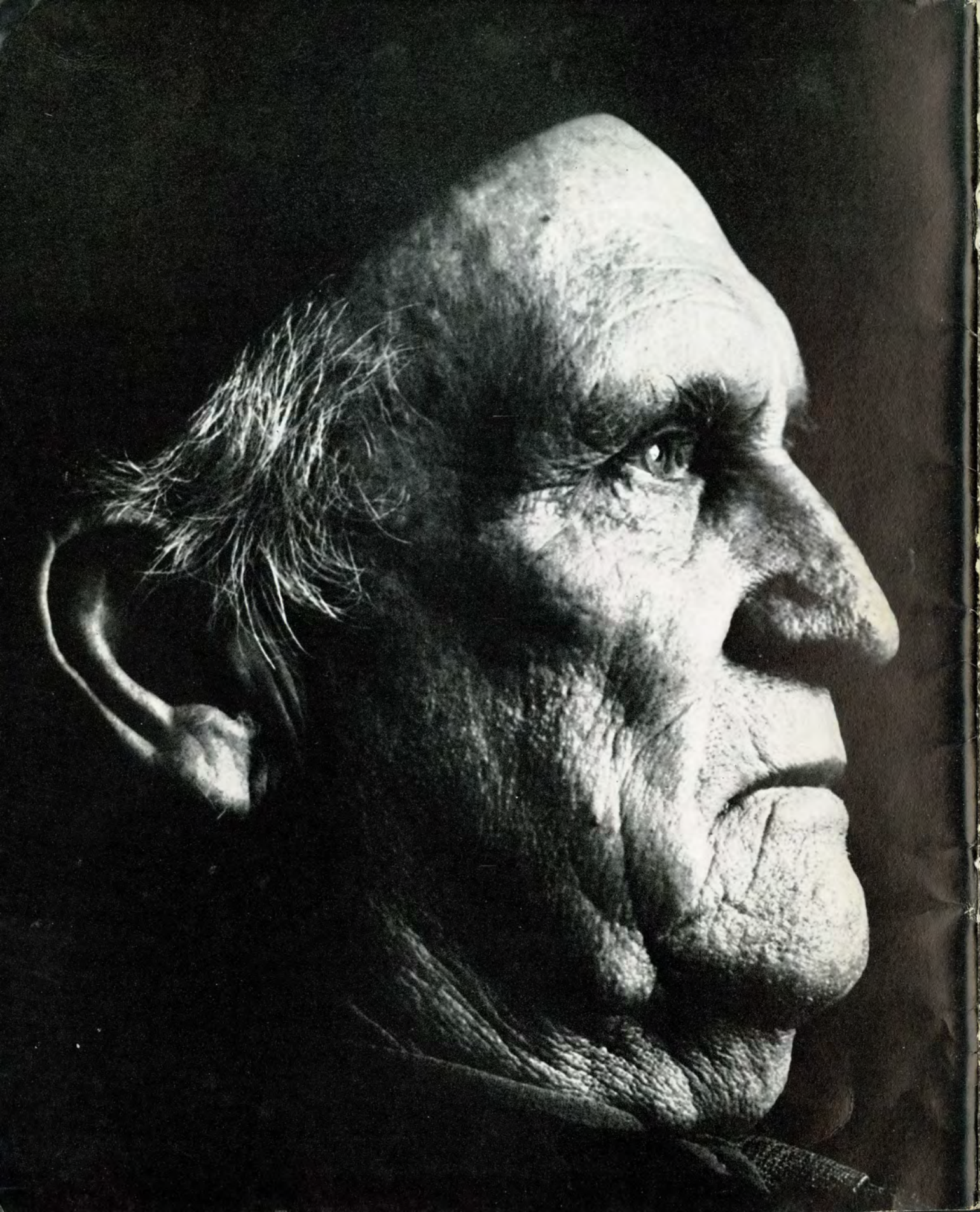


Lloyd Rees Retrospective



Souvenir Catalogue



Lloyd Rees Retrospective

Arranged by the Art Gallery of New South Wales, Sydney

The exhibition will be shown in all state galleries and Newcastle City Art Gallery 1969-1970

Acknowledgements

The Boards of Trustees of the Art Gallery of New South Wales and participating galleries thank all those who have generously lent works for the exhibition. Particular thanks are due to the artist and Mrs. Rees for their help in choosing the works and in supplying information for the documentation. The Macquarie Galleries are also thanked for their help in tracing works.

Credits

Colour plates: cover and plates IV and V made by Photo-Engraving Art Co. Pty. Ltd. Sydney; plate II by Porter and Barnett Pty. Ltd., Adelaide; plate III by Replica Process Engravers, Melbourne.

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Provisional Dates

October 2 to November 2, 1969
November to December, 1969
February 1 to February 28, 1970
March 17 to April 13, 1970
May 1 to May 31, 1970
June 18 to July 21, 1970
August, 1970

Foreword

It has been the policy of the Trustees of the State Art Galleries within the Commonwealth to hold from time to time retrospective exhibitions of the work of distinguished Australian Artists. We have pleasure in presenting this retrospective exhibition of the paintings and drawings of Lloyd Rees.

The present exhibition is not the first retrospective exhibition of this Artist's work. In 1942 a loan exhibition was shown in the Art Gallery of New South Wales consisting of 46 paintings and 69 drawings. The Exhibition now on view covers the whole range of subjects and media of Lloyd Rees's work dating from 1913 up to 1969. We believe that all people in this Country interested in art, whatever their particular bias may be, will agree that Lloyd Rees is an artist worthy of this honour. He has exhibited widely throughout the Commonwealth, New Zealand and overseas, has won many important prizes and contributed greatly to the development of art here.

This exhibition confirms that from the beginning up to the present time Lloyd Rees has always been a Romantic, a Romantic in the sense that imagination has triumphed over reason. This does not imply that deep thought has not been given to the organization of his paintings as it is obvious that he has studied deeply the science of picture making and is a Craftsman of a high order. The meticulous pen and ink drawings are not weakened by their minute detail as they always retain a unity of tone and are skilfully composed. His landscapes are usually muted in colour and often dark-toned. One would regard him as a harmonist rather than a colourist in the modern sense of the word. Although tolerant and interested in modern movements—his many visits overseas have given him the opportunity of studying these at first hand—he has not, to any extent, been influenced by them and has not given way to fashion in order to gain popularity.

Lloyd Rees, now in his 75th year, can look back with pride on a life devoted to art. In 1932 he was elected a member of the Society of Artists with whom he constantly exhibited and was the President from 1961 to 1965. From 1964 to 1969 he was Chairman of the Visual Arts Committee Australia for UNESCO and carried out his duties in an informal and friendly manner. Members of the Committee always freely expressed their ideas and they might have refrained from doing this had he acted in a more formal manner. In 1946 he was appointed part-time teacher in freehand drawing and painting and lectured in History of Art at the School of Architecture, Sydney University, where he still teaches and where his teaching continues to exercise a strong influence.

Over the years Lloyd Rees has written extensively on art, artists and his travels and at the time of the opening of this exhibition his memoirs *The Small Treasures of a Life Time* (Ure Smith Pty. Ltd.) are being published.

We express warm thanks to Mrs. Renée Free who, in association with the Artist, chose the works for the exhibition and who has also compiled the catalogue and written the introduction.

ERIK LANGKER, Kt., O.B.E.

The Landscape of Lloyd Rees

It has been recognised from classical times that landscape painting is not only about landscape. It is thought of as that branch of painting closest to music and poetry. Rees wrote in 1940 “the musician’s symbols are abstractions in themselves. . . . The artist’s symbols are mostly based on natural objects. But if his command over them is complete, he can evolve . . . by the simplest means, a pure creation of the human mind, an abstraction in precisely the same sense and degree as a work in architecture or music”.⁴

Rees’s preoccupation is with giving poetic associations to his environment, be it Brisbane, Sydney, Gerringong, Orange, Bathurst, San Gimignano, Paris or Greece. A more purely descriptive landscape painter may find that his landscapes of a foreign country are of less interest than those of his homeland. Rees achieves symbolic as well as descriptive landscape; his works express an outlook on life, a sense of culture and of cultivation. He links Australian landscape with European civilization — making another garden of the world of the coastal strip of New South Wales. South Coast hills, Kurrajong panoramas predispose Rees to appreciate San Gimignano, just as Italy and Renaissance landscape paintings influence the way he sees the Australian scene.

Rees recreates our cities and coastline. He plans environments, rearranges parts of buildings, streets, towns, panoramas. As Sydney Ure Smith wrote in 1917 “He is not a realist . . . his drawings of buildings and streets would sometimes annoy the historian, as he has a way of donating trees and ornamental devices where they are often unfortunately not to be seen. On the other hand, the impulse to add better setting to his picture would delight a town-planning enthusiast”.¹³ This interest in environment extends to his life. Rees has entered many battles concerning the preservation of fine architecture, the planning of parks, the design of fountains.

Landscape paintings of all centuries have been composed carefully, even the most view-like scenes are based on work of other artists or are a composite of several views. As Max Friedländer writes “Truth to nature of a painting means that on looking at the painting I am comparing the impression it makes on me with the impression nature makes on me. This of course is again dependent on art”.*

Rees’s feeling for nature is of course the foundation of his art, his close study of nature in the pencil drawings of the thirties being of the greatest consequence. As Norman Carter wrote in 1938, Rees’s work “is the result of a deep impression which is developed by mature consideration”.²⁴ This need to meditate over impressions registered to the full makes it necessary for him to paint alone, the presence of people, even models, being impossible distractions.

His depiction of nature is at human scale. This scale is given not only by the conventional use of figures, boats, carts as notes of animation and accents of colour, but also by the nature of his observation—close-up views of rock or wall, or panoramas of observed details.

The landscape paintings of the 15th century, Italian and Flemish, and those of Titian,

Superior figures in text refer to entries on pages 37 & 38.

*Max Friedländer. *Landscape, portrait, still life; their origin and development.* Oxford, Cassirer, 1949.

Brueghel and Turner, are close to his heart. Australian artists like Elioth Gruner or Walter Withers have been an inspiration at different stages. France, partly through his mother, and Italy, have been of equal importance—the art of the former for paint quality, the latter for construction. But closest in spirit are the Northern artists who combine love of their native landscape with love of Italy, like Brueghel and Corot. Rees writes of a Sydney art teacher in his memoirs: “Rubbo did understand French Impressionism and could use pigment as a creative element in its own right, not something simply as a means to copy nature by tones and surfaces.”¹² This aim inspires the scumbling and glazing techniques of Rees. Sketches lie behind all works, but are never copied exactly. From the twenties and earlier any painting not sold at an exhibition has almost certainly been overpainted till it has become another picture, thus few works of the twenties and thirties survive. Sometimes so many layers top each other that one can no longer see the weave of the canvas. No painting seems ever to be decisively finished. Exhibiting is often only a testing activity. Rees has learnt that passages of beautiful painting must often be sacrificed in the hope of greater unity.

One value in Rees’s method of painting, central to his meditative approach, lies in its suggestion of the passage of time. One feels that each stroke and layer of creation is moved by different impressions, the time taken to paint the work suggesting the time taken to acquire the impressions, and each layer itself suggesting further impressions. Also, the painting is a journey back in time, from Impressionism back to Brueghel. The layers remove the work further and further from immediate sensation. The resulting texture in its solidarity becomes the seamed and ancient earth itself.

The meditation and reworking produce a balance of elements—the typical rather than the particular, the universal which does not come about by reducing detail but by the nature of the detail which is itself descriptive of the type of tree or style of architecture, but not intended to distinguish particularly. The degree of detail is uniform throughout a work, or increases as the distance recedes, leaving foregrounds very large and bare. This links with the area of greatest interest always being middle to far distance, the foreground the filling. Repousoir trees, rocks, fences, walls seem sometimes strained. Sizes of boulders, houses, people, trees, bear little relation to each other in scale. This is of no consequence if the composition appears harmonious. Similarly parts are combined that are seen from different viewpoints. The aim is not accuracy but to stimulate associations. Transparent glazes in the forties sometimes cause ghost-like detail and unintentional ambiguity.

Rees’s interest in times of day and seasons is not necessarily apparent in his landscapes—these have no simple connection with the work. Summer fields are often stripped bare in a painting when the mood requires. Yet sometimes the time of day or the season is the subject, independent of when the work is painted. Some of the most beautiful paintings are of summer and spring.

Drawings 1913 to 1930

The early pen drawings could be grouped under the headings Town and Cathedral. The basis for these, and for the early oils, are two thick sketchbooks of pencil drawings, several to a page, done from nature—fragments of buildings, gardens,

streets, cathedral interiors, horses, sketches of self and family. The finished drawings in ink were done in the studio, some as commissions.

Rees's interest in architecture and a talent for memorizing building contours led him to become as familiar with European buildings from reproductions (often clearer in details) as he was with the architecture around him. There is an imaginary drawing of Notre Dame, Paris, done in the same year as "St. John's, Brisbane", 1913. Pen drawings of Italy by Joseph Pennell were copied to acquire a pen style. "These drawings by Pennell were brilliant and the names associated with them magical—names like Tuscany, Siena, Lucca, Fiesole."¹² Pennell drew for reproduction, and his unbroken line was not long found useful by Rees, who wanted a style suited to the high key of a Brisbane of painted houses with galvanized iron roofs. "I found the key linked naturally with a technique based on the white of the paper, with a minimum of line to express light and shade . . . and developed a fine and broken line with almost cobweb texture . . . to express the shimmer of light . . . in much the same way as broken colour."¹²

A heavier pen line with darker shadows was needed for Sydney. The even line of the commissioned drawings of architectural subjects of 1917 was soon replaced by a romantic style, velvety blacks and brilliant whites. This illustrator's style coincided with the publication, in 1918, of a volume of pen drawings by Norman Lindsay, and with Rees's commercial art advertisements. A reviewer in the *Australasian* of 1921 wrote: "There is a touch of fantasy in nearly all these pen-pictures as if the artist, while preserving the real outlines of his subject as we know them, strips off their outer surfaces and shows their inner tissues. Foliage, water and even atmosphere, show this elfin quality." St. Brigid's on the Hill became the Romanesque cathedral of Albi, and in the back of his mind was the imagery of Milton's *L'Allegro*, which latinizes English landscape.

"Towns and battlements it sees
Bosomed high in tufted trees."

Rees's drawings did not intend to suggest mysterious subject matter, or night, but compositions were brooded upon. The "Cathedral Interior" of 1921 is completely imaginary though a reviewer called it St. Mary's. The same reviewer spoke of "the soaring pillars and lofty altitude, even the worshippers have a perpendicular look!"

Rees, having dreamt of Europe for a long time, went there for the first time in 1923. Europe was a release from this sombreness, and rational Italian architecture was drawn on the voyage home with equal fervour. These drawings of Italy were repeated time and again over the next few years to 1930. The greater the nostalgia, and the farther in time from the European visit, the harder the line, the more meticulous the detail. The detail is free variation in the given style of architecture with imaginary juxtapositions of views. The detailed perspective interior of St. Paul's with its impression of great accuracy has its counterpart in a large composite cathedral drawing. Domes, arches, apses, urns—the feeling for curves is already there.

The detailed drawings coincide with very free and romantic pen and watercolour pictures inspired by Turner's watercolours of Switzerland, from the 1840s.

The escape into the past was intensified by great personal tragedy.

Paintings 1918 to 1927

When Rees joined Smith & Julius Studios in 1917, Roland Wakelin and others were painting with impressionist brush strokes. This Sydney style was partly due to Phillips Fox, but more immediately to Wakelin's teacher Dattilo Rubbo. Grüner's "Morning Light" was the most admired work in this style and Rees describes it as "one of the freshest portrayals of Australian light ever painted".¹² Rees's approach in the twenties and thirties oils is impressionist in the sense that the oils were done on the spot, with analysis of light the main subject. Rees preferred Corot's subdued palette, evening moods and mists, quiet corners and near deserted streets to pure impressionist colour and bright sunshine. (Howard Ashton complained in 1917 that no one painted Sydney's grey moods and winter mists.)

Cornwall cottages, like the Parramatta cottages painted after the return from Europe, have sharp contrasts of light and shadow as did the drawings of 1918-1922, his response to Meldrum's theories of tonal painting. Meldrum's ideal of realism swayed many at the time, but copying nature was an impossibility, and Rees realized that the theory was too limiting. Much the same was his reaction to the equally exclusive "colour music" experiments of De Maistre and Wakelin. Rees recognised the importance of the Contemporary Group slightly later, and the bringing to Sydney the concept of the picture being essentially a flat surface covered with colour. Rees embraced this enough to be always conscious of the picture plane, though he never joined the Contemporary Group or the Contemporary Art Society. His interests lay in the past, with figurative art.

Lionel Lindsay praised his European oils for their truth of tone, and reviewing the exhibition containing works like the "Villa Medici" Lindsay wrote: "In his Italian work he catches the clear campagnan lights, the mild tones of Naples yellow, and faded whites, the sharp accents of Cypress trees which spell Italy."¹⁷ Reviewers commented on Rees's seriousness. But few works were bought and the Society of Artists rejected his oils, whereupon he exhibited at the Royal Art Society until elected a member of the Society of Artists in 1932.

During the period of ill-health, from 1928 to 1929, Rees did few paintings, outdoor painting being too tiring. From this period date the still-lives—zinnias, hydrangeas, geraniums, cauliflowers. These continued in the next drawing period also.

Drawings of the 1930s

Rees turned again to pencil, used this time for finished compositions. These drawings coincided with the gift of a sketch book of fine paper. The pencil line flowed, its path not broken by the usual spongy paper. A 2B or 3B pencil was used, the composition was indicated briefly first. When the outline of the detailed drawing blurred, the pencil was sharpened by shading. Mistakes would be rubbed out with a cut wedge of rubber, then redone in front of the motif.

The intense drawings of Italy gave way to intense concentration on the immediate Sydney surroundings—the inner harbour around Ball's Head and Waverton, and

pastoral drawings around Pennant Hills, where relatives were visited each Saturday. The years of drawing Italy can be felt in these works. "Western Bays and Headlands", "Orange Groves at Kurrajong", "The Bridge, South Coast landscape" could all be the landscapes of 15th century Italy. The vignettted Italian views have their sequel in the undeveloped foregrounds in the early thirties.

The character of Sydney harbour foreshores has been so closely studied, though to different effect only by Conrad Martens. The drawings of 1930-31 map out his domain with great clarity. Rows of terraces or sandstone rocks are multiplied and spread across the picture in simple flattened masses. The curves of headland, fence, wall, tree, boat, terraces, bay, defining the contour of the land, are punctuated by detail. This detail reaches a peak in "Western Bays and Headlands" of 1932, as does the delicacy of light in what he considers his finest drawing, "Evening Waverton" (catalogue no. 126). Here he captures the characteristic line of a suburb as clearly as for a building in a particular architectural style, the balance of detail and suggestion creating a work of the greatest poetry, a landscape of the mind.

The repetitions of like elements—diagonals of roofs, steps, even a rope in the foreground of another version (catalogue no. 125), balanced by verandah posts, telegraph posts, fence posts, chimneys, is quietly insistent. The lighted fence in the foreground is even given its negative repetition as shadow in the darkest central point. The sun sets as we consider the minutest changes of tone within a narrow range. Houses are turned at will to catch light to better effect or to give more satisfactory shapes, or details like the overhead bridge disappear.

Annual exhibitions of drawings were held, with the enthusiastic support of John Young of the Macquarie Galleries. These were always reviewed as "amazing", "full of poetry", "the music of perfect accomplishment". Only after the 1942 exhibitions did reviewers mistake the intentions of the artist as realistic.

Streeton's review of "The Anchorage" ("Two Boats") in the 1933 exhibition states "it is so well drawn and the westering light and shade so exquisitely chosen and expressed, that it almost suggests the colour of the scene." Another reviewer likens the pencil effects to wash.

In 1934 particularly, the texture of natural forms is studied with such Ingres-like concentration that the surface of fig or rock becomes a living primordial reptile. In the fig trees with their active upward thrusting Rees has greatest empathy with his subject.

In 1935 and 1936, there is a sense of relaxation. Fields and panoramas, suggesting the later Italian fields, spread with peace. A reviewer in the *Bulletin* of 18/12/1935 wrote of an exhibition: "He finds romance in the mingling of hills and towers, and discovers in Five Dock or Balmain, scenes as picturesque as our tourist painters bring back from Venice or Seville. Also, he has a strong affection for the sandstone on which Sydney stands and limns its erosion most effectively. And when Rees concentrates on foliage, he packs an authoritative essay in botany into every square inch. Noonday sun, sunset, dusk, grey days are all within the gamut of his scale. By confining himself to one medium he has perfected himself in it."

This great discipline, analysis with Ruskinian fervour, lies behind the broad suggestive

detail of later painting. There comes a slackening of interest in these pencil studies. Elaborate pen drawings are done again in the studio, and nostalgic drawings of Italy reappear.

Paintings 1936 to 1942

After the "pencil paintings", Rees found it difficult to find a way back into paint. The oils of the thirties are of the delicacy of the pencil drawings, thin clear lines, flattened surfaces, subtle colours adjoining as did subtle changes in tone. Grüner's changing style is one influence up to a point, but Rees felt "later, Grüner's compromise between realism and form was unconvincing—but he was a poet of Australian landscape and revealed to us the intimate."¹² Rees's lyrical paintings of quiet hills are backgrounds suitable for an Annunciation. He finds Claude and Corot guides for composition in the group of Northwood gardens and bush glades penetrated by light—repossoir trees, grand in scale, the dialogue of trees across the picture, rivers running horizontally behind, dividing the canvas into bands, and a Watteau-like urn completing the grandeur of the front garden.

Rees in 1938, writing of Douglas Dundas, says that Impressionism could not give a complete answer, that there was a need to turn to Italy. He praises Dundas for "the superimposing of quiet harmony of mass and colour on a foundation of sound drawing and construction. Light and shade are deeply analyzed but never allowed to break up form."¹³ This is how his own work develops also.

If the drawings and paintings of the twenties can be characterised by the abstractions City, Cathedral, the thirties can be called the Country. It is nature still visible in the city which is the main concern.

Three events of importance occurred which helped bring the period of the twenties and thirties to a close. The first was the Melbourne *Herald* exhibition of French art, 1939. The paintings of Bonnard and Utrillo were admired for their "imaginative use of colour". The second event was the retrospective exhibition of his own works, of 1942. This dispelled timidity and gave him the urge to paint more forcefully. The third was the discovery of Gerringong.

Paintings 1942 to 1956

Gerringong—the hills, Mt. Saddleback, Werri Beach, the slopes near Berry, the coast of Kiama, became his Campagna. Too green to be the ideal country, nevertheless the simple shapes of the landscape were an inspiration; at evening Mt. Saddleback had a sombre grandeur. The divided zones, the small facets of broken colour, change to sweeping curves unifying the space and overall colour with tonal changes. There is a feeling of transition from the 15th to 16th centuries, of Bellini and Titian. Bellini's "Agony in the Garden", in the National Gallery, London, and Mantegna's also, must surely have left a deep impression. Rees's landscapes acquire associations by their generalized forms, and their suggestions of another period.

These hill landscapes are the product of meditation on a motif over a long period,

reminding us of Cezanne's struggle with Mont St. Victoire. These are his unique contributions up to this point, creating a new way to look at Australian landscape. Clumps of trees and houses shelter in the junction of curves or along their course. The sky becomes arched in sympathy with the earth. The landscapes of the thirties and forties are usually deserted before the Northwood period. Car roads define the landscape rather than Corot's paths.

These works, in which moods sometimes light sometimes dark hold sway, remind us of painters like Giorgione or Jacob van Ruisdael. A Brueghelian heaviness of summer, bathed with orange light, as in "Illawarra Pastoral" 1944, or "September Landscape Orange", contrasts with the evening moods of the same years.

The softness gives way to cleaner lines and harder edges, with larger units; producing works like "The Road to Berry" and "A South Coast Road". The curves unite foreground middle and far distance. The long rectangular shape of this painting is ideal for suggesting rolling hills. The formalism of this period is seen too in the study of rocks, owing something perhaps to a memory of Turner's watercolour at Farnley Hall "Otley from the Chevin", and in "Omega Pastoral", which heralds the compositional methods of the sixties, with its panoramic view seen from a height, from different viewpoints, with high horizon, rivers unifying the middle and far distances, flattened tilted space reminding us of Cezanne.

The solitary communion with nature is interrupted partly by illness, partly by weekly painting trips to the then rural area around Ryde with Roland Wakelin, George Lawrence, John and Marie Santry. Painting in company, producing quick works on the spot, did produce some fresh, often very thinly painted works. The casual relationship with nature, while not producing works as satisfactory as those of the great hills period, did widen Rees's range to embrace a great variety of moods.

Breeziness, storm effects, the domain of Walter Withers is now entered, with the result the masterpiece "Storm, Werri Creek", combining the satisfying convex rolling forms of the forties with the dynamism of a particular atmosphere.

The other large works of the same years, "Summer in the Illawarra", "Harbour at McMahons Point", while catching fine moods, in reproduction seem less satisfying in composition, there being the feeling of a too large, bare foreground, no middle distance, and a strip of very detailed far distance. This is how detail does in fact work however, and is founded on observation.

After twenty-nine years, Europe in 1953 presented great visual excitement. The light tone of Italy moved Rees, after the dark Northwood period, and this light tone was sustained after the return to Australia. The Northwood Group experience perhaps prepared the traveller to France in catching a poetic impression, the paint surface thin and fresh. In Italy, San Gimignano was "a place that selected itself". A month produced (from the hotel terrace) many panoramas of the hills gently rolling like the hills by Ghirlandaio and Gozzoli on San Gimignano's walls and chapels.

On the return from Europe, the paintings summing up the forties were continued till 1955: A Gerringong landscape painting, which was burnt on the way to exhibition at the Arts Festival of the Olympic Games, Melbourne, 1956; "The Road to the Mountain" and "The Coast of Kiama". The scale of the works is large; Rees feels happier working on a large scale, working with the arm rather than the hand. There

is greater richness in depth and atmosphere, detail and colour. The use from this time of titanium white helped Rees achieve the desired lighter tone not possible with white lead. Constable now, with his fresh impasto, appeals to Rees.

Paintings 1956 to 1959

The next years were years of experiment, mainly through small landscapes exhibited in 1958. Rees wanted a freer method, looser, capable of larger scale, and expressing a wider range of moods and colours. The problem was partly to achieve a more abstract style, where uniform touches could suggest details of colour and texture and form without detailed representation. Flatness of plane, towards which Rees has always moved reaches a high point. He discovers now a scumbling method, painting over the resulting impasto, which gives depth and texture. This replaces the method of applying glazes. The works of this time are transitional between works of the forties and the sixties in colour and subject.

Drawings—Ink, Carbon Pencil and Wash 1959 to 1969

During the visit to Europe 1959-60, paints were left behind, and the drawings and watercolours made inspired him to develop a drawing style of the sixties, after a break of over twenty years in drawing for its own sake. (One sketch book done in 1953-54 was dispersed, one drawing being in the Western Australian Art Gallery.) Each painting has drawings with wash as its basis. But both finished watercolours and paintings are done in the studio.

Rees on this visit more than the previous is concerned with the monuments of other civilizations. The works are less of a traveller's view, and are often composite arrangements of symbolic motifs. The suggestion of detail and texture by abstract means is evident in these late watercolours also. After the intense detail of the twenties and thirties drawings there is the almost Zen "Landscape at Rockley" or "Derwent, Tasmania".

In the watercolours of 1966, when Rees made another European journey, rolling rhythms seem to dominate all elements. The all-over quality matches the sunlit drawings of the Brisbane period. Detail is suggested now by abstract touches. Elwyn Lynn wrote in a *Bulletin* review: "The best have a faded suggestiveness as though they were spectral emanations of places and times long ago." The three watercolours of Beziers were aids in the painting "Country I", reminders of the actual scene. They have a lyrical, loose softness, which, like the broad suggestive Majorcan peaks, show a style of maturity.

Paintings 1961 to 1969

The freer style developed in 1956-59 has time to incubate on the third visit to Europe, 1959-60. The desire to work on earlier paintings has resulted in the loss of at least two thirds of the paintings of this visit. After exhibition in Adelaide in 1962, when

colour slides were taken, the works not sold disappeared under repaints. Those that survive, like "Stones of Athens", a composite of monuments of different civilizations, show the symbolic quality of the works. The oils of this visit were done afterwards in 1961, coinciding with Australian works which represent the high point of the preceding abstractions.

Often the first impressions of nature are extreme ones, meaningful to this generation. In the reworking this is often lost in the intention to balance several strong feelings. "Spring at Lane Cove" however, is one of these fine first impressions not too worked over. Rees has described how it was painted. It "was based on a long felt desire to express the sudden and exciting advent of spring. The design was originally put down with some deliberation in firm strong lines and masses, and allowed to dry. Then, when the inclination moved, the whole surface was covered with free moving paint and distributed and merged with palette knife and brushes and with the fingers as well."* It is the analysis of nature over a lifetime which makes this possible; the specific locality, the northside of Sydney is evident even in the generalization. If we compare this work to "Spring Afternoon", 1936, equally beautiful, we see that a particular spring afternoon is changed to the idea of spring.

Experimentation led to the rich style of the 1960s, when the paintings have freedom, wideness of vision and "a sense of the miraculous in nature". In spirit they recall the grandness of the dreams of the early drawings. Europe and Australia are now co-existent in the artist's mind. The European experience is almost dominant: the Acropolis, Delphi, Chartres, Majorcan mountains. This grandeur perhaps influences Rees in seeing the grandeur of Australia, as Tuscan hills helped the intimacy of the harbour enclosed by headlands and of rolling hills of the forties. Now we have great cliff façades and surging seas, and great panoramas and city skyscrapers. Nature not overwhelming man, but the great expanse of Australia—The Timeless Land—its largeness of scale appreciated to the full in familiar scenes, not the expanse of Central Australia.

The influence of Brueghel's panoramas is now to the fore, with Australian-Flemish hills. The compositions are flattened planes at a slight angle. The rivers of the forties become wide; the curves glide us around the plane. The Upper Hastings, or the river of life of a Van Eyck or Patinir.

Inclusiveness is the aim of the sixties, not simplification as in the forties. A palette with a range of strong colour, reds and blues for dramatic works, like the "City" of 1963 or "Stones of Athens"; a palette of brilliant colours—orange, mauve, blues and greens and purples for works of an exalted mood; Roberts-like quiet greens for bush poetry and fairyland, opalescent colours for visions. Colour is conceptual, symbolic of a mood of mind, less descriptive of a mood of nature.

His use of similar elements in Australian and European impressions points to how abstract the relation is between his works and nature. The same three hill masses appear as Spain, Molong, Werri, Sicily or France. The same wall and tree appears in "Drama in the Valley" (Kangaroo Valley) "Summer in the Suburbs" (Northwood) or "Majorca".

The detailed drawn quality of the thirties drawings is here translated into paint. Description is achieved by broad strokes and exact tone or by scumbled paint over-painted. The primordial reptilian solidarity appears in "the Surge of the Sea" which

*Letter to the Art Gallery of New South Wales, 1961.

has something of the same empathy and symbolism as the figs. Works of some size are done in the studio, but each holiday Rees still paints from nature.

Rees's last two series of works, "Tribute to France" and "Song to Creation", are intended summations of his mature feelings, of Europe and Australia, but also of nature and civilization. "The City" shows the essentially abstract nature of Rees's art. A building, preferably with a dome, a square, a fountain, a tree—the ideal city, found in France at its best, and Italy, and not in Australia. (The Fountains Committee on which Rees served, has disbanded.) The influence of Turner returns; Rees mentions in his memoirs how in the sixties, Turner's abstract atmosphere impressed him. Light transforms and unifies the landscape, giving it heightened reality, in Rees's late works. Through this light shine the typical, essential, forms of our particular world: the vision is particular and general.

The Cathedrals are still unfinished as this introduction is being written. The tight versions exhibited are becoming loose and broadly painted. In them, Rees returns to his first subject, the meaning of architecture.

RENÉE FREE

Chronology

Only one-man and selected group exhibitions are included in the chronology.

Other exhibitions page 36.

1895

Lloyd Frederic Rees was born 17/5/1895 at Yeronga, Brisbane, seventh of eight children. Father, Owen Rees of Welsh descent, was from Melbourne, sent north in connection with sugar industry. Mother, Angèle Buerguez, was daughter of a sugar planter of French descent from Mauritius.

1901-6

Lived at "Mobolon", St. Lucia Flats, Brisbane. Ironside public school. Home atmosphere French food, discussions, singing of French and Italian operas.

1907-16

Lived in various suburbs of Brisbane. Ithaca school; headmaster Mr. Exley. Contact with Mr. Exley of "Bardon", Upper Paddington, who owned reproductions of Turner prints. Copied three Turner oils, Crossing the Brook, The Bay of Baiae, Peace — Burial at Sea. Read Ruskin on Turner and saw Brisbane as a Turneresque vision. Studied Corot reproductions, and, later, reproductions of Turner watercolours at Farnley Hall. Copied pen drawings of Italy by Joseph Pennell, reproduced in Century Magazine.

1910

One year of the high school of the Brisbane Technical College.

1911-14

Attended night classes at the Brisbane Technical College Art School under Godfrey Rivers, J. F. Martyn Roberts and L. J. Harvey. Refused employment in an architectural office because of lack of mathematical training.

1911

Worked in an insurance office.

1912

Worked in a bank. Ill-health, which later led to rejection from military service. Drawings brought to the notice of John Cummings, Government Printer, by Mr. Exley. Began exhibiting drawings with Queensland Art Society.

1914

Appointed junior artist, Government Printing Office, Brisbane. Drew on stone and on aluminium plates for lithographic reproduction. Met Peter Templeton and Wal Taylor.

1915

Left printing office. Did drawings of Brisbane, reproduced them by photo-lithography, and sold them as postcards.

1916

Commissioned by owners to draw old houses, schools, churches. (Cat. nos. 103, 104.) Attended Brisbane Technical College day classes. John Banks, Sydney artist and member of Royal Art Society of New South Wales, purchased drawings and showed them to Sydney Ure Smith of commercial art firm, Smith and Julius Studios, 24 Bond Street, Sydney.

December 1916

Brief visit to Sydney, meeting with Ure Smith, and one month's visit to Melbourne.

May 1917

Came to live in Sydney. Joined Smith & Julius Studios. Did advertisements for Beard Watson's which appeared in the *Sun* on Tuesdays. Fellow artists were Roland Wakelin, who became a life-long friend, Albert Collins, J. Muir Auld, James Adam, Percy Leason, Frank Payne.

August 1917

Given commission by Ure Smith to draw public buildings. Three of these drawings purchased by Art Gallery of New South Wales from annual exhibition of the Society of Artists. (Cat. no. 109.)

1918-1922

Luncheons at John Young's framing shop, with Wakelin, De Maistre, Muir Auld, John Eldershaw, Max Meldrum, Percy Leason.

1918

Lived at Old Cremorne with Wal Taylor and Peter Templeton. EXHIBITION AT MISS SHELDON'S GAINSBOROUGH GALLERY, BRISBANE, September (drawings and paintings).

1919

Lived at Mosman and Woollahra.

1920

Lived at Waverton with his sister and Basil Burdett. EXHIBITION AT HORNSBY BUILDING, BRISBANE. (Queensland Art Society Room) May (drawings and paintings). Queensland Art Gallery purchased a drawing. (Cat. no. 114.)

1921

EXHIBITION AT GAYFIELD SHAW GALLERY, SYDNEY, July. (32 pen drawings, Wal Taylor book bindings also shown) and at MISS SHELDON'S GAINSBOROUGH GALLERY, Brisbane, August (drawings and paintings). Began exhibiting at the Royal Art Society of New South Wales when Society of Artists rejected his oils.

1922

Parents moved to Parramatta from Brisbane; Rees lived with family. EXHIBITION AT THE NEW ART SALON, 219 George Street, Sydney, December (12 drawings and 25 paintings).

February 1923-March 1924

Went to London. Drew from the model at the Chelsea Polytechnic. Visited Cornwall, France and Italy. Attended life class in Rome.

1924

First oil entered a public collection, Manly Art Gallery. (Cat. no. 6.) EXHIBITION AT FARMER'S, SYDNEY, March. (European drawings and paintings), and at EXTON HOUSE, BRISBANE, July (European drawings and paintings).

1925

EXHIBITION AT THE NEW GALLERY, MELBOURNE (J. S. MacDonald, Manager), February (drawings and paintings). Two drawings to National Gallery of Victoria.

c.1925-1935

Given commercial art work by Farmer and Co. Ltd., Sydney, on part-time basis.

1926

Married Dulcie Metcalfe, daughter of Reverend and Mrs. J. E. Metcalfe, Sydney. Lived at Mosman.

1927

Death of wife. Returned to live at Parramatta.

1928

Period of ill-health. Stopped painting and developed drawings.

1931

Married Marjory Pollard, daughter of Mr. and Mrs. A. J. Pollard, Bathurst. Lived at McMahons Point. Drew at Pennant Hills on Saturdays. EXHIBITION AT MACQUARIE GALLERIES, SYDNEY (drawings).

1932

Elected member of Society of Artists. Presented a still-life oil painting to Queensland Art Gallery in memory of his father. EXHIBITION AT MISS SHELDON'S GAINSBOROUGH GALLERY, BRISBANE, May (6 drawings, 1 painting, still life). MACQUARIE GALLERIES, SYDNEY, November (drawings).

1933

EXHIBITION AT FINE ART SOCIETY'S GALLERY, MELBOURNE, March (drawings). MACQUARIE GALLERIES, SYDNEY (drawings).

1934

Birth of son, Alan Lloyd Rees. Moved to present home, designed by Mr. Rees like an Italian villa, at Northwood. EXHIBITION AT MACQUARIE GALLERIES, SYDNEY, December (drawings).

1935

EXHIBITION AT MISS SHELDON'S GAINSBOROUGH GALLERY, BRISBANE, July. MACQUARIE GALLERIES, SYDNEY (drawings).

1936

MACQUARIE GALLERIES, SYDNEY, October (20 paintings, 3 pen drawings, 8 pencil drawings).

1937

The National Gallery of Victoria acquired its first Rees painting. (Cat. no. 17.) EXHIBITION AT THE LODESTAR GALLERIES, ROWE STREET, SYDNEY, 15 December. With Mary Edwards, M. J. MacNally & Treania Smith. (6 paintings.) EXHIBITION AT PREECE GALLERY, ADELAIDE.

1938

Foundation member of the Australian Academy of Art. Art Gallery of New South Wales purchased its first Rees painting. EXHIBITION AT MACQUARIE GALLERIES, SYDNEY, October 26. (13 paintings and 12 drawings, retrospective.)

1937

EXHIBITION AT SEDON GALLERY, MELBOURNE, Paintings.

1939

Holidays at Burrawang, near Moss Vale, N.S.W.

1940-69

Most Christmas holidays spent at Werri Beach, Gerringong, near Kiama. September or May holidays spent often at Bathurst.

1942

RETROSPECTIVE EXHIBITION AT THE ART GALLERY OF NEW SOUTH WALES, SYDNEY, August 1 (46 paintings, 69 drawings).

1946

Began as part-time teacher of freehand drawing and painting, and lecturer in history of art at the School of Architecture, Sydney University, where he still teaches.

1947

Built house "Caloola", at Gerringong.

1948-52

Member of Northwood group, with John and Marie Santry, George Lawrence, Roland Wakelin, all of whom lived at Northwood. Group would paint one day a week together, especially around North Ryde, and members would use his studio at Northwood when Rees was away on holiday.

1948

NORTHWOOD GROUP, MACQUARIE GALLERIES, SYDNEY, May 5 (9 paintings), with Roland Wakelin, George Lawrence, Marie and John Santry. Period of ill health.

1949

Sydney representative for Felton Bequest and adviser for Bendigo Gallery.

1950

Organized exhibition, "110 Years of Australian Art", Farmer & Co., Sydney.

1952

Delivered an oration on Leonardo da Vinci, for the Dante Alighieri Society, in the Great Hall, University of Sydney, in commemoration of the 5th centenary of Leonardo's birth.

December 1952-December 1953

Went to Spain and Italy (including one month at San Gimignano), France and Britain.

1954

EXHIBITION AT JOHN MARTIN'S GALLERY, ADELAIDE.

1955

EXHIBITION AT MORETON GALLERIES, BRISBANE.

1956

EXHIBITION AT JOHN MARTIN'S GALLERY, ADELAIDE.

1958
EXHIBITION AT MACQUARIE GALLERIES, SYDNEY,
August 27. (19 paintings.)

April 1959-January 1960
Visited Italy, Sicily, Switzerland, Austria, Germany,
Holland, Denmark, Britain, France, Greece and Greek
Islands.

1961
EXHIBITION AT MACQUARIE GALLERIES, SYDNEY,
May. European motifs. (16 paintings of France, Italy,
Greece.)

1961-65
President of Society of Artists, after former positions as
Hon. Secretary and Vice-President. Committee member of
Sydney Ure Smith Memorial Fund.

1962
EXHIBITION AT BONYTHON ART GALLERY,
ADELAIDE, August 20. (26 paintings, mainly European.)

1962-1967
Fountains Committee, Sydney City Council.

1963
EXHIBITION AT MACQUARIE GALLERIES, SYDNEY,
April 24. (29 drawings of France, Italy, Greece.)
EXHIBITION AT JOHNSTONE GALLERY, BRISBANE,
September 3. (25 paintings, 20 drawings.)

1963-1969
Chairman of Art Panel for Lane Cove Council.

1964-1969
Member of the National Advisory Committee for Unesco,
and Chairman of Visual Arts Committee (Australia) for
Unesco.

1965
EXHIBITION AT MACQUARIE GALLERIES,
CANBERRA, December 7. (Watercolour drawings.)
THREE FIGURATIVE PAINTERS, MACQUARIE
GALLERIES, SYDNEY, November 24. (6 paintings.)

1966
EXHIBITION AT MACQUARIE GALLERIES, SYDNEY,
May 4. (48 watercolour drawings.)

July 1966-May 1967
Visited Italy, Greece, Greek Islands, France, Britain,
Portugal, Spain (including one month on Majorca).

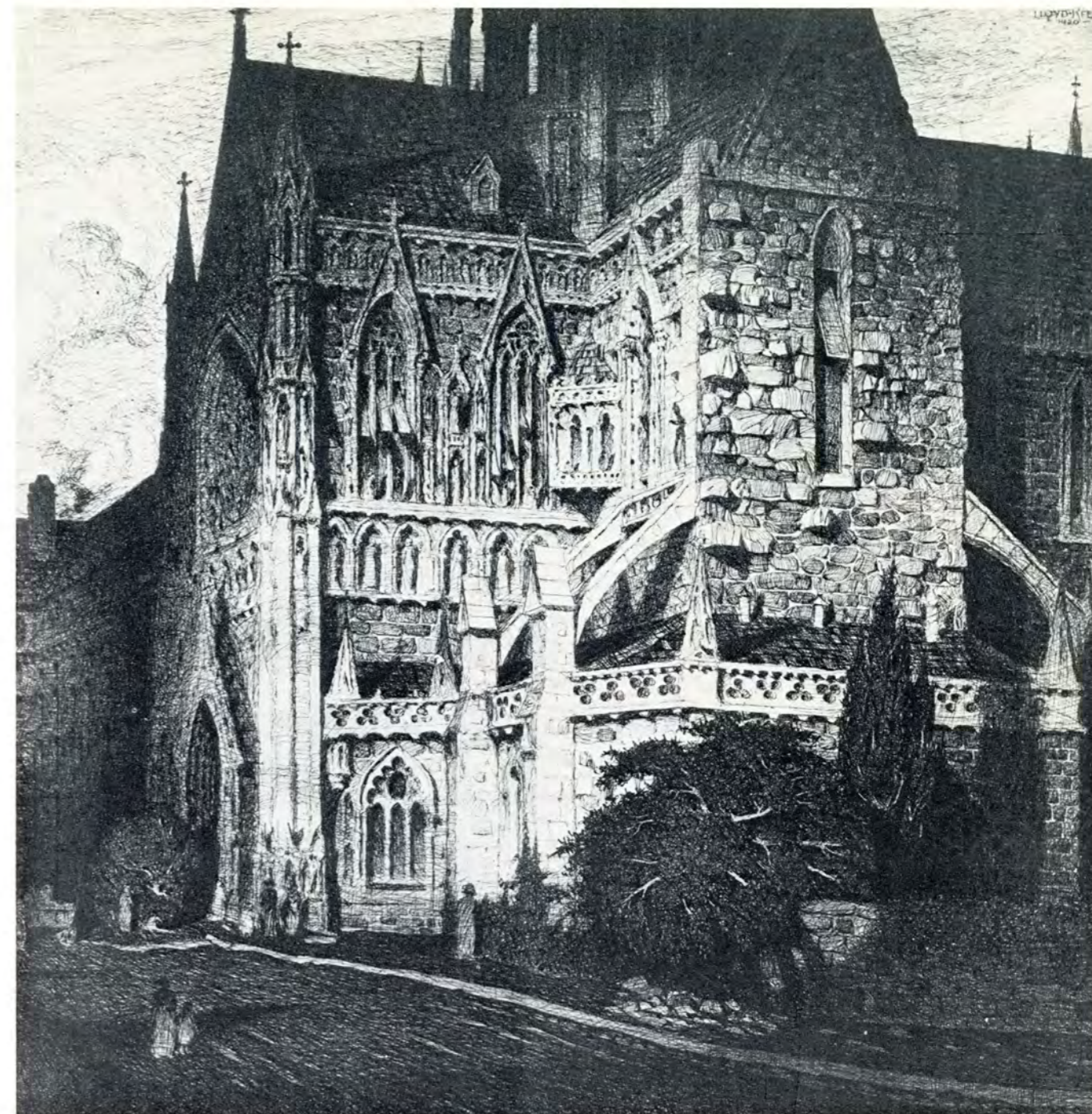
1966-1969
Chairman of International Co-operation Art Award
Committee.

1967-1969
Some holidays spent in Tasmania, when son moved there.

1968
EXHIBITION AT MACQUARIE GALLERIES, SYDNEY,
February 28. (41 European watercolour drawings.)
VON BERTOUCHE GALLERIES, NEWCASTLE, October
21. (27 paintings.)
FIVE PAINTERS, MACQUARIE GALLERIES,
SYDNEY. (5 paintings.)

1969
RETROSPECTIVE EXHIBITION AT THE ART
GALLERY OF NEW SOUTH WALES, SYDNEY.
Circulated to state galleries and Newcastle, October 2. (101
paintings, 62 drawings and watercolours.)

1969
Wrote memoirs *The Small Treasures of a Lifetime*,
Sydney, Ure Smith, 1969.

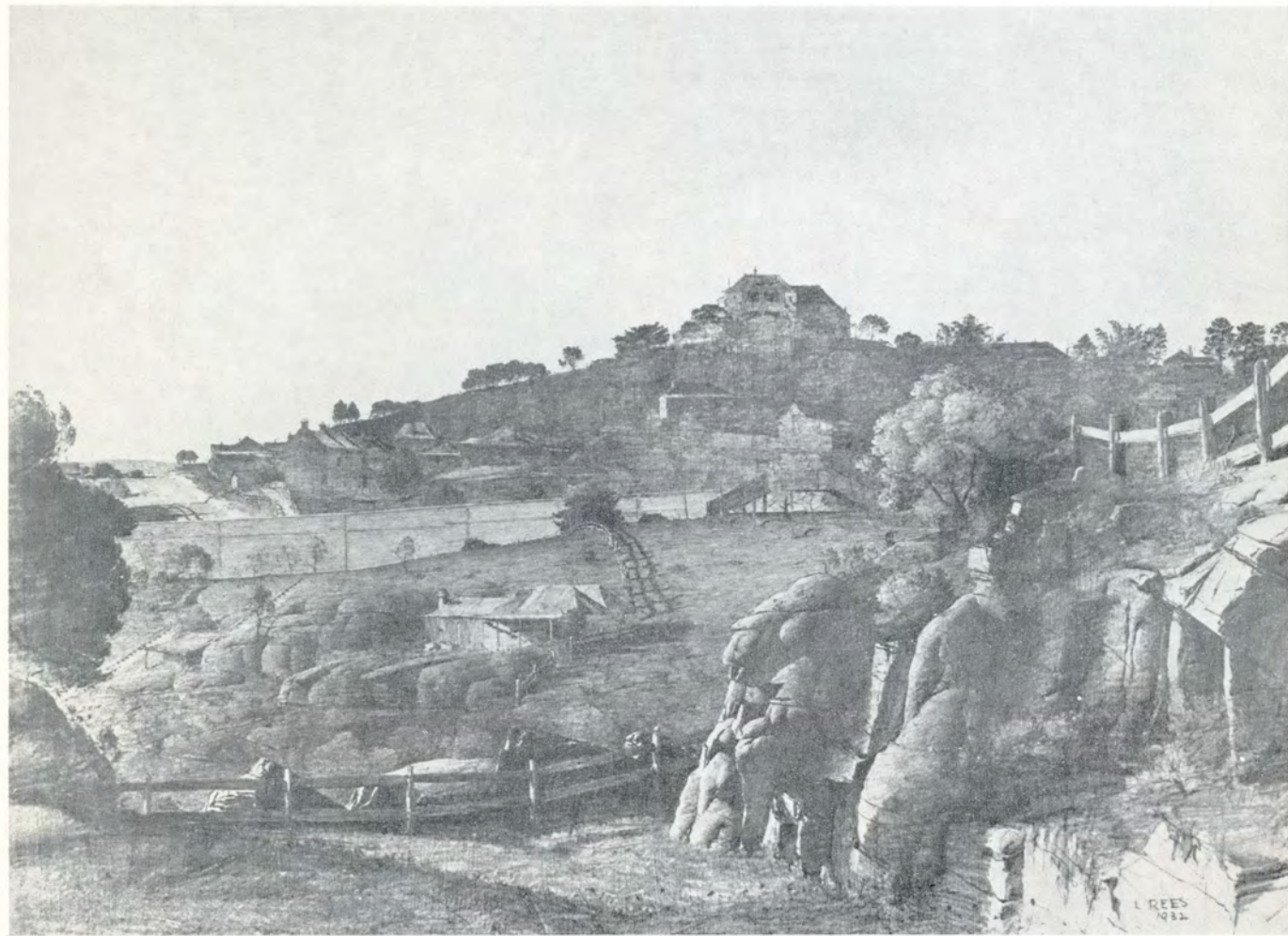


1
St. Mary's Cathedral, Sydney
before completion of the nave 1920
(Catalogue No. 114)



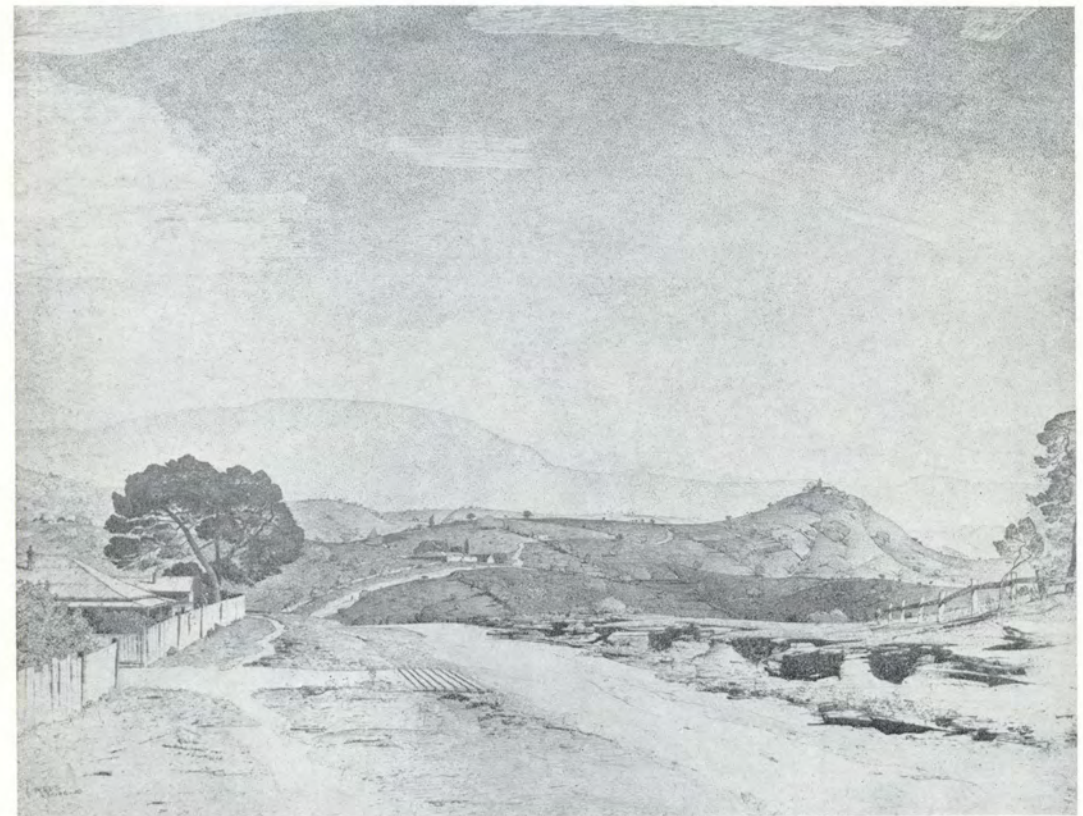
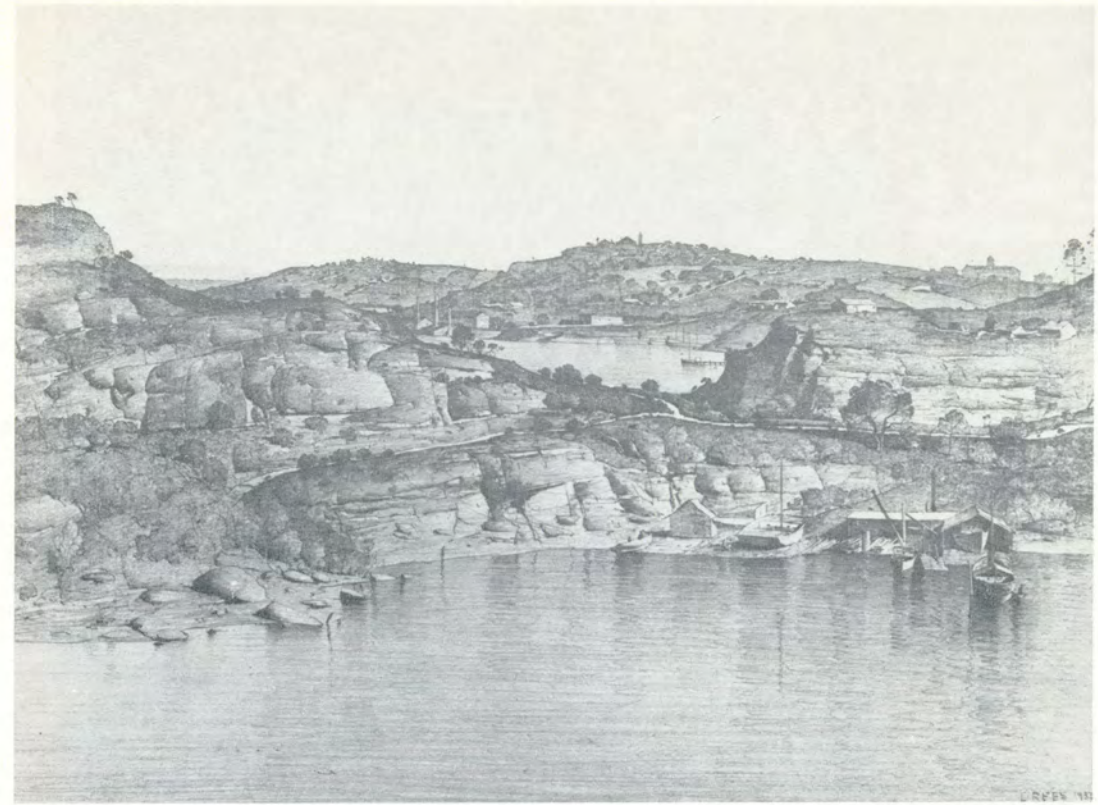
2
McMahons Point, Fig Tree IV 1934
(*Catalogue No. 136*)

3
Evening, Waverton 1932
(*Catalogue No. 126*)



4
Western Bays and Headlands 1933
(*Catalogue No. 131*)

5
Hills of the South Coast, N.S.W. 1938
(*Catalogue No. 143*)





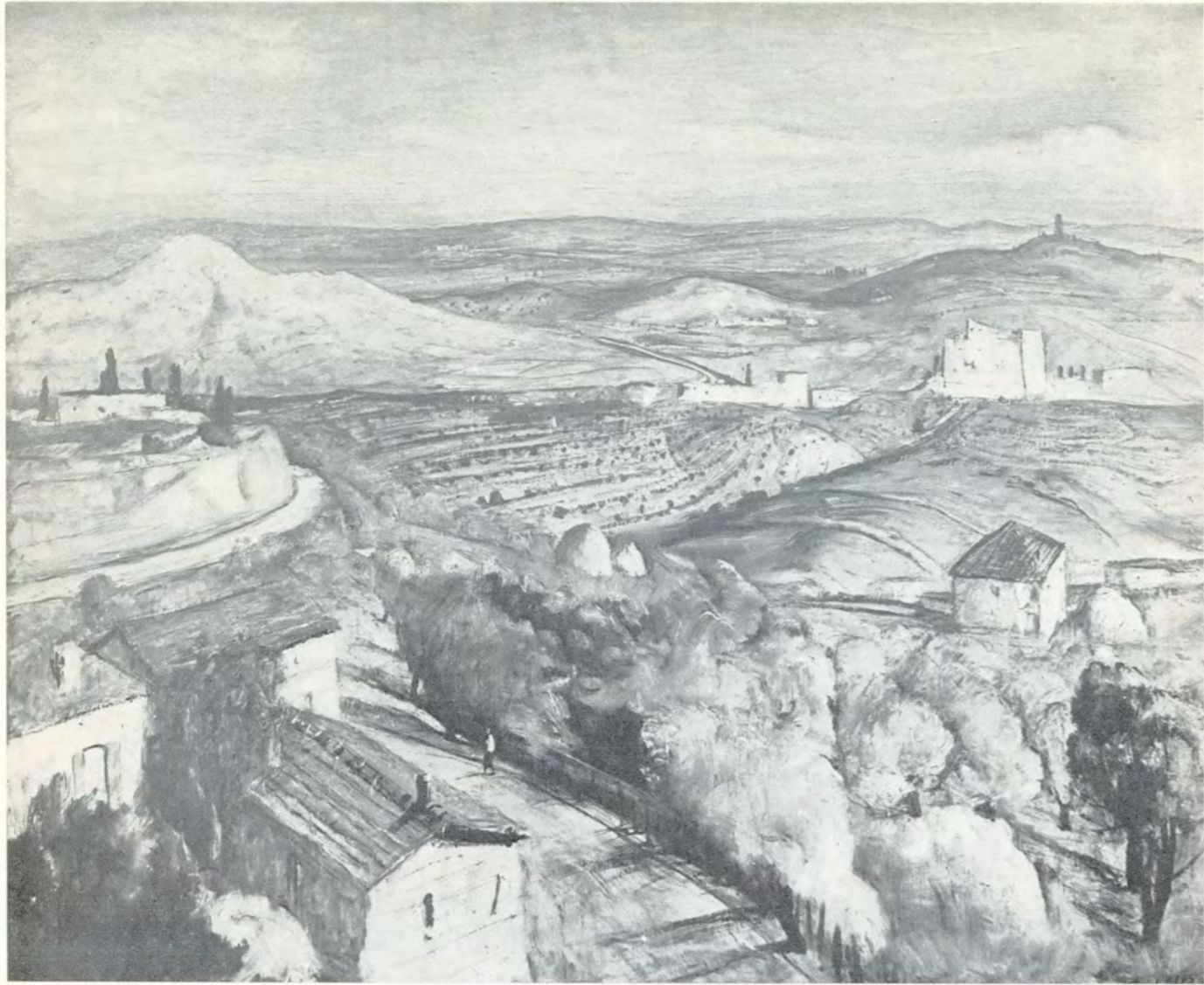
II
The Silent Bush 1939
(Catalogue No. 19)



III
September Landscape, Orange 1944
(Catalogue No. 25)

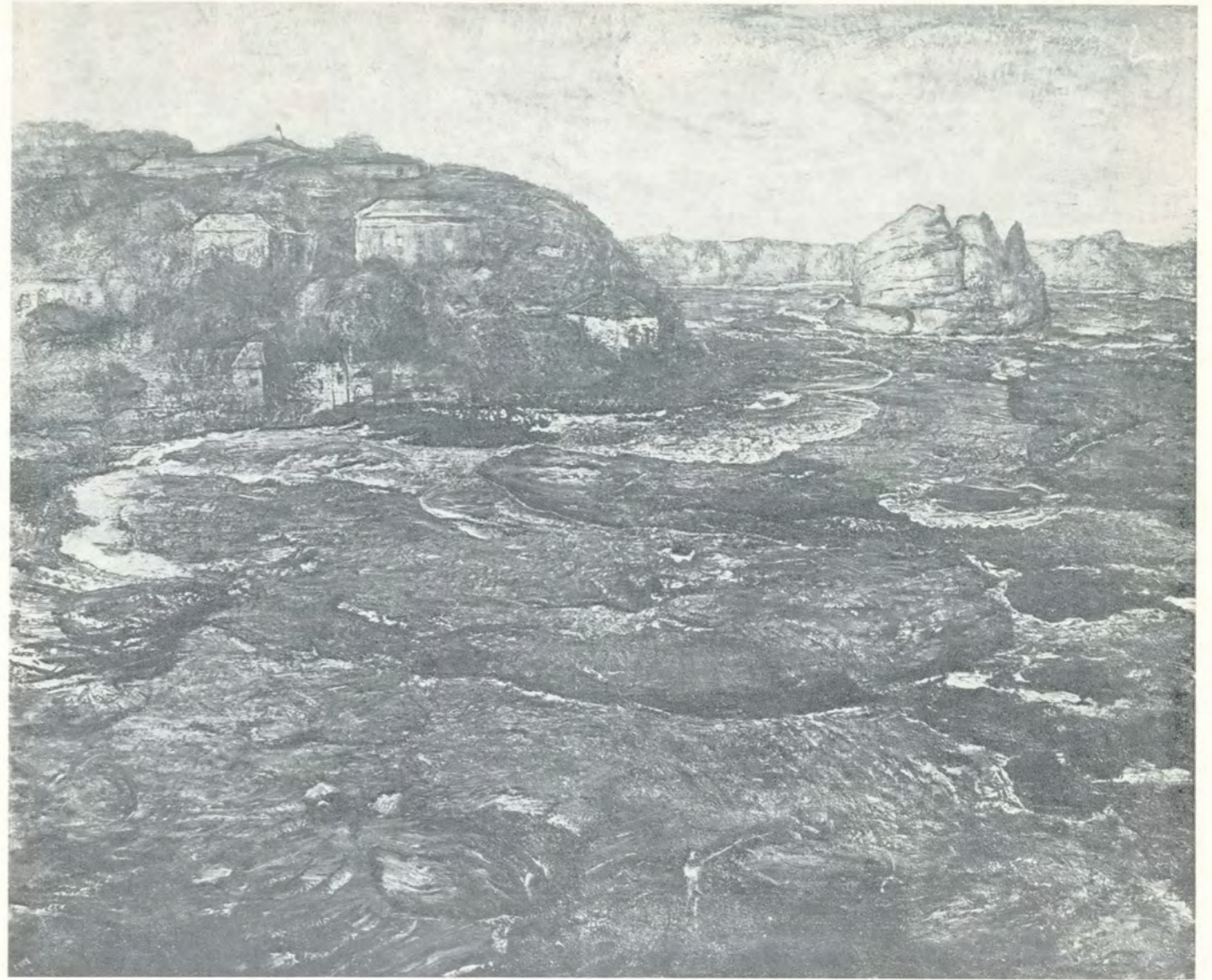


IV
Evening Landscape, Gerringong 1946
(Catalogue No. 31)



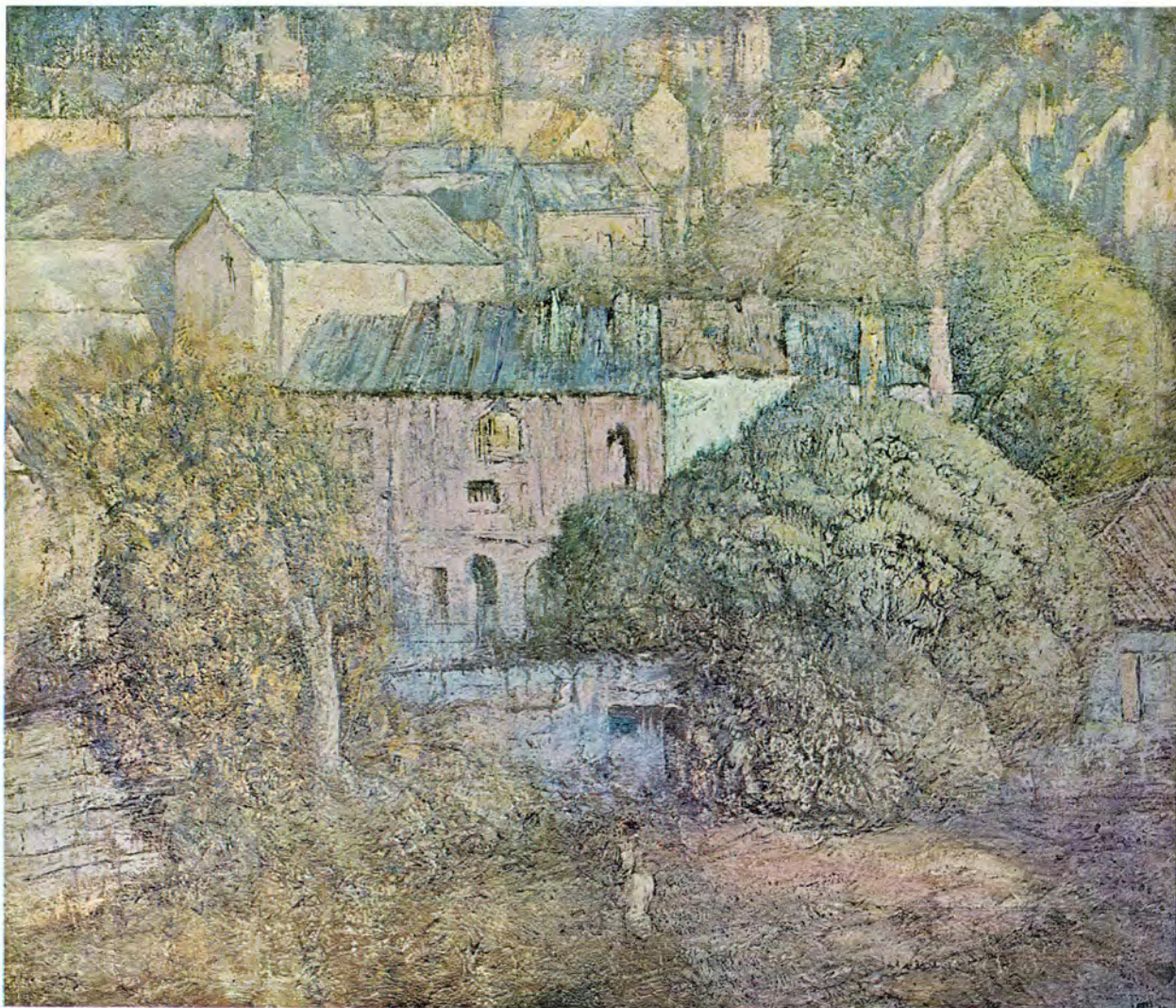
6
San Gimignano 1954
(Catalogue No. 53)

7
Chartres 1953
(Catalogue No. 50)



8
Surge of the Sea 1964
(Catalogue No. 70)

9
The Stones of Athens 1961
(Catalogue No. 80)



V
 Summer in the Suburbs 1964
 (Catalogue No. 81)

Catalogue

All paintings are in oils.

Dates after title are completion dates.

When exhibition dates or inscribed dates are earlier than completion dates, the painting has been changed after exhibition or inscription.

Most of the smaller canvases were cut and mounted by the artist before painting.

Measurements are in inches, height then width.

Exhibitions referred to by the year alone are one-man shows. When an exhibition is shown in two cities, the city follows the year.

Mixed exhibitions are named in full.

Exhibition dates have not been given for drawings before 1936, since catalogues were not available. Exhibition dates of oils before 1936 were given by the artist or are from press cuttings.

Works marked with an asterisk are illustrated in the present catalogue.

Nos. 27, 45, 84, 87, 91, are exhibited in Sydney only.

Paintings

- 1 **Berry's Bay** 1918
 Inscr. REES
 Mounted canvas 13½ x 15½
Mr. Roland Wakelin
- 2 **A Cornish Village** 1923
 Inscr. REES 23
 Mounted canvas 16 x 12
 Exh. 1924; 1925; 1942
 Ref. Sir Lionel Lindsay, introduction to catalogue of 1924 exhibition, quoted also in *Art in Australia*, third series No. 8, June 1924
Mrs. W. Barbour
- 3 **A Cornish Farm** 1923
 Inscr. REES 23
 Canvas 10½ x 13½
 Exh. 1924; 1942
Mrs. C. Bryden-Brown
- 4 **Cornish Coast** 1923
 Inscr. REES 23
 Mounted canvas 11½ x 14½
Mrs. P. Lane Brown
- 5 **Villa Medici, Rome** 1924
 Inscr. L. REES 1924
- 6 **An Old Barn, Parramatta** 1924
 Inscr. REES
 Canvas board 13 x 18
 Exh. Society of Artists 1924; Royal Art Society 1924
Manly Art Gallery. Gift of the artist
- 7 **Autumn Mist, Parramatta** 1925
 Inscr. L. REES
 Hardboard 14 x 19
 Exh. 1942 (as of 1938)
Mrs. Brian Collins
- 8 **Morning near Parramatta** 1927
 Inscr. L. REES
 Mounted canvas 15½ x 17½
Dr. and Mrs. W. Barbour
- 9 **The Deserted Railway** 1928
 Inscr. REES
 Mounted canvas 15½ x 17½
Mrs. L. Rees

- 10 Still Life** 1931
Inscr. L. REES
Hardboard 11½ x 15
Professor and Mrs. Denis Winston
- 11 Geraniums** 1936
Inscr. L. REES
Plywood 11 x 13
Mrs. Clive Bennett
- 12 Spring Afternoon** 1936
Inscr. L. REES 1936
Mounted canvas 11½ x 15½
Exh. 1936; 1942
Miss H. McCredie
- 13 Evening on the Bathurst Hills** 1936
Inscr. L. REES
Mounted canvas 17½ x 20
Exh. 1936; 1942; Art Gallery of New South Wales country loan exhibition 1966-1967
Ref. and reprod. Art Gallery of New South Wales *Quarterly*, Vol. 11, No. 1, October 1969
Ex coll. Mr. Charles Shepherd
Art Gallery of New South Wales, Sydney
- 14 A South Coast Hill** 1936
Inscr. L. REES
Hardboard 4½ x 8½
Exh. 1936; Nine by Five Impressions, Grosvenor Galleries, 1950
Mr. J. L. Pollard
- 15 Kiama Landscape** 1936
Inscr. L. REES 1936
Canvas 15½ x 19½
Exh. 1936
Mr. and Mrs. R. C. Crebbin
- 16 The End of the Garden** 1936
Inscr. L. REES 1936
Mounted canvas 19½ x 17
Exh. 1936; Society of Artists 1936; 1942
Armida Teachers' College, Gift of Howard Hinton
- 17 Golden Autumn, Lane Cove River** 1937
Inscr. L. REES
Canvas 29½ x 23½
Exh. Society of Artists 1937; 6 Australian Painters, National Gallery of Victoria Travelling Art Exhibition 1962
Reprod. Some Australian landscapes from the National Gallery of Victoria (colour) [n.d.]
National Gallery of Victoria, Felton bequest fund
- 18 Still Waters, Lane Cove** 1937
Inscr. REES
Composition board 11½ x 15½

Exh. Group exhibition, Lodestar Galleries, Sydney, 1937; Queensland Art Gallery Jubilee Art Train touring Queensland 1951; Western Australian Art Gallery, Little Pictures, circulated to state galleries 1965
Queensland Art Gallery, Brisbane. Gift of Miss M. T. Treweweke

PLATE II. COLOUR

- 19* The Silent Bush** 1939
Inscr. L. REES
Canvas 24½ x 30½
Exh. Australian Academy of Art, Melbourne, 1939
Reprod. Art Gallery of South Australia *Bulletin* No. 3, September 1939 (cover)
Art Gallery of South Australia, Adelaide
- 20 The Fields of Burrawang** 1939
Inscr. L. REES
Canvas 24 x 30
Exh. Society of Artists 1939; Godfrey Rivers Trust competition (winning picture) Queensland Art Gallery 1941
Reprod. *Australian Art Annual* 1939 (colour); *Australia National Journal*, Vol. 2, No. 7, 1941 (colour); Queensland Art Gallery reproduction
Queensland Art Gallery, Brisbane. Gift of the Godfrey Rivers Trust
- 21 Spring Sunshine** 1940
Inscr. L. REES 40
Canvas 19 x 23½
Exh. Society of Artists 1942; 1942
Armida Teachers' College, Gift of Howard Hinton
- 22 A Garden at Northwood** 1942
Inscr. L. REES 1942
Mounted canvas 13 x 15½
Mr. George Lawrence
- 23 Evening Landscape, Orange** 1943
Inscr. L. REES 43
Mounted canvas 15½ x 19½
Exh. Society of Artists 1943; Art Gallery of New South Wales Travelling Art Exhibition 1968
Ref. and reprod. Art Gallery of New South Wales Travelling Art Exhibition catalogue, and *Quarterly* Vol. 11, No. 1, October 1969
Art Gallery of New South Wales, Sydney
- 24 The Passing Storm, Gerringong** 1943
Inscr. L. REES 43
Mounted canvas 21½ x 28½
Exh. The Half Dozen Group of Artists, Brisbane 1945
Reprod. *Present Day Art in Australia* 2, Sydney, Ure Smith, 1945
Mr. Godfrey R. Donaldson

PLATE III. COLOUR

- 25* September Landscape, Orange** 1944
Inscr. L. REES 44
Mounted canvas 15 x 19
Exh. Herald Exhibition of Australian Present Day Art, Lower Town Hall, Melbourne 1945
Reprod. *Present Day Art in Australia* 2, Sydney, Ure Smith, 1945
Mrs. John Baillieu
- 26 Illawarra Pastoral** 1944
Inscr. L. REES 44
Mounted canvas 17½ x 23½
Exh. Contemporary Group 1944; Herald Exhibition of Australian Present Day Art, Lower Town Hall, Melbourne 1945
Reprod. *Present Day Art in Australia* 2, Sydney, Ure Smith 1945 (colour)
Mr. A. O. Ellison
- 27 The Evening Star** 1944
Inscr. L. REES 44
Hardboard 16½ x 23½
Exh. Society of Artists 1944
Reprod. *Society of Artists Book*, Sydney, Ure Smith, 1944
Mr. A. O. Ellison
Exhibited in Sydney only
- 28 Church at Lane Cove** 1945
Inscr. L. REES
Mounted canvas 13½ x 16½
Exh. Society of Artists 1945
Ref. and reprod. Art Gallery of New South Wales *Quarterly*, Vol. 11, No. 1, October 1969
Art Gallery of New South Wales, Sydney
- 29 Grey Seapiece** 1946
Inscr. L. REES
Mounted canvas 14½ x 17½
Exh. Society of Artists 1946; Sydney Today, Myer's Art Gallery Melbourne 1946; 21 Painters, Macquarie Galleries 1946
Mr. Kym Bonython
- 30 The Road to the Ferry** 1946
Inscr. L. REES
Canvas 19½ x 23½
Exh. Sydney Today, Myer's Art Gallery, Melbourne, April 1946
Ballarat Art Gallery

PLATE IV. COLOUR

- 31* Evening Landscape, Gerringong** 1946
Inscr. REES 44
Canvas 17 x 30½
Exh. Macquarie Galleries Easter Exhibition 1947; 100 Years of Australian Painting, Art Gallery of New South Wales 1948

Reprod. Art Gallery of New South Wales *Quarterly*, Vol. 11, No. 1, October 1969 and postcard
Art Gallery of New South Wales, Sydney

- 32 The Road to Berry** 1947
Inscr. L. REES
Mounted canvas 13½ x 16½
Exh. Society of Artists 1947; Retrospective Exhibition of Australian Painting, Art Gallery of New South Wales 1953
Ref. and reprod. John Olsen "Road to Berry" in *Art and Australia*, Vol. 5, No. 3, December 1967 (colour); Art Gallery of New South Wales *Quarterly*, Vol. 11, No. 1, October 1969; Lloyd Rees *The Small Treasures of a Lifetime*, Sydney, Ure Smith, 1969 (colour)
Art Gallery of New South Wales, Sydney
- 33 Mountain Slopes near Berry** 1947
Inscr. L. REES
Canvas 16 x 18
Exh. Contemporary Group 1947 (illus. in catalogue); 100 paintings in the collection of Col. Aubrey Gibson, National Gallery of Victoria, Melbourne, July-September 1969
Reprod. *Present Day Art in Australia*, Sydney, Ure Smith 1949 (colour)
Colonel Aubrey Gibson
- 34 Kiama Hills** 1948
Inscr. L. REES 48
Canvas 18 x 22
Reprod. Western Australian Art Gallery *Bulletin*, Vol. 1, No. 5, December 1962
Western Australian Art Gallery, Perth
- 35 Landscape** 1945
Inscr. L. REES 45
Mounted canvas 14½ x 17½
Mr. and Mrs. Douglas Carnegie
- 36 Dusk at North Ryde** 1948
Inscr. L. REES 48
Canvas 20½ x 20
Exh. Society of Artists 1948
Reprod. Herbert Badham *A Gallery of Australian Art*, Sydney Currawong, 1954 (as Evening at North Ryde); Art Gallery of New South Wales *Quarterly*, Vol. 11, No. 1, October 1969
Art Gallery of New South Wales, Sydney, Marshall fund
- 37 Portrait of Some Rocks** 1948
Inscr. L. REES 48
Canvas 30 x 40½
Exh. Society of Artists 1948; Twelve Australian Artists, Arts Council of Great Britain, 1953-4

- (illus. on cover); 6 Australian Painters, National Gallery of Victoria Travelling Art Exhibition 1962
National Gallery of Victoria, Melbourne
- 38 Spring at Bathurst** 1949
Inscr. L. REES 49
Canvas 20½ x 25
Castlemaine Art Gallery
- 39 Storm, Werri Creek** 1949
Inscr. L. REES 49
Canvas 26½ x 39½
Exh. Society of Artists 1950; Australian Painting, Colonial, Impressionist, Contemporary, 1962-3 (illus. in Tate Gallery catalogue)
Reprod. Art Gallery of South Australia *Bulletin*, Vol. 15, No. 4, April 1954; Postcard, Legend Press; Kym Bonython, *Modern Australian Painting and Sculpture*, Adelaide, Griffin Press, 1960 (colour)
Mr. and Mrs. Stephan Beinl
- 40 Sundown on Sydney Harbour** 1950
Inscr. L. REES 49
Canvas 30½ x 41½
Exh. Society of Artists 1948; Half Dozen Group of Artists, Brisbane 1949; Wynne Competition for 1949, Art Gallery of New South Wales (illus. before alterations in "Archibald Prize Illustrated")
Queensland Art Gallery, Brisbane. Thomas Brown & Sons & Tunleys Ltd. fund
- 41 Nor'easter Weather, Gerringong I** 1950
Inscr. L. REES 50
Canvas 26½ x 33½
Exh. Wynne Competition for 1950, Art Gallery of New South Wales (illus. in Archibald Prize Illustrated)
Private collection
- 42 Omega Pastoral** 1950
Inscr. L. REES 50
Canvas 31½ x 42½
Exh. Society of Artists 1950; Australian Painting, Colonial, Impressionist, Contemporary, 1962-3
Reprod. Bernard Smith *Australian Painting* (colour) Melb., Oxford, 1962; John Reed *Australian Landscape Painting* Melb., Longmans 1965; Brian Finemore *Painting* Melb., Longmans 1961
National Gallery of Victoria, Melbourne
- 43 The Harbour from McMahons Point** 1950
Inscr. L. REES 50
Canvas 30½ x 39½
Exh. Society of Artists 1950; Wynne Competition for 1950, Art Gallery of New South Wales (illus. in Archibald Prize Illustrated) Awarded the prize; Commonwealth Jubilee Exhibition of Australian Art 1951; Twelve Australian Artists, Arts Council of Great Britain 1953-4; Sydney Harbour, Art Gallery of New South Wales 1963
Ref. and reprod. Arnold Shore "Contemporary Australian Painting" in *Studio*, Vol. CXLV No. 722, May 1953 cover and p. 145; Hal Missingham. The Harbour from McMahon's Point, *Pix*, December 9, 1967 illus.; Art Gallery of New South Wales, *Quarterly*, Vol. 11, No. 1, October 1969
Art Gallery of New South Wales, Sydney
- 44 Summer in the Illawarra** 1951
Inscr. L. REES 51
Canvas 32½ x 42
Exh. Society of Artists 1951; Twelve Australian Artists, Arts Council of Great Britain, 1953-4
Ref. and reprod. Art Gallery of South Australia *Bulletin*, Vol. 13, No. 2, October 1951; Art Gallery of South Australia *Picture book of selected oil and watercolour paintings and sculptures* 1960
Art Gallery of South Australia, Adelaide
- 45 A South Coast Road** 1951
Inscr. L. REES 51
Canvas 19½ x 39½
Exh. Ku-ring-gai Jubilee Art Exhibition 1951 (awarded the prize); Society of Artists 1952
Sir Alan and Lady Potter
Exhibited in Sydney only
- 46 Farm Sheds at Castle Hill** 1952
Inscr. L. REES 52
Mounted canvas 15½ x 19½
Exh. 1954 (Adelaide)
Mr. and Mrs. R. H. Wreford
- 47 Lane at Hunter's Hill** 1952
Inscr. L. REES
Mounted canvas 11½ x 13
Mr. Godfrey R. Donaldson
- 48 Ryde Landscape** 1952
Inscr. L. REES 52
Canvas 18½ x 22
Exh. Christmas Exhibition, Macquarie Galleries 1952
Dr. and Mrs. Norman Wettenhall
- 49 Self Portrait** 1952
Inscr. L. REES 1950-2
Canvas 30 x 24
Exh. Archibald Prize Competition for 1950, Art Gallery of New South Wales (illus. before alterations in Archibald Prize Illustrated); 6 Australian Painters, Travelling Art Exhibition, National Gallery of Victoria 1962 (detail illustrated)
National Gallery of Victoria, Melbourne. W. H. Short fund
- PLATE 7
- 50* Chartres** 1953
Inscr. LR 53
Mounted canvas 11 x 12½
Exh. 1954 (Sydney)
Dr. W. Barbour
- 51 Rue Saint Julien le Pauvre, Paris** 1953
Inscr. 53 L. REES
Canvas 26 x 32½
Exh. 1954 (Sydney)
Reprod. Vida Lahey *Art in Queensland 1859-1959*, Queensland Art Gallery, 1959
Queensland Art Gallery, Brisbane
- 52 Avenue des Champs Elysées** 1955
Inscr. L. REES 55
Canvas 26½ x 33
Exh. 1955
Dr. and Mrs. N. Behan
- PLATE 6
- 53* San Gimignano** 1953
Inscr. L. REES
Canvas 25½ x 31½
Exh. 1954 (Adelaide)
Reprod. Art Gallery of South Australia *Bulletin* Vol. 16, No. 2, October 1954
Art Gallery of South Australia, Adelaide
- 54 The Road to the Mountain** 1954
Inscr. L. REES 54
Canvas 37½ x 46
Exh. Society of Artists 1954
Reprod. Western Australian Art Gallery "Landscape into painting" 1962 (colour); Western Australian Art Gallery *Bulletin*, Vol. 1, No. 5, December 1962; *Australian Image*, text by Colin Simpson, Sydney, Legend Press 1956 (colour)
Western Australian Art Gallery, Perth
- 55 The Coast near Kiama** 1955
Inscr. L. REES 53-55
Canvas 35½ x 46½
Exh. Society of Artists 1954; 1955
Ref. and reprod.: Douglas Dundas "Lloyd Rees" *Art and Australia*, Vol. 7, No. 2, September 1969 (colour)
Queensland Art Gallery, Brisbane
- 56 The Hillside** 1956
Inscr. LR
Mounted canvas 16½ x 14½
Exh. 1956
Mr. and Mrs. R. H. Wreford
- 57 Gunning Landscape** 1957
Inscr. L. REES 57
Mounted canvas 7½ x 18
Mr. and Mrs. A. L. Rees
- 58 Sea at Omega** 1957
Inscr. L. REES
Mounted canvas 17½ x 21½
Exh. Australian Contemporary Paintings, State galleries 1958-9
Tasmanian Museum and Art Gallery, Hobart
- 59 Sunset at Werri** 1957
Inscr. L. REES 57
Mounted canvas 12½ x 18½
Exh. Contemporary Group 1957
Dr. and Mrs. N. Wettenhall
- 60 Landscape at Orange** 1957
Inscr. L. REES
Mounted canvas 11½ x 17½
Exh. Easter exhibition, Macquarie Galleries 1957
Mr. and Mrs. Peter Stephenson
- 61 Silvery Day at Werri** 1952-1958
Inscr. L. REES 52
Canvas 29½ x 41½
Exh. Macquarie Galleries Adelaide Exhibition 1960; 1962
St. Paul's College, University of Sydney
- 62 The Window at Werri** 1958
Inscr. L. REES
Mounted canvas 15½ x 20½
Exh. 1958
Mrs. L. Rees
- 63 Landscape in Green** 1958
Not inscribed
Hardboard 10½ x 14½
Exh. 1958
Mr. B. S. Andrew
- 64 Balmain medley** 1958
Inscr. L. REES 58
Mounted canvas 9 x 14
Exh. 1958
Mrs. Elsie Gleghorn
- 65 City Skyline, Sydney** 1958
Inscr. L. REES
Mounted canvas 15½ x 18½
Exh. 1958
Queensland Art Gallery, Brisbane. Gift of Harold de Vahl Rubin
- 66 The Harbour** 1961
Inscr. LR
Hardboard 12½ x 7½
Private collection

67 **Spring at Lane Cove** 1961
Inscr. L. REES 61
Canvas 47 x 41
Exh. Society of Artists 1961
Reprod. Douglas Dundas "Lloyd Rees" *Art and Australia*, Vol. 7, No. 2, September 1969 (colour); Art Gallery of New South Wales *Quarterly*, Vol. 11, No. 1, October 1969
Art Gallery of New South Wales, Sydney

68 **Illawarra Pastoral III** 1961
Inscr. L. REES 61
Canvas 35½ x 46½
Exh. Royal Agricultural Society Easter Show, Sydney 1961; H. C. Richards Prize, Queensland Art Gallery 1961; 1962
Ref. and reprod. Western Australian Art Gallery *Bulletin*, Vol. 1, No. 5, December 1962 and *Monthly Feature*, Vol. 2, No. 9
Western Australian Art Gallery, Perth

69 **Sicily** 1961
Inscr. L. REES 61
Canvas 40 x 46
Exh. 1961; Society of Artists 1962; 1963
The artist

PLATE 9

70* **The Stones of Athens** 1961
Inscr. L. REES 61
Mounted canvas 25 x 29
Exh. 1961
Dr. and Mrs. N. Behan

71 **The Temple, Sicily** 1961
Inscr. 61 L. REES
Canvas 20½ x 25½
Exh. Christmas exhibition, Macquarie Galleries 1961
Mr. A. H. McLachlan

72 **The Settlement, South Coast** 1961
Inscr. L. REES 61
Canvas 37½ x 42
Exh. Society of Artists 1961; 1963
Mr. and Mrs. K. Myer

73 **Evening in a Strange Land** 1962
Inscr. L. REES 59. 62
Canvas 34½ x 39½
Exh. 1962
Reprod. Art Gallery of South Australia *Bulletin*, Vol. 24, No. 4, April 1963
Art Gallery of South Australia, Adelaide. A. M. Ragless bequest fund

74 **The Wine Dark Sea I** 1962
Inscr. L. REES 62
Canvas 34 x 42½

Exh. Paintings from the collection of Mr. and Mrs. Douglas Carnegie, National Gallery of Victoria, October 1966
Reprod. Michael Shannon "The Carnegie Collection", *Art and Australia*, Vol. 4, No. 1, June 1966
Mr. and Mrs. Douglas Carnegie

75 **Calabria** 1963
Inscr. L. REES 1963
Canvas 25 x 39½
Exh. 1963
Mr. and Mrs. A. L. Rees

76 **Upper Hastings River, N.S.W.** 1963
Inscr. L. REES 63
Mounted canvas 44 x 47
Exh. Australian Painting XIX & XX century, circulated in New Zealand, 1964
Queensland Art Gallery, Brisbane

77 **The River** 1963
Inscr. L. REES 63
Canvas 40 x 51½
Exh. 1962; Easter exhibition Macquarie Galleries 1963; 1963; Australian Painting Today 1963-65 (illus. in catalogue)
Reprod. Christmas card, Legend Press
Australian National Gallery, Canberra

78 **The City** 1963
Inscr. L. REES 63
Canvas 40½ x 46½
Exh. Society of Artists 1963; 1963
Mr. and Mrs. A. W. Locke

79 **The Hillside** 1963
Inscr. LR 63
Canvas board 12 x 15
Exh. Eleven Figurative Sydney Artists, Von Bertouch Galleries, Newcastle 1963
Newcastle City Art Gallery

PLATE 8

80* **Surge of the Sea** 1964
Inscr. L. REES 64
Canvas 40½ x 50
Exh. Society of Artists 1964; mixed exhibition, Osborne Art Gallery, Adelaide 1966
Mr. and Mrs. R. C. Crebbin

PLATE V. COLOUR

81* **Summer in the Suburbs** 1964
Inscr. L. REES 64
Canvas 36 x 42
Exh. Mixed exhibition, Osborne Art Gallery, Adelaide 1966
Mr. and Mrs. R. C. Crebbin

82 **Drama in the Valley** 1964
Inscr. L. REES 64
Canvas 45½ x 52
Exh. H. C. Richards Competition 1964, Queensland Art Gallery, Winning picture; The Australian Painters 1964-1966, Art Gallery of South Australia 1966 and Corcoran Gallery, Washington 1967 (illus. in catalogue)
The Mertz Art Fund, New York

Cover

83* **The Timeless Land** 1965
Inscr. L. REES 65
Canvas 46 x 52
Exh. Three Figurative Painters, Macquarie Galleries 1965; Society of Artists 1965; mixed exhibition, Osborne Art Gallery, Adelaide, 1966
Mr. and Mrs. R. R. Woodward

84 **Australian Façade** 1965
Inscr. LLOYD REES
Canvas 51 x 42
Private collection
Exhibited in Sydney only

85 **Kiama Pastoral** 1965
Inscr. L. REES
Hardboard 16 x 20
Exh. Landscapes by 12 Artists, Von Bertouch Galleries, Newcastle 1965; Newcastle City Art Gallery loan exhibition 1967
Mr. R. Lloyd Jones

86 **Bathurst Landscape** 1967
Inscr. L. REES 67
Hardboard 35½ x 23½
Mr. and Mrs. K. A. Yeatman

87 **Scene near Molong** 1967
Inscr. L. REES 67
Hardboard 24 x 36
Dr. and Mrs. H. G. Woffenden
Exhibited in Sydney only

88 **A Mountain Stream, Tasmania** 1967
Inscr. L. REES 67
Hardboard 29 x 24
Australian National Gallery, Canberra

89 **The Edge of the Forest, Tasmania** 1967
Inscr. L. REES 67
Hardboard 26 x 32½
Exh. 1968; Figurative Paintings, Macquarie Galleries 1969
The artist

90 **Memories of an Old Town** 1967
Inscr. L. REES 67
Canvas 50½ x 41½
Tasmanian Museum and Art Gallery, Hobart

91 **Venetian Lagoon** 1968
Inscr. L. REES 68
Canvas 30 x 35½
Dr. and Mrs. R. D. McBeth
Exhibited in Sydney only

92 **Majorca** 1968
Inscr. L. REES 68
Canvas 30½ x 37½
Exh. Inaugural exhibition, Farmer's New Blaxland Gallery, 1968
The artist

93 **Spain** 1969
Inscr. L. REES 69
Canvas 29½ x 42
Exh. Aspects of Current Australian Art, Macquarie Galleries 1968
Private collection

TRIBUTE TO FRANCE—5 paintings

94 **City** 1968
Inscr. L. REES 68
Canvas 30 x 39½
Mr. and Mrs. A. W. Locke

95 **Country I** 1969
Inscr. L. REES 67-69
Canvas 46 x 52
The artist

96 **Country II** 1969
Inscr. L. REES 69
Canvas 35½ x 41½
Exh. Five Artists, Macquarie Galleries 1969
Mr. and Mrs. O. M. L. Davies

97 **Cathedral I** 1969
Inscr. L. REES 1967-69
Canvas 50 x 38
Exh. 1968 (before alteration)
The artist

98 **Cathedral II** 1969
Inscr. L. REES 1967-69
Canvas 48 x 36½
Exh. 1968; Five Artists, Macquarie Galleries 1969 (before alteration)
The artist

SONG TO CREATION—3 paintings

99 **Land** 1969
Inscr. L. REES 69
Canvas 36 x 39½
Reprod. Colour reproduction published by *The Australian*, newspaper, 1969
The artist

- 100 Sea** 1969
Inscr. L. REES 69
Canvas 32 x 38
Exh. Five Artists, Macquarie Galleries 1969
Reprod. Douglas Dundas "Lloyd Rees", *Art and Australia*, Vol. 7, No. 2, September 1969
The artist
- 101 Sky** 1969
Inscr. L. REES 69
Canvas 31 x 38
Exh. 1968 (before alterations, as Sun at Warri)
The artist

Drawings

- 102 Interior, St. John's Cathedral, Brisbane** 1913
Inscr. LLOYD REES, APRIL 1913
Pen and ink 12 x 7
Exh. Paling's, Brisbane 1913
City of Toowoomba. Fred and Lucy Gould collection
- 103 Interior, St. Brigid's Church, Red Hill, Brisbane** 1916
Inscr. L. REES, AUG. 16
Pen and ink and watercolour 7½ x 4½
Exh. Paling's, Brisbane 1916
Queensland Art Gallery, Brisbane. Gift of Mr. John Brackenreg
- 104 Exterior, St. Brigid's Church, Red Hill, Brisbane** 1916
Inscr. L. REES
Pen and ink 9 x 5½
Exh. Paling's, Brisbane 1916
Queensland Art Gallery, Brisbane. Gift of Mr. John Brackenreg
- 105 Idea for the Brisbane Opera House** 1916
Inscr. L. REES 1916
Pen and ink 5½ x 3½
Reprod. Lloyd Rees *The Small Treasures of a Lifetime*, Sydney, Ure Smith, 1969
Mr. B. C. Dickinson
- 106 Imaginary Riverside Drive, Brisbane** 1916
Inscr. L. REES
Pen and ink and watercolour 3 x 5½
Reprod. Lloyd Rees *The Small Treasures of a Lifetime*, Sydney, Ure Smith, 1969 (colour)
Mrs. L. Rees
- 107 A City Street** 1916
Inscr. LLOYD REES 1916
Pen and ink 7¼ x 5¼
Exh. 1942
Private collection

- 108 Imaginary City** 1917
Inscr. REES 1917
Pen and ink and watercolour 5½ x 6½
Exh. 1942
Mr. A. J. Sailer
- 109 National Art Gallery of New South Wales** 1917
Inscr. LLOYD REES, AUG. 1917
Pen and ink 5¼ x 5¼
Exh. Society of Artists 1917; 1942
Ref. and reprod. Art Gallery of New South Wales *Quarterly*, Vol. 11, No. 1, October 1969
Art Gallery of New South Wales, Sydney

- 110 Impression of Brisbane** 1918
Inscr. L. REES 1918
Pen and ink 5½ x 7
Mr. R. J. Donaldson
- 111 St. Brigid's Church, Brisbane** 1918
Inscr. L. REES 1918
Pen and ink 7¼ x 6½
Exh. Loan Exhibition of Australian Art, Art Gallery of New South Wales, 1918; 1942
Reprod. *Art in Australia*, 4th number 1918
Mr. Roland Wakelin
- 112 House in the Valley I** 1918
Inscr. L. REES 1918
Pen and ink 8 x 9½
Exh. Society of Artists 1918
Ref. and reprod. Art Gallery of New South Wales *Quarterly*, Vol. 11, No. 1, October 1969
Art Gallery of New South Wales, Sydney

- 113 The Waterside Quarry** 1919
Inscr. L.R. 1919
Pen and ink 8½ x 12½
Exh. 1942
Mr. A. J. Sailer

PLATE 1

- 114* St. Mary's Cathedral, Sydney** (before completion of nave) 1920
Inscr. L. REES 1920
Pen and ink 19 x 18½
Exh. Society of Artists 1920; 1920; Queensland Art Gallery travelling exhibition, 1938
Queensland Art Gallery, Brisbane
- 115 Cathedral Interior** 1921
Inscr. REES 1921
Pen and ink and watercolour on mounted paper 37½ x 25½
Exh. Royal Art Society of N.S.W. 1921
Sir Erik Langker

- 116 Basilica of Santa Maria Maggiore** 1924
Inscr. LLOYD REES 1924
Pen and ink 8¼ x 6½
Exh. 1924; 1925
National Gallery of Victoria, Melbourne. Felton bequest fund

- 117 Interior, St. Paul's Cathedral** 1927
Inscr. LLOYD REES 1927
Pen and ink and watercolour 17½ x 13¼
Mr. M. M. Rees

- 118 Impression of Italy** 1927
Not inscribed
Pen and ink and watercolour 5 x 8½
Reprod. Lloyd Rees *The Small Treasures of a Lifetime*, Sydney, Ure Smith, 1969
Mrs. L. Rees

- 119 Sydney Harbour looking West** 1931
Inscr. LLOYD REES
Watercolour 9 x 10½
The Reverend Alan Dougan

- 120 The Sabraon** 1931
Inscr. L. REES 1931
Watercolour 9¼ x 13
Mr. and Mrs. W. R. Pollard

- 121 Sydney Harbour** 1931
Inscr. L. REES 1931
Pencil 8½ x 12½
Mr. M. M. Rees

- 122 Headland, Sydney Harbour** 1931
Inscr. L. REES 1931
Pencil 7½ x 12½
Dr. and Mrs. R. K. Constable

- 123 Ball's Head, Sydney Harbour** 1931
Inscr. LLOYD REES 1931
Pencil 5½ x 9½
Exh. Society of Artists 1931
Ref. and reprod. *Art in Australia*, 3rd Series No. 42, Feb. 1932. Art Gallery of New South Wales *Quarterly*, Vol. 11, No. 1, October 1969
Art Gallery of New South Wales, Sydney

- 124 Waverton, Sydney** 1931
Inscr. L. REES 1931
Pencil 8½ x 12½
Exh. 1942 (as Heights of North Sydney 1937)
Reprod. *Art in Australia*, 3rd Series No. 42, Feb. 1932
Ex-coll. Sydney Ure Smith
Mr. Sam Ure Smith

- 125 Evening, Waverton** 1932
Inscr. L. REES 1932
Pencil 7 x 10½
Queensland Art Gallery, Brisbane. Gift of the artist as a tribute to the memory of his father, Owen Rees, 1933

PLATE 3

- 126* Evening, Waverton** 1932
Inscr. L. REES 1932
Pencil 7½ x 10½
Exh. 1942: Mixed exhibition at Dominion Galleries, Sydney 1962
Ex-coll. Sir Lionel Lindsay
Miss Sheila McDonald

- 127 The Hillside** 1932
Inscr. L. REES 1932
Pencil 7½ x 10½
Exh. Society of Artists 1932; 1942 (illus. in catalogue)
Ref. and reprod. *Art in Australia*, 3rd series No. 68, August 1937; Art Gallery of New South Wales *Quarterly*, Vol. 11, No. 1, October 1969
Art Gallery of New South Wales, Sydney

- 128 The Cliff** 1932
Inscr. L. REES 1932
Pencil 7½ x 10½
Exh. Queensland Art Gallery travelling exhibitions 1940, 1946, 1947, 1948
Queensland Art Gallery, Brisbane

- 129 Thompson's Corner** 1932
Inscr. L. REES 1932
Pencil 7½ x 10
Exh. 1942
Mr. John Brackenreg

- 130 A View of Balmain** 1932
Inscr. L. REES 1932
Pencil 7½ x 11½
Mr. and Mrs. Brian Johnstone

PLATE 4

- 131 Western Bays and Headlands** 1933
Inscr. L. REES 1933
Pencil 7½ x 10½
Art Gallery of South Australia, Adelaide

- 132 Western Bays and Headlands** 1933
Inscr. L. REES 1933
Pencil 4½ x 9½
Mr. John Brackenreg

- 133 Hill Top** 1933
Inscr. L. REES 1933
Pencil 5 x 7½
Exh. Society of Artists 1933; 1942
Dr. and Mrs. R. K. Constable
- 134 The Anchorage** 1933
Inscr. L. REES 1933
Pencil 5 x 6
Exh. 1933; Society of Artists 1933
Ref. *Sun*, Melbourne, 22/3/1933. Review by
A. Streeton
Mrs. W. Barbour
- 135 The Giant Fig Tree** 1933
Inscr. L. REES 1933
Pencil 7 x 9½
Exh. 1942
Miss H. McCredie
- PLATE 2
- 136* McMahons Point Fig Tree IV** 1934
Inscr. L. REES 1934
Pencil 10½ x 11½
Exh. Society of Artists 1959; Mixed exhibition
Dominion Galleries, Sydney, 1962
Mr. and Mrs. R. H. Wreford
- 137 Old Moreton Bay Fig Tree** 1934
Inscr. L. REES 1934
Pencil 7 x 10
*City of Toowoomba. Fred and Lucy Gould
collection*
- 138 Cliffs at Greenwich, N.S.W.** 1935
Inscr. L. REES 1935
Pencil 7½ x 10½
Exh. Society of Artists 1935
Art Gallery of South Australia, Adelaide
- 139 Orange Groves at Kurrajong** 1935
Inscr. L. REES 1935
Pencil 9½ x 12½
Exh. 1935
Mr. Godfrey R. Donaldson
- 140 The Bridge, South Coast Landscape** 1936
Inscr. L. REES 1936
Pen, pencil, ink wash 13 x 18
Exh. Paris International Exhibition 1937
(silver medal); 1938; 1942 (illus. in catalogue)
Ref. and reprod. *Art Gallery of New South
Wales Quarterly*, Vol. 11, No. 1, October 1969
Art Gallery of New South Wales, Sydney
- 141 From the Verandah** 1936
Inscr. L. REES 1936
Pen and ink and watercolour 8½ x 11½
Mr. John Brackenreg

- 142 A Roman Villa** 1937
Inscr. L. REES 1937
Pen and ink 6½ x 9½
Art Gallery of South Australia, Adelaide
- PLATE 5
- 143* Hills of the South Coast, N.S.W.** 1938
Inscr. L. REES 1936-38
Pen and ink and watercolour 13 x 17½
Exh. The Half-Dozen Group of Artists,
Brisbane 1941
Queensland Art Gallery, Brisbane
- 144 San Gimignano** 1959
Inscr. L. REES 1959
Carbon pencil and watercolour 8½ x 12½
Exh. Society of Artists 1962
Mr. and Mrs. D. Saunders
- 145 Arezzo** 1959
Inscr. L. REES 1959
Pen and ink and watercolour 6½ x 8½
Exh. 1963 (Sydney and Brisbane)
Mr. and Mrs. A. L. Rees
- 146 The Skyline from Northwood** 1965
Inscr. L. REES 1965
Carbon pencil and watercolour 15½ x 18½
Exh. 1966
Macquarie Galleries
- 147 Landscape near Rockley** 1965
Inscr. L. REES 1965
Carbon pencil and watercolour 15½ x 19½
Exh. Macquarie Galleries 1966 (uncatalogued,
as Inland Hills)
The artist
- 148 Messina** 1966
Inscr. L. REES 1966
Pen and ink, carbon pencil and watercolour
7½ x 10½
Exh. 1968
Sir James McGregor
- 149 Delphi I** 1966
Inscr. L. REES DELPHI 1966
Pen and ink, carbon pencil and watercolour
17½ x 23
Exh. 1968
Mr. Max Taylor
- 150 Tuscan Farmlands I** 1966
Inscr. LLOYD REES TUSCANY 1966
Pen and ink and carbon pencil 18 x 23
Exh. 1968
Ref. E. Lynn, *Bulletin*, 9 March, 1968
Mr. Stephen Walker

- 151 Tuscan Hills I** 1966
Inscr. L. REES TUSCANY 1966
Pen and ink, carbon pencil and watercolour
17 x 22½
Exh. Macquarie Galleries 1968
Ref. E. Lynn, *Bulletin*, 9 March, 1968
Mr. and Mrs. K. A. Yeatman
- 152 Soller** 1967
Inscr. L. REES
Pen and ink, carbon pencil and watercolour
7½ x 9½
Exh. 1968
Mrs. Mary Turner
- 153 The Terraced Landscape II** 1967
Inscr. L. REES MAJORCA 67
Pen and ink, carbon pencil and watercolour
15 x 21½
Exh. 1968
Ref. E. Lynn, *Bulletin*, 9 March, 1968
The artist
- 154 Fornalutz** 1967
Inscr. L. REES 67
Pen and ink, carbon pencil and watercolour
16 x 20½
Exh. 1968; Mixed exhibition of drawings
David Jones' Art Gallery 1968
Mr. J. G. Cooper
- 155 Mountains—Calm Day** 1967
Inscr. L. REES 67
Pen and ink, carbon pencil and watercolour
16 x 20½
Exh. 1968
Mr. and Mrs. J. Wilson Hogg
- 156 Peaks in Majorca I** 1967
Inscr. L.R. 67
Pen and ink, carbon pencil and ink wash
9½ x 7¾
The artist

- 157 Peaks in Majorca II** 1967
Inscr. LR 67
Pen and ink, carbon pencil and watercolour
7¾ x 9½
The artist
- 158 Beziers I** 1966
Inscr. L. REES 1966
Carbon pencil and watercolour 13½ x 17½
Exh. 1968
Mr. and Mrs. J. Wilson Hogg
- 159 Beziers II** 1967
Inscr. LR 67
Pen and ink, carbon pencil and watercolour
9 x 13½
The artist
- 160 Beziers III** 1967
Inscr. LR 67
Carbon pencil and watercolour 9½ x 13½
The artist
- 161 The Olive Grove** 1967
Inscr. L. REES 67
Pen and ink, carbon pencil and watercolour
16 x 20½
Exh. 1968
Mr. and Mrs. W. Windeyer
- 162 Egypt** 1967
Inscr. LR 67
Pen and ink and watercolour 7¾ x 9½
The artist
- 163 The Derwent, Tasmania** 1968
Inscr. L. REES 68
Pen and ink and watercolour 13½ x 22
Exh. Mixed exhibition of drawings, David
Jones' Art Gallery 1968
The artist

National and International Exhibitions

1923

Exhibition of Australian Art, Royal Academy, London. Organised by the Society of Artists, Sydney. Exhibited Education Department's Art Gallery, Sydney, June
190. The valley, pen drawing.

1937

Paris International Exhibition. Awarded silver medal for drawing The bridge, South Coast landscape.

1937

Artists of the British Empire, Royal Institute Galleries, London, 8-29 May.
113. The cathedral, etching (in error for pen and ink).

1948

Contemporary Australian Art, Auckland City Art Gallery, arranged by Auckland Society of Artists, 19 June-11 July.
44. The hills of Gerringong.

1950

110 Years of Australian Art, Farmer's Blaxland Galleries, Sydney, September.
97. Top of the mountain.

1951

Jubilee Exhibition of Australian Art, circulated in Australia for Commonwealth Jubilee Celebrations.
146. The Harbour from McMahons Point.
147. Sunset on the Omega Hills (illus. in colour in catalogue).

1953-54

Twelve Australian Artists, Arts Council of Great Britain, New Burlington Galleries, London, 24 July and circulated to Bath, Bradford, Derby, Bristol, Belfast.
37. Summer in the Illawarra.
38. Portrait of some rocks (illus. on cover of catalogue).
39. The Harbour from McMahons Point.

1956

Arts Festival of the Olympic Games, Melbourne.
109. Omega pastoral.

1960

Contemporary Australian Art, Auckland City Art Gallery, May.
71. The harbour.

1961

Australian Artists, Raymond Burr Galleries, Beverly Hills, California, 30 November.

1962-63

Australian Painting, Colonial, Impressionist, Contemporary, Art Gallery of South Australia, Adelaide Festival; Western Australian Art Gallery, Perth; Tate Gallery, London; Ottawa; Vancouver. Omega pastoral and Storm, Werri Creek. In Adelaide, Sunset on the Omega Hills also exhibited

1962

Four Arts in Australia, circulated in Malaysia, Thailand, Laos, Cambodia, Vietnam, Philippines and Indonesia 1962.
30. The settlement.

1963

Australian Art Exhibition, National Art Gallery, Kuala Lumpur, June-August.
92. Road to the mountain, Gerringong, N.S.W.

1963-65

Australian Painting Today, circulated to six State art galleries, Australia, September 1963-July 1964, and Europe—Brussels, Breda, Essen, Copenhagen, Gothenburg, Munich, Parma, Belgrade.
68. The river (reproduced in a German newspaper).
69. The citadel.
Review "Lettres Francaises", 26 November, 1964.

1964

Australian Painting, XIX and XX century, Auckland City Art Gallery, and circulated to nine other New Zealand towns.
96. Summer.

1967

The Australian Painters 1964-1966. Contemporary Australian Painting from the Mertz Collection, Art Gallery of South Australia 1966; Corcoran Gallery, Washington, 1967. Drama in the valley.

Annuals

Queensland Art Society, Brisbane. c.1913-1916 (no catalogues available).

Australian Arts Club, Sydney, 1918, 1919.

Society of Artists, Sydney, 1917-1920, 1924, 1931-1952, 1954-1960, 1962-1965. Special exhibitions: 1924 Farmer's, Sydney; 1932 Sydney, Melbourne, Perth; 1937 Brisbane. Autumn exhibitions 1945, 1949, 1952, 1956, 1958, 1959, 1960, 1962.

Royal Art Society of New South Wales, Sydney, 1921, 1922, 1924-1927, 1931.

The Younger Group, Sydney, 1927.

Australian Academy of Art, 1938, 1939, 1940.

The Half Dozen Group of Artists, Brisbane, 1941, 1942, 1945, 1946, 1949, 1950, 1952, 1953, 1955 (no catalogues available 1943, 1944, 1947, 1951, 1956, 1957).

Contemporary Group, Sydney, 1943-1952, 1955-1957.

Art Gallery of New South Wales, Sydney, Wynne landscape competition for 1948, 1949, 1950, 1951, 1954, 1955.

Art Gallery of New South Wales, Sydney, Archibald portrait competition for 1950.

Dunlop Art Contest, Sydney, 1954, 1955.

H. C. Richards Prize, Queensland Art Gallery, Brisbane, 1961, 1962, 1964, 1965, 1967.

Prizes

1937 Paris International Exhibition. Silver medal for drawing. *The Bridge—South Coast landscape*.

1941 Godfrey Rivers Prize. *Fields of Burrawang*.

1950 Wynne Prize. *The Harbour from McMahons Point*.

1951 Commonwealth Jubilee Art Prize. *Sydney*.

1951 Ku-ring-gai Jubilee Art Prize. *South Coast Road*.

1954 Dunlop Prize. *Fields of Gerringong*.

1958 Royal Agricultural Society Easter Show Competition.

1964 H. C. Richards Prize. *Drama in the valley*.

Books, Articles and Drawings for publication by Lloyd Rees

- 1 *The Art of J. J. Hilder*, ed. by S. Ure Smith and B. Stevens. Illustration of Hilder's home "Inglewood" by Lloyd Rees. Sydney, Angus and Robertson, 1918.
- 2 *Sydney University: Drawings by Lloyd Rees*. Introduction by Basil Burdett, Sydney, Smith & Julius, 1922.
- 3 "Douglas Dundas", by Lloyd Rees. In *Art in Australia*, August 15, 1938.
- 4 "What is good drawing", by Lloyd Rees. In *Art in Australia*, February 23, 1940.
- 5 *110 years of Australian art*, Farmer's Blaxland Gallery, 1950. Catalogue introduction by Lloyd Rees, who organized the exhibition.
- 6 "Gabriel Loire; Maître-Verrier à Chartres", by Lloyd Rees; "Chartres Cathedral", by Lloyd Rees. Articles in catalogue of Society of Artists' Autumn exhibition, 1960.
- 7 *George Lawrence*, by R. Wakelin, commentaries by L. Rees and J. Brackenreg. Sydney, Legend Press, 1963.
- 8 "Remembering Sydney in the Twenties", by Lloyd Rees. In *Kalori*, journal of the Royal South Australian Society of Arts, Adelaide, April 1965.
- 9 *The Heritage of J. J. Hilder*, by Brett Hilder. Foreword by Lloyd Rees. Sydney, Ure Smith, 1966.
- 10 "Grecian Memories", by Lloyd Rees. In catalogue of Society of Artists' Spring exhibition 1960.
- 11 "Douglas Dundas", by Lloyd Rees. In catalogue of the Society of Artists' exhibition 1961.
- 12 *The Small Treasures of a Lifetime*, by Lloyd Rees. Sydney, Ure Smith, 1969.

General References

Additional illustrations are listed under exhibitions.

- 13 Sydney Ure Smith, "Lloyd Rees" in *Art in Australia*, 2nd number, 1917. Illus.: Collins Street, Melbourne; Parliament House, pen drawings.
- 14 Lionel Lindsay "Twenty-five years of Australian Art", in *Art in Australia*, 4th number, 1918. Illus.: St. Brigid's Church, Brisbane, pen drawing.
- 16 Illus.: Bookplate for John J. Troy in *Art in Australia*, 3rd series, No. 5, 1923 (illus. also in P. Neville Burnett, *Australian Book-plates*, privately printed, 1950).
- 17 Lionel Lindsay, "Lloyd Rees", introduction to exhibition catalogue, quoted in *Art in Australia*, 3rd series, No. 8, June 1924. Illus.: Smugglers Cottages, Cornwall, oil.
- 18 Basil Burdett, "The later work of Lloyd Rees", *Queensland Magazine*, July 1924.
- 19 *Art in Australia*, 3rd series, No. 9, October 1924. Illus.: The Palazzo; Old Smugglers Cottages, Cornwall, pencil drawings.
- 20 "Australian landscape painters of to-day." Sydney, *Art in Australia*, 1929, illus.: Waterside Cafe, oil.
- 21 Sydney Ure Smith "Pencil drawings by Lloyd Rees" in *Art in Australia*, 3rd series, No. 42, Feb. 1932. Illus.: Waverton, Sydney; Ball's Head; Fig Tree.
- 22 Society of Artists exhibition catalogue, 1934. Illus.: A Port Jackson Fig Tree (drawing).
- 23 Lionel Lindsay "Drawing and drawings in Australia", in *Art in Australia*, 3rd series, No. 68, August 1937. Illus.: The Hillside; The Sunlit Wall.
- 24 Norman Carter "Lloyd Rees, Landscapes in oils", in *Art in Australia*, No. 72, August 1938. Illus.: Summer in the Bush (colour).
- 25 *Australian Art Annual*, Sydney, Ure Smith, 1939. Illus.: The Fields of Burrawang, oil (colour).
- 26 M. J. McNally, "The Silent Bush", in *Art Gallery of South Australia Bulletin*, No. 3, Sept. 1939. Illus. (cover): The Silent Bush, oil.
- 27 *Art in Australia*, 3rd series, No. 79, 1940. Illus.: Garden, Rostrevor.
- 28 Norman Carter "Contemporary Australians", in *Australia National Journal*, No. 6, Sept. 1940.
- 29 *Australia National Journal*, Sydney, Ure Smith, 1941, Vol. 2, No. 7, illus.: The Fields of Burrawang, oil (colour).
- 30 Norman Carter "Lloyd Rees", in *Society of Artists Book 1942*, Sydney, Ure Smith, 1942. Illus.: Mountain slopes, Kiama, oil.
- 31 Introduction to the catalogue of the Lloyd Rees Loan Exhibition, August 1, 1942, Art Gallery of New South Wales, Sydney. Illus.: The Bridge—South Coast Landscape; The Hillside, pencil drawings; Kurrajong slopes, oil.
- 32 "Australia in Art", in *The Studio*, Vol. 124, No. 595, Oct. 1942, p. 134. Illus.: Summer morning, Gerringong; The garden; Northwood house, oils.
- 33 *Society of Artists Book 1943*, Sydney, Ure Smith, 1943. Illus.: The Bay, oil.
- 34 *Society of Artists Book 1944*, Sydney, Ure Smith, 1944. Illus.: The Evening Star, oil; portrait sculpture of Lloyd Rees by Daphne Mayo.
- 35 Society of Artists exhibition catalogue 1944. Illus.: Old houses, pencil drawing.
- 36 Roland Wakelin "Lloyd Rees, Romantic Landscapist", in *Present Day Art in Australia 2*, Sydney, Ure Smith, 1945. Illus.: Afternoon in Gerringong; Illawarra Pastoral (colour); The Passing Storm; September Landscape, Orange; The Bay, oils.
- 37 Society of Artists, Sydney, exhibition catalogue 1945. Illus.: Study of trees, pencil drawing.
- 38 *Society of Artists Book 1945-6*, Sydney, Ure Smith, 1946. Illus.: Afternoon in August, oil.
- 39 Dora Birtles *Australia in Colour*, Sydney, Sands, 1946. Illus.: Morning under the Trees, oil (colour); Spring at Hunters Hill (colour).
- 40 *Society of Artists Book 1946-7*, Sydney, Ure Smith, 1947. Illus.: The Hills of Bathurst, oil.
- 41 *The Australian Artist*, Melb., Victorian Artists' Society, July 1947. Illus.: The Village of North Ryde, oil.
- 42 H. E. Badham. *A Study of Australian Art*. Sydney, Currawong, 1949.
- 43 *Art and Design 1*, Sydney, Ure Smith, 1949. Illus.: Sunset on the Omega Hills, oil (colour).
- 44 Society of Artists, Sydney, exhibition catalogue 1950. Illus.: Street scene, pencil drawing.
- 45 Arnold Shore "Contemporary Australian Painting", in *The Studio*, Vol. CXLV, No. 722, May 1953, p. 145, illus.: Harbour at McMahons Point, oil.
- 46 Art Gallery of South Australia *Bulletin*, Vol. 16, No. 2, 1954, San Gimignano, oil.

- 47 H. E. Badham: *A Gallery of Australian Art*. Sydney, Currawong, 1954. Illus.: Dusk at North Ryde (as Evening at North Ryde), oil.
- 48 Vida Lahey *Art in Queensland 1859-1959*, Queensland Art Gallery, 1959. Illus.: Rue St. Julien le Pauvre, oil.
- 49 *Picture Book of Selected Oil and Watercolour Paintings and Sculpture*, Art Gallery of South Australia, Adelaide, 1960. Illus.: Summer in the Illawarra, oil.
- 50 Kym Bonython, *Modern Australian Painting and Sculpture*, Adelaide, Griffin Press, 1960. Illus.: Storm, Werri Creek (colour), oil.
- 51 Society of Artists, Sydney exhibition catalogue 1960. Illus.: Athens, Corfu, Candia, Crete, Acropolis, Ithaca, drawings.
- 52 *Landscape painting in the National Gallery of Victoria*, Melbourne (n.d.). Illus.: Golden Autumn, Lane Cove River, oil.
- 53 Brian Finemore, *Painting (The Arts in Australia)*, Melbourne, Longmans, 1961. Illus.: Omega Pastoral, oil.
- 54 Art Gallery of South Australia *Bulletin*, Vol. 24, No. 4, 1963. Illus.: Evening in a strange land, oil.
- 55 Bernard Smith *Australian Painting*, Melbourne, Oxford, 1962. Illus.: Omega Pastoral, oil.
- 56 Rosemary Dobson *Australia, land of colour, through the eyes of Australian painters*, Sydney, Ure Smith, 1962. Illus.: Sunset on the Omega Hills, oil (colour).
- 57 *Landscape into paint*, Perth, Western Australian Art Gallery, 1962. Illus.: Road to the mountain, oil.
- 58 John Reed *Australian Landscape Painting (The Arts in Australia)*, Melbourne, Longmans, 1965. Illus.: Omega pastoral, oil.
- 59 Michael Shannon "The Carnegie Collection", in *Art and Australia*, Vol. 4, No. 1, June 1966. Illus.: The Wine-dark Sea.
- 60 John Olsen "Road to Berry", in *Art and Australia*, Vol. 5, No. 3, December 1967. Illus.: The Road to Berry, oil (colour).
- 61 *Art and Australia*, Vol. 5, No. 3, 1967. Back cover: Sydney Harbour from Waverton, pencil drawing.
- 62 Dennis Colsey, Catalogue of the Travelling Art Exhibition of the Art Gallery of New South Wales, Sydney, 1968. Illus.: Evening landscape, Orange, oil.
- 63 Alan McCulloch, *Encyclopedia of Australian Art*, Melbourne, Hutchinson, 1968.
- 64 Douglas Dundas, Article on Lloyd Rees in *Art and Australia*, Vol. 7, No. 2, September 1969. Illus.: Spring at Lane Cove 1961 (colour); The coast of Kiama (colour). Other illustrations not yet chosen.
- 65 Geoffrey Lehmann, "Reminiscence of an Australian painter at San Gimignano". Poem, in *The Australian*, June 1969.
- 66 Roland Wakelin, Article on Lloyd Rees in Art Gallery of New South Wales *Quarterly*, Vol. 10, No. 3, 1969. Illus.: 11 oils and 10 drawings by Lloyd Rees in the Art Gallery of New South Wales.

