Acknowledgements
This catalogue listing has been compiled on the basis of both information supplied by the lenders and with reference to the extensive archive of exhibition catalogues and press clippings gathered by my fellow assistant curator in the Australian Art Department, Natalie Wilson, in the course of research for this exhibition. Particular acknowledgement and thanks are also due to the pioneering work of Jane Clark and Geoffrey Smith whose Nolan catalogues of 1987 (Sidney Nolan: landscapes and legends, National Gallery of Victoria, Melbourne) and 2003 (Sidney Nolan: desert & drought, The Ian Potter Centre: NGV Australia, Melbourne) respectively, have been of invaluable assistance in guiding this task. Thank you also to Marilla North, Australian Art Department volunteer, and Natalie Wilson for their editing and proofreading of the catalogue.

Abbreviations
bot c  bottom centre
bot l  bottom left
bot r  bottom right
c  centre left
col  colour
exh cat  exhibition catalogue
fp  following page
ill  illustrated
illeg  illegible
inscr  inscribed
lc  lower centre
llc  lower left corner
lr  lower right
lrc  lower right corner
MOMA  Museum of Modern Art
nfs  not for sale
recto  on the front of the work
suppl  supplement
ul  upper left
ur  upper right
verso  on the back of the work

EXPLANATORY NOTE

Title
The title supplied by lending institutions or in the case of private works, the title under which the work has been previously exhibited or published has been used, with other titles listed under inscriptions or exhibition history where known.

Date
Dates given by lenders have been used, which are often supported by the artist’s inscriptions on the works.

Medium
Nolan is known for experimenting with a variety of media and his practice of often using several media within a given painting. Identification of the media used is a complex area requiring scientific investigation beyond the scope of this exhibition. However where known, a more specific term has been used to describe the medium.
Due to its particular importance to the artist, the brand name ‘Ripolin’ has been used to identify a particular enamel paint which Nolan began using from early 1943. The less specific term of ‘enamel’ is used from the late 1940s when some ambiguity of interpretation exists regarding the precise medium used. Similarly, the specific term ‘polyvinyl acetate’ (a medium which the artist began using in the late 1950s) is given in preference to the customary generic museum term of ‘synthetic polymer paint’.

Support
For consistency the specific term hardboard has been used in preference to the more generic term ‘composition board’. Hardboard (‘masonite’ as opposed to ‘chipboard’) was used by Nolan throughout his career, and canvas occasionally.

Dimensions
Height is given before width.

Inscriptions
These are recorded where it is felt they may be pertinent.

Provenance
Collectors of note or previous owners who had connections with the artist are listed where known. Comprehensive research into the history of ownership including sales record of these works is beyond the scope of this exhibition. However where possible, additional information has been provided.

Exhibited
Exhibitions in which each work is known or thought to have been included are listed.

Literature
Known references to each work are listed.
1 ‘Icare’ – Designs for the ballet 1939–40
ink, paint and collage on paper
various dimensions (max 30 x 45 cm) within frame 91 x 122 cm
Private collection

Provenance: the artist's estate


2 Head of Rimbaud 1938–39
oil, boot polish and pencil on cardboard
26.9 x 34.3 cm
inscr verso: Head of Rimbaud
Heide Museum of Modern Art Collection, Melbourne
purchased from John and Sunday Reed 1980

Provenance: John and Sunday Reed, Melbourne until 1980


3 Set of collages 1940
collages of steel engravings
each 13.5 x 19.5 cm

ul The Pampas
inscr verso: Nolan Dec. 1940/ illustration to Rimbaud

ur The falls of Niagara
inscr verso: Nolan Dec. 1940/ illustration to Rimbaud/ Horse harlequin

ll Scenery on the lower Amazon
inscr verso: Nolan Dec. 1940/ illustration to Rimbaud/ Bateau D’ivre [sic]

lr Modern bridge in Peru
inscr verso: Nolan Dec. 1940/ illustration to Rimbaud

National Gallery of Australia, Canberra, gift of James Agapitos OAM and Ray Wilson OAM 2007
Provenance: Jinx Nolan, Boston


Note: although only The Pampas is listed in the published Sidney Nolan exhibition catalogue, the final exhibition installation included the additional three collages listed here.

4 Fire, Dimboola 1942
pastel, wash on page from a sketchbook
25 x 30.5 cm
inscr lr: June/ 1942/ Nolan; verso: Fire. Dimboola/ 1942
Private collection
Provenance: the artist’s estate


5 Boy and the moon  c1940
(also referred to as Moonboy)
oil on canvas on hardboard
73.3 x 88.2 cm
inscr verso: Portrait of John Sinclair at St Kilda/ Sidney Nolan
National Gallery of Australia, Canberra
purchased 1978
Provenance: Sunday and John Reed, Melbourne; Sweeney Reed


6 Woman on beach 1940

oil on cardboard
25 x 38 cm
inscr cr: April/ 1940; verso: Apr 1940/ Woman on Beach

Provenance: the artist's estate


7 Tent 1940

oil on canvas
34.5 x 44 cm
inscr lr: N ‘40

Provenance: the artist's estate until 1997


8 Luna Park 1941
oil on canvas
67 x 84 cm
inscr ll: LUNA PARK/ 41
Art Gallery of New South Wales, Sydney
Purchased with funds provided by the Nelson Meers Foundation 2003


9 Going to school 1942
enamel on tissue paper on cardboard
42 x 57.5 cm
inscr lr: 10-11-42/ N; verso: 10-11-42 Nolan Going to school/ 1942
National Gallery of Victoria, Melbourne
gift of Sir Sidney and Lady Nolan, 1983

10 Arabian tree 1943

Ripolin enamel on plywood
91.5 x 61 cm

inscr ll: Here the peacock blinks the eyes/ Of his multipennate tail; lr: I said to my love (who is living)/ Dear we shall never be at that verb/ Perched on the sole Arabian Tree/ Ern Malley 1943;

verso: NOLAN/ ARABIAN TREE

Heide Museum of Modern Art Collection, Melbourne
bequest of John and Sunday Reed 1982 (acquired 1997)

Provenance: John and Sunday Reed, Melbourne (MOMA 1958–65) until 1981, Barrett Reid until 1997 (John and Sunday Reid bequest was subject to lifetime tenancy at Heide of Barrett Reid, who had the work in his possession until it was acquired by Heide at the time of his death in 1997)


11 Lagoon, Wimmera 1943

Ripolin enamel on cardboard
63.5 x 75.9 cm

inscr cr: 14.11.4 [illeg]; lc: Lagoon/ Oct 43/ N

National Gallery of Victoria, Melbourne
gift of Sir Sidney and Lady Nolan, 1983


12 Self portrait 1943

Ripolin enamel on hessian sacking
61 x 52 cm
inscr ll: N/ Mar 43; verso ul: Self portrait/ Nolan/ Mar 1943

Art Gallery of New South Wales, Sydney

purchased with funds provided by the Art Gallery Society of New South Wales 1997

Provenance: the artist’s estate, purchased from Agnew’s, London


Kiata 1943
Ripolin enamel on hardboard
60.9 x 91.7 cm
not inscr
National Gallery of Australia, Canberra
purchased 1973

Provenance: John Sinclair, Melbourne, 1947–73, purchased from Sweeney Reed Gallery, Melbourne 1973


Wimmera (from Mt Arapiles) 1943
Ripolin enamel on plywood
59.3 x 90.3 cm
inscr verso: Nolan Wimmera/ (from Mount Arapiles)/ 1943
National Gallery of Victoria, Melbourne
gift of Sir Sidney and Lady Nolan, 1983


15 Wail (Railway station, Wimmera) 1943
Ripolin enamel on cardboard
63.5 x 75.7 cm
inscr verso: Wimmera
Private collection

16 Boy walking to school 1944
Ripolin enamel on hardboard
62 x 90.3 cm
inscr ir: 12-11-44/ N; verso: NOLAN “Boy walking to school”/ 1944
Private collection


17 Dimboola 1944
Ripolin enamel on canvas
64 x 76.7 cm
inscr lc: 13-9-44/ N; verso: 1944/ Dimboola/ N
National Gallery of Victoria, Melbourne
gift of Sir Sidney and Lady Nolan, 1983
18 Flinders Street at night c1945
Ripolin enamel on hardboard
61 x 91.5 cm
inscr lr: Nolan
Courtesy of Eva Breuer

Provenance: the artist's estate


19 Luna Park in the moonlight 1945
Ripolin enamel on cardboard
63.5 x 76 cm
inscr lr: N; noted in 1967, no longer visible: July 16 '45
National Gallery of Victoria, Melbourne
purchased with funds donated by Mr Roderick Carnegie 1968

Provenance: Margaret Carnegie until 1966; thence by descent


20 Boats c1945
Ripolin enamel and sand on hardboard
62.2 x 76 cm
inscr lr: N
Private Collection

Provenance: James O Fairfax 1960s–1976

Exhibited: Sidney Nolan: landscapes and legends, National Gallery of Victoria, Melbourne, 3 June – 26 July 1987, tour to Art Gallery of New South Wales, Sydney, 11 Aug – 27 Sept 1987,


21 Giggle Palace 1945
Ripolin enamel and oil on hardboard
61.5 x 91.2 cm
inscr lr: Giggle-Palace/ Feb 1st 1945/ N; verso: FEB 1st/ 1945
Art Gallery of New South Wales, Sydney
on loan from the Nelson Meers Foundation

Provenance: the artist’s estate; on loan to the Art Gallery of New South Wales from the Nelson Meers Foundation since 2001


22 Robe Street, St Kilda 1945
Ripolin enamel on hardboard
90 x 121 cm
inscr lr: Nolan 45/ June/ 7[?]/ 1945/ Robe Street; ll: Robe Street/ June 18th. 45/ N; verso: NOLAN/ CARNIVAL ST KILDA
Museum of Old and New Art, Hobart
purchased 2005

Provenance: private collection, Melbourne; private collection Sydney; until, Fine Australian Art, Sotheby’s, Melbourne, 19 Sept 2005, lot 35


23  Fire, Palais de Danse, St Kilda 1945
Ripolin enamel on hardboard
95.5 x 122 cm
inscr lr: Feb 14th 45/ n; verso: Fire at Luna Park
Private collection

Provenance: the artist's estate


24  Rosa mutabilis 1945
Ripolin enamel on hardboard
91.5 x 122 cm
not inscr
Heide Museum of Modern Art Collection, Melbourne
bequest of John and Sunday Reed 1982 (acquired 1997)

Provenance: John and Sunday Reed, Melbourne (MOMA 1958–65) until 1981, Barrett Reid until 1997 (John and Sunday Reid bequest was subject to lifetime tenancy at Heide of Barrett Reid, who had the work in his possession until it was acquired by Heide at the time of his death in 1997)


25 Hare in trap 1946
Ripolin enamel on hardboard
90.5 x 121.5 cm
inscr lr: Hare in Trap/ Sept 15th 46
Private collection

Provenance: the artist’s estate


14 Catalogue Art Gallery of New South Wales
26 Kelly and bush 1945
Ripolin enamel on cardboard
63.5 x 76 cm
inscr verso: Kelly & bush/ 1945
Nolan Gallery, Cultural Facilities Corporation, ACT
gift of the artist 1975

Provenance: re-acquired by the artist by 1961


27 Death of Sergeant Kennedy at Stringybark Creek 1946
Ripolin enamel on hardboard
91 x 121.7 cm
inscr lr: Death of Sergeant Kennedy/ at Stringybark Creek/ 1-3-46/ N; ur: Mar 46
National Gallery of Australia, Canberra
purchased 1972


28 Death of Constable Scanlon 1946

Ripolin enamel on hardboard
90.4 x 121.2 cm
inscr lr: Death/ Apr 25th 46; verso: ul: Stringybark/ Creek/ 25-4-46
National Gallery of Australia, Canberra
gift of Sunday Reed 1977

Provenance: Sunday Reed, Melbourne (MOMA 1958–65) until 1977


29 First-class marksman 1946

Ripolin enamel on hardboard 90.2 x 121.2 cm
inscr lr: 12-12-46/ N; verso: THE MARKSMAN

The Vizard Foundation, Melbourne

Provenance: Sunday Reed, Melbourne (Museum of Modern Art 1958–65); through Sweeney Reed and Southern Cross galleries and Alistair McAlpine mid 1970s; private collection


30 Ned Kelly 1946
Ripolin enamel on hardboard
90.5 x 121.3 cm
inscr lr: Ned Kelly/ Sept 1st 46/ n; verso ul: Ned Kelly/ 26-8-46
National Gallery of Australia, Canberra
gift of Sunday Reed 1977

Provenance: Sunday Reed, Melbourne (MOMA 1958–65) until 1977


31 Glenrowan 1946
Ripolin enamel on hardboard
90.9 x 121.2 cm
inscr verso c: Glenrowan/ 1946
National Gallery of Australia, Canberra
gift of Sunday Reed 1977

Provenance: Sunday Reed, Melbourne (MOMA 1958–65) until 1977


32 The slip 1947

Ripolin enamel on hardboard

90.7 x 121.1 cm

inscr verso ll: THE SLIP/ 7.3.47

National Gallery of Australia, Canberra
gift of Sunday Reed 1977

Provenance: Sunday Reed, Melbourne (MOMA 1958–65) until 1977


Catalogue Art Gallery of New South Wales


33 Marriage of Aaron Sherritt 1947
Ripolin enamel on hardboard
90.7 x 121.1 cm
inscr verso c: The marriage of/ Aaron Sherritt/ 22.3.47
National Gallery of Australia, Canberra
gift of Sunday Reed 1977

Provenance: Sunday Reed, Melbourne (MOMA 1958–65) until 1977


34  **Quilting the armour 1947**

Ripolin enamel on hardboard
90.4 x 121.2 cm
inscr verso ul: Quilting the armour/ 28-1-47
National Gallery of Australia, Canberra
gift of Sunday Reed 1977

Provenance: Sunday Reed, Melbourne (MOMA 1958–65) until 1977


35 Ned Kelly at Glenrowan 1947
Ripolin enamel on hardboard
91.5 x 122 cm
inscr verso: 10-5-47
Westpac Corporate Art Collection
purchased 1984

Provenance: John and Sunday Reed; Sweeney Reed; Resi-Statewide Building Society (Bank of Melbourne Ltd) 1984; Westpac Banking Corporation through merger with BML 1997


Literature: Federalist, vol 14, no 1, Mar 1986, p 19

36 The burning tree 1947
Ripolin enamel on hardboard
90.7 x 121.2 cm
inscr verso: The burning tree/ 18-5-47
National Gallery of Australia, Canberra
gift of Sunday Reed 1977

Provenance: Sunday Reed, Melbourne (MOMA 1958–65) until 1977


37 The watch tower 1947
Ripolin enamel on hardboard
90.6 x 121.4 cm
inscr verso c: The watch-tower? 72–7–47
National Gallery of Australia, Canberra
gift of Sunday Reed 1977

Provenance: Sunday Reed, Melbourne (MOMA 1958–65) until 1977


38 Head (Ned Kelly) 1947
Ripolin enamel on board
75.5 x 63.3 cm
inscr lr: Nolan/ 1947; verso: Head/ 1947
Courtesy of Gould Galleries, Melbourne

Provenance: private collection, London

Exhibited: Sidney Nolan: myth and country, Gould Galleries, Melbourne, 9 Nov – 4 Dec 2005, no 1 (cover col ill)

39 Colonial head 1947
Ripolin enamel on cardboard
76.2 x 65.5 cm
inscr lr: Nolan 1947; verso ll: Colonial Head/ 4-4-47/ Nolan
Art Gallery of New South Wales, Sydney
purchased with funds provided by the Art Gallery Society of New South Wales 2001

Provenance: the artist’s estate; purchased through Agnew’s 2001


40  Kelly head 1947
Ripolin enamel on cardboard
82 x 75 cm
inscr lr: Nolan 1947 (?) 3/4/47; verso: Kelly Head Apr 1947
Collection Gene and Brian Sherman

41 Police trooper 1947
Ripolin enamel on cardboard
82 x 75 cm
inscr lr: Nolan 1947; verso: Trooper 1947 Nolan
Collection Gene and Brian Sherman

42 Robbed 1947
Ripolin enamel on hardboard
91.5 x 122.9 cm
not inscr
Art Gallery of New South Wales, Sydney
purchased with funds provided by the Nelson Meers Foundation 2004

43 Return to Glenrowan 1946
(reworked later)
Ripolin enamel on cardboard on plywood
91.9 x 122.3 cm
inscr llc: N; verso ur: Return to Glenrowen [sic]; 1946
Nolan Gallery, Cultural Facilities Corporation, ACT
gift of the artist in 1975

Provenance: John and Sunday Reed, Melbourne; Sweeney Reed, Melbourne; Southern Cross Galleries and Alistair McAlpine; re-acquired by the artist c1973


Queensland, North and Central Australia 1947–53

44 Fraser Island 1947
Ripolin enamel on hardboard
76 x 104 cm
inscr lrc: N
Art Gallery of New South Wales, Sydney
purchased with funds provided by the Art Gallery Society of New South Wales 2001

Provenance: Judith Wright, Queensland 1948–c1960; Charles Osborne, London early 1960s; Bryan Robertson, London until 1967; re-acquired by the artist late 1960s; the artist’s estate; purchased from Agnew’s, London

45 Mrs Fraser 1947
Ripolin enamel on hardboard
66.2 x 107 cm
inscr lr: Nolan/ 1947
Queensland Art Gallery, Brisbane
purchased 1985 with a special allocation from the Queensland Government. Celebrating the Queensland Art Gallery’s Centenary 1895–1995
Provenance: the artist’s estate


Literature: ’Joyce Stirling says “I’m not so artful”‘, Telegraph, Brisbane, 17 Feb 1948; Sunday Times, London, 9 June 1957, ill; Art Critic, ‘Australian artist’s use of folklore’, The Times,

46 Desert bird 1948
Ripolin enamel on hardboard
90.2 x 120.7 cm
inscr lr: 23-6-48/ Nolan
Private collection


47 Little dog mine 1948
Ripolin enamel on hardboard
91.5 x 122 cm
inscr lr: 1-12-48/ Nolan
The Holmes à Court Collection, Heytesbury, Perth

Provenance: Sir Kenneth (later Lord) Clark 1949–c1967; thence by descent to his son; Mr and Mrs Robert Holmes à Court, since Jan 1982

48 Pretty Polly Mine 1948

Ripolin enamel on hardboard
91.5 x 122.2 cm
inscr lr: 4–12–48/ 21/ Nolan
Art Gallery of New South Wales, Sydney purchased 1949

Provenance: purchased from David Jones’ Art Gallery 1949


49 Agricultural Hotel 1948

Ripolin enamel on hardboard

90.2 x 120.5 cm

Inscr ll: Nolan 1948; lr: 20-10-48/ Nolan; verso: Nolan/ Agricultural Hotel ... [illeg]

Provenance: purchased from the artist


50 Going to work, Rising Sun Hotel 1948
Ripolin enamel on hardboard
91.4 x 121.9 cm
inscr lr: Nolan/ 48; verso: Going to work/ Rising Sun Hotel/ (?16)/ 11.48
The University of Western Australia Art Collection, Perth
Tom Collins Memorial Fund 1953

Provenance: purchased from the artist


51 Great heron 1949
Ripolin enamel and oil on hardboard
91 x 121.4 cm
inscr lr: Nolan/ 49
Private collection


52  Dry jungle 1949
Ripolin enamel on hardboard
91.8 x 122.2 cm
inscr bot c: Nolan/ 49
Art Gallery of New South Wales, Sydney
purchased 1950

Provenance: purchased from David Jones’ Art Gallery 1950


53  Jasper Range 1949
enamel and oil on hardboard
75.9 x 121.9 cm
inscr Ir: Nolan 1949
Private collection

Provenance: Dr G P Margaret Reed, Cambridge until 1999


54  Perished 1949
enamel and oil on hardboard
91 x 122 cm
inscr ll: NOLAN/ 49; lr: 31-12-49/ Nolan; verso: Perished/ 31-12-49/ Nolan
The University of Western Australia Art Collection, Perth
Tom Collins Memorial Fund 1953
Provenance: purchased from the artist


### 55 Central Australia 1950

enamel and oil on hardboard

122 x 152.5 cm

inscr lr: 18-3-50/ Nolan

Art Gallery of New South Wales, Sydney

purchased with funds provided by the Nelson Meers Foundation 2004


56 Durack Range 1950
enamel and oil on hardboard
91.5 x 122.3 cm
inscr lr: Nolan/ 11-5-50
National Gallery of Victoria, Melbourne
purchased 1950

Provenance: purchased from Stanley Coe Gallery, Melbourne

Exhibited: Sidney Nolan, Stanley Coe Galleries, Melbourne, 3–13 July 1950, no 16, 100 gns;


57  Inland Australia 1950
enamel and oil on hardboard
121.9 x 152.4 cm
inscr bot r: 23-3-50/ Nolan
Tate, London
purchased 1951

Provenance: Kym Bonython 1950–51; purchased from the artist through the Redfern Gallery, London


58  Camels in a landscape 1950
enamel and oil on hardboard
122 x 152 cm
inscr lr: Nolan/ 1950
Reserve Bank of Australia
purchased 1951

Provenance: purchased from the artist

59 Burke and Wills leaving Melbourne 1950
enamel and oil on hardboard
121.9 x 152.4 cm
inscr lr: Nolan/ May 1950
Private collection

Provenance: Mr Kym Bonython, Adelaide by 1957, until; purchased by Barry Stern Gallery, Sydney in Nov 1967; Mr Denis Gowing, Melbourne


60 Robert O’Hara Burke 1950
enamel and oil on hardboard
122 x 91.5 cm
inscr ll: Nolan/ 16-5-50
Private collection

Provenance: the artist until c1979


61 Portrait of Wills c1950
enamel and oil on hardboard
122 x 91 cm
not inscr
Museum & Art Gallery of the Northern Territory, Darwin
purchased 1979

Provenance: Purchased from Joseph Brown Gallery, Melbourne


62 St John in the desert 1951
enamel and oil on hardboard
91 x 121.8 cm
inscr ll: N/ 51, lr: Nolan/ 51
The Edith Cowan University Art Collection, Perth
purchased 1979

Provenance: private collection, until; Modern British and Irish drawings, paintings and sculpture, Sotheby’s, London, 8 Mar 1978, lot 159 ‘The vision’, ill; purchased by the Western Australian College of Advanced Education, Perth, through Blue Boy Gallery, Melbourne 1979

63  Flight into Egypt  1951
enamel and oil on hardboard
91.5 x 121.4 cm
inscr lr: Nolan/ 51
The Wesfarmers Collection of Australian Art, Perth
purchased 1989

Provenance: Mrs RG Casey, Melbourne 1952; until; gift to Sir Keith and Lady Shann, Canberra 1961, until; Australian paintings, prints and Australian craft, Christie's, Melbourne, 9 May 1989, lot 381 ill


64  Temptation of St Anthony  1952
enamel and oil on hardboard
121.8 x 91.3 cm
inscr ll: Nolan/ 52; verso: Young Prince Em./ of Tyre…/ He the dark hero/ Moistens his finger in iguana's/ blood
National Gallery of Victoria, Melbourne
purchased through The NGV Foundation with the assistance of an anonymous donor, Barbara Tucker, Founder Benefactor and the proceeds of The Impressionists Gala Dinner at NGV International 2004


Drought, Swamp, Kelly, Leda 1953–60

65 Deserted homestead 1953
oil and enamel on hardboard
91.4 x 122 cm
inscribed lr: Nolan/ 53
Art Gallery of South Australia, Adelaide
Elder Bequest Fund 1953

Provenance: Purchased through Macquarie Galleries, Sydney


66 Drought skeleton 1953
oil on hardboard
90.5 x 121 cm
inscr bot c: NOLAN/ 53
Art Gallery of New South Wales, Sydney
purchased with funds provided by the Nelson Meers Foundation 2002
Provenance: Macquarie Galleries, Sydney, until; Works on paper & Australian paintings, Christie's, Melbourne, 9 Apr 1991, lot 233A 'Carcase', col ill (passed in); corporate collection, Australia, until; Fine Australian and European paintings, drawings, prints, photographs and sculpture, Sotheby's Melbourne, 28 Apr 1997, lot 271 'Carcase', col ill; purchased by Deutscher Fine Art, Melbourne, until; purchased by Agnew's and Sons Ltd, London, 1997, until; purchased by Art Gallery of New South Wales from Agnew's, London


67 Still life with carcass (cow's skull) 1953
enamel and oil on hardboard
90.5 x 121 cm
inscr bot r: Nolan/ 53
National Gallery of Australia, Canberra, purchased with the assistance of James Agapitos OAM and Ray Wilson OAM 2007

Provenance: the artist's estate


68 Italian crucifix 1955
enamel on hardboard
93 x 123 cm
inscr bot c: nolan/ 15/9/55 n; verso: Crucifixion/ Nolan/ 15/9/55

Art Gallery of New South Wales, Sydney
purchased with funds provided by the Nelson Meers Foundation 2001

Provenance: the artist’s estate; purchased from Sotheby’s: Nolan: the estate of Sir Sidney Nolan, Sotheby’s, Melbourne, 16 Sept 2001, lot 16, col ill


69 Kelly 1956
oil on hardboard
121 x 90 cm
inscr ilc: Nolan/ 1956; bot c: N
Private collection

70 After Glenrowan siege (Second Ned Kelly series) 1955
enamel on hardboard
121.9 x 91.5 cm
inscr bot l: n; verso: KELLY/ 12/8/55/ Nolan
The Museum of Modern Art, New York
Benjamin Scharps and David Scharps Fund, 1955

Provenance: purchased from the artist


71 Kelly 1956
enamel on hardboard
121.5 x 91 cm
inscr bot r: N; verso llc: Nolan/ June/ 56
Art Gallery of New South Wales, Sydney
purchased 1984
Provenance: George Smith, London c1956–64; private collection, London; purchased from Blue Boy Gallery, Melbourne


Literature: Barry Pearce et al, Australian art in the Art Gallery of New South Wales, Art Gallery of New South Wales, Sydney 2000, p 177 col ill

72 Glenrowan 1956–57
enamel on hardboard
91.4 x 121.9 cm
inscr ll: Nolan 6-4-57; verso: May 1956 N/ Apr 6th 1957
Tate, London
purchased 1957
Provenance: purchased from the artist 1957


73 Bather in lily pool 1957
polyvinyl acetate and oil on hardboard
122 x 152 cm
inscr lr: Nolan/ 15.5.57
Private collection
Provenance: the artist’s estate


**74 Woman and billabong** 1957
polyvinyl acetate on hardboard
152.4 x 121.9 cm
inscr lrc: N/ 57; verso: May 1957
Tate, London
purchased 1957

Provenance: purchased from the artist 1957


**75 Convict in swamp** 1958
polyvinyl acetate on hardboard
123.8 x 150.8 cm
inscr verso: CONVICT/ & SWAMP/ 1958/ Nolan
Art Gallery of South Australia, Adelaide
AR Ragless Bequest Fund 1961

Provenance: purchased through Bonython Gallery, Adelaide

76 Figures in tree 1957
polyvinyl acetate on hardboard
152.9 x 122.3 cm
inscr bot c: N. Nolan/ 6-5-57, lr: Nolan; verso: NOLAN 6-5-57
Private collection


77 Rainforest 1957
polyvinyl acetate on hardboard
152.9 x 122.3 cm
inscr lr: N/ Nolan; verso: RAIN-FOREST/ 14-5-57/N
National Gallery of Victoria, Melbourne purchased 1959

Provenance: purchased from the artist

78  Kelly and landscape  1960
polyvinyl acetate and oil on hardboard
122 x 152 cm
inscr llc: N; verso: Kelly and landscape
Private collection


79  Leda and swan  1960
polyvinyl acetate on plywood
121.8 x 153 cm
inscr verso: Leda and the swan 1960
National Gallery of Victoria, Melbourne
Purchased through the NGV Foundation with the assistance of Geoffrey and Vicki Ainsworth, Member, Robert Gould, Governor, Lisl Singer, Fellow, and Gary Singer, Member, 2001

Provenance: The Hon. Colin Tennant, London 1960; re-purchased by the artist until 1992; the artist’s estate until 2001; purchased from Sotheby’s sale: The Estate of Sir Sidney Nolan, Melbourne, Sept 16, 2001, lot no 42


80  Leda and the swan  1960
polyvinyl acetate on hardboard
121.5 x 121.5 cm
inscr verso: 15 May 1960/ nolan
TarraWarra Museum of Art collection, Victoria
gift of Eva and Marc Besen 2001
Provenance: Southern Cross Galleries, Melbourne c1961; Sussan Corporation collection (owned by Eva and Marc Besen)


81 Leda and the swan 1958
polyvinyl acetate on hardboard
122 x 152.5 cm
inscr llc: N; verso: 14 Dec 58/ Nolan
Art Gallery of New South Wales, Sydney
purchased 1960

Provenance: purchased from the Matthieson Gallery, London


82 Kelly and armour 1962
enamel and oil on board
152.5 x 122 cm
inscr lrc: N; verso: Escaped convict
Private collection, courtesy of Gould Galleries, Melbourne

Provenance: the artist’s estate


Desert themes, Africa, Antarctica 1962–64


83 Burke and Wills expedition 1962
enamel and oil on hardboard
121.9 x 152.5 cm
inscr cr: Nolan, lr: N; verso: BURKE &WILLS/ EXPEDITION/ Nolan
Collection James Fairfax AO

Provenance: James O Fairfax collection since 1962


84 Burke c1962
polyvinyl acetate and oil on hardboard
122 x 122 cm
inscr llc: N; verso: BURKE/ BURKE AND WILLS/ EXPEDITION/ NOLAN 1962

Art Gallery of New South Wales, Sydney
gift of Godfrey Phillips International Pty Ltd 1968

Provenance: The Viscount Collection (assembled by Godfrey Phillips International through Australian Galleries) 1963–8

Elephant in landscape 1962
oil on hardboard
122 x 152.5 cm
inscr cl: Nolan; verso: Elephant in landscape/ 6/3/63 Nolan
Private collection

Provenance: the artist’s estate


Baboon 1963
oil on hardboard
122 x 122 cm
inscr bot c: N
Private collection

Provenance: private collection since 1964


87 Lion 1963
oil on hardboard
152.5 x 122 cm
inscr llc: N
Private collection

Provenance: Alan Ross estate


88 Young monkey 1963
oil on hardboard
152.5 x 122 cm
inscr lrc: N; verso: 3/2/62/ Nolan
Private collection

Provenance: the artist’s estate; *Nolan: the estate of Sir Sidney Nolan*, Sotheby’s, Melbourne, 16 Sept 2001, lot 69


89 Rimbaud at Harar 1963
oil on hardboard
152.5 x 122 cm
inscr lrc: N; verso: 16 Feb 63/ Nolan
Private collection

Provenance: the artist’s estate


90 Head of Rimbaud 1963
oil on hardboard
152 x 121 cm
inscr lrc: N
Collection of Trevor Skerry & Cameron Sinclair

Provenance: the artist's estate


51 Catalogue Art Gallery of New South Wales
92 Antarctica 1964
oil on hardboard
121 x 121 cm
inscr llc: 27 Aug 1964/ Nolan; verso: Antarctica 1964
Private collection

Provenance: Alistair McAlpine until 2003; private collection Sydney; private collection since 2005


93 Bird 1964
oil on hardboard
122 x 122 cm
inscr ll: 14 Sept 1964/ Nolan
Private collection

Provenance: private collection since 1965


94 Antarctica 1964
oil on hardboard
121.4 x 122 cm
inscr llc: 28 Aug 1964/ Nolan; verso: Antarctica/ 28 Aug 1964/ Nolan
Private collection

Provenance: Cynthia Nolan, England, until 1976

Exhibited: The Cynthia Nolan collection of paintings by Sidney Nolan, David Jones’ Art Gallery, Sydney, 7–26 July 1975, no 26


95 Mt Erebus 1964
oil on hardboard
122 x 122 cm
inscr lrc: 28 Aug 1964 Nolan; verso: Mt Erebus/ 28 Aug 1964
Private collection

Provenance: the artist’s estate


Riverbend 1964–66

96 Riverbend 1964–66

oil on hardboard (nine panels)

152.5 x 1098 cm (overall)

each panel 152.5 x 122 cm


Collection of the Australian National University, Canberra purchased from the artist in 1965 through the John Darling Art Fund with the assistance of donations from John Fairfax Ltd, Dalgety Australia Ltd, Associated Securities Ltd, Carlton and United Breweries Ltd, The British Petroleum Company of Australia Ltd, Darling and Company Ltd, Peddle Thorp and Walker, Consolidated Gold Fields of Australia Ltd


97 Riverbend II 1965–66
oil on canvas (nine panels)
152.5 x 1098 cm (overall)
each panel 152.5 x 121.9 cm
The News Corporation Collection

Provenance: commissioned from the artist by Robin Boyd for Expo 67, Montreal, Canada (but not exhibited); the artist’s estate until; Impressionist and Modern Paintings and Watercolours (Part 1), Christie’s, 8 King Street, St James’s, London, 29 Nov 1993, lot 55 col ill

98 River bank 1964
oil on hardboard
121 x 152.5 cm
Courtesy of Savill Galleries, Sydney


99 Salt lakes, Wimmera 1966
oil on hardboard
122 x 152.5 cm
Private collection

Provenance: Cynthia Nolan, England until 1976


100 Dam near Glenrowan 1970
oil on hardboard
122 x 152.5 cm
inscr lr: N/ 70; verso: DAM NEAR GLENROWAN
Collection of James Whight

101  Ern Malley  1973
oil on hardboard
122 x 122 cm
inscr lr: 11 Sept 73/ Nolan
Art Gallery of South Australia, Adelaide
gift of Sidney & Cynthia Nolan 1974


102  Miner  1972
oil on hardboard
122 x 122 cm
inscr bot c: Nolan; verso: MINER/ 1972/ Nolan
Art Gallery of South Australia, Adelaide
gift of Sidney & Cynthia Nolan 1974


103 Miner 1972
oil on hardboard
122 x 122 cm
inscr lrc: NOLAN
Collection of John & Katherine Olsen

104 Storm over Pilbara 1982
enamel spray on canvas
122 x 152.5 cm
inscr lrc: Nolan; verso: Storm over Pilbara 1982 Nolan
Private collection
Provenance: the artist’s estate
Exhibited: Western Australian landscapes by Sir Sidney Nolan, Quentin Gallery, Claremont, Western Australia, 23 Sept – 10 Oct 1982

105 Rainbow over Pilbara 1982
enamel spray on canvas
121 x 152 cm
inscr lrc: Nolan; verso: Nolan, 1982 Rainbow over Pilbara
Private collection, Sydney
Provenance: The Qantas collection until 2007
Exhibited: Western Australian landscapes by Sir Sidney Nolan, Quentin Gallery, Claremont, Western Australia, 23 Sept – 10 Oct 1982, ill; The Qantas Collection, Art Gallery of New South Wales, Sydney 14 – 26 Nov 1995

106 Bungle Bungle 1984
oil on canvas
160 x 260 cm
inscr lrc: Nolan
Multiplex Limited
Exhibited: Sidney Nolan – trio, Heide Park and Art Gallery, Bulleen, 2 Apr – 19 May 1985, no 29 (back cover col ill)

Late works

1981–88

57 Catalogue  Art Gallery of New South Wales
107 Reflections 1985
enamel on board
90 x 120.5 cm
inscr lr: Nolan; verso: REFLECTIONS/ Nolan’ 1985
Private collection

Provenance: Australian City Properties, Perth, until; The Bishops House Collection, Phillips, SH Ervin Gallery, Observatory Hill, Sydney, 10–12 Aug 1999, lot 462

108 Chinese mountain landscape with three boats c1982
acrylic and lacquer spray on canvas
183 x 160 cm
Private collection

Provenance: the artist’s estate


109 Chinese landscape with boat c1982
acrylic and lacquer spray on canvas
183 x 160 cm
Pym’s Gallery, London

Provenance: the artist’s estate


110 The journey 1986
acrylic enamel spray on canvas
122 x 152.8 cm
inscr lrc: N; verso: The Journey/ Nolan
Art Gallery of New South Wales, Sydney
gift of Bond Street City Freeholds 1989


111 Himalayas 1986
acrylic enamel spray on canvas
182.5 x 160 cm
inscr verso: Nolan/ Himalayas
Art Gallery of New South Wales, Sydney
gift of Bond Street City Freeholds 1989


112 Himalayas 1986
acrylic enamel spray on canvas
182.5 x 160 cm
inscr verso: Himalayas Nolan
Art Gallery of New South Wales, Sydney
gift of Bond Street City Freeholds 1989


Note: for conservation reasons this painting was not included in the final installation of the exhibition.

113 Flowers 1985
enamel spray on canvas
183 x 160.2 cm
inscr lrc: N; verso: Flower/ Nolan 1984
Courtesy of Eva Breuer

Provenance: Australian City Properties, Perth; The Bishops House Collection, Phillips, Sydney, 10–12 Aug 1999, lot no 461


114 Untitled 1982
acrylic enamel spray on canvas
182.5 x 160 cm
inscr lrc: Nolan; verso: Nolan/ 1982
Art Gallery of New South Wales, Sydney
gift of Bond Street City Freeholds 1989


115 **Desert** 1986
acrylic enamel spray on canvas
182.5 x 160 cm
inscr verso: May 86 Nolan DESERT
Art Gallery of New South Wales, Sydney
gift of Bond Street City Freeholds 1989


116 **White swans flying over the Karakorams (China)** 1986
enamel spray on canvas
305 x 457 cm
inscr verso: Nolan/86
Private collection

Provenance: the artist’s estate

Exhibited: *An exhibition in celebration of Sir Sidney Nolan’s 75th birthday*, National Gallery of Victoria, Melbourne, 23 Apr – 18 May 1992

117 **Self portrait in youth** 1986
enamel spray on canvas
183 x 160.6 cm
inscr llc: Nolan
Royal Academy of Arts, London
gift of Lady Nolan 1992
