, he says. ‘I won’t do that. I can’t do that. It’s me in the landscape’. In *Hillside* (1985), we observe the signs of man, of his scarring upon the earth, while his actual presence remains mysteriously absent. This absence of people serves to draw the landscape to centre stage. Without any apparent narrative or movement, there is a heightened sense of drama at play that recalls a theatrical stage awaiting the entrance of its protagonists. ‘It’s the stage that we’re living out our lives in’, he says of this quality. ‘The picture is the set, pregnant with possibilities’. He leaves us poised indefinitely in a moment of suspense, and of perpetually held breath.

Delafield Cook exerts a strange power over objects, seemingly imposing a new cosmological order over all matter, compelling it to align and harmonise. The cacophony of the natural world – composed of disorder – becomes a symphony of divine unity. The ecstatic buzz of life becomes hushed under Delafield Cook’s brushstrokes, and vast tracts of earth that had overwhelmed the senses suddenly take on an elemental edge; a benign purity where everything is cleansed. The nonsensical becomes not merely sensible, but accountable to a higher order of logic altogether, furnished with a newfound universal poetry. This composure is particularly evident in the series of Dams that Delafield Cook produced between
“I had not changed at all, still loved it, still wanted to paint it”

2007 and 2008. Here we observe gashes in the surface of the earth, ruptures that might have suggested a breaking down of order. Instead, the artist imparts a sense of deliberate authority. While describing a pocket of absence in the earth, filled with perfectly still liquid, the dams whisper no less presence than the towering rock forms, such as *A Quarry near Euroa* (1990), or *Earthwork 2* (2007-8). The Dams are unique in Delafield Cook’s oeuvre, in that they concern recessions in the earth, rather than protrusions.

A further development of his work in recent years has been the revisitation of earlier subjects. In these, Delafield Cook reasserts the timelessness of particular places, in spite of their physical evolution. The return to subjects such as *House* (1977) and *Gundagai* (1980) reveals Delafield Cook’s dedication to a singular vision.

He writes:

… I took time out to revisit old subjects one year recently to check them out, to see what had happened to them and at the same time seeing what had happened to me in the time that had elapsed since I painted them. Like Gundagai Revisited. Since 1980, It was much changed by further building development, but me, I had not changed at all, still loved it, still wanted to paint it, felt all the affection for the place that I recall from my first visit nearly 30 years earlier.

The House painting is similar, seeing in 2006 a subject that I painted in 1977 and again wanting it, wanting to secure it, record it and reconstruct it in the studio 29 years later.16
“He captures not so much instances of time, but time immemorial”

Whether it be dams, hillsides, waterfalls or rock formations, Delafield Cook deals with time in vast, incomprehensible measures. His works court our lingering ache for eternity, and anticipate what it may be to be dead. It is a curious effect that in so attentive a scrutiny of material, Delafield Cook’s paintings lead us to contemplate the immaterial, and in projecting an exaggerated consciousness, they at once recall the unconscious. We are – in Delafield Cook’s bone-dry painting technique and elemental compositions – reminded constantly of ruins; of the ruins of man and the ruins of nature. The succulence of skin and flesh has rotted away leaving skeletal land forms, where the forces of eternity come into play. The importance of time comes to bear in his work, in both his laborious craftsmanship and in the effect generated by his vacuous voids.

While only rarely does Delafield Cook actually depict ruins in his work, the aura of ruins permeates his landscapes. The smooth boulders and craggy rocks that dot his hillsides are like the remnants of a lost civilisation, and throughout is the sensation of quiet erosion; a silent paring back of matter to its molecular components. Like ruins, Delafield Cook’s landscapes have the appearance of having existed for all time. He captures not so much instances of time, but time immemorial. There are discernable – even recognisable motifs – in Farm (2005-11), and Vineyard (2010-11) – but the implication is of no fixed time or place. His paintings are of nowhere and of no-when. In their glacial proportions and timeless subject matter, we feel the full measure of eternity in their presence.

Common to all of Delafield Cook’s works is the search for elemental truth.
We sense a yearning for knowledge, and an acknowledgement that there is something missing – while attempting to supply it. This basic human quest for an underlying universal truth is not particular to one era or one locality, it pervades all humanity. The art of William Delafield Cook speaks of these eternal problems and eternal experiences, through the identifiable visual code of landscape. In his enduring revelation of the surreal within the real, his art has become as timeless as the very subjects that inhabit it.
PREVIOUS LEFT

_Dam 4_, 2007-8
Acrylic on canvas, 76 x 182cm
Rex Irwin Art Dealer

PREVIOUS RIGHT

_Dam 5_, 2007-8
Acrylic on canvas, 76 x 182cm
Rex Irwin Art Dealer
FOLLOWING LEFT
*Earthwork I*, 2007-8
Acrylic on canvas, 76 x 181cm
Rex Irwin Art Dealer

FOLLOWING RIGHT
*Earthwork 2*, 2007-8
Acrylic on canvas, 112 x 150cm
Rex Irwin Art Dealer
INTIMATIONS OF MORTALITY IN THE WORK OF WILLIAM DELAFIELD COOK

Anthony Fitzpatrick
Curator
TarraWarra Museum of Art

On one level my work might be seen as about some kind of reassuring, comfortable landscape painting – a banal thing ... I’ve never felt that reassured. I’ve always felt the whole thing of our human existence is very precarious. The landscape is part of our time span here; it asks all the big questions because there is this whole mystery about reality out there and our mortality.¹

— William Delafield Cook

Beneath the surface of William Delafield Cook’s meticulously rendered and seemingly benign paintings of the Australian landscape lurks a troubling sense of apprehension. Despite the great pleasure, even solace, afforded by the contemplation of a beautiful vista or timeless expanse of countryside, there remains a lingering sense of unease, a disquieting and uncanny atmosphere that pervades the scenes the artist depicts, whereby the once familiar and known attains the air of the unfamiliar and unknown. This effect is perhaps the result of the way that Delafield Cook’s compositions, through the isolation and framing of the subject and the intensive amassing of detail, arrest or apprehend our gaze, enticing us to focus on objects until they become imbued with a heightened significance. In drawing our attention to the act of perception itself, these canvases invite us, as viewers, to reconsider the way we apprehend our surroundings, how we define the landscape and, ultimately, how the landscape defines us.

In his recent works, Delafield Cook’s fascination with the interrelationship between the natural and the man-made has once again come to the fore. Despite the continued absence of human figures in these compositions, paintings such as

¹ William Delafield Cook, quoted in Deborah Hart, William Delafield Cook; Craftsman House, Sydney, 1998, p. 203
"You are wanting to structure it and find something that has a classical element”

PREVIOUS RIGHT
Poplar Trees, 1979
Acrylic on canvas, 119 x 116.5cm
Private collection

OPPOSITE
Bank, 1993
Acrylic on canvas, 106.7 x 304.8cm
Private collection


Farm (2005-11), Gundagai Revisited (2006), House (2007), Earthwork I (2007-08), the Dam series from 2007-08, and Vineyard (2010-11), present the landscape as the site of cultivation, construction and the place in which people and communities build their lives. However, even in works which contain no visible traces of activity there remains an undeniable human presence. The reason for this is that a landscape can only exist if there is an agent to admire or behold the vista. As a phenomenon to which we are all very accustomed, it is easy to overlook the simple fact that for a landscape to come into being it requires a ‘point of view’, a subjective consciousness to frame a particular expanse of the natural world. Although Delafield Cook minimises his presence through his fine, almost invisible brushwork – he sometimes uses sandpaper ‘to erase the trace of the hand’ – the very act of selecting a view and making choices over the inclusion of certain features and the exclusion of others, means that he is necessarily implicated in the scene. In this way a tension arises in these works between the realistic, seemingly faithful and accurate portrayal of the landscape, and the more calculated aspects involved in cropping, editing and re-presenting the scene.

For Delafield Cook, the dichotomy between the natural and the contrived is present at the outset. In sourcing material for his work, the excitement of discovering connections with the natural world and to particular places is tempered with the deliberate hunt for topographic features that convey a strong formal and structural presence:

On the one hand you are going with a kind of romantic alertness, on the other as a formalist artist. You are wanting to structure it and find something that has a classical element."
In using a camera ‘like a sketchpad’, the artist is able to select and capture the objects of his interest for later reference in the studio. Working from these photographs from a distance, both physical and temporal, from the original encounter in the landscape, these objects, removed from their surrounds, undoubtedly generate a peculiar effect for the artist whereby the immediacy of the reproduced image interacts with his own recollection of that moment. As the art historian Ann Galbally suggests, the resulting scrupulously re-created painting is really ‘a double image, reality twice-interpreted, twice filtered, twice-heightened’ which generates ‘a peculiar stillness and sense of isolation about the imagery’. Moreover, what the separation from the environment also affords the artist is a sense of detachment, a classical perspective from which he can survey and scrutinise the scene in order to manipulate and re-state it in his own terms:

“Sometimes I’m trying to record a place, to re-create it. I loved the idea of getting everything in and orchestrating all the parts; the details accumulate and gradually you get to a restatement of the thing, not only by editing out but by an accumulation in...”

Through completely focused attention and the slow, precise and painstaking application of acrylic, Delafield Cook instils a sense of order on nature to reveal its timeless qualities, transfixing the landscape with his gaze and rendering it motionless. However, these qualities of stillness and quietude that pervade his work are just as much a product of what the artist leaves out as the minutiae of substances and forms that are represented.

One of the recurring responses to Delafield Cook’s landscapes is despite their visual immediacy and apparent fidelity, they appear frozen in time,

OPPOSITE
Vineyard, 2010-11
Acrylic on canvas, 121 x 243cm
Rex Irwin Art Dealer

[4] ibid
suffused with a sense of calm and tranquility that is difficult to infiltrate. In many ways, this timeless quality is achieved through the absence of any references to the transient or temporal in his compositions. Clouds, those ubiquitous expressions of the mutable and ephemeral, are banished from the sky, bodies of water produce nary a ripple, and, although landforms, stones and valleys have clearly been carved, shaped and worn by the elements over millennia, the elemental forces of nature – rain, wind, and fire – have been quelled. Although, in rare instances, the artist will admit a wisp of smoke (Hillside, 1985) or a thin stream of water (A Waterfall (Strath Creek), 1980) to break the spell, it is as though time has been arrested – landscape rendered as still life. As the opening quote attests, Delafield Cook is clearly aware that, although there is an element of reassurance provided by the contemplation of a timeless and eternal space, an undercurrent of anxiety and uncertainty can also be generated by the landscape’s ability to expose our limits and bring into sharp relief the finitude of our existence. The span of a human life pales into insignificance in the face of an ancient and monumental rock formation, dramatically isolated from the surrounds of Kakadu National Park, in the painting Obiri I (1987), while one senses that it is just a matter of time before the narrow track that runs across the middle of Hillside near Euroa (1989) is absorbed back into the land from which it was cut. As the artist admits, part of his motivation for fastidiously recording and meticulously recreating a place springs from ‘acknowledging your mortality’ and ‘attempting to leave something behind after you are gone.’ However, more than mere testaments to having been here, Delafield Cook’s paintings remind us that, despite the illusion that we...
are in control and can manipulate the landscape to suit our needs, in profound and lasting ways, the landscape also shapes us.

In 2006 Delafield Cook made a return journey to the quintessentially Australian country town of Gundagai, NSW to re-capture a subject he had painted over a quarter of a century earlier. In Gundagai (1980) tiny houses huddle closely together, seeking comfort and companionship amongst the vast expanse of the rolling hillsides which are largely cleared of vegetation. The artist’s interest in this subject the first time around was to document the precarious nature of life eked out in remote, rural communities:

In a way it expresses something of the human predicament in Australia that is constantly a battle … just to keep intact an orderly way of life …

Although there are a few more buildings present and the trees and gardens are more established, his second take on the subject, Gundagai Revisited (2006), painted from the same distant vantage point as the original, again captures the sense of a community striving to define itself through its interaction with the wider surrounds of the countryside. However, behind the scenes, one gets the sense that it is the artist’s identity that is also being shaped by the landscape. More than an exercise in nostalgia, Delafield Cook’s return to previous locations and subjects point to the deep significance that particular sites have played, not only in the development of his skills and sensibilities, but also in making sense of his place in the world.

As the following comment reveals, his continuing dialogue with the exterior, physical realm plays a crucial role in forming and reshaping his interior landscape:

_For me they are not just ‘landscape’, they are part of my life. If I’m painting Australia … I’m painting, among other things, my thoughts, my childhood, my sense of place, where I belong._

As much as they speak directly to the very powerful human urge for transcendence, the landscapes of Delafield Cook are also grounded in the here and now of existence, evoking our deepest yearnings, our longing to belong.

LIST OF WORKS

Works marked * for exhibition at TarraWarra Museum of Art only

1. **Kiah River near Eden**
   1977
   Acrylic on canvas
   124.7 x 304.5cm
   Art Gallery of South Australia
   South Australian Government Grant, 1978

2. **Hillside**
   1978
   Acrylic on canvas
   126.5 x 370.5cm
   Bendigo Art Gallery

3. **A Haystack ***
   1978
   Acrylic on canvas
   150 x 214.9cm
   TarraWarra Museum of Art collection
   Gift of Marc and Eva Beson, 2001

4. **Poplar Trees**
   1979
   Acrylic on canvas
   119 x 116.5cm
   Private collection

5. **A Waterfall (Strath Creek)**
   1980
   Acrylic on canvas
   198.2 x 156.2cm
   Art Gallery of New South Wales
   Purchased 1981

6. **Promontory**
   1981
   Acrylic on canvas
   121.5 x 209cm
   Private collection

7. **Hanging Rock**
   1985
   Acrylic on canvas
   122.3 x 198cm
   TarraWarra Museum of Art collection
   Gift of Marc and Eva Beson, 2001

8. **Hillside**
   1985
   Acrylic on canvas
   195.5 x 216cm
   Commonwealth Bank of Australia

9. **Hillside**
   1986
   Acrylic on canvas
   116.8 x 213.5cm
   The University of Melbourne Art Collection
   Purchased by the Finance Committee, 1986

10. **Obiri I**
    1987
    Acrylic on canvas
    122 x 304cm
    Private collection
11. **Hillside near Euroa**  
1989  
Acrylic on canvas  
203 x 305cm  
ANZ collection

12. **A Quarry near Euroa**  
1990  
Acrylic on canvas  
162 x 294.5cm  
Art Gallery of New South Wales  
Gift of Westfield Limited, 1995

13. **Tree**  
1992-93  
Acrylic on canvas  
152.4 x 243.8cm  
Private collection

14. **Bank**  
1993  
Acrylic on canvas  
106.7 x 304.8cm  
Private collection

15. **Tree**  
1999  
Acrylic on canvas  
136 x 136cm  
Private collection

16. **Tree**  
2001  
Charcoal on canvas  
136 x 136cm  
Private collection

17. **Hillside I**  
2004-11  
Acrylic on canvas  
162 x 380cm  
Rex Irwin Art Dealer

18. **Hillside 2**  
2004-11  
Acrylic on canvas  
162 x 346cm  
Rex Irwin Art Dealer

19. **Waterfall**  
2004-6  
Acrylic on linen  
106 x 92cm  
Private collection

20. **Farm**  
2005-11  
Acrylic on linen  
101.5 x 122cm  
Rex Irwin Art Dealer
21. **Gundagai Revisited** *
   2006
   Acrylic on linen
   76 x 183cm
   Private collection

22. **House**
   2007
   Acrylic on canvas
   87 x 181cm
   Rex Irwin Art Dealer

23. **Earthwork I**
   2007-8
   Acrylic on canvas
   76 x 181cm
   Rex Irwin Art Dealer

24. **Dam 1** *
   2007-8
   Acrylic on canvas
   76 x 182cm
   Rex Irwin Art Dealer

25. **Dam 3** *
   2007-8
   Acrylic on canvas
   76 x 182cm
   Rex Irwin Art Dealer

26. **Dam 4**
   2007-8
   Acrylic on canvas
   76 x 182cm
   Rex Irwin Art Dealer

27. **Dam 5** *
   2007-8
   Acrylic on canvas
   76 x 182cm
   Rex Irwin Art Dealer

28. **Vineyard** *
   2010-11
   Acrylic on canvas
   121 x 243cm
   Rex Irwin Art Dealer
William Delafield Cook. A Survey, has grown and evolved over a two year period, in a process that has involved a number of people. Chief among those is William Delafield Cook, who has provided advice and enthusiasm at every stage of the process. My heartfelt thanks goes to the many lenders who have parted with artworks to make this exhibition possible. Rex Irwin and Brett Stone of Rex Irwin Art Dealer, Sydney, have provided assistance in hunting down elusive artworks and photographs, and have also been instrumental in aiding the logistics of the project. I am grateful to Marc Besen AO and Eva Besen AO and Jane Scott, former director of TarraWarra Museum of Art, for initially programming this exhibition, and to Maudie Palmer AO and Anthony Fitzpatrick for their ongoing support in the realisation of this project. My thanks also to Anton Vardy, Director, and my colleagues at Gippsland Art Gallery for their support of this exhibition.