

W Dobell



William Dobell
Study for "The Oppressor"

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THE ART
of
WILLIAM DOBELL

NATIONAL GALLERY SOCIETY OF QUEENSLAND
CENTENARY YEAR EXHIBITION

APPRECIATION

It is to the fortunate owners of these paintings that the thanks of all who see this exhibition must be given, for they have readily permitted to become a reality the suggestion of Mr. Robert Haines, Director of The Queensland Art Gallery, that such a show be held.

Our gratitude is also due to the principals of Finney Isles Pty. Ltd., who have so kindly made available to us this excellent gallery space and who have assisted our project in every way.

We thank them for their generous contribution to the new Gallery building in Brisbane—a project which we trust will shortly be a reality if the growing Queensland collection is to be adequately housed and the increasing interest in art here extended throughout the State.

GEORGE SEAMAN



WILLIAM DOBELL by Laurence Le Guay, Sydney



FOREWORD

To mark the Centenary of Queensland the Art Gallery Society is exhibiting a number of works by William Dobell. A better choice could hardly have been made. Dobell is held in the highest esteem by his professional colleagues, and his name has about it that touch of magic which makes the artist's slightest action the subject of intense public interest.

The occasion is the happier because it also marks Dobell's sixtieth year, when we can look with deep pleasure and appreciation on the results of some forty years of his increasing power as an artist.

The Australian public was first made violently aware both of his work and his stature when, in 1943, he was awarded the coveted Archibald Prize for portraiture by the Trustees of the then National Art Gallery of New South Wales.

The award was immediately and unsuccessfully contested, by two artists, in the Supreme Court of New South Wales which was asked to set it aside on the grounds that the portrait was in fact a caricature. The resulting case, reported widely and in detail in the press, aroused such a furore and controversy that the reverberations have not yet died away.

Dobell was arraigned as one of those reprehensible "ultra-modern" artists, although in fact (and as the evidence of his paintings clearly demonstrates) he was as far removed from the particular direction of the modern movement as it is possible for an artist to be.

In 1939 Dobell returned from London where he had been working since winning the Society of Artists Travelling Scholarship in 1929. He had studied at the Slade School under Professor Tonks and had received encouragement and advice from Sir William Orpen. He had exhibited at the Royal Academy and The New English Art Club, neither institution modern in outlook, by the most elastic use of the word.

In Holland he had carefully studied the works of the Dutch masters and had been deeply impressed and influenced by Rembrandt and the genre painters. I imagine the tag of modernism was attached on two counts, by the public, to whom any manifestation of difference is immediately so-called, and by the majority of local painters, who had long become accustomed to thinking that the technique of impressionism, re-stated in its peculiarly Australian manner by Tom Roberts and others at the turn of the century, was the accepted norm; was, in fact, how Australian painting should look.

To the general high tone and dry scumbled texture of most local painting, done in the open air, Dobell opposed a completely different technique and attitude, modelled on those of the old masters. Instead of the bravura approach of finishing a picture at the one attack, Dobell preferred to plan carefully, to make numbers of meticulous, detailed and searching studies before completing the painting in his studio. To the thick impasto and general high-keyed appearance of most Australian painting, he preferred a smooth and jewelled surface, accented with whites and brilliantly hued details, against a rich toned background, the whole enriched with intricately applied over-glazing.

Almost all of Dobell's work falls into two main categories, portrait and genre; rarely does he paint a still life. Human beings are predominantly his subject matter, not merely the visible and often unprepossessing envelope, but, as with Rembrandt, the psychological and hidden inner flame of personality.

The basic designs of his portraits are simple, usually a diamond or oval shape with the head at the apex and the hands linked, or near-linked, at the base. Nothing is ever allowed to detract from these two immediately compelling focal pointers to the character.

I believe there can be few greater portraits of people, of humans, than "The Cypriot", "The Strapper", "Brian Penton", "The Billy Boy", "Scotty Allen", "Dame Mary Gilmore", "Mar-

garet Olley", and the wonderful "Joshua Smith", so tragically destroyed by fire last year in South Australia. They are all portraits in the grand manner of the old masters, set forth with penetrating compassion and bold brushwork, speaking to us immediately as effigies of ourselves as human beings.

His genre paintings are mostly small in size and extremely delicate in execution, with a technical application of paint, precise and fluid at one and the same time.

In 1948 he was awarded the Archibald Prize for the second time, and in the same year the Wynne Prize for landscape, the first time that both awards have been won simultaneously. Dobell lives at Wangi Wangi, Lake Macquarie, and the landscape is one of many he has made of the sudden storms that sweep across the lake in summer.

Public exhibitions of his work are few and far between. He is not a prolific painter, and everything he does is eagerly sought after and privately acquired before any but the lucky owners see it. Apart from a joint exhibition with Margaret Preston at the Art Gallery of New South Wales in 1941, and two loan exhibitions at David Jones' Art Gallery, the last to mark the occasion of the visit of Her Majesty the Queen, collections of his work are rarely seen, so that the present exhibition is both welcome and much appreciated by all those who recognise in Dobell one of the most sensitive and brilliant artists Australia has yet produced.

HAL MISSINGHAM

Sydney. July, 1959.

OIL PAINTINGS

The paintings have been arranged, as far as our knowledge permits, in chronological order. Where the date is not known, they have been grouped in the period to which we think they belong.

DETAILS OF PAINTINGS:

- 1 S. H. SMITH ESQ., C.B.E. (1930)**
Oil on canvas 33½ x 25 ins., signed William Dobell l.r.
Presented to Armidale Teachers' College by Students of the College in 1930.
- 2 THE BOY AT THE BASIN (1932)**
Oil on panel 16½ x 13 ins., signed William Dobell, top left in pencil.
Reproduced: Australian Art Annual, Ure Smith, 1939, plate 2.
Art of Australia, Museum of Modern Art, New York, 1941, plate 110.
"The Art of William Dobell", Ure Smith, 1946, page 66.
Exhibited: The Royal Academy, 1933.
Art of Australia (1788-1941) Exhibition, shown in U.S.A. and Canada, 1941, by The Carnegie Corporation.
Lent by The Art Gallery of New South Wales.
- 3 THE YELLOW GLOVE (circa 1933-4)**
Oil on composition board 13¾ x 11¾ ins., signed W. Dobell l.r.
Reproduced: Bulletin of National Gallery of South Australia, December, 1940.
Catalogue of Paintings, National Gallery of South Australia, 1946.
Exhibited: Society of Artists Exhibition, 1940. Arts Council of Great Britain, "Twelve Australian Artists" Exhibition, 1953. Biennale Exhibition, Venice, 1954.
Lent by the National Gallery of South Australia.
- 4 WHITE HORSE INN DORKING (1935)**
Oil on panel, 11 x 14 ins., signed l.r.
Reproduced: "Australian Present Day Art", Ure Smith, 1943, page 20.
"The Art of William Dobell", Ure Smith, 1946, page 112.
Exhibited: Margaret Preston and William Dobell Loan Exhibition, National Gallery, Sydney, 1942.
Lent by Mrs. Ivan Lewis, Palm Beach.
- 5 STREET IN ROYAL OAK, LONDON (1936)**
Oil on panel, 12½ x 13½ ins., signed l.l.
Reproduced: "The Art of William Dobell". Ure Smith, 1946, page 43.
Exhibited: Norman Schureck Loan Exhibition, New South Wales Art Gallery, 1958.
Lent by Mr. Norman Schureck, Sydney.



- 6 SLEEPING GREEK (1936)**
Oil on canvas on Masonite, 15 x 12½ ins., signed W. Dobell l.r.
Reproduced in "The Art of William Dobell", Ure Smith, 1946, page 63.
Exhibited: Contemporary Australian Painting, Auckland, N.Z., 1957.
Lent by The Art Gallery of New South Wales.
- 7 LONDON BRIDGE (1936)**
Oil on panel 15½ x 19¼ ins., signed William Dobell l.l.
Reproduced: "The Art of William Dobell", Ure Smith, 1946, page 96.
Contemporary Australian Art—Ure Smith, 1945, plate 22.
*Lent by The Trustees of The Queensland Art Gallery.
(Presented by Captain Neil McEacharn, Italy).*
- 8 THE RED CARNATION (circa 1936-7)**
Oil on panel 9 x 7 ins., signed l.r.
Exhibited: Norman Schureck Loan Exhibition, New South Wales Art Gallery, 1958.
Lent by Mr. Norman Schureck, Sydney.
- 9 MY LADY WAITS (1937)**
Oil on panel 9 x 7 ins., signed l.r.
Reproduced: "The Art of William Dobell", Ure Smith, page 70.
Exhibited: Norman Schureck Loan Exhibition, New South Wales Art Gallery, 1958.
Lent by Mr. Norman Schureck, Sydney.
- 10 THE CHAMBER MAID (1937)**
Oil on panel, 11 x 14 ins., signed William Dobell on window sill.
Reproduced: "The Art of William Dobell", Ure Smith, 1946, page 62.
Exhibited: Margaret Preston and William Dobell Loan Exhibition at National Art Gallery, Sydney, 1942.
Loan Exhibition on s.s. "Orcaades", 1956.
Lent by Miss Annie Wienholt, Palm Beach.
- 11 MRS. SOUTH KENSINGTON (1937)**
Oil on panel 14¼ x 12¾ ins., signed W. Dobell t.l.
Reproduced: "Australian Present Day Art", 1943, Ure Smith, page 26.
"The Art of William Dobell", Ure Smith, 1946, page 91.
Illustrated Souvenir, Art Gallery of New South Wales, plate 35.
"A Gallery of Australian Art" by Herbert Badham, Currawong, Sydney, 1954.
Exhibited: "Twelve Australian Painters", London, 1953.
Third International Contemporary Art Exhibition, India, 1957.
Lent by The Art Gallery of New South Wales.
- 12 IRISH YOUTH (1937)**
Oil on panel 19¼ x 23½ ins., signed l.r.
Reproduced: "Australian Present Day Art", Ure Smith, 1943, page 28.
Lent by Sir Frank Packer, Sydney.
- 13 SADDLE-MY-NAG (1937)**
Oil on wood 6 x 14½ ins., signed l.r.
Reproduced: "The Art of William Dobell", Ure Smith, 1946, page 92.
Lent by Mrs. G. Morton Spencer, Sydney.
- 14 WOMAN WATCHING A WEDDING (1938)**
Oil on panel 5½ x 7¾ ins., signed l.l.
Reproduced: "The Art of William Dobell" (as "Woman Watching a Funeral"), Ure Smith, 1946, page 46.
Exhibited: Exhibition on s.s. "Orcaades", 1956.
Lent by Dr. and Mrs. R. M. Crookston, Camden.
- 15 PORTRAIT OF MISS JACQUELINE CROOKSTON (1940)**
Oil on panel, 10¼ x 13 ins., signed u.l.
Reproduced: "The Art of William Dobell", Ure Smith, 1946, page 47.
Lent by Miss Jacqueline Crookston, Camden.
- 16 THE PEARL (1940)**
Oil on panel, 8 x 9 ins., signed l.r.
Reproduced: "Present Day Art in Australia", Ure Smith, 1943, page 87.
Exhibited: Loan Exhibition on s.s. "Orcaades", 1956.
Lent by Dr. and Mrs. R. M. Crookston, Camden.
- 17 THE STUDENT (1940)**
Oil on canvas 25 x 15 ins., signed l.l.
Lent from the collection of late R. Instone, Esq., Sydney.
- 18 THE SOUVENIR (1940)**
Oil on canvas 7½ x 9½ ins., signed l.r.
Reproduced: "Art in Australia", Ure Smith, 1943, page 18.
"The Art of William Dobell", Ure Smith, 1946, page 116.
Lent from the collection of late R. Instone, Esq., Sydney.
- 19 THE ASPEN TREES (1940)**
Oil on canvas 12½ x 14½ ins., signed l.r.
Reproduced: "The Art of William Dobell", Ure Smith, 1946, page 57.
Lent from the collection of late R. Instone, Esq., Sydney.
- 20 THE CYPRIOT (1940)**
Oil on canvas 48 x 48 ins., signed W. Dobell l.r.
Reproduced: "Present Day Art in Australia", Ure Smith, 1943, page 12, 1949, page 9.
"The Art of William Dobell", Ure Smith, 1946, page 41.
Exhibited: Olympic Games Festival, Melbourne, 1956.
Australian Exhibition, Canada, 1957.
*Lent by The Trustees of The Queensland Art Gallery
(purchased from the Godfrey Rivers Trust).*

21 PORTRAIT OF A CAT

Oil on panel 6½ x 9¾ ins., signed W. Dobell u.l.
Lent by The Trustees of The Queensland Art Gallery.

22 THE FAIR HAired BOY (1940)

Oil on panel 13¼ x 11½ ins., signed Dobell l.r.
Reproduced: "Australian Present Day Art", Ure Smith, 1943, page 11.
"The Art of William Dobell", Ure Smith, 1946, page 104.
Bulletin of National Gallery of South Australia, January, 1956.
Exhibited: Margaret Preston and William Dobell Exhibition, National Gallery of New South Wales, 1942.
The Work of William Dobell, David Jones Gallery, 1944.
Lent by The National Gallery of South Australia (previously owned by Mr. Will Ashton, O.B.E.)

23 THE STUDENT

Oil on panel 22 x 16 ins., signed l.l.
Lent by Geoff and Dahl Collings, Sydney.

24 CARNIVAL (1941)

Oil on canvas 8½ x 12 ins., signed William Dobell l.l.
Reproduced: "The Art of William Dobell", Ure Smith, 1946, page 68.
"Howard Hinton, Patron of Art", Angus & Robertson, 1951.
Presented to Armidale Teachers' College by Mr. Howard Hinton, O.B.E., as part of the Howard Hinton Art Collection.

25 THE TATTOOED WOMAN (1941)

Oil on panel 15 x 19¾ ins., signed u.l.
Reproduced: "The Art of William Dobell", Ure Smith, 1946, page 94.
"Present Day Art in Australia", Ure Smith, 1949, page 10.
Exhibited: Loan Exhibition on s.s. "Crcades", 1956.
Lent by Miss Jacqueline Crookston, Camden.

26 ELAINE HAXTON ("WHITE LADY") (1941)

Oil on canvas 42 x 34½ ins., signed W. Dobell l.l.
Reproduced: "The Art of William Dobell", Ure Smith, 1946, page 55.
Lent by Lady Lloyd Jones, Sydney.

27 NORMAN SCHURECK (1942)

Oil on panel 9½ x 10¼ ins., signed l.r.
Reproduced: "Australian Present Day Art", 1943, Ure Smith, page 30.
"The Art of William Dobell", Ure Smith, 1946, page 101.
Exhibited: Norman Schureck Loan Exhibition, New South Wales Art Gallery, 1958.
Lent by Mr. Norman Schureck, Sydney.

28 BRIAN PENTON (1944)

Oil on canvas 34 x 27½ ins., signed l.l.
Reproduced: "The Art of William Dobell", Ure Smith, 1946, page 73.
Exhibited: Archibald Exhibition, 1944.
Lent by Sir Frank Packer, Sydney.



- 29 WOMAN IN HAMBURGER (1944)**
(Also Called Kings Cross Girl)
Oil on panel, 14½ x 19½ ins., signed l.l.
Reproduced: "The Art of William Dobell", Ure Smith, 1946, page 26.
Lent by Sir Frank Packer, Sydney.
- 30 J. H. BULLMORE (circa 1944)**
Oil on panel 21 x 17 ins., signed l.r.
Lent by Sir Frank Packer, Sydney.
- 31 PROFESSOR GIBLIN (1945)**
Oil on canvas 35 x 32 ins., signed William Dobell l.r.
Reproduced: "The Art of William Dobell", Ure Smith, 1946, page 69.
Exhibited: In the United Kingdom and later in Venice, 1953-4.
In various Galleries in Canada, July 1957-May 1958.
Lent by The University of Melbourne.
- 32 MARGARET OLLEY (1948)**
Oil on Masonite 46 x 36 ins., signed William Dobell l.l.
Awarded The Archibald Prize (for portraiture) for 1948.
Reproduced: "A Study of Australian Art", Badham, Sydney, 1949, page 69.
Illustrated Souvenir, Art Gallery of New South Wales, plate 34.
Exhibited: Jubilee Exhibition of Australian Art, 1951, Australian State capitals.
Carnegie Exhibition, Pittsburgh, U.S.A., 1952.
Artists by Artists, Art Gallery of New South Wales, 1954-55.
Fine Arts Exhibition, Olympic Games, Melbourne, 1956.
Lent by The Art Gallery of New South Wales.
- 33 MOTHER AND CHILDREN (circa 1948-9)**
Oil on panel 6½ x 7 ins., signed u.l.
Exhibited: Norman Schureck Loan Exhibition, New South Wales Art Gallery, 1958.
Lent by Mr. Norman Schureck, Sydney.
- 34 SIR CHARLES LLOYD JONES (1951)**
Oil on panel 38 x 46 ins., signed William Dobell l.l.
Lent by Lady Lloyd Jones, Sydney.
- 35 LADY LLOYD JONES (1951)**
Oil on Masonite 30½ x 25½ ins., signed William Dobell l.l.
Exhibited: Archibald Prize for 1951.
Contemporary Australian Painting, Auckland, New Zealand, 1957.
Lent by The Art Gallery of New South Wales.
- 36 CHARLES LLOYD JONES (1951)**
Oil on panel 39 x 27 ins., signed W. Dobell bottom centre.
Lent by Mr. Charles Lloyd Jones, Sydney.
- 37 NEW GUINEA LANDSCAPE (1951)**
Oil on Masonite, 8 x 12 ins., W. Dobell l.r.
Lent by Mr. G. Elworthy, New Guinea.
- 38 NEW GUINEA BOY AND PARAKEET (1951)**
Oil on Masonite 8 x 4 ins., unsigned.
Lent by Mr. Robert Haines, Brisbane.
- 39 GATHERING CANE, NEW GUINEA (1951)**
Oil on Masonite 4¾ x 7¼ ins., unsigned.
Lent by Mr. G. Elworthy, New Guinea.
- 40 RIVER SCENE NEW GUINEA (1951/52)**
Oil on Masonite, 11½ x 16 ins.
Lent by Mr. Neville Baker, Sydney.
- 41 NEW GUINEA BOY (1952)**
Oil on panel 11½ x 15½ ins., signed l.r.
Lent by Sir Frank Packer, Sydney.
- 42 GILUWA (1954)**
Oil on Masonite 27¼ x 21¾ ins., unsigned.
Exhibited: Australian Contemporary Painting—Australian State Capitals, 1956-57.
Lent by The Art Gallery of New South Wales.
- 43 VILLAGE SCENE, MT. HAGAN (1954)**
Oil on Masonite 7¾ x 9¾ ins., signed W. Dobell l.r.
Lent by The Art Gallery of New South Wales.
- 44 PORTRAIT OF A YOUTH (1954)**
Oil on panel 47¾ x 31½ ins., signed Dobell l.l.
Lent by The Trustees of The Queensland Art Gallery.
- 45 PILCHARDS (1956)**
Oil panel, 12¾ x 6¾ ins., signed Dobell, l.l.
Lent by Dr. and Mrs. R. M. Crookston, Camden.
- 46 ANNE HAMER (1956)**
Oil on Masonite 30 x 36 ins., signed u.l.
Exhibited: All the National Galleries of Australia, 1957-58.
Lent by Dr. and Mrs. Norman Behan, Brisbane.

- 47 SKETCH FOR WANGI BOY (circa 1956-7)**
Oil on board, 10½ x 8½ ins., signed Dobell, l.r.
Lent by Mr. Norman Schureck, Sydney.
- 48 HELENA RUBINSTEIN (1957)**
Oil on Masonite 39 x 39 ins., signed W. Dobell l.r.
Awarded Australian Women's Weekly Portrait Prize for 1957.
Reproduced: Bulletin of the National Art Gallery of South Australia, April, 1958.
Exhibited: All State Galleries (except Melbourne), 1957-58.
Lent by Australian Consolidated Press.
- 49 STUDY FOR DAME MARY GILMOUR (1956/7)**
Oil on Masonite, 8 x 7 4/10 ins.
Lent by Mr. Neville Baker, Sydney.
- 50 NONDUGAL NEW GUINEA**
Oil on panel 12 x 6 ins., signed W. Dobell l.r.
Lent by Sir Hudson Fysh, Sydney.
- 51 FRANDAM**
Oil on panel 8½ x 7½ ins., signed W. Dobell bottom centre.
Lent by Lady Lloyd Jones, Sydney.
- 52 STUDY OF THE IRISH BOY (June, 1959) (The latest painting by Dobell)**
Dulux enamel on Masonite, 13 x 8 8/10 ins.
Lent by Mr. Neville Baker, Sydney.

DRAWINGS

- 53 SKETCHES FOR A LITTLE DOG (1940)**
Pencil on paper, 8 x 7 ins., signed l.b.
Lent by Miss Jacqueline Crookston, Camden.
- 54 WORKMAN WITH PIPE**
Pen and pencil on thin paper 8½ x 5¼ ins., unsigned.
Previous Collection: Elizabeth Durack, Perth.
Lent by The Trustees of The Art Gallery of Western Australia.

- 55 STUDY (Portrait)**
Pencil Chalk and Wash Drawing on Coloured Paper, 9 x 9 ins., unsigned.
Lent by the National Gallery of Victoria, Melbourne.
- 56 STUDY (Portrait)**
Pencil on White Paper, 8½ x 6¾ ins., unsigned.
Lent by the National Gallery of Victoria, Melbourne.
- 57 STUDY**
Pen and Ink Drawing on White Paper, 9 x 6½ ins., signed W. Dobell, l. centre.
Lent by the National Gallery of Victoria, Melbourne.
- 58 STUDY**
Pen and Ink Drawing on White Paper, 4½ x 7 ins., signed W. Dobell, l.r.
Lent by the National Gallery of Victoria, Melbourne.
- 59 STUDY**
Pen and Ink drawing on White Paper, 5 x 5 ins., signed W. Dobell, l.r.
Lent by the National Gallery of Victoria, Melbourne.
- 60 TWO WOMEN**
Pen and Ink drawing on White Paper, 4 x 5 ins., signed W. Dobell, l.r.
Lent by the National Gallery of Victoria, Melbourne.
- 61 COSTUME STUDY (1935)**
Pencil drawing on White Paper, 9½ x 7 ins., signed W. Dobell, l.r.
Lent by the National Gallery of Victoria, Melbourne.
- 62 STUDY OF A WOMAN**
Pen and Ink Drawing on White Paper, 5 x 5 ins., signed W.D., l.r.
Lent by the National Gallery of Victoria, Melbourne.
- 63 STUDY OF A HEAD**
Pen and Ink Drawing on White Paper, 5 x 5 ins., signed W.D., l.r.
Lent by the National Gallery of Victoria, Melbourne.

LATE INCLUSIONS

- 64 DAME MARY GILMOUR (1957)**
Oil on Masonite, 35½ x 28¾ ins., signed Dobell, l.r.
Exhibited at National Galleries of N.S.W., Victoria and South Australia, 1957/8.
The portrait was commissioned by the Australian Book Society on the occasion of Dame Mary's 90th birthday, 16/8/55. It is kindly lent by the Society.
- 65 PROFESSOR HEDLEY MARSTON (circa 1949)**
Oil on Masonite panel, 48 x 36 ins., signed Dobell, l.l.
Exhibited on s.s. "Orcaades", 1956.
Lent by the Trustees of the Queensland Art Gallery.

OVERSEAS EXHIBITIONS IN WHICH HIS
WORK HAS BEEN INCLUDED

- ROYAL ACADEMY, London, 1933. (The Boy at The Basin.)
- ART OF AUSTRALIA, 1788-1941. U.S.A. and Canada, 1941, organized by the Carnegie Corporation. (2 paintings.)
- INTERNATIONAL EXHIBITION OF MODERN ART. Museum of Modern Art, Paris, 1946, organized by UNESCO. (3 paintings out of 42 from Australia.)
- CONTEMPORARY AUSTRALIAN ART. Auckland, 1948. (3 paintings.)
- 1952 PITTSBURGH INTERNATIONAL, U.S.A., organized by Carnegie Institute. Dobell, Drysdale, Friend and Nolan invited to represent Australia.
- TWELVE AUSTRALIAN ARTISTS. London, 1953, organized by the Arts Council of Great Britain. (10 paintings.)
- 27th BIENNALE. (International Art Exhibition.) Venice, 1954. Dobell, Drysdale and Nolan represented Australia at this her first participation in the Biennale. (10 paintings.)
- CONTEMPORARY AUSTRALIAN PAINTING, PACIFIC LOAN EXHIBITION, on board s.s. "Orcades" at Sydney, Auckland, Honolulu, Vancouver, San Francisco, 1956. (7 paintings.)
- CONTEMPORARY AUSTRALIAN PAINTING, Auckland, 1957. (3 paintings.)
- THIRD INTERNATIONAL CONTEMPORARY ART EXHIBITION, India, 1957.
- CONTEMPORARY AUSTRALIAN PAINTERS, eight cities in Canada, 1957-8. (5 paintings.)

PRINCIPAL EXHIBITIONS IN AUSTRALIA

- SOCIETY OF ARTISTS ANNUAL EXHIBITION. Sydney, 1939. (5 paintings.) Dobell continued to exhibit with this Society for 4 or 5 years.
- MARGARET PRESTON AND WILLIAM DOBELL LOAN EXHIBITION. Art Gallery of New South Wales, 1942.
- WILLIAM DOBELL. David Jones Art Gallery, Sydney, 1944. Loan exhibition to inaugurate the Art Gallery.
- PAINTINGS AND PHOTOGRAPHS OF CIVIL CONSTRUCTION IN AUSTRALIA, 1939-44. Art Gallery of N.S.W., 1944. Organized by Allied Works Council. (8 paintings.)
- THE HERALD EXHIBITION OF AUSTRALIAN PRESENT-DAY ART FROM NEW SOUTH WALES AND OTHER STATES, Town Hall, Melbourne, 1945. (10 paintings.)
- JUBILEE EXHIBITION OF AUSTRALIAN ART (Commonwealth Jubilee Celebrations), Australian State Galleries, 1951. (5 paintings.)
- WILLIAM DOBELL, David Jones Art Gallery, Sydney, 1954.
- ARTS FESTIVAL, Olympic Games, Melbourne, 1956. (2 paintings.)
- NORMAN SCHURECK LOAN EXHIBITION, Art Gallery of New South Wales, 1958. (20 paintings.)
- CITY OF NEWCASTLE CENTENARY CELEBRATIONS, 1959. (2 paintings.)
- DOBELL ENTERED FOR THE AUSTRALIAN WOMEN'S WEEKLY PORTRAIT PRIZE 1955 and 1957 winning it in the latter year with his Helena Rubinstein.
- ENTERED FOR THE ARCHIBALD PORTRAIT PRIZE, 1940-43, 1945-6, 1948-53 and 1957, and won it 1943 and 1948.
- ENTERED FOR THE WYNNE ART PRIZE, 1948, and won it with a landscape, "Storm Approaching, Wangi".

BIBLIOGRAPHY

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- The Society of Artists Book — Ure Smith, Sydney — 1942, 1943, 1944, 1946-7.
- Australian Present Day Art — Ure Smith, Sydney — 1943, 1946, 1949 (revised edition).
- Contemporary Australian Painting, collected by Neil McEacharn — Ure Smith, Sydney — 1945.
- Place, Taste and Tradition — Bernard Smith, pp. 233-237, 1945.
- The Art of William Dobell — Ure Smith, Sydney — 1946.
- Howard Hinton, Patron of Art — Angus & Robertson, Sydney — 1951.
- Catalogue of Australian Oil Paintings — Art Gallery of New South Wales — 1953.
- Corrections to be noted: In article Two Australian Painters (Dobell and Drysdale), Art in Australia, series 4, No. 5, page 61 is referred to. Correct issue was March, 1942.
- Reference to "Dumbell v. Dobell", appeared in Meanjin, Vol. 4, No. 1, not Vol. 4, No. 2.
- A Gallery of Australian Art, by Herbert Badham—Currawong, Sydney—1954.
- Australian Image, by Colin Simpson — Legend Press, Sydney — 1956.

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**NATIONAL GALLERY SOCIETY CENTENARY
YEAR 1959 EXHIBITION QUEENSLAND**