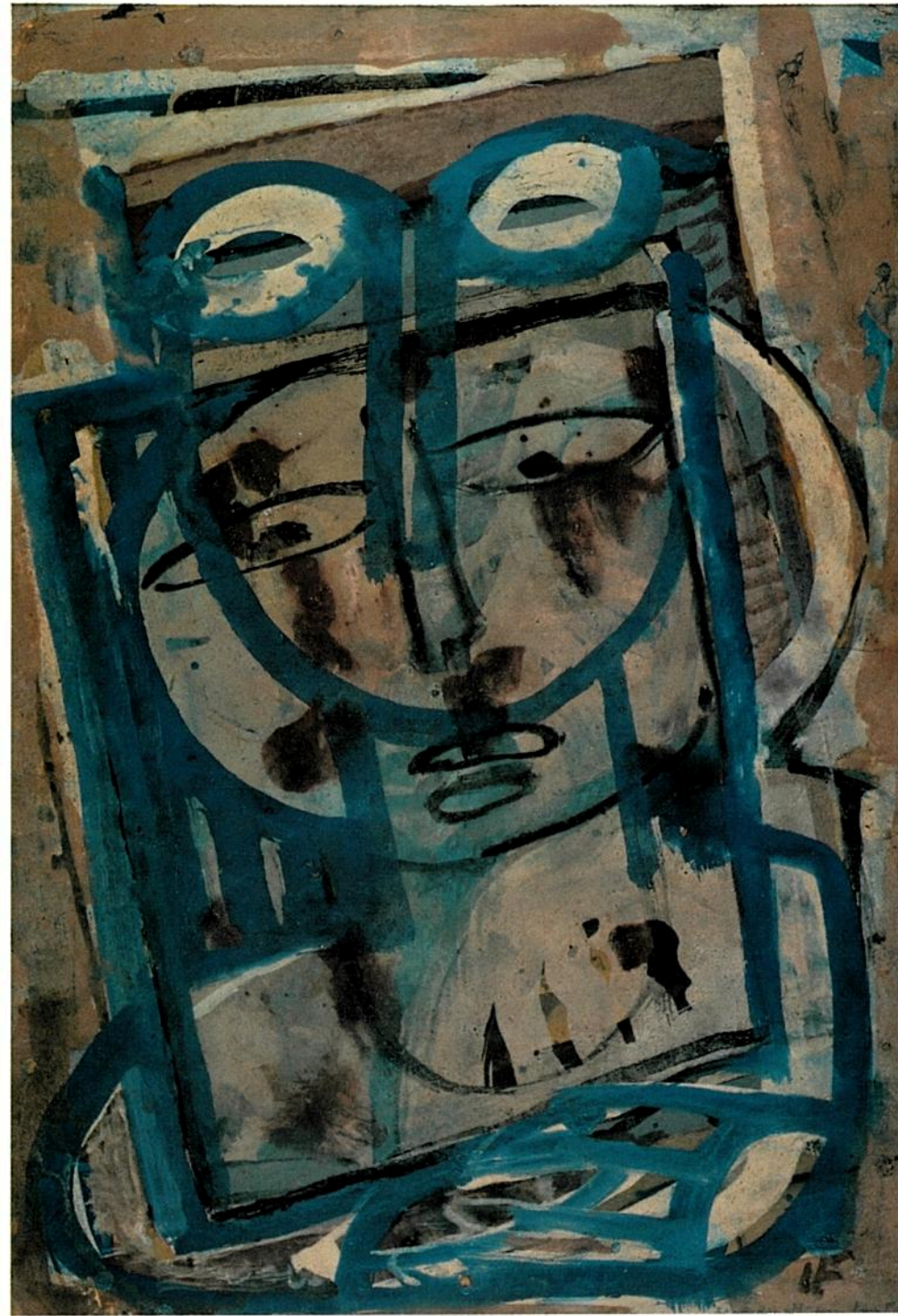


THE MARY TURNER COLLECTION
OF THE ORANGE REGIONAL GALLERY



FOREWORD

The idea of vesting these paintings in the Orange Regional Gallery was born of the fusion of four thoughts.

The first is that no one person ever really owns a work of art. If one is very lucky one may have custody of it for a while, and that privilege brings with it a responsibility to protect and preserve the work and finally to see that it is placed where it can

continue to do its job of communicating the artist's experience for the enrichment of all people. Artists are the frontier scouts of human sensibility, and although their perceptivity is often a long way ahead of the rest of us we cannot ignore them without loss to ourselves.

The second is that, of all the arts, it is in the area of the visual arts that country people are most deprived. Because they are out of reach of the big museums they lack the opportunity - readily available to dwellers in the capital cities - to become familiar with paintings of quality by visiting and revisiting them over many years. Familiarity with works of high quality - even if limited in range and number - is in my belief a vital factor in getting the most out of those major and minor masterpieces in the great museum collections before which most of us can spend only a few moments - or at best hours - in a lifetime. Whilst it is encouraging to see State Governments addressing this problem by increasing both quantity and scope of travelling exhibitions, these are by definition of short duration, and I think of little use unless the communities to which they are shown have a constant, familiar point of reference in a permanent collection, permanently on view. The presence in any community of such a constant yardstick multiplies the benefits of temporary exhibitions many times - most particularly to young people who are in the process of forming standards, tastes and habits.

Thirdly, I think that we must begin to question, in an increasingly visually-orientated and leisured age, the concept of gathering up and storing - safely but out of sight of all but a few curatorial high-priests -

that great bulk of our artistic treasure which logistics preclude us from displaying in ideal conditions. Conservation, preservation and protection of works of art are of course extremely important, but I know a number of artists who would join me in querying whether they are MORE important than ensuring that the works are being looked at, communicating their content to people.

The fourth thought, lying at the back of all these, was that it would be appropriate to give something back to that part of Australia which, despite a couple of depressions and a few droughts, has given my family such generous sustenance over the past century; and within that region Orange lies at the edge which to me seems closest to bridging the gap in understanding between city and country. Believing as I do that the stability and integrity of our future will be built upon such a bridge, it seems meet that art, which is largely an urban phenomenon, should provide a girder.

Having had the rare good fortune to be amongst paintings for over a quarter of a century, and hence able to assemble on a modest scale some works of art which speak to me personally with a clear voice, it was easy, in the light of these thoughts, to imagine how they could be put to best use. But such ideas are not turned into reality without the sympathetic understanding, co-operation and effort of many other people. In this case these qualities have been so readily evident wherever they were needed that the entire project has been a most happy experience.

My appreciative thanks for bringing the concept to its present state are due to the Mayor of Orange, Alderman R.J. Niven,

and the Council of the City of Orange; to the Town Clerk, Mr. W.J. Marshall, and Council officers; to Paul Larance, formerly Chairman of the Orange Art Gallery Society and now Deputy Chairman of the Orange Regional Gallery Advisory Committee; to Michael Goss, Executive Officer of the Regional Galleries Association of New South Wales; to Peter Laverty, former Director of the Art Gallery of New South Wales and Head of the National Art School; to Patricia McDonald, for the expert knowledge and understanding she has brought to the preparation of the catalogue; to Catherine Lillico, Conservator for the Regional Galleries of New South Wales; most particularly to Jane Raffin, Director of the Orange Civic Centre Gallery, without whose enthusiasm, drive and care for the community of Orange and the Central Western Region the project would undoubtedly have been stillborn; and lastly to Godfrey Turner, whose help has been constant, patient and sensitive throughout.

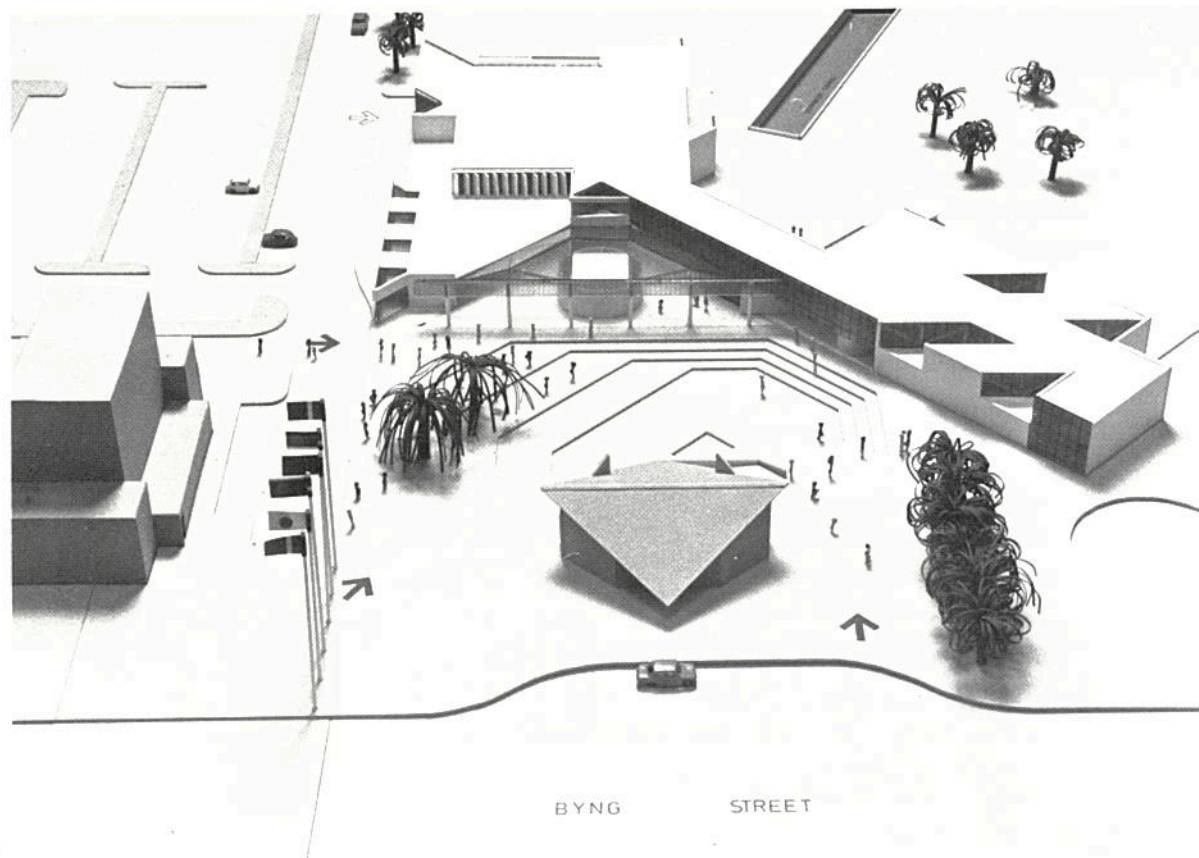
The publication of this catalogue has been generously assisted by the Visual Arts Board of the Australia Council and by the 1983 Regional Galleries Exhibitions Programme of the Division of Cultural Activities (Premier's Department), for whose support I am personally grateful. There remains ahead the task of bringing to completion an appropriate exhibition space where the paintings may be permanently on view to the regional community. The enthusiasm and dedication so evident in that community gives me confidence that we will achieve this goal in the near future.

Mary Turner. February 1983

INTRODUCTION

ORANGE REGIONAL LIBRARY/GALLERY COMPLEX (model)

Left middleground: Existing Civic Theatre
Left background: Existing Car Park
Centre foreground: Existing Visitors' Information Centre
Centre middleground: Open air Amphitheatre
Centre background: Library
Right middleground: Art Gallery



Public art galleries are very much an accepted, indeed expected, part of our existence. Travellers throughout the world make straight for art gallery after art gallery, usually to the point of fatigue. For many people they have a fascination today which the shrine had for the mediaeval pilgrim. Every year, the world's greatest art museums each receive several million visitors. Yet the concept of a public art collection probably goes back no further than the 15th century and civic collections in Europe date only from the second half of the 17th. In the 18th, the century of the Grand Tour, many galleries were established but it was the 19th which saw their great proliferation. This same century also saw the development of Australia in a Western sense. However, by and large, Australia went into the gallery business backwards. Most public galleries in the world started with a collection of art works in the form of a gift, bequest or purchase for the public, and the ensuing responsibility for its care and display resulted in the construction or conversion of a building for this purpose. Some of the bequests, such as the famous Wallace Collection in London, remain in their original form in perpetuity as an indication of the taste of the donor. Others formed a nucleus around which subsequent collections were built. In Australia, on the other hand, we often started with a more or less grand building as an expression of civic or State pride and then set about the task of filling it. Today, we are in a very different situation. It has become necessary to rehouse our now considerable State holdings and in the case of Canberra, to house for the first time our National Collection. In a major building programme extending from the 1960s to the present

time, extensive additions have been built in Adelaide and Sydney and completely new buildings erected in Melbourne, Perth, Brisbane and Canberra.

In this largely still empty continent where nature indulges in extremes, as a people we have mostly huddled together in a few coastal areas, and an extraordinarily high percentage of our population is crowded into our metropolitan centres, again on the coast with one arbitrarily established exception. Yet, paradoxically, much of our national character and our image in the world has so far been formed from the Outback and life in the country. As with our population, so have our principal cultural assets tended to be concentrated in our capital cities. In New South Wales it is only very recently that we have made the long overdue move to remedy this imbalance by the establishment of an extensive regional gallery system.

The pattern of development in regional galleries in Australia began in 1884 with the Ballarat Fine Art Gallery which opened on its present site in 1887. Bendigo and Warrnambool followed hard upon, and these three were the forerunners of the present very lively and extensive regional gallery structure in Victoria. With its early start and considerable public and government support continuing to this day, Victoria is still well in advance of the other States.

The development of regional galleries in New South Wales did not commence until this century. Broken Hill, begun in 1904, Tamworth in 1919 and Manly in 1924 were followed by the Howard Hinton Collection at Armidale between 1929 and 1948. The Newcastle City Art Gallery

opened in 1957 (reoused and renamed the Newcastle Region Art Gallery in 1977). All were significant in this initial move. Now there are galleries at Wollongong, Albury, Bathurst, Wagga Wagga, Maitland, Muswellbrook, Lismore, Penrith and Lake Macquarie. These, together with other collections - the S.H. Ervin Gallery, those attached to educational institutions and the new complex due to open at Armidale in March - are evidence of a very recent State wide expansion. Significant in this expansion was the inaugural meeting of the Regional Galleries Association at Newcastle in 1972. This meeting was precipitated by a grant from the then State Cultural Grants Advisory Committee. The developments which followed the Newcastle meeting were supported by a newly established Departmental Committee for Museums and Galleries. Now, there is much-needed State and Federal aid which is helping materially in the work of regional galleries. I believe, however, that most important developments arise from on-the-spot initiative which relates directly to a specific situation. Usually this is started by a few concerned and dedicated individuals, people like Mary and Godfrey Turner; people who, with enlightened Council and other backing, can turn an idea into a viable reality of great benefit to the community. The cultural focus which Community Arts Centres and Public Art Galleries bring to a community is of great importance in the integration of its cultural life. An art gallery is also a permanent expression of our heritage.

Traditionally a gallery is regarded as a permanent collection. While this is true in both the first and final analysis, recently the role of galleries has been greatly extended. Now, a 'living museum' is one which relates

actively to the community. In this, a constantly changing exhibitions programme is becoming increasingly important. So, too, is an education service to bring the work of a gallery directly to the people and especially to schools.

The life of a gallery can also be considerably enriched by supporting, affiliated organizations. These are particularly relevant for funding. Basic to the success of a gallery is its building and the fundamental considerations of display, climate control, security, storage and professionalism, for these not only determine a gallery's suitability for travelling exhibitions but affect the condition of its permanent collection. The permanent collection is the heart of a gallery. Owned by the community in perpetuity it is built-upon not only for one's own generation but those to come. Collecting policies are complex and lead to much rationalization. Existing holdings and those of other galleries can determine areas of specialization to give more than a local significance to a collection.

Many galleries have started from the basis of art competitions with acquisitive prizes and this can be a somewhat haphazard beginning. It relies on the quality of the art entered and the expertise of the judges who select. Over a period of years this process is unlikely to lead to a related and balanced collection. The more fortunate galleries are those few which have commenced with significant and integrated collections given by generous private individuals. This catalogue thus records not only a most important gift to the Orange Regional Gallery but a significant development in the history of regional galleries in 5

New South Wales, for Mary Turner now joins that all too short list of major private donors.

This collection ranges in date from 1918 to 1980. While it does not attempt to be definitive or even widely representative of this period, it is broad in its coverage, sympathetic in its approach to modernism and consistent in its quality. This consistency is one of its most distinguishing features and one feels that the works have been assembled on the basis of the specific paintings and not, as often happens, on reputation alone. Neither do these works impose on the viewer a predilection for a particular idiom in painting - although the Ian Fairweathers are outstanding. The vision of the artists represented extends from the direct and sometimes naive observation of nature to the powerful statements of Expressionism and the sophistication of cerebral abstraction. It is thus a discriminating personal selection from a particularly rich and formative period in the history of Australian painting.

Mary Turner has made a distinguished contribution to Australian art. During her many years at the Macquarie Galleries in Sydney and a more recent period in Canberra, she used her judgement, integrity and dedication to promote the best in art, help artists most sympathetically and assist a great many people in forming their own collections. Over a number of years she also built up her important personal collection. This she did with much care and affection. It is the major part of this collection which is now owned by the Orange Regional Gallery.

6 That Godfrey and Mary Turner have chosen to live at 'Lallaween' means that

Orange and its surrounding district are greatly enriched. Nowhere is this more evident than in the quality of Mary's extremely generous gift to the community. Any gift the scale of the Mary Turner Collection brings with it the need for proper care and housing. While Orange is pursuing its plans to build a permanent and appropriate home for this, its other holdings and proposed activities, the Mary Turner Collection will tour other regional centres in Australia and thus enable a very large number of people to see and enjoy this remarkable gift.

Peter Laverty. February 1983

THE MARY TURNER COLLECTION

The Mary Turner Collection was presented to the City of Orange, New South Wales, in 1982. This remarkable gift comprises thirty four Australian paintings and brings together twenty artists active between World War I and the present day. While reflecting the donor's own aesthetic taste, it has been specifically assembled to stimulate interest in modern art and provide country audiences with a permanent point of reference.

The Collection includes a number of less familiar artists, whose work is rarely shown outside the National and State Galleries. However, its intimate scale and emphasis on figurative painting will soon reassure even the most inexperienced visitor.

Mary Turner was raised on a country property in the central west of New South Wales. Her artistic involvement dates back to childhood and is paralleled by one of her mother's sisters, who had studied at the famous Julian Ashton Art School. She herself later took private lessons from the Sydney artists, Thea Proctor (another former Ashton pupil) and Adelaide Perry. Through this association, Mary came in contact with the Macquarie Galleries and in 1956 she joined Treania Smith as co-director.

The partnership was extremely successful and spanned a period of twenty three years. Subsequently, Mary and her husband Godfrey transferred their activities to Canberra where they conducted the Murray Crescent Galleries, as a substitute for the branch of the Macquarie Galleries which operated in that city between 1965-1978.

In 1981, she retired from the professional

art world. This enabled her to embark on a long-term ambition: the development of a collection of twentieth century Australian art for the people of Orange and surrounding districts.

The works, largely acquired during the 1960s and 1970s, were selected from her own private collection. Not surprisingly, all the artists, at some stage in their careers, have been involved with the Macquarie Galleries. Moreover, for fifteen of the twenty, it was the location of their first solo exhibition in Sydney. This adds a special dimension to the Collection.

The Macquarie Galleries

"I think it was that steady continuity of attitudes and approaches . . . and the belief shared by all of its partners in turn that although it had to be prudently and frugally managed to pay its way, high financial rewards were never expected of it - these were the factors that gave it the qualities of adventurousness and stability that I think it had for over 50 years."

Mary Turner, 1983

The Macquarie Galleries was founded in 1925 by art lovers and connoisseurs, John Young and Basil Burdett. It quickly established a reputation as Sydney's most important commercial gallery and from the outset, supported the work of progressive artists. The inaugural exhibition was devoted to Roland Wakelin, while other early associates included Grace Cossington Smith, Margaret Preston, Thea Proctor and Adelaide Perry. Despite several changes in partnership, the Galleries maintained its original philosophy and continued to stimulate the local art scene.

Importantly, the directors saw themselves as artists' representatives rather than dealers. They also felt a special responsibility to nurture public taste and to bring works of art within the reach of all sectors of the community. It is notable that this process has been guided since 1938 by a number of outstanding women directors - Treania Smith, Lucy Swanton and Mary Turner herself - thus continuing an already well-developed tradition of female activism in Australian art.

The Collection

"I have always been drawn more towards the artists who worked from within the established traditions and nibbled quietly away extending the frontiers of those traditions by consolidating their personal discoveries, rather than to those innovators who perceived new elements, new problems, and then set about stating them - preparatory to astonishing us all by the elegance of their resolution."

Mary Turner, 1983

Unlike art museum curators, who are governed by the need to assemble 'correct versions' of art history, the private collector has no such constraints. Mary Turner acquired works purely for her own enjoyment. It is this personal aspect, combined with a highly developed aesthetic sense which gives the Collection its unique identity.

Chronologically, the paintings span the greater part of the twentieth century. They do not attempt, however, to trace stylistic developments within the period or to represent every artist, school and movement. The donor has focused instead on

works which evoke a "sensuous response" and repay careful, contemplative study - works as diverse as Jean Appleton's *Interior with Armchair* (1980), Eric Stewart's *Kunji, The Jabiroo* (undated) and Ken Whisson's *Domestic Machine* (1974). At the same time, the overall quality of the works in the Collection makes it an important resource for the study of twentieth century Australian painting.

Some artists are represented by more than one work. This does not necessarily imply greater acceptance or ability but rather reflects the artistic preferences of the donor.

An obvious parallel can be drawn with the Howard Hinton Collection, which was assembled for the Armidale Teachers' College during the 1930s. One of its major strengths lies in the fact that he was personally acquainted with most of the artists whose work he patronised. The same intimate relationship characterises the Mary Turner Collection. Many paintings were acquired through exhibitions at the Macquarie Galleries, while a small number, such as Kevin Connor's *Portrait of a Woman* (1962), came directly from the artist's studio or estate.

The coherence of the Collection is further reinforced by the close links which existed between individual artists. For instance, Jean Appleton and Grace Cossington Smith painted together outdoors, while Alison Rehfish and George Duncan married during the 1940s and shared a studio in George Street, Sydney.

Apart from personal contact, many of the artists were also linked professionally through membership of various art societies

and organisations. The New South Wales Society of Artists, the Contemporary Group and the Contemporary Art Society, among others, provided a forum for the exchange of ideas and regular exhibition facilities which were not readily available elsewhere. Gradually, however, the influence of these groups declined as more commercial galleries were established in each major city.

With few exceptions, artists represented in the Mary Turner Collection had sound formal training. Wakelin, Cossington Smith and Duncan studied with the Sydney teacher A. Dattilo-Rubbo; others, like Rehfish and Appleton, attended the East Sydney Technical College.

Overseas travel has also played a crucial role in their development. Many elected to combine the experience with further study at English and European art institutions and were frequently funded through travelling scholarships. Douglas Dundas, for example, was awarded the New South Wales Society of Artists' Travelling Scholarship in 1927; and some forty years on, Stan de Teliga won the Flotta Lauro Travelling Scholarship. The introduction of the Harkness Fellowship, however, was later to direct artists such as Sidney Nolan, Rodney Milgate and Kevin Connor towards the U.S.A.

While the Collection has been formed for a country audience, it does not place undue emphasis on landscape or rural themes. Mary Turner has, however, chosen a small group of works which present an alternative to the traditional gum-tree school. These include an untitled Wakelin landscape (1918), Douglas Dundas' *Stanwell Park*

(1930) and *The Road to the Timber Mill* (undated) by Alison Rehfisch. The Wakelin is particularly significant and reflects his growing interest in the relationship between the colours of the spectrum and the notes of the musical scale - an interest which reached its culmination the following year.

From the post-war period, she has selected Stan de Teliga's *Kybeyan Summer I* (1967), which confronts the ambiguity between real and reflected landscape. This forms a startling contrast with the artist's non-figurative exploration of the same theme, *Winter Plain, Poland* (1971). Here, he makes no attempt to create an illusion of depth but builds up the composition with patches of slightly overlapping colours.

Two works by women artists have a strongly nationalistic theme. In *The Fox Whistle* (1946), Hilda Rix Nicholas transforms a local bush worker into a figure of heroic proportions, dominating the landscape. This relationship between man and the outback is also captured by Frances Smith in her powerful and tightly controlled painting, *Stockriders, Alexandria Downs* (1961).

Similarly, the work of the naive painters, Eric Stewart and Henri Bastin, relates to the Australian bush ethos. *My Opal Mine* (1958) expresses Bastin's fierce pride in his adopted country. Stewarts' *Kunji, The Jabiroo* (undated), on the other hand, approaches the realm of mysticism and explores the aboriginal motifs first taken up during the inter-war period by painters and craftsmen alike.

Another loose grouping embraces the home environment. Two major examples are Cossington Smith's *Cushions On The*

Sofa (1969) and *Still Life With Oranges On A Plate* (1960), in which pure colours vibrate against each other creating an illusion of living light.

Although more representational, *Interior With Armchair* (1980) by Jean Appleton displays the same luminous qualities. A surprising inclusion here comes from Weaver Hawkins, whose work was long described by the Sydney art world as "too intellectual and cold". His intensely personal images of domestic tranquillity, such as *Motherhood* (1925), were not widely known.

The high proportion of women amongst older artists in the Collection cannot be overlooked. This should not be seen as a deliberate feminist statement, however, but rather reflects their prominent role at this time.

Mary Turner attaches special significance to the four Ian Fairweather paintings. Throughout his later years, the artist was protected and cosseted by Mary and her co-directors at the Macquarie Galleries, allowing him the freedom to paint in relative peace. *Woman At Window* (1955), with its obvious figurative treatment, can be used as a starting point to gain greater understanding of his more complex works, *Xenophobia* (1962), *Science Fiction* (1963) and *Painting VII* (1960). Their calligraphic script and pictorial imagery owe much to Asian and Australian aboriginal art.

Although essentially a Sydney-based collection, two contemporary Melbourne artists - Sidney Nolan and Ken Whisson - are represented. They share a common link through the painter Danila Vassilieff, who was deeply interested in primitive and folk

art. Curiously, neither of the Nolan works relate to the Australian subjects for which he is best known here. In *Church and Beach, Hydra* (1955), however, he captures the essential Greek landscape; while *Shakespeare Sonnet No. 138* (1967) reveals his continuing obsession with mythological themes.

Animals and Bright Cloud (1964), by Whisson, is a violent, expressionistic statement which echoes the naive qualities of Nolan's early work. A decade later, he painted *Domestic Machine* (1974). Whisson is primarily concerned with the transition of shapes, and in this painting shattered elements are reassembled to form the 'icon' car.

The post-war group of Sydney artists is less easy to categorise. Frances Smith, Stan de Teliga, Kevin Connor and Rodney Milgate all attended East Sydney Technical College but their paths later diverged considerably. *Courting* (1962) and *Portrait of a Woman* (1962) - painted by Kevin Connor within two days of each other - both address the problem of alienation. The tortured figures, underlined by their placement on the canvas, elicit a strong, emotional response from the viewer.

Milgate, too, seeks metaphors for the human condition. In *Where Birth is Red and Ripe* (1963), *Conception* (1967) and *Poet in New York* (1968), he has employed his characteristic pictorial device of the maze or labyrinth, linking him stylistically with Ian Fairweather. The rhythmic patterns are harmonious, despite their complexity, and the delicate threads of colour evenly disperse the tension throughout the works.

Mary Turner complements these with two non-figurative examples from the late

1970s. Both Frank Hinder and Hector Gilliland explore the realm of geometric shapes, although each arrives at a very different solution. Whereas Gilliland's *Rod Diviner* (1976) balances subtle colour and reduced form, Hinder, in *Dimensions* (1978), creates a densely-packed system of vibrant, interlocking tones.

The youngest artist represented in the Collection is Salvatore Zofrea. His large, allegorical work, *Psalms 7* (1976), forms part of a cycle which was painted in response to a deep spiritual crisis. Another of the Psalms has been acquired for the Modern Art Section of the Pinacoteca Vaticana and a third was recently awarded the 1982 Sulman Prize.

The Orange Regional Gallery

"... I feel that these works should be on permanent view in their entirety and the milieu in which they are displayed should be comfortable, warm and inviting - as nearly domestic as we can make it within the strictures of public areas, so that it is not just an educational facility but a haven of contemplative pleasure."

Mary Turner, 1983

Mary Turner's gift follows a long, historical tradition. Since the turn of the century, a number of private benefactors have provided generous support for the establishment of regional galleries throughout New South Wales. The Howard Hinton Collection at Armidale is perhaps the best-known; but other important examples include the George McCulloch Collection, Broken Hill (1904); the John Salvana Collection, Tamworth (1919); and more recently, the Lewers Bequest, Penrith (1980).

In singling out the City of Orange, Mary Turner was guided by several considerations. Clearly, her family links with the district played an important role, as did the sympathetic and enlightened attitude of the Council and the strong climate of community support for the arts. Plans to establish a regional gallery were also well underway.

Its origins can be found in the non-acquisitive art prize awarded at the Banjo Paterson Festival between 1961-1964. Out of this event grew the biennial Orange Festival of Arts, inaugurated in 1965 by a committee of local citizens, with administrative assistance from Council. The Festival has since achieved national importance; and until 1979 sponsored acquisitive art prizes in painting and ceramics, thus providing the nucleus of the present civic collection.

In 1977, the Festival Committee prepared a detailed submission which led to the formation of the Orange Art Gallery Society. Members were charged with the responsibility of organising regular exhibitions in the Civic Centre Forum, raising funds and working towards the establishment of a new, public gallery.

Enthusiasm ran high throughout the community and was further bolstered when the Council appointed a full-time Director, Jane Raffin. Now endorsed by the Council, a member of the Regional Galleries Association of New South Wales and professionally managed, the 'Orange Civic Centre Gallery' began to attract important travelling exhibitions and to sponsor grassroots community art projects.

The haphazard method of acquisition by

prize was abandoned after 1979. Consultation between Regional Gallery Directors, aimed at putting slender resources to best use, resulted in a collection policy based on contemporary art clothes, jewellery and ceramics - 'Clothes and Clay'.

This level of activity made it imperative to establish permanent premises for exhibition, storage and administration.

Now, in early 1983, the dream seems likely to become reality. State funding has been sought and it is expected that work will soon commence on a modern and well-appointed library/art gallery complex, adjacent to the Civic Centre.

The original Orange Art Gallery Society has been replaced by two new organisations: the Orange Regional Gallery Advisory Committee, responsible for policy and planning supervision, and the Friends of the Orange Regional Gallery, a support group of interested citizens affiliated with similar groups in Australia and overseas.

Through her gracious and generous gesture, Mary Turner has culturally enriched the City of Orange, "opening magic casements and establishing standards of integrity and quality" for its citizens.

Patricia McDonald. February 1983

CATALOGUE

Catalogue entries follow usual practice.

Measurements are given in centimetres, height preceding width.

Where the title or date of a work cannot be fully supported, it is enclosed with parentheses.

A brief biography has been provided for each artist in the collection.

These are also standardised and cover training, major exhibitions, awards and selected bibliographical references.

ABBREVIATIONS:

- Badham** H.E. Badham, *A Study of Australian Art*, Sydney, Currawong Press, 1949
- Burke** Janine Burke, *Australian Women Artists 1840-1940*, Melbourne, Greenhouse Publications, 1980
- Germaine** Max Germaine, *Artists and Galleries of Australia and New Zealand*, Melbourne, Lansdowne, 1979
- Hughes** Robert Hughes, *The Art of Australia*, Harmondsworth, Midd., Penguin, 1970, rev. ed.
- McCulloch** Alan McCulloch, *Encyclopedia of Australian Art*, Richmond, Vic., Hutchinson of Australia, 1977
- Moore** William Moore, *The Story of Australian Art*, Sydney, Angus and Robertson, 1934. 2 Vols.
- Smith** Bernard Smith, *Australian Paintings 1788-1970*, Melbourne, Oxford University Press, 1971, 2nd ed.

JEAN APPLETON

b. Ashfield, Sydney, 1911; m. the artists, Eric Wilson (1911-1947), and then Tom Green (1913-81).

Painter, printmaker and teacher. Travelled in England and Europe during 1936-39. After her return, taught at the Occupational Therapy Training Centre, Sydney, 1940-48; Julian Ashton Art School, 1946-49; East Sydney Technical College, 1948-56; and the Workshop Arts Centre, Willoughby, Sydney, 1960-68. Appointed Lecturer to Schools, Art Gallery of New South Wales, 1945-56. Between 1969-71, made a second visit to England and Europe.

Member, Society of Artists, New South Wales (elected 1943); Contemporary Group, Sydney (from 1943); Blake Society (1960-68); Sydney Printmakers; Print Council of Australia.

Studies

- 1928-32 East Sydney Technical College
1936-39 Westminster School of Art,
London
1937 Summer Sketch Club, La Grande
Chaumiere, Paris

Solo Exhibitions

- 1940 Macquarie Galleries, Sydney
1949 Macquarie Galleries, Sydney
1960 Macquarie Galleries, Sydney
1967 Macquarie Galleries, Sydney
1977 Macquarie Galleries, Sydney
1978 Macquarie Galleries, Canberra
1980 Murray Crescent Galleries,
Canberra

Group Exhibitions

- 1973 Jean Appleton and Tom Green,
Dowling Galleries, Sydney
1973 Jean Appleton and Tom Green,
Langsam Galleries, Melbourne
1975-76 Australian Women Artists, One
Hundred Years, 1840-1940,
Ewing and George Paton
Galleries, Melbourne University,
then Sydney, Newcastle and
Adelaide.

Awards

- 1958 Rockdale Art Prize
1960 D'Arcy Morris Memorial Prize
1961 Bathurst Art Prize (acquisitive)
1965 Portia Geach Memorial Award
1968 Print Council of Australia Print
Prize
1977 Orange Festival of Arts Prize
(acquisitive)
Manly Art Prize (acquisitive)

Represented

State Galleries of New South Wales, Queensland, South Australia, Victoria and Western Australia; Regional Galleries of Bathurst, Manly, Newcastle, Rockhampton and Wagga Wagga; Auckland City Gallery and Wellington Art Gallery, New Zealand; and a number of university and college collections throughout Australia.

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Germaine, p13; McCulloch, p37.
Art in Australia, Series 3, no 81,
November 1940, p51 (colour illus).
Art and Australia, Vol 11, no 4, April/June
1974, back cover (colour illus); Vol 15, no
1, September 1977, p39 (illus)

1 JEAN APPLETON

INTERIOR WITH ARMCHAIR, 1980

Oil on canvas on composition board 125.5 x 93
signed l.r. *Jean Appleton*

Exhibited

Jean Appleton, Murray Crescent Galleries, Canberra,
3-26 October, 1980, cat. 8.
Purchased 1980

The interior of the artist's house at Moss Vale, New
South Wales.



HENRI BASTIN

b. Belgium, 1896; arr. Australia, 1921;
d. Adelaide, 1979

Naive painter. Worked as a mail carrier in northern Australia for most of his life. In 1956, he took up opal mining and also began to paint. Received strong encouragement from the Queensland art dealer and collector, Major H. de V. Rubin. Over the next two decades, Bastin painted continuously and explored other media, such as sculpture, children's toys and wall-hangings.

Studies

No formal art training. However, his family in Belgium had traditionally worked as silk-flowermakers.

Solo Exhibitions

- 1958 Museum of Modern Art, Melbourne
Museum of Modern Art, Melbourne
1959 Macquarie Galleries, Sydney
1960 Skinner Galleries, Perth
Australian Galleries, Melbourne
1965 Bonython Galleries, Adelaide
1966 Macquarie Galleries, Canberra
1968 Australian Galleries, Melbourne
1969 Moreton Galleries, Brisbane
Bonython Galleries, Sydney
1972 Malvern Gallery, Melbourne
1973 Robert Wardrop Galleries, Sydney
1974 Bonython Galleries, Sydney
1979 Macquarie Galleries, Sydney
Bonython Galleries, Adelaide
Max Adams Galleries, Adelaide
14 1980 Australian Galleries, Melbourne

Group Exhibitions

- 1963 Herald Outdoor Art Show, Melbourne
1965 Naive Painters of Australia,
Gallery A, Sydney
1967 The Australian Painters 1964-66
(Mertz Collection), Corcoran
Gallery of Art, Washington, D.C.
1973 Naive Painters Loan Exhibition,
Hawthorn City Art Gallery,
Melbourne
1976 The Innocent Eye, Benalla Art
Gallery, Victoria
1977 Naive Painters, Australian
Galleries, Melbourne

Represented

Australian National Gallery; all Australian

State Galleries; Newcastle Region Art
Gallery; Festival Centre, Adelaide; Mertz
Collection, U.S.A.; Museum of Modern Art,
New York

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Germaine, p45; McCulloch, p68
Geoffrey Lehmann, *Australian Primitive
Painters*, St. Lucia, University of Queens-
land Press, 1977, pp86-89
Bianca McCullough, *Australian Naive
Painters*, Melbourne, Hill of Content,
1977, pp26-27
John Olsen, 'Naive Painters', *Art and
Australia*, Vol 2, no 1, May 1964, pp12-13;
Kym Bonython, 'A Tribute to Henri Bastin',
Vol 17, no 3, March 1980, p230 (obituary)

2 HENRI BASTIN

MY OPAL MINE, 1958
Gouache on paper
54.3 x 71 (sight)
signed l.r. Henri Bastin

Provenance

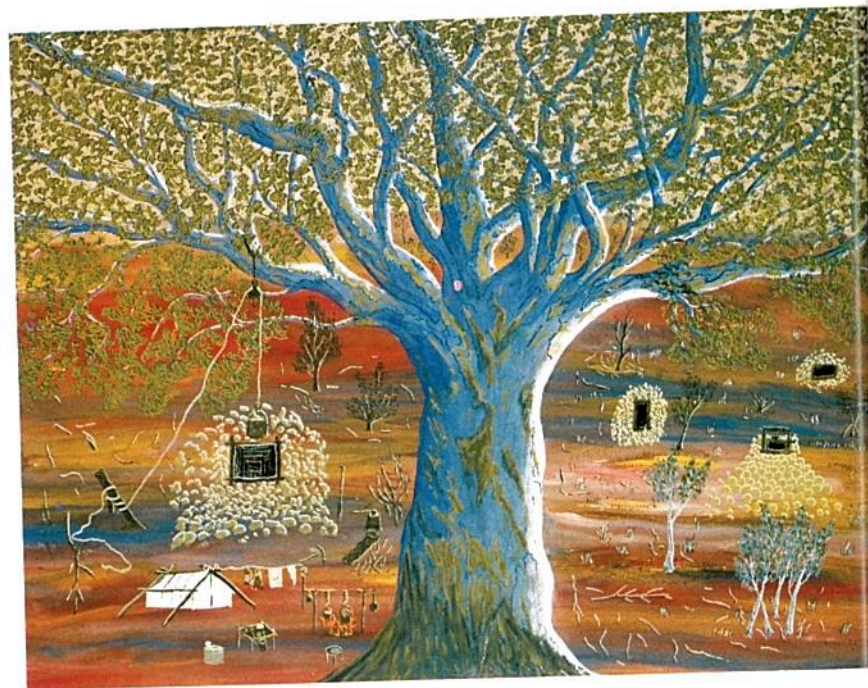
L. Voss Smith, Melbourne
(Paintings from the Voss
Smith Collection, Geoff K.
Gray auction sale, Sydney,
14-15 November 1962, cat
186 as Opal Field)

Exhibited

Hawthorn City Art Gallery,
Melbourne (label on verso)

Reference

Art and Australia, Vol 2,
no 1, May 1964, p13
(illus in colour)
Purchased 1962



KEVIN CONNOR

b. Sydney, 1932

Painter. Lived in London, 1954-56, and Canada and the U.S.A., 1956-57. Between 1960-62, worked as a graphic art designer with the A.B.C. Returned to Europe, 1965-66, then spent 18 months in New York on a Harkness Fellowship. Appointed Lecturer, Alexander Mackie College, Sydney (now City Art Institute), 1975, to present. In 1979, made a 6 month study tour of Europe and Egypt. Currently a Trustee, Art Gallery of New South Wales.

Studies

- 1948-49 East Sydney Technical College (evening classes)
1951 Joss Holloway's Sketch Club, Haymarket, Sydney

Solo Exhibitions

- 1962 Macquarie Galleries, Sydney
Australian Galleries, Melbourne
1963 Macquarie Galleries, Sydney
Australian Galleries, Melbourne
Bonython Gallery, Adelaide
1965 Macquarie Galleries, Sydney
Macquarie Galleries, Canberra (inaugural exhibition)
Australian Galleries, Melbourne
Bonython Gallery, Adelaide
Johnstone Galleries, Brisbane

- 1966 Macquarie Galleries, Sydney
Commonwealth Institute
Galleries, London
1968 Macquarie Galleries, Sydney
Australian Galleries, Melbourne
Bonython Gallery, Adelaide
Bonython Gallery, Sydney
1969 Macquarie Galleries, Sydney
Johnstone Galleries, Brisbane
1970 Macquarie Galleries, Sydney
Johnstone Galleries, Brisbane
1971 Macquarie Galleries, Canberra
Australian Galleries, Melbourne
1972 Macquarie Galleries, Sydney
Johnstone Galleries, Brisbane
1973 Macquarie Galleries, Canberra
1974 Macquarie Galleries, Canberra
Toorak Gallery, Melbourne
1975 Anna Simons Gallery, Canberra
1976 Anna Simons Gallery, Canberra
Ray Hughes Gallery, Brisbane
1978 Powell Street Gallery, Melbourne
Ray Hughes Gallery, Brisbane
1979 Barry Stern Galleries, Sydney
1981 Axiom Gallery, Melbourne
Ray Hughes Gallery, Brisbane

Group Exhibitions

- 1963 George's Invitation Purchase Prize, Melbourne
1964 Survey 4, Blaxland Galleries, Sydney
1965 Young Australian Painters, Tokyo and Kyoto, Japan
1966 Harkness Fellows' Exhibition, Leicester Galleries, London
1967 The Australian Painters 1964-66 (Mertz Collection), Corcoran Gallery of Art, Washington, D.C.
1967-68 Australian Painters 1960-1967 circulated in U.S.A.
Pittsburgh International, Pittsburgh, U.S.A.

Awards

- 1961 Wollongong City Art Prize
1962 Grand Prize, Mirror-Waratah Art Competition, Sydney
1966 Harkness Fellowship
1973 Sir William Angliss Memorial Art Prize
1975 Archibald Prize
Visual Arts Board Grant, Australia Council
1977 Archibald Prize
1979 Sydney Morning Herald Art Prize

Represented

Australian National Gallery; State Galleries of New South Wales, South Australia, Tasmania, Victoria and Western Australia; Regional Galleries of Newcastle and Wollongong; Mertz Collection, U.S.A.; Australian Embassy, Washington, D.C.; and a number of university and college collections throughout Australia.

Bibliography

- Germaine, p119; McCulloch, p137; Smith, pp406-07
Mervyn Horton, ed., *Present Day Art in Australia*, Sydney, Ure Smith, 1969, p42 (colour illus, p44)
Kym Bonython, *Modern Australian Painting, 1960/1970*, Adelaide, Rigby, 1970, p82 (colour illus, pl 6)
James Gleeson, *Modern Painters 1931-1970*, Melbourne, Lansdowne, 1971, p118 (colour illus, pl 74)
Mervyn Horton, ed., *Australian Painters of the 70s*, Sydney, Ure Smith, 1975, p19 (colour illus)
Kym Bonython, *Modern Australian Painting, 1970/1975*, Adelaide, Rigby, 1976, p82 (colour illus, pl 10)
Sandra McGrath and Robert Walker,

Sydney Harbour, Brisbane, Jacaranda Press, 1979, p104 (colour illus, p105)
 Kym Bonython, *Modern Australian Painting, 1975/1980*, Adelaide, Rigby, 1980, p82 (colour illus, pl 76)
 Ursula Prunster, *The Sydney Harbour Bridge 1932-1982*, Sydney, Angus and Robertson and AGNSW 1982, p20 (illus, fig 46)
 Charles S. Spencer, 'Kevin Connor and Rodney Milgate first London one-man exhibitions', *Art and Australia*, Vol 4, no 3, December 1966, pp220-21

3 KEVIN CONNOR
 PORTRAIT OF A WOMAN, 1962
 Oil on composition board 61 x 76.2
 signed l.l. Connor 8-12-62
 Purchased 1963



4 KEVIN CONNOR
 COURTING, 1962
 Oil on composition board 61 x 76
 signed l.l. Connor 9-12-62

Gift of the artist 1968

This work was known for some years by the title 'Wife and Man'.



5 KEVIN CONNOR
PICNIC X, 1968
Oil on canvas 61 x 76
signed c.l. Connor '68

Exhibited:
Kevin Connor, Macquarie Galleries, Sydney, 24 July
- 5 August 1968, cat 10.
Purchased 1968

One of a series of works inspired by Edouard
Manet's 'Dejeuner Sur L'Herbe', which were painted
during the artist's residence in New York on a
Harkness Fellowship.



GEORGE DUNCAN

the Camouflage Unit for the duration of World War II. Duncan suffered a severe setback in 1947, when the George Street, Sydney studio he shared with Alison Rehfisch, was destroyed by fire. Later became Director, David Jones' Art Gallery, Sydney 1953-64.

Member, Society of Artists, New South Wales (elected 1940); Contemporary Group, Sydney (from 1940); Contemporary Art Society (from 1940; Hon. Treasurer, 1950); Australian Watercolour Institute (elected 1945; President 1953).

Studies

1926-27 Royal Art Society School, Sydney (under A. Dattilo-Rubbo)

Solo Exhibitions

1940 Macquarie Galleries, Sydney
 1944 Macquarie Galleries, Sydney
 1947 Macquarie Galleries, Sydney
 1950 Macquarie Galleries, Sydney
 1952 Johnstone Galleries, Brisbane

Group Exhibitions

1933 Alison Rehfisch and George Duncan, Macquarie Galleries, Sydney
 1934 Six Colonial Artists, Cooling Galleries, London
 1936 Royal Academy, London
 1941 Australian Academy, Atheneum, Melbourne
 1946 Australians at War, Art Gallery of New South Wales.
 Pictures by Contemporary Sydney Painters, Ballarat Fine Art Gallery
 1951 Three Studios (George Duncan, Alison Rehfisch and Arthur Murch), David Jones' Art Gallery, Sydney

(George Bernard Duncan)

b. Auckland, New Zealand, 1904; arr. Australia during childhood; m. the artist, Alison Rehfisch, 1942; d. Sydney, 1974.

Painter and gallery director. Travelled extensively through England and Europe, 1933-40, and exhibited with a number of English art societies. After his return, joined

1958 George Duncan and Alison Rehfisch, Macquarie Galleries, Sydney
 1976 George Duncan and Alison Rehfisch Retrospective, Macquarie Galleries, Sydney and Canberra
 1978 George Duncan - Alison Rehfisch, Deutscher Galleries, Melbourne
 1979 George Duncan and Alison Rehfisch, Murray Crescent Galleries, Canberra
 1980 Vintage Works for Collectors, Murray Crescent Galleries, Canberra
 1981 George Duncan and Alison Rehfisch, Macquarie Galleries, Sydney
 1982 George Duncan and Alison Rehfisch, Philip Bacon Galleries, Brisbane

Awards

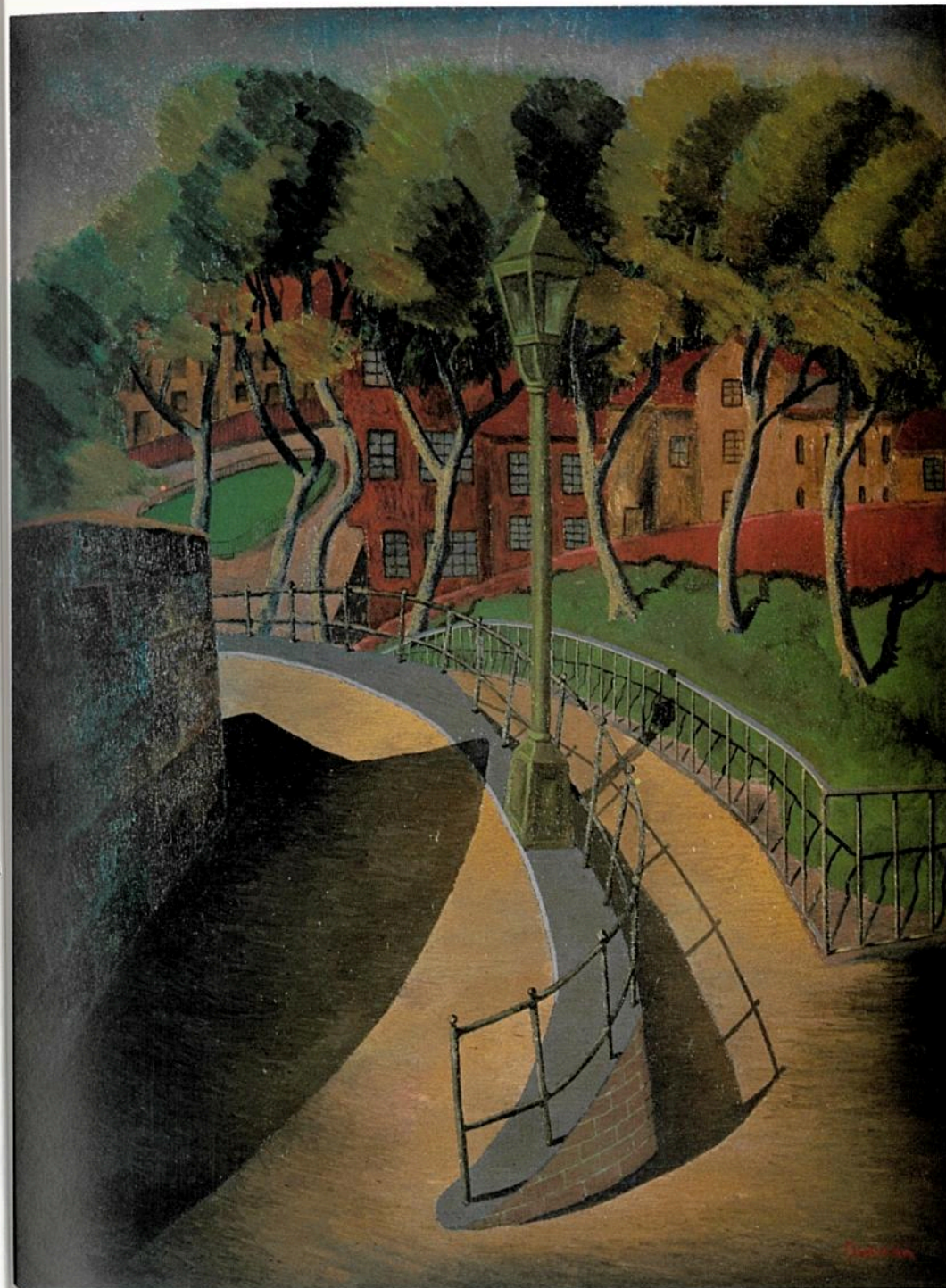
1926 Royal Art Society's Students' Exhibition Prize

Represented

Australian National Gallery; State Galleries of New South Wales, Victoria, Queensland and Western Australia; Tamworth City Art Gallery; University of Queensland Collection

Bibliography

Badham, p142; McCulloch, p175
George Duncan and Alison Rehfisch Retrospective Exhibition Catalogue, Macquarie Galleries, Sydney, 1976
 Alison Rehfisch, 'Australian Artists in London', *Art in Australia*, Series 3, no 75, May 1939, p29; Series 3, no 79, May 1940, p38 (illus); Series 3, no 81, November 1940, p42 (illus)
Art and Australia, Vol 13, no 3, January/March 1976, inside front cover (colour illus)



6 GEORGE DUNCAN

THE LAMP POST, 1933

Oil on canvas on composition board 60.5 x 45
signed l.r. *Duncan*

Exhibited

George Duncan and Alison Rehfisch Retrospective,
Macquarie Galleries, Sydney, 4-16 February 1976,
cat 5.

George Duncan and Alison Rehfisch Retrospective,
Macquarie Galleries, Canberra, 8-25 April 1976, cat
5.

George Duncan/Alison Rehfisch, Deutscher Galleries,
Melbourne, 18 August - 3 September 1978, cat 3.

George Duncan and Alison Rehfisch, Murray
Crescent Galleries, Canberra, 29 March - 15 April
1979, cat 1.

Vintage Works for Collectors, Murray Crescent
Galleries, Canberra, 7 - 24 August 1980, cat 5.
Purchased 1981

This work was painted in London, during the first
year of the artist's extended overseas residence.

DOUGLAS DUNDAS

(Douglas Roberts Dundas)

b. Inverell, New South Wales, 1900; m. the artist, Dorothy Thornhill, 1941; d. Sydney, 1981

Painter, teacher and art administrator. Travelled through England and Europe, 1927-29. In 1930, joined the staff of East Sydney Technical College; appointed Head Teacher, National Art School (East Sydney Technical College), 1958-65. Made further trips to England and Europe in 1952, and again in 1979. During 1963, visited Japan, England and the U.S.A. Administrative positions included Trustee, Art Gallery of New South Wales, 1948-70 (Vice-President, appointed 1963); Committee member, Arts Council of Australia (NSW), 1949-69 (President, 1969).

Member, Society of Artists, New South Wales (elected, 1931; Vice President, 1944; President 1948-61).

Also wrote numerous forewords for books and exhibition catalogues, and regularly contributed to the journal *Art and Australia* between 1964-74. His major work, a monograph on the colonial artist, Conrad Martens, was published in 1979.

Studies

- 1922 Julian Ashton Art School
1927-28 Regent Street Polytechnic,
London
1929 Academie Lhote, Paris

Solo Exhibitions

- 1929 Macquarie Galleries, Sydney
1933 Macquarie Galleries, Sydney
1939 Macquarie Galleries, Sydney

- 1950 Macquarie Galleries, Sydney
1973 Artarmon Galleries, Sydney
1978 Macquarie Galleries, Sydney
Philip Bacon Galleries, Brisbane
1982 Retrospective, Art Gallery of
New South Wales

Group Exhibitions

- 1929 Royal Academy, London
Paris Salon
1933 Contemporary Group, Blaxland
Galleries, Sydney

Awards

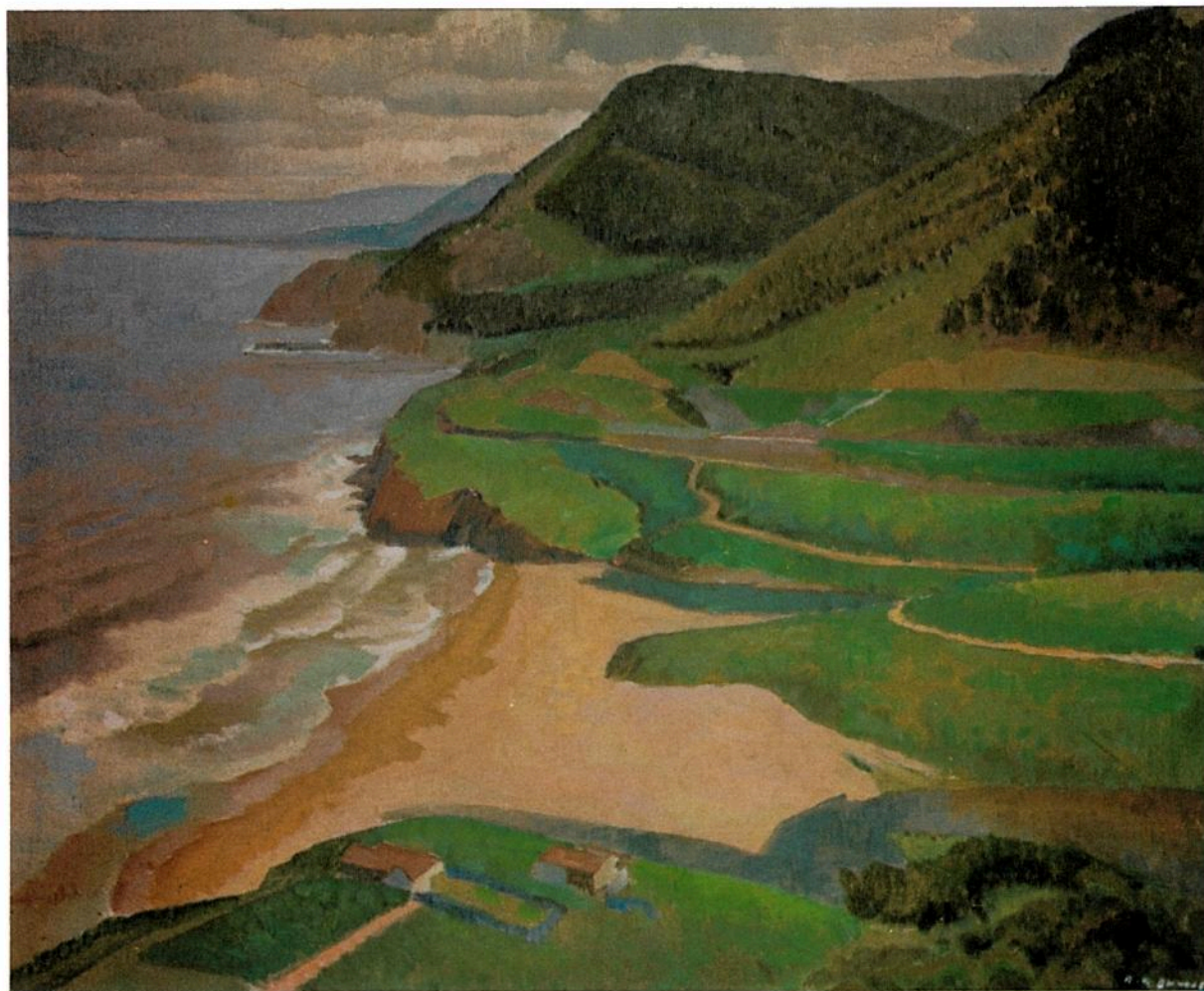
- 1927 Society of Artists' Travelling
Scholarship
1943 Wynne Prize
1950 Perth Prize
1958 Society of Artists' Medal
1963 Ford Foundation Fellowship
1969 M.B.E.

Represented

Australian National Gallery; all Australian State Galleries; Regional Galleries of New England, Bendigo, Darwin, Launceston, Newcastle and Rockhampton; and a number of government department collections.

Bibliography

Douglas Dundas, *The Art of Conrad Martens*, Melbourne, Macmillan, 1978
Badham, pp127-128; Germaine, pp163-4
McCulloch, p175; Moore, I. p108, 171
216; Smith, p184, 216, 266, 268
Brian Stratton, ed., *Douglas Dundas Remembers*, Sydney, the Editor, 1974
Douglas Dundas *Retrospective Exhibition Catalogue*, Art Gallery of New South Wales, 1982
Howard Beale, 'Douglas Dundas', *Art and Australia*, Vol. 19 No. 2
Summer 1981, p144 (obituary)



7 DOUGLAS DUNDAS
STANWELL PARK, 1930

Oil on canvas 53.8 x 65
signed l.r. *D.R. Dundas*

Exhibited

Douglas Dundas 1900-1981, Art Gallery of New South Wales, 29 May - 4 July 1982, cat 18 (illus. p34)
Purchased 1981

"Throughout his thirty-five years teaching and administrating at the School his painting time was almost wholly limited to week-ends and summer vacations. In the Depression years of the 1930s his painting grounds didn't extend far beyond Sydney. There were trips to Stanwell Park and Exeter . . ."
(Douglas Dundas Catalogue, 1982, p9)

IAN FAIRWEATHER

b. Bridge of Allan, Scotland, 1891; first arr. Australia, 1934; d. Brisbane, 1974

Painter and calligrapher. Served with the British Army during World War I and was taken prisoner. After his release, briefly enrolled in a forestry course at Oxford. Later transferred to art school; and then began a peripatetic existence, roaming around the world. He worked at various odd jobs throughout this period, but continued to paint spasmodically. Between 1929-33, lived in China. The following year he made his first visit to Australia, and returned for a longer stay, 1938-40. Early in World War II was recommissioned as a British Officer and served in India. Came back to Australia, 1943. Although he exhibited from time to time, Fairweather had little contact with the Melbourne and Sydney art worlds during the forties. In 1952, made his legendary raft voyage from Darwin to Roti, Indonesia. Eventually settled on Bribie Island, north of Brisbane, and lived the life of a recluse. From 1953 until his death, sent regular batches of finished paintings to the Macquarie Galleries, Sydney.

Fairweather was deeply interested in Chinese and Japanese art, and studied both languages. His translation of the Chinese text, *The Drunken Buddha*, was published in 1965, with 12 illustrations by

Solo Exhibitions

- 1934 Cynthia Reed's, Melbourne
- 1936 Redfern Galleries, London
- 1937 Redfern Galleries, London
- 1942 Redfern Galleries, London
- 1948 Macquarie Galleries, Sydney
- 1949 Macquarie Galleries, Sydney
- 1950 Macquarie Galleries, Sydney
- 1951 Stanley Coe Gallery, Melbourne
- 1954 Macquarie Galleries, Sydney
- 1955 Macquarie Galleries, Sydney
- 1956 Macquarie Galleries, Sydney
Peter Bray Gallery, Melbourne
- 1957 Macquarie Galleries, Sydney
- 1958 Macquarie Galleries, Sydney
Museum of Modern Art, Melbourne
- 1959-65 Macquarie Galleries, Sydney
(annual exhibitions)
- 1965-66 Retrospective, Queensland Art
Gallery, then Sydney, Melbourne,
Adelaide, Perth and Hobart
- 1968 Macquarie Galleries, Sydney
- 1970 Macquarie Galleries, Sydney
- 1975 Macquarie Galleries, Sydney

Group Exhibitions

- 1940 British Painting Since Whistler,
National Gallery, London
- Exhibition of 20th Century Art,
National Gallery, London
- 1956 Arts Festival of the Olympic
Games, Melbourne
- 1960 Contemporary Australian Art,
Auckland City Gallery
- 1961 Recent Australian Painting,
Whitechapel Art Gallery, London
- Contemporary Australian Art,
6th Bienal de Sao Paulo,
Brazil
- 1962-63 Australian Painting, Colonial:
Impressionist: Contemporary,

- Adelaide Festival, then Perth,
London, Ottawa and Vancouver
- 1967 The Australian Painters, 1964-
66 (Mertz Collection), Corcoran
Gallery of Art, Washington D.C.
- 1970 Landfall, National Gallery of
Victoria
- 1976-78 Genesis of A Gallery: the
Collection of the Australian
National Gallery, circulated in
Australia
- 1977 The Heroic Years of Australian
Painting 1940-65, National
Gallery of Victoria and regional
galleries
- 1978 Contemporary Australian
Drawing, Western Australian
Art Gallery, Queensland Art
Gallery and Art Gallery of
New South Wales
- 1978-79 Aspects of Australian Art 1900-
40, from the Collection of the
Australian National Gallery,
circulated in Australia

Awards

- 1965 McCaughey Prize
W.D. & H.O. Wills Prize
- 1973 International Co-operation Art
Award

Represented

Australian National Gallery; all Australian State Galleries; Tate Gallery, London, Leicester Art Gallery, U.K.; Ulster Museum, Belfast; and a number of university and corporate collections in Australia, U.K. and U.S.A.

Bibliography

Ian Fairweather, *The Drunken Buddha*, St. Lucia, University of Queensland Press, 1965

Hughes, pp286-293 (illus, figs 121, 122, 123; colour illus, pl e); McCulloch, pp197-8 (illus, p643, colour illus, opp. p273); opp. Smith, p304, 366 (colourillus, pl 173) John Hetherington, *Australian Painters, Forty Profiles*, Melbourne, Cheshire 1973, pp49-54

Mervyn Horton, ed. *Present Day Art in Australia*, Sydney, Ure Smith, 1969, p63 (colour illus, p65)

Kym Bonython, *Modern Australian Painting, 1960/70*, Adelaide, Rigby, 1970, p83 (colour illus, pl 16)

James Gleeson, *Modern Painters 1931-1970*, Melbourne, Lansdowne, 1971, p84 (colour illus, pls 18, 19)

Nourma Abbott-Smith, *Ian Fairweather Profile of A Painter*, St. Lucia, University of Queensland Press, 1978

Murray Bail, *Ian Fairweather*, Sydney, Bay Books, 1981

8 IAN FAIRWEATHER

WOMAN AT WINDOW, 1955

Gouache on paperboard 54.7 x 38 (sight)
signed l.r. *IF* and inscribed in pencil with title

Exhibited

Ian Fairweather, Macquarie Galleries, Sydney, 7-19 March 1956, cat 1.

Fifty Years of the Macquarie Galleries: The Fourth Decade 1955-65, Macquarie Galleries, Sydney, 28 March-16 June 1975, cat 12.

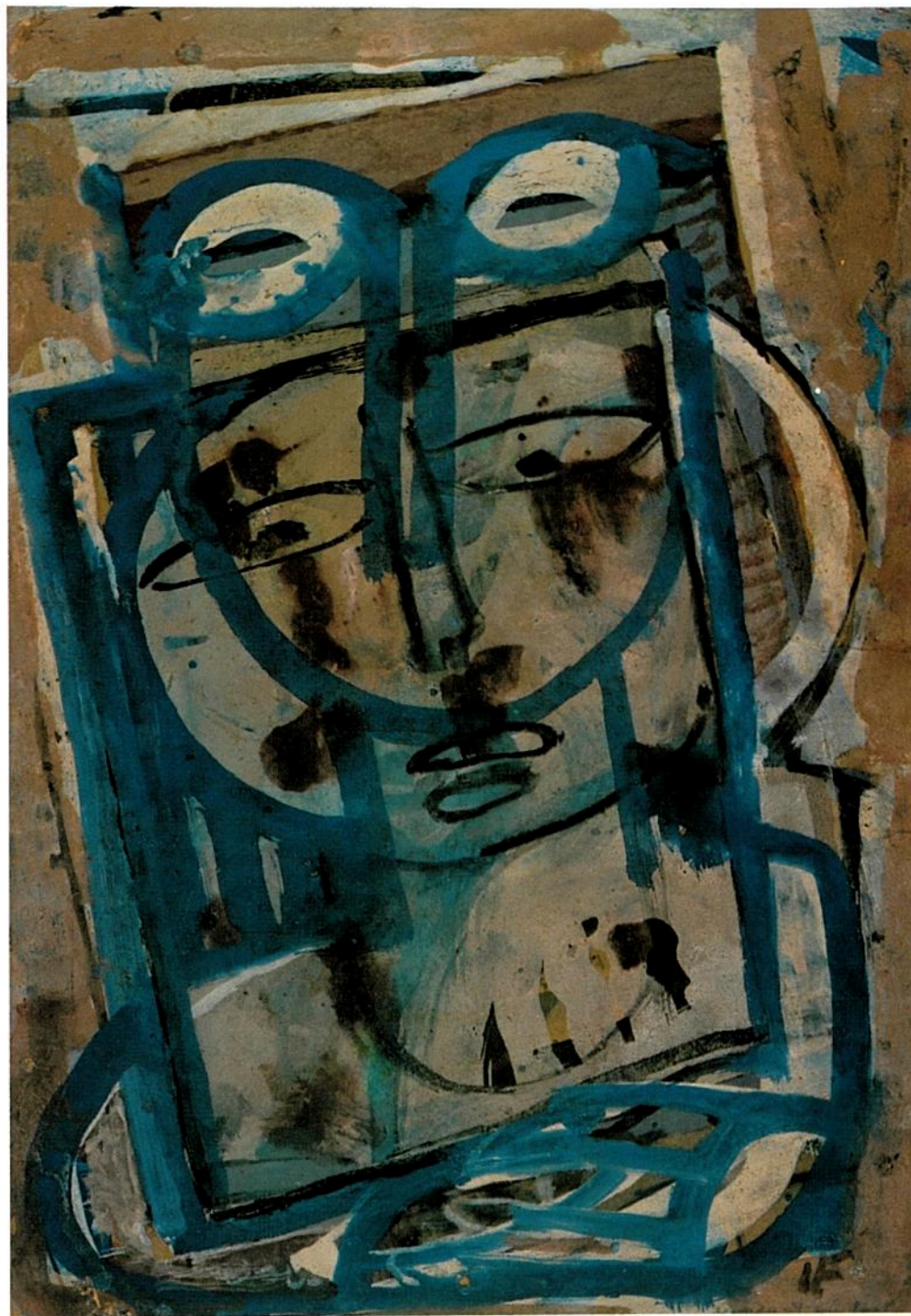
A Private Eye in a Public Place, St. Swithun's Church Hall, Pymble, Sydney, 16-18 October 1980, cat 153.

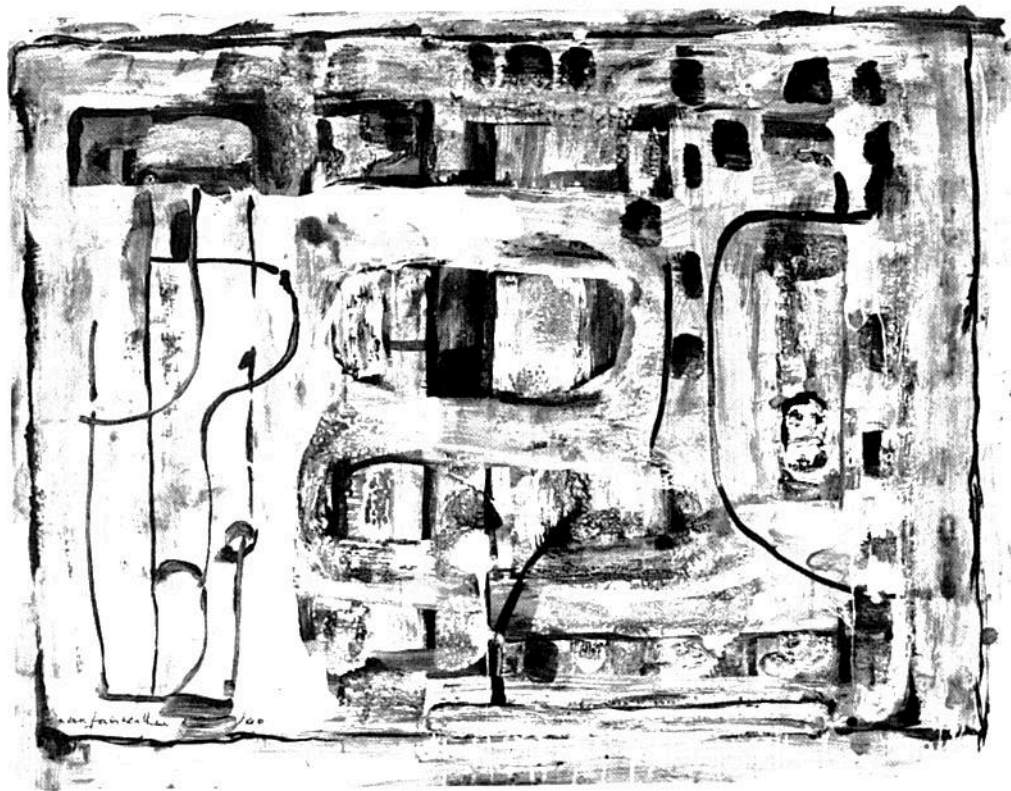
References

Hughes, p292 (illus fig 122)

Murray Bail, *Ian Fairweather*, Sydney, Bay Books, 1981, p240, cat 113 (illus in colour, pl 57)

Art and Australia, Vol 1, no 1, May 1963, p37 (illus).
Purchased 1956





9 IAN FAIRWEATHER

PAINTING VII, 1960

Synthetic polymer paint on paperboard
on composition board 71 x 92.5
signed l.l. *Ian Fairweather / 60*

Exhibited

Ian Fairweather, Macquarie Galleries, Sydney, 6-18
July 1960, cat 7.

References

Bail, *Ian Fairweather*, p244, cat 161 (illus in colour
pl 83)
Art and Australia, Vol 1, no. 1, May 1963, p38 (illus
as 'Abstract' 1960, trimmed on all sides)
Purchased 1960

10 IAN FAIRWEATHER

XENOPHOBIA, 1962

Synthetic polymer paint on
paperboard on composition
board

2 panels: left, 99.5 x 67;

right, 99 x 75

signed l.l. of left panel

Ian Fairweather

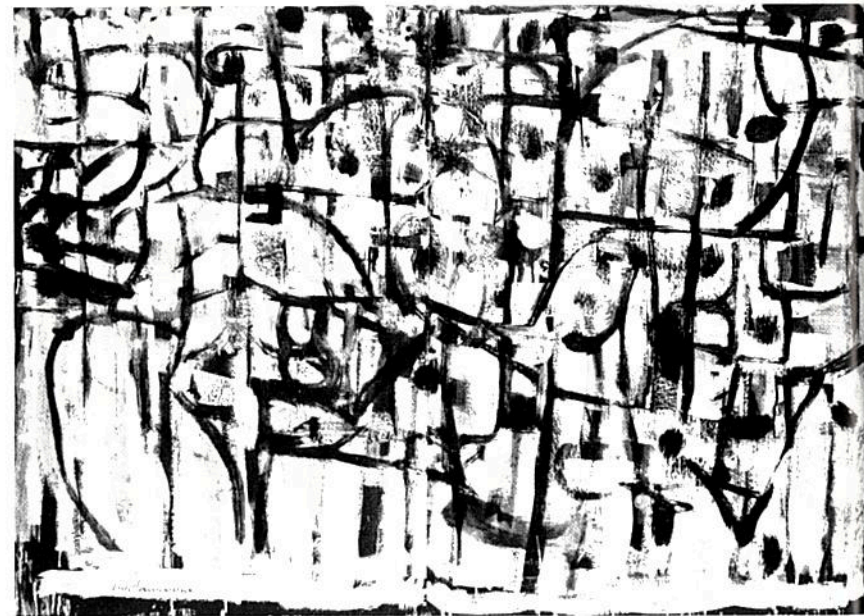
Exhibited

Ian Fairweather, Macquarie Galleries, Sydney,
15-27 August 1962, cat 3.
Ian Fairweather Retrospective, Queensland Art
Gallery, 3 June-4 July 1965, cat 53, then
Art Gallery of New South Wales, National Gallery
of Victoria, Art Gallery of South Australia,
Western Australian Art Gallery, Tasmanian
Museum and Art Gallery, Hobart.
Aspects of Australian Painting, Auckland City
Gallery, October 1966, cat 17.
On loan to Art Gallery of New South Wales,
1966-67.

Reference

Bail, *Ian Fairweather*, p245, cat 174 (illus, fig 81)
Weekend Australian, 24-25 October 1981,
Supplement p14 (illus).
Purchased 1962

"It just happened like a piece of driftwood"
Letter, Ian Fairweather to Mary Turner, 26 May
1962.



11 IAN FAIRWEATHER

SCIENCE FICTION, 1963

Synthetic polymer wash on paperboard on composition board 70 x 99

signed in felt pen (faded) l.r. *Ian Fairweather*

Exhibited

Ian Fairweather, Macquarie Galleries, Sydney, 5-17 August, 1964, cat 6
Contemporary Australian Drawing, 1978 Perth Survey of Drawing, Western Australian Art Gallery, 26 February - 5 March, 1978, cat 26 (illus in colour, p41), then Queensland Art Gallery and Art Gallery of New South Wales

References

Bail, *Ian Fairweather*, p245, cat 189 (illus in colour, pl 102)
Art and Australia, Vol 2, no 2, August 1964, p86 (illus)
Australian, 15 August 1964, p14 (illus)
Purchased 1964



HECTOR GILLILAND

(Hector Beaumont Gilliland)

b. Launceston, 1911

Painter and teacher. Worked as a draughtsman with the NSW Public Service, 1929-42, and the Commonwealth Public Service, 1942-53. Part-time art teacher, Canberra Technical College, 1949-52. In 1953, resigned from the Public Service and spent a year travelling through Europe. Appointed part-time lecturer and tutor, School of Architecture, University of NSW, 26 1959-76; and teacher, National Art School,

Sydney, 1970-74. Also served on the Fine Arts Advisory Committee, NSW Department of Technical and Further Education from 1966.

Member, Artists' Society of Canberra (from 1945; President, 1952); Australian Watercolour Institute (elected 1944; Vice-President, 1955-59) and Society of Artists New South Wales (elected 1943; Vice-President, 1956)

Studies

1935-40 East Sydney Technical College (evening classes)

1946-48 Canberra University College (part-time philosophy course)

Solo Exhibitions

1976 Retrospective, Macquarie Galleries, Sydney

1977 Retrospective 1937-1976, Powell Street Gallery, Melbourne

1978 Macquarie Galleries, Canberra

1981 Axiom Gallery, Melbourne

Group Exhibitions

1956 The Arts Festival of the Olympic Games, Melbourne

1959 Director's Choice Exhibition of Sydney Painters, Art Gallery of New South Wales and Western Australian Art Gallery

1959-60 Matson Lines Exhibition of Australian Art, circulated in the USA

1960 15 Contemporary Australian Painters, London and the Provinces

Contemporary Australian Painting, Adelaide Festival of Arts

1961 Contemporary Australian Art, 6th Bienal de Sao Paulo, Brazil

9 Sydney 1961, an exposition of current attitudes by nine Sydney artists, Sydney and Melbourne 1975 108th Annual Exhibition of the American Watercolour Society, New York

1978 Contemporary Australian Drawing, Western Australian Art Gallery, Queensland Art Gallery and Art Gallery of New South Wales

Awards

1952-75 More than 50 art prizes throughout Australia (including acquisitive awards)

1975 Visual Arts Board Grant, Australia Council

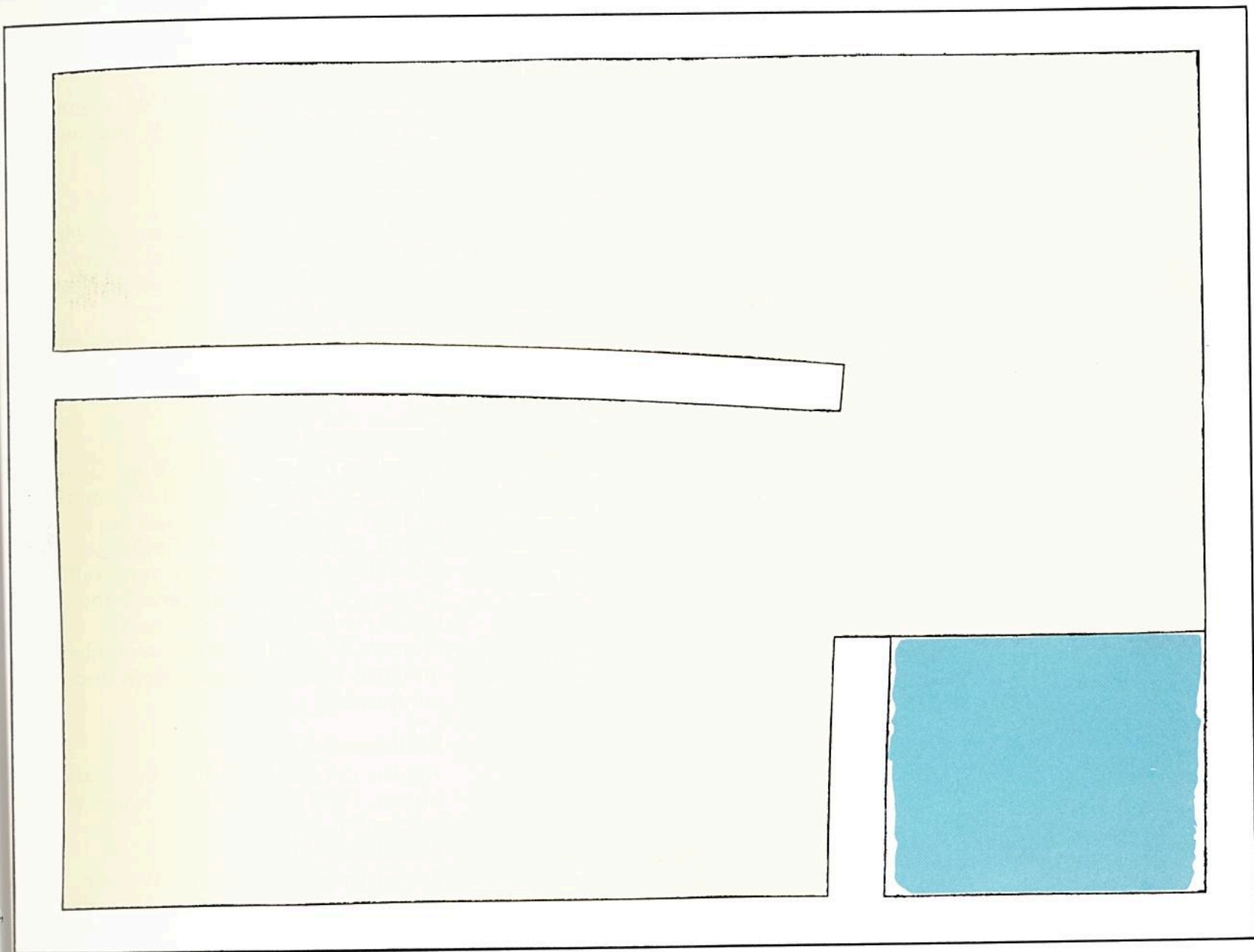
1977 Visual Arts Board Grant, Australia Council

Represented

Australian National Gallery; State Galleries of New South Wales, South Australia, Victoria and Western Australia; Regional Galleries of Albury, Ballarat, Bathurst, Bendigo, Grafton, Launceston, Lismore, Maitland, Manly, Newcastle, Tamworth and Warrnambool; Wellington Art Gallery, New Zealand; and a number of university and corporate collections throughout Australia

Bibliography

Germaine, p216; McCulloch, p231 (illus p646); Smith, p359 (illus fig 207) Elwyn Lynn, *The Arts in Australia: Contemporary Drawing*, Croydon, Victoria, Longmans, 1963, p20 *Hector Gilliland Exhibition Catalogue*, Sydney, Macquarie Galleries, 1976 Daniel Thomas, 'Four Australian Artists', *American Artist*, April 1962, p43, 45 *Art and Australia*, Vol 19, no 2, Summer 1981, p143 (colour illus)



12 HECTOR GILLILAND

ROD DIVINER, 1976

Oil on canvas 114.5 x 152.5

signed on verso on Macquarie Galleries label
1976 *Hector Gilliland* and inscribed with title

Exhibited

Hector Gilliland, Macquarie Galleries, Sydney,
18-30 August 1976, cat 45.

Hector Gilliland Retrospective 1937-1976,
Powell Street Gallery, Melbourne, 10-29

September 1977, cat 41.

Purchased 1981

WEAVER HAWKINS

(Harold Frederick Weaver-Hawkins; pseudonym, 'Raokin')

b. Sydenham, London, 1893; arr. Sydney, 1935; d. Sydney 1977

Painter and printmaker. Served with the British Army during World War I; badly wounded. After a series of operations, lived variously in England, France, Italy and Malta. Adopted the pseudonym 'Raokin' (originally a phonetic attempt by an Italian at spelling Hawkins) from 1927, to avoid publicity as a crippled artist. Later moved with his family to Tahiti, 1933, and New Zealand, 1934. The following year, settled permanently in Sydney. Gave regular lectures; and served on UNESCO's Australian Advisory Council for Visual Arts, and its International Association of Plastic Arts.

Member, New English Art Club, London (early 1920s); South London Group (early 1920s; first Hon. Secretary); Society of Artists, New South Wales (1943-65); Contemporary Art Society (NSW) (1944-70; Vice President, 1948-51, 53; President, 1953, 1954-63); Society for Realist Art, Sydney (1947); Sydney Printmakers (1960s; Vice President)

Also contributed to journals and exhibition catalogues, and wrote poetry. His *Zoographical Alphabet*, a limited edition book of linocuts and poems, was published in 1929.

Studies

- 1910 Camberwell School of Arts and Crafts, London
28 1919 Bristol Art School

- 1919-22 Westminster School of Art, London
Royal Academy School, London
1921-22 Royal College of Art (etching classes)

Solo Exhibitions

- 1923 Elliott & Fry's Gallery, London.
1925 Siena, Italy (?)
c1929 Empire Studio, Valletta, Malta
1932 Batavia, Java
1946 Macquarie Galleries, Sydney
1948 Mercury Theatre School, Sydney
1951 Athenaeum Gallery, Melbourne
1958 David Jones' Gallery, Sydney
1963 Barry Stern Galleries, Sydney
1964 Von Bertouch Galleries, Newcastle
1966 El Dorado Gallery, Sydney
1968 Macquarie Galleries, Sydney
1976 Project 11: Weaver Hawkins, Art Gallery of New South Wales Retrospective, Macquarie Galleries, Sydney and Canberra
1977-79 Memorial Retrospective, Ballarat Fine Art Gallery, then circulated in Australia
1978 Macquarie Galleries, Sydney
1980 Murray Crescent Galleries, Canberra
1982 Macquarie Galleries, Sydney

Group Exhibitions

- 1921 The Goupil Gallery Salon, London (?)
1923 The Royal Academy, London
1926 The Goupil Gallery Salon, London
1956 The Arts Festival of the Olympic Games, National Gallery of Victoria
1961 Contemporary Australian Art, 6th Bienal de Sao Paulo, Brazil
1963-64 Australian Print Survey, circulated in Australia

- 1967-69 Australian Print Council Print Prize Exhibition, circulated in Australia

Regularly entered the Archibald, Wynne and Sulman Prizes, 1943-72; and the Blake Prize, 1951-72.

Awards

- 1953 The Queen's Coronation Medal
1971 Special 150th Anniversary Religious Art Prize, St. Mary's Cathedral, Sydney

Also awarded numerous prizes for annual art competitions, both in Sydney and country areas of New South Wales.

Represented

Australian National Gallery; State Galleries of New South Wales, Queensland and South Australia; Regional Galleries of Albury, Ballarat, Bendigo, Geelong, Muswellbrook, Newcastle, Taree; South London Art Gallery, Camberwell and Bristol Art Gallery, U.K.; National Museum, Valetta, Malta; and a number of university and college collections throughout Australia.

Bibliography

Raokin, *Zoographical Alphabet*, Malta, the author, 1929 (Original linocuts and verses, edition 50)
McCulloch, p259
Daniel Thomas, *Project 11: Weaver Hawkins Exhibition Catalogue*, Sydney, Art Gallery of New South Wales, 1976
Eileen Chanin, 'To Draw, Paint and Write a Little', *Hemisphere*, Vol 21, no 12, December 1977, pp6-7
Douglas Dundas, 'Obituary: The Late Weaver Hawkins', *Art and Australia*, Vol 16, no 1, September 1978, pp2-3

13

WEAVER HAWKINS

MOTHERHOOD, 1925

Oil on canvas 91.5 x 70

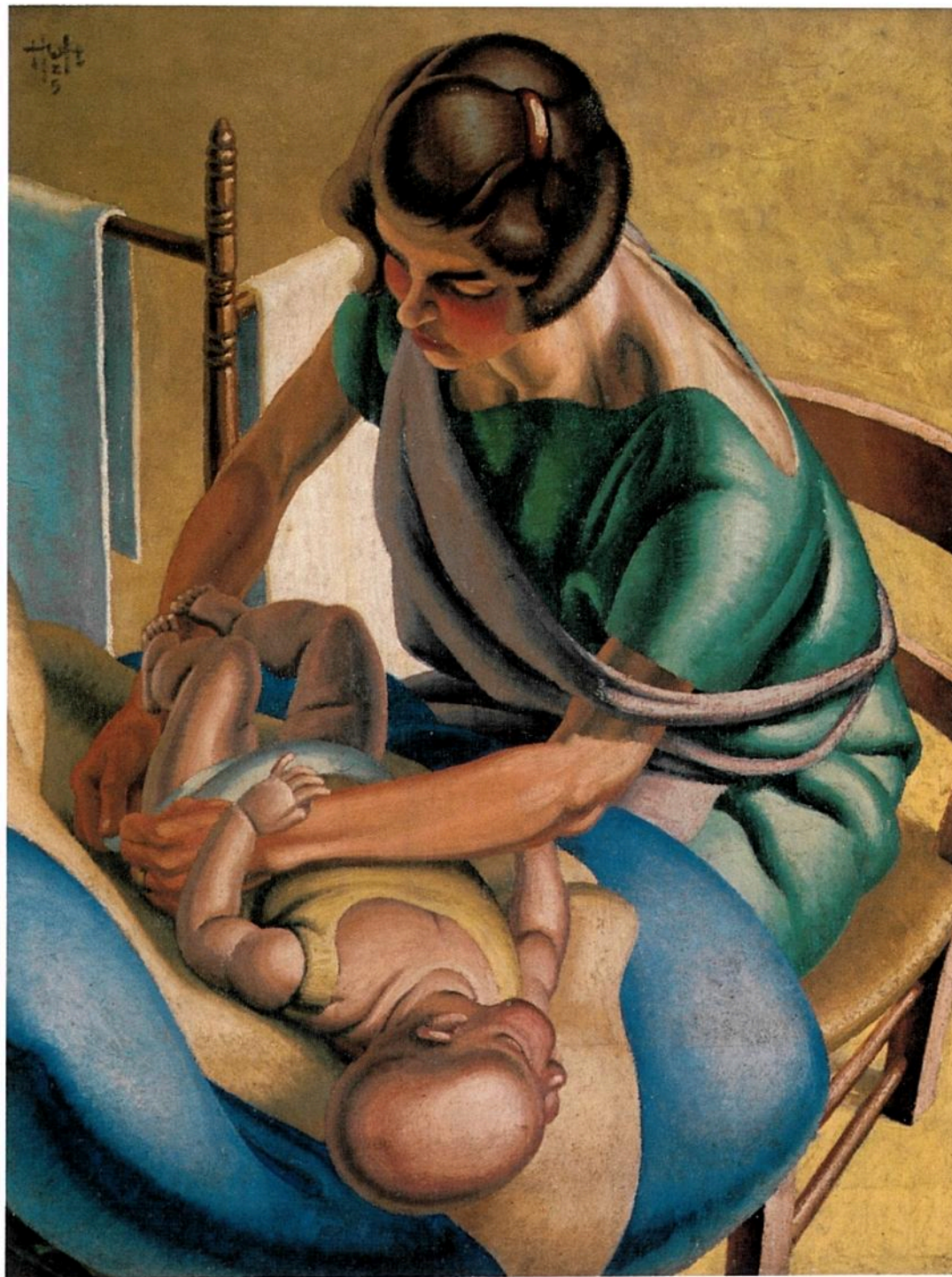
signed u.l. *HWH* 25 in monogram

Exhibited

16th Annual Contemporary Group Exhibition,
Blaxland Galleries, Sydney, 1-12 July 1941, cat
25.

Purchased 1981.

Painted at St. Tropez, in the south of France. The
work depicts the artist's wife and his daughter,
Roleena.



FRANK HINDER

(Francis Henry Critchley Hinder)

b. Sydney, 1906;

m. the artist, Margel Ina Harris, 1930

Painter, printmaker, stage designer and teacher. Toured Europe, 1925, with the Young Australia League. In 1927, went to the U.S.A. Taught at the Child-Walker School of Fine Arts, Boston, between 1931-34. Returned to Australia, 1934, and found employment in the commercial art field. His first stage designs were executed for May Hollingworth's Leonardo Group in 1935. Also made several lithographs and monotypes around this time. During World War II served with the Camouflage Wing, Royal Australian Engineers. Appointed to the teaching staff at East Sydney Technical College, 1947-58; and then became Head of the Art School, Sydney Teachers' College, retiring in 1964. Hinder also worked as a stage designer with the Australian Elizabethan Theatre Trust, 1957-64. Began making luminal kinetics in 1967. Served on numerous art education and administration committees, and between 1974-78 was a Trustee of the Art Gallery of New South Wales.

Member, Contemporary Group, Sydney (1939-47); Contemporary Art Society, Melbourne (1939-40); Contemporary Art Society, Sydney (1940-58; President, 1956); Australian Watercolour Institute (1946-63); Sydney Printmakers (from 1960s).

Has contributed articles to *Meanjin*, *Art and Australia*, *Art Gallery of New South Wales Quarterly* and the *Contemporary*

30 *Art Society Broadsheet*.

Studies

- 1924 Royal Art Society School, Sydney (under A. Dattilo-Rubbo)
- 1925-27 East Sydney Technical College
- 1927-28 Art Institute of Chicago
- 1929 New York School of Fine and Applied Art
- 1930 Master Institute, Roerich Museum, New York
- 1933 Summer School, Taos, New Mexico

Solo Exhibitions

- 1933 The Bookshop for Boys and Girls, Boston, U.S.A.
- 1937 Grosvenor Galleries, Sydney
- 1962 War Memorial Gallery, University of Sydney
- 1968 Von Bertouch Galleries, Newcastle
Barry Stern Galleries, Sydney
- 1970 Toorak Art Gallery, Melbourne
- 1974 Toorak Art Gallery, Melbourne
- 1976 Gallery A, Sydney
Toorak Art Gallery, Melbourne
- 1977 Von Bertouch Galleries, Newcastle
- 1978 Bloomfield Galleries, Sydney

Group Exhibitions

- 1933 Tekton Association, Boston
- 1939 Exhibition One, David Jones' Art Gallery, Sydney
- 1944 Constructive Paintings, Macquarie Galleries, Sydney
- 1948 Abstract Paintings, Drawings, Sculpture, Constructions, David Jones' Art Gallery, Sydney
- 1950 110 Years of Australian Art, Blaxland Galleries, Sydney
- 1951 Abstract Compositions: . . ., Macquarie Galleries, Sydney
- 1953 A Retrospective Exhibition of Australian Painting, Art Gallery of New South Wales

- 1953-54 Twelve Australian Artists, New Burlington Galleries, London
- 1954 Abstraction, Macquarie Galleries, Sydney
- 1956 The Arts Festival of the Olympic Games, Melbourne
Contemporary Australian Painting Pacific Loan Exhibition
- 1959-60 Matson Lines Exhibition of Australian Art, San Francisco and Los Angeles
- 1960 Fifteen Contemporary Australian Painters, New Vision Centre Gallery, London
- 1961 Contemporary Australian Art, 6 Bienal of Sao Paulo, Brazil
- 1963-64 Australian Print Survey, circulated in Australia
- 1966 Balson, Crowley, Fizelle, Hinder, Retrospective, Art Gallery of New South Wales and Newcastle City Art Gallery
- 1973 Frank and Margel Hinder Retrospective, Newcastle City Art Gallery
- 1974 Frank and Margel Hinder, Toorak Art Gallery, Melbourne
- 1978 Contemporary Australian Drawing, Western Australian Art Gallery, Queensland Art Gallery and Art gallery of New South Wales
- 1980 Frank and Margel Hinder, 1930-80, Art Gallery of New South Wales

Awards

- 1939 Special Prize, Sydney Water Board Sculpture Competition (with Margel Hinder)
- 1952 Blake Prize
- 1953 Queen's Coronation Medal

- 1954 Perth Prize for Contemporary Art
(water-colour section)
- 1958 Irene Mitchell Award for
Theatrical Design, Melbourne
- 1979 Order of Australia Medal

Represented

Australian National Gallery; all Australian
State Galleries; Regional Galleries of
Ballarat, Broken Hill, Hamilton, Newcastle,
Warrnambool; Australian War Memorial,
Canberra, and Sydney Teachers' College
Collection

Bibliography

- Frank Hinder Lithographs*, North Sydney,
Odana Editions, 1978
- Badham, pp144-5; Germaine, pp262-4;
Hughes, pp225-6 (illus, fig 103); McCulloch,
p271 (colour illus, opp. p256); Smith,
pp211-2 (colour illus, pl 123)
- Kym Bonython, *Modern Australian Painting
and Sculpture*, Adelaide, Rigby, 1960, p77
(illus, p65)
- Ken Scarlett, *Australian Sculptures*,
Melbourne, Thomas Nelson, 1981, pp250-
2 (illus, p251)
- Renee Free, *Frank and Margel Hinder,
1930-1980* (exhibition catalogue), Sydney,
Art Gallery of New South Wales, 1980
- John Henshaw, 'Frank Hinder and the
Colour Tradition', *Hemisphere*, Vol 15, no
3, August 1971, pp19-22
- Rene Free, 'The Art of Frank and Margel
Hinder, 1930-80', *Art and Australia*, Vol
18, no 3, Autumn 1981, pp241-8

14 FRANK HINDER

DIMENSIONS, 1978
Synthetic polymer paint on
composition board 99 x 74 (sight)
signed l.r. F.C. Hinder - 78
Purchased 1981



RODNEY MILGATE

b. Kyogle, New South Wales, 1934

Painter, teacher and writer. Worked as an actor, 1956-60, and then joined commercial television (Channel 7, Sydney). In 1962, began tutoring part-time at the National Art School Sydney, University of Sydney and University of New South Wales. Travelled to England and the U.S.A., 1968-69, and to France, 1978. Was appointed Senior Lecturer, Prahran College of Technology, Melbourne, 1970. Two years later, became Melbourne art critic for *The Australian* newspaper, and Director, Arts Council Spring and Summer Schools (NSW). From 1974-1981, held the position of Principal Lecturer, School of Art, Alexander Mackie College, Sydney. Currently Dean, School of Visual Arts, Sydney C.A.E.

Milgate is also a noted playwright, poet and novelist, and has written on art theory.

Studies

- 1952-54 National Art School, Sydney
- 1955 Sydney Teachers' College
- 1971 Diploma in Art (Education)
- 1980 Graduate Diploma in Educational Studies (Ed. Drama)
- 1981 Bachelor of Education (Art)

Solo Exhibitions

- 32 1962 Macquarie Galleries, Sydney

- 1963 Macquarie Galleries, Sydney
South Yarra Galleries, Melbourne
- 1965 Macquarie Galleries, Sydney
Macquarie Galleries, Canberra
South Yarra Galleries, Melbourne
Johnstone Galleries, Brisbane
- 1966 Macquarie Galleries, Sydney
Commonwealth Institute
Galleries, London
- 1967 Johnstone Galleries, Brisbane
Von Bertouch Galleries, Newcastle
- 1969 Macquarie Galleries, Sydney
- 1970 Macquarie Galleries, Canberra
Johnstone Galleries, Brisbane
- 1972 South Yarra Galleries, Melbourne
Johnstone Galleries, Brisbane
- 1973 Macquarie Galleries, Sydney
Macquarie Galleries, Canberra
- 1974 Macquarie Galleries, Sydney
- 1976 Macquarie Galleries, Sydney
- 1977 Macquarie Galleries, Canberra
- 1980 Macquarie Galleries, Sydney
St. James Room, David Jones,
Sydney
Philip Bacon Galleries, Brisbane
St. Johns Cathedral, Brisbane
- 1982 Painters Gallery, Sydney
Woollahra Art Gallery, Sydney

Group Exhibitions

- 1963 George's Invitation Purchase
Prize, Melbourne
- 1964 Survey 4, Blaxland Galleries,
Sydney
Helena Rubenstein Scholarship
Exhibition
- 1965 Young Australian Painters,
Tokyo and Kyoto, Japan
Survey 5, Blaxland Galleries,
Sydney
Helena Rubenstein Scholarship
Exhibition

- 1967 The Australian Painters 1964
(Mertz Collection), Corcoran
Gallery of Art, Washington, D.C.
- 1968 Australian Painters 1960-67,
circulated in U.S.A.
- 1982 Australian Landcape Now,
Solander Gallery, Canberra

Awards

- 1964 Fairfax Human Image Prize
- 1966 Blake Prize
- 1968 Harkness Fellowship
- 1970 Darcy Morris Memorial Prize
- 1972 Gold Coast Purchase Prize (joint
winner)
- 1975 Blake Prize
- 1977 Blake Prize (joint winner)
- 1978 Residency, Owen Tooth
Memorial Cottage, Vence, France
Residency, Studio Cite Inter-
national des Arts, Paris, France

Represented

Australian National Gallery; State Galleries of New South Wales, South Australia and Western Australia; Geelong City Art Gallery; Mertz Collection, U.S.A.; and a number of university and corporate collections throughout Australia.

Bibliography

- Rodney Milgate, *Art Composition. A Contemporary View*, Sydney, Angus and Robertson, 1966
- Germaine, pp382-3; McCulloch, p381 (illus p655); Smith, pp366-67
- Mervyn Horton, ed., *Present Day Art in Australia*, Sydney, Ure Smith, 1969, p13 (colour illus, p141)
- Kym Bonython, *Modern Australian Painting, 1960/70*, Adelaide, Rigby, 1970 p85 (colour illus, pl 23)

James Gleeson, *Modern Painters 1931-1970*, Melbourne, Lansdowne, 1971, pp120-212 (colour illus, pl 73),
Mervyn Horton, ed., *Australian Painters of the 70s*, Sydney, Ure Smith, 1975, p39
Kym Bonython, *Modern Australian Painting, 1970/1975*, Adelaide, Rigby, 1976, p85 (colour illus, pl 4)
Kym Bonython, *Modern Australian Painting, 1975/1980*, Adelaide, Rigby, 1980, p85 (col illus, pl 99)
Ursula Prunster, *The Sydney Harbour Bridge, 1932-82*, Sydney, Angus and Robertson and AGNSW, 1982, p22 (illus fig. 63)
Charles Spencer, 'Kevin Connor and Rodney Milgate first London one-man exhibitions', *Art and Australia*, Vol 4, no 3, December 1966, pp219, 222-23

15

RODNEY MILGATE

WHERE BIRTH IS RED AND RIPE, 1963

Oil on composition board 121.5 x 91.5
signed l.r. Milgate

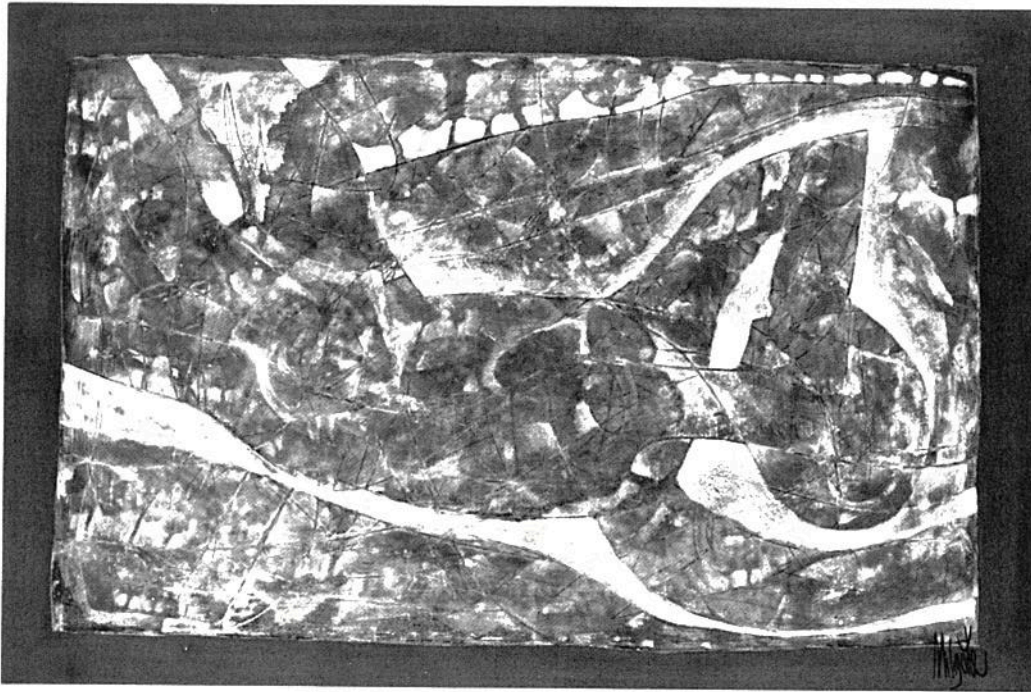
Exhibited

Rodney Milgate, Macquarie Galleries, Sydney,
30 October - 11 November 1963, cat 9
Purchased 1963

Reference

Daniel Thomas, 'The Week in Art',
(exhibition review),
Sydney Sunday Telegraph, 3 November, 1963





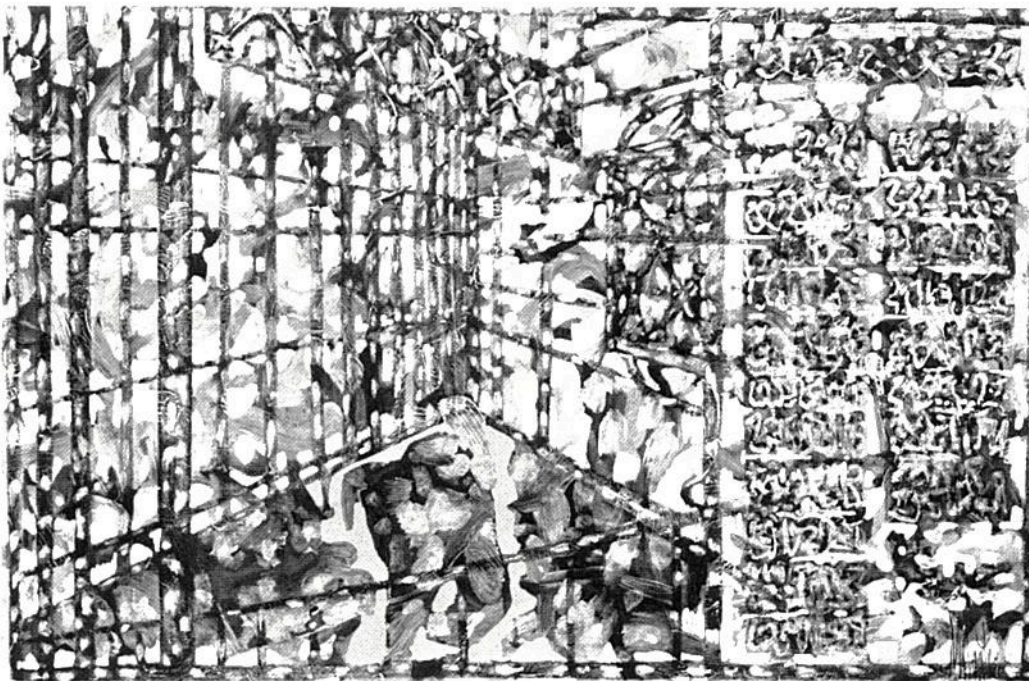
16 RODNEY MILGATE

CONCEPTION, 1967

Encaustic on composition board 61 x 91
signed l.r. *Milgate*

Exhibited

Rodney Milgate, Macquarie Galleries, Sydney,
26 July - 7 August 1967, cat 24.
Purchased 1967



17 RODNEY MILGATE

POET IN NEW YORK, 1968

Synthetic polymer paint on composition board
61 x 91
signed l.r. *Milgate*

Exhibited

Rodney Milgate, Macquarie Galleries, Sydney,
12-24 November 1969, cat 14.
Purchased 1969

Painted in New York, December 1968, during
the artist's residence on a Harkness Fellowship.

HILDA RIX NICHOLAS

in Paris, and then joined the French artists' colony at Etaples. Before World War I, made two visits to Morocco. Was strongly influenced by the colour and light, and produced numerous drawings. These were exhibited in Paris, 1912 and 1913. Returned home at the end of the war. Over the next few years, worked on a series of nationalistic paintings which depicted 'Australian life and landscape'. Went back to Europe, 1924-26. Held successful exhibitions of the 'Tableaux d' Australie' in Paris, London and the English provinces, and was elected to the Paris New Salon. This trip marked the high point of her career. In 1928, she remarried and virtually retired from the art world. Lived near Delegate, NSW, and painted her domestic milieu and the surrounding countryside. Paid a final visit to Europe in 1950.

Member, New Salon, Paris (elected 1926)

Solo Exhibitions

- 1911 Chaîne and Simonson Gallery, Paris
1918 Guild Hall, Melbourne
1919 Anthony Hordern's Gallery, Sydney
1922 Fine Art Society's Gallery, Melbourne
1923 Anthony Hordern's Gallery, Sydney
1925 Tableaux d'Australie, Galeries Georges Petit, Paris
Tableaux d'Australie, Beaux Arts Gallery, London; circulated in the provinces, 1927-28
1927 Anthony Hordern's Gallery, Sydney
1928 Athenaeum Gallery, Melbourne
1939 Macquarie Galleries, Sydney

- 1945 David Jones' Gallery, Sydney
1971 Retrospective, Joseph Brown Gallery, Melbourne
1978 Project 26: Hilda Rix Nicholas, Art Gallery of New South Wales, then Ballarat Fine Art Gallery
Macquarie Galleries, Sydney
1980 Murray Crescent Galleries, Canberra

Group Exhibitions

- 1911 Paris Salon
1913 Les Peintres Orientalistes, Paris
1926 Paris Salon
Royal Academy, London
1975-76 Australian Women Artists, One Hundred Years, 1840-1940, Ewing and George Paton Galleries, Melbourne University, then Sydney, Newcastle and Adelaide

Represented

Australian National Gallery; State Galleries of New South Wales, Queensland, Victoria; Regional Galleries of Ballarat, Mornington and New England; Australian War Memorial, Canberra; Leicester Gallery, England; Jeu de Paume, Paris

Bibliography

Burke, pp171-72 (colour illus, pl 61; illus, pl 41); Moore, II, p210; McCulloch, p413; Smith, p192 (illus, fig 112)
Bertram Stevens, *The Art of Hilda Rix Nicholas*, Sydney, Anthony Horderns, 1919
Nicholas Draffin, *Project 26: Hilda Rix Nicholas Exhibition Catalogue*, Art Gallery of New South Wales, 1978

(nee Emily Hilda Rix)

b. Ballarat, 1884; m. Major George Nicholas, 1916; then Edgar Wright, 1928;
d. Delegate, NSW, 1961

Painter. Travelled overseas, 1907. Settled



18 HILDA RIX NICHOLAS

THE FOX WHISTLE, 1946

Oil on canvas 102.3 x 82.5

signed I. H. Rix Nicholas

Exhibited

Hilda Rix Nicholas Retrospective, Joseph Brown Gallery, Melbourne, July-August 1971, cat 35
Project 26: Hilda Rix Nicholas, Art Gallery of New South Wales, 5 August - 17 September 1978, cat 39, then Ballarat Fine Art Gallery, October 1978.

Purchased 1981

Painted at 'Knockalong', near Delegate, New South Wales, where the artist lived for many years with her second husband, Edgar Wright. The subject is Mostyn Ingram, a member of a large and well-known Delegate family.

SIDNEY NOLAN

(Sidney Robert Nolan)

b. Melbourne, 1917; m. Cynthia Hansen, 1948, and then the artist, Mary Perceval, 1978

Painter, printmaker and designer. Worked at a number of jobs after leaving school. Later became associated with the Angry Penguins group and the Contemporary Art Society. During World War II, was conscripted into the Australian Army and spent two years at Dimboola, Victoria. Joined the Melbourne publishing house of Reed and Harris, 1945-47. In 1946, began his first series of Kelly paintings. These were taken overseas by John and Sunday Reed and exhibited at the UNESCO headquarters, Paris. Between 1947-49, Nolan travelled extensively through Queensland and Central Australia. Painted further works based on Australian history and legends (Mrs Eliza Fraser, Burke and Wills and the Eureka Stockade), as well as landscapes.

Left Australia for the first time, 1950, and visited England and Europe. On his return, was commissioned by the Brisbane Courier Mail to make drawings of the drought devastation in Central Australia. Went back to Europe, 1953. Has since resided in London, making frequent excursions as far afield as Africa and the Antarctic. Although his later works have explored more cosmopolitan themes, he is still obsessed with Australian mythology (e.g. the Gallipoli series of 1966). Nolan also took up printmaking in 1957; and has designed

book dust-jackets, and stage sets for ballet and theatre.

Several films have been made on his work, by QANTAS and the BBC. The most recent example *Nolan in Australia* (commentary, Lord Clark), dates from 1974.

Studies

- 1932 Prahran Technical College (part-time)
- 1934 National Gallery School, Melbourne (evening classes)
- 1957-58 S.W. Hayter, Paris (printmaking)

Solo Exhibitions

First exhibited at his Melbourne studio, 1940. Has since held more than 70 exhibitions in Australia, Europe and the U.S.A. and has been the subject of numerous retrospectives. These include:

- 1957 Retrospective, 1947-57, Whitechapel Art Gallery, London and circulated to the English provinces
- 1967-68 Retrospective, 1937-67, Art Gallery of New South Wales, then Melbourne and Perth
- 1970-71 Retrospective, Kunsthalle, Darmstadt, West Germany
- 1973 Retrospective, Royal Society, Dublin
- 1979 102 Works from the First Fifteen Years (1939-53), Joseph Brown Gallery, Melbourne

Group Exhibitions

Represented in most important surveys of Australian art since 1950; and in various British exhibitions.

Awards

- 1950 Dunlop Prize, Melbourne
- 1956 Italian Government Scholarship

- 1958 Harkness Fellowship
- 1963 C.B.E.
- 1965 Resident Fellowship. Australian National University
- 1969 Britannica Australia Award
- 1981 Knighthood

Represented

Australian National Gallery; all Australian State Galleries; numerous Regional Galleries; University of Western Australia Gallery; Tate Gallery, London and Walker Gallery, Liverpool, U.K.; Museum of Modern Art, New York; Mertz Collection, U.S.A.

Bibliography

- Sidney Nolan, *Paradise Garden*, London, R. Alistair McAlpine, 1971
- Ern Malley and Sidney Nolan, *The Darkening Ecliptic*, London, R. Alistair McAlpine, 1974
- Elwyn Lynn and Sidney Nolan, *Sidney Nolan-Australia*, Sydney, Bay Books, 1979
- Germaine, pp412-3; Hughes, pp136-41, 160-67, 221-27 (colour and b. and w. illus); McCulloch, pp415-16 (colour illus. opp p209 and p401; illus, p632); Smith, pp280-83, 295-302 (colour illus. pls 159 and 160; illus, fig 172)
- Kenneth Clark et al, *Sidney Nolan*, London, Thames and Hudson, 1961
- John Hetherington, *Australian Painters Forty Profiles*, Melbourne, Cheshire, 1963, pp152-157
- Robert Melville, *Ned Kelly: 27 Paintings by Sidney Nolan*, London, Thames and Hudson, 1964
- Elwyn Lynn, *Sidney Nolan: Myth and Imagery*, London, Macmillan, 1967
- Richard Haese, *Rebels and Precursors*, Ringwood, Vic., Penguin, 1981
- Sidney Nolan Number, *Art and Australia*, Vol 5, no 2, September, 1967



19 SIDNEY NOLAN
CHURCH AND BEACH, HYDRA, 1955
Oil on paper 25.5 x 30.5
signed l.l. Nolan 9-12-55

Exhibited

Sidney Nolan, Macquarie Galleries, Sydney,
8-20 August, 1956, cat 3.
A Private Eye in a Public Place. St. Swithun's Church
Hall, Pymble, Sydney, 16-18 October 1980, cat 152
Purchased 1956

Reference

'Greek Paintings by Sidney Nolan' (exhibition
review), *Sydney Morning Herald*, 20 August, 1956

20 SIDNEY NOLAN

SHAKESPEARE SONNET No. 138

"THEREFORE I LIE WITH HER, AND SHE WITH ME,
AND IN OUR FAULTS BY LIES WE FLATTER'D BE". 1967

Mixed media on paper 62 x 49.5 (sight)

signed *I.r. Nolan*

dated in pencil on verso 67

Exhibited

Sidney Nolan/Shakespeare Sonnets, Macquarie
Galleries, Sydney, 27 September - 14 October
1967, cat 28

Reference

Charles S. Spencer, "Myth and Hero in the Paintings
of Sidney Nolan", *Art and Australia*, Vol 3, No 2
September 1965, p95
Purchased 1967

An earlier exhibition based on Shakespeare's
sonnets was held at Marlborough Fine Art, London,
1964



ALISON REHFISCH

Painter. Travelled through England and Europe, 1934-39, and exhibited regularly. Later set up a studio with George Duncan, in George Street, Sydney. This was destroyed by fire in 1947, causing great loss of work. Returned to Italy for a painting tour, 1958.

Member, Society of Artists, New South Wales (elected 1931); Contemporary Group, Sydney (from 1933); Societe des Beaux Arts, France (from the mid-1930s); Contemporary Art Society, Sydney (from 1939).

Studies

1916-18 Julian Ashton Art School, Sydney
1925-26 A. Dattilo-Rubbo, Sydney
1934-35 Grosvenor School of Art, London

Solo Exhibitions

1933 Macquarie Galleries, Sydney
1939 Macquarie Galleries, Sydney
1946 Macquarie Galleries, Sydney
1949 Macquarie Galleries, Sydney

Group Exhibitions

1929 Four Young Artists, Blaxland Galleries, Sydney
1933 Alison Rehfisch and George Duncan, Macquarie Galleries, Sydney
1934 Six Colonial Artists, Cooling Galleries, London
1946 Australian Women Painters, Art Gallery of New South Wales
1951 Three Studios (George Duncan, Alison Rehfisch and Arthur Murch), David Jones' Art Gallery, Sydney
1958 George Duncan and Alison Rehfisch, Macquarie Galleries, Sydney

1975-76 Australian Women Artists, One Hundred Years, 1840-1940, Ewing and George Paton Galleries, Melbourne University then Sydney, Newcastle and Adelaide

1976 George Duncan and Alison Rehfisch Retrospective, Macquarie Galleries, Sydney and Canberra

1978 George Duncan - Alison Rehfisch, Deutscher Galleries, Melbourne

1979 George Duncan and Alison Rehfisch, Murray Crescent Galleries, Canberra

1980 Vintage Works for Collectors, Murray Crescent Galleries, Canberra

1981 George Duncan and Alison Rehfisch, Macquarie Galleries, Sydney

1982 George Duncan and Alison Rehfisch, Philip Bacon Galleries, Brisbane

Represented

Australian National Gallery; State Galleries of New South Wales and Queensland; Newcastle Region Art Gallery

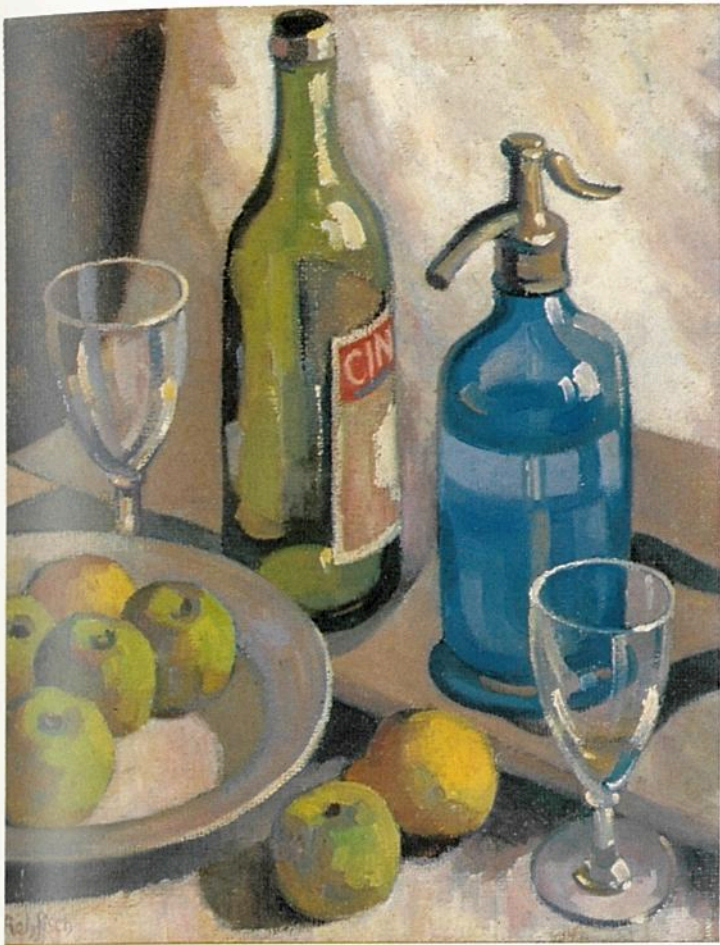
Bibliography

Alison Rehfisch, 'Australian Artists in London', *Art in Australia*, Series 3, no 75 May 1939, pp28-31 (colour illus, p23; illus pp37-38)
Badham, p142; Burke, p177 (illus, pl 60)
McCulloch, p462; Moore, I, p108
George Duncan and Alison Rehfisch Retrospective Exhibition Catalogue, Macquarie Galleries, Sydney, 1976
Art and Australia, Vol 13, no 3, January/March 1976, inside front cover (colour illus)

(nee Alison Baily Green)

b. Sydney, 1900, m. Rodney Rehfisch; then
m. the artist, George Duncan, 1942;

40 d. Sydney, 1975



21 ALISON REHFISCH

GREEN AND BLUE STILL LIFE (c.1932)

Oil on jute canvas 50.5 x 41

signed l.l. *Rehfisch*

Provenance: the artist

Exhibited

George Duncan and Alison Rehfisch Retrospective
Macquarie Galleries, Sydney, 4-16 February
1976, cat 33.

George Duncan and Alison Rehfisch Retrospective,
Macquarie Galleries, Canberra, 8-25 April 1976,
cat 33.

Vintage Works for Collectors, Murray Crescent
Galleries, Canberra, 7-24 August 1980, cat 24.
Purchased 1981

22 ALISON REHFISCH

THE ROAD TO THE TIMBER MILL

Oil on cardboard 37.6 x 55.4

signed l.l. *Rehfisch*

Provenance: the artist

Exhibited

Alison Rehfisch, Macquarie Galleries, 30 April -
12 May 1958, cat 13.

Opening Exhibition, The Painters Gallery, Sydney,
9 October - 21 November, 1981 (uncatalogued)
Purchased 1981



FRANCES SMITH

b. Sydney, 1938

Painter

Studies

1954-59 East Sydney Technical College

1982- Canberra School of Art
(Printmaking)

Solo Exhibition

1961 Macquarie Galleries, Sydney

Group Exhibitions

1961 Recent Australian Painting,
Whitechapel Art Gallery,
London

1962-63 Australian Painting, Colonial;
Impressionist: Contemporary,
Adelaide Festival, then Perth,
London, Ottawa and Vancouver

Bibliography

McCulloch, p509



23 FRANCES SMITH

STOCKRIDERS, ALEXANDRIA DOWNS,
1961

Oil on composition board
2 panels: left, 122 x 89; right 122 x 94.2
signed l.r. of right panel F.S. 61

Exhibited

Frances Smith, Macquarie Galleries, Sydney,
6-18 September 1961, cat 12 (as Stockriders,
Alexandria).
Purchased 1961

'Alexandria Downs' is a large cattle station in the
Northern Territory, throughout which the artist
travelled extensively during 1960-61.

GRACE COSSINGTON SMITH

(Grace Smith)

b. Sydney, 1892

Painter. Travelled through England and Europe, 1912-14. After returning to Sydney, lived quietly on the North Shore and continued her art studies. Adopted the name of her family home 'Cossington', around 1919. Taught at several colleges throughout the 20s and 30s and also taught private classes. Between 1948-51, made a return visit to England and Italy.

Member, Royal Art Society of New South Wales (1915-27); Society of Artists, New South Wales (elected, 1947); Contemporary Group, Sydney (1927-59)

Studies

- 1910-11 A. Dattilo-Rubbo, Sydney
1912-13 Winchester School of Art,
England (drawing classes)
Speck, Germany (outdoor
sketching classes)
1914-c26 A. Dattilo-Rubbo, Sydney

Solo Exhibitions

- 1928 Grosvenor Galleries, Sydney
1932 Macquarie Galleries, Sydney
1937 Macquarie Galleries, Sydney
1939 Macquarie Galleries, Sydney
1945 Macquarie Galleries, Sydney
1947 Macquarie Galleries, Sydney
1951 Macquarie Galleries, Sydney
1952 Johnstone Galleries, Brisbane
1964 Macquarie Galleries, Sydney
1967 Macquarie Galleries, Sydney
1968 Macquarie Galleries, Sydney
1970 Macquarie Galleries, Sydney
1972 Macquarie Galleries, Sydney
1973-74 Retrospective, Art Gallery of

- New South Wales, then
circulated in Australia
1975 Retrospective, St. James' Church
Hall, Turramurra, Sydney
1976 Macquarie Galleries, Sydney

Group Exhibitions

- 1930 Group of Seven, Macquarie
Galleries, Sydney
1931 New English Art Club, London
1932 Walker Galleries, London
1934 Women Artists of Australia,
Education Department Gallery,
Sydney
1938 150 Years of Australian Art, Art
Gallery of New South Wales
Australian Academy of Art,
Sydney
1939 Australian Academy of Art,
Melbourne
1940 Australian Academy of Art,
Sydney
1941 Art of Australia, 1788-1941,
circulated in USA and Canada
1950 Royal Academy, London
1960 Contemporary Australian Art,
Auckland City Art Gallery
1970 Recent Australian Art, circulated
in Papua/New Guinea
1972-73 The Australian Landscape,
circulated to Australian State
Galleries
1975-76 Australian Women Artists, One
Hundred Years, 1840-1940,
Ewing and George Paton
Galleries, Melbourne University,
then Sydney, Newcastle and
Adelaide
1982 The Sydney Harbour Bridge
1932-82, Art Gallery of New
South Wales
Australian Landscape Now,
Solander Gallery, Canberra

Awards

- 1952 Mosman Art Prize
1958 Bathurst Art Prize (acquisitive)
1960 Bathurst Art Prize (acquisitive)
1973 O.B.E.

Represented

Australian National Gallery; State Galleries of New South Wales, Queensland, South Australia, Tasmania and Western Australia; Regional Galleries of Ballarat, Bathurst, Bendigo, Castlemaine, Geelong, Manly, Mildura, Newcastle, Swan Hill, Shepparton and Wollongong.

Bibliography

Badham, p116 (illus, pl 71); Burke, pp178-79 (colour illus, pls 68, 69, 73); Germaine, p525; Hughes, p114, 116 (illus, fig 42); McCulloch, p509; Moore, I, pp107-08, 229; Smith, pp171-74 (colour illus, pl 106) Mervyn Horton, ed., *Present Day Art in Australia*, Sydney, Ure Smith, 1969, p203 (colour illus, pl 205) James Gleeson, *Modern Painters 1931-1970*, Melbourne, Lansdowne, 1971, p81 (colour illus, pls 11, 12) Humphrey McQueen, *The Black Swan of Trespass*, Sydney, Alternative Publishing Cooperative, 1979, ppixiii-xiv, 4, 66 (illus, fig 6) Sandra McGrath and Robert Walker, *Sydney Harbour*, Brisbane, Jacaranda Press, 1979, p62 (colour illus, p63) Ursula Prunster, *The Sydney Harbour Bridge 1932-82*, Sydney, Angus and Robertson and AGNSW, 1982, pp17-18 (colour illus, pl 2) Daniel Thomas, *Grace Cossington Smith Retrospective Exhibition Catalogue*, Sydney, Art Gallery of New South Wales, 1973

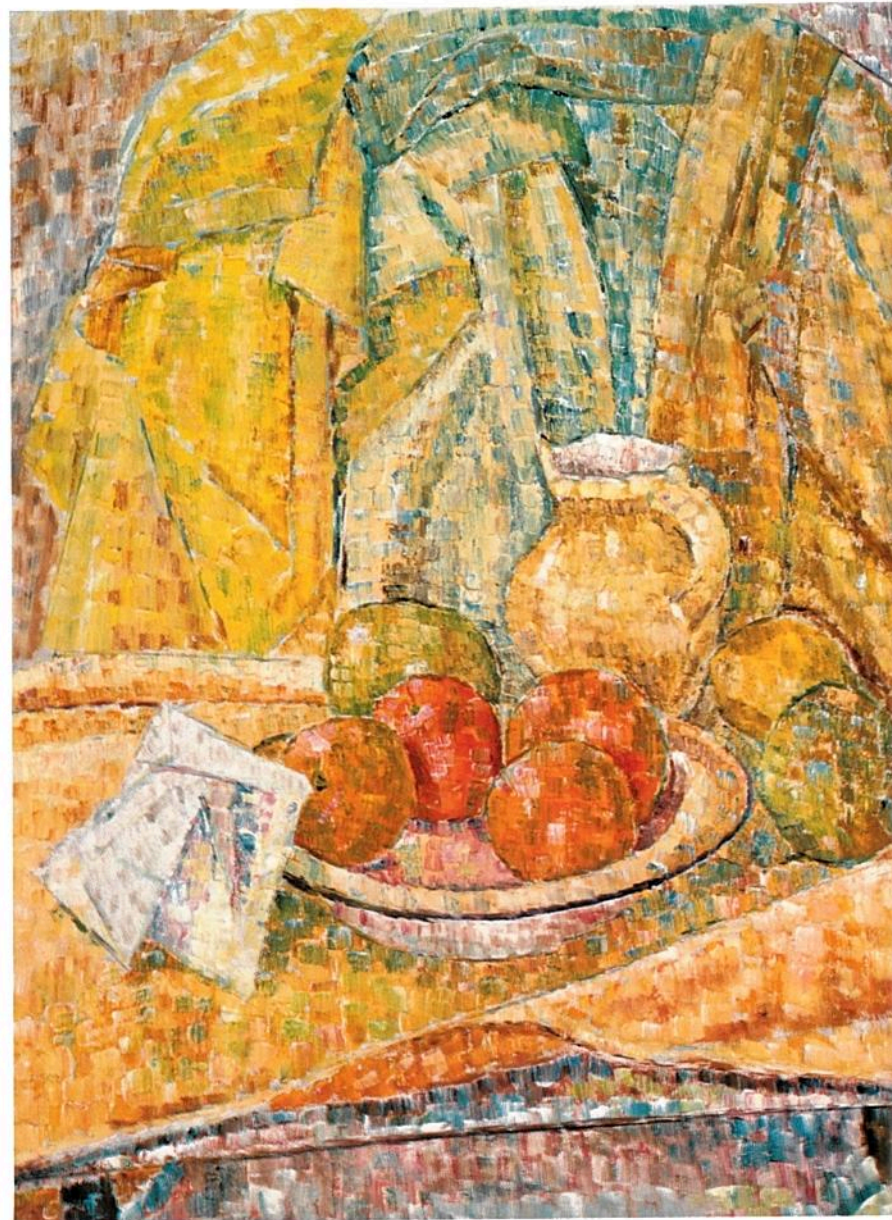
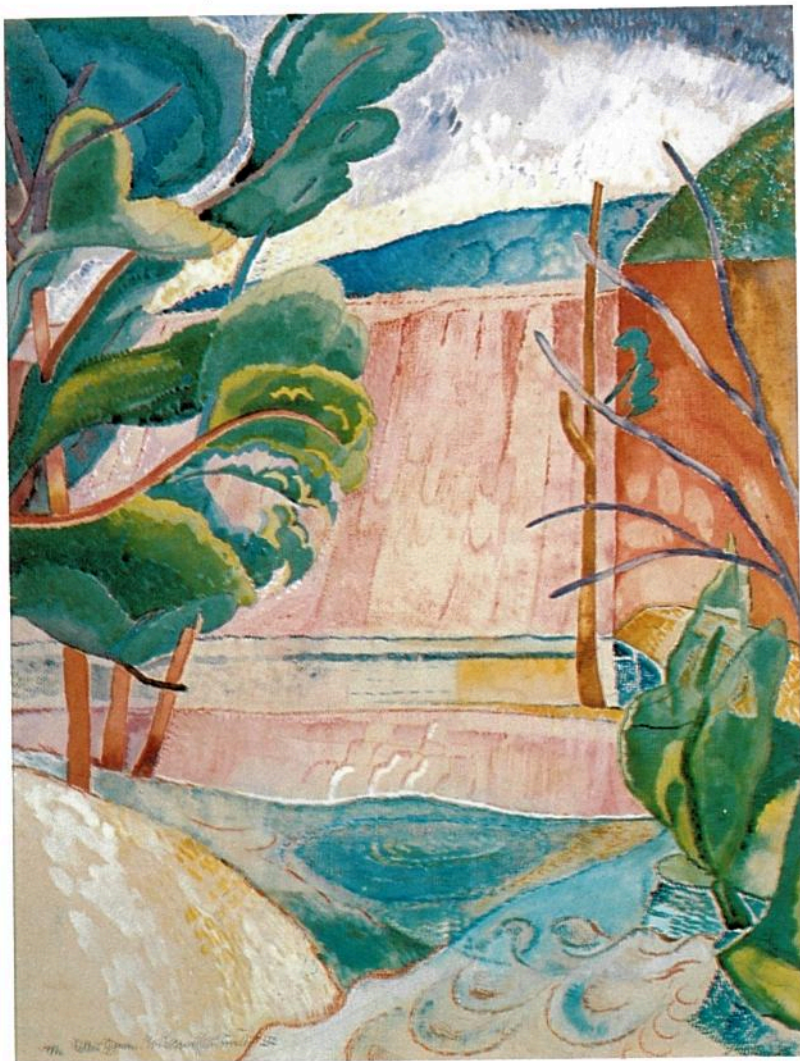
24 GRACE COSSINGTON SMITH

THE COTTER DAM, 1932
Oil on canvas 45.5 x 34.3 (sight)
signed l.r. *G. Cossington Smith*,
signed in pencil l.l. *G. Cossington Smith 32*
and inscribed with title

Exhibited

Grace Cossington Smith, Macquarie Galleries,
Sydney, 20 March-1 April 1974, cat 28.
Purchased 1974

This work was painted in Canberra during the
autumn of 1932. The artist spent several weeks
at 'Yarralumla' and gave art lessons to Lady
Isaacs, the wife of the Governor-General.



25 GRACE COSSINGTON SMITH
STILL LIFE WITH ORANGES ON A PLATE,
1960
Oil on composition board 65.9 x 49.4
signed l.l. *G. Cossington Smith 60*

Exhibited

Memorial prize, 1961 (label on verso),
Spring Exhibition, Society of Artists, Sydney, 1962,
cat 84.
Seventh Tasmanian Art Gallery Exhibition, 28 March
- 30 April, 1963, cat 13
Grace Cossington Smith, Art Gallery of New South
Wales, 1973, cat 73 (illus p59), then Queensland Art
Gallery, Newcastle City Art Gallery, Western
Australian Art Gallery, Art Gallery of South
Australia, Australian National Gallery (Temporary
Exhibition Gallery), National Gallery of Victoria
A Tribute to Grace Cossington Smith, St. James'
Church Hall, Turramurra, Sydney, 21-23 November
1975, cat 23.

Reference

Bruce Adams, 'Innovator in a Garden Studio',
Hemisphere, Vol 17, no. 6, June 1973, p5 (illus
in colour).
Purchased 1967

26 GRACE COSSINGTON SMITH

CUSHIONS ON THE SOFA, 1969

Oil on composition board 91.5 x 61
signed l.l. G. Cossington Smith 69

Exhibited

Art and the Creative Woman, International
Women's Year Art Exhibition, Royal South
Australian Society of Arts, Adelaide, (1975)
(label on verso).
Grace Cossington Smith, Macquarie Galleries,
Sydney, 18 February - 2 March 1970, cat 2.
A Private Eye in a Public Place, St. Swithun's
Church Hall, Pymble, Sydney, 16-18 October
1980, cat 66.

References

Art and Australia, Vol 7, no 3, December 1969,
inside back cover (illus in colour)
Adams, *Hemisphere*, Vol 17, no 6, June 1973,
p8 (illus in colour)
Art and Australia, Vol 12, no 3, January/March
1975, inside back cover (illus in colour).
Purchased 1970

The main living room of the artist's house,
'Cossington' at Turramurra, Sydney. Beyond the
curtain, there is a passageway leading to the
arched doorway of the dining room. The painting
above the chair is 'Iceland Poppies', 1940 by Roland
Wakelin.



ERIC L. STEWART

b. 1903; d. 1970

Naive painter. Held a number of jobs, including bricklayer, butcher and PMG nightwatchman. At first painted in a traditional manner, but around 1967 changed radically. Over the next few years, he produced a powerful series of works based on aboriginal myths and legends. Stewart never exhibited and died without recognition. His paintings, however, were discovered posthumously in several Victorian junkshops.

Studies

No formal art training. Received some tuition while recovering in hospital from tuberculosis.

Solo Exhibitions

1972 Powell Street Gallery, Melbourne
Macquarie Galleries, Sydney

Group Exhibitions:

1976 The Innocent Eye, Benalla Art
Gallery, Victoria

1977 Naive Painters, Australian
Galleries, Melbourne

Bibliography

Bianca McCulloch, *Australian Naive Painters*, Melbourne, Hill of Content, 1977 p23, 72 (colour illus, p73)
Barrie Reid, 'In the Dreamtime - Paintings by Eric L. Stewart (1903-70)', *Art and Australia*, Vol 10, no 2, pp160-63



27 ERIC L. STEWART

KUNJI, THE JABIROO

Oil on vinyl fabric 51.5 x 70.5
signed l.r. *Eric L. Stewart*

Provenance: Clifton Pugh, Melbourne

Exhibited

Eric L. Stewart, Powell Street Gallery, Melbourne,
20-25 March 1972, cat 12
Eric L. Stewart, Macquarie Galleries, Sydney,
8-20 November, 1972, cat 28.
Purchased 1972

The following inscription is attached to the verso of the work:

'Kunji, the Jabiroo. Legend by Roland Robinson page 161. Oorpun the Emu man and Kunji the Jabiroo man were camped at Kulkulla. Oorpun was making a spear. Oorpun went out to spear stingrays. He came back with plenty of fish. Kunji made a fire, cooked the fish and gave it to his children and himself, and picked up the fish heads and gave them to Oorpun'.

"Fish heads" he said, "Give them to the dogs, I am a man".

In the morning Kunji went fishing and brought back a lot of fish. But his wife and him only gave Oorpun fish heads. Oorpun was hungry. Kunji hit Oorpun across the back, and Oorpun hit Kunji a crushing blow, and he rose in the air and changed into a Jabiroo. Oorpun and his family changed into emus. Artist Eric L. Stewart'.

STAN DE TELIGA

b. Posen, Poland, 1924.
arr. Australia 1926.

Painter, teacher and gallery director. Appointed Tutor in Art, University of Sydney and part-time lecturer, Art Gallery of New South Wales, 1951-54. From 1954-60, was Keeper, Tasmanian Art Gallery, Hobart; and then Director, Blaxland Galleries, Sydney, 1960-66. Returned to teaching in 1966, firstly at the National Art School, Sydney. Since 1975, has held the

position of Senior Lecturer, School of Art, Alexander Mackie College, Sydney (now City Art Institute). Also serves on the NSW Travelling Art Scholarship Committee.

Member, Contemporary Art Society (from 1947).

Studies

1947-51 East Sydney Technical College

Solo Exhibitions

1958 Museum of Modern Art, Melbourne
1959 Hobart
1961 Newcastle City Art Gallery
Macquarie Galleries, Sydney
1963 Von Bertouch Galleries, Newcastle
1965 Macquarie Galleries, Sydney
1966 Macquarie Galleries, Canberra
1967 Macquarie Galleries, Sydney
1968 Johnstone Galleries, Brisbane
1969 Macquarie Galleries, Sydney
1971 Macquarie Galleries, Sydney
1972 Macquarie Galleries, Canberra
1974 Bonython Gallery, Sydney
1975 Anna Simons Gallery, Canberra
1976 Bonython Gallery, Sydney
1979 Macquarie Galleries, Sydney
1981 Solander Gallery, Canberra

Group Exhibitions

1974 Bonython Gallery, Sydney
1978 Landscape and Image, circulated in Indonesia
1982 Australian Landscape Now. Solander Gallery, Canberra

Awards

1963 Australian Fashion Fabric Design Award
1964 Taffs Prize, Contemporary Art Society

1965 Bronze Medallion, Australian Fashion Fabric Design
1967 Manilla Art Prize
1968 Flotta Lauro Travelling Art Scholarship
1969 Myer Foundation Travel Grant
Westfield Art Prize
Southern Cross Art Prize
1970 British Council Study Grant
1972 Rockdale Art Prize (Contemporary)
1978 British Council Study Grant

Represented

Australian National Gallery; State Galleries of New South Wales, South Australia and Tasmania; Regional Galleries of Launceston and Newcastle; and a number of university and college collections throughout Australia.

Bibliography

Stan de Teliga, *Catalogue of Australian Paintings and Drawings Represented in the Tasmanian Art Gallery*, Hobart, The Gallery, 1957
Germaine, p153; McCulloch, p164; Smith p305
Mervyn Horton, ed., *Present Day Art in Australia*, Sydney, Ure Smith, 1969, p214 (colour illus, p216)
Kym Bonython, *Modern Australian Painting, 1960/1970*, Adelaide, Rigby, 1970, p82 (colour illus, pl 73)
Mervyn Horton, ed., *Australian Painters of the 70s*, Sydney, Ure Smith, 1975, p39
Kym Bonython, *Modern Australian Painting, 1970/1975*, Adelaide, Rigby, 1976, p82 (colour illus, pl 60)
Kym Bonython, *Modern Australian Painting, 1975/80*, Adelaide, Rigby, 1980, p82 (colour illus, pl 51)
Stan de Teliga Exhibition Catalogue, Sydney, Macquarie Galleries, 1979



28 STAN DE TELIGA

KYBEYAN SUMMER I, 1967

Synthetic polymer paint on composition

board 61 x 76

signed l.r. *de Teliga '67*

Exhibited

Stan de Teliga, Macquarie Galleries, Sydney,

29 November - 11 December 1967, cat 12

Purchased 1967

One of many paintings of trout pools in the high country of south-eastern New South Wales. The artist, a keen trout fisherman, often visits this region.

29 **STAN DE TELIGA**
WINTER PLAIN, POLAND, 1971
Synthetic polymer paint on cotton canvas
101.7 x 107
signed l.r. de Teliga '71

Exhibited

Stan de Teliga, Macquarie Galleries, Sydney,
22 September - 20 October 1971, cat 9.
Purchased 1971



ROLAND WAKELIN

(Roland Shakespeare Wakelin)

b. Greytown, New Zealand, 1887;
arr. Australia, 1912; d. Sydney, 1971

Painter and teacher. From 1916, worked as a commercial artist with Smith and Julius, Sydney. Travelled to England, 1922-24. Later joined O'Brien Publicity Co., remaining there until 1941. Appointed Instructor in Art, School of Architecture, University of Sydney, 1952, and also began to teach private classes. Made a further visit to England and Europe, 1956-57.

Member, New Zealand Academy of Fine Arts, Wellington (1908-12; elected to council, 1912); Royal Art Society of New South Wales (1915-25; elected to council, 1916); Contemporary Group, Sydney (1926-59); Society of Artists, New South Wales (elected 1934); Contemporary Art Society (NSW) (1947-53; Vice President, 1947)

He also wrote numerous forewords for exhibition catalogues, and regularly contributed to such journals as *Art in Australia* and *Art and Australia*.

Studies

1904-c07 Wellington Technical College, N.Z. (part time)

1913-c16 Royal Art Society School, Sydney (under A. Dattilo-Rubbo; part time)

Solo Exhibitions

1922 Anthony Hordern's Gallery, Sydney

1925 Macquarie Galleries, Sydney (Inaugural Exhibition)

1928 Macquarie Galleries, Sydney
1930 Retrospective, organised by Mrs A.T. Anderson, Turramurra, Sydney

1934 Macquarie Galleries, Sydney

1935 Macquarie Galleries, Sydney

1936 Macquarie Galleries, Sydney

1937 Macquarie Galleries, Sydney

1939 Macquarie Galleries, Sydney

1940 Macquarie Galleries, Sydney

1941 Macquarie Galleries, Sydney

1942 Macquarie Galleries, Sydney Retrospective, Art Gallery of New South Wales

1943 Macquarie Galleries, Sydney

1944 Macquarie Galleries, Sydney

1946 Macquarie Galleries, Sydney

1949 Macquarie Galleries, Sydney

1950 Macquarie Galleries, Sydney

1952 Macquarie Galleries, Sydney

1954 Macquarie Galleries, Sydney

1957 Macquarie Galleries, Sydney

1962 Retrospective, Arts Council of Australia (NSW), Sydney

1963 Macquarie Galleries, Sydney

1967 Retrospective, Art Gallery of New South Wales

1970 Macquarie Galleries, Sydney

1972 Memorial Exhibition, Macquarie Galleries, Sydney

1973 Macquarie Galleries, Sydney

Group Exhibitions

1919 Exhibition of Colour Music, Gayfield Shaw's Art Salon, Sydney (with Roy de Maistre)

1938 Australian Academy of Art, Sydney

1941 Art of Australia 1788-1941, circulated in the USA and Canada

1951 Jubilee Exhibition of Australian

Art, circulated to Australian State Galleries

1959 Survey Exhibition of Australian Post-Impressionists, National Gallery of Victoria

1959-60 Matson Lines Exhibition of Australian Art, circulated in the USA

1961 Contemporary Australian Art, Auckland City Art Gallery Pioneer Contemporaries, Macquarie Galleries, Sydney

1962-63 Australian Painting, Colonial: Impressionist: Contemporary: Adelaide Festival, then Perth, London, Ottawa and Vancouver

1964 Australian Painting, XIX and XX Century, circulated in New Zealand

1966 McDonnell Collection, Macquarie Galleries, Sydney

Awards

1947 Society of Artists' Medal

1966 International Co-Operation Art Award

Represented

Australian National Gallery; all Australian State Galleries; Regional Galleries of Bendigo, Castlemaine, New England and Newcastle; Sydney University Collection

Bibliography

Badham, p63, 73, 116; Hughes, pp113-122 (illus, figs 43 and 44); McCulloch, p566 (illus, p623), Moore, I, pp107-08, 229; II, p228; Smith, pp171-4, 182 (illus, figs 99, 100 and 101)

John Hetherington, *Australian Painters Forty Profiles*, Melbourne, Cheshire 1963, pp31-36

James Gleeson, *Modern Painters 1931-1970*, Melbourne, Lansdowne, 1971, p13 (colour illus, pl 1)

Roland Wakelin Retrospective Exhibition Catalogue, Art Gallery of New South Wales, 1967

Anne Watson, 'Roland Wakelin', unpub.

M.A.thesis, University of Sydney, 1975

Brian Dunlop, 'Roland Wakelin - an appreciation', *Art and Australia*, Vol 10, no 1, July 1972, p34 (obituary)

30 ROLAND WAKELIN

(LANDSCAPE), 1918

Oil on cardboard 12.5 x 18.4

signed l.r. *R.S. Wakelin 1918*

Provenance: the artist

Purchased 1971

Despite the early date, this work probably falls into Wakelin's short-lived 'colour music' phase of c.1919



31 ROLAND WAKELIN

THE PILLAR BOX (c.1960)

Oil on paper 35.7 x 46

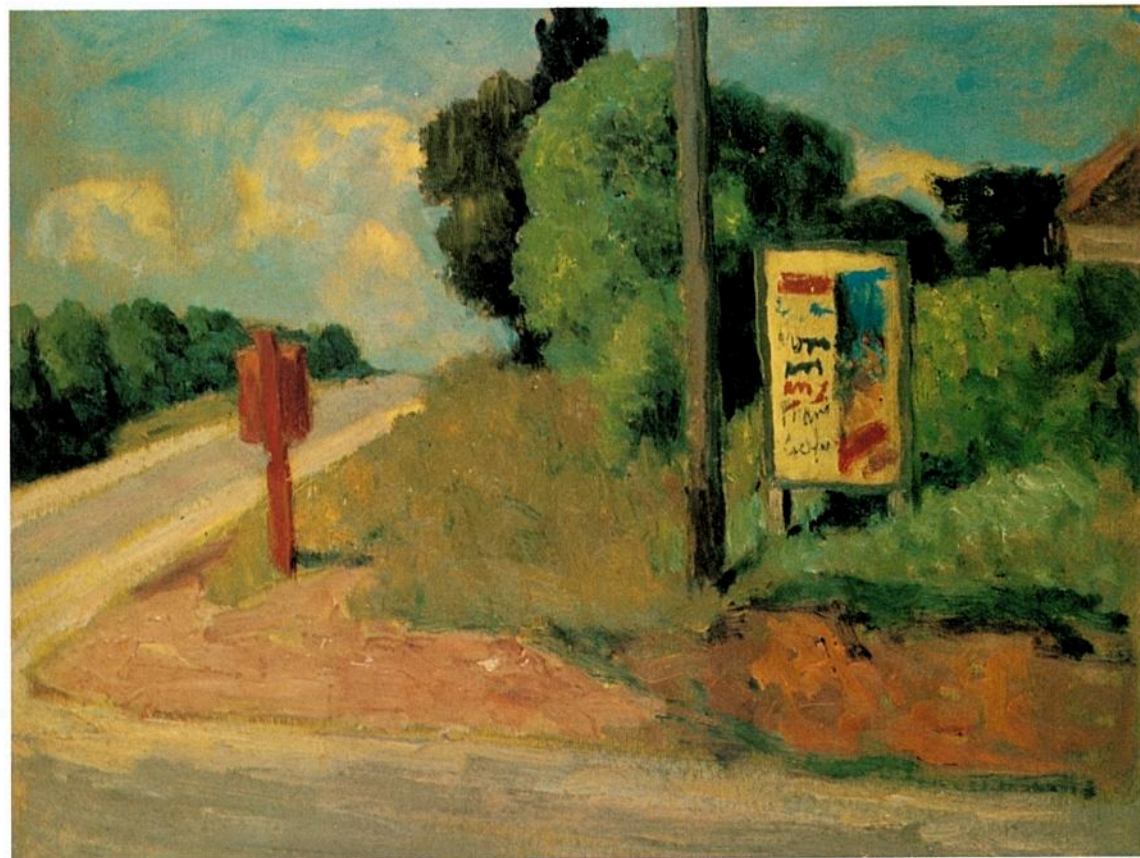
not signed; certificate of authenticity and exhibition by the Macquarie Galleries, Sydney on verso

Provenance: the artist

Exhibited

Roland Wakelin Memorial Exhibition, Macquarie Galleries, Sydney, 29 March - 17 April, 1972, cat 54

Purchased 1972



b. Borgia, Italy, 1946; arr. Australia, 1956

Painter. Made a study tour of Europe, 1971. Commissioned by the *Sydney Morning Herald*, in 1981, to paint a fifteen-panel mural for its Ultimo building. Currently resident artist, University of Sydney Power Studio, Cite Universite, Paris.

Studies

- 1961 North Sydney Technical College
- 1962-65 Julian Ashton Art School, Sydney
- 1962-67 H.V. Justelius (private classes)

Solo Exhibitions

- 1967 Macquarie Galleries, Sydney
- 1968 Macquarie Galleries, Sydney
Bonython Gallery, Adelaide
- 1969 Bonython Gallery, Adelaide
- 1970 Bonython Gallery, Sydney
- 1971 Macquarie Galleries, Canberra
Toorak Gallery, Melbourne
- 1972 Macquarie Galleries, Sydney
- 1973 Macquarie Galleries, Canberra
- 1974 Macquarie Galleries, Sydney
- 1975 Macquarie Galleries, Sydney

- 1976 Macquarie Galleries, Sydney
Macquarie Galleries, Canberra
Victor Mace Gallery, Brisbane
- 1977 Macquarie Galleries, Sydney
Macquarie Galleries, Canberra
Collectors Gallery, Perth
- 1978 Macquarie Galleries, Sydney
Von Bertouch Galleries, Newcastle
Victor Mace Gallery, Brisbane
- 1979 Macquarie Galleries, Sydney
- 1982 Macquarie Galleries, Sydney

Awards

- 1978 Sulman Prize
- 1980 Sulman Prize
- 1982-83 Residency, University of Sydney
Power Studio at Cite Universite
Paris

Represented

Australian National Gallery; Collections of Australian National University, Canberra
College of Advanced Education, Bar
Association of New South Wales;
Modern Art Section, Pinacoteca Vaticano, Rome

Bibliography

- Germaine, p630
- Kym Bonython, *Modern Australian Painting, 1960/70*, Adelaide, Rigby, 1970, p87 (colour illus, pl 54)
- Kym Bonython, *Modern Australian Painting, 1975/80*, Adelaide, Rigby, 1980, p87 (col illus, pl 50)
- Anna Waldman, forthcoming monograph to be published by Hale and Iremonger, 1983
- The Herald Mural (1831-1981)*, Sydney, Sydney Morning Herald, (1981) (pamphlet)
- Editorial, *Art and Australia*, Vol 19, no 1, Spring 1981, pp14-15 (Herald mural);
- Anna Waldman, 'Salvatore Zofrea', Vol 19, no. 3, August 1982, pp311-17



34 SALVATORE ZOFREA

PSALM 7, 1976

Oil on canvas 102 x 132
signed l.r. S. Zofrea. 76

Exhibited

Salvatore Zofrea, Macquarie Galleries, Sydney,
4-16 August 1976, cat 9

Reference

Anna Waldman, forthcoming monograph on
Salvatore Zofrea, Sydney, Hale and Iremonger,
1983 (colour illus)
Purchased 1976

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