

# *COSMOPOLITAN SPIRITS*

**Jean Mary Bellette and Paul Haefliger**

## **TABLE OF CONTENTS**

### *Volume Two*

|  |     |
|--|-----|
| <b>BIBLIOGRAPHY</b>  | 3.  |
| Secondary Sources – Books, Journal Articles, and Exhibition Catalogues           |     |
| Australian Newspapers and Articles   |     |
| International Newspapers and Articles  |     |
| Advertisements   |     |
| Bulletins, Journals, Magazines, and Periodicals                                  |     |
| Websites   |     |
| Exhibition Catalogues and Papers – Unknown Authors                               |     |
| Interviews – Transcripts and Sound Recordings                                    |     |
| Unpublished Essays/Theses, Television Script, and Archival Matter                |     |
| Archives, Diary Entries, Manuscripts, and Sketchbooks                            |     |
| Artworks – Donated by Jean Mary Bellette and Paul Haefliger                      |     |
| <br>   |     |
| <b>APPENDIX ONE</b>  |     |
| <i>Paul Haefliger – The Sydney Morning Herald’s Exceptional Art Critic</i>       | 60. |
| <i>The 1944 Dobell-Archibald Case and Artistic Endeavours</i>                    | 73. |
| <br>   |     |
| <b>APPENDIX TWO</b>  |     |
| <i>Jean Mary Bellette – Creating Spheres of Influence and Teaching the Craft</i> | 85. |
| East Sydney Technical College, Sydney  |     |
| David Strachan   |     |
| Margaret Olley   |     |
| Bellette’s Private Studio, George Street, Sydney                                 |     |
| John Olsen   |     |
| Margaret Cilento   |     |
| The King’s School, Parramatta, New South Wales                                   |     |
| The Friends’ Summer School, Hobart, Tasmania                                     |     |
| <br>   |     |
| <b>APPENDIX THREE</b>  |     |
| <i>The “Australia Felix” Artists in Majorca, Spain</i>                           | 96. |
| John Olsen   |     |
| David Strachan   |     |
| Moya Dyring  |     |

Frank Hodgkinson  
Brett Whiteley  
Jeffrey Smart  
The “Deya Boys”

**APPENDIX FOUR**

*Jean Mary Bellette*

113.

Exhibition History  
Art Prizes and Awards  
Collections

**APPENDIX FIVE**

*Paul Haefliger*

147.

Exhibition History  
Art Prizes and Awards  
Collections

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## *Artworks*

Donated by Jean Mary Bellette and Paul Haefliger

- Anon. *Portrait of an Official*, 16th century, hanging scroll, ink and colour on silk, 135.2 x 73 cm image. Collection: Art Gallery of New South Wales, Sydney. Bequest of Paul Haefliger, 1983. Accession No: 207.1983.
- \_\_\_\_\_. *Funerary Portrait of an Official*, early 17th century, hanging scroll, ink and colour on silk, 140.7 x 83.6 cm image. Collection: Art Gallery of New South Wales, Sydney. Gift of Paul Haefliger, 1971. Accession No: 24.1971.
- Degas, Edgar. *Dancer Looking at the Sole of Her Right Foot*, 1900–10 (cast 1919–21), bronze, cire perdu. Height 48 cm. Collection: Art Gallery of New South Wales, Sydney. Bequest of Paul Haefliger, 1983. Accession No: 60.1983.
- Motoaki Kanō, *Landscape*, 18th century, pair of six-panel screens (*byōbu*); ink and silver leaf oxidised on paper. Collection: Art Gallery of New South Wales, Sydney. Bequest of Paul Haefliger, 1983. Accession No: 126.1995.a-b.

## APPENDIX ONE

### *Paul Haefliger – The Sydney Morning Herald’s Exceptional Art Critic*

Haefliger “started as an artist” but “incidentally became a critic” after accepting the appointment in the aftermath of Bellew’s dismissal – owing to an article he wrote condemning the recent acquisitions made by the National Art Gallery Trustees – by the *Sydney Morning Herald*’s General Manager, Rupert Henderson.<sup>1</sup> Why was Haefliger nominated as the newspaper’s principal art critic instead of other Australian writers like Raymond Lindsay, James Gleeson, or even his wife, Bellette? Firstly, Fairfax was indebted to Haefliger’s editorial, literary, and artistic contributions to reviving *Art in Australia*. Secondly, Haefliger’s ‘strangeness’ and ‘foreignness’ may have unconsciously determined his suitability for the ‘poisoned chalice’ role. According to German sociologist Georg Simmel, the identity of the “stranger” is someone who derives from elsewhere, whose language and practices are foreign, whose sense of attachment is partial, whose historical presence challenges the basis for social integration, and whose ‘contrary’ perceptions offer a different perspective from which to establish critical judgements.<sup>2</sup> Therefore, as an erudite and cultured expatriate and, most notably, an ‘outsider,’ Haefliger fulfilled the essential criteria for the provocative role of an art critic. Lastly, Haefliger presumably secured the art critic position due to Fairfax’s gender bias. Haefliger initially declined Fairfax’s request, pleading that Bellette was more suitable for the role as English was her first language, and she possessed an impressive portfolio of previous literary publications. Fairfax, however, deemed the notion of a woman art critic as unorthodox. According to Bellette, “The *Herald* said very charmingly and politely that they were not in the habit of employing women in this function as a critic, and I could not contemplate the idea.”<sup>3</sup>

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<sup>1</sup> Paul Haefliger in Sandra McGrath, “Art: The Critic as Artist,” *The Australian*, September 8, 1975, 9; Peter Bellew, “Purchase by Art Gallery,” *Sydney Morning Herald*, July 10, 1942, 7. The National Art Gallery Trustees acquired four paintings: Howard Ashton, *Craggy Mountain* (a finalist in the 1942 Wynne Prize); Richard Ashton, *Wyargine Point* (1941); Fred Leist, *Moonlight* (1942); and Norman Lindsay, *Harvest Festival*, n.d. Gavin Souter, *Company of Herald*s (Melbourne: Melbourne University Press, 1981), 231–32, in Geoffrey Dutton, *The Innovators: Sydney Alternatives in the Rise of Modern Art, Literature, and Ideas* (South Melbourne: The Macmillan Company, 1986), 116–17.

<sup>2</sup> Papastergiadis, *The Turbulence of Migration*, 65.

<sup>3</sup> Bellette, interview, 12,631.

Throughout his fifteen-year tenure at the *Sydney Morning Herald*, Haefliger was mindful of the challenges he would encounter as a critic, declaring in 1957 that “the business of the critic is keeping up standards, and if standards sag, to tread on toes, both right and left – not an enduring job, but of some value.”<sup>4</sup> In addition, Haefliger acknowledged the dichotomy in art criticism, asserting that the critic who condemns inferior work is perceived as providing “destructive criticism,” whereas the critic who self-censures is a “constructive critic.”<sup>5</sup> Consequently, Haefliger assumed the role under the proviso of anonymity, endorsing his reviews with the by-line “Our Art Critic.” Even though Haefliger experienced “an uneasy” relationship with the newspaper, he claimed that there was “a mutual respect” as his “opinions (often hard to take) were left intact.”<sup>6</sup> However, as Sydney’s leading art critic, Haefliger refrained from reviewing Bellette’s work due to a conflict of interest, thus potentially compromising his reputation. Working in the shadow of her critic-husband, Bellette had to carefully navigate her career and those of her contemporaries, recalling: “It was very trying to be the wife of an art critic. His enemies turned into his friends, and his friends turned into his enemies.”<sup>7</sup> In his memoir, Haefliger admitted that his objective as an art critic was “to destroy,” stating: “My argument was that the real painters will always survive, and the others should think twice before submitting their work to critical appraisal. I was careful to write a few kind ones.”<sup>8</sup> While Haefliger refrained from critiquing the work of his painter-wife, that responsibility rested with James Gleeson and Wallace Thornton, who enthusiastically reviewed Bellette’s exhibitions from the 1940s until the 1960s.

An in-depth analysis of Haefliger’s art criticism for the *Sydney Morning Herald* (1942–57) extends beyond this thesis’ objectives, as is comparing his critical efforts with Melbourne contemporaries including Adrian Lawlor and Basil Burdett, Max Harris, and Bernard Smith, among others. Haefliger’s art criticism will be concisely examined within the context of his internationalist agendas and promotion of Neo-Romanticism and the classic ideal that determined the course of Sydney art from the 1940s until the 1950s. Haefliger’s early art reviews exposed his *modus operandi*, deriving inspiration from various literary and critical sources, including Faure and Baudelaire, proclaiming that art is an intuitive experience requiring sensitivity, emotion, passion,

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<sup>4</sup> Paul Haefliger, “Critic’s Choice at New King’s Cross Gallery,” *Sydney Morning Herald*, August 2, 1957, 2.

<sup>5</sup> Haefliger, “Critic’s Choice at New King’s Cross Gallery,” 2.

<sup>6</sup> Haefliger, 111.

<sup>7</sup> Bellette, interview, 12,631.

<sup>8</sup> Haefliger, 111.

and intellect. Importantly, Haefliger emphasised the significance of “the underlying emotion which is part of the inner vision of the painter.”<sup>9</sup> In one of his first reviews of the *Society of Artists’ Annual Exhibition* (1942), Haefliger unashamedly confirmed his Baudelairian aesthetic allegiances to the Romantic ideal, championing the exclusive *coterie* of Sydney artists who had “adopted, adapted, and transformed” the lessons of international modernism – specifically British Neo-Romanticism, New Classicism, and the *École de Paris* – into their creative practices. As outlined in Haefliger’s critique, these “new painters” – comprising former Australian expatriates who had studied in England and Europe, including Eric Wilson, Dobell, Lyburner, Drysdale, Friend, Haxton, Smith, Wienholt, among others – were establishing themselves with “a new outlook and new ideas.”<sup>10</sup> In the manner of Baudelaire, Haefliger highlighted that these “new painters” possessed “a nobility of purpose” and “considered emotion,” which were essential attributes of the Romantic painter.<sup>11</sup> The concept of “significant form” and compositional structure – as per Bell’s and Fry’s theories – combined with a Romantic approach was equally crucial for Haefliger, as evident in his critique of Wilson’s streetscapes which displayed “lyrical force and architectural unity and simplicity.”<sup>12</sup> Haefliger observed in Lyburner’s “powerful romantic paintings” the influence of Delacroix and Gericault, with “their sudden emotion and drama,” which the artist had accurately “recaptured.”<sup>13</sup> Haefliger also praised Dobell’s portrait as “the best and certainly most mature” painting, observing the artist’s sensitivity with “a quiet sardonic humour and a power of penetration almost cruel in its directness.”<sup>14</sup> Lastly, Haefliger’s acknowledgment of the “abstract compositions” of Ralph Balson and Grace Crowley – derived from “the schools of Kandinsky and Mondrian” – evidenced his indifference to abstraction at that time, thus negating the painters’ exclusive contributions to the development of geometric abstraction in Sydney.<sup>15</sup> From this point onwards, Haefliger predictably offered both complementary and negative critiques, eliciting either praise, indignation or hostility within the Sydney art scene.

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<sup>9</sup> Haefliger, “Russell Drysdale: A Dialogue,” 11.

<sup>10</sup> Paul Haefliger, “Society of Artists. New Ideas and New Outlook,” *Sydney Morning Herald*, September 2, 1942, 9.

<sup>11</sup> Haefliger, “Society of Artists,” 9.

<sup>12</sup> Haefliger, 9.

<sup>13</sup> *Ibid.*

<sup>14</sup> *Ibid.*

<sup>15</sup> *Ibid.*

One of Haefliger's earliest reviews was of Russell Drysdale's solo exhibition at the Macquarie Galleries in March 1942.<sup>16</sup> The art critic praised Drysdale's "more personal approach" since his former Melbourne exhibition, which "revealed him to be an exceptionally talented technician with a more than the usual courageous palette."<sup>17</sup> However, in Haefliger's view, Drysdale's "main fault at that time was a rather confused attitude of mind, created by his appreciation and study of the world's leading contemporary artists."<sup>18</sup> Haefliger championed Drysdale's ability to "ridding himself of borrowed influences but equally with instilling a definite Australian character – country rather than the city – into his work."<sup>19</sup> Haefliger claimed that Drysdale's *Man Reading a Paper* (1941) was "the most outstanding of his larger canvases," possessing "a greater feeling of Australia than most."<sup>20</sup> This exhibition was significant for Haefliger in two ways. Firstly, the show demonstrated that Drysdale's "promise" had not faded, and secondly, "to Sydney's art-minded people, it presented for the first time another young painter who possessed exceptional talents."<sup>21</sup> In the following year, Haefliger critiqued Drysdale's "grim paintings" exhibited at the Macquarie Galleries, acknowledging the works as "imbued with the desolation of parts of this arid continent, its vast monotonous expanses, its intermittent dry vegetation, the bare riverbeds and rocky mountain ranges, endless horizons, and tremendous skies."<sup>22</sup> Haefliger regarded Drysdale as "the artist who stands apart, who depicts as he sees, yet does not allow this life to penetrate the deepest recesses of his mind for fear of its hopeless melancholy."<sup>23</sup> In these paintings, Haefliger detected Drysdale's "powerful statement of an essential aspect of Australia," holding up "a mirror that we may see and realise ourselves."<sup>24</sup> The critic and painter cemented their friendship during the war years, remaining life-long *confidants*. When Haefliger permanently expatriated to Europe in 1957, the artists frequently corresponded until Drysdale died in 1981.

Haefliger's incessant proclivity for Baudelaire's Romantic agenda in modernism continued unabatedly in his art criticism. In Haefliger's review of the Contemporary Art Society's show of

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<sup>16</sup> Paul Haefliger, "Promising Young Painter. Russell Drysdale's Exhibition," *Sydney Morning Herald*, March 11, 1942, 7.

<sup>17</sup> Haefliger, "Promising Young Painter," 7.

<sup>18</sup> *Ibid.*

<sup>19</sup> *Ibid.*

<sup>20</sup> *Ibid.*

<sup>21</sup> *Ibid.*

<sup>22</sup> Paul Haefliger, "Grim Paintings by Drysdale," *Sydney Morning Herald*, April 4, 1943, 11.

<sup>23</sup> Haefliger, "Grim Paintings by Drysdale," 11.

<sup>24</sup> *Ibid.*

September 1942, several of the exhibits reminded him of “the subtle pure atmosphere of the early Italian Primitives that evades analysis,” particularly Strachan’s work, which evoked “a lyrical acceptance ... with a beautiful colour sense.”<sup>25</sup> Alternatively, Wilson received a commendation for his “abstracts,” which conveyed “great sensitivity to the equilibrium of the masses, the arabesque, consequently possessing good design,” while emulating “Braque’s 1935–39 period with its repetitive triangle motif.”<sup>26</sup> Preston’s paintings were deemed “interesting,” but Haefliger conjectured she “suffered from the artist’s inability to find the balance between the abstract and the objective statement,” while William Frater’s landscape emulated “a fine emotional sense.”<sup>27</sup> Haefliger was also bitterly disappointed by the “fairly large surrealist section” as many of the works were “devoid of the simplest invention,” and their “shapes and colours schemes were ... of the lowest order.”<sup>28</sup> Haefliger highlighted “the exception” of James Gleeson’s *Coagulations of the Maintenance of Identity* (1942) with its “beautifully controlled and sustained mood, and the use of two levels of the horizon,” which “heightened the melancholia of dimly conscious memories.”<sup>29</sup> Remarkably, Haefliger deemed Surrealism as “not an Art” but “a science,” despite alleging that “ultimately science attains to Art since Art is nothing but the order brought into the chaos of conflicting ideas and emotions.”<sup>30</sup>

As the leading art critic of the *Sydney Morning Herald*, Haefliger frequently felt “handicapped through having to accept the comparative standards of a country.”<sup>31</sup> Henceforth, Haefliger’s insistence on “standards” in his criticism proved highly controversial throughout his extensive tenure. Sydney’s broad spectrum of exhibitable art attracted Haefliger’s full critical attention, which incidentally increased the profiles of many contemporary artists. Elwyn Lynn later venerated Haefliger’s uncompromising “standards,” as evident in his disparaging review of the Royal Art Society’s exhibition of October 1947, stating that: “to condemn bad art incisively and vigorously, is one of the ways to preserve standards, to encourage greater understanding in public and some self-examination in painters.”<sup>32</sup>

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<sup>25</sup> Paul Haefliger, “Contemporary Art. Interesting Works,” *Sydney Morning Herald*, September 9, 1942, 9.

<sup>26</sup> Haefliger, “Contemporary Art,” 9.

<sup>27</sup> *Ibid.*

<sup>28</sup> *Ibid.*

<sup>29</sup> *Ibid.*

<sup>30</sup> *Ibid.*

<sup>31</sup> Paul Haefliger, “Two Art Shows Open Today,” *Sydney Morning Herald*, November 29, 1944, 9.

<sup>32</sup> Elwyn Lynn, “Letter to the Editor: Art Criticism,” *Sydney Morning Herald*, October 7, 1947, 2.

Haefliger's art reviews exposed his caustic and judgmental tone from the onset. For instance, Haefliger condemned many works in the Macquarie Galleries' *Exhibition of Seven Painters* (September 1942) for their "lack of unity in composition ... and formal harmony."<sup>33</sup> Even so, Haefliger predictably commended Drysdale – whom he greatly admired – for his "real understanding of Australian life" and how the painter depicted "the atmosphere of the country; the sparsely populated and desert-like land of heat and dust, of corrugated iron, vast unrelieved spaces, and tough, wiry people."<sup>34</sup> Nonetheless, the critic claimed that Drysdale's work "suffered from a certain amount of formula," lacking "characteristic differences in type," cautioning him "to search for the essential image, not a mannered abbreviation."<sup>35</sup> As an ode to Baudelaire's emphasis on the intellect and 'imagination' in artistic production, Haefliger's critique of the Macquarie Galleries' exhibition concluded with a stern warning: "Some of the artists would do well to remember that the production of a picture requires about one part painting and nine parts contemplation!"<sup>36</sup>

In November 1942, the Art Gallery of New South Wales contentiously re-hung the loan collection of French and British Contemporary Art, which had previously been consigned to its storerooms. Haefliger was elated, proclaiming that he felt "great satisfaction" that "for the first time" they [the paintings] were displayed, providing "a fine survey of modern art from Cézanne, Gauguin, Van Gogh, to Dali."<sup>37</sup> His instructive review stressed Cézanne's "dominating influence on the twentieth century," inspiring artists like Picasso, who "explored with irresistible energy the vast possibilities of purely formal harmonies."<sup>38</sup> For Haefliger, modern artists were beholden to Cézanne, stating: "When Cézanne declared that nature can be reduced to the cube, the cone, and the sphere, he not only expressed his aspirations but gave the stamp to our time."<sup>39</sup> Essentially, Haefliger revered Cézanne's structural or constructive methodology to painting while accentuating the artist's "plastic vision and his architectural simplification of nature to its elemental content."<sup>40</sup> Haefliger professed that "structure" in a painting was crucial, defining "the sense of form" as "an instinct for

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<sup>33</sup> Paul Haefliger, "Work of Seven Painters. Exhibition in Sydney," *Sydney Morning Herald*, September 30, 1942, 9.

<sup>34</sup> Haefliger, "Work of Seven Painters," 9.

<sup>35</sup> *Ibid.*

<sup>36</sup> *Ibid.*

<sup>37</sup> Haefliger, "Modern Art on View. Gallery Display," *Sydney Morning Herald*, November 6, 1942, 9.

<sup>38</sup> Haefliger, "Modern Art on View," 9.

<sup>39</sup> Paul Haefliger, "Art History Illustrated in Exhibition," *Sydney Morning Herald*, February 7, 1950, 2.

<sup>40</sup> Haefliger, "Modern Art on View," 9.

an exact equilibrium for the rightness of things ... that very few painters possess.”<sup>41</sup> Haefliger’s insistence on “form” was detrimental for painters who failed to ascribe to the critic’s ‘standards,’ and he condemned painters who failed “to express the slightest desire to search for form, for an underlying stability and organisation.”<sup>42</sup>

Haefliger consistently referenced the significance of Cézanne in his art criticism while seeking to emulate the modernist’s structural techniques and colouration, especially in his painterly métier during the Majorcan years. On the other hand, the painter-critic’s penchant for Romanticism prevailed in “the lyrical beauty” of Bonnard’s paintings, Matisse “researched organic design and the arabesque,” and the “starkly tragic and mystic work” of Rouault.<sup>43</sup> For Haefliger, these artists epitomised “the great names of modern art,” even though their paintings may have appeared “revolutionary” for local audiences.<sup>44</sup> Haefliger’s enthusiasm for re-installing the “banished” loan collection recalls his (and Bellette’s) protest letters to the editor of the *Sydney Morning Herald* in June 1940 and their demands for reform in the Gallery’s exhibition and acquisition policies. In August 1943, Haefliger proposed that “the love for the ‘well-established’” and traditionalist artists were “responsible for the stagnant policy of the Trustees of the National Art Gallery, many who had all held life appointments” of which the art critic vehemently opposed.<sup>45</sup> In 1944, Haefliger demanded that “drastic action was needed” to reform the gallery and that “changes” were “long overdue,” specifically in the “fields of administration and policy.”<sup>46</sup> Once again, Haefliger recanted the Trustees’ reprehensible decision “to remove the loan collection of Modern European Art to the cellar” and questioned the power of the director and acquisition of inferior paintings over a great number of years,” that necessitated “the need for a thorough review.”<sup>47</sup> Additionally, the critic objected to the election process and life-long tenure for the position of Trustees. As “guardians of the public money,” Haefliger advocated that the appointment of Trustees should be for a fixed term rather than for life.<sup>48</sup> Later in 1950, Haefliger insisted that “ever since the return of the younger generation of painters from abroad, shortly before the war, the need for Gallery reform has been

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<sup>41</sup> Paul Haefliger, “Work of Enid Cambridge,” *Sydney Morning Herald*, September 22, 1948, 4.

<sup>42</sup> Paul Haefliger, “Realism at Two City Art Shows,” *Sydney Morning Herald*, September 19, 1946, 5.

<sup>43</sup> Haefliger, “Modern Art on View,” 9.

<sup>44</sup> *Ibid.*

<sup>45</sup> Paul Haefliger, “To the Editor of the Herald. Art Criticism,” *Sydney Morning Herald*, August 20, 1943, 3.

<sup>46</sup> Paul Haefliger, “Art Gallery Reform. Drastic Action Needed,” *Sydney Morning Herald*, March 8, 1944, 9.

<sup>47</sup> Haefliger, “Art Gallery Reform,” 9.

<sup>48</sup> *Ibid.*

painfully obvious.”<sup>49</sup> The art critic reiterated the Art Gallery’s shortcomings regarding the 1939 *Herald Exhibition*, claiming that the “finest art collection ever to come to Australia ... found its way into the cellars after a brief display,” and that “our local talent, including artist-trustees, were thought to be more worthy of being shown than Cézanne, van Gogh, or Gauguin.”<sup>50</sup> Perhaps most poignant and revealing are Haefliger’s remarks of the gallery’s failure to acquire notable works from the Herald loan collection while “local purchases ... displayed no more wisdom or impartiality;” as evidenced by its token purchases from the Contemporary Art Society’s exhibitions in comparison to the conservative mediocre works of the Royal Art Society.<sup>51</sup>

Haefliger’s reviews in 1943 continued to promote artists who adhered to his Baudelairian Romantic aestheticism and collective elitism. In his review of the 1942 Archibald Prize for portraiture, Haefliger championed the submissions of Dobell, whose painting demonstrated the “artist’s genius for characterisation to good advantage” and Wilson’s “beautifully designed” painting “a feeling of monumentality,” despite William Dargie’s success.<sup>52</sup> Even though Douglas Watson, the winner of the Wynne Prize, was a “young man of talent,” Haefliger surmised that the artist was “so far quite unformed,” “leaning heavily on great painters rather than his local contemporaries,” which was “much to his credit.”<sup>53</sup> On the other hand, entries by Cambridge, Wakelin, Herman, and Thornhill attracted Haefliger’s Romantic agenda. Even though Bellette’s *For Whom the Bell Tolls* (1941) won the Sir John Sulman Prize for the best subject or genre painting, Haefliger refrained from praising his wife’s entry, instead writing a brief sentence in his review, noting “the perpendicular contours and clear but mellow atmosphere recall the Italian scene of Giovanni Bellini.”<sup>54</sup> However, an anonymous critic from the *Sydney Morning Herald* cited Bellette’s painterly achievements and studies in London and Europe, thus validating her award.<sup>55</sup> While Raymond Lindsay of the *Daily*

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<sup>49</sup> Paul Haefliger, “National Gallery Needs Reform,” *Sydney Morning Herald*, February 2, 1950, 2.

<sup>50</sup> Haefliger, “National Gallery Needs Reform,” 2.

<sup>51</sup> According to Haefliger, the National Gallery of New South Wales acquired works from the Royal Art Society – between 1944–47 – totalling £969. The total number of sales of the Contemporary Art Society over eleven years was £150. Paul Haefliger, “National Gallery Needs Reform,” 2.

<sup>52</sup> Paul Haefliger, “The Paintings,” *Sydney Morning Herald*, January 25, 1943, 7.

<sup>53</sup> Haefliger, “The Paintings,” 7.

<sup>54</sup> Haefliger, 7.

<sup>55</sup> Anon., “Archibald Prize Awarded,” *Sydney Morning Herald*, January 23, 1943, 8;

*Telegraph* irreverently wrote that despite her painting displaying “a rich romantic design,” it failed to adhere to “the definition of genre painting.”<sup>56</sup>

Haefliger’s critique of the Contemporary Group’s *18th Annual Exhibition* was equally contentious, with the show attaining “an admirable level” with the display of “the so-called ‘advanced’ and the more ‘reactionary’ groups in our local art settlement.”<sup>57</sup> Predictably, Haefliger’s critiques saluted the works of his *coterie* of like-minded painters, including Appleton, Cambridge, Drysdale, Friend, Herman, Wilson, and Rupert Bunny, among others. Besides complementing Proctor’s painting as “charming in manner and graceful in line, colour, and design,” it “failed to rouse emotions.”<sup>58</sup> As previously stated, “emotion” was paramount for Haefliger because “without emotion, no picture can hope to endure since it will not pass beyond the borders of pure decoration.”<sup>59</sup> Haefliger likewise stated that Lloyd Rees’ painting, *Autumn Morning*, lacked “emotion” and “spirituality” despite the artist paying “careful attention to composition, simplification, and tone.”<sup>60</sup> Grace Cossington Smith also attracted harsh criticism, with Haefliger claiming that the artist attempted “to create a design within the design ... adding much confusion ... with the resultant difficulty in dissociation of forms.”<sup>61</sup> Later, in 1946, Haefliger advised Cossington Smith that her “geometric obsession, which demands the ultimate contour, is uncompromising, even crude at the time, in its intention.”<sup>62</sup>

Besides “emotion,” Haefliger demanded that artists seek form or compositional structure. For instance, in his review of the 1943 *Australia in Pictures Exhibition*, Haefliger restated: “An artist must be sensitive to form” and “feel it.”<sup>63</sup> The critic’s opinion of the sculpture section was especially “depressing,” concluding that Daphne Mayo’s figure group was “conceived in obvious and quite meaningless conventions, which one would hardly associate with art,” while Lyndon Dadswell’s statue lacked “spirit.”<sup>64</sup> Haefliger’s nonchalant attitude toward sculpture strikingly

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<sup>56</sup> Raymond Lindsay, “Wins Archibald Prize for Second Successive Year. Soldier Wins Art Prize,” *Daily Telegraph*, January 23, 1943, 7.

<sup>57</sup> Paul Haefliger, “Art Show by ‘Moderates.’ Admirable Level Maintained,” *Sydney Morning Herald*, July 6, 1943, 7.

<sup>58</sup> Haefliger, “Art Show by ‘Moderates,’” 7.

<sup>59</sup> *Ibid.*

<sup>60</sup> *Ibid.*

<sup>61</sup> *Ibid.*

<sup>62</sup> Paul Haefliger, “Contemporary Group Sets Pattern,” *Sydney Morning Herald*, July 9, 1946, 6.

<sup>63</sup> *Australia in Pictures Exhibition* (Sydney: David Jones Auditorium, October 25, 1943); Paul Haefliger, “Australia in Pictures. Extremes in Art Meet,” *Sydney Morning Herald*, October 23, 1943, 11.

<sup>64</sup> Haefliger, “Australia in Pictures,” 11.

paralleled that of Baudelaire's. In *The Salon of 1846*, Baudelaire identified his aversion to "tiresome" sculpture – a "complementary" and "isolated art" – "to which colour is impossible and movement difficult and has nothing to discuss with an artist whose chief preoccupations are movement, colour, and atmosphere."<sup>65</sup> Secondly, Baudelaire asserted that sculpture had "several disadvantages" which were "a necessary consequence of its means and materials."<sup>66</sup> For Baudelaire, sculpture possessed "a certain vagueness and ambiguity" due to its three-dimensionality and multiple consequential viewpoints.

Contrary to a painting that has "but one point of view," henceforth "exclusive and absolute," Baudelaire alleged a sculptor's efforts in presenting a "unique point of view" were futile because it was the spectator's prerogative to choose their viewpoint, dependent on their viewpoint and not that of the sculptor's intent.<sup>67</sup> However, in *The Salon of 1859*, the poet-critic redeemed his tedious opinion of sculpture, stating that "barbarous conditions" have restricted sculpture, which "demands a very elevated spirituality."<sup>68</sup> "In sculpture more than any other medium," writes Baudelaire, "beauty imprints itself indelibly on the memory" and "just as lyric poetry makes everything noble – even passion; so sculpture, true sculpture, makes everything solemn – even movement."<sup>69</sup> Importantly, Baudelaire located "a power of expression and a richness of feeling in sculpture," which were "the inevitable results of a deep imagination."<sup>70</sup>

Remarkably, Haefliger's review of the Macquarie Galleries' 1943 exhibition revealed his great admiration for the work of Australian expatriate artist and Francophile Rupert Bunny at a time when his work was marginalised in the Sydney art world.<sup>71</sup> Haefliger consistently championed Bunny as the consummate "Australian master," admiring his "gentle lyricism," "intimate sensibilities," "charm," "magic," and "tranquillity," especially in the artist's mature métier.<sup>72</sup> In

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<sup>65</sup> Baudelaire, "The Salon of 1846," 120.

<sup>66</sup> Baudelaire, 120.

<sup>67</sup> Ibid.

<sup>68</sup> Baudelaire, "The Salon of 1859," in *The Mirror of Art: Critical Studies by Charles Baudelaire*, trans. and ed. Jonathan Mayne (New York: Doubleday Anchor Books, 1956), 292.

<sup>69</sup> Baudelaire, "The Salon of 1859," 292.

<sup>70</sup> Baudelaire, 293.

<sup>71</sup> *A Review of 1943* (Sydney: The Macquarie Galleries, November 24 – December 10, 1943); Paul Haefliger, "Paintings at the Macquarie," *Sydney Morning Herald*, November 24, 1943, 10; Paul Haefliger, "Rupert Bunny Reproductions," *Sydney Morning Herald*, September 11, 1948, 6; Paul Haefliger, "Rupert Bunny's Art," *Sydney Morning Herald*, October 5, 1949, 2; Anon., "Obituary: Paul Haefliger, Former Critic," *Sydney Morning Herald*, March 31, 1982, 8.

<sup>72</sup> Paul Haefliger, "Exhibition of Rupert Bunny's Work," *Sydney Morning Herald*, January 14, 1948, 5.

Bunny's obituary, Haefliger proclaimed: "In Australian art, Rupert Bunny stands alone."<sup>73</sup> While Bunny's early paintings were "sweetened with sentimentality," Haefliger observed in the mature artist a "heroic" essence who "rediscovered an innocence he knew to be more precious than any intellect."<sup>74</sup> For Haefliger, Bunny was the ideal Romantic artist, "the best of Australian painters," endowed with a "poet's heart" and "a classical foundation," bestowing his work with lyricism, remoteness, and intimacy."<sup>75</sup> Importantly, Haefliger asserted that Bunny's *métier* adhered to his theory of "significant form," writing that the artist "reveals a shy and lyrical nature which can isolate the significant from the general spectacle of reality."<sup>76</sup> Haefliger unreservedly expressed his "great disappointment" in Bunny's work – especially "the failures in his landscapes – which the critic claimed as "unexpected as his usual standard was quite unequalled in Australian art."<sup>77</sup> Notwithstanding, Haefliger believed that Bunny possessed "the technical knowledge in paint" and a "curiously sentimental influence."<sup>78</sup>

Haefliger's and Bellette's influence as leading cultural power brokers was confirmed by the couple signing the "Affirmation of Faith in the Destiny of France" alongside "an impressive list of leaders of thought in Australia" from respected "non-French" representatives of the clergy, legal profession, university professors and lecturers, heads of scientific institutions, secondary education, teachers, the arts community, members of Parliament, and other public personalities.<sup>79</sup> Published on October 1, 1943, in *Le Courier Australien* and other principal newspapers, the "Affirmation" – printed in French and English versions – heralded the nation's commitment to supporting France after the war, establishing "the closest cultural relations" and sharing "the spiritual and intellectual advantages that characterise her civilisation."<sup>80</sup> The "Affirmation" was signed in response to an invitation that "a certain section of the Australian public, misled by the military defeat of France in June 1940, has a tendency to underestimate the matchless contribution of France to the world's

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<sup>73</sup> Paul Haefliger, "Rupert Bunny's Place in Art," *Sydney Morning Herald*, May 27, 1947, 2.

<sup>74</sup> Haefliger, "Rupert Bunny's Place in Art," 2.

<sup>75</sup> Paul Haefliger, "Australian Art Exhibition. Macquarie Galleries," *Sydney Morning Herald*, March 8, 1944, 9; Paul Haefliger, "Australian Art Exhibition," *Sydney Morning Herald*, October 2, 1946, 7.

<sup>76</sup> Haefliger, "Exhibition of Rupert Bunny's Work," 5.

<sup>77</sup> Paul Haefliger, "Society of Artists Exhibition," *Sydney Morning Herald*, August 23, 1945, 6; Paul Haefliger, "Later Work of Rupert Bunny," *Sydney Morning Herald*, November 12, 1947, 11.

<sup>78</sup> Haefliger, "Society of Artists Exhibition," 6.

<sup>79</sup> Anon., "Affirmation of Faith in the Destiny of France," *Le Courier Australien*, October 1, 1943, 8; Anon., "Destiny of France: Affirmation of Faith," *Yass Tribune-Courier*, October 4, 1943, 4.

<sup>80</sup> Anon., "Affirmation of Faith in the Destiny of France," 8.

culture, and fails to recognise the indispensability of the role she will play in the postwar world.”<sup>81</sup> Essentially, the artist-couple’s signing of the “Affirmation of Faith” confirmed their belief in France as “a leader in the arts of civilisation and a defender of human dignity,” ideals aligned with their Romantic sensibilities.<sup>82</sup>

In 1944, Haefliger’s art criticism became increasingly inconsistent in his search for ‘standards’ and ‘sensitivity’ or ‘emotion’ in modern art, as noted in his review of the Contemporary Art Society’s *Sixth Annual Exhibition*, citing the exhibition as “most exciting” but displaying an “extremely uneven standard.”<sup>83</sup> Haefliger highlighted Melbourne’s two “wild men” with “great talent” – namely Sidney Nolan and Victor O’Connor – who were “particularly violent in their clamour for a ‘vital art.’”<sup>84</sup> For Haefliger, Nolan was the “unpredictable ... ‘*enfant terrible*’ of Australian art” with “a most original sense of spacing” and “a lyrical charm.”<sup>85</sup> In comparison, O’Connor – one of the “Ghetto painters” whose “tendentious paintings” stressed “the misery of the slums” – demonstrated “real sympathy,” a “sense of utter loneliness ... and isolation of a tragic group” in *The Dispossessed* (c.1942–43).<sup>86</sup> In regards to social realist art, however, Haefliger denounced the idea of “championing any cause in art, however laudable,” because it “too often obscures the subtler demands of art itself, through its restricting influence upon the sensibilities.”<sup>87</sup> Haefliger’s derogatory comment was written in response to O’Connor’s, Yosl Bergner’s, and Noel Counihan’s statement in the exhibition catalogue outlining their objectives as social realists, stating that “art is not a passive factor in life” and that art can “influence men towards solving their universal problems.”<sup>88</sup>

Haefliger upheld his criticism of art as social commentary throughout his tenure. In a critique of the August 1947 exhibition of paintings by the Studio of Realist Art, Haefliger declared that art was “not the medium for propaganda” nor was it a “naïve righteousness of a social message.”<sup>89</sup>

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<sup>81</sup> Anon., “Destiny of France: Affirmation of Faith,” 4.

<sup>82</sup> Anon., “Affirmation of Faith in the Destiny of France,” 8.

<sup>83</sup> Paul Haefliger, “Contemporary Art. Standard Uneven,” *Sydney Morning Herald*, June 28, 1944, 5.

<sup>84</sup> Haefliger, “Contemporary Art,” 5.

<sup>85</sup> Haefliger, 5.

<sup>86</sup> *Ibid.*

<sup>87</sup> *Ibid.*

<sup>88</sup> Yosl Bergner, Noel Counihan, and Victor O’Connor in *Contemporary Art Society – Sixth Annual Exhibition* (Sydney: Contemporary Art Society), 1944, n.p.

<sup>89</sup> Paul Haefliger, “Exhibition by Studio of Realist Art,” *Sydney Morning Herald*, August 21, 1947, 7.

Henceforth, Haefliger deplored the implicit “narrow-mindedness” in the works of Bergner, Dalgarno, Herbert McClintock, and others in making their art “propaganda.”<sup>90</sup> The critic further lamented the efforts of O’Connor, who “showed a decline of conception,” which was “heartbreaking in an artist once possessed with considerable power.”<sup>91</sup> Nonetheless, Haefliger’s parochial opinions evinced his ignorance in perceiving the motives of radical modernism in the work of the social realists and the effectiveness of “art as propaganda” in works by Goya and Picasso, amid his protestations that these works failed to elicit any reaction whatsoever. Haefliger argued: “In Goya’s *Disaster of War*, Frenchmen might be killing Spaniards, or Spaniards killing each other, but pictorially do we care about the right or wrong of such a war?”<sup>92</sup> Haefliger retorted that in Picasso’s *Guernica* (1937), “the bombs might have been dropped by Germans, Italians, Russians or Frenchmen, but it does not matter in interpreting the work.”<sup>93</sup> Instead, Haefliger indicated: “The spirit of destruction takes on a universal character which refuses to be tied by any one incident. This incident inspired the original conception of the work.”<sup>94</sup> Thus, in advocating the “organic function of art to heed its laws and no others,” Haefliger directly affiliates himself with the Kantian *l’art pour l’art* creed, with art requiring neither justification nor social, political, or moral reasoning.<sup>95</sup> Interestingly, Haefliger’s early art reviews – formulated on the Baudelairian principles of art criticism, in particular, “passion,” “intuition,” “spirituality,” “emotion,” and “partiality” – and his confidently cosmopolitan demeanour were instrumental in advancing his career in art criticism.

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<sup>90</sup> Haefliger, “Exhibition by Studio of Realist Art,” 7.

<sup>91</sup> Haefliger, 7.

<sup>92</sup> *Ibid.*

<sup>93</sup> *Ibid.*

<sup>94</sup> *Ibid.*

<sup>95</sup> *Ibid.*

## *The 1944 Dobell-Archibald Case and Artistic Endeavours*

As Sydney's most esteemed art critic, Haefliger was instrumental in championing modern art, especially as a principal defence witness in the 1944 Archibald Prize court case challenging the preceding year's award to William Dobell for his portrait of fellow artist Joshua Smith (1943) (Illust. A.1:1).<sup>96</sup> In retrospect, Haefliger presumed that Dobell was "an unwilling weapon to be used against the academic opposition."<sup>97</sup> The £500 prize, unanimously awarded to Dobell by the Trustees of the National Art Gallery of New South Wales with the support of the Contemporary Art Society, provoked fierce opposition in Sydney between the "'moderns' and the conservatives, and all those art cults in-between."<sup>98</sup> Painted in the Expressionist manner and reminiscent of Goya and Rembrandt, Dobell's award was challenged by a committee that appointed two well-known portraitists of the Sydney art world – namely Mary A. (Edwell-Burke) Edwards (1894–1988) and Joseph Wolinski (1872–1955). These artists were former affiliates of the reactionary Royal Art Society of New South Wales and unsuccessful entrants in that year's Archibald Prize. Initially, Edwards and Wolinski conveyed their objections to the Trustees that Dobell's portrait contraindicated the terms of the Archibald Award, constituting a "breach of trust by the Trustees," but their efforts proved futile.<sup>99</sup> The indignant painters legally tendered their complaints to the Supreme Court of New South Wales in Equity before the Honourable Justice Roper, Mr Garfield Barwick representing the plaintiffs, Mr Frank Kitto for the Trustees of the National Art Gallery of New South Wales, and Mr Frank Dwyer for William Dobell. The court case – promoted as the "Big Battle of the Arts!" – began on October 23, 1944, and was presented over four days.<sup>100</sup> Dobell's winning portrait of Joshua Smith was displayed in the courtroom on an easel throughout the proceedings, adjacent to the bar table stacked with art publications, including *Twentieth Century Portraits* (1942) comprising illustrations of works by Renoir, Picasso, Brancusi, Modigliani, Rouault, and Dali, among others.<sup>101</sup> The infamous court case attracted "more interest than a murder trial" with "tipping contests on the Judge's verdict," "courtroom drama, and artistic education in continuous performance," culminating in the most legendary defence of modern art in

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<sup>96</sup> The following comments of the witnesses were recorded in the daily reports in the leading newspapers.

<sup>97</sup> Paul Haefliger, "Contemporary Art in Australia," *Voice – The Australian Monthly Review* (January 1956): 14.

<sup>98</sup> The National Art Gallery's Trustees in 1943 included B. J. Waterhouse, Sydney Ure Smith, Lionel Lindsay, Sydney Long, Marcus Clark, Howard Hinton, Charles Lloyd Jones, W. H. Ifould, James McGregor, J. W. Maund, Professor E. G. Waterhouse, and Mrs H. V. Evatt. Anon., "Big Rush to Dobell Case," *Truth*, October 29, 1944, 18.

<sup>99</sup> Anon., "Challenged Art Prize. Court Hearing Begins," *Sydney Morning Herald*, October 24, 1944, 4.

<sup>100</sup> Anon., "Dobell's Painting Stood Its Trial," *Sun*, October 29, 1944, 4.

<sup>101</sup> Monroe Wheeler, *Twentieth Century Portraits* (New York: Museum of Modern Art, 1942).

Australia's postwar era.<sup>102</sup> The courtroom antics were sartorially immortalised by John Baird's "Big Art Case Courtroom Caricatures" (1944) cartoon, published in the *Sun*, verifying the controversial court case in Australian art history with caricatures of the legal teams and critical witnesses for the plaintiffs and defendants, challenging Dobell's contested "caricature" or "portrait" painting of Joshua Smith (Illust. A.1:2).<sup>103</sup>

In essence, Edwards and Wolinski sought to dismiss the Gallery's Trustees' decision and revoke Dobell's award and prize money. The plaintiffs alleged that Dobell's painting of Smith was not a portrait but a caricature, "bearing a certain degree of resemblance to him, but having the characteristic features of his appearance highly distorted and exaggerated."<sup>104</sup> The plaintiffs claimed that the sitter, Smith, was "a man of normal human aspect and proportions, and is not misshapen or deformed with his portrait representing "a person whose body and limbs and features" were "grotesquely at variance with normal human aspect and proportions."<sup>105</sup> Fundamentally, Dobell depicted his sitter in a "distorted" and "caricatured" manner.<sup>106</sup> Dobell had been appointed as one of the Gallery's Trustees before the lawsuit, preventing him from entering the Archibald Prize competition for two years.

Key witnesses from the arts community and medical fraternity were interrogated to determine the validity of Dobell's painting as a "caricature" or "portrait." The first witness for the plaintiffs, J. S. MacDonald – the Melbourne *Age* art critic and former director of the National Gallery of New South Wales (1929–37) and the National Gallery of Victoria (1937–41) – confirmed that there was a defined distinction between portraiture and caricature. However, in the case of Dobell's painting of Smith, MacDonald regarded the contested portrait as a "pictorial defamation of character" despite its "technical merit" by "an accomplished artist."<sup>107</sup> For MacDonald, the portrait was "a travesty, a fantasy, a satirical caricature" and "outside the realms of portraiture."<sup>108</sup> Additional witnesses for the plaintiffs, including Dr Vivian Benjafield, a Macquarie-Street medical

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<sup>102</sup> Anon., "Critic Condemns Dobell. Describes Portrait 'Cruel, Distorted,'" *Daily Telegraph*, October 24, 1944, 9; Anon., "Dobell's Painting Stood Its Trial," 4.

<sup>103</sup> John Baird, "Big Art Case Courtroom Caricatures," *Sun*, October 29, 1944, 4.

<sup>104</sup> Mary Edwards and Joseph Wolinski in Anon., "Critic Condemns Dobell. Describes Portrait 'Cruel, Distorted,'" 9.

<sup>105</sup> Edwards and Wolinski in Anon., 9.

<sup>106</sup> *Ibid.*

<sup>107</sup> J. S. MacDonald in Anon., "Dobell Award Challenged," *The Examiner*, October 24, 1944, 4.

<sup>108</sup> J. S. MacDonald in Anon., "Dobell's Painting Stood Its Trial," 4; Anon., "Dobell Award Challenged," 4.

practitioner – confirmed the portrait represented “a corpse three months dead,” while John Young – the former owner with Basil Burdett of the Macquarie Galleries and former acting director of the National Gallery of New South Wales – contended “it was not a portrait,” astounding the “moderns” due to Young’s previous liberal reputation.<sup>109</sup>

Critical witnesses for the defence comprised the sculptor Lyndon Dadswell – who regarded the Dobell portrait as “an ornament for decoration and a fine characterisation” – and Frank Medworth – head of the East Sydney Technical College – maintaining that Dobell’s painting was “a most satisfying portrait” and that the view of its opponents, in this case, was “out of date.”<sup>110</sup> Richard Haughton James – a commercial artist, industrial designer, and painter – claimed the exaggeration used in Dobell’s portrait was “legitimate and an essential part of the artist’s means of creating characteristic, effective portraiture.”<sup>111</sup> Notwithstanding these commendations, Haefliger’s legal cross-examination proved crucial in defending Dobell’s award and modern art – as opposed to academic realism – and the genre of portraiture in art. It was also the first time that Haefliger publicly articulated his “foreign-accented but fluent” opinions on art matters in defending Dobell’s “Expressionist” portrait instead of writing his reviews under the anonymous by-line, “Our Art Critic.”<sup>112</sup>

In his newspaper review of Dobell’s award-winning 1943 Archibald Prize painting, Haefliger applauded the “masterly portrait” for its “air of grotesque contemplation, a certain depth and wistfulness,” and “overpowering characterisation of Smith.”<sup>113</sup> For Haefliger, Dobell’s portrait “reveals itself not only in the features and the long clasped hands but in every line of the sitter’s angular body. Any seeming physical grotesqueness effaces itself and becomes a natural part of this mood.”<sup>114</sup> As one of Dobell’s principal witnesses, Haefliger championed his portrait’s aesthetic merits, declaring that Smith’s exaggerated physical proportions were similar to the “masters of the

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<sup>109</sup> Dr Vivian Benjafield and John Young in Anon., “Prize Portrait Challenge. Expert Witnesses Differ on Artistic Value of Painting,” *Daily Telegraph*, October 25, 1944, 9.

<sup>110</sup> Lyndon Dadswell and Frank Medworth in Anon., “Prize Portrait Challenge. Expert Witnesses Differ on Artistic Value of Painting,” *Daily Telegraph*, October 25, 1944, 9.

<sup>111</sup> Richard Haughton James in Anon., “Dobell’s Painting Stood Its Trial,” 4.

<sup>112</sup> Anon., “Dobell’s Painting Stood Its Trial,” 4.

<sup>113</sup> Paul Haefliger, “Masterly Portrait,” *Sydney Morning Herald*, January 22, 1944, 8.

<sup>114</sup> Haefliger, “Masterly Portrait,” 8.

last century.”<sup>115</sup> Haefliger’s testimony resembled a “super lecture” on art history.<sup>116</sup> Haefliger stated that art was “undefinable,” but in his statement, the critic defined “Art” in Baudelairian Romantic terms: “A work of art is poetic feeling about something, organised and given visual form in the case of painting.”<sup>117</sup> In response to Barwick’s cross-examination, Haefliger argued that Dobell was an “expressionist,” transgressing form to “express emotion” and “intense excitement” through “exaggeration.”<sup>118</sup> In Haefliger’s opinion, Dobell’s expressionist manner was akin to “El Greco and Rembrandt, and in more recent times, Goya, Cézanne, and to some extent, Picasso and Rouault, who have demonstrated the same tendency.”<sup>119</sup> Haefliger subsequently compared Dobell’s portrait with a reproduction of Cézanne’s *Le Garçon au gilet rouge* (Boy in a Red Vest) (c.1889–90), regarded as “one of the great portraits of the last century.”<sup>120</sup> Haefliger argued that Cézanne’s painting was “more exaggerated than the portrait of Joshua Smith.”<sup>121</sup>

Haefliger contended that, like Dobell, Rembrandt – “one of the greatest portraitists of all time” – encountered criticism that his portraits lacked “a likeness.”<sup>122</sup> In this regard, Haefliger claimed that “likeness has nothing to do with great portraiture.”<sup>123</sup> Next, Barwick KC questioned Haefliger on the merits of Dali’s *Soft Self-Portrait with Grilled Bacon* (1941) – as illustrated in *Twentieth-Century Portraits* – an invited Haefliger to describe Dali’s *Soft Self-Portrait with Grilled Bacon* (1941) and asked if it was a portrait.<sup>124</sup> Haefliger declared that Dali’s painting was “not a portrait” as the artist “has not tried to give his sincere reaction to his face.”<sup>125</sup> When viewing the painting, Haefliger’s lack of ‘feeling’ made him judge the work as “not good art” and, therefore, “not a work of art.”<sup>126</sup> As previously noted, Haefliger discounted Surrealism, stating it was “not an Art” but “a science.”<sup>127</sup> During his cross-examination, Haefliger further elaborated that Surrealism was “the art of the subconscious” related to “dreams,” Freud and psychoanalysis.”<sup>128</sup> Next, Barwick asked

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<sup>115</sup> Paul Haefliger in Anon., “Dobell Tells of 2 Years in Tent with Joshua Smith,” *Sun*, October 25, 1944, 3.

<sup>116</sup> Anon., “Dobell’s Painting Stood Its Trial,” 4.

<sup>117</sup> Paul Haefliger in Anon., “Dobell’s Painting Stood Its Trial,” 4.

<sup>118</sup> Paul Haefliger in Anon., “Portrait ‘In Rembrandt Tradition.’ William Dobell Explains His Work,” *Sydney Morning Herald*, October 26, 1944, 4.

<sup>119</sup> Paul Haefliger in Anon., “Dobell Now in Witness Box. Case over Portrait,” *News*, October 25, 1944, 3.

<sup>120</sup> Haefliger in Anon., “Dobell Now in Witness Box,” 3.

<sup>121</sup> Haefliger in Anon., 3.

<sup>122</sup> Ibid.

<sup>123</sup> Ibid.

<sup>124</sup> Anon., “Portrait ‘In Rembrandt Tradition,’” 4; Wheeler, *Twentieth Century Portraits*, 105.

<sup>125</sup> Anon., 4.

<sup>126</sup> Ibid.

<sup>127</sup> Haefliger, “Contemporary Art. Interesting Works,” 9.

<sup>128</sup> Anon., “Portrait ‘In Rembrandt Tradition,’” 4.

Haefliger if Picasso's *Dora Maar* (1937) was a portrait painted in the Cubist idiom, with the critic replying that it was "conceivable it might be a portrait," but that he would "keep an open mind."<sup>129</sup> Despite classifying Dobell's portrait as an expressionist painting in his opening remarks, Haefliger avowed that the artist belonged to the "Impressionist School," thus contradicting his prior comments. In his concluding statement, Haefliger qualified that the critic must possess "proper perspective" and retrospectively, experience a "feeling" or 'emotion' when viewing the work, and have "an informed opinion" when critiquing "a work of art."<sup>130</sup>

Like Haefliger, Douglas Dundas – the head teacher of Life Drawing at 'The Tech' – observed "an unmistakable likeness" and "exaggerated certain characteristics" in the portrait.<sup>131</sup> According to Dundas, Dobell's portrait possessed "a dignity no caricature can have ... A picture can reveal not only the sitter and the artist who paints it but also the mind of the spectator."<sup>132</sup> As the last witness for the defence in the Archibald Award, Dobell defended his portrait, stating that his work was painted "in the tradition of Rembrandt."<sup>133</sup> Dobell was renowned as a "modernist" painter in Sydney and as an "academic painter" in London.<sup>134</sup> As a "modernist" painter, Dobell intended to accurately depict Smith's "determination and stubbornness" to "manifest his character" visually.<sup>135</sup>

The Counsel's addresses included Garfield Barwick KC (for Edwards and Wolinski) sought a "re-adjudication of the Archibald Prize" because the Dobell painting was not a portrait in terms of the portrait's definition as stipulated in the late J.F. Archibald's will."<sup>136</sup> Nevertheless, Frank Kitto KC – acting on behalf of the National Gallery's Trustees – insisted "there was no precise definition of what was or was not a portrait. Under the will, the Trustees were responsible for judging the Archibald Prize."<sup>137</sup> Lastly, Frank Dwyer KC (representing Dobell) described the lawsuit as "a disgrace to Australian sportsmanship" and "conceived in jealousy and born in spite."<sup>138</sup>

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<sup>129</sup> Anon., 4; Wheeler, 117.

<sup>130</sup> Haefliger in Anon., "Portrait 'In Rembrandt Tradition,'" 4.

<sup>131</sup> Douglas Dundas in Anon., "Dobell's Painting Stood Its Trial," 4.

<sup>132</sup> Dundas in Anon., 4.

<sup>133</sup> William Dobell in Anon., "Portrait 'In Rembrandt Tradition,'" 4.

<sup>134</sup> Anon., "Portrait 'In Rembrandt Tradition,'" 4.

<sup>135</sup> Anon., 4.

<sup>136</sup> Garfield Barwick KC in Anon., "Dobell's Painting Stood Its Trial," 4; Anon., "Dobell Case Called Bad Sportsmanship," *News*, November 9, 1944, 4.

<sup>137</sup> Frank Kitto KC in Anon., "Dobell's Painting Stood Its Trial," 4.

<sup>138</sup> Anon., 4.

After much deliberation on whether Dobell's painting was a portrait or a caricature, Justice Roper finally delivered his judgement on November 8, 1944, dismissing the lawsuit and ordering Edwards and Wolinski to pay the defendants' costs. For Justice Roper, "portraiture, caricature, and fantasy were not mutually exclusive," concluding that "despite exaggeration and distortion intended by the artist," the painting was undeniably a "pictorial representation of the subject" and, therefore, "classed as a portrait" of Smith within the terms of Archibald's will and deemed awardable by the Trustees.<sup>139</sup> The plaintiffs appealed to the High Court; however, by March 1945, the appeal was quashed. For Bernard Smith, "the judgement was rightly heralded as a significant victory for the modern movement in Australia, regardless of whether Dobell was a classic, academic, or modern painter."<sup>140</sup> Despite its successful verdict, the trial generated personal and professional challenges for Dobell and Smith. However, the Archibald Prize litigation witnessed the defence of modernism, which galvanised the local arts community, confirming the emergence of a "new establishment" with Haefliger as its chief promulgator and representative, promoting the "moderns" in his newspaper reviews.<sup>141</sup> By the end of 1944, Haefliger's status and reputation as Australia's eminent art critic and leading cultural authority determined the careers of many Sydney artists throughout the next decade.

In December 1944, Haefliger's review of the Contemporary Art Society's *Sixth Annual Exhibition* was published in Max Harris' and John Reed's Melbourne-based modernist literary and arts magazine *Angry Penguins* (first published in 1940).<sup>142</sup> This publication endorsed the Angry Penguins' circle of artists – including Arthur Boyd, Sidney Nolan, Albert Tucker, Joy Hester, John Perceval, Guy Gray Smith, and Danila Vassilieff – and their radical modernism. Haefliger commended the group exhibition for its innovative and contemporary relevance, testifying: "The real importance of the art of our century lies in its pioneering spirit, in its discoveries of new, and rediscoveries of old values."<sup>143</sup> Haefliger had witnessed "a period of transition" in Australian art owing to the Dobell court case, affirming that: "we are at the beginning of a new cycle, and ours is a new spring."<sup>144</sup> However, by 1945, this "transitional period" incited intense debate and rivalry in

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<sup>139</sup> The Honourable Justice Roper in Anon., "Dobell Case Called Bad Sportsmanship," 4; The Honourable Justice Roper in Anon., "Challenge to Archibald Prize Fails. Dobell Painting a "Portrait," *Sydney Morning Herald*, November 9, 1944, 4.

<sup>140</sup> Smith, *Australian Painting 1788–1990*, 271.

<sup>141</sup> Haese, *Rebels and Precursors*, 246.

<sup>142</sup> Paul Haefliger, "The Contemporary Art Society Exhibition," *Angry Penguins*, December 1944, 93.

<sup>143</sup> Haefliger, "The Contemporary Art Society Exhibition," 93.

<sup>144</sup> Haefliger, 93.

the Australian art scene – especially between the artists of Melbourne and Sydney – thus igniting the formation of various new art groups and collectives.

Despite saluting the artistic efforts of Angry Penguins like Nolan, Haefliger’s review overlooked Tucker’s five revolutionary paintings from the *Images of Modern Evil* series (1944), which defined the artist’s early practice in conveying the socio-political climate and psychological effects of the Second World War. For Haefliger, art was neither revolutionary nor political or social. As will be later discussed, Haefliger’s predilection for the individualistic Romantic ideals aligned with Platonism – expressed in the work of Blake, German Romantic and French Symbolist poets, and Nietzsche – which was prevalent in the Sydney intellectual circles during the 1940s. As Social historian John Docker theorised in *Australian Cultural Elites* (1974), Platonism emphasised “the individual’s detachment from society and politics, and the possibility of symbolic connections with non-social, metaphysical realms of nature or natural feeling.”<sup>145</sup>

Haefliger’s commitment to art criticism inadvertently hindered his painterly ambitions. Despite his paintings demonstrating experimentation and advancement – as evident in his second solo show at the Macquarie Galleries in 1941 – Haefliger failed to secure a third solo exhibition until 1947. As noted by Bellew in 1941, Haefliger’s “charming and capable work” “still had a long way to go before he produced anything personal.”<sup>146</sup> Acknowledging the multitude of “strong influences” that informed Haefliger’s “impressionistic landscapes, still-lives, and pure abstract designs,” Bellew professed that it was “difficult to decide which of the three most reflected the real Haefliger.”<sup>147</sup> Haefliger’s work predictably represented the influence of artists he admired but “cannot be accused of derivation in the usual sense of borrowing the superficial characteristics of important painters.”<sup>148</sup> These “influences” were “necessary and vital stages in Haefliger’s consciously and carefully planned development.”<sup>149</sup> According to Bellew, Haefliger “obviously delved deep and with understanding into the minds and methods of the men he studies. If he follows in their steps, it is because he has decided that by doing so, he will reach himself.”<sup>150</sup> Regrettably,

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<sup>145</sup> John Docker, *Australian Cultural Elites: Intellectual Traditions in Sydney and Melbourne* (Cremorne, N.S.W.: Angus and Robertson Publishers, 1974), x.

<sup>146</sup> Peter Bellew, “An Improving Artist. Paul Haefliger’s Exhibition,” *Sydney Morning Herald*, August 21, 1941, 7.

<sup>147</sup> Bellew, “An Improving Artist,” 7.

<sup>148</sup> Bellew, 7.

<sup>149</sup> *Ibid.*

<sup>150</sup> *Ibid.*

Bellew's initial assessment of Haefliger's "experimentation" with various artistic "influences" plagued subsequent reviews of his artistic *métier* throughout the forties and fifties, with accusations of being a "natural eclectic" in his "adoption" and "adaption" of new styles and techniques.<sup>151</sup>

During Haefliger's early years of art criticism, he continued to exhibit work. Between 1942 and 1944, Haefliger regularly exhibited in group shows with the Macquarie Galleries, the Australian Academy of Art, the Society of Artists, the Contemporary Group, and the Contemporary Art Society. Reviews of Haefliger's painterly endeavours were encouraging, with his works defined as "well-conceived," "interesting," and "excellently composed."<sup>152</sup> Even though Haefliger was a regular finalist in the Archibald (1941–44, 1946–47, 1949), the John Sulman (1941, 1943–44, 1946, 1950), and Wynne Prizes (1944, 1947, 1954), his exhibiting career stalled while engaged as Sydney's leading art critic. Just as Haefliger wrote contemptuous art reviews, he, too, received harsh criticism for his painterly eclecticism. For instance, when Haefliger submitted a portrait of his wife Bellette in the 1944 Archibald Prize competition, he received a hostile reaction regarding his "nasty" and "damning" comments about Smith's winning entry of the Speaker of the Australian House of Representatives (1943–49), John Solomon ("Sol") Rosevear (1892–1953) (Illust. A.1:3).<sup>153</sup> Haefliger, "who exercised wide influence," deplored the prize being awarded to Smith, writing that "the painting disappoints and irritates," "is mediocre and lacked any imaginative quality, which owed nothing to Art."<sup>154</sup> The consensus among the nation's critics was that the resentful Haefliger "was after the prize himself," as his portrait of Bellette had been disregarded despite being selected as a finalist.<sup>155</sup> As Sydney's most influential art critic, Haefliger's portrait was reproduced in *Pix* magazine alongside a group of finalist entries employing a "variety of approaches" and "contrasts," although this work conveys an academic realist manner, devoid of any innovatory techniques.<sup>156</sup> Coincidentally, in the same year, Bellette was awarded the 1944 Sulman Prize for her genre painting *Iphigenia in Tauris* (1942). Predictably, Haefliger refrained

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<sup>151</sup> McCulloch and McCulloch, *The Encyclopedia of Australian Art*, 317.

<sup>152</sup> Peter Bellew, "Exhibition of Landscapes," *Sydney Morning Herald*, June 25, 1941, 5; Peter Bellew, "Five Guinea Show. Macquarie Galleries Exhibition," *Sydney Morning Herald*, February 5, 1941, 6; Bellew, "Contemporary Art," 7.

<sup>153</sup> F.W.L. Esch, "The Archibald Prize: 'Straight' Art is Back in Favour," *Pix* 15 (9) (March 3, 1945): 8.

<sup>154</sup> Paul Haefliger, "Prize Portrait Disappoints," *Sydney Morning Herald*, January 20, 1945, 4; Esch, "The Archibald Prize," 10.

<sup>155</sup> Esch, 8; Anon., "From 'The Age' Special Representative. Archibald Prize Again in the New. Thousands Visit Gallery," *The Age*, January 26, 1945, 3.

<sup>156</sup> Esch, 10.

from critiquing Bellette's award-winning work. Instead, the critic praised the entries by Cardamatis, Lymburner, and Strachan as "outstanding" and "the most difficult and adventurous" in the subject matter.<sup>157</sup>

Throughout the mid-forties, Haefliger continued participating in group shows until October 1947, when the Macquarie Galleries presented his third solo exhibition. Reviews were varied, alluding to Haefliger's propensity for "styles that were too reminiscent of his contemporaries."<sup>158</sup> One exhibition review by G.G. – published in the *Sydney Morning Herald* – observed that as an artist, Haefliger "was standing at the crossroads" in his career, with several paintings displaying "a new and more vigorous outlook."<sup>159</sup> Haefliger's landscapes were commended, unlike his *Nudes*, which "betrayed a rather hackneyed conception, stiffness of posture and unhappy drawing."<sup>160</sup> A streetscape entitled *Double Bay Street* (1947) was praised for its "pleasantly balanced colours and masses," while "the dark, turbulent violence" of *Slums* (also *Paddington*) (1947) and *Approaching Storm* (1947) gave "free rein to Haefliger's dramatic approach to the canvas" (Illust. A.1:4).<sup>161</sup> Whereas *Annette* (*Shaw*) (1946) – a finalist entry in the 1946 Archibald Prize – is reminiscent of Derain's portraiture, with Haefliger emulating the École de Paris artist's dynamic brushwork of warm, complementary tones to depict the beauty and poise of his elegant model (Illust. A.1:5).

Harry Tatlock Miller's review of Haefliger's fourth solo exhibition at the Macquarie Galleries in 1948 reconfirmed Haefliger's "eclecticism and wideness of range," which was "at times, extraordinarily forceful and surprisingly gay."<sup>162</sup> Artists like Bonnard, Matisse, Kokoschka, Rouault, and Chagall continued as major "influences" for Haefliger.<sup>163</sup> While another critic observed "an improvement" and "a unity of purpose and direction" in many of Haefliger's exhibited works.<sup>164</sup> Haefliger's "smaller paintings were more aesthetically satisfying" than his larger canvases which "reflected an element of uncertainty," a "weakness in the organisation," such as in his portrait of *Jean* (1944) – which was selected as a finalist in the 1944 Archibald – "where

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<sup>157</sup> Haefliger, "Prize Portrait Disappoints," 4.

<sup>158</sup> Anon., "Art. Paul Haefliger," *Catholic Weekly*, November 13, 1947, 8.

<sup>159</sup> G.G., "Exhibition by Haefliger," *Sydney Morning Herald*, October 29, 1947, 7.

<sup>160</sup> G.G., "Exhibition by Haefliger," 7.

<sup>161</sup> G.G., 7.

<sup>162</sup> Harry Tatlock Miller, "Haefliger Strikes New Note," *Sun*, November 3, 1948, 7.

<sup>163</sup> Miller, "Haefliger Strikes New Note," 7.

<sup>164</sup> G.G., "Haefliger's Exhibition," *Sydney Morning Herald*, November 3, 1948, 4.

the left forearm ... dominated an otherwise stimulating canvas.”<sup>165</sup> Notwithstanding, Haefliger’s exhibition demonstrated his “rich handling of colour” and “sophisticated” use of “elements in harmony with the painter’s personality.”<sup>166</sup>

As Sydney’s leading and most controversial art critic, Haefliger was challenged to receive impartial critiques of his artistic efforts. Peter Lindsay denounced Haefliger’s “dismal” contributions to the 1947 Archibald, Wynne, and Sulman Prizes, accusing the painter-critic’s propensity “to rend all artists who maintain the established traditions in art.”<sup>167</sup> Lindsay demanded that: “As a critic, he [Haefliger] must lower these standards considerably if he is to manufacture a position for himself as an artist.”<sup>168</sup> These attacks on Haefliger’s painterly *métier* and art criticism intensified throughout the late 1940s to mid-1950s until his resignation and departure to Europe in 1957. Haefliger, however, persisted with his painting with solo exhibitions in 1950, 1954, and 1956, comprising a thematic series of paintings, drawings, and monotypes. For example, Haefliger’s 1950 solo show at the Macquarie Galleries featured women as his subjects, conveying “a complete revolution in his work,” especially his employment of “adventurous, arabesque colours” and “beautifully organised spatial depths and planes.”<sup>169</sup> The “mannerisms” of Picasso and the *École de Paris* inspired Haefliger, resulting in works displaying “scintillating colour and kinetic forms.”<sup>170</sup>

For James Gleeson, Haefliger’s 1950 exhibition proved “extremely exciting,” especially his “brave audacity of colour.”<sup>171</sup> Gleeson recollected that Haefliger previously “used colour in an orthodox, romantic way,” covering his canvases with “the shadowy ghosts of broken tints, twilight tones, and emotional bursts of declamatory brilliance.”<sup>172</sup> However, in his 1950 exhibition, Haefliger “emancipated colour.”<sup>173</sup> Works such as *Triptych (The Bride)* (1.) (1950) (also *The Couple* (1950)) were regarded as “bold, vigorous, consistent, and beautifully designed,” achieving “clear and

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<sup>165</sup> G.G., “Haefliger’s Exhibition,” 4.

<sup>166</sup> G.G., 4.

<sup>167</sup> Peter Lindsay, “Alas, The Archibald Prize,” *Smith’s Weekly*, January 31, 1948, 5.

<sup>168</sup> Lindsay, “Alas, The Archibald Prize,” 5.

<sup>169</sup> G.G., “Exhibition by Paul Haefliger,” *Sydney Morning Herald*, November 8, 1950, 15; James Gleeson, “Art of Haefliger,” *Sun*, November 8, 1950, 11.

<sup>170</sup> G.G., 15; Donald R. Wonsou, “At Sydney Galleries. Paul Haefliger,” *Le Courrier Australien*, November 17, 1950, 6.

<sup>171</sup> James Gleeson, “Art of Haefliger,” *Sun*, November 8, 1950, 11.

<sup>172</sup> Gleeson, “Art of Haefliger,” 11.

<sup>173</sup> Gleeson, 11.

genuine monumentality” (Illust. A.1:6).<sup>174</sup> In another review, the “comparatively sombre outer wings” of Haefliger’s *Triptych (The Bride)* (3.) (1950) were noted for their “contrast with the brilliant centre” of the three-panelled painting, “unified by the short, jagged segmentation of the curvilinear pattern” in the figures (Illust. A.1:7).<sup>175</sup> Donald R. Wonson praised Haefliger’s *Triptych (The Bride)* (1950), stating that “the colour, as befits the mood, is more reserved, and the thought, though hackneyed, is expressed in a telling way.”<sup>176</sup>

In March 1952, Haefliger held his first interstate solo exhibition of paintings and drawings in Melbourne at the Stanley Coe Gallery, heralding a significant coup in his art career. Alan McCulloch, the art critic for the *Herald*, deemed Haefliger’s show as “outstanding,” owing to his “knowledge of art” underlying “the basic ingredient of his painting.”<sup>177</sup> For McCulloch, “spatial relationships and the interplay of light and colour” diminished any “problems” in Haefliger’s métier.<sup>178</sup> McCulloch regarded Haefliger’s *D.O.M. VIII* (1951) as one of the most successful works, representing “an experiment in interrelated shapes with a central theme of bottles” (Illust. 2:4.24).<sup>179</sup> Haefliger’s use of line, which was “subjected to constant variations of colour and subtle changes of direction” created a “measured rhythm” within the entire painting, “sustained by the careful juxtaposition of flat areas of transparent and opaque colours.”<sup>180</sup>

Haefliger’s “cool precision of the paintings” were “at some extent at variance with the drawings” on display, arousing sensations of “warm sensuousness expressed with the delicacy of a [Jules] Pascin;” the Bulgarian-born French Expressionist painter (1885–1930) – known as the “Prince of Montparnasse” – of women in various stages of undress or the nude.<sup>181</sup> Haefliger’s art was deemed “essentially an intellectual pursuit allied to extreme sensitivity,” confirming that “it was not so surprising as Haefliger, in his twelve years of critical writing, had done more to elevate the standards of art criticism in Australia than anyone else.”<sup>182</sup> Haefliger’s obsession with and

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<sup>174</sup> Ibid.

<sup>175</sup> G.G., 15.

<sup>176</sup> Wonson, “At Sydney Galleries,” 6.

<sup>177</sup> Alan McCulloch, “Art Reflects the Intellect,” *Herald*, March 18, 1952, 10.

<sup>178</sup> McCulloch, “Art Reflects the Intellect,” 10.

<sup>179</sup> McCulloch, 10.

<sup>180</sup> Ibid.

<sup>181</sup> Ibid.

<sup>182</sup> Ibid.

fascination for the female figure inspired his 1954 solo exhibition at the Macquarie Galleries.<sup>183</sup> Entitled *Elles*, this show featured a series of thirty drawings and monotypes of groups of nude and semi-women, replicating “the standardised faces, impersonal gestures, and organised prettiness” of Haefliger’s artistic mentors such as the École de Paris artists, Marie Laurencin, Pascin, and Maillol, as illustrated in *Elles* (1954) (A.1:8).<sup>184</sup> As “pleasant decorations,” Haefliger’s drawings and monotypes “represented human forms” in a familiar “abstract design.”<sup>185</sup> The painter-critic’s predilection for the female figure would dominate his mature métier.

Haefliger’s difficulty reconciling his divergent careers – criticism and art – prevailed throughout the war years and the immediate postwar decade until his permanent expatriation to Europe, when he devoted himself solely to painting. Nevertheless, Haefliger’s critical and artistic contributions to the Sydney art world, his cosmopolitan vision, internationalist agenda, and promotion of Neo-Romanticism and the classical ideal – via the Sydney Group or ‘Charm School’ – cannot be underestimated, thus warranting auxiliary investigation and accreditation.

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<sup>183</sup> Paul Haefliger – “*Elles*” – *A Series of Thirty Drawings and Monotypes* (Sydney: The Macquarie Galleries, March 3–15, 1954).

<sup>184</sup> G.M., “‘Elles’ In Decorative Groupings,” *Sydney Morning Herald*, March 3, 1954, 2.

<sup>185</sup> G.M., 2.

## APPENDIX TWO

### *Jean Mary Bellette – Creating Spheres of Influence and Teaching the Craft*

As a charismatic figure and influential cultural leader, Bellette attained the high point of a successful exhibiting career as a woman artist in a male-dominated arts arena. However, Bellette's role as an art instructor and mentor in Sydney, regional New South Wales, and in her native Tasmania during the 1940s and 1950s has not been fully recognised. Bellette's tutorage and mentorship were instrumental in cultivating the burgeoning careers of prominent Australian artists, including John Olsen, Margaret Olley, David Strachan, Jeffrey Smart, Ena Joyce, Jocelyn Rickards, Anne Wienholt, Margaret Cilento, Mitty Lee Brow, Tony Tuckson, among others.<sup>186</sup>

Owing to her Quaker education in Tasmania, Bellette maintained an intellectual inquisitiveness and creative spirit throughout her life. She was likewise eager to impart her artistic knowledge and began teaching and mentoring children and emerging artists in the early 1940s while regularly judging competitions and curating exhibitions.<sup>187</sup> Bellette's and Haefliger's promotion of children's art coincided with Herbert Read's recognition of art as advantageous in the educational system in Europe and America, especially in the primary stages, a movement spearheaded by pioneers like Ebenezer Cooke, James Sully, and Professor Cizek in Vienna who demonstrated both the aesthetic and psychological advantages of releasing the creative impulse present in all children.<sup>188</sup> According to Read: "The child expresses universal characteristics of the human psyche, as yet unspoilt by social conventions and academic prejudices. It is therefore not in the nature of the child to be 'original' but to directly express its individuality."<sup>189</sup> For Read, the aim of this new method in teaching was "to secure the child's enjoyment of this plastic activity which is the handling of a pencil or brush and the exploitation of colours."<sup>190</sup> Significantly, Read's educational

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<sup>186</sup> Christine France, "Biographical Notes," in Barry Pearce, *Margaret Olley* (Sydney: Art Gallery of New South Wales, 1996), 23.

<sup>187</sup> Anon., "Children's Art Exhibition," *Sydney Morning Herald*, April 18, 1941, 4.

<sup>188</sup> Herbert Read, "Introduction," in *Children in England Paint* (London: British Council of the Arts, November 6–30, 1941), n.p., in Wendy Solling, "Wider Horizons for Art In Our Schools," *Sydney Morning Herald*, January 14, 1954, 7.

<sup>189</sup> Read, "Introduction," in *Children in England Paint*, n.p.

<sup>190</sup> Read, n.p.

philosophy of teaching art inspired Bellette's artistic instruction and mentorship throughout the 1940s and 1950s.

### *East Sydney Technical College, Sydney*

Despite rejecting motherhood for a professional art career, Bellette enjoyed the company of children and enthusiastically supported younger artists in their creative pursuits. The artist initially taught children's art classes at the East Sydney Technical College in 1943 but transferred to teaching adult classes in life drawing and painting from 1945 until 1947. As a popular instructor and role model, Bellette also relieved classes for Herbert Badham during his leave of absence in 1948.<sup>191</sup> During Bellette's tenure at 'The Tech,' the art faculty included an illustrious group of artists, including Frank Medworth, Ralph Balson, Douglas Dundas, Lyndon Dadswell and William Dobell. As artists and instructors, they greatly assisted in the transformation of Australian art during the 1940s and 1950s.<sup>192</sup> Bellette's evening classes were well-attended owing to her illustrious artistic reputation and charismatic personality. David Strachan, Margaret Olley, John Olsen, Ena Joyce, Margaret Cilento, and Tony Tuckson benefited greatly from Bellette's formal instruction and artistic expertise. Conversely, Bellette's creative *milieu* enhanced friendships between her and the students with Olley, Strachan, and Olsen, who all remained lifelong *confidants*.

### *David Strachan*

David Strachan shared a close and long-term association with Bellette and Haefliger. In September 1941, Strachan relocated to Sydney from Melbourne, where he studied under George Bell (1938–41). Like Bellette and Haefliger, Strachan had expatriated to London in 1936 – where he studied at the Slade School of Fine Art (1936–38) – and Paris – attending Académie de la Grande Chaumière in the summer of 1937 and painting in Cassis in the Provence-Alpes-Côte d'Azur region. From 1942 until 1947, Strachan rented the attic studio in the Haefligers' residence at 36 Ocean Avenue, Double Bay. Besides enrolling in Bellette's evening life drawing classes at 'The Tech,' Strachan drew from the models the Haefligers hired while living in Ocean Avenue and attended

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<sup>191</sup> France, "Jean Bellette," 17.

<sup>192</sup> *50 years of the National Art School: A Retrospective Exhibition of Major Works by Past Students and Staff of the National Art School, Shown at Bonython Gallery*, June 1974, n.p.

Thea Proctor's sketch club in her city studio.<sup>193</sup> Strachan was a founding member of the Sydney Group with Bellette and Haefliger. It was an inspirational and highly creative environment for Strachan as Bellette's and Haefliger's creation of a stimulating internationalist climate proved sympathetic to his personality and artistic objectives.<sup>194</sup> Strachan's penchant for classical motifs directly relates to his relationship with Bellette and Haefliger. As a member of the Sydney Group, Strachan shared the artist-couple's preoccupation with New Classical modernism, Neo-Romanticism, and the École de Paris painters, André Derain and Marc Chagall, and the early Italian Renaissance masters, namely Piero di Cosimo, Piero della Francesca, and Masaccio. Like Bellette, Strachan was inspired by New Classical imagery and monumentality, employing an intensely muted colour palette and exploring inner creativity and psychological states rather than conforming to an antiquated and nationalistic Heidelberg landscape tradition.<sup>195</sup>

In works like *The Lovers* (1946) – a painting of a peaceful couple sleeping, exhibited in the Sydney Group's August 1946 exhibition – Strachan appears to have adopted Bellette's monumental scale (Illust. A.2:1).<sup>196</sup> In *The Acheron* (1944), Strachan echoes Bellette's classical nostalgia and ancient Greek mythological subject matter, rendering his figure group within a melancholic and enigmatic Mediterranean site, similar to that depicted in Bellette's *Acheron* (1944) and *Electra* (1944) (Illusts. A.2:2, A.2:3, & I:1.4). Incidentally, Bellette and Strachan entered their classical Greek-inspired figurative groups in the 1944 Sir John Sulman Prize competition. While Bellette's *Iphigenia in Tauris* (1942) was awarded first prize, Strachan's *The Acheron* (1944) was selected as a finalist and commended by Haefliger as “very tender in a rather unworldly way, primitive to a degree, and lyrical.”<sup>197</sup> Bellette and Strachan fused their portraiture with still-life, as illustrated in Strachan's *Girl at the Writing Desk* (1947) and Bellette's *Girl at the Window* (1947) (Illusts. A.2:4 & I:1.76). For Strachan especially, still-life objects offered the artist an opportunity to highlight “the real beauty in commonplace things” and “imbue” his paintings with “timelessness

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<sup>193</sup> Thomas, *David Strachan 1919–1970*, 17.

<sup>194</sup> Pearce, “Introduction,” in *David Strachan*, 16.

<sup>195</sup> Pearce, 16.

<sup>196</sup> *The Sydney Group: Oils and Watercolours* (Sydney: David Jones' Art Gallery, August 6–27, 1946); Daniel Thomas, *David Strachan 1919–1970* (Sydney: The Trustees, Art Gallery of New South Wales, 1973), 6.

<sup>197</sup> Paul Haefliger, “Prize Portrait Disappoints,” *Sydney Morning Herald*, January 20, 1945, 4.

as a work of art rather than a pictorial representation” and creating a mood or atmosphere,” archetypal qualities defining Bellette’s New Classical oeuvre.<sup>198</sup>

### *Margaret Olley*

Margaret Olley claimed that Bellette was the teacher with the most significant impact on her evolving métier. From her first weekly evening class in 1945, Olley was enthralled by Bellette’s passion for classicism, cosmopolitan style, and sophisticated demeanour. From her student years, Olley was guided towards New Classicist and modernist sources in her painterly practice owing to Bellette’s literary contributions to *Art in Australia* (1941–42) and her New Classicist paintings that evoked a Euromodernist sensibility, championing a new approach in Australian art.<sup>199</sup> Under the tutelage of Bellette, Olley mastered the classic construction of the figure and pictorial construction, learning to draw the simplicity of objects as evidenced in her prolific still-life compositions of the 1960s and 1970s. For Olley, Bellette “was the only teacher who did not have a formula or pattern in the way she taught. She was inspirational and yet never dogmatic. She had great style; she was provocative.”<sup>200</sup> Most of all, Olley recalled that Bellette “was always very positive ... and so encouraging – in a critical way. She was inspirational.”<sup>201</sup> Bellette and Olley also collaborated in designing the sets for the Sydney University Dramatic Society’s production of Shakespeare’s *Pericles of Tyre* in September 1948 (Illust. A.2:5). Thus, Bellette’s mentorship gave Olley the confidence to pursue alternative creative pursuits like set design.

Olley’s *Portrait in the Mirror* (1948) further attests to Bellette’s artistic influence and tutelage (Illust. A.2:6).<sup>202</sup> The self-portrait in the mirror is a recurring theme in Olley’s early oeuvre. This painting displays arrangements of fruit, flowers, shells and favourite postcards that direct the viewer between the still-life objects and the mirrored image. Haefliger, especially, commented on

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<sup>198</sup> David Strachan to Mrs Strachan, 1967 [Excerpt], in Daniel Thomas, *David Strachan 1919–1970* (Sydney: The Trustees of the Art Gallery of New South Wales, 1973), 3; David Strachan, interview by Hazel de Berg, 1961. Hazel de Berg Collection, DeB 23 [sound recording]. Oral History Collection, National Library of Australia, Canberra, accessed October 31, 2024. <http://nla.gov.au/nla.obj-214259856>.

<sup>199</sup> Christine France, *Margaret Olley* (St Leonards, N.S.W.: Craftsman House, 2002), 17; Stewart, *Margaret Olley*, 131–33.

<sup>200</sup> Olley, interview by France (Laguna, N.S.W.), December 8, 2003, in France, “Jean Bellette,” 18.

<sup>201</sup> Stewart, 133.

<sup>202</sup> France, *Margaret Olley*, 20.

the still-life painting, referencing its “inflection of magic realism.”<sup>203</sup> Like Bellette’s *Girl at the Window* (1947), Olley’s *Portrait in the Mirror* (1948) exudes the classic qualities of the still-life genre and portraiture. However, while Olley directly gazes at the viewer, Bellette’s figure diverts her gaze, steeped in melancholic contemplation. As a regular visitor to the historic Hill End township during the late 1940s, Olley continued to reference and seek inspiration from Bellette’s compositional structure, classical subject matter, and subdued colour palette. Above all, Bellette’s penchant for the European Old Masters and contemporary modernists evoked a Euromodernist sensibility that deeply resonated with Olley.<sup>204</sup>

### *Bellette’s Private Studio, George Street, Sydney*

#### *John Olsen*

During the early 1950s, Bellette taught life drawing and painting at her inner-city *atelier* at 219A Lower George Street, Sydney, in the same building as Grosvenor Galleries (1918–54) and Thea Proctor’s and Roland Wakelin’s studio.<sup>205</sup> John Olsen, who studied full-time at the Julian Ashton Sydney Art School (1950–53) under Gibbons, Jean Appleton, and John Passmore, attended Bellette’s studio classes in life drawing. In his memoir *Drawn from Life* (1997), Olsen recalled that Bellette was an inspirational teacher who introduced him to the art of archaic Greek sculpture and its “divine blend of humanity and form,” advising him to: “Keep the forms big – think of one mass against another, head to torso, torso to the pelvis, but do not lose the contour. Keep drawing the thing without looking at the model so often – be aware that in the end, the drawing must have a life of its own.”<sup>206</sup> For Olsen, Bellette personified the archetypical artist; she was a talented and successful painter, intelligent, impressionable, attractive, and intensely charismatic.<sup>207</sup>

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<sup>203</sup> Paul Haefliger, “Massive Forms in Margaret Olley Pictures,” *Sydney Morning Herald*, June 30, 1948, 5.

<sup>204</sup> Stewart, 131.

<sup>205</sup> Jean Campbell, *Early Sydney Moderns: John Young and the Macquarie Galleries 1916–1946* (Roseville, N.S.W.: Craftsman House, 1988), 77–78; France, “Jean Bellette,” 17.

<sup>206</sup> Olsen, *Drawn from Life*, 86.

<sup>207</sup> John Olsen to Amanda Beresford, July 23, 1992, in Christine France, “Jean Bellette: Early Life and Times,” in *Jean Bellette: Retrospective*, ed. Christine France (Observatory Hill, N.S.W.: S. H. Ervin Gallery and The National Trust of Australia (N.S.W.), 2004), 18.

Passmore and Haefliger were equally influential in Olsen's early artistic education, instilling in him an appreciation of the tradition of art, which was directly informed by their expatriate years in England and Europe in the late 1930s. Akin to Bellette and Haefliger, Passmore's penchant for Cézanne, Picasso's New Classical period, the Italian Quattrocento masters, Masaccio and Piero della Francesca, Michelangelo, and the Venetian painters provided the framework of his pedagogy.<sup>208</sup> Bellette's and Passmore's instructions were complimentary. Their teaching, primarily based on the rudimentary fundamentals of painting and drawing, emphasised the importance of the heritage of art. Olsen was instructed to apply a prismatic range of minute applications of oil paint premixed on a palette and applied with a sable brush. The painting's surface was then gradually layered. In the same way, Bellette and Passmore demanded that Olsen focus on each brushstroke and concentrate on the interrelationship of colour and the structural integrity of the gestalt, as evidenced in *Still-Life* (c.1951) (Illust. A.2:7).<sup>209</sup> Despite Bellette's and Passmore's "adaptation" of Cézanne endowed Olsen with an understanding of pictorial construction, colouration and composition, the artist later rejected their instruction for Desiderius Orban's approach to creativity, artistic freedom, and experimentation, which ultimately resulted in his foray into abstraction.<sup>210</sup>

It is important to note that Bellette and Haefliger mentored the young artist Olsen as their protégé. The artist-couple rallied private subscribers like the arts patron and businessman Robert Shaw and his wife, Annette (later, De Olszanski-Ronikier), to raise funds for Olsen to travel abroad, study, and paint for three years in 1956, believing that he was "the most promising young artist on the scene, but neglected."<sup>211</sup> Shaw and Haefliger were well-acquainted, having studied wool classing at the Sheep and Wool College at the East Sydney Technical College in 1931. In 1971, as the treasurer of the National Art Gallery of New South Wales, Shaw recalled that Haefliger trained him in art appreciation, resulting in an art collection of sixty paintings by Australian artists, including Bellette, Haefliger, Olsen, Drysdale, Dobell, Michael Kmit, Donald Friend, Arthur Boyd, Fred Williams among others.<sup>212</sup> By the 1970s, Shaw had amassed sixty paintings by renowned Australian artists, including Bellette, Haefliger, Olsen, Drysdale, Dobell, Michael Kmit, Donald

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<sup>208</sup> Pearce, *John Passmore 1904–84*, 12.

<sup>209</sup> Deborah Hart, *John Olsen* (Roseville East, N.S.W.: Craftsman House, 1991), 12–13.

<sup>210</sup> Hart, *John Olsen*, 17–18.

<sup>211</sup> Olsen enjoyed a two-year sojourn in Portugal and Spain, returning to Sydney in 1960. Lenore Nicklin, "Art That's All Your Own," *Sydney Morning Herald*, June 26, 1971, 19.

<sup>212</sup> Nicklin, "Art That's All Your Own," 19.

Friend, Arthur Boyd, and Fred Williams.<sup>213</sup> As discussed in Part Three, Olsen's relationship with Bellette and Haefliger intensified while touring together in Lyon, France, before travelling to the Spanish island of Majorca during their second phase of expatriatism. Significantly, Olsen facilitated the artist-couple's assimilation into Majorca's expatriate creative community from September 1958 onwards.<sup>214</sup>

### ***Margaret Cilento***

Margaret Cilento, who primarily studied under Douglas Dundas at the East Sydney Technical College, attended Bellette's evening life drawing classes with fellow Queenslander Margaret Olley and Strachan in 1943. Like Bellette, Cilento's figurative compositions of the late 1940s fused classical forms and mythic themes with modernist impulses, as in *The Rape of Persephone* (c.1948) (Illust. A.2:8). Despite her direct exposure to Abstract Expressionism in New York in 1947, it was in Paris in 1949 that Cilento became primarily influenced by Picasso's New Classicism and his compositional strategies, especially the disposition of a frieze-like rhythm of sculptural figures in a shallow foreground space.<sup>215</sup> Cilento's *The Immigrants* (c.1951–52) references not only her experience of expatriatism but also echoes Bellette's penchant for Mediterranean archaic landscapes, along with Pablo Picasso's *The Pipes of Pan* (1923), in which monumental figures, situated amongst ancient ruins, are represented as bucolic ideals of humanity (Illusts. A.2:9 & A.2:10).<sup>216</sup> The reflective atmosphere between the figures in *The Immigrants* (c.1951–52) heightens the dramatic ambiguity of the composition, assisted by a hauntingly Australian palette and salient impasto, while the dry, textured surface suggests fresco painting.<sup>217</sup> Undoubtedly, these aesthetic effects infer Bellette's classical influences on Cilento's evolving métier.

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<sup>213</sup> Nicklin, 19.

<sup>214</sup> McCulloch and McCulloch, 247; France, "Jean Bellette," 21; Barbara Hall, "Expatriate Years: 1957–1991," in *Jean Bellette: Retrospective 1908–1991*, ed. Christine France (Observatory Hill, N.S.W.: S. H. Ervin Gallery, National Trust of Australia (N.S.W.), 2004), 61.

<sup>215</sup> Margaret Cilento studied with the progressive British printmaker, S. W. Hayter, working alongside other expatriate artists like Salvador Dalí and Joan Miró. She also studied under the Mexican artist Rufino Tamayo and with The Subjects of the Artist School in New York in 1948. In the following year, Cilento attended Hayter's Atelier 17 in Paris. Lynne Seear, "Margaret Cilento: The Immigrants," in *Margaret Cilento: The Immigrants in Focus*, ed. Lynne Seear (Brisbane: Queensland Art Gallery, 1999), 2.

<sup>216</sup> Seear, "Margaret Cilento," 4–7; Paul Hetherington, "Introduction," in *The Diaries of Donald Friend*, Vol. 3, ed. Paul Hetherington (Canberra: National Library of Australia, Canberra, 2005), xi.

<sup>217</sup> Seear, 7.

### *The King's School, Parramatta, New South Wales*

Following her teaching placement at the East Sydney Technical College, Bellette commenced a five-year part-time contract at The King's School in North Parramatta – an independent Anglican day and boarding school for boys – where she replaced the outgoing Swiss-born émigré artist Sali Herman.<sup>218</sup> Fellow expatriate Eric Wilson had previously taught art classes at the school from 1945 until 1946. Between 1945 and 1947, John Dabron of the Department of Education (New South Wales) and John Lipscomb developed the curriculum of children's art classes, employing local artists as teachers in public and private schools.<sup>219</sup> This novel approach to teaching art in Australia allowed children “to develop and mature” their creativity and allowed professional artists to earn an income.<sup>220</sup> The members of the Art Club at the King's School explored various art-making traditions under the mentorship of the staff, including Eric Wilson, who worked as an ‘Art Master’ from 1945 until 1947. The King's School also organised annual student exhibitions with prizes for figure drawing and religious subject matter.

From 1948 until 1953, Bellette taught the fundamentals of life drawing and painting twice weekly at The King's School. The young students fully embraced Bellette's enthusiasm and passion for the arts. In her classes, Bellette fostered lively debates on modernism and the classics, shared her art books and catalogues, and provided inspiration for her students.<sup>221</sup> Towards the end of her contract, Bellette recommended John Passmore as her replacement. Both artists had “untold influence directing children's art” at The King's School.<sup>222</sup> Bellette and Passmore encouraged their students “to enjoy art as a subject, and to create and express themselves freely in their ways, gradually forming a definite appreciation for painting, sculpture, architecture, town planning, furniture designs, theatre décor, mural decoration, printing, and jewellery.”<sup>223</sup> Passmore relinquished his part-time teaching position in 1954 to fellow artist Jeffrey Smart, who stayed at

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<sup>218</sup> *The King's School Magazine* (North Parramatta: The King's School Archives, December 1948), 31, 43; *The King's School Magazine* (North Parramatta: The King's School Archives, May 1949), 17; Anon., “Bid to Perpetuate Names of Artists,” *Cumberland Argus*, April 16, 1961, 2.

<sup>219</sup> Wendy Solling, “Wider Horizons for Art In Our Schools,” *Sydney Morning Herald*, January 14, 1954, 7.

<sup>220</sup> Solling, “Wider Horizons for Art In Our Schools,” 7.

<sup>221</sup> Jim Cobb, telephone interview by Christine France, circa August 2004, in Christine France, “Jean Bellette: Early Life and Times,” in *Jean Bellette: Retrospective*, ed. Christine France (Observatory Hill, N.S.W.: The National Trust of Australia (N.S.W.), 2004), 18.

<sup>222</sup> Solling, 7.

<sup>223</sup> *Ibid.*

the school until 1955.<sup>224</sup> Russell Drysdale had introduced Smart to Bellette and Haefliger in 1951 after his move to Sydney, where he rented a room in the same Fairlight boarding house as the artists Justin O'Brien and Michael Shannon (1927–93).

### ***The Friends' Summer School in Hobart, Tasmania***

In late December 1954, Bellette returned to her *alma mater*, The Friends School in Hobart, as a lecturer and 'Painting and Sketching' tutor for the Adult Education Board's Summer School.<sup>225</sup> Besides Bellette, well-known literary figures like Edward Vivian 'Vance' and Janet Gertrude 'Nettie' Palmer and distinguished scientists and government officials presented lectures and courses on literature, creative writing, atomic energy, music and film appreciation, drama, dance, and world affairs. More than one hundred interstate visitors attended the programme.<sup>226</sup> While Bellette attended The Friends' School as a student, she encountered Quakerism, which promoted individualism, intellectual and spiritual development, and humanitarianism within an international and cosmopolitan perspective.<sup>227</sup> In effect, the ethos of Quakerism could be regarded as "UnAustralian," as it promotes a society in which cosmopolitan values and ethics are rated more highly than national values. According to Ulrich Beck, this premise is a fundamental feature of the ideal type of "cosmopolitan society" that Quakerism fully advocates and which Bellette and Haefliger championed as prominent cultural figures during the forties and fifties in Sydney.<sup>228</sup>

### ***The Macquarie Art School in Bathurst, New South Wales***

From 1947 until the early 1950s, Bellette and fellow contemporaries, including Sali Herman, Desiderius Orban, Lloyd Rees, Jack Noel Kilgour (1900–87), Wallace Thornton, and Donald Friend, travelled to Bathurst every weekend to instruct the local art students in life drawing,

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<sup>224</sup> Barry Pearce, *Master of Stillness: Jeffrey Smart – Paintings 1940–2011* (Kent Town: Wakefield Press, 2012), 113.

<sup>225</sup> Anon., "State's Unique Step in Adult Education," *The Advocate*, August 3, 1954, 5; Anon., "Exhibition of Paintings at Summer School," 11.

<sup>226</sup> Anon., "Distinguished Scientists to Give Lectures," *The Examiner*, May 6, 1954, 3.

<sup>227</sup> The Friends' School, Hobart, Tasmania, <https://www.friends.tas.edu.au/>, accessed October 31, 2024; Quaker Education and Quaker Schools, accessed October 31, 2024, <https://www.aquakereducation.co.uk/>.

<sup>228</sup> Ulrich Beck, "The Cosmopolitan Perspective: Sociology of the Second Age of Modernity," *The British Journal of Sociology* 51 (1) (January/March 2000): 100, accessed October 31, 2024, <https://doi.org/10.1111/j.1468-4446.2000.00079.x>

painting, sketching *en plein air*, textile design and printing, and ceramics.<sup>229</sup> In December 1947, Bellette commenced her life drawing, still-life composition, and landscape painting classes at the Macquarie Art School, travelling to Bathurst by air every Friday afternoon.<sup>230</sup> Her Saturday morning lessons were well-attended, owing to her reputation as an inspirational instructor in life drawing, portraiture, and composition. Bellette preached to her students the importance of the classical tradition, reiterating the aesthetic principles she had adopted in her preliminary art studies in Australia, followed by her art training in London and Paris during her first expatriate period.<sup>231</sup>

In addition to her classes at the Macquarie Art School classes, Bellette organised exhibitions at the Bathurst Art School, showcasing the work of local students and instructors. In May 1948, Bellette facilitated the loan of Loudon Sainthill's costume series from the National Art Gallery of New South Wales for the Bathurst Arts Council's *History of Costumes Exhibition*.<sup>232</sup> Presented at the Bathurst School of Arts, this loan exhibition was arranged in consultation with the gallery's director, Hall Missingham and its curator, Bernard Smith, as part of their mission for art to be accessible and relevant to the population of rural and regional centres.<sup>233</sup> Sainthill's designs consisted of thirty-nine plates tracing the development of costumes from 4000 BC to 1945 and "demonstrated the essential models and trends from Antiquity to the present day."<sup>234</sup> At the exhibition's opening, Bellette delivered a lively lecture, enlightening the audience on the costume series and "their reflection on the social conditions of the era they represented."<sup>235</sup> More poignantly, Bellette urged the attendees to consider the work of newly arrived European refugees to advance Australian art in the postwar era, thus confirming her enduring commitment to the advantages of cosmopolitanism.<sup>236</sup> Bellette endorsed her support for the community of expatriates and refugee artists and engaged émigrés from the nearby migrant camp as models in her life drawing classes at

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<sup>229</sup> Classes were generally conducted on Friday afternoons and Saturday mornings with rooms allocated for art students on the weekdays. Anon., "Attendance Increasing at Bathurst Art Centre," *National Advocate*, June 5, 1948, 2; Anon., "Local Art Exhibition," *National Advocate*, November 20, 1950, 2.

<sup>230</sup> Anon., "History of Costumes. Unique Exhibition in Bathurst," *National Advocate*, May 27, 1948, 2.

<sup>231</sup> Norma McDonald, interview by Christine France (Bathurst, N.S.W.), February 6, 2004, in Christine France, "Jean Bellette: Early Life and Times," in *Jean Bellette: Retrospective*, ed. Christine France (Observatory Hill, N.S.W.: The National Trust of Australia (N.S.W.), 2004), 18.

<sup>232</sup> Anon., "History of Costumes," *National Advocate*, May 25, 1948, 2; Anon., "History of Costumes," *National Advocate*, May 26, 1948, 2.

<sup>233</sup> Anon., "History of Costumes," May 25, 1948, 2; Anon., "History of Costumes," May 26, 1948, 2; Anon., "History of Costumes," May 27, 1948, 2.

<sup>234</sup> Anon., "History of Costumes," May 27, 1948, 2.

<sup>235</sup> Anon., "History of Costumes," 2.

<sup>236</sup> *Ibid.*

the Macquarie Art School.<sup>237</sup> For Bellette, the immigrants had “a lot to offer Australia,” particularly “their European sense of art.”<sup>238</sup>

Of particular importance was Bellette’s role in initiating the Carillion City Festival Art Prize in March 1955. Controversially, though, she won the inaugural award with *Still-Life* (1955) (also *Still-Life with Red Peppers*, 1954) (Illust. 1:1.41).<sup>239</sup> The local community, who contributed the prize money, criticised not only Bellette’s painting but also her involvement in establishing the award, which presumably should have prevented her from entering the competition. Despite these grievances, Bellette significantly contributed to the Bathurst arts community with her Macquarie Art School classes regarded as “an integral part of Bathurst’s cultural life.”<sup>240</sup>

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<sup>237</sup> McDonald, interview, 18.

<sup>238</sup> Anon., “History of Costumes,” May 27, 1948, 2.

<sup>239</sup> Anon., “Bathurst Art Prize Criticised,” *Sydney Morning Herald*, March 15, 1955, 6; Anon., “People and Paragraphs: Ain’t Paint Quaint,” *Farmer and Settler*, March 18, 1955, 2; Anon., “Sydney Artist Wins Prize,” *Sydney Morning Herald*, March 14, 1955, 4.

<sup>240</sup> Dr R.D. Mulvey in Anon., “History of Costumes,” May 25, 1948, 2; Anon., “History of Costumes,” May 27, 1948, 2.

## ***APPENDIX THREE***

### ***The “Australia Felix” Artists in Majorca, Spain***

#### **John Olsen**

John Olsen’s expatriatism in Majorca was a pivotal influence in the evolution of his early oeuvre, particularly during a challenging transitional phase that witnessed many of his contemporaries rejecting “site-specific” art for conceptualism.<sup>241</sup> Olsen’s mentorship under Haefliger was equally significant as the art critic introduced him to Japanese Zen Buddhism with D. T. Suzuki’s seminal text, *Zen and Japanese Culture* (1959), which exerted an indelible impression on his young protégé.<sup>242</sup> Indeed, while in Majorca, Olsen’s interest in Japanese Zen Buddhism and Zen calligraphy intensified, leading towards “a new figuration” that allowed him to enter into the spirit of the natural world yet retaining both sensitivities for external reality and the pursuit of spiritual enlightenment.<sup>243</sup>

Before expatriating to Europe, Bellette had tutored Olsen in life drawing at the East Sydney Technical College. At the same time, Haefliger had mentored and sponsored his protégé, even predicting in 1955 that the young artist, “emerging from the countless ranks of students, is so far the brightest hope for a new generation of painters in Australia.”<sup>244</sup> Like his Sydney contemporaries, Olsen was inspired by European (mainly French and Spanish) Tachisme and its natural, spontaneous form of artistic expression and metamorphic imagery. Nevertheless, Olsen’s attempts to reconcile abstraction and figuration during the late fifties can be directly attributed to Haefliger introducing him to Zen Japanese Zen Buddhist philosophy and its emphasis on intuition,

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<sup>241</sup> Deborah Edwards, “The Littoral and the Void,” in *John Olsen: The You Beaut Country*, ed. David Hurlston and Deborah Edwards (Melbourne: National Gallery of Victoria, 2016), 27.

<sup>242</sup> Olsen’s Majorcan oeuvre was also inspired by Alan Watt’s influential book on Zen Buddhism, *The Way of Zen* (1957), Eugen Herrigel’s *Zen in the Art of Archery* (1958), Wassily Kandinsky’s *Concerning the Spiritual in Art* (1910), and Dylan Thomas’ radio drama, *Under Milk Wood* (1954). Suzuki’s *Zen and Japanese Culture* (1959) explores Zen in relation to Japanese art and culture, the study of Confucianism, the role of the samurai, and the art of swordsmanship. In addition, traditional Japanese poetry (*haiku*) and the art of the tea ceremony and flower arrangement (*ikebana*) are examined with regard to Zen philosophy. See Daisetz Teitarō Suzuki, *Zen and Japanese Culture* (New York: Pantheon Books, 1959); Olsen, *Drawn from Life*, 46, 52, 103; Eugen Herrigel’s *Zen in the Art of Archery* was first published in 1948 and translated into English in 1953. Alan Watts, *The Way of Zen* (London: Thames and Hudson, 1957); Eugen Herrigel, *Zen in the Art of Archery* (New York: Pantheon Books, 1953); Wassily Kandinsky, *Concerning the Spiritual in Art* (New York: Dover Publications, 1977), 13; Dylan Thomas, *Under Milk Wood: A Play for Voices* [1954] (New York: New Directions, 2019).

<sup>243</sup> Hart, *John Olsen*, 33.

<sup>244</sup> Paul Haefliger, “Big Promise in Work of Painter,” *Sydney Morning Herald*, February 16, 1955, 2.

unpredictability, and interdependence with the natural world.<sup>245</sup> For Haefliger, the most crucial feature of Zen Buddhist philosophy was “knowledge of the Self and its further enlightenment” and a belief in “the intuitive response,” particularly regarding the creative process.<sup>246</sup> Similarly, Olsen was interested in Zen’s “attempt to follow the unpredictability of all life” and, by doing so, “it could penetrate the unconscious realm” to attain enlightenment (*satori*).<sup>247</sup>

While under Haefliger’s and Bellette’s mentorship in Majorca, Olsen contemplated Zen Buddhism’s emphasis on the “mystical contemplation of Nature.”<sup>248</sup> Meanwhile, the spontaneity and impulsiveness in Olsen’s linear and calligraphic brushwork exemplify the Zen concept of *wabi-sabi* and its appreciation of transience, imperfection, and simplicity in daily life.<sup>249</sup> For instance, *Majorca* (1958) reveals Olsen’s linear and calligraphic response to locality – inspired by Zen Buddhist calligraphy – depicting the Spanish island as an untamed, vibrant, energetic vision (Illust. A.3:1). In this “site-specific” painting, Olsen evoked the *genius loci*, generating an intimate connection with the natural environment, affirming Majorca as a “culturally significant site” for the artist. Equally, Majorca’s “social space” is vividly expressed with calligraphic vibrancy, echoing a definitive chronicle of Olsen’s encounter with the Spanish island’s expatriate community. Indeed, life in Deya for Olsen was interspersed with periods of intense painting sessions – when, in the act of painting, Olsen experienced “a spiritual and meditative dimension” – and “Dionysian outbursts,” socialising with his Australian friends – including the Haefligers, Salisbury, Millen, Strachan, and Hodgkinson – and Robert Graves’s *cadre*, attending fiestas, bullfights, recitals, “argumentative lunches, dinners, and moonlit picnics on the beach.”<sup>250</sup>

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<sup>245</sup> Maria Tornatore-Loong, “Zen and the Calligraphic Image: Postwar Australian Abstraction, 1950s–1960s,” *The International Journal of the Image*, 8(4) (2017):75, accessed October 31, 2024, <http://doi.org/10.18848/2154-8560/CGP/v08i04/59-89>.

<sup>246</sup> Paul Haefliger (Paris) to Russell Drysdale (London), February 13, 1958. MLMSS 4191/1/197. Sir Russell Drysdale – Correspondence 1944–1980. State Library of New South Wales, Sydney.

<sup>247</sup> For D. T. Suzuki, the attainment of *satori* resulted in “emancipation, moral, spiritual, and intellectual freedom.” He declared that “without *satori*, there is no Zen.” Daisetz Teitarō Suzuki, *Zen and Japanese Culture* (Princeton, N.J.: Princeton University Press, 2010), 16–17, 218; Olsen, *Drawn from Life*, 103; Suzuki, *Zen and Japanese Culture*, 220.

<sup>248</sup> Suzuki, 23, 220; John Olsen, *In Search of the Open Country 1961–1986* (Melbourne: Heide Park and Art Gallery, 1986), 7.

<sup>249</sup> Andrew Juniper, *Wabi Sabi: The Japanese Art of Impermanence* (Boston: Tuttle Publishing, 2003), 50–51.

<sup>250</sup> Hart, *John Olsen*, 43; Van Hodgkinson [Myfanwy (Van) Tudor-Jones], interview by Deborah Hart, November 1989–February 1999, in Deborah Hart, *John Olsen*, 2nd ed. [1991] (St. Leonards N.S.W.: Craftsman House, 2000), 44; Olsen, *Drawn from Life*, 26–28, 30–31, 36, 39, 46.

Similarly, *Spanish Encounter* (1960) – completed after Olsen’s return to Sydney in February 1960 – “summarised the feeling of what it was like to be in Spain” (Illust. A.3:2).<sup>251</sup> This triptych painting heralded as “a turning point in Australian art” was created in response to Olsen’s engagement with the Spanish cultural landscape while capturing “Australia’s cultural vernacular and brusqueness.”<sup>252</sup> Like *Majorca* (1958), *Spanish Encounter* (1960) depicted “the sounds, shapes, tastes, smells, sights, and nocturnal activities” that confronted the Australian expatriate artist while living on the Balearic island.<sup>253</sup> Olsen further portrayed “the feeling of a landscape as a totality,” arousing an imaginary journey of the self and experiencing the Nature of Majorca through an intimate encounter.<sup>254</sup> Like Haefliger, Olsen’s interest in Japanese Zen Buddhism and Zen calligraphy while in Majorca provided the link in his quest for “a new figuration” to enter into the spirit of the natural world: to retain both sensitivity for external reality and his pursuit of spiritual enlightenment.<sup>255</sup>

In 1978, Olsen – and his partner Valerie – returned to Majorca, renewing his friendship with Bellette and Haefliger.<sup>256</sup> For Olsen, this trip to Majorca summoned long-lasting memories shared with his fellow Australian expatriates, inspiring another series of paintings, including *Calle estrecha (The Narrow Street)* (1986) and *Butcher’s Cart, Deià de Mallorca* (2010) (Illusts. A.3:3 & A.3:4).<sup>257</sup> Olsen’s early mentorship under Bellette and Haefliger in Majorca and his introduction to Suzuki’s Zen Buddhism were equally instrumental in shaping his distinctive linear and spontaneous calligraphic style, which continued to dominate his mature métier.<sup>258</sup>

### **David Strachan**

David Strachan first visited the Haefligers in Majorca in December 1958, staying for a month at their Fornalutx *finca*, during which he “painted a bit,” “did the island, and with the help of the “Deya Boys” – including Haefliger, Olsen, Salisbury, Millen and others – went on sprees to Palma” (Illust. A.3:5)<sup>259</sup> Strachan’s series of still-lifes created during his Winter sojourn was inspired by

<sup>251</sup> Olsen in Hurlston, “John Olsen,” 10.

<sup>252</sup> Darleen Bungey, *John Olsen: An Artist’s Life* (Sydney: HarperCollins, 2014), 160; Hurlston, “John Olsen,” 11.

<sup>253</sup> Edwards, “The Littoral and the Void,” 27.

<sup>254</sup> Virginia Spate, *John Olsen* (Melbourne: Georgian House, 1963), 1.

<sup>255</sup> Hart, *John Olsen*, 33.

<sup>256</sup> Paul Haefliger (Sóller, Majorca) to Russell Drysdale (Bouddi Farm, N.S.W.), December 12, 1978. MLMSS 4191/1/381. Sir Russell Drysdale – Correspondence 1944–1980. State Library of New South Wales, Sydney.

<sup>257</sup> Edwards, “The Littoral and the Void,” 34.

<sup>258</sup> Tornatore-Loong, “Zen and the Calligraphic Image,” 75.

<sup>259</sup> Haefliger to Drysdale, January 31, 1959. MLMSS 4191/1/271.

the Haefligers' Majorcan farmhouse and its fruit orchards and wildflowers. *Untitled* (also *Still-Life with Two Faces*) (1959) recalls Strachan's earlier painting, *Lovers and Shell* (c.1945–46) – which similarly depicted two lovers gazing intensely in a classic side profile – while the archetypal still-life arrangement of flowers and fruit pays homage to Zurbarán and Cotán (Illust. A.3:6). Strachan referenced Bellette's and Haefligers' penchant for New Classicism and Neo-Romantic imagery with this Majorcan painting. Moreover, Jungian psychology – including dream analysis and free association – impacted Strachan's artistic practice while piquing Bellette's interest, resulting in an innovative, spontaneous expressionist technique in Majorca.<sup>260</sup> Bellette also became fascinated with astrology – particularly mysticism and its symbolism – after meeting a German necromancer who interpreted her astrological birth chart.<sup>261</sup>

In memory of his visit, Strachan created a large architectural landscape painting of *C'an Det*, entitled *Paul's House, Biniaraix, Majorca* (1962) (Illust. A.3:7). Like Strachan's "site-specific" paintings of *Villa Daneo*, this work – completed in 1962 – depicted the time-worn Majorcan homestead with its sandstone exterior, terraced citrus orchards, and distant towering mountains, striving to convey sentiments of Mediterranean simplicity, warmth, and security; a metaphor for the Australian expatriates' sense of *communitas*.<sup>262</sup> While Strachan never returned to Majorca, he remained in close contact with the Haefligers, staying at their Hill End cottage and in Blackheath from 1960 to 1963, where he devoted himself to painting the landscape, although preferring "some evidence of human contact in it."<sup>263</sup>

### **Moya Dyring**

Moya Dyring arrived in Majorca after Strachan's departure in late January 1959, staying at the Haefligers' Fornalutx farmhouse for two weeks, followed by another visit in May.<sup>264</sup> During her visit to the Spanish isle, Dyring worked tirelessly "from dawn until dusk," "filling three large sketchbooks and making a hundred drawings and gouaches" – inspired by Majorca's coastal

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<sup>260</sup> Haefliger to Drysdale, January 31, 1959. MLMSS 4191/1/271.

<sup>261</sup> Paul Haefliger (*C'an Det*, Biniaraix, Majorca) to Russell Drysdale (Sydney, N.S.W.), circa January 1960. MLMSS 4191/1/427. Sir Russell Drysdale – Correspondence 1944–1980. State Library of New South Wales, Sydney.

<sup>262</sup> In March 1960, Strachan farewelled the Haefligers and departed Majorca for the Port of Marseilles, where he sailed to Australia, arriving in Sydney on May 18, 1960. Thomas, "Biography," 45.

<sup>263</sup> William Salmon [Unpublished Television Script], in "Biographical Notes," in *David Strachan*, ed. Lou Klepac, with an Introduction by Barry Pearce and an essay by John McDonald (Sydney: The Beagle Press, 1993), 75.

<sup>264</sup> Haefliger to Drysdale, January 31, 1959. MLMSS 4191/1/271; Haefliger to Drysdale, May 12, 1959. MLMSS 4191/1/279.

villages and natural landscape – while socialising with Olsen and Frank Hodgkinson in the evenings.<sup>265</sup>

Like Bellette and Haefliger, Dyring had attended classes at the Académie Colarossi and the Académie de la Grande Chaumière in 1938 and enrolled under Lhôte's at his Academy, although she was disappointed by his instruction.<sup>266</sup> After evacuating from occupied France, Dyring married Samuel Atyeo in 1941 and settled in the United States.<sup>267</sup> In 1945, the couple returned to Paris after Atyeo – who was the former secretary to Dr Herbert Vere (Bert) Evatt (1894–1965), Australia's Attorney-General and Minister of External Affairs (1941–49) in the John Curtin (1885–1945) government – was summoned to establish the Australian Embassy and appointed as cultural attaché. By 1948, however, Dyring and Atyeo separated, divorcing in 1950. Throughout the forties, Dyring focused on her artistic practice, culminating in a solo exhibition at the Twenty Brook Street Gallery in London, with Haefliger writing an essay in the catalogue.<sup>268</sup> During the 1950s, however, Dyring's uniquely Cubist style evolved into pictorialism.<sup>269</sup> Daniel Thomas proposed that Dyring was “economically obliged to be a manufacturer of tourist views” – owing to her divorce and reduced financial support – with many of her paintings depicting Parisian sites, French pastoral landscapes, and the picturesque coasts of Brittany.<sup>270</sup> In early February 1960, Dyring returned to Australia with “crates full of her paintings” in the Post-Impressionist style, featuring spontaneous brushstrokes and subdued pastel tones.<sup>271</sup> These works included seventy landscape paintings of

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<sup>265</sup> Anon., “New Style from Old Masters,” *Sydney Morning Herald*, February 2, 1960, 12; Haefliger to Drysdale, May 12, 1959. MLMSS 4191/1/279.

<sup>266</sup> Peers, “Dyring, Moya Claire (1909–1967);” Daniel Mandel, “Aty eo, Samuel Laurence (Sam) (1910–1990),” Australian Dictionary of Biography, National Centre of Biography, Australian National University, accessed October 31, 2024, <http://adb.anu.edu.au/biography/aty eo-samuel-laurence-sam-12154/text21777>.

<sup>267</sup> Peers, “Dyring, Moya Claire (1909–1967).”

<sup>268</sup> Paul Haefliger, “Introduction,” *Exhibition – Moya Dyring* (London: Twenty Brook Street Gallery, November 1949); David Waring, “Art, News, and Reviews,” *The Scotsman*, November 1949.

<sup>269</sup> Sue Backhouse and David Hansen, *Colonial Pastime to Contemporary Profession – 150 Years of Australian Women Artists – From the Collection of the Tasmanian Museum and Art Gallery* (Hobart: Tasmanian Museum and Art Gallery, March 8–April 30, 1995), 34.

<sup>270</sup> Jean Campbell, *Australian Watercolour Painters 1780–1980: Including an Alphabetical Listing of over 1200 Painters* (Sydney: Rigby Publishers, 1983), 149; Sue Backhouse and David Hansen, *Colonial Pastime to Contemporary Profession – 150 Years of Australian Women Artists – From the Collection of the Tasmanian Museum and Art Gallery* (Hobart: Tasmanian Museum and Art Gallery, March 8–April 30, 1995), 34; Thomas, “Introduction,” 7; Barry Pearce, with contributions by Barry Humphries, Jeffrey Smart, and Christine France, *Margaret Olley* (Sydney: Art Gallery of New South Wales, 1997), 26; Smith, *Australian Painting 1788–1990*, 341.

<sup>271</sup> Campbell, *Australian Watercolour Painters 1780–1980*, 149; Melissa Boyde, “Abstract,” in *Travels with My Art: Moya Dyring and Margaret Olley*, ed. Melissa Boyde (Murwillumbah, N.S.W.: Tweed Regional Gallery, March 20–June 21, 2015), ii.

Paris, the South of France and Burgundy, and sketches and gouaches of Spain.<sup>272</sup> For instance, in *Majorca* (1959), Dyring captured the quintessential Majorcan coastal village, with its Moorish architecture – featuring white-washed stone buildings with red pantile roofs and lighthouses – overlooking the Mediterranean Sea, whereas *Farm in Majorca* (1959) – which depicts the Haefligers’ Biniaraix *finca* – revealed the artist’s penchant for painting *en plein air*, with its delicate brushstrokes and naturalistic rendering of light and colour (Illusts. A.3:8 & A.3:9). For Dyring primarily, the Majorcan landscape provided the pictorial quality for her métier, alongside abundant aesthetic references. The Haefligers frequently visited Dyring at *Chez Moya* on the Ile Saint-Louis throughout the sixties until she died in London in January 1967. Two years later, a committee of Australian friends and colleagues – including Strachan, Olley, Arthur Boyd, Carl Platé, Cassab, and Hal Missingham, among others raised funds from donations and painting sales to purchase a studio for artists and scholar residencies at the Cité Internationale des Arts, in memory of Dyring’s contributions, as an expatriate and Australian and French cultural life.<sup>273</sup>

### **Frank Hodgkinson**

Frank Hodgkinson first travelled to Spain in early 1948. “From that first visit,” recalled Hodgkinson, “Spain captured my imagination, especially its similarity with Australia and the quality of light.”<sup>274</sup> After winning the inaugural Helena Rubinstein Scholarship (1958), the artist returned to Europe.<sup>275</sup> In the summer of 1959, Hodgkinson and his first wife, Van [Myfanwy (Van) Tudor-Jones], visited Majorca after receiving an invitation from Charles Salisbury and Olsen.<sup>276</sup> Like Olsen, Hodgkinson settled in the village of Deya. Within a few months, Hodgkinson established himself as a member of the Australian expatriate artist enclave, socialising with Olsen, Salisbury, Miller, Bellette, and Haefliker (Illust. A.3:10). Hodgkinson also befriended his neighbours, the indelible Robert Graves, the Scottish poet, artist, and novelist Ruthven Todd

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<sup>272</sup> An exhibition of thirty of these paintings were displayed at Macquarie Galleries in Sydney, followed by shows in Melbourne, Canberra, and Brisbane. Anon., “New Style from Old Masters,” *Sydney Morning Herald*, February 2, 1960, 12.

<sup>273</sup> The Moya Dyring Memorial Studio is administered by the Art Gallery of New South Wales, Sydney, offering residencies to Australian artists. Lesley Harding and Sue Cramer, *Cubism & Australian Art* (Carlton, Victoria: Melbourne University Press, 2009), 268; Boyd, “Travels with My Art,” 7.

<sup>274</sup> Frank Hodgkinson, interview by Barbara Blackman, April 24–July 24, 1984. [sound recording]. Oral History Collection, National Library of Australia, Canberra.

<sup>275</sup> Pearce, “Introduction,” in *Hodgkinson*, 36.

<sup>276</sup> Haefliker to Drysdale, May 12, 1959. MLMSS 4191/1/275; Pearce, “Introduction,” 36.

(1914–78) from New York – who was writing a biography of his friend and fellow poet, Dylan Thomas – and *The New Yorker*'s Spain correspondent and poet, Alistair Reid (1926–2014).<sup>277</sup> As a token of their mutual friendship for Graves, Olsen and Hodgkinson co-wrote and performed a farcical play entitled *The Life and Death of Ned Kelly* for the poet's sixty-fourth birthday (Illust. A.3:11).<sup>278</sup> With Hodgkinson starring in the lead role of Ned Kelly, this performance was held in a picturesque grotto near Cala Deya and attended by more than two hundred of Graves' family and friends.<sup>279</sup>

From 1959 until 1962, Hodgkinson's Majorcan oeuvre evolved into 'Matter Painting,' creating heavily textured abstract images of oil and pigment with encaustic, polyvinyl acetate with weathered hessian sacking and sand on canvas. These "site-specific artworks" were engendered by the rugged beauty of Majorca's diverse landscape, including the *Deya de Majorca I–IV* series (1959) and *Deya* (September 1960) (Illusts. A.3:12 & A.3:13).<sup>280</sup> Hodgkinson wrote of these early Spanish works: "I like to create a surface, dig into it, penetrate behind the veil of reality, open it up to reveal new sensations of space, then enter and explore it. The mystery increases with every advance from the known to the unknown."<sup>281</sup> Integral to Hodgkinson's Majorcan paintings was the influence of his Spanish contemporaries, especially the Madrid painters of the *El Paso* group (founded in 1957), José Vela Zanetti (1913–99), and Manuel Viola (1916–87).<sup>282</sup> For Robert Hughes, Hodgkinson's innovative Majorcan work bore similarities with these Madrid painters, such as "the containment of an obsessive image, a unique and dominant form which, directly projected, left no room for dispersion."<sup>283</sup> Notwithstanding, the Barcelona painter Antoni Tàpies (1923–2012) – who incorporated readymade objects, marble dust, resin, and other materials into his paintings – and the Canary Islands-born Informalist artist and member of *El Paso* – Manolo

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<sup>277</sup> Frank Hodgkinson, "Abroad," in *Contemporary Art Society Broadsheet* (N.S.W. Branch) (September 1959): 2–3; Haefliger to Drysdale, May 12, 1959. MLMSS 4191/1/275; Pearce, "Introduction," in *Hodgkinson*, 36, 48; Charles McGrath, "Postscript: Alistair Reid (1926–2014)," *The New Yorker*, September 24, 2014, accessed October 31, 2024, <https://www.newyorker.com/books/page-turner/postscript-alastair-reid>.

<sup>278</sup> Olsen, *Drawn from Life*, 45.

<sup>279</sup> Hodgkinson, interview by Hart, 44.

<sup>280</sup> Pearce, "Introduction," in *Hodgkinson*, 40–41; Lou Klepac, "Biographical Notes," in *Hodgkinson*, ed. Lou Klepac, with Morris West and Barry Pearce, *Hodgkinson* (Sydney: The Beagle Press, 2003 [1994]), 126.

<sup>281</sup> Frank Hodgkinson in Hughes, *The Art of Australia* (Harmondsworth, U.K.: Penguin Books, 1966), 274.

<sup>282</sup> The *El Paso* group included Rafael Canogar (b. 1935) and Antonio Suárez (1910–2003), who developed an affinity with the French "Tachistes" while working in Paris for three years during the early 1950s. Hughes, *The Art of Australia*, 273; *New Spanish Painting and Sculpture Exhibition*: Press Release (New York: Museum of Modern Art, July 1960), 3.

<sup>283</sup> Hughes, *The Art of Australia*, 273.

Millares (1926–72) – who was renowned for his abstract assemblages and paintings – were major artistic influences for Hodgkinson, and in turn, inspired Bellette’s progression toward expressionist techniques in her brushwork.<sup>284</sup>

Like Bellette, Hodgkinson befriended William Waldren, who was experimenting with ‘Matter Painting,’ fashioning bas-relief, sand-coated canvas collages in his Majorcan studio.<sup>285</sup> In 1960, Hodgkinson exhibited with Waldren in *Pintores abstractos en España* (Abstract Painters in Spain) at Galería Biosca in Madrid, the leading contemporary art gallery representing the *El Paso* painters and Antonio Tàpies.<sup>286</sup> The expatriate artists’ works were later selected for *Veinte años de pintura de vanguardia en España* [Twenty Years of Vanguard Painting in Spain]. Opening in 1961 in Madrid, the exhibition toured Spain and Western Europe.<sup>287</sup> Despite his expatriate status, Hodgkinson was regarded by the Spanish art establishment as “a natural Spaniard” and “an artistic descendent of Goya.”<sup>288</sup> These exhibitions cemented Hodgkinson’s reputation as a talented abstractionist in contemporary European painting.<sup>289</sup>

From 1957 onwards, vanguard art collectives emerged in mainland Spain – including *Paipalló*, *El Paso*, *Equipo 57*, and *Equipo Córdoba* – challenging the Franco regime’s repression of cultural diversity with the instigation of traditional artistic guidelines that enforced figuration instead of abstraction, thus generating “a neutral art.”<sup>290</sup> These artist groups promoted avant-gardism, chiefly in non-representational and abstract art, through their methodology and theoretical doctrines, which subsequently stimulated the formation of artist collectives in other regions, particularly the islands of Ibiza and Majorca.<sup>291</sup> The *Grupo Ibiza*, founded in 1959, consisted of German expatriate artists whose work was aesthetically aligned and framed between formal abstraction and chromatic

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<sup>284</sup> Hughes, 273.

<sup>285</sup> Graves, 138.

<sup>286</sup> *Recent Australian Painting 1961* (London: Whitechapel Gallery, June–July 1961); Klepac, “Biographical Notes,” in *Hodgkinson*, 13

<sup>287</sup> Klepac, 136.

<sup>288</sup> John Hetherington, *Australian Painters: Forty Profiles* (Melbourne: F. W. Cheshire, 1963), 175.

<sup>289</sup> Carlos Antonio Areán, *Veinte años de pintura de vanguardia en España* [Twenty Years of Vanguard Painting in Spain] (Madrid: Editora Nacional, 1961).

<sup>290</sup> Carlos Manera Erbina and Elvira González Gozalo, “Breves notas sobre el Grupo ‘Tago’” [Brief Notes on the Tago Group] *Maina* 6 (1982): 44; Lourdes Cirlot, “El grupo ‘Dau al Set,’” *Estudios Pro-Arte* 4 (1986): 40.

<sup>291</sup> Erbina and Gozalo, “Breves notas sobre el Grupo ‘Tago’” [Brief Notes on the Tago Group], 44; Gabriel Ureña, *Las vanguardias artísticas en la postguerra Española 1940–1959* [The Artistic Vanguard in the Spanish Postwar 1940–1959] (Colección Fundamentos 73 (Madrid: Ediciones ISTMO, 1983), 172–73; Waldren, *Insiders and Outsiders*, 172.

*Informalismo*, while in Majorca, *Grupo Tago* (1959–61) included Spanish painters, sculptors, and writers whose practice “fluctuated between the figurative and abstraction.”<sup>292</sup> As mentioned earlier, Notably, Bellette’s close association with Hodgkinson and Waldren – and their connection with the Spanish Tachistes and the Majorcan art scene – was instrumental in her experimentation with Abstract Expressionist techniques from the late 1960s to 1970s.

These artist collectives informed Waldren’s decision – with the support of Hodgkinson – to establish a local exhibiting group for expatriates, *Es Deu des Teix*, named after El Teix, the highest mountain peak near the villages of Deya and Sóller, where the artists resided.<sup>293</sup> Like *Grupo Ibiza* and *Grupo Tago*, *Es Deu des Teix*’s choice of a local name continued the legacy as an artist enclave.<sup>294</sup> Besides Waldren and Hodgkinson, the collective comprised the abstract painters Martin Bradley (b. 1931) (English), Elsa Collie (Canadian), Richard Kozlow (1926–2008), Theodore Kliros (b. 1935), George Sheridan (1923–2008), Thea Winger, Norman Yanikun (1917–88) (Americans), and the Majorcan sculptor, Francesc Barceló (b. 1927).<sup>295</sup> The *Es Deu des Teix* held its inaugural exhibition in August 1962 at Galeries Quint in Palma, followed by local shows in 1963 and Madrid and Barcelona in 1964.<sup>296</sup> Despite their initial success in the local art market, the *Es Deu des Teix* disbanded after two years.<sup>297</sup> Regardless, the artist collective allowed Hodgkinson to exhibit locally and on the Spanish mainland. In addition to exhibiting with *Es Deu des Teix*, Hodgkinson and Waldren – with fellow *Es Deu des Teix* painters Martin Bradley and George Sheridan – participated in *Pintores Extranjeros en España. Tendencias no imitativas* (Foreign Painters in Spain: Non-Imitative Tendencies) (1963), in Barcelona and Madrid.<sup>298</sup> This exhibition introduced Hodgkinson’s abstract paintings to a broader audience and acknowledged his contribution to Spanish painting during his expatriatism.

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<sup>292</sup> Ureña, *Las vanguardias artísticas en la postguerra Española 1940–1959* [The Artistic Vanguard in the Spanish Postwar 1940–1959], 172–73; Erbina and Gozalo, 45.

<sup>293</sup> Waldren, *Insiders and Outsiders*, 173; Graves, *Wild Olives: Life in Majorca with Robert Graves*, 138; Klepac, “Biographical Notes,” 137.

<sup>294</sup> Waldren, *Insiders and Outsiders*, 172; Santiago Rusiñol, *Mallorca: The Island of Calm* (1905) (Barcelona: Editorial Pulide, 1958).

<sup>295</sup> “Es Deu des Teix,” *Gran enciclopèdia catalana*, accessed October 31, 2024,

<https://www.enciclopedia.cat/EC-GEC-0022242.xml>; Waldren, *Insiders and Outsiders*, 171.

<sup>296</sup> Carlos Antonio Areán, *Diez artistas españoles* (Madrid: Publicaciones Españolas, 1964); Carlos Antonio Areán, “Itinerario de Exposiciones. Diez artistas de la escuela de Mallorca,” *La Estafeta Literaria*, 8 VI (1963): 12; *Es Deu des Teix 1962–1963* (Palma, Mallorca: Consell de Mallorca, 2001).

<sup>297</sup> Waldren, *Insiders and Outsiders*, 172.

<sup>298</sup> This exhibition was staged at Palacio de la Virreina in Barcelona and at Sala Amadis, in Madrid. Carlos Antonio Areán, *Pintores Extranjeros en España. Tendencias no imitativas* (Madrid: Publicaciones Españolas, 1963).

In 1962, Hodgkinson departed Deya for New York, Los Angeles, and Sydney, where he held a successful exhibition at the Hungry Horse Gallery (1963).<sup>299</sup> By 1964, however, Hodgkinson had returned to Majorca, where he stayed until 1968, renovating a *finca* – with the House name *Ca'n Juan Petit* – located in the mountain village of Galilea, southwest of the island.<sup>300</sup> It was during this second expatriate period that Hodgkinson shifted his focus on ‘Matter Painting’ to investigating form, colour, and tone, deriving inspiration from the island’s natural landscape and the visceral symbolism of the bullfights exemplified by the rebellious Spanish poet-martyr Federico García Lorca (1898–1936), “whose poetry triggered off” Hodgkinson’s way of “seeing.”<sup>301</sup> Nevertheless, several of Hodgkinson’s works produced during the mid-1960s were censured based on their “sensuality.”<sup>302</sup> In 1964, five large paintings were withdrawn from Hodgkinson’s solo exhibition at Madrid’s Santa Catalina Gallery.<sup>303</sup> In an official solo exhibition in Madrid’s Sala del Prado the following year, the Franco regime again censored several of Hodgkinson’s paintings for their “erotic overtones in the voluptuous interplay of figurative landforms.”<sup>304</sup> This scandal garnered international attention, placing the paintings under guard for eight months, although these works were later sold to German, Dutch, and French collectors.<sup>305</sup>

Hodgkinson was “one of the few foreigners to understand and cross the boundaries” compared to Australian expatriate artists like Bellette and Haefliger, who settled in Majorca during the late 1950s to 1960s.<sup>306</sup> While Hodgkinson’s early Majorcan *métier* fused the nuances of Abstract Expressionism and the Spanish school, his second expatriate period explored controversial themes, employing figuration and colour.<sup>307</sup> For Hodgkinson, Spain represented “ a country of abrupt

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<sup>299</sup> *Frank Hodgkinson: Exhibition* (Sydney: Hungry Horse Gallery, 1963).

<sup>300</sup> Hodgkinson returned to Australia for a brief visit in 1968. In 1969, the artist relocated to Rome, Italy.

Frank Hodgkinson, interview by James Gleeson, November 27, 1979, transcript, 9. James Gleeson Interviews, National Gallery of Australia, Canberra, accessed October 31, 2024, <https://nga.gov.au/media/dd/documents/hodgkinson.pdf>; Pearce, “Introduction,” in *Hodgkinson*, 68–69.

<sup>301</sup> Federico García Lorca was executed in August 1936 at the onset of the Spanish Civil War for his Leftist political views and homosexuality. Klepac, “Biographical Notes,” 126–27; Frank Hodgkinson, “Introduction,” in *Frank Hodgkinson: Solo Exhibition* (Sydney: David Jones’ Gallery, April 9–May 4, 1968).

<sup>302</sup> Anon., “Spain Finds Art by Australian Is Too ‘Sensual,’” *Sydney Morning Herald*, January 16, 1964, 3.

<sup>303</sup> Spain’s Minister of Culture ordered the removal of Hodgkinson’s paintings. Anon., “Spain Finds Art by Australian Is Too ‘Sensual,’” 3; Lenore Nicklin, “A Place for an Artist to Go Bush,” *Sydney Morning Herald*, March 2, 1971, 9.

<sup>304</sup> Pearce, “Introduction,” in *Hodgkinson*, 68.

<sup>305</sup> Nicklin, “A Place for an Artist to Go Bush,” 9.

<sup>306</sup> Carlos Antonio Areán, *Frank Hodgkinson* (Madrid: Publicaciones Españolas Cuadernos de arte, 1965), in Carlos Antonio Areán, “Notes for an Autobiography,” in *Hodgkinson*, ed. Lou Klepac, with Morris West and Barry Pearce, *Hodgkinson* (Sydney: The Beagle Press, 2003 [1994]), 158.

<sup>307</sup> Frank Hodgkinson in Pearce, “Introduction,” 48.

contrasts” where “the primitive merges with the sophisticated, the ancient with the modern ... a painters’ country, physically and emotionally.”<sup>308</sup> The Spanish art critic Carlos Antonio Areán – who reviewed the Australian expatriate’s first solo Spanish exhibition at Galería Biosca (Madrid) and curated the first exhibition of *Es Deu de Teix* (The Ten of Teix), among others – stated that “Hodgkinson created his own ambience, brought from another way of life – Australia. He is one of the most vigorous and authentic painters of the time.”<sup>309</sup> As an “Australian painter,” Hodgkinson, like Bellette, developed “an understanding of the Spanish landscape” and “a feeling for its colourful barrenness.”<sup>310</sup>

### Brett Whiteley

In the summer of 1964 – and after his successful solo show at the Marlborough New London Gallery – Brett Whiteley (1939–92) and his wife, Wendy (b. 1941), arrived in Majorca, staying for five weeks in the island’s expatriate enclave of Deya.<sup>311</sup> Whiteley had lived in Italy and England since 1960 after winning the Italian Government’s 1959 Travelling Art Scholarship.<sup>312</sup> Whiteley, then aged twenty-one, departed Australia for Europe in January 1960, where he studied and worked in Florence and Rome for two years. In mid-June 1961, Whiteley arrived in London, inspired by the achievements of distinguished Australian artists from the previous generation – many of whom had held successful solo exhibitions – and other expatriates who had consolidated their international careers in the performing and creative arts.<sup>313</sup> This influx of Australian expatriate talent advanced curiosity and enthusiasm for the Australian culture in England, persuading local audiences to reconsider their paternalistic and patronising attitude towards the Australian art

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<sup>308</sup> Frank Hodgkinson in John Hetherington, *Australian Painters: Forty Profiles* (Melbourne: F. W. Cheshire, 1963), 175.

<sup>309</sup> Areán, *Frank Hodgkinson* [1965], in Areán, “Notes for an Autobiography,” in Klepac et. al., *Hodgkinson*, 158.

<sup>310</sup> Helen Frizell, “Glamour of the bulls draws a painter back to Spain,” *Sydney Morning Herald*, January 30, 1968, 6.

<sup>311</sup> *Brett Whiteley: Exhibition* (London: Marlborough New London Gallery, April 23–May 23); Barry Pearce, “Biographical Notes,” in *Brett Whiteley: Art and Life*, ed. Barry Pearce, with contributions by Bryan Robertson and Wendy Whiteley (Sydney: Thames and Hudson in association with the Art Gallery of New South Wales, 1995), 239.

<sup>312</sup> Whiteley won the scholarship after submitting “a panel of paintings of real strength and perception; the work of a real painter.” Russell Drysdale (Sydney, N.S.W.) to Paul Haefliger (*Villa Daneo*, Bricherasio, Italy), November 1, 1959, n.p. Manuscripts Collection, MS 9661. National Library of Australia, Canberra.

<sup>313</sup> Australian expatriates who were working in London during the 1960s included Sidney Nolan (1957), Albert Tucker (1957), Russell Drysdale (1950 and 1958), and Frank Hodgkinson (1960), Loudon Sainthill, Kenneth Rowell (1920–99), Barry Kay (1932–85), Joan Sutherland (1926–2010), Diane Cilento (1933–2011), Peter Finch (1916–77), Patrick White (1912–90), and Ray Lawler (b. 1921). Bryan Robertson, “Preface,” in *Recent Australian Painting 1961* (London: Whitechapel Gallery, June–July 1961), 5.

scene.<sup>314</sup> Even Bryan Robertson recommended that: “The London public is prepared to accept the fact that there is more to Australian painting than obviously traceable national imagery or mythology,” acknowledging that the “frequent presence of Drysdale and Nolan on the London scene has meant that Australia has been well-served, informally, by exceptionally gifted cultural ambassadors.”<sup>315</sup> Not surprisingly, after meeting Robertson – and with the recommendation of Hal Missingham, the director of the National Art Gallery of New South Wales – three of Whiteley’s Italian paintings were included in *Recent Australian Painting 1961*.<sup>316</sup> While abstraction dominated this show, it is interesting that many artists’ works were figurative. In the catalogue’s preface, Robertson applauded the artistic efforts of the exhibiting Australian artists, concluding that: “These vague impressions have at last given place to a more searching consciousness of a people and their country.”<sup>317</sup> This exhibition and the Tate Gallery’s acquisition of Whiteley’s *Untitled Red Painting* (1960) and his first solo show at the Matthiesen Galleries were pivotal in launching the young artist’s career in the London art scene.<sup>318</sup>

In the following two years, Whiteley abandoned abstraction for figuration, which became his signature style. Challenging the artistic and intellectual climate of the 1960s that was dominated by abstraction, Whiteley began to paint works in diverse series, including the *Bathroom* series (1963–64), celebrating the erotic nakedness of his wife, Wendy, and executed in the tradition of figurative painting by Pierre Bonnard and Francis Bacon (1909–92). The inception of the *Christie* series (1964–65) began after the artist moved to Ladbroke Grove, near 10 Rillington Place, the apartment where the notorious English mass murderer and necrophile John Christie (1899–1953) committed his heinous crimes. Whiteley’s series – chronicling Christie’s brutal killings during the 1940s and early 1950s and reaction to the sudden death of his father in 1963 in Sydney – was partially inspired by the work of Bacon. However, unlike the Irish-born, British figurative painter, Whiteley transformed his nudes with an intensely malevolent eroticism, accentuating his expertise as a superb draughtsperson. Finally, with the *London Zoo* series, Whiteley’s animal paintings collectively represented “a deliberate foil, contradiction, and an antidote to the *Christie* series.”<sup>319</sup>

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<sup>314</sup> Sandra McGrath, *Brett Whiteley*, 3rd. ed. (Sydney: Bay Books, 1992), 34–35; Robertson, “Preface,” 5.

<sup>315</sup> Robertson, 6.

<sup>316</sup> McGrath, *Brett Whiteley*, 34–35.

<sup>317</sup> Robertson, 6.

<sup>318</sup> Whiteley’s *Untitled Red Painting* (1960) was purchased with the Whitechapel Art Gallery (Grant-in-Aid) in 1961. McGrath, 35.

<sup>319</sup> McGrath, *Brett Whiteley*, 38–69.

The Whiteleys returned to the island of Majorca in June-July 1965 and again in May 1967, travelling en route to Tangier and Madrid before sailing on the *Queen Mary* to New York in September.<sup>320</sup> During their first trip to Majorca, the Whiteleys stayed at George Sheridan's (1923–2008) farmhouse, *Ca'n Marti*, in Deya, and socialised with Mervyn Horton, Jeffrey Smart (who was living at Fornalutx), Frank Hodgkinson, and Bellette and Haefliger, who lived nearby in Söller.<sup>321</sup> Whiteley had previously visited Sofala in the 1950s on painting excursions with his Lintas advertising firm colleagues, Michael Johnson (b. 1938) and Max Cullen (b. 1940) – although, as a teenager, he had boarded at Scots College in Bathurst and was familiar with the gold-mining area – and was impressed by the creative legacies of Bellette, Haefliger, Drysdale, Friend, and other members of the Hill End artist enclave.<sup>322</sup> While holidaying in Deya, Brett and Wendy Whiteley also socialised with Robert Graves – attending the poet's infamous soirées, theatre performances, and poetry readings – at *Ca n'Alluny* or *La Posada* (his second residence) – and mingled with his expatriate entourage at Cala Deya.<sup>323</sup> In 1971, Haefliger commented that Graves was “an attraction to all the painters at Deya. They all get to know him.”<sup>324</sup> Robert Graves' son, William, recalled that in the summer of 1964, the village of Deya was “full of new faces: friends of friends, or *estrangers*; people who had heard of Deya and had to come to see for themselves.”<sup>325</sup> These expatriates appeared to be “a newer, more affluent breed of ‘artists’ which began to outnumber the original *estrangers*.”<sup>326</sup>

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<sup>320</sup> Pearce, “Biographical Notes,” in *Brett Whiteley*, 239.

<sup>321</sup> Brett and Wendy Whiteley met the American painter, George Sheridan in London, with Michael Johnson and Tony McGillick (1941–92). Sheridan studied in Paris with William Waldren, who persuaded him to expatriate to Majorca in 1959 with Norman Yanikun (1917–88) and Paul Crotto (1921–2016). As already noted, Waldren, Sheridan, and Yanikun were members of the Deya-based group, *Es Deu des Teix*. In 1962, the Whiteleys stayed at Sheridan's estate in the Hautes-Pyrénées. Barry Pearce, “Persona and the Painter,” in *Brett Whiteley: Art and Life*, ed. Barry Pearce, with contributions by Bryan Robertson and Wendy Whiteley (Sydney: Thames and Hudson in association with the Art Gallery of New South Wales, 1995), 22; Ashleigh Wilson, *Brett Whiteley: Art, Life and the Other Thing* (Melbourne: The Text Publishing Company, 2016), 81; Smart, 388; Anon, “Hello! Hello! Mervyn Horton,” *Sydney Morning Herald*, September 26, 1965, 100.

<sup>322</sup> Smart, 359; Wilson, *Brett Whiteley*, 29; Andrew Taylor, “Crossing the Divide: Brett Whiteley's Art Affair with N.S.W. Central West,” *Sydney Morning Herald*, September 7, 2014, accessed October 31, 2024, <https://www.smh.com.au/entertainment/art-and-design/crossing-the-divide-brett-whiteleys-art-affair-with-nsw-central-west-20140906-10cw2c.html>.

<sup>323</sup> Cala Deya is a picturesque shingle beach situated in a cove surrounded by rocky cliffs, accessible by the Son Bujosa path and a stony track. Wilson, 107.

<sup>324</sup> Claudia Wright, “They Live on an Island Where the Years are Forgotten,” *Herald*, June 10, 1971, 21.

<sup>325</sup> According to Jacqueline Waldren, the term, *estranger*, refers to a stranger, a foreigner, expatriate, someone from outside of Spain, and therefore is not a Spanish citizen. Waldren, *Insiders and Outsiders*, 140; Graves, *Wild Olives*, 180.

<sup>326</sup> Graves, 180.

Whiteley's Majorcan period heralded a dramatic transformation in his subject matter. Here, Whiteley created a series of ink and pencil drawings, paintings, and sculptures – including *White Sacred Baboon* (1965) – which was carved from a twisted olive tree root discovered on the road outside Deya – and *Deya, Mallorca Day* (1967) – later exhibited at Marlborough Fine Art gallery in London in 1965 and 1967 respectively (Illusts. A.3:14 & A.3:15).<sup>327</sup> These works confirm the artist's close affinity and direct engagement with the Majorcan environment in depicting landscape elements or capturing views from his window, which became recurring motifs in his oeuvre.<sup>328</sup> After returning to London in July 1964, Whiteley's former subjects of "sex and sensuality" were temporarily suspended, and the artist began his "descent into darkness" with the *Christie* series.<sup>329</sup> On a lighter note, Brett and Wendy Whiteley were so enamoured with the Spanish island that they named their only daughter Arkie "Deya" Whiteley in memory of their Majorcan sojourn.<sup>330</sup>

### Jeffrey Smart

In late December 1963, Smart embarked on his first overseas voyage, departing Sydney for London via Naples.<sup>331</sup> Smart stayed with O'Brien in London and visited Brett and Wendy Whiteley at the Pre-Raphaelite painter William Holman Hunt's (1827–1910) former studio.<sup>332</sup> With O'Brien, Smart toured Paris and Rome; then, via Brindisi, they travelled to Athens, spending the summer of 1964 on the island of Skyros with fellow Australian expatriate Brian Dunlop.<sup>333</sup> In the summer of 1965, Jeffrey Smart – and his companion, Ian Bent, an artist and former student of Smart's at the East Sydney Technical College (1962) – travelled to Majorca to visit Bellette and Haeffliger (Illust. A.3:16).<sup>334</sup> Drysdale had introduced the artist-couple to Smart in 1951 after the South Australian artist moved to Sydney, where he rented a room in the same Fairlight boarding house as the artists Justin O'Brien and Michael Shannon (1927–93). Like Bellette, Smart taught art classes at The

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<sup>327</sup> Arkie Deya Whiteley was born at St. George's Hospital in London on November 6, 1964. *Brett Whiteley: Zoo Series and Christie Series* (London: Marlborough New London Gallery, October 5–30, 1965); *Brett Whiteley: Deya – Mallorca* (London: Marlborough New London Gallery, October 2–31, 1967); Wilson, 115; Pearce, "Persona and the Painter," 25.

<sup>328</sup> Pearce, 25.

<sup>329</sup> Wilson, 107.

<sup>330</sup> Wilson, 112.

<sup>331</sup> Smart sailed to London on board the *Castel Felice*. Smart, 355.

<sup>332</sup> The studio was located at 18 Melbury Road, Holland Park. Smart, 306.

<sup>333</sup> Smart enjoyed Christmas 1964 and New Year 1965 in Florence at *Villa Il Bacio*, the estate of his close friend and patron, Mic Sandford. Smart, 385; Pearce, 119, 124.

<sup>334</sup> Barry Pearce, *Master of Stillness: Jeffrey Smart – Paintings 1940–2011* (Kent Town: Wakefield Press, 2012), 124.

King's School, Parramatta and worked as the *Daily Telegraph's* art critic, a position he claimed, "was not enjoyable," although he appreciated consulting with fellow 'art critics' like Haefliger and James Gleeson.<sup>335</sup>

In June 1965, Smart and Bent arrived in Majorca, renting a "beautiful house of Moorish design" in the village of Fornalutx, where they entertained members of the "Australia Felix" artist enclave, including Bellette, Haefliger, the Whiteleys, and Frank Hodgkinson.<sup>336</sup> While in Majorca, Smart produced several paintings inspired by Majorca's environs and expatriate artistic community, socialising with Graves and the Italian surrealist painter Domenico Gnoli (1933–70), catalysing Smart's early painterly *métier*.<sup>337</sup> Like Gnoli's still-lives of the 1960s – which depicted everyday objects such as a button-hole, a shirt collar, or a shoe – Smart located his subject matter in the unlikely *milieu* of the familiar, the noticeable, and the banal. For instance, in two of his Majorcan-based paintings, *Dampier II* (1966) and *Dampier III* (1967), Smart followed Gnoli's "complex perceptual skills" and infused his ambiguous works with ostensibly banal objects such as signposts, flags, and ocean buoys (Illusts. A.3:17 & A.3:18).<sup>338</sup> The architectonic and theatrical compositions of Piero della Francesca and de Chirico also inspired Smart. In both paintings, Smart accentuated the Spanish island's outcrop of granite boulders, juxtaposing hues of salmon pink against the vibrant azure of the Mediterranean Sea and the blue skies. In *Dampier II* (1966), Smart's curiously positioned human figures appear unexpectedly in the composition, attracting the viewer's gaze (Illust. A.3:18). In contrast, in *Dampier III* (1967), Smart not only paid homage to Picasso – who appears as the subject of the painting, dressed in a Pierrot costume – but also referenced Haefliger, who was a great admirer of Picasso and who often called himself 'Pablo' in his correspondence with Drysdale (Illust. A.3:18).<sup>339</sup> Smart also created another figure painting in Majorca, entitled *The Listeners* (1965), which features a reclining figure whose portrait closely resembles Haefliger's,

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<sup>335</sup> Two years later, Smart was sacked from the *Daily Telegraph* after an editorial disagreement. Smart, *Not Quite Straight*, 302, 306; Pearce, *Master of Stillness*, 113, 120.

<sup>336</sup> Smart, 388.

<sup>337</sup> Domenico Gnoli first visited Majorca in 1963. In 1967, Gnoli purchased S'Estaca at Puerto Valldemossa: the former summer residence of the Archduke Ludwig Salvator of Habsburg (1869–1915), which he shared with his Majorcan-born mistress, Catalina Homar Ribes (1869–1905). Smart, 388.

<sup>338</sup> Smart's *Dampier II* (1967) was initially conceived in Majorca in the summer of 1965 and later completed in Rome in 1967. Franco Ricci, *Painting with Words, Writing with Pictures: Word and Image in the Work of Italo Calvino* (Toronto: University of Toronto Press, 2001), 253.

<sup>339</sup> Paul Haefliger (*C'an Det*, Biniarix, Majorca) to David Strachan (c/o Russell Drysdale) (Sydney, N.S.W.), December 20, 1960. MLMSS 4191/1/323. Sir Russell Drysdale – Correspondence 1944–1980. State Library of New South Wales, Sydney.

while the body is modelled on Bent's (Illust. A.3:19).<sup>340</sup> This painting illustrates Smart's mutual respect and friendship with Haefliger and was a constant source of inspiration for the artists. Not surprisingly, the Australian artists maintained regular contact throughout their expatriate years, with Smart returning to Majorca in October 1972.<sup>341</sup> Three years later, Bellette and Haefliger visited Smart at his Tuscan estate, *Posticcia Nuova*, in Pieve a Presciano, near Arezzo, Italy.<sup>342</sup>

### The "Deya Boys"

In the spring of 1959, James Gleeson and his partner, Frank O'Keefe, arrived in Majorca and, with Mervyn Horton, joined Haefliger's "Deya Boys."<sup>343</sup> For Gleeson, the Majorcan sojourn represented a reconnection with his close friends, Haefliger and Bellette – whose exhibitions he often reviewed in the *Sun* newspaper – and John Olsen, whom he admired as an emerging abstractionist.<sup>344</sup> While in Majorca, Haefliger observed that Gleeson's métier "exuded a quiet surrealism."<sup>345</sup> Like Bellette, Gleeson was inspired by classicism, ancient mythology, the work of El Greco and Poussin, and William Blake's exploration of the fundamental human condition. For Bellette specifically, Gleeson's visit proved fortuitous. After previewing Bellette's innovative painterly technique in 1960, Gleeson was more than qualified to critique her 1964 solo exhibition of Majorcan paintings at Melbourne's South Yarra Gallery.<sup>346</sup> More importantly, during this visit, Gleeson acknowledged the significance of Bellette's expatriation to the island of Majorca, observing that "her art has blossomed with the generosity of something growing in its native soil."<sup>347</sup>

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<sup>340</sup> Paul Haefliger modelled for Smart during his stay in Majorca in the summer of 1965. Pearce, *Master of Stillness*, 114.

<sup>341</sup> Smart, 416.

<sup>342</sup> Paul Haefliger (Sóller, Majorca) to Russell Drysdale (Bouddi Farm, N.S.W.), February 6, 1975. MLMSS 4191/1/365. Sir Russell Drysdale – Correspondence 1944–1980. State Library of New South Wales, Sydney.

<sup>343</sup> Haefliger to Drysdale, January 31, 1959. MLMSS 4191/1/271; Haefliger to Drysdale, May 12, 1959. MLMSS 4191/1/279.

<sup>344</sup> James Gleeson, "Paintings by Jean Bellette," *Sun*, March 8, 1950, 10; James Gleeson, "Art of Haefliger," *Sun*, November 8, 1950, 11; James Gleeson, "Artist's Work Charms," *Sun*, March 3, 1954, 30; James Gleeson, "Australian Art Impressed U.S. Viewers," *Sydney Morning Herald*, December 1, 1956, 2.

<sup>345</sup> Haefliger to Drysdale, May 12, 1959. MLMSS 4191/1/279.

<sup>346</sup> *Jean Bellette – Exhibition of Paintings* (Melbourne: South Yarra Gallery, August 18, 1964).

<sup>347</sup> Gleeson, "The World of Art: A View from the Outside World," 96.

## ***APPENDIX FOUR***

### ***Jean Mary Bellette***

#### ***Exhibition History***

##### **Solo Exhibitions**

- 1939** *Jean Bellette – Exhibition of Paintings*  
The Macquarie Galleries, Sydney. September 27–October 9, 1939.
- 1943** *Jean Bellette – Exhibition of Paintings*  
The Macquarie Galleries, Sydney. May 19–31, 1943.
- 1946** *Jean Bellette – Exhibition*  
The Macquarie Galleries, Sydney. November 13–25, 1946.
- 1950** *Jean Bellette – Exhibition*  
The Macquarie Galleries, Sydney. March 8–20, 1950.
- 1952** *Jean Bellette – Exhibition of Paintings and Drawings*  
The Macquarie Galleries, Sydney. March 19–31, 1952.
- Jean Bellette – Paintings and Drawings*  
Peter Bray Gallery, Melbourne. May 20–29, 1952.
- 1954** *Jean Bellette – Exhibition*  
The Macquarie Galleries, Sydney. June 30–July 12, 1954.
- 1955** *Jean Bellette – Exhibition of Paintings*  
Organised by the Adult Education Board Summer School, The Friends’ School, Hobart.  
January 3–10, 1955.
- 1964** *Jean Bellette – Exhibition of Paintings*  
South Yarra Gallery, South Yarra, Victoria. August 18–31, 1964.
- 1966** *Jean Bellette – Recent Paintings and Drawings*  
Darlinghurst Galleries, Darlinghurst, N.S.W. April 12–24, 1966.
- 1971** *Jean Bellette – Exhibition*  
South Yarra Gallery, South Yarra, Victoria. June 7–28, 1971.
- 1976** *Jean Bellette – An Exhibition of Recent Works*  
Holdsworth Galleries, Woollahra, N.S.W. March 16–April 3, 1976.

**2004–05 *Jean Bellette – Retrospective***

Organised by Bathurst Regional Art Gallery, S. H. Ervin Gallery, and National Trust of Australia (N.S.W.), Observatory Hill, N.S.W.

Bathurst Regional Art Gallery, Bathurst, N.S.W. December 10, 2004–January 16, 2005; S. H. Ervin Gallery, Observatory Hill, N.S.W. March 12–April 24, 2005;

The University of Queensland Art Museum, St. Lucia, Queensland. May 6–June 12, 2005; Mornington Peninsula Regional Gallery, Mornington, Victoria. July 12–August 28, 2005; Drill Hall Gallery, Canberra. November 3–December 18, 2005.

**Joint Exhibitions with Paul Haefliger**

**1953 *Jean Bellette and Paul Haefliger – Exhibition of Drawings***

Organised by the Bathurst Art Society. Bathurst School of Arts – Reading Room, Bathurst, N.S.W. October 24–November 4, 1953.

**Group Exhibitions**

**1928 *The Ulverstone Agricultural Society Art Exhibition***

Ulverstone, Tasmania. March 14–15, 1928

**1929 *Society of Artists' Special Exhibition of Drawings, Designs, and Watercolour***

David Jones' Art Gallery, Sydney. May 6–20, 1929.

***Sydney Art School's Annual Exhibition, The Sydney Art School Students' Exhibition***

Sydney Art School, Queen Victoria Markets Building, Sydney.

September 30–October 1, 1929.

**1930 *The Sydney Art School Students' Exhibition***

Sydney Art School, Queen Victoria Markets Building, Sydney.

September 29–30, 1930.

**1931 *Philip Muskett Art Prize Exhibition***

Sydney Art School, Queen Victoria Markets Building, Sydney.

February 10–11, 1931.

***The Sydney Art School Students' Exhibition***

Sydney Art School, Queen Victoria Markets Building, Sydney.

September 28–October 7, 1931.

**1932 *Philip Muskett Art Prize Exhibition***

Sydney Art School, Queen Victoria Markets Building, Sydney.

February 16–17, 1932.

***Exhibition of Australian Art: Under the Auspices of the Society of Artists, Sydney, and the Australian Art Association, Melbourne***

Boans Ltd., Perth. March 8–24, 1932.

***The Sydney Art School Students' Annual Exhibition***

Sydney Art School, Queen Victoria Markets Building, Sydney.

September 27–28, 1932.

***Society of Artists' Annual Exhibition***

Education Department Art Gallery, Sydney. September 2–30, 1932.

**1933 *The Sydney Art School Retrospective 1890–1933***

Education Department Art Gallery, Sydney. March 1–28, 1933.

***New South Wales Society of Artists' Travelling Art Scholarship Exhibition***

Art Gallery of New South Wales, Sydney. April 10, 1933.

***Society of Artists' Annual Exhibition***

Education Department Art Gallery, Sydney. September 8–October 6, 1933.

***The Sydney Art School Students' Annual Exhibition***

Sydney Art School, Queen Victoria Markets Building, Sydney. September 25–

October 1933.

**1934 *Philip Muskett Art Prize Exhibition***

Sydney Art School, Queen Victoria Markets Building, Sydney.

February 22–27, 1934.

***Exhibition by A Group of Young Painters (From the Sydney Art School)***

The Macquarie Galleries, Sydney. March 7–8, 1934.

***Exhibition by Women Artists of Australia***

Education Department Art Gallery, Sydney. July 12–25, 1934.

***Society of Artists' Annual Exhibition***

Education Department Art Gallery, Sydney. September 7–October 5, 1934.

***Sydney Art School – Students' Annual Exhibition***

Sydney Art School, Queen Victoria Markets Building, Sydney.

September 23–October 10, 1934.

**1935 *Women's Industrial Arts Society – First Annual Exhibition***

Education Department Art Gallery, Sydney. May 3–30, 1935.

***Society of Artists' Annual Exhibition***

Education Department Art Gallery, Sydney. September 6–October 4, 1935.

***Combined Exhibition of Paintings and Drawings by Students***

Julian Ashton Art School, Mining Museum, The Rocks, N.S.W.  
November 25, 1935.

**1939** *Society of Artists' Annual Exhibition*

Education Department Art Gallery, Sydney. August 4–25, 1939.

*Australian Art – New Zealand Centennial Exhibition*

Australian Pavilion, Rongotai, Wellington, New Zealand.  
November 8, 1939–May 4, 1940.

**1940** *Second Annual 'Show of Fives'*

The Macquarie Galleries, Sydney. February 7–19, 1940.

*Australian Academy of Art – Third Annual Exhibition*

Education Department Art Gallery, Sydney. March 30–April 18, 1940.

*Exhibition of Flower Pieces*

The Macquarie Galleries, Sydney. May 1–13, 1940.

*Contemporary Group Exhibition*

Farmer's Blaxland Galleries, Sydney. July 30–August 10, 1940.

*Contemporary Art Society – Annual Exhibition*

National Gallery of Victoria, Melbourne. August 9–September 1, 1940.

*Contemporary Art Society – Annual Exhibition*

David Jones' Art Gallery, Sydney. September 22–October 24, 1940.

*Exhibition of Watercolours*

The Macquarie Galleries, Sydney. October 2–14, 1940.

*Exhibition of Australian Portraits*

The Macquarie Galleries, Sydney. November 27–December 9, 1940.

*Design for Ballet Competition – Exhibition Organised by Colonel W. de Basil for an Australian Ballet*

Basement Court, Art Gallery of New South Wales, Sydney. July 27–August 1940.

**1941** *Third Annual 'Show of Fives'*

The Macquarie Galleries, Sydney. February 5–17, 1941.

*Exhibition of Landscape Paintings*

The Macquarie Galleries, Sydney. June 25–July 7, 1941.

*Contemporary Group Exhibition*

Farmer's Blaxland Galleries, Sydney. July 1–12, 1941.

*Contemporary Art Society – Third Annual Exhibition*

David Jones' Art Gallery, Sydney. September 9–October 4, 1941.

***Society of Artists' Annual Exhibition***

Education Department Art Gallery, Sydney. September 5–25, 1941.

***A Review of 1941***

The Macquarie Galleries, Sydney. November 19–December 8, 1941.

**1942 *Fourth Annual 'Show of Fives'***

The Macquarie Galleries, Sydney. February 4–23, 1942.

***Exhibition of Australian Art for Theatre and Ballet***

The American Centre and Education Department Art Gallery, Sydney.  
March 3–April 3, 1942.

***Exhibition of Recent Paintings by 22 Artists***

The Macquarie Galleries, Sydney. May 6–18, 1942.

***The First Exposition of the Associates – Contemporary Group***

Society of the Arts Gallery, Adelaide. July 9–22, 1942.

***Contemporary Art Society – Fourth Annual Exhibition***

The Athenaeum Gallery, Melbourne. August 4–15, 1942.

***Contemporary Art Society – Fourth Annual Exhibition***

David Jones' Art Gallery, Sydney. September 9–October 4, 1942.

***A Review of 1942***

The Macquarie Galleries, Sydney. November 25–December 7, 1942.

**1943 *1942 Archibald, Wynne and Sulman Prize Finalists Exhibition***

Art Gallery of New South Wales, Sydney. January 23–February 28, 1943.

***Fifth Annual 'Show of Fives'***

The Macquarie Galleries, Sydney. February 10–March 1, 1943.

***Contemporary Group – 18th Annual Exhibition***

Farmer's Blaxland Galleries, Sydney. July 6–16, 1943.

***Exhibition of Paintings by Women Artists***

The Macquarie Galleries, Sydney. October 13–25, 1943.

***Australia in Pictures – Paintings and Sculpture Exhibition by Seventy Notable Australian Artists***

David Jones' Art Gallery, Sydney. October 22–27, 1943.

***A Review of 1943***

The Macquarie Galleries, Sydney. November 24–December 10, 1943.

**1944** *1943 Archibald, Wynne and Sulman Prize Finalists Exhibition*  
Art Gallery of New South Wales, Sydney. January 22–March 21, 1944.

*Exhibition of the Sixth Annual Show of Fives*  
The Macquarie Galleries, Sydney. February 9–28, 1944.

*Contemporary Art Society Annual Exhibition*  
Education Department Art Gallery, Sydney. June 26–July 14, 1944.

*Contemporary Group Exhibition*  
Farmer's Blaxland Galleries, Sydney. July 3–14, 1944.

*Society of Artists' Annual Exhibition 1944*  
Education Department Art Gallery, Sydney. August 19–September 7, 1944.

*Flower Paintings: An Exhibition of Flower Paintings by Forty Artists*  
David Jones' Art Gallery, Sydney. October 5–31, 1944.

*One Hundred and Fifty Years of Painting in Australia 1794–1944*  
The Department of Education of New South Wales and Trustees of the National Art Gallery Travelling Art Exhibition in N.S.W. November 1944–June 1945.  
Wagga Wagga School of Arts, Wagga Wagga, N.S.W. October 9–25, 1944.

*Exhibition of Australian Art*  
Illawarra Education Convention Centre, Wollongong, N.S.W. October 9–14, 1944.

*Art Exhibition*  
Organised by the Men's Auxiliary of the Kindergarten Union of N.S.W.  
Education Department Art Gallery, Sydney. October 14–27, 1944.

*Contemporary Drawings*  
The Macquarie Galleries, Sydney. November 1–13, 1944.

*Contemporary Art Society – New South Wales Branch*  
Royal Society of Arts Gallery, Adelaide. November 24–December 6, 1944.

*A Review of 1944*  
The Macquarie Galleries, Sydney. November 29–December 11, 1944.

*Some Recent Australian Painting (100 Paintings)*  
The Trustees of the National Art Gallery and the Department of Education of New South Wales Travelling Art Exhibition.  
Masonic Hall, Canberra. November 28, 1944–December 11, 1944.

**1945** *1944 Archibald, Wynne, and Sulman Prize Finalists Exhibition*  
Art Gallery of New South Wales, Sydney. January 18–March 2, 1945.

***Seventh Annual 'Show of Fives'***

The Macquarie Galleries, Sydney. February 7–26, 1945.

***The Herald Exhibition of Australian Present-Day Art from New South Wales and Other States***

Lower Town Hall, Melbourne. February 13–27, 1945.

***One Hundred and Fifty Years of Painting in Australia: Travelling Art Exhibition No. 1***

The Department of Education of New South Wales and Trustees of the National Art Gallery Travelling Art Exhibition in N.S.W. February–June 1945.

***An Exhibition of Paintings – Easter Exhibition***

The Macquarie Galleries, Sydney. March 27–April 16, 1945.

***The Sydney Group's Inaugural Exhibition of Paintings and Sculpture***

David Jones' Art Gallery, Sydney. August 7–28, 1945.

***Contemporary Art Society – Interstate Annual Exhibition***

Myer Gallery, Melbourne. August 21–31, 1945.

***Contemporary Art Society – Annual Exhibition***

Education Department Art Gallery, Sydney. November 9–29, 1945.

***Contemporary Art Society – Annual Exhibition – New South Wales Branch***

Royal South Australian Society of Arts Gallery, Adelaide. June 14, 1945.

***A Review of 1945***

The Macquarie Galleries, Sydney. December 17, 1945–January 21, 1946.

**1946 *Eighth Annual 'Show of Fives'***

The Macquarie Galleries, Sydney. February 6–25, 1946.

***French Comforts Fund Exhibition in Aid of the Artists of Paris - Original Paintings***

David Jones' Art Gallery, Sydney. February 20–28, 1946.

***Exhibition of Present-Day Sydney Painting – Sydney Art Today***

Myer Art Gallery, Melbourne. April 2–27, 1946.

***Exhibition of Paintings – Easter Exhibition***

The Macquarie Galleries, Sydney. April 10–29, 1946.

***Contemporary Art Society – Second State Exhibition***

Education Department Art Gallery, Sydney. April 26–May 10, 1946.

***Society of Artists' Special Exhibition of Drawings and Small Sculpture***

David Jones' Art Gallery, Sydney. May 22–June 5, 1946.

***Contemporary Group Exhibition – Twenty-First Annual Exhibition of Paintings***  
Farmer's Blaxland Galleries, Sydney. July 9–20, 1946.

***Contemporary Art Society – Fourth Annual Exhibition***  
Institute Building, North Terrace, Adelaide. July 23–August 2, 1946.

***C.E.M.A. (Council for the Encouragement of Music and the Arts, N.S.W. Division) Festival Art Exhibition***  
Palings Art Gallery, Sydney. August 1–15, 1946.

***Exhibition of Australian Women Painters***  
Arranged in Conjunction with the Second Conference of the Australian Women's Charter.  
Art Gallery of New South Wales, Sydney. August 4–18, 1946.

***The Sydney Group: Oils and Watercolours***  
David Jones' Art Gallery, Sydney. August 6–27, 1946.

***Exhibition of Australian Art***  
Travelling Art Exhibition arranged by the Art Gallery of New South Wales, Sydney.  
Masonic Hall, Canberra. October 15–22, 1946.

***Contemporary Art Society – Eighth Annual Interstate Exhibition***  
Education Department Art Gallery, Sydney. November 12–28, 1946.

***UNESCO Exposition Internationale D'Art Moderne – Peinture, Art Graphique et Décoratif, Architecture*** (Argentine, Belgique, Bolivie, Brésil, Canada, Australie, Chili, Chine, Danemark, Equateur, U.S.A., France)  
Musée D'Art Moderne, Paris, France. November 18–December 28, 1946.

***Exhibition of Drawings and Paintings – Christmas 1946***  
The Macquarie Galleries, Sydney. December 11, 1946–January 18, 1947.

**1947** ***1946 Archibald, Wynne, and Sulman Prize Finalists Exhibition***  
Art Gallery of New South Wales, Sydney. January 18–March 2, 1947.

***Ninth Annual 'Show of Fives'***  
The Macquarie Galleries, Sydney. February 19–March 10, 1947.

***Sydney Painters – A Macquarie Galleries Exhibition***  
Lower Kozminsky Gallery, 377 Little Collins Street, Melbourne.  
March 4–13, 1947.

***Exhibition of Paintings – Easter 1947***  
The Macquarie Galleries, Sydney. March 26–April 14, 1947.

***Exhibition of Contemporary Australian Art: From the Collections of Captain Neil McEacharn and Peter Bellew, Esq.***  
UNESCO, Paris (1946), Exhibition Hall, Australia House, Strand, London, England.

April 9–30, 1947.

***Society of Artists' Third Special Exhibition of Drawings and Small Sculpture***

David Jones' Art Gallery, Sydney. April 23–May 10, 1947.

***Society of Artists' Annual Exhibition***

Education Department Art Gallery, Sydney. August 23–September 10, 1947.

***Exhibition of Drawings by William Dobell, Russell Drysdale, Donald Friend, and Jean Bellette***

The Macquarie Galleries, Sydney. September 3–15, 1947.

***Art in Industry: As Applied to Textiles – Modernage Fabrics***

The Australia Hotel, Sydney.

Curated by Claudio Alcorso, Silk and Textile Printers Ltd.

September 1–6, 1947.

***Art in Industry: As Applied to Textiles – Modernage Fabrics***

The Windsor Hotel, Melbourne. October 6–11, 1947.

Contemporary Group Exhibition – Twenty-Second Annual Exhibition of Paintings

Farmer's Blaxland Galleries, Sydney. October 21–31, 1947.

Contemporary Art Society – Ninth Annual Exhibition

Education Department Art Gallery, Sydney. November 8–26, 1947.

***Design and Textile Exhibition***

Offices of Hallmark Ltd., Pirie Street, Adelaide, on behalf of Silk and Textile Printers Ltd., Sydney. November 15, 1947.

***Exhibition of Paintings – Christmas 1947***

The Macquarie Galleries, Sydney. December 10–24, 1947.

**1948 *1947 Archibald, Wynne and Sulman Prize Finalists Exhibition***

Art Gallery of New South Wales, Sydney. January 23–March 5, 1948.

***Tenth Annual 'Show of Fives'***

The Macquarie Galleries, Sydney. February 4–16, 1948.

***Contemporary Art Society – Tenth Annual Exhibition – Fourth State Exhibition (Drawing and Sculpture Exhibition)***

Education Department Art Gallery, Sydney. March 6–23, 1948.

***Exhibition of Paintings – Easter 1948***

The Macquarie Galleries, Sydney. March 17–April 5, 1948.

***The Sydney Group: Exhibition of Paintings and Drawings***

David Jones' Art Gallery, Sydney. April 29–May 14, 1948.

***Australian Textile Exhibition – ‘Modernage’ Fabrics***

National Gallery of Canada, Ottawa, Canada. July 17–August 11, 1948;  
November 1–December 12, 1948.

***Society of Artists’ Annual Exhibition***

Education Department Art Gallery, Sydney. August 21–September 8, 1948.

***Contemporary Art Society – Tenth Annual Interstate Exhibition***

Education Department Art Gallery, Sydney. November 6–24, 1948.

***Art Exhibition – Contemporary Australian Painting from the National Art Gallery of New South Wales***

Bathurst School of Arts, Bathurst, N.S.W. November 17, 1948

***Exhibition of Paintings – Christmas 1948***

The Macquarie Galleries, Sydney. December 1–24, 1948.

**1949 *1948 Archibald, Wynne and Sulman Prize Finalists Exhibition***

Art Gallery of New South Wales, Sydney. January 22–March 7, 1949.

***The Australian Red Cross Society Exhibition – ‘Food for the Need’ – Blood Banks, Civilian Relief, Emergency***

David Jones’ Art Gallery, Sydney. February 1–12, 1949.

***Eleventh Annual ‘Show of Fives’***

The Macquarie Galleries, Sydney. February 9–21, 1949.

***Exhibition of Paintings and Sculpture***

The Macquarie Galleries, Sydney. April 6–23, 1949.

***Society of Artists’ Exhibition of Drawings and Small Sculpture***

David Jones’ Art Gallery, Sydney. May 9–21, 1949.

***Society of Artists’ Annual Exhibition***

Education Department Art Gallery, Sydney. August 20–September 7, 1949.

***The Sydney Group: Paintings, Drawings and Sculpture***

David Jones’ Art Gallery, Sydney. September 12–23, 1949.

***Exhibition of Paintings, School of Arts – Work of Artists who have taught at Macquarie Art School***

Bathurst Art Society, Bathurst, N.S.W. November 21–December 2, 1949.

***Exhibition of Paintings and Drawings – Christmas 1949***

The Macquarie Galleries, Sydney. December 7–22, 1949.

**1950 *Exhibition of Paintings – A Show of Sixes***

The Macquarie Galleries, Sydney. February 1–20, 1950.

*Exhibition of Paintings – Sydney Art Today – Presented by The Macquarie Galleries*  
Stanley Coe Gallery, Melbourne. February 28–March 10, 1950.

***Australian and English Watercolour Exhibition***

Print Gallery, National Gallery of Victoria, Melbourne. May 8–13, 1950.

***History of Australian Art – 1920–1950***

Paintings donated by Artists from the Society of Artists, the Royal Art Society, and the Contemporary Art Society, Sydney.

David Jones' Art Gallery, Sydney. May 20–June 9, 1950.

***Australian and English Watercolour Exhibition***

On Loan to the A.C.T. Division of the Arts Council by the National Gallery of Victoria, Melbourne.

Main Hall, University College, Civic Centre, Canberra. August 15–23, 1950.

***Society of Artists' Annual Exhibition***

Education Department Art Gallery, Sydney. September 2–20, 1950.

***110 Years of Australian Art – Drawings, Paintings, Sculpture since 1840 – A Loan Exhibition comprised entirely of Work from Sydney Collections***

Curated by Lloyd Rees. Presented to coincide with the One Hundred and Tenth Anniversary of the founding of Farmer's Blaxland Galleries, Sydney.

Farmer's Blaxland Galleries, Sydney. September 18–30, 1950.

***Society of Artists – Visiting Exhibition***

Royal South Australian Society of Arts Gallery, Adelaide. October 10–21, 1950.

***Paintings and Drawings by Nine Painters***

The Macquarie Galleries, Sydney. October 11–23, 1950.

***Exhibition – Local Artists, Teachers, and Members of the Macquarie Art School***

Organised by the Macquarie Art School, Bathurst.

Bathurst School of Arts Reading Room, Bathurst, N.S.W. November 28–December 4, 1950.

***Sydney Art Today – Presented by Macquarie Galleries***

Finney's Gallery, Brisbane. November 14–25, 1950.

***Exhibition of Nine by Five Impressions***

Grosvenor Galleries, Sydney. December 5–16, 1950.

***Exhibition of Paintings – Christmas 1950***

The Macquarie Galleries, Sydney. December 6–21, 1950.

**1951 *1950 Archibald, Wynne and Sulman Prize Finalists Exhibition***

Art Gallery of New South Wales, Sydney. January 20–March 4, 1951.

***Annual Exhibition – A Show of Sixes***

The Macquarie Galleries, Sydney. February 7–19, 1951.

***Commonwealth Jubilee Exhibition of Australian Art***

Organised by Laurence Thomas under the direction of the Plastic Arts Committee for the Commonwealth Jubilee Celebrations, 1951.

Tasmanian Museum and Art Gallery, Hobart. March 12–31, 1951;

Queen Victoria Museum and Art Gallery, Launceston. April 9–28, 1951;

National Gallery of Victoria, Melbourne. May 17–June 9, 1951;

Art Gallery of New South Wales, Sydney. June 25–July 21, 1951;

Queensland Art Gallery, Brisbane. August 6–September 1, 1951;

Art Gallery of South Australia, Adelaide. September 24–October 20, 1951;

Art Gallery of Western Australia, Perth. November 12–December 10, 1951.

***Exhibition of Paintings – Easter 1951***

The Macquarie Galleries, Sydney. March 20–April 9, 1951.

***Contemporary Group 24th Annual Exhibition***

Farmer's Blaxland Galleries, Sydney. April 9–21, 1951.

***Australian Art Exhibition***

Glenbrook School of Arts, Glenbrook, N.S.W. April 16–April 18, 1951.

***Exhibition of Australian Paintings***

On loan from the National Gallery of Victoria, Melbourne, and Art Gallery of South Australia, Adelaide. May 2–June 30, 1951.

***The Sydney Group Exhibition***

David Jones' Art Gallery, Sydney. July 2–14, 1951.

***Sydney Art Today – Exhibition of Paintings – A Macquarie Galleries Exhibition***

Royal South Australian Society of Arts, Adelaide. July 3–14, 1951.

***Exhibition of Prints and Drawings***

The Macquarie Galleries, Sydney. July 4–16, 1951.

***Commonwealth Jubilee Open Art Competition Exhibition***

National Art Gallery of New South Wales, Sydney. July 16–31, 1951.

***The Sydney University Architectural Society's Second Annual Exhibition***

McCallum Room, University of Sydney Union, The University of Sydney, Camperdown. June 7, 1951.

***Commonwealth Jubilee Open Art Competition Exhibition***

Queensland Art Gallery, Brisbane. August 17–September 1, 1951.

***Society of Artists' Jubilee Exhibition***

Education Department Art Gallery, Sydney. September 1–17, 1951.

***Exhibition of Sydney Paintings – A Macquarie Galleries Exhibition***

Finney's Gallery, Brisbane. September 25–October 5, 1951.

***Jubilee Exhibition of the Canberra Artists' Society***

Canberra University College, Civic Centre, Canberra. October 10–20, 1951.

***Society of Artists – Visiting Exhibition***

Royal South Australian Society of Arts Gallery, Adelaide. November 6–17, 1951.

***Kuring-Gai Council Art Competition and Exhibition***

Kuring-Gai Council, Gordon, Sydney. November 21–December 8, 1951.

***Exhibition of Paintings – Christmas 1951***

The Macquarie Galleries, Sydney. December 5–21, 1951.

**1952 *Annual Exhibition – A Show of Sixes***

The Macquarie Galleries, Sydney. February 6–18, 1952.

***Exhibition in Aid of St. Paul's College Memorial Chapel Fund***

David Jones' Art Gallery, Sydney. April 23–May 3, 1952.

***Society of Artists' Autumn Exhibition***

David Jones' Art Gallery, Sydney. May 9–24, 1952.

***M-G-M's 'American in Paris' Art Exhibition***

David Jones' Art Gallery, Sydney. May 27–June 7, 1952

***Sydney Painting 1952 – A Macquarie Galleries Exhibition***

Victorian Artists Society, East Melbourne. June 11–21, 1952.

***Exhibition of Prints and Drawings***

The Macquarie Galleries, Sydney. June 17–30, 1952.

***Exhibition of Paintings***

The Macquarie Galleries, Sydney. July 3–14, 1952.

***Sydney Painting 1952 – A Macquarie Galleries Exhibition***

Finney's Gallery, Brisbane. July 15–25, 1952.

***The Sydney Group Exhibition***

The Macquarie Galleries, Sydney. July 30–August 18, 1952.

***Society of Artists' Spring Exhibition***

Education Department Art Gallery, Sydney. August 29–September 15, 1952.

***Annual Spring Art Exhibition***

Grosvenor Galleries, Sydney. September 28–October 10, 1952.

***Exhibition of Paintings – Christmas 1952***

The Macquarie Galleries, Sydney. December 10–23, 1952.

**1953 *Annual Exhibition – Show of Sixes***

The Macquarie Galleries, Sydney. February 4–16, 1953.

***Archibald, Wynne, and Sulman Prize Rejects Exhibition***

Education Department Art Gallery, Sydney. February 5–12, 1953.

***Exhibition of Paintings – Easter 1953***

The Macquarie Galleries, Sydney. March 31–April 20, 1953.

***Society of Artists' Autumn Exhibition***

David Jones' Art Gallery, Sydney. April 1–16, 1953.

***Exhibition of Drawings and Prints***

The Macquarie Galleries, Sydney. May 20–June 1, 1953.

***Loan Paintings from Brisbane Private Collections***

Queensland National Art Gallery, Brisbane. May 20–June 21, 1953.

Catalogue no. 13. Essie Resting

***Twelve Australian Artists***

A Travelling Exhibition organised by the Arts Council of Great Britain

New Burlington Galleries, London, U.K. July 12–August 22, 1953;

Victoria Art Gallery, Bath, U.K. September 5–26, 1953;

City Art Gallery, Bradford, U.K. October 3–24, 1953;

Art Gallery, Derby, U.K. December 5–26, 1953;

City Art Gallery, Bristol, U.K. January 2–23, 1954;

Art Gallery, Belfast, Northern Ireland. January 30–February 20, 1954.

***Winter Exhibition of Paintings***

Grosvenor Galleries, Sydney. July 15–24, 1953.

***Society of Artists' Annual Exhibition***

Education Department Art Gallery, Sydney. August 28–September 14, 1953.

***A Retrospective Exhibition of Australian Paintings***

Art Gallery of New South Wales, Sydney. September 25–October 25, 1953.

***The Sydney Group: Paintings***

David Jones' Art Gallery, Sydney. October 1–15, 1953.

***Art Exhibition – Jean Bellette and Paul Haefliger***

Bathurst Art Centre, Bathurst, N.S.W. October 24–November 4, 1953.

***Contemporary Group Exhibition***

Farmer's Blaxland Galleries, Sydney. October 26–November 7, 1953.

***Contemporary Art Society – Fifteenth Annual Interstate Exhibition***

Education Department Art Gallery, Sydney. October 30–November 16, 1953.

***Exhibition of Paintings – Christmas 1953***

The Macquarie Galleries, Sydney. December 9–22, 1953.

**1954 *Contemporary Art Exhibition***

Arranged by the Gallery Trustees and under the direction of the Festival of Perth Committee.

Perth Art Gallery, Perth. January 7–17, 1954.

***Exhibition – Show of Sixes***

The Macquarie Galleries, Sydney. January 27–February 12, 1954.

***Fifth Annual Exhibition of the Canberra Art Club***

Canberra Art Club Gallery, Riverside, Canberra. February 12–27, 1954.

***Exhibition – Easter 1954***

The Macquarie Galleries, Sydney. March 31–April 14, 1954.

***Contemporary Art Society Exhibition: A Panel of Work from the Contemporary Art Society, Sydney***

Tye's Gallery, Melbourne. April 6–23, 1954.

***Exhibition of Prints and Drawings***

The Macquarie Galleries, Sydney. June 16–28, 1954.

***First Exhibition***

Bissietta Art Gallery, Sydney. July 6–15, 1954.

***Society of Artists' Annual Exhibition***

Education Department Art Gallery, Sydney. August 12–30, 1954.

***Perth Prize for Contemporary Art Competition Exhibition***

Perth Art Gallery, Perth. August 3–31, 1954.

***The Sydney Group: Paintings***

David Jones' Art Gallery, Sydney. September 22–October 8, 1954.

***Landscape Exhibition***

The Macquarie Galleries, Sydney. October 13–25, 1954.

***Contemporary Art Society – Sixteenth Annual Interstate Exhibition***

Education Department Art Gallery, Sydney. October 20–November 1, 1954.

***The Contemporary Group's 26th Exhibition of Paintings***

Farmer's Blaxland Galleries, Sydney. October 26–November 7, 1954.

***Exhibition - Christmas 1954***

The Macquarie Galleries, Sydney. December 8–23, 1954.

**1955 *Exhibition – Show of Sixes***

The Macquarie Galleries, Sydney. February 2–14, 1955.

***Paintings from Private Homes***

A Loan Exhibition, organised by the Council of the Municipality of Hunter's Hill, Town Hall, Hunter's Hill, N.S.W. February 21–26, 1955.

***Carillon City Festival Art Prize Exhibition***

Bathurst Great Western Stores, Bathurst, N.S.W. March 14–26, 1955.

***Contemporary Group Exhibition***

Farmer's Blaxland Galleries, Sydney. March 23–April 1, 1955.

***Contemporary Art Society State Exhibition (N.S.W.) – Madách Prize***

David Jones' Art Gallery, Sydney. April 13–21, 1955.

***Exhibition – Easter 1955***

The Macquarie Galleries, Sydney. March 30–April 18, 1955.

***Sydney Painting 1955 – A Macquarie Galleries Exhibition***

Victorian Artists' Society, East Melbourne. May 31–June 11.

***Exhibition of Australian Contemporary Paintings – From the Collections of the National Galleries of Australia***

Queensland National Art Gallery, Brisbane. June 21–July 18, 1955.

***Drawing Exhibition***

The Macquarie Galleries, Sydney. July 13–25.

***Sydney Painting 1955 – A Macquarie Galleries Exhibition***

Royal South Australian Society of Arts, Adelaide. August 9–20, 1955.

***Society of Artists: An Exhibition of Oils, Watercolours, Drawing and Sculpture***

Education Department Art Gallery, Sydney. August 11–September 31, 1955.

***The Sydney Group: Paintings***

David Jones' Art Gallery, Sydney. September 21–October 5, 1955.

***First Loan Exhibition – Contemporary Australian Paintings Selected from Private Collections in Sydney***

Art Gallery Society of New South Wales, Sydney. September 28–October 19, 1955

***Italian Scholarship for 1955 – Exhibition of Selected Entries of an Oil Painting Competition with an Italian Subject***

The Dante Alighieri Society and the National Gallery Society of New South Wales, Sydney. November 17–December 18, 1955.

***Christmas Exhibition - Selection 1***

The Macquarie Galleries, Sydney. November 23–December 5, 1955.

***Christmas Exhibition – Selection 2***

The Macquarie Galleries, Sydney. December 7–22, 1955.

***The Australian Women’s Weekly Portrait Prize for 1955 – A National Touring Exhibition 1955–56***

National Art Gallery of New South Wales, Sydney. August 19–September 18, 1955;

Queensland National Art Gallery, Brisbane. October–November 20, 1955.

Artists’ Society of Canberra Gallery, Riverside, Canberra. December 7–24, 1955.

National Gallery of Victoria, Melbourne. January–February 1956;

Tasmanian Museum and Art Gallery, Hobart. March–April 1956;

National Gallery of South Australia, Adelaide. May–June 1956;

Art Gallery of Western Australia, Perth. July–August 1956.

**1956 *Exhibition of Paintings – A Show of Sixes***

The Macquarie Galleries, Sydney. February 8–20, 1956.

***Purchases and Acquisitions for 1955***

Art Gallery of New South Wales, Sydney. February 9–29, 1956.

***An Exhibition of Paintings – Easter 1956***

The Macquarie Galleries, Sydney. March 28–April 16, 1956.

***Exhibition of Drawings and Prints***

The Macquarie Galleries, Sydney. May 16–28, 1956.

***Australian Art – Travelling Exhibition to the North-West***

Organised by The Trustees of the Art Gallery of Western Australia in collaboration with Mac. Robertson Miller Airlines Ltd.

Road Board Hall, Port Hedland, W.A. June 5–6, 1956;

Road Board Hall, Broome, W.A. June 7, 1956;

Town Hall, Darwin, N.T. June 9–12, 1956;

Meat Works Hall, Wyndham, W.A. June 13, 1956;

Road Board Hall, Derby, W.A. June 14–16, 1956;

C. of E. Parish Hall, Carnarvon, W.A. June 17–18, 1956.

***Exhibition of Fifteen Guinea Pictures***

The Macquarie Galleries, Sydney. June 27–July 9, 1956.

***Society of Artists’ Annual Exhibition***

Education Department Art Gallery, Sydney. August 8–September 1, 1956.

***Australian Contemporary Paintings***

An Exhibition of Recent Purchases Arranged by the State National Galleries for Showing in Queensland, New South Wales, Victoria, Tasmania, Southern and Western Australia. Touring Exhibition 1956–57.

Art Gallery of New South Wales, Sydney. September 12–October 7, 1956;  
National Gallery of Australia, Canberra;  
Queensland National Art Gallery, Brisbane;  
National Gallery of Victoria, Melbourne;  
Tasmanian Museum and Art Gallery, Hobart;  
National Gallery of South Australia, Adelaide;  
Art Gallery of Western Australia, Perth.

***Contemporary Australian Paintings – Pacific Loan Exhibition – On Board the Orient Line SS Orcades***

An exhibition arranged by the Orient Line in collaboration with the National Gallery Society of New South Wales and accompanied by James Gleeson.

Sydney, Australia. October 2, 1956;  
Auckland, New Zealand. October 8, 1956;  
Honolulu, Oahu, Hawaii, United States. October 16, 1956;  
Vancouver, British Columbia, Canada. Monday, October 22, 1956;  
San Francisco, California, United States. Thursday, October 25, 1956;  
Sydney, Art Gallery of New South Wales. November 13–December 2, 1956.

***The Arts Festival of the Olympic Games (1956)***

National Gallery of Victoria, Melbourne. November 18–December 15, 1956.

***Australian Artists of Note***

David Jones' Art Gallery, Sydney. November 21–December 8, 1956.

***An Exhibition of Paintings by Australian Artists***

(Managed by Mary Corkery, 239 – 243 Queen Street, Brisbane).  
Canberra Hotel, Canberra. December 5–12, 1956.

***Christmas Exhibition***

The Macquarie Galleries, Sydney. December 12–22, 1956.

**1957 *Exhibition – Show of Eights***

The Macquarie Galleries, Sydney. February 13–25, 1957.

***Society of Artists – Exhibition of Drawings and Prints***

David Jones' Art Gallery, Sydney. February 20–March 1, 1957.

***Canberra Exhibition – A Macquarie Galleries Exhibition***

Canberra Art Club Gallery, Riverside, Canberra. March 29–April 6, 1957.

***Easter 1957***

The Macquarie Galleries, Sydney. April 10–29, 1957.

***Famous Paintings from Australian Homes***

Organised by Mrs. Tom Bateman in Aid of St. Vincent's Hospital Centenary Appeal.  
David Jones' Art Gallery, Sydney. May 14–24, 1957.

***Sydney Painting 1957 – A Macquarie Galleries Exhibition***

Victorian Artists Society, East Melbourne. June 4–14, 1957.

***Fifteen Guinea Pictures***

The Macquarie Galleries, Sydney. June 26–July 8, 1957.

***Society of Artists – Spring Exhibition***

Education Department Art Gallery, Sydney. August 14–31, 1957.

***Contemporary Australian Painters***

A Touring Exhibition organised by the National Galleries of Australia and the National Gallery of Canada, July 1957–May 1958.

Winnipeg Art Gallery, Winnipeg, Canada. July 1957–September 1957;

London Public Library and Art Museum, Toronto, Canada. September–October 1957;

Art Gallery of Hamilton, Ontario, Canada. October 1957–November 1957;

The Kitchener-Waterloo Art Gallery, Kitchener, Canada. November–December 1957;

National Gallery of Canada, Ottawa, Canada. December 12, 1957–January 15, 1958;

Montreal Museum of Fine Arts, Montreal, Canada. February–March 1958;

The Art Gallery of Toronto, Toronto, Canada. April–May 1958;

The Normal Mackenzie Art Gallery, Regina, Saskatchewan, Canada. May 1958.

**1958 *Society of Artists' Spring Exhibition***

Education Department Art Gallery, Sydney. August 14–29, 1958.

**1959 *Society of Artists – Exhibition of Prints and Drawings***

David Jones' Art Gallery, Sydney. April 29–May 16, 1959.

***An Exhibition of Thirty-Seven Mid-Century Sydney Painters***

Arranged by Dr George Berger (Director, Sydney Modern Art Gallery and Museum of Modern Art), in conjunction with the Contemporary Art Society of New South Wales, Civic Theatre, Sydney for the Albury Art Society, N.S.W. May 27–29, 1959.

***An Exhibition of Modern Sydney Paintings***

Marrickville Council in association with the Marrickville Art Society.

Marrickville Town Hall, Marrickville, N.S.W. August 14–29, 1959.

***Society of Artists' Spring Exhibition***

Farmer's Blaxland Galleries, Sydney. September 2–16, 1959.

***Private Collection of Robert Shaw Esq.***

In Aid of the New South Wales Society for Crippled Children, Sydney. Chatterton Galleries, Sydney. September 16–30, 1959.

***An Exhibition of Modern Sydney Paintings***

Arranged by Dr George Berger, The Art Department of Fairfield Girls High School, Sydney. November 23–December 4, 1959.

***Tom Roberts to Jon Molvig: A Retrospective Australian Collection***

Rudy Komon Art Gallery, Woollahra, N.S.W. December 16–24, 1959.

**1960 *Mervyn Horton Collection***

The Museum of Modern Art, Sydney. February 6–28, 1960.

***Easter Collection***

The Macquarie Galleries, Sydney. April 6–25, 1960.

***The Society of Artists' Exhibition of Drawings and Prints***

David Jones' Art Gallery, Sydney. May 4–13, 1960.

***The Art Collection of Dr George Berger***

Chatterton Galleries, Sydney. July 28, 1960.

***The Society of Artists' Spring Exhibition***

Farmer's Blaxland Galleries, Sydney. August 25–September 6, 1960.

***An Exhibition of Women's Achievements in the Arts***

Organised by the National Council of Women of N.S.W., Arts and Letters Committee. David Jones' Art Gallery, Sydney. August 31–September 9, 1960.

**1961 *Exhibition of Paintings***

Avoca Gallery, Kincumber, N.S.W. February 16, 1961.

***From the Colleges – A Loan Exhibition of Art Works from the Colleges within the University***

War Memorial Gallery of Fine Arts, The University of Sydney, Camperdown, N.S.W. April 10–14, 1961.

***Society of Artists' Autumn Exhibition – Prints and Drawings***

David Jones' Art Gallery, Sydney. April 19–28, 1961.

***Society of Artists' Spring Exhibition***

Education Department Art Gallery, Sydney. August 22–September 6, 1961.

***Artists as Collectors: Loan Exhibition of Works of Art from the Collections of Well-Known Artists***

The Arts Council of Australia (N.S.W. Division), Wales House Gallery, Bank of New South Wales, Sydney. November 21–December 8, 1961.

***Christmas Exhibition***

Bonython Art Gallery, Sydney. December 10–23, 1961.

***Christmas Exhibition***

The Macquarie Galleries, Sydney. December 13–22, 1961.

**1962 *First Art Dealers' Fair***

Barry Stern Galleries, Paddington, N.S.W. June 27–30, 1962.

***Selected Works by Australian Artists***

Leveson Street Gallery, North Melbourne. July 1–19, 1962.

***Antipodean Vision – Australian Painting: Colonial, Impressionist, Contemporary***

Organised by the Adelaide Festival of Arts, Adelaide;

Art Gallery of Western Australia, Perth, September 23–October 24, 1962;

Tate Britain, London, U.K. January 24–March 3, 1963;

National Gallery of Canada, Ottawa, Canada. April–May 1963;

Vancouver Art Gallery, Vancouver, British Columbia. June 6–22, 1963.

**1963 *Easter Exhibition***

The Macquarie Galleries, Sydney. April 10–22, 1963.

**1964 *Survey 1964: Paintings from Galleries in all States***

Museum of Modern Art and Design of Australia, Melbourne.

February 9–March 4, 1964.

***An Exhibition of Pictures from the Collection of Mervyn Horton Esq.***

The War Memorial Gallery of Fine Arts, The University of Sydney, Camperdown, N.S.W. April–May 1964.

***Exhibition: The Women's Council for the Friends of the National Gallery of Victoria Loan Collection***

Georges Gallery, Melbourne. July 17–August 8, 1964.

***Exhibition of Drawings and Prints***

The Macquarie Galleries, Sydney. June 17–29, 1964.

**1965 *Georges Invitation Art Prize Exhibition***

Georges Hostess Store, The Gallery, Collins Street, Melbourne.

February 18–March 5, 1965.

***Easter Exhibition – Marking the 40th Anniversary of the Establishment of these Galleries***

The Macquarie Galleries, Sydney. April 7–26, 1965.

***W. D. and H. O. Wills (Aust.), Prize Exhibition***

David Jones' Art Gallery, Sydney. August 4–14, 1965.

***The Julian Ashton School of Art 1895–1965: A Retrospective Exhibition***

Dominion Art Galleries, Sydney. September 21–October 1965.

- 1966** *The New Gallery Exhibition*  
The Macquarie Galleries, Sydney. March 9–21, 1966.
- Loan Exhibition of Works of Art*  
Sancta Sophia College, The University of Sydney, Camperdown, N.S.W. 1966.
- 1967** *Contemporary Australian Painting and Sculpture*  
Queensland Art Gallery, Brisbane. March 1967.
- The Broad Canvas: Art in Australia (1770–1967)*  
Sancta Sophia College, The University of Sydney, Camperdown, N.S.W.  
August 12–13, 1967; August 19–20, 1967.
- The Julian Ashton Art School Exhibition*  
Julian Ashton Art School, The Rocks, N.S.W. 1967.
- Exhibition of the Private Collection of Robert Shaw Esq.*  
Arranged by the Exhibitions Committee of the Art Gallery Society of New South Wales,  
Sydney, 1967.
- 1968** *Panorama of Australian Painting 1818–1968*  
Xavier College Preparatory School, Burke Hall, in the historic setting of Studley House,  
Kew, Victoria. April 20–23, 1968.
- 1969** *Opening Exhibition*  
Leveson Street Gallery, North Melbourne. March 1969.
- F. R. Strange Auctions: Adams' (Tattersall's) Hotel Furnishings, European and  
Australian Art, and Equipment*  
I.C.I. House, Macquarie Street, Sydney. March 12–14; 17–19, 1969.
- Thirteenth Tasmanian Art Gallery Exhibition*  
Tasmanian Museum and Art Gallery, Hobart. March 18–April 1969.
- Selected Australian Drawings*  
Leveson Street Gallery, North Melbourne. June 8–19, 1969.
- Exhibition*  
Artarmon Galleries, Artarmon, N.S.W. September 6, 1969.
- 1970** *Landfall: The Captain James Cook Bi-Centenary Exhibition of Australian Art*  
National Gallery of Victoria, Melbourne. April 7–June 30, 1970.
- Mixed Exhibition from the Collection of Rudy Komon*  
Reid Gallery, Brisbane. April 26, 1970.
- Seventy Years of Australian Painting: A Loan Exhibition*

Knox Grammar School, Wahroonga, N.S.W. July 9–12, 1970.

***Australian Irresistibles: 1930–1970***

Bonython Gallery, Sydney. August 11–September 2, 1970.

***Christmas Exhibition***

The Macquarie Galleries, Sydney. December 9–22, 1970.

**1971 *Easter Exhibition***

The Macquarie Galleries, Sydney. March 31–April 19, 1971.

***Exhibition of Women Painters***

Manly Art Gallery, Manly, N.S.W. April 30 – May 31, 1971.

***A Collection of Drawings***

The Macquarie Galleries, Sydney. May 12–24, 1971.

***Farewell to William Street (1876–1971) Art Exhibition and Sale of Paintings***

Royal Blind Society of New South Wales, Sydney. June 1–5, 1971.

***A Collection of Paintings by Jean Bellette, Arthur Boyd, Paul Haefliger, John Perceval and David Strachan, together with Paintings and Drawings of Sydney by Donald Friend***

Holdsworth Galleries, Sydney. September 27–October 16, 1971.

***Caltex Acquisitions 1971 – Drawings and Prints***

Ballarat Fine Art Gallery, Ballarat, Victoria. 1971.

**1972 *Opening Exhibition***

Leveson Street Gallery, North Melbourne. March 1972.

***A Spectrum of Australian Art: Selected Drawings***

Town and Country Interiors and Holdsworth Galleries, Sydney.  
May 23–June 10, 1972.

***Fifth Annual Drawing Exhibition***

Leveson Street Gallery, North Melbourne. August 13–24, 1972.

***Acquisitions 1971–1972***

Ballarat Fine Art Gallery, Ballarat, Victoria. 1972.

**1973 *Works from the Collection of the Geelong Art Gallery***

Geelong Art Gallery, Geelong, Victoria. 1973.

***Selected Drawings, Studies and Works on Paper by Australian Artists***

Holdsworth Galleries, Woollahra, N.S.W. May 29–June 16, 1973.

***Christie, Manson & Woods (Australia) Art Auction – Sales Exhibition***

Double Bay, N.S.W. October 3, 1973.

**1974 *Collectors' Exhibition***

Patana Galleries, Balgowlah, N.S.W. October 26–November 10, 1974.

***50 Years of the National Art School: A Retrospective Exhibition of Major Works by Past Students and Staff of the National Art School***

Bonython Gallery, Sydney. June 1974.

***Christie, Manson & Woods (Australia) – Sales Exhibition***

Double Bay, N.S.W. October 1–3, 1974.

**1975 *Exhibition***

Reid Gallery, Brisbane. April 26–May 29, 1975.

***Nude Exhibition***

Leveson Street Gallery, North Melbourne. May 11–29, 1975.

***Australian Women Artists: One Hundred Years 1840–1940.***

The Ewing and George Paton Galleries, Melbourne University Union, Melbourne. September 2–27, 1975;

Art Gallery of New South Wales, Sydney. October 9–November 2, 1975;

Newcastle City Art Gallery, Newcastle, N.S.W. December 4–29, 1975;

Art Gallery of South Australia, Adelaide. January 17–February 10, 1976.

**1976 *Second Art Galleries Fair***

Organised by the Australian Opera Auditions Committee (N.S.W.), Sydney. Exhibition Hall, Sydney Opera House, Sydney. October 1, 1976.

***Mixed Christmas Exhibition***

Holdsworth Galleries, Woollahra, N.S.W. December 13–24, 1976.

**1977 *Mixed Exhibition***

Holdsworth Galleries, Woollahra, N.S.W. January 15, 1977.

***An Exhibition of Original Australian Paintings and Drawings***

The Assembly Hall Sydney Teachers, College, University Campus, Newtown, N.S.W. February 19–23, 1977.

***Opening Exhibition***

Important Women Artists Gallery, East Malvern, Victoria. April 2, 1977.

***The Heroic Years of Australian Painting 1940–1965 – The Herald Exhibition***

Sponsored by The Herald & Weekly Times Limited in conjunction with the Victorian Government (Ministry for the Arts). A Touring Exhibition

Melbourne Lower Town Hall, Melbourne. April 2–20, 1977;

Sale Regional Arts Centre, Sale, Victoria. April 29–May 20, 1977;

Ballarat Fine Art Gallery, Ballarat, Victoria. May 27–June 17, 1977;

Warrnambool Art Gallery, Warrnambool, Victoria. June 24–July 15, 1977;  
Shepparton Art Gallery, Shepparton, Victoria. July 22–August 8, 1977;  
Hamilton Art Gallery, Hamilton, Victoria. August 12–September 2, 1977;  
Bendigo Art Gallery, Bendigo, Victoria. September 16–October 7, 1977;  
Mildura Arts Centre, Mildura, Victoria. October 14–November 4, 1977;  
Benalla Art Gallery, Benalla, Victoria. November 11–December 2, 1977;  
Mornington Peninsula Arts Centre, Mornington, Victoria. December 9, 1977–January 20, 1978;  
Ararat Gallery, Ararat, Victoria. January 27–February 17, 1978;  
Geelong Art Gallery, Geelong, Victoria. February 24–March 17, 1978;  
Latrobe Valley Arts Centre, Morwell, Victoria. March 24–April 14, 1978;  
McClelland Gallery (Langwarrin), Victoria. April 21–May 12, 1978;  
Castlemaine Art Gallery and Historical Museum, Castlemaine, Victoria. May 19–June 10, 1978;  
Horsham Art Gallery, Horsham, Victoria. June 16–July 7, 1978;  
Swan Hill Art Gallery, Swan Hill, Victoria. July 14–August 4, 1978.

***Project 21: Women's Images of Women***

Art Gallery of New South Wales, Sydney. October 15–November 13, 1977.

**1978 *Mildred Lovett (1880–1955) and her Students – Grace Crowley, Jean Bellette, Amie Kingston***

Important Women Artists Gallery, East Malvern, Victoria.  
September 17–October 22, 1978.

***An Exhibition of Works by Many Artists – Watercolours***

Important Women Artists Gallery, East Malvern, Victoria. November 5, 1978.

**1979 *Geelong Survey Exhibition***

Geelong Art Gallery, Geelong, Victoria. July 6–August 5, 1979.

**1980 *Australian Drawings of the Thirties and Forties in the National Gallery of Victoria***

Organised by the Trustees of the National Gallery of Victoria.  
National Gallery of Victoria, Melbourne. February 21–April 1, 1980.

***Focus on the Hinton Collection***

Melbourne University Gallery, presented by the Regional Development Program in co-operation with the Council of the City of Armidale, N.S.W., the Armidale College of Advanced Education, and the New England Regional Art Museum Association.  
August 11–September 5, 1980.

***Australian Artists of the Seventies – An Exhibition presented by the Arts Council of New South Wales***

Old Brewery Gallery, Darlinghurst, N.S.W. November 7–17, 1980.

**1982 *Grace Cossington Smith and Other Women Artists from the Collection***

Bathurst Regional Art Gallery, Bathurst, N.S.W. October 21–November 14, 1982.

- 1983** *Collection Exhibition*  
Beth Mayne's Studio Shop, Darlinghurst, N.S.W. January 22, 1983.
- Women Artists: Works from the Permanent Collection*  
University Gallery, University of Melbourne, Parkville, Victoria.  
July 26–August 30, 1983.
- 1984** *From the Beginnings of European Settlement: A Collection of Australian Watercolours and Drawings 1800–1983*  
Ballarat Fine Art Gallery, Ballarat, Victoria. 1984.
- Aspects of Australian Figurative Painting 1942–1962: Dreams, Fears and Desires*  
Organised by the S.H. Ervin Gallery, the National Trust of Australia (N.S.W.), The Power Institute of Fine Arts, The University of Sydney, in association with The Biennale of Sydney. April 6–June 17, 1984.
- Mid-20th Century Australian Figurative Paintings*  
Charles Nodrum Gallery, Richmond, Melbourne. October 16–27, 1984.
- 1985** *Collector's Choice*  
Gallery Huntly Canberra, Campbell, A.C.T. March 9–April 9, 1985.
- Thirty-Four Works from a Private Collection*  
Bloomfield Gallery, Paddington, N.S.W. August 16–3, 1985.
- Renaissance References in Australian Art*  
University Gallery, The University of Melbourne & The University of Sydney Art Gallery, Camperdown, N.S.W. August 14–September 20, 1985.
- 25th Bathurst Art Purchase Exhibition 1985*  
Bathurst Regional Art Gallery, Bathurst, N.S.W. October 18–November 17, 1985.
- 1986** *Counter Claims – Presenting Australian Art 1938–1941*  
S. H. Ervin Gallery and the National Trust of Australia (N.S.W.), Observatory Hill, N.S.W. A Satellite Exhibition for the 6th Biennale of Sydney. May 17–July 6, 1986.
- 1987** *Collection Exhibition*  
Beth Mayne's Studio Shop, Darlinghurst, N.S.W. January 2, 1987.
- Exhibition – Clem and Nina Christesen Gift Collection*  
Mornington Peninsula Arts Centre, Mornington, Victoria. February 6–April 6, 1987.
- Collection Exhibition*  
Beth Mayne's Studio Shop, Darlinghurst, N.S.W. February 14, 1987.
- 1988** *Twentieth Century Australian Art: A Summary Catalogue of Australian Paintings, Sculpture, Drawings, and Watercolours in the Collection of the Tasmanian Museum and Art Gallery to 1980*

Tasmanian Museum and Art Gallery, Hobart. 1988

***Paintings from the Permanent Collection***

Geelong Art Gallery, Geelong, Victoria. October 21–December 4, 1988.

**1989 *Australian Paintings from the Joseph Brown Collection***

Art Gallery of New South Wales, Sydney. May 4–June 18, 1989.

***60 Years of Works on Paper***

Gallery 460, Green Point, Gosford, N.S.W. May 26–June 18, 1989.

***Modern Muses: Classical Mythology in Australian Art 1940–1989***

S. H. Ervin Gallery and the National Trust of Australia (N.S.W.), Observatory Hill, N.S.W. October 20–November 19, 1989.

**1990 *Australian Women Artists – 20th Century***

Woolloomooloo Gallery, Sydney. June 16, 1990.

***The Portrait and the Nude – Australian Drawings from the Collection***

Art Gallery of New South Wales, Sydney. August 18–October 28, 1990.

***Campus Collections: Art at the University of New South Wales and the College of Fine Arts***

Ivan Dougherty Gallery, Sydney. May 4–June 18, 1990.

**1992 *The Angelic Space: A Celebration of Piero della Francesca***

Monash University Gallery, Clayton, Victoria. October 15–November 28, 1992.

**1993 *Works on Paper and Contemporary Paintings – Pre-Auction Exhibition***

Gallery Showroom, Lawsons Auctioneers and Valuers, Sydney. May 20–24, 1993.

***A Century of Australian Women Artists, 1840s–1940s***

Deutscher Fine Art Gallery, Malvern, Victoria. June 3–July 3, 1993.

***End of Year Art Auction – Australian Art – Pre-Auction Art Exhibition***

The Menzies Hotel, Sydney. November 27–28, 1993.

**1994 *Creators and Inventors: Australian Women’s Art in the National Gallery of Victoria***

National Gallery of Victoria, Melbourne. 1994.

**1995 *Before Their Time***

Bathurst Regional Art Gallery, Bathurst, N.S.W. February 10–March 8, 1995.

***Colonial Pastime to Contemporary Profession: 150 Years of Australian Women Artists – from the Collection of the Tasmanian Museum and Art Gallery***

Tasmanian Museum and Art Gallery, Hobart. March 8–April 30. 1995.

***Evolution: An Exhibition of Art from the Newcastle Region Art Gallery Collection***

Newcastle Region Art Gallery, Newcastle, N.S.W. March 9–June 1995.

***With a Brush in Her Hand: Works from the Howard Hinton, Coventry, and NERAM Collections***

New England Regional Art Museum, Armidale, N.S.W. March 8–April 1995.

***Review: Work by Women from the Permanent Collection of the Art Gallery of New South Wales***

Art Gallery of New South Wales, Sydney. March 8–June 4.

***New Year Art Auction – Australian Art Pre-Auction Exhibition***

Wynyard Travelodge, Sydney. March 12–13, 1995.

***The Artists of Hill End – Art, Life and Landscape***

Art Gallery of New South Wales, Sydney. July 29–September 17, 1995;  
Bathurst Regional Art Gallery, Bathurst, N.S.W. October 6–November 19, 1995;  
New England Regional Art Gallery, Armidale, N.S.W. February 10–March 31, 1996;  
Broken Hill City Art Gallery, Broken Hill, N.S.W. April 19–May 26, 1996;  
Ballarat Fine Art Gallery, Ballarat, Victoria. June 7–July 29, 1996.

***Women Artists from the Collection – Works from the 1940s–60s***

Organised to celebrate the 20th Anniversary of International Women's Year and the Women's Art Project.

The Lewers Bequest and Penrith Regional Art Gallery, Emu Plains, N.S.W.  
January 28–April 30, 1995.

***Australian Women Artists of the 20th Century from the Collection of Elinor and Fred Wrobel***

Penrith Regional Art Gallery, Penrith, N.S.W. June 9–July 23, 1995.

***A L'ombre des jeunes filles et des fleurs – In the Shadow of Young Girls and Flowers: A Guide to Women Artists in the Benalla Art Gallery Collection pre-1960***

Benalla Art Gallery, Benalla, Victoria. March 10–May 28, 1995.

***Women and Art***

Mary Place Gallery, Paddington, N.S.W. Auction Preview for Dalia Stanley Auctioneers, August 4–5, 1995. Auction: August 6, 1995.

**1995–96 National Women's Art Exhibition**

The National Women's Art Exhibition was a series of independent shows held in over 1950 venues to commemorate the 20th Anniversary of the International Women's Year. January 1, 1995–January 1996.

Australian Museum, Sydney. February–April 1995.

***Australian Women Artists of the Twentieth Century from the Collection of Elinor and Fred Wrobel – A Touring Exhibition***

Woolloomooloo Gallery, Woolloomooloo, N.S.W. March 8, 1995;

Lewers Bequest and Penrith Regional Art Gallery, Penrith, N.S.W. June 11, 1995.

- 1996** *Hidden Treasures II: Art in Corporate Collections*  
S. H. Ervin Gallery and the National Trust of Australia (N.S.W.), Observatory Hill, N.S.W., in collaboration with the New South Wales Ministry for the Arts.  
January 12–March 3, 1996.
- Autumn Collectors' Exhibition*  
Eva Breuer Gallery, Woollahra, N.S.W. March 5–April 28, 1996.
- Australian & European Paintings – Pre-Auction Exhibition*  
Lawsons – Australian Auctioneers, Sydney. April 11–12, 1996.
- 1997** *19th & 20th Century Australian Painting, Sculpture, and Decorative Arts*  
Australian Antique & Fine Art Dealers' Fair, Royal Hall of Industries, R.A.S., Sydney Showgrounds, Sydney. May 14–18, 1997.
- 19th & 20th Century Australian Painting, Sculpture, and Decorative Arts*  
Lauraine Diggins Fine Art Melbourne, North Caulfield, Victoria. May 31–June 28, 1997.
- Australian Drawings from the Gallery's Collection*  
Art Gallery of New South Wales, Sydney. December 13, 1997–March 15, 1998.
- 1997–98** *Still Life 1650–1994 – Reworking the Tradition*  
A Queensland Art Gallery Travelling Exhibition from December 10, 1997–March 28, 1999.  
Rockhampton Art Gallery, Rockhampton, Queensland. December 10, 1997–January 18, 1998;  
Bundaberg Arts Centre, Bundaberg, Queensland. January 24–February 22, 1998;  
Cairns Regional Gallery, Cairns, Queensland. February 28–April 5, 1998;  
Noosa Regional Gallery, Tewantin, Queensland. April 10–May 17, 1998;  
Toowoomba Regional Art Gallery, Toowoomba, Queensland. May 22–June 21, 1998;  
Perc Tucker Regional Gallery, Townsville, Queensland. July 3–August 9, 1998.
- 1998** *Acquisitions 1996–1997*  
Newcastle Regional Art Gallery, Newcastle, N.S.W. January 23–March 15, 1998.
- 1999** *Merrioola and Beyond: Painters of the Sydney Charm School*  
Philip Bacon Galleries, Fortitude Valley, Queensland. May 1–29, 1999.
- Merrioola and Beyond: Painters of the Sydney Charm School*  
Savill Galleries, Paddington, N.S.W. July 10–24, 1999.
- Annual Collectors' Exhibition*  
Lauraine Diggins Fine Art Melbourne, North Caulfield, Victoria. June 5–July 3, 1999.
- The Future That Was – A Salute to the 20th Century*  
Lauraine Diggins Fine Art Melbourne, North Caulfield, Victoria.  
October 9–November 6, 1999.

- 2000** *Favourites: Margaret Olley and Barry Humphries Choose from Australian Collections*  
S. H. Ervin Gallery and the National Trust of Australia (N.S.W.), Observatory Hill,  
N.S.W. January 15–February 27, 2000.
- Olympia, Olympia: Australia and the Classical Greek Heritage*  
Post Master Gallery, Melbourne. August 12–November 12, 2000.
- 2001** *The Australian Exhibition: 1909–1989*  
Brian Moore Gallery, Sydney. January 26–February 22, 2001.
- Bodyline: 100 Years of Australian Drawing*  
Hazelhurst Regional Gallery and Arts Centre, Gympie, N.S.W. February 3–April 8, 2001.
- Collectors 01–01: A Century of Collecting 1901–2001: Celebrating the Centenary of  
Federation by Showcasing Works from Private Collections*  
Ivan Dougherty Gallery, University of New South Wales, Kensington, N.S.W.  
March 29–April 28, 2001.
- Auriferous: The Gold Project*  
Bathurst Regional Art Gallery, Bathurst, N.S.W. April 12–June 11, 2001.
- Australian Painting: Federation Edition*  
Savill Galleries, Melbourne. May 13–June 10, 2001.
- Australian Painting: Federation Edition*  
Savill Galleries, Sydney. May 16–June 17, 2001.
- 2002** *Favourites: Margaret Olley and Jeffrey Smart*  
S. H. Ervin Gallery and the National Trust of Australia (N.S.W.), Observatory Hill,  
N.S.W. January 12–February 24, 2002.
- 2004** *Ruth Prowse: Thirty Years of Collecting*  
Drill Hall Gallery, Australian National University, Canberra. April 1–May 16, 2004.
- Sydney Studios*  
S. H. Ervin Gallery and the National Trust of Australia (N.S.W.), Observatory Hill,  
N.S.W. August 14–September 26, 2004.
- 2005** *Masterpieces from the Howard Hinton Collection: A New England Regional Art  
Museum Travelling Exhibition*  
Flinders University Art Museum City Gallery, State Library of South Australia, Adelaide.  
October 14–December 4, 2005.
- 2006** *Modernage Fabrics – A New Approach to Textile Designing*  
Queen Victoria Museum and Art Gallery at Royal Park, Launceston. March 4, 2004.

- 2007** *Cuisine & Country: A Gastronomic Venture in Australian Art – A Travelling Exhibition*  
 Commissioned by Orange Regional Gallery, Orange, N.S.W.  
 Orange Regional Gallery, Orange, N.S.W. April 13–May 20, 2007;  
 Lake Macquarie City Art Gallery, Booragul, N.S.W. June 8–July 22, 2007;  
 Mornington Peninsula Regional Gallery, Mornington, Victoria. August 29–October 21, 2007;  
 Wagga Wagga Regional Art Gallery, Wagga Wagga, N.S.W. October 26, 2007–January 6, 2008;  
 Riddoch Art Gallery, Mt. Gambier, Victoria. January 27–March 9, 2008;  
 Broken Hill City Art Gallery, Broken Hill, N.S.W. March 28–May 4, 2008;  
 Manly Art Gallery & Museum, Manly, N.S.W. May 16–June 15, 2008;  
 Cairns Regional Art Gallery, Cairns, Queensland. August 1–September 7, 2008;  
 Artspace Mackay, Queensland. September 12–October 19, 2008.
- 2008** *Flora: Still Life Moving Fast*  
 Hazelhurst Regional Gallery & Arts Centre, Gymea, N.S.W.  
 December 6, 2008–February 1, 2009.
- 2009** *Collecting Passions: A Century of Modernism from the Home of Justice Roddy Meagher*  
 University Art Gallery, The University of Sydney, Camperdown, N.S.W.  
 July 26–September 27, 2009.
- 2010** *Planned for Progress*  
 The Reserve Bank of Australia, Sydney. July 15, 2010–January 4, 2011.
- Slow Burn: A Century of Australian Women Artists from a Private Collection*  
 S. H. Ervin Gallery and the National Trust of Australia (N.S.W.), Observatory Hill, N.S.W. August 6–September 19, 2010.
- 2011** *Exposed: Art & The Naked Body*  
 University Art Gallery, The University of Sydney, Camperdown, N.S.W.  
 January 4–March 27, 2011.
- Julian Ashton Art School: Artists Past and Present*  
 Eva Breuer Art Dealer, Paddington, N.S.W. December 3–14, 2011.
- 200 Years of Australian Works on Paper: From 1811 to 2011*  
 Philip Bacon Galleries, Fortitude Valley, Queensland. May 3–28, 2011.
- 2012** *Hill End 1851–2011: From the Permanent Collection*  
 Bathurst Regional Art Gallery, Bathurst, N.S.W. March 16–April 29, 2012.
- Figurative Works from the Cbus Collection*  
 Latrobe Regional Gallery, Victoria, 4 August 4–December 2, 2012.
- 2013** *With A Brush in her Hand: From the Hinton Collection*

New England Regional Art Gallery, Armidale, N.S.W. February 8–April 28, 2013.

***Blue Chip XV: The Collectors' Exhibition***

Niagara Galleries, Richmond, Victoria. June 4–29, 2013.

**2014 *Still Life***

Art Gallery of New South Wales, Sydney. July 27, 2013–April 23, 2014.

***Remembering Brian and Marjorie Johnstone's Galleries***

University of Queensland Art Museum, St. Lucia, Queensland. May 31–August 17, 2014.

***Harvest: Art, Film, and Food***

Queensland Art Gallery, Brisbane. June 28–September 21, 2014.

***Important Australian and International Fine Art – Pre-Auction Exhibition***

Deutscher and Hackett, Sydney. August 27, 2011.

**2015 *BRAG 200X200***

Bathurst Regional Art Gallery, Bathurst, N.S.W. March 27–June 14, 2015.

**2016 *Australian Art – Pre-Auction Exhibition***

Theodore Bruce Auctioneers & Valuers, Sydney. April 10, 2016.

**2017 *Margaret Olley: Painter, Peer, Mentor, and Muse***

S. H. Ervin Gallery and the National Trust of Australia (N.S.W.), Observatory Hill, N.S.W. January 7–March 26, 2017.

***Hill End: Seven Decades – Autumn Exhibition Suite***

Penrith Regional Gallery & The Lewers Bequest, Penrith, N.S.W. April 2017.

***The Still life***

Philip Bacon Galleries, Fortitude Valley, Queensland. September 19–October 14, 2017.

**2018 *Australian Women Artists***

Philip Bacon Galleries, Fortitude Valley, Queensland. March 13–April 7, 2018.

***Modern Australian Women: Works from a Private Collection***

National Gallery of Victoria, Federation Square, Melbourne.  
October 19, 2018–March 24, 2019.

***Dynamic Duos: Jean Bellette & Paul Haefliger, Frank & Margel Hinder***

Bathurst Regional Art Gallery, Bathurst, N.S.W. June 23–July 5, 2018.

**2019 *100 Highlights from the CBUS Collection of Australian Art***

Deutscher and Hackett, Melbourne. July 27, 2018.

**2020 *Margaret's Gifts***

S. H. Ervin Gallery, Observatory Hill, N.S.W. January 4–March 20, 2020.

**2021** *Know My Name: Australian Women Artists 1900 to Now – Part Two*  
National Gallery of Australia, Canberra. June 12, 2021–June 26, 2022.

**2022** *Australian Art – Pre-Auction Exhibition*  
Gibson’s Auctions, Melbourne. October 16, 2022.

**2023** *Australian Art – Pre-Auction Exhibition*  
Gibson’s Auctions, Melbourne. June 28, 2023.

**2023–24** *Know My Name: Australian Women Artists 1900 to Now*  
Mornington Peninsula Regional Gallery, Mornington, Victoria.  
November 25, 2023–February 18, 2024.

### *Art Prizes and Awards*

**1928** The Ulverstone Agricultural Society Art Prize

**1933** New South Wales Society of Artists’ Travelling Art Scholarship – Third Prize  
Art Gallery of New South Wales, Sydney.

**1934** Philip Muskett Art Prize – Second Prize for Landscape.

**1943** 1942 Sir John Sulman Prize Winner.

**1945** 1944 Sir John Sulman Prize Winner.

**1947** 1946 Sir John Sulman Prize Finalist.

**1948** 1947 Sir John Sulman Prize Finalist.

**1949** 1948 Sir John Sulman Prize Finalist.

**1951** 1950 Sir John Sulman Prize Finalist.

Commonwealth Jubilee Open Art Competition (N.S.W. Section) – Second Prize.

**1952** M-G-M’s ‘American in Paris’ Art Prize Winner.

**1954** Perth Prize for Contemporary Art Competition – Highly Commended.

**1955** Carillon City Festival Art Prize – Inaugural Winner

Madách Prize – Contemporary Art Society State Exhibition (N.S.W.)  
Section III: “Tragedy of Man” – Highly Commended.

*Collections – Private and Public*

Artbank, Sydney.  
Art Gallery of Ballarat, Ballarat, Victoria.  
Art Gallery of New South Wales, Sydney.  
Art Gallery of South Australia, Adelaide.  
Art Gallery of Western Australia, Perth.  
Australia National University, Canberra.  
Bathurst Regional Art Gallery, Bathurst, N.S.W.  
Benalla Art Gallery, Benalla, Victoria.  
Formerly Cbus Collection (Building Unions Superannuation Scheme), managed by Latrobe Regional Gallery, Morwell, Victoria (April 1991–July 2022)  
Geelong Art Gallery, Geelong, Victoria.  
Hamilton Art Gallery, Hamilton, Victoria.  
Hinton Collection, New England Regional Art Gallery, Armidale, N.S.W.  
Manly Art Gallery and Museum, Manly, N.S.W.  
Monash Medical Centre, Clayton, Victoria.  
National Gallery of Australia, Canberra.  
National Gallery of Victoria, Melbourne.  
National Parks and Wildlife Service, N.S.W.  
National Trust (N.S.W.).  
Newcastle Region Art Gallery, Newcastle, N.S.W.  
Philip Bacon Art Gallery, Brisbane.  
Powerhouse Museum, Sydney.  
Queensland Art Gallery, Brisbane.  
Reserve Bank of Australia, Sydney.  
Tasmanian Museum and Art Gallery, Hobart.  
Sydney University Museums, The University of Sydney, Camperdown, N.S.W.  
University of New South Wales Art Collection, Kensington, N.S.W.  
Wollongong Art Gallery, Wollongong, N.S.W.

Private Collections in Australia, England, Europe (Spain).

## ***APPENDIX FIVE***

### ***Paul Haefliger***

#### ***Exhibition History***

##### **Solo Exhibitions**

- 1939** *Paul Haefliger – Exhibition of Paintings and Drawings*  
The Macquarie Galleries, Sydney. October 25–November 6, 1939.
- 1941** *Paul Haefliger – Exhibition of Paintings*  
The Macquarie Galleries, Sydney. August 20 – September 1, 1941.
- 1947** *Paul Haefliger – Exhibition*  
The Macquarie Galleries, Sydney. October 29–November 10, 1947.
- 1948** *Paul Haefliger – Paintings*  
The Macquarie Galleries, Sydney. November 3–15, 1948.
- 1950** *Paul Haefliger – Exhibition of Paintings*  
The Macquarie Galleries, Sydney. November 8–20, 1950.
- 1952** *Paul Haefliger – Exhibition of Paintings and Drawings*  
Stanley Coe Gallery, 435 Bourke Street, Melbourne. March 18–27, 1952.
- 1954** *Paul Haefliger – “Elles” – A Series of Thirty Drawings and Monotypes*  
The Macquarie Galleries, Sydney. March 3–15, 1954.
- 1956** *Paul Haefliger – Exhibition of Paintings and Drawings*  
David Jones’ Art Gallery, Sydney. July 4–13, 1956.
- 1957** *Paul Haefliger – Exhibition*  
The Macquarie Galleries, Sydney. July 24–August 5, 1957.
- 1965** *Paul Haefliger – 15 Paintings ’56*  
Darlinghurst Galleries, Darlinghurst, N.S.W. August 24–September 16, 1965.
- 1967** *Paul Haefliger – l’Exposition*  
Galerie Max Kaganovitch, 99 Boulevard Raspail, Paris. October 17–November 7, 1967.
- Paul Haefliger’s New Paintings from Spain*  
Darlinghurst Galleries, Sydney. November 11–18, 1967.

- 1968** *Paul Haefliger – Exhibition of Painting of Women*  
Australian Galleries, Collingwood, Victoria. October 8–18, 1968.
- 1971** *Paul Haefliger – Exhibition*  
Holdsworth Galleries, Woollahra, N.S.W. May 3–22, 1971.
- Paul Haefliger – Exhibition*  
South Yarra Gallery, Melbourne. August 9–21, 1971.
- 1973** *Paul Haefliger – Exhibition*  
Holdsworth Galleries, Woollahra, N.S.W. February 26–March 17, 1973.
- 1975** *Paul Haefliger – An Exhibition of Paintings*  
Holdsworth Galleries, Woollahra, N.S.W. September 2–20, 1975.
- 1977** *Paul Haefliger – Exhibition of Paintings*  
Holdsworth Galleries, Woollahra, N.S.W. August 30–September 17, 1977.
- 1983** *Paul Haefliger – Paintings from 1966 to 1981*  
Holdsworth Galleries, Woollahra, N.S.W. February 26–March 17, 1983.
- 2011** *Paul Haefliger – Exhibition*  
Jean Bellette Gallery, Hill End, N.S.W. April 2011.

#### **Joint Exhibitions with Jean Mary Bellette**

- 1953** *Jean Bellette and Paul Haefliger – Exhibition of Drawings*  
Organised by the Bathurst Art Society. Bathurst School of Arts – Reading Room,  
Bathurst, N.S.W. October 24–November 4, 1953.

#### **Group Exhibitions**

- 1931** *The Sydney Art School Students' Exhibition*  
Sydney Art School, Queen Victoria Markets Building, Sydney.  
September 28–October 7, 1931.
- 1932** *Exhibition of Australian Art*  
Under the Auspices of the Society of Artists (Sydney) and the Australian Art Association  
(Melbourne).  
Boans Ltd., Perth. March 8–24, 1932.
- 1933** *Society of Artists' Annual Exhibition*  
Education Department Art Gallery, Sydney. September 8–October 6, 1933.

*The Sydney Art School Students' Annual Exhibition*  
Sydney Art School, Queen Victoria Markets Building, Sydney.  
September 25–October 1933.

**1934** *The Exhibition of the Royal Academy of Arts – 166th Summer Exhibition*  
Royal Academy of the Arts, London, England. May 7–August 11, 1934.

**1937** *Exhibition of Paintings, Woodcuts, and Linocuts by Past and Present Students of the Adelaide Perry School of Art*  
The Macquarie Galleries, Sydney. March 3, 1937.

**1939** *Society of Artists' Annual Exhibition*  
Education Department Art Gallery, Sydney. August 4–25, 1939.

*Presentation of More Pictures by Mr. Howard Hinton*  
Armidale Teachers' College and Hinton Art Gallery, Armidale, N.S.W.  
December 15–20, 1939.

**1940** *Second Annual 'Show of Fives'*  
The Macquarie Galleries, Sydney. February 7–19, 1940.

*Australian Academy of Art – Third Annual Exhibition*  
Education Department Art Gallery, Sydney. March 30–April 18, 1940.

*Exhibition of Flower Pieces*  
The Macquarie Galleries, Sydney. May 1–13, 1940.

*Contemporary Group Exhibition*  
Farmer's Blaxland Galleries, Sydney. July 30–August 10, 1940.

*Contemporary Art Society – Annual Exhibition*  
National Gallery of Victoria, Melbourne. August 9–September 1, 1940.

*Contemporary Art Society – Annual Exhibition*  
David Jones' Art Gallery, Sydney. September 22–October 24, 1940.

*Exhibition of Watercolours*  
The Macquarie Galleries, Sydney. October 2–14, 1940.

*Exhibition of Australian Portraits*  
The Macquarie Galleries, Sydney. November 27–December 9, 1940.

*Design for Ballet Competition – Exhibition Organised by Colonel W. de Basil for an Australian Ballet*  
Basement Court, Art Gallery of New South Wales, Sydney. July 27–August 1940.

**1941** *Third Annual 'Show of Fives'*  
The Macquarie Galleries, Sydney. February 5–17, 1941.

***Exhibition of Landscape Paintings***

The Macquarie Galleries, Sydney. June 25–July 7, 1941.

***Contemporary Group Exhibition***

Farmer's Blaxland Galleries, Sydney. July 1–12, 1941.

***Contemporary Art Society – Third Annual Exhibition***

David Jones' Art Gallery, Sydney. September 9–October 4, 1941.

***Society of Artists' Annual Exhibition***

Education Department Art Gallery, Sydney. September 5–25, 1941.

***A Review of 1941***

The Macquarie Galleries, Sydney. November 19–December 8, 1941.

**1942 *1941 Archibald, Wynne and Sulman Prize Finalists Exhibition***

Art Gallery of New South Wales, Sydney. January 17–February 18, 1942.

***Fourth Annual 'Show of Fives'***

The Macquarie Galleries, Sydney. February 4–23, 1942.

***A Collection of Prints***

The Macquarie Galleries, Sydney. February 25–March 9, 1942.

***Exhibition of Australian Art for Theatre and Ballet***

The American Centre and Education Department Art Gallery, Sydney.  
March 3–April 3, 1942.

***Exhibition of Recent Paintings by 22 Artists***

The Macquarie Galleries, Sydney. May 6–18, 1942.

***The First Exposition of the Associates – Contemporary Group***

Society of the Arts Gallery, Adelaide. July 9–22, 1942.

***Contemporary Art Society – Fourth Annual Exhibition***

The Athenaeum Gallery, Melbourne. August 4–15, 1942.

***Contemporary Art Society – Fourth Annual Exhibition***

David Jones' Art Gallery, Sydney. September 9, 1942.

***Recent Works by Seven Painters***

The Macquarie Galleries, Sydney. September 30–October 19, 1942.

***A Review of 1942***

The Macquarie Galleries, Sydney. November 25–December 7, 1942.

**1943 *1942 Archibald, Wynne and Sulman Prize Finalists Exhibition***

Art Gallery of New South Wales, Sydney. January 23–February 28, 1943.

**Fifth Annual ‘*Show of Fives*’**

The Macquarie Galleries, Sydney. February 10–March 1, 1943.

***Contemporary Art Group***

Farmer’s Blaxland Galleries, Sydney. July 6–16, 1943.

***A Review of 1943***

The Macquarie Galleries, Sydney. November 24–December 10, 1943.

***Australia in Pictures – Paintings and Sculpture Exhibition by Seventy Notable Australian Artists***

David Jones’ Art Gallery, Sydney. October 22–27, 1943.

**1944 *1943 Archibald, Wynne and Sulman Prize Finalists Exhibition***

Art Gallery of New South Wales, Sydney. January 22–March 19, 1944.

**Sixth Annual ‘*Show of Fives*’**

The Macquarie Galleries, Sydney. February 9–28, 1944.

***Red Cross Exhibition and Sale of Treasures***

David Jones’ Art Gallery, Sydney. May 24–30, 1944.

***Contemporary Art Society Exhibition***

Education Department Art Gallery, Sydney. June 26–July 14, 1944.

***Contemporary Art Group Exhibition***

Farmer’s Blaxland Galleries, Sydney. July 3–14, 1944.

***Society of Artists – Annual Exhibition***

Education Department Art Gallery, Sydney. August 19–September 7, 1944.

***Exhibition of Australian Art***

Illawarra Education Convention Centre, Wollongong, N.S.W. October 9–14, 1944.

***Art Exhibition***

Men’s Auxiliary of the Kindergarten Union of N.S.W., Education Department Art Gallery, Sydney. October 14–27, 1944.

***Contemporary Drawings***

The Macquarie Galleries, Sydney. November 1–13, 1944.

***A Review of 1944***

The Macquarie Galleries, Sydney. November 29–December 11, 1944.

***Some Recent Australian Painting (100 Paintings)***

Travelling Exhibition arranged by the New South Wales Department of Education with

the Art Gallery of New South Wales, Sydney. Masonic Hall, Canberra. Curated by Bernard Smith. November 28, 1944–December 11, 1944.

**1945** *1944 Archibald, Wynne, and Sulman Prize Finalists Exhibition*

Art Gallery of New South Wales, Sydney. January 18–March 2, 1945.

*Seventh Annual ‘Show of Fives’*

The Macquarie Galleries, Sydney. February 7–26, 1945.

*An Exhibition of Paintings – Easter Exhibition*

The Macquarie Galleries, Sydney. March 27–April 16, 1945.

*The Sydney Group’s Inaugural Exhibition of Paintings and Sculpture*

David Jones’ Art Gallery, Sydney. August 7–28, 1945.

*Contemporary Art Society Exhibition*

Myer Gallery, Melbourne. August 21–31, 1945.

*Society of Artists’ Annual Exhibition*

Education Department Art Gallery, Sydney. August 24–September 12, 1945

*Contemporary Art Society Exhibition*

Education Department Art Gallery, Sydney. November 9–29, 1945.

*A Review of 1945*

The Macquarie Galleries, Sydney. December 17, 1945–January 21, 1946.

**1946** *Eighth Annual ‘Show of Fives’*

The Macquarie Galleries, Sydney. February 6–25, 1946.

*French Comforts Fund Exhibition in Aid of the Artists of Paris – Original Paintings*

David Jones’ Art Gallery, Sydney. February 20–28, 1946.

*Exhibition of Present-Day Sydney Painting – Sydney Today*

Myer Art Gallery, Melbourne. April 2–27, 1946.

*Exhibition of Paintings – Easter Exhibition*

The Macquarie Galleries, Sydney. April 10–29, 1946.

*Contemporary Art Society Exhibition – Second State Exhibition*

Education Department Art Gallery, Sydney. April 26–May 10, 1946.

*The Society of Artists’ Special Exhibition of Drawings and Small Sculpture*

David Jones’ Art Gallery, Sydney. May 22–June 5, 1946.

*The Sydney Group – Oils and Watercolours*

David Jones’ Art Gallery, Sydney. August 6–27, 1946.

***Society of Artists' Annual Exhibition***

Education Department Art Gallery, Sydney. August 24–September 1946.

***Contemporary Art Society – Eighth Annual Interstate Exhibition***

Education Department Art Gallery, Sydney. November 12–28, 1946.

***Exhibition of Drawings and Paintings – Christmas 1946***

The Macquarie Galleries, Sydney. December 11, 1946–January 18, 1947.

**1947 *1946 Archibald, Wynne, and Sulman Prize Finalists Exhibition***

Art Gallery of New South Wales, Sydney. January 18–March 2, 1947.

***Exhibition of Ninth Annual Show of Fives***

The Macquarie Galleries, Sydney. February 19–March 10, 1947.

***Sydney Painters – A Macquarie Galleries Exhibition***

Lower Kozminsky Gallery, 377 Little Collins Street, Melbourne.  
March 4–13, 1947.

***Exhibition of Paintings – Easter 1947***

The Macquarie Galleries, Sydney. March 26–April 14, 1947.

***The Society of Artists' Third Special Exhibition of Drawings and Small Sculpture***

David Jones' Art Gallery, Sydney. May 15–31, 1947.

***Society of Artists' Annual Exhibition***

Education Department Art Gallery, Sydney. August 23–September 10, 1947.

***Art in Industry: As Applied to Textiles – Modernage Fabrics***

The Australia Hotel, Sydney.

Curated by Claudio Alcorso, Chairman, Silk and Textile Printers Ltd.  
September 1–6, 1947.

***Art in Industry: As Applied to Textiles – Modernage Fabrics***

The Windsor Hotel, Melbourne. October 6–11, 1947.

***Contemporary Art Society – Ninth Annual Exhibition***

Education Department Art Gallery, Sydney. November 8–26, 1947.

***Design and Textile Exhibition***

Offices of Hallmark Lt., Pirie Street, Adelaide, on behalf of Silk and Textile Printers Ltd.,  
Sydney. November 15, 1947.

***Exhibition of Paintings – Christmas 1947***

The Macquarie Galleries, Sydney. December 10–24, 1947.

**1948 *1947 Archibald, Wynne, and Sulman Prize Finalists Exhibition***

Art Gallery of New South Wales, Sydney. January 23–March 5, 1948.

***Tenth Annual 'Show of Fives'***

The Macquarie Galleries, Sydney. February 4–16, 1948.

***Contemporary Art Society – Tenth Annual Exhibition***

Education Department Art Gallery, Sydney. March 6–23, 1948.

***Exhibition of Paintings – Easter 1948***

The Macquarie Galleries, Sydney. March 17–April 5, 1948.

***Roman Catholic Archdiocese of Melbourne Centenary Art Competition and Exhibition***

Roman Catholic Archdiocese, East Melbourne. May 5–10, 1948.

***The Sydney Group: Exhibition of Paintings and Drawings***

David Jones' Art Gallery, Sydney. April 29–May 14, 1948.

***Australian Textile Exhibition – 'Modernage' Fabrics***

National Gallery of Canada, Ottawa, Canada. July 17–August 11, 1948; November 1–December 12, 1948.

***Society of Artists' Annual Exhibition***

Education Department Art Gallery, Sydney. August 21–September 8, 1948.

***Exhibition of Paintings – Christmas 1948***

The Macquarie Galleries, Sydney. December 1–24, 1948.

**1949 *Society of Artists' Annual Exhibition***

Education Department Art Gallery, Sydney. August 20–September 7, 1949.

***The Australian Red Cross Society Exhibition – 'Food for the Need' – Blood Banks, Civilian Relief, and Emergency***

David Jones' Art Gallery, Sydney. February 1–12, 1949.

***Eleventh Annual 'Show of Fives'***

The Macquarie Galleries, Sydney. February 9–21, 1949.

***A Selection of Pictures from the Archibald and Wynne Competition***

Queensland Art Gallery, Brisbane. March 1949.

***Exhibition of Paintings and Sculpture***

The Macquarie Galleries, Sydney. April 6–23, 1949.

***Society of Artists' Drawing Exhibition***

David Jones' Art Gallery, Sydney. May 9–21, 1949.

***Society of Artists' Annual Exhibition***

Education Department Art Gallery, Sydney. August 20–September 7, 1949.

***The Sydney Group: Paintings, Drawings, Sculpture***  
David Jones' Art Gallery, Sydney. September 12–23, 1949.

***Exhibition of Flower Pieces***  
David Jones' Art Gallery, Sydney. September 27–October 4, 1949.

***Exhibition of Paintings, School of Arts – Work of Artists who have taught at Macquarie Art School***  
Bathurst Art Society, Bathurst, N.S.W. November 21–December 2, 1949.

***Exhibition of Paintings and Drawings – Christmas 1949***  
The Macquarie Galleries, Sydney. December 7–22, 1949.

**1950** ***Exhibition of Paintings - A Show of Sixes***  
The Macquarie Galleries, Sydney. February 1–20, 1950.

***1949 Archibald, Sulman and Wynne Prize Finalists Exhibition***  
Art Gallery of New South Wales, Sydney. January 21–March 5, 1950.

***Exhibition of Paintings – Sydney Art Today – Presented by The Macquarie Galleries***  
Stanley Coe Gallery, Melbourne. February 28–March 18, 1950.

***Art in Sydney***  
Organised by the Sydney University Architectural Society. McCallum Room, University Union Building, The University of Sydney, Camperdown, N.S.W. April 19–May 1950.

***110 Years of Australian Art – Drawings, Paintings, Sculpture since 1840 – A Loan Exhibition comprised entirely of Work from Sydney Collections***  
Curated by Lloyd Rees. Presented to coincide with the One Hundred and Tenth Anniversary of the founding of Farmer's Blaxland Galleries, Sydney.  
Farmer's Blaxland Galleries, Sydney. September 18–30, 1950.

***Society of Artists – Visiting Exhibition***  
Royal South Australian Society of Arts Gallery, Adelaide. October 10–21, 1950.

**1951** ***1950 Archibald, Wynne, and Sulman Prize Finalists Exhibition***  
Art Gallery of New South Wales, Sydney. January 20–March 4, 1951.

***Exhibition of Oil Paintings***  
Marodian Art Gallery, 452 Upper Edward Street, Brisbane. February 14–24, 1951.

***Blake Prize for Religious Art and Exhibition***  
Mark Foy's Art Gallery, Sydney. March 13–30, 1951.

***Contemporary Group 24th Annual Exhibition***  
Farmer's Blaxland Galleries, Sydney. April 9–21, 1951.

***Australian Art Exhibition***

Glenbrook School of Arts, Glenbrook, N.S.W. April 16–18, 1951.

***The Sydney University Architectural Society's Second Annual Exhibition***

McCallum Room, University of Sydney Union, The University of Sydney, Camperdown.  
June 1951.

***The Sydney Group Exhibition***

David Jones' Art Gallery, Sydney. July 2–14, 1951.

***Sydney Art Today – Exhibition of Paintings (A Macquarie Galleries Exhibition)***

Royal South Australian Society of Arts, Adelaide. July 3–14, 1951.

***Society of Artists' Jubilee Exhibition***

Education Department Art Gallery, Sydney. September 1–17, 1951.

***Exhibition of Sydney Paintings – A Macquarie Galleries Exhibition***

Finneys Gallery, Brisbane. September 25–October 5, 1951.

***Exhibition of Paintings – Christmas 1951***

The Macquarie Galleries, Sydney. December 5–21, 1951.

***An Exhibition of Paintings – Jubilee Year Christmas Exhibition***

John Martin's Art Gallery, Adelaide. December 6, 1951.

***Christmas Art Show***

The Marodian Gallery, Brisbane. December 10–24, 1951.

**1952 *Annual Exhibition – A Show of Sixes***

The Macquarie Galleries, Sydney. February 6–18, 1952.

***Exhibition in Aid of St. Paul's College Memorial Chapel Fund – Featuring Six Husband and Wife Artists***

David Jones' Art Gallery, Sydney. April 23–May 3, 1952.

***Exhibitions of Paintings – Easter 1952***

The Macquarie Galleries, Sydney. April 2–21, 1952.

***Society of Artists' Autumn Exhibition***

David Jones' Art Gallery, Sydney. May 9–24, 1952.

***M-G-M's 'American in Paris' Art Exhibition***

David Jones' Art Gallery, Sydney. May 27–June 7, 1952.

***Exhibition of Prints and Drawings***

The Macquarie Galleries, Sydney. June 17–30, 1952.

***Exhibition of Paintings***

The Macquarie Galleries, Sydney. July 3–14, 1952.

*Sydney Painting 1952 – A Macquarie Galleries Exhibition*  
Finney's Gallery, Brisbane. July 15–25, 1952.

*The Sydney Group Exhibition*

The Macquarie Galleries, Sydney. July 30–August 18, 1952.

*Society of Artists' Spring Exhibition*

Education Department Art Gallery, Sydney. August 29–September 15, 1952.

*Annual Spring Art Exhibition*

Grosvenor Galleries, Sydney. September 28–October 10, 1952.

*Exhibition of Paintings – Christmas 1952*

The Macquarie Galleries, Sydney. December 10–23, 1952.

**1953** *Annual Exhibition – Show of Sixes*

The Macquarie Galleries, Sydney. February 4–16, 1953.

*Archibald, Wynne, and Sulman Prize Rejects Exhibition*

Education Department Art Gallery, Sydney. February 5–12, 1953.

*Exhibition of Paintings – Easter 1953*

The Macquarie Galleries, Sydney. March 31–April 20, 1953.

*Exhibition of Drawings and Prints*

The Macquarie Galleries, Sydney. May 20–June 1, 1953.

*Blake Prize Exhibition – Selected Paintings from 1952 and 1953*

National Gallery of South Australia, Adelaide. May–June 1953.

*Society of Artists' Annual Exhibition*

Education Department Art Gallery, Sydney. August 28–September 14, 1953.

*The Sydney Group: Paintings*

David Jones' Art Gallery, Sydney. October 1–15, 1953.

*Contemporary Group Exhibition*

Farmer's Blaxland Galleries, Sydney. October 26–November 7, 1953.

*Contemporary Art Society – Fifteenth Annual Interstate Exhibition*

Education Department Art Gallery, Sydney. October 30–November 16, 1953.

*Exhibition of Paintings – Christmas 1953*

The Macquarie Galleries, Sydney. December 9–22, 1953.

**1954** *Exhibition – Show of Sixes*

The Macquarie Galleries, Sydney. January 27–February 12, 1954.

***Exhibition - Easter 1954***

The Macquarie Galleries, Sydney. March 31–April 14, 1954.

***Contemporary Art Society Exhibition: A Panel of Work from the Contemporary Art Society, Sydney***

Tye's Gallery, Melbourne. April 6–23, 1954.

***Contemporary Art Society Autumn Exhibition***

David Jones' Art Gallery, Sydney. April 23–May 5, 1954.

***Contemporary Art Society – Annual Exhibition***

Preston Motors Showrooms, Russell Street, Melbourne. May 10–21, 1954.

***Exhibition of Prints and Drawings***

The Macquarie Galleries, Sydney. June 16–28, 1954.

***Blake Prize 1954 Exhibition of Paintings***

National Gallery of South Australia, Adelaide. June 17–July 4, 1954.

***First Exhibition***

Bissietta Art Gallery, Sydney. July 6–15, 1954.

***Blake Prize Exhibition***

Finney's Gallery, Brisbane. July 26–August 6, 1954.

***Society of Artists' Annual Exhibition***

Education Department Art Gallery, Sydney. August 12–30, 1954.

***The Sydney Group: Paintings***

David Jones' Art Gallery, Sydney. September 22–October 8, 1954.

***Contemporary Art Society – Sixteenth Annual Interstate Exhibition***

Education Department Art Gallery, Sydney. October 20–November 1, 1954.

***Exhibition – Christmas 1954***

The Macquarie Galleries, Sydney. December 8–23, 1954.

**1955 *Exhibition – Show of Sixes***

The Macquarie Galleries, Sydney. February 2–14, 1955.

***1954 Archibald, Wynne, and Sulman Prize Finalists Exhibition***

Art Gallery of New South Wales, Sydney. January 22–February 27, 1955.

***Paintings from Private Homes.***

A Loan Exhibition, organised by the Council of the Municipality of Hunter's Hill, Town Hall, Hunter's Hill, N.S.W. February 21–26, 1955.

***Blake Prize 1955 Exhibition***

Mark Foy's Art Gallery, Sydney. March 10–23, 1955.

***Contemporary Art Society State Exhibition (N.S.W.) – Madách Prize***

David Jones' Art Gallery, Sydney. April 13–21, 1955.

***Exhibition – Easter 1955***

The Macquarie Galleries, Sydney. March 30–April 18, 1955.

***Sydney Painting 1955 – A Macquarie Galleries Exhibition***

Victorian Artists Society, East Melbourne. May 31–June 11, 1955.

***Drawing Exhibition***

The Macquarie Galleries, Sydney. July 13–25, 1955.

***Sydney Painting 1955 – A Macquarie Galleries Exhibition***

Royal South Australian Society of Arts, Adelaide. August 9–20, 1955.

***Society of Artists: An Exhibition of Oils, Watercolours, Drawing, and Sculpture***

Education Department Art Gallery, Sydney. August 11–September 31, 1955.

***First Loan Exhibition – Contemporary Australian Paintings Selected from Private Collections in Sydney***

Art Gallery Society of New South Wales, Sydney. September 28–October 19, 1955.

***The Sydney Group: Paintings***

David Jones' Art Gallery, Sydney. September 21–October 5, 1955.

***Contemporary Art Society – Seventeenth Annual Interstate Exhibition***

Department of Education Art Gallery, Sydney. October 20–November 4, 1955.

***Christmas Exhibition - Selection 1***

The Macquarie Galleries, Sydney. November 23–December 5, 1955.

***Christmas Exhibition – Selection 2***

The Macquarie Galleries, Sydney. December 7–22, 1955.

**1956 *Exhibition of Paintings – A Show of Sixes***

The Macquarie Galleries, Sydney. February 8–20, 1956.

***An Exhibition of Contemporary Paintings***

Oriental Carpets Ltd., Darling Point, N.S.W. February 22–29, 1956.

***Blake Prize 1956***

Mark Foy's Galleries, Sydney. March 2, 1956.

***An Exhibition of Paintings – Easter 1956***

The Macquarie Galleries, Sydney. March 28–April 16, 1956.

***Exhibition of Drawings and Prints***

The Macquarie Galleries, Sydney. May 16–28, 1956.

***Exhibition of Fifteen Guinea Pictures***

The Macquarie Galleries, Sydney. June 27–July 9, 1956.

***Society of Artists' Annual Exhibition***

Education Department Art Gallery, Sydney. August 8–September 1, 1956.

***Contemporary Australian Paintings – Pacific Loan Exhibition – On Board the Orient Line SS Orcades.***

An exhibition arranged by the Orient Line in collaboration with the National Gallery Society of New South Wales and accompanied by James Gleeson.

Sydney, Australia. October 2, 1956;

Auckland, New Zealand. October 8, 1956;

Honolulu, Oahu, Hawaii, United States. October 16, 1956;

Vancouver, British Columbia, Canada. Monday, October 22, 1956;

San Francisco, California, United States. Thursday, October 25, 1956;

Sydney, Art Gallery of New South Wales. November 13–December 2, 1956.

***Watson's Bay Wharf Art Exhibition by Leading Australian Artists***

Anthony Hordern & Sons' Art Gallery, Sydney. October 13–November 2, 1956.

***Contemporary Art Society – Eighteenth Annual Interstate Exhibition***

Department of Education Department Galleries, Sydney. November 1–16, 1956.

***Christmas Exhibition***

The Macquarie Galleries, Sydney. December 12–22, 1956.

**1957 *Exhibition – Show of Eights***

The Macquarie Galleries, Sydney. February 13–25, 1957.

***Society of Artists – Exhibition of Drawings and Prints***

David Jones' Art Gallery, Sydney. February 20–March 1, 1957.

***Canberra Exhibition – A Macquarie Galleries Exhibition***

Canberra Art Club Gallery, Riverside, A.C.T. March 29–April 6, 1957.

***Exhibition – Easter 1957***

The Macquarie Galleries, Sydney. April 10–29, 1957.

***Sydney Painting 1957 – A Macquarie Galleries Exhibition***

Victorian Artists Society, East Melbourne. June 4–14, 1957.

***Fifteen Guinea Pictures***

The Macquarie Galleries, Sydney. June 26–July 8, 1957.

**1959** *An Exhibition of Thirty-Seven Mid-Century Sydney Painters.*  
Arranged by Dr George Berger (Director, Sydney Modern Art Gallery and Museum of Modern Art), in conjunction with the Contemporary Art Society of New South Wales, Civic Theatre, Sydney for the Albury Art Society, N.S.W. May 27–29, 1959.

*An Exhibition of Modern Sydney Paintings*

Marrickville Council in association with the Marrickville Art Society.  
Marrickville Town Hall, Marrickville, N.S.W. August 14–29, 1959.

*Private Collection of Robert Shaw Esq.*

In Aid of the New South Wales Society for Crippled Children, Sydney.  
Chatterton Galleries, Sydney. September 16–30, 1959.

*Exhibition*

Sydney Modern Art Gallery and Museum of Modern Art, North Sydney, N.S.W.  
September–October 1959.

*An Exhibition of Modern Sydney Paintings*

Arranged by Dr George Berger, The Art Department of Fairfield Girls High School, Sydney. November 23–December 4, 1959.

*Tom Roberts to Jon Molvig: A Retrospective Australian Collection*

Rudy Komon Art Gallery, Woollahra, N.S.W. December 16, 1959.

**1960** *Mervyn Horton Collection*

The Museum of Modern Art, Sydney. February 6–28, 1960.

*Exhibition of Paintings*

Great Synagogue War Memorial Centre, Sydney. March 6, 1960.

*Collectors' Exhibition*

Chatterton Galleries, Sydney. March 16, 1960.

**1961** *From the Colleges – A Loan Exhibition of Art Works from the Colleges within the University*

War Memorial Gallery of Fine Arts, The University of Sydney, Camperdown, N.S.W.  
April 10–24, 1961.

*Artists as Collectors: Loan Exhibition of Works of Art from the Collections of Well-Known Artists*

The Arts Council of Australia (N.S.W. Division), Wales House Gallery, Bank of New South Wales, Sydney. November 1961.

*Oeuvres Choisies du 20 Siècle: Peintres de la Galerie [Selected Works from 20th Century: Painters of the Gallery]*

Galerie Max Kaganovitch, 99 Boulevard Raspail, Paris. 1961.

- 1962** *Oeuvres Choies du 19 et 20 Siècle: Peintres de la Galerie* [Selected Works from the 19th and 20th centuries: Painters of the Gallery] – Ackerman, Cadoret, Haefliger, Osborne, Pailès  
Galerie Max Kaganovitch, 99 Boulevard Raspail, Paris. February 1962.
- The Norman Schureck Collection of Valuable Pictures*  
James R. Lawson Auctioneers, Sydney. May 27, 1962.
- 1963** *Exhibition of Drawings and Prints*  
The Macquarie Galleries, Sydney. January 30–February 11, 1963.
- Les Cinq de la Galerie – Ackerman, Cadoret, De Caro, Haefliger, Osborne*  
Galerie Max Kaganovitch, Paris. June 5–29, 1963.
- 1964** *An Exhibition of Pictures from the Collection of Mervyn Horton Esq.*  
The War Memorial Gallery of Fine Arts, The University of Sydney, Camperdown, N.S.W. April–May 1964.
- Showing of Paintings – Torchbearers for Legacy*  
Gulgong, N. S. W. August 6, 1964.
- 1965** *St. Vincent's Hospital Art Exhibition*  
St. Vincent's Hospital, Darlinghurst, N.S.W. October 15–19, 1965.
- Sixth Anniversary Show*  
Rudy Komon Gallery, Paddington, N.S.W. December 15–24, 1965.
- 1966** *The Nude in Australian Art*  
Gallery A, Paddington, N.S.W. May 12, 1966.
- 1967** *Exhibition of Large Paintings*  
Darlinghurst Galleries, Darlinghurst. N.S.W. April 29, 1967.
- 1969** *Moomba Festival Exhibition*  
Toorak Art Gallery, Melbourne. February 28–March 10, 1969.
- Exhibition*  
Artarmon Galleries, Artarmon, N.S.W. September 6, 1969.
- 1970** *Mid-Year Exhibition,*  
Toorak Art Gallery, South Yarra, Victoria. June 21–July 4, 1970.
- Seventy Years of Australian Painting: A Loan Exhibition*  
Knox Grammar School, Wahroonga, N.S.W. July 9–12, 1970.
- Australian Irresistibles: 1930–1970*  
Bonython Gallery, Sydney. August 11–September 2, 1970.

*Christie, Manson & Woods (Australia) Art Auction – Sales Exhibition*  
Double Bay, N.S.W. September 16–17, 1970.

- 1971** *A Collection of Paintings by Jean Bellette, Arthur Boyd, Paul Haefliger, John Perceval and David Strachan, together with Paintings and Drawings of Sydney by Donald Friend*

Holdsworth Galleries, Woollahra, N.S.W. September 27–October 16, 1971.

*Paintings of the Nude*

Leveson Street Gallery, North Melbourne. October 3–14, 1971.

*Christie, Manson & Woods (Australia) Art Auction – Sales Exhibition*

Double Bay, N.S.W. October 5–6, 1971

*Caltex Acquisitions 1971 – Drawings and Prints*

Melbourne. No dates are listed.

- 1972** *A Spectrum of Australian Art: Selected Drawings*

Town and Country Interiors and Holdsworth Galleries, Woollahra, N.S.W.  
May 23–June 10; July 8–15, 1972.

*Exhibition*

Heritage House Gallery, Gordon, N.S.W. July 12–August 5, 1972.

*Fifth Annual Exhibition of ‘The Nude’*

Leveson Street Gallery, North Melbourne. September 10–21, 1972.

*Christie, Manson & Woods (Australia) Art Auction – Sales Exhibition*

Double Bay, N.S.W. October 3–4, 1972.

- 1973** *Selected Drawings, Studies and Works on Paper by Australian Artists*

Holdsworth Galleries, Woollahra, N.S.W. May 29–June 30, 1973.

- 1974** *Fine Australian Painting – Pre-Auction Exhibition*

William S. Ellenden – Fine Art and General Auctioneers and Valuers, Sydney.  
July 30–31, 1974.

*Australian and Foreign Painting – Pre-Auction Exhibition*

William S. Ellenden – Fine Art and General Auctioneers and Valuers, Sydney.  
August 27, 1974.

*Art Auction Exhibition*

The Park Art Gallery, Woollahra, N.S.W. December 7–10, 1974.

- 1975** *200 Paintings and Graphics – Pre-Auction Art Exhibition*

P. L. Pickles & Co., Killara, N.S.W. September 27–29, 1975.

- 1976** *Mixed Christmas Exhibition*

Holdsworth Galleries, Woollahra, N.S.W. December 13–24, 1976.

**1977 *Mixed Exhibition***

Holdsworth Galleries, Woollahra, N.S.W. January 15–27, 1977.

***The Heroic Years of Australian Painting 1940–1965 – The Herald Exhibition***

Sponsored by The Herald & Weekly Times Limited in conjunction with the Victorian Government (Ministry for the Arts). A Touring Exhibition

Melbourne Lower Town Hall, Melbourne. April 2–20, 1977;

Sale Regional Arts Centre, Sale, Victoria. April 29–May 20, 1977;

Ballarat Fine Art Gallery, Ballarat, Victoria. May 27–June 17, 1977;

Warrnambool Art Gallery, Warrnambool, Victoria. June 24–July 15, 1977;

Shepparton Art Gallery, Shepparton, Victoria. July 22–August 8, 1977;

Hamilton Art Gallery, Hamilton, Victoria. August 12–September 2, 1977;

Bendigo Art Gallery, Bendigo, Victoria. September 16–October 7, 1977;

Mildura Arts Centre, Mildura, Victoria. October 14–November 4, 1977;

Benalla Art Gallery, Benalla, Victoria. November 11–December 2, 1977;

Mornington Peninsula Arts Centre, Mornington, Victoria. December 9, 1977–January 20, 1978;

Ararat Gallery, Ararat, Victoria. January 27–February 17, 1978;

Geelong Art Gallery, Geelong, Victoria. February 24–March 17, 1978;

Latrobe Valley Arts Centre, Morwell, Victoria. March 24–April 14, 1978;

McClelland Gallery (Langwarrin), Victoria. April 21–May 12, 1978;

Castlemaine Art Gallery and Historical Museum, Castlemaine, Victoria. May 19–June 10, 1978;

Horsham Art Gallery, Horsham, Victoria. June 16–July 7, 1978;

Swan Hill Art Gallery, Swan Hill, Victoria. July 14–August 4, 1978.

***Exhibition of Pictures***

The Macquarie Galleries, Sydney. October 29–November 6, 1977.

**1978 *A Survey of Australian Relief Prints 1900–1950***

Deutscher Galleries, Melbourne. April 13–May 5, 1978.

***Aspects of Australian Art 1900–1940: A Touring Exhibition from the Collection of the Australian National Gallery, Canberra***

National Gallery of Australia, Canberra.

**1979 *Exhibition***

Artarmon Galleries, Sydney. January–February 1979.

**1980 *Australian Artists of the Seventies – An Exhibition Presented by the Arts Council of New South Wales Ltd.***

Old Brewery Gallery, Darlinghurst, N.S.W. November 7–17, 1980.

***Fine Australian and European Paintings Auction Exhibition***

Lawson's Gallery Showroom, Sydney. May 18, 1982.

- Paintings – Pre-Auction Art Exhibition*  
William S. Ellenden Fine Art and General Auctioneers and Valuers, Sydney.  
November 25, 1982.
- 1983** *Australian Traditional and Contemporary Painting – Pre-Art Auction*  
Pickles Auction, Sydney. February 27, 1983.
- The Asian Interface: Australian Artists & the Far East*  
Art Gallery of New South Wales, Sydney. September 3–October 2, 1983.
- 1984** *Art Acquisitions 1979–84 Exhibition*  
Tasmanian Museum and Art Gallery, Hobart. August 23–September 30, 1984.
- Australian 20<sup>th</sup> Century Prints, Drawings & Watercolours*  
Charles Nodrum Gallery, Richmond, Victoria. September 11–22, 1984.
- 1985** *Treania Smith Collection*  
Painters Gallery, Sydney. June 18–July 6, 1985
- Exhibition of Modern Australian Paintings*  
Bridget McDonnell Gallery, Armadale, Victoria. November 7–December 2, 1985.
- 1986** *Counter Claims: Presenting Australian Art 1938–1941 – A Satellite Exhibition for the Sixth Biennale of Sydney*  
S. H. Ervin Gallery and National Trust of Australia (N.S.W.), Observatory Hill, N.S.W.  
May 17–July 6, 1986.
- 1989** *Autumn Exhibition 1989*  
Peter Gant Fine Art, South Melbourne. May 17–June 17, 1989.
- Fine Furniture and Paintings – Pre-Auction Exhibition*  
Alison McSweeney Auctioneers and Valuers, Randwick, N.S.W. May 21, 1989.
- Modern Australian Paintings*  
Bridget McDonnell Gallery, Armadale, Victoria. June 16–July 7, 1988.
- Woodcut 1905–1989*  
The Lewers Bequest and Penrith Regional Art Gallery, Emu Plains, N.S.W.  
September 8–October 22, 1989.
- Fine Paintings – Pre-Auction Exhibition*  
Rushton Fine Arts Auctioneers and Valuers, Sydney. November 18–20, 1989.
- 1991** *Swiss Artists in Australia 1777–1991 – Touring Exhibition*  
Art Gallery of New South Wales, Sydney. January 18–March 10, 1991;  
Westpac Gallery, Victorian Arts Centre, Melbourne. March 28–April 28, 1991;  
Brisbane City Hall, Art Gallery and Museum, Brisbane. May 4–June 9, 1991;  
Art Gallery of Western Australia, Perth. June 21–August 4, 1991;

Tasmanian Museum and Art Gallery, Hobart. August 18–September 29, 1991.

***Images of People in Paintings***

Gallery 460 Gosford, Green Point, N.S.W. February 9, 1991.

***Decorative Arts and Antique Furniture – Pre-Auction Exhibition***

Lawsons Auctioneers and Valuers, Sydney. July 1–2, 1991.

**1992–93 *Animals on Paper: from the Australian Collection of Prints, Drawings, and Watercolours***

Art Gallery of New South Wales, Sydney. September 5–October 5, 1992;  
Dubbo Regional Art Gallery, Dubbo, N.S.W. December 18–January 24, 1993;  
Lake Macquarie City Art Gallery, Booragul, N.S.W. May 1–30, 1993;  
Grafton Regional Gallery, Grafton, N.S.W. June 11–August 1, 1993.

**1993 *End of Year Art Auction – Australian Art – Pre-Auction Art Exhibition***

The Menzies Hotel, Sydney. November 27–28, 1993.

***Works on Paper and Contemporary Paintings – Pre-Auction Exhibition***

Gallery Showroom, Lawsons Auctioneers and Valuers, Sydney.  
May 20–24, 1993.

**1994 *Australian and European Paintings – Pre-Auction Art Exhibition***

Lawsons Auctioneers and Valuers, Sydney. July 21–22, 1994.

**1995 *New Year Art Auction – Australian Art Pre-Auction Exhibition***

Wynyard Travelodge, Sydney. March 12–13, 1995.

***The Artists of Hill End – Art, Life and Landscape***

Art Gallery of New South Wales, Sydney. July 29–September 17, 1995;  
Bathurst Regional Art Gallery, Bathurst, N.S.W. October 6–November 19, 1995;  
New England Regional Art Gallery, Armidale, N.S.W. February 10–March 31, 1996;  
Broken Hill City Art Gallery, Broken Hill, N.S.W. April 19–May 26, 1996;  
Ballarat Fine Art Gallery, Ballarat, Victoria. June 7–July 29, 1996.

**1996 *Hidden Treasures II: Art in Corporate Collections***

S.H. Ervin Gallery, National Trust (N.S.W.), Observatory Hill, N.S.W.  
January 12–March 3, 1996.

***Australian & European Paintings – Pre-Auction Exhibition***

Lawsons – Australian Auctioneers, Sydney. April 11–12, 1996.

**1997 *Holdsworth Gallery Final Auction Exhibition***

Holdsworth Gallery, Woollahra, N.S.W. February 21–24, 1997.

***Modern Australian Paintings***

Bridget McDonnell Gallery, Carlton, Victoria. March 13–April 4, 1997.

- Art Auction Exhibition – P. L. Pickles & Co.*  
Pibrac House, Warrawee, N.S.W. December 7, 1997.
- 1998** *Acquisitions 1996–1997*  
Newcastle Regional Art Gallery, Newcastle, N.S.W. January 23–March 15, 1998.
- Fine Antique, Furniture, Art, Silver, Book, and Collectables Auction*  
John Williams Auctioneers, Camperdown, N.S.W. April 25–26, 1998.
- 1999** *Merioola and Beyond: Painters of the Sydney Charm School*  
Philip Bacon Galleries, Brisbane. May 1–29, 1999.
- Merioola and Beyond: Painters of the Sydney Charm School*  
Savill Galleries, Paddington, N.S.W. July 10–24, 1999.
- Australian Art Auctions Exhibition*  
Southern Cross Hotel, Sydney. November 14–15, 1999.
- 2001** *Bodyline: 100 Years of Australian Drawing*  
Hazelhurst Regional Gallery and Arts Centre, Sydney. February 3–April 8, 2001.
- Auriferous: The Gold Project*  
Bathurst Regional Art Gallery, Bathurst, N.S.W. April 12–June 11, 2001.
- Modern Australian Paintings*  
Bridget McDonnell Gallery, Carlton, Victoria. November 8–30, 2001.
- 2008** *Private Treasures, Public Pleasures II*  
Orange Regional Gallery, Orange, N.S.W. May 30–July 13, 2008.
- 2009** *Cubism & Australian Art*  
Heide Museum of Modern Art, Melbourne. November 24, 2009–April 8, 2010.
- 2010** *In the Japanese Manner: Australian Prints 1900–1940: A National Gallery of Australia Touring Exhibition*  
Lake Macquarie City Art Gallery, Booragul, N.S.W. June 19–August 1, 2010;  
Mornington Peninsula Regional Gallery, Mornington, Victoria. September 8–October 31, 2010;  
Perc Tucker Regional Gallery, Townsville, Queensland. May 20–August 14, 2011.
- 2011** *Japan in Sydney: Professor Sadler and Modernism 1920–30s.*  
University Art Gallery, The University Sydney, Camperdown, N.S.W.  
April 3–June 1, 2011.
- Julian Ashton Art School: Artists Past and Present*  
Eva Breuer Art Dealer, Paddington, N.S.W. December 3–14, 2011.
- 2012** *Hill End 1851–2011: From the Permanent Collection*

Bathurst Regional Art Gallery, Bathurst, N.S.W. March 16–April 29, 2011.

**2013** *Sydney Moderns: Art for a New World*

Art Gallery of New South Wales, Sydney. July 6–October 7, 2013.

**2016–17** *Modern Impressions: Australian Prints from the Collection*

Art Gallery of New South Wales, Sydney. September 2, 2016–January 2017.

**2017** *Hill End: Seven Decades–Autumn Exhibition Suite*

Penrith Regional Gallery & The Lewers Bequest, Penrith, N.S.W. April 2017.

**2018** *Dynamic Duos: Jean Bellette & Paul Haefliger, Frank & Margel Hinder*

Bathurst Regional Art Gallery, Bathurst, N.S.W. June 23–July 5, 2018.

**2022** *At Work and At Play*

Ellenbrook Arts, Ellenbrook, W.A. March 14–April 8, 2022.

### *Art Prizes and Awards*

**1941** Archibald Prize Finalist.

Sir John Sulman Prize Finalist.

**1942** Archibald Prize Finalist.

**1943** Archibald Prize Finalist.

Sir John Sulman Prize Finalist.

**1944** Archibald Prize Finalist.

Sir John Sulman Prize Finalist.

Wynne Prize Finalist.

**1946** Archibald Prize Finalist.

Sir John Sulman Prize Finalist.

**1947** Archibald Prize Finalist.

Wynne Prize Finalist.

**1948** Roman Catholic Archdiocese of Melbourne Centenary Art Competition – Second Prize.

**1949** Archibald Prize Finalist.

**1950** Sir John Sulman Prize Finalist.

**1951** Blake Prize for Religious Art – Highly Commended.

**1954** Wynne Prize Finalist.

**1955** Madách Prize – Contemporary Art Society State Exhibition (N.S.W.).  
Section I – General: Highly Commended.

### *Collections – Public and Private*

Art Gallery of New South Wales, Sydney.  
Bathurst Regional Art Gallery, Bathurst, N.S.W.  
National Gallery of Australia, Canberra.  
National Gallery of Victoria, Melbourne.  
National Parks and Wildlife Service, N.S.W.  
Newcastle Region Art Gallery, Newcastle, N.S.W.  
Queensland Art Gallery, Brisbane.  
Stanthorpe Regional Art Gallery, Stanthorpe, Queensland.  
Sydney University Museums, The University of Sydney, Camperdown, N.S.W.  
The University of Queensland Art Museum, St Lucia, Queensland.

Private Collections in Australia, England, and Europe (Spain, France, Italy, and Switzerland).