

ARTHUR BOYD

1920

July 24: Arthur Merric Bloomfield Boyd born at Open Country, 8 Wahroonga Crescent, Murrumbeena, now a suburb of Melbourne, the second child of Merric (1888 – 1959) and Doris (1888 – 1960) Boyd nee Gough, potters and painters. The house, pulled down during the late 1960's, had been built by Merric Boyd in 1908 in an old orchard. Grows up in unorthodox Christian Scientist family where all forms of creative endeavour are strongly encouraged. Every evening, the family gathers in the Brown Room for Bible readings by both parents as well as regular 'drawing bees'.

1923

Birth of his brother Guy.

1924

Attends a small Church of England school at Murrumbeena with his sister, Lucy (born 1916). Birth of his brother David.

1925 – 1930

Moves to Murrumbeena State School. During his school years, joins Cub Pack and the Boy Scouts through a family friend, Max Nicholson, later lecturer in English at the University of Melbourne. Nicholson owns a 'sort of black spaniel' which comes to live at Murrumbeena and is eventually incorporated into numerous artworks. Spends holidays at Sandringham, Melbourne (in a house later acquired by Guy and Phyllis Boyd), where his grandmother, artist Emma Minnie Boyd nee a' Beckett (1858 – 1936), reads stories and lessons from the family Bible. From an early age, goes off alone on landscape painting expeditions. Builds a kiln in which he fires the small clay animals that he models.

1926

Birth of his sister Mary.

1929

Death of his maternal grandmother, newspaper owner and writer, Evelyn Gough, who had built a house (The Bungalow) at Open Country and moved there during the First World War while Merric Boyd was away on active service. The Bungalow is later used as a studio by Merric, John Perceval and Boys himself at various times.

1931

Receives 1st Award for Art at Murrumbeena State School.

1932

Receives 1st Award for Drawing at Murrumbeena State School. About this time, decided he wants to be an actor, particularly a comedian. The following year, goes with his mother to the studio of F. T. Films in St Kilda, Melbourne, to try for a job but is unsuccessful. Also makes films with his cousins, Pat and Robin Boyd.

1933

Receives 1st Award for Art at Murrumbeena State School.

1934

Receives Special 1st Award for Drawing at Murrumbeena State School. Towards end of this year, meets artist Wilfred McCulloch (brother of painter, critic and writer, Alan McCulloch) on the beach at Wilson's Promontory and is taken home to meet the family. Paints near Cape Schanck with both Wilfred and Alan at a camp pioneered by Harold Beatty.

1935

After leaving school, works in his uncle Ralph Madder's paint factory in Fitzroy where he earns twelve and sixpence, then fifteen shillings a week. Introduces Madder's daughter, Patricia, to their cousin Robin Boyd (the future Melbourne architect) at Murrumbeena; Patricia and Robin subsequently marry. Attends night classes at National Gallery Art School on Melbourne but leaves, feeling frustrated, after about six months; only other formal study etching lessons with Jessie Traill at her Flinders Street studio several years later and lithography at Melbourne Technical College on the early 1950's. Max Nicholson visits the family regularly to read aloud in the Brown Room and discuss literature; Doris Boyd reads aloud as well. Boyd and Wilfred McCulloch become acquainted with the work of Van Gogh through a postcard owned by Robin Boyd, or seen in the Primrose Pottery Shop, at Gino Nibbi's Leonardo Bok Shop, both in Melbourne. He also particularly remembers seeing a reproduction of *The tempest* by Oskar Kokoschka about this time. Takes his paints on the cable train and goes down to the Yarra River every Saturday afternoon; also paints regularly with his cousin Pat Boys who teaches him to use a palette knife.

1936

September: death of Emma Minnie Boyd. His grandfather, painter Arthur Merric Boyd sells the Sandringham house and moves to family cottage at Rosebud on the Mornington Peninsula, inviting Boyd to live with him. Boyd stays there for about three years, receiving tuition and painting landscapes and coastal views, as well as numerous portraits (mainly of family members) and self-portraits. Given an account by his grandfather at Norman's, an artist's paint shop in Melbourne. Returns at intervals to Ralph Madder's factory for agricultural machinery in the Sunshine Harvesters and H. B. Massey Harris building in Bourke Street, near Spencer Street Station, for temporary jobs. Builds a raft, which he later transforms into a sailing dinghy, during this period and spends many hours at sea.

1937

Begins to sell paintings to Sedon Galleries in Elizabeth Street, Melbourne, above Robertson and Mullens bookshop. Holds his first solo exhibition (oil paintings) at Westminster Gallery, Little Collins Street, Melbourne, run by Mr Fitzgerald; some works sell for as much as eight guineas. From about this time, has the use of his grandfather's car, a 1929 Dodge Tourer, which gives him more mobility. Receives money from his grandfather to build studio in the garden of Open Country, designed by Robin Boyd who has begun to study architecture. ('This design was very original and modern. I built the studio with my own hands') December/January: shows paintings at an exhibition held at his uncle Penleigh Boyd's Studio at Warrandyte.

1938

Through Nicholson meets recently arrived Polish refugee painter, Josl Bergner, and hears about conditions in Germany under National Socialism. Bergner has already seen Boyd's paintings in the window of the Westminster Gallery where they are displayed by Fitzgerald to attract passers-by. Continues to execute landscapes and portraits but also produces a series of more violent paintings in response to his reading of Dostoyevsky's *The Brothers Karamazov*.

1939

January – February: painting trip with brother David around north-eastern Victoria, through the Alps and to Jamieson, in the Dodge. Trips into the country with Wilfred McCulloch and Keith Nichol and paints bush scenes at Launching Place on the Yarra River with artist Jo Sweatman. Later in the year, his grandfather becomes ill and Boyd takes him back to Murrumbeena to be looked after to be looked after by Doris Boyd. Buys ten acres of land at Hastings. Visits the Herald Exhibition of French and British Contemporary Art in Melbourne and subsequently paints in Doris Boyd's bedroom a frieze of horses inspired by Franz Marc. This replaces an earlier mural by Merric Boyd.

1940

July 30: death of Arthur Merric Boyd at Murrumbeena. November: holds first full scale exhibition at Athenaeum Gallery, Collins Street, Melbourne with Nichol showing seventy-six works, mainly landscapes (catalogue and invitation designed by Robin Boyd). Together with Wilfred and Alan McCulloch, dances a parody of the ballet, *Spectre de la Rose* in the Lower Town Hall in aid of the

Red Cross; Boyd first glimpsed by Yvonne Lennie (born 7 August 1920), who is then working with Alan McCulloch at the Commonwealth Bank. Goes on painting expeditions to various parts of Victoria with cousins Pat and Robin Boyd.

1941

May 12: conscripted into army; joins Light Horse unit which is soon disbanded. Encouraged by Nichol, applies for a place in the Cartographic Company, where he meets John Perceval. Originally stationed at Ballarat; then goes to Balcombe on the Mornington Peninsula where he spends two months training as a machine gunner. Attends life drawing classes with artist Nutter Buzacott (who is in the same army unit) in the Dudley Building, Collins Street, Melbourne. Perceval and Noel Counihan also attend these classes, run by a commercial artist's association, as well as Yvonne Lennie. She introduces him to Joy Hester and Bert Tucker and John and Sunday Reed; also forms a close friendship with Sidney Nolan. Later transfers to the Melbourne Cartographic Unit. The company's headquarters are in Swanston Street, opposite the Melbourne Public Library and National Gallery of Victoria building, where he and Perceval go at lunchtime to study art books. Briefly sets up studio with Perceval in old stable at South Yarra. September: holds joint exhibition with Bergner and Counihan at Rowden White Library, University of Melbourne. (NB: This is the first and only time he exhibits with Bergner; references to a joint exhibition of 1939, mentioned in earlier literature, are incorrect).

1942

Sent with Cartographic Company to Bendigo where they camp at an old mining mansion, Fortuna. Yvonne comes up to Bendigo to be with him. Appalled by the thought of war, attempts to get out of the army by acting 'strangely' (a strategy suggested to him by Tucker) and spends some time in the Heidelberg Hospital where he undergoes psychiatric assessment. Later changes his mind and after returning to the Cartographic Company, begins to travel regularly from Melbourne to Bendigo, picking up maps; when he comes down from Bendigo, stays overnight in a warehouse in South Melbourne. Then allowed to 'live out', moves with Yvonne to a flat at 2 Henry Street, Fitzroy (on the corner of Nicholson Street), above a garage. Later is removed from Cartographic Company and becomes a transport driver in Melbourne. Paints infrequently but produces numerous drawings on lithographic paper 'supplied' by the Army. Does a few pictures while in camp at Bendigo and is hauled up by the officers; one anti-war work confiscated. August: Perceval discharged from army and goes to live at Open Country where he and Peter Herbst (later a tutor in philosophy at University of Melbourne) learn the rudiments of pottery from Merric Boyd. Perceval first shares Arthur's studio before building his own next door. August – September: exhibits with Contemporary Art Society in Melbourne and Sydney.

1943

Through Tucker, becomes acquainted with Max Doerner's *The Materials of the Artist and their Use in Painting* (first English edition, 1943) and begins to use ICI chemical paints are obtained from Bligh's Colourworks in Melbourne, a firm long patronised by Merric Boyd. Tucker also demonstrates to him the technique of putting muslin on to thick, heavy cardboard, again from Doerner; for several years, these supports are prepared for Boyd by Perceval. Meets Neil Douglas, later author, artist and conservationist, August – September: exhibits with Contemporary Art Society on Melbourne.

1944

March 25: discharges from army. Still living at 2 Henry Street, Fitzroy but later moves back to Open Country. June – July: exhibits with Contemporary Art Society Exhibition in Sydney. November: Mary Boyd marries Perceval at Open Country and they move into The Bungalow. Buys Hatton Beck's pottery in Neerim Road, Murrumbidgee with Perceval and Herbst (Beck had gone into airforce) and forms the Arthur Merric Boyd Pottery Workshop. Neil Douglas joins pottery as decorator as does Tim Burstall (who arrives the next year), Betty Burstall, Dorothy Meyer, Martin Smith (who later becomes Boyd's framer), John Yule and Joy Murphy. Tucker and Charles Blackman reputedly give occasional help as fettlers. Initially, the pottery producers utilitarian wares as part of the war effort.

1945

March 6: marries Yvonne at The Manse, 109 Willesden Road, Oakleigh, Melbourne. Begins work on series of biblical paintings, 1945 – 47. Early purchasers include Gerd Buchdahl (later at Cambridge University), Franz Philipp and Allan McBriar, all staff members at University of Melbourne. Also completes a number of portraits of friends. August – November: exhibits with Contemporary Art Society in Melbourne and Sydney.

1946

Herbst discharged from army and returns to Murrumbidgee; does some throwing and designing, but mainly concerned with administration. Beginning of the second phase of ceramics, biblical subjects. July: holds joint exhibition with Nolan and Tucker at Rowden White Library; University of Melbourne, organised by Max Nicholson. November: birth of first child, Polly. Exhibits with Contemporary Art Society in Sydney.

1947

Completes cycle of religious paintings. Paints backdrop for Peter O'Shaughnessy's production of Love's Labour's Lost at Arrow Theatre, Middle Park, Melbourne. Tucker and Nolan leave Melbourne; Perceval stops painting temporarily and concentrates on pottery.

1948

Boyd executes a number of Berwick landscapes; visits the far south coast of New South Wales; and over the summer of 1948 – 49, he and his family spend painting holiday with poet Jack Stephenson, at Horsham. August: Boyd's uncle, novelist Martin Boyd, returns to Australia and acquires from a cousin the former a' Beckett family home known as The Grange at Harkaway near Berwick in Victoria. Situated on the brow of a hill, it has a superb view over open country and the distant bay. Martin Boyd sets out to restore building and commissions his nephew to paint murals around the four walls of the dining room. This is Boyd's first commission. Work on the murals, which are painted with casein tempera mixed with powder colour, begins in late 1948. Each composition has a biblical theme, the major one on the west wall depicting the Return of the Prodigal Son. Initially commutes from Murrumbidgee but then moves with Yvonne and Polly into a house. November: birth of son, Jamie at The Grange.

1949

Returns to Open Country after completing murals at The Grange. Painting trips to north-west Victoria, the Grampians and the Wimmera. Begins work on ceramic (tile) paintings, devising his own techniques. Geoffrey Dutton shows Boyd paintings to English art historian, T. S. R. Boase, in Oxford.

1950

Over next few years, travels through Wimmera District and begins work on series of related paintings. Herbst departs for Oxford and his partnership in pottery is taken over by Neil Douglas. September: first retrospective exhibition at David Jones' Art Gallery, Sydney. Mid-day, the Wimmera (painting, c. 1950) purchased by Art Gallery of New South Wales; Irrigation lake, Wimmera (painting, c. 1950) purchased by National Gallery of Victoria.

1951

Takes train known as The Ghan from Port Augusta to Alice Springs, a journey of three days; Lake Eyre, seen en route, has water for the first time in years. Visits Rex Batterbee in Alice Springs, then travels by old army jeep to Arltunga, a former mining area, where he sleeps out on the ground. Does numerous drawings from the train as well as the jeep; these form the basis of his later Bride series. Martin Boyd sells The Grange and leaves Australia. From this year has solo exhibitions in commercial galleries almost annually, often several in one year.

1952

Landscape, Grampians (painting, 1950) purchased by National Gallery of Victoria; Irrigation Lake, Horsham (painting, 1950) purchased by Art Gallery of South Australia.

1953

Designs programme cover for production of *The Old Man of the Mountains* by Norman Nicholson, at Ormond College and Women's College, Melbourne. July – August: included in *Twelve Australian Artists* at New Burlington Galleries, London. *The Whale putting Jonah in its mouth* (ceramic painting 1950) acquired by National Gallery of Victoria 1953 – 54: produces a small number of tempera landscapes, based on his central Australian sketchbooks.

1954

Sells land at Hastings. December: receives commission for ceramic pylon (or 'Totem Pole') at Olympic Swimming Pool, Melbourne. *The waterhole with birds, near Alice Springs* (painting, c. 1954) acquired by National Gallery of Victoria; *Cyanide tanks, Bendigo* (painting, c. 1952) acquired by Art Gallery of South Australia; *Creek near Rosebud* (painting, 1937) acquired by Art Gallery of Western Australia; *Saul and David* (ceramic sculpture, 1954) purchased by National Gallery of Victoria.

1955

Leaves Murrumbeena early in the year and moves to house (formerly owned by artist Sasha Halpern) at 26 Surf Avenue, Beaumaris, a beach suburb on Port Phillip Bay, where he and his family live until 1959. Visitors to Surf Avenue include Clifton Pugh and family, Robert Hughes, Robert Dickerson, John and Helen Brack, and Georges Mora and family; Charles and Barbara Blackman often come at weekends. Engaged in abstract work in small colour cubes for the mural *Crucifixion* in St John's Yallourn, Gippsland, later transferred to a new church in Morwell. Also produces other pure abstract paintings during this period. Executes stage designs for *Love's Labour's Lost* produced by O'Shaughnessy at Arrow Theatre, Middle Park, Melbourne. Invited to join Decorations Sub-Committee (under Kenneth Myer), of the Olympic Civic Committee, to organise the decorations of the City of Melbourne; Robin Boyd also a member.

1956

Continues work on ceramic pylon with Yvonne and sculptor Robert Langley: loses £400, due to soaring costs, by completion of commission. Installation of sculpture at Olympic Swimming Pool, Melbourne. Painting trips to upper reaches of the Goulburn River between Woods Point and Jamieson, to Gippsland and to their parts of Victoria, which result in large output of landscapes. Also visits Sorrento with Fred Williams and Perceval. Resumes Aboriginal themes in *Love, marriage and death of a half-caste (Bride)* series. Executes stage designs for *King Lear*, produced by O'Shaughnessy in Melbourne. Opening of Australian Galleries under directorship of Anne and Thomas (Tam) Purves. T. S. R. Boase, now President of Magdalen College, Oxford, visits Australia and sees ceramic sculptures at Surf Avenue.

1957

Continues work on *Bride* series; also paints landscapes on the Mornington Peninsula.

1958

Selected to be co-representative with the late Sir Arthur Streeton at Venice Biennale eight loan works shown, all landscapes). Cessation of Arthur Merric Boyd Pottery as a partnership. One of twelve artists invited by Kelvinator to decorate refrigerators which are exhibited in Sydney, Brisbane, Melbourne and Adelaide (*Art in Everyday Life*); chooses as his subject a version of *Leda and the swan*. *Shearers playing for a bride* (painting, 1957) presented to National Gallery of Victoria by Tristram Buesst. May 1: birth of second daughter Lucy Ellen Gough. April – May: first exhibition of *Bride* paintings at Australian Galleries, Melbourne; later shown in Adelaide and Sydney. August: enters five works (all *Bride* series) in Helena Rubinstein Travelling Art Scholarship at Art Gallery of New South Wales, Sydney. 1958 – 59: painting trip to Barmah and Echuca Forests with Fred Williams.

1959

Eight-minute film, *The Black Man and His Bride* (also known as *Love, Marriage and Death of a Half-caste*), made by Patrick Ryan and Tim Burstall. Signs *Antipodean Manifesto* together with Blackman, Brack, Dickerson, Perceval, Pugh, Bernard Smith and David Boyd. September 9: death of Merric Boyd at Murrumbeena. September – October: enters five works (all *Bride* series) in Helena Rubinstein

Travelling Art Scholarship at Art Gallery of New South Wales, Sydney. Tam Purves of Australian Galleries guarantees him sum of twenty pounds a week for six months if he supplies pictures; takes out mortgage on house for fare to England. November: travels to London with his family aboard Iberia, bearing introductions from Eric Westbrook, Director of National Gallery of Victoria and Professor Joseph Burke, University of Melbourne, to Dr Lilian Sommerville, Director of the British Council and to Sir Kenneth Clark. Dr Sommerville arranges a meeting with Bryan Robertson, Director of Whitechapel Art Gallery; also makes early contact with Anton Zwemmer of Zwemmer Gallery through Bergner. Barry Humphries arrives in London. Rents a house at 13 Hampstead Lane, Highgate.

1960

First visits to National Gallery London and Louvre in Paris: sees Picasso retrospective at Tate Gallery. Goes on extended car journey to Germany, Austria, Venice and Tuscany; impressed by Simone Martini, Piero della Francesca, Masaccio and other early Renaissance painters. Further development of Bride series and 'nude in landscape' theme. June 13: death of Doris Boyd. August: first solo exhibition (mainly Bride series) in London, at Zwemmer Gallery; favourably reviewed by local press.

1961

Continues to work on Bride series and 'nude in landscape' theme. June – July: two works included in Recent Australian Painting at Whitechapel Gallery, London. July – August: executes décor and costume designs for Western Theatre Ballet production of Stravinsky's ballet Renard presented at Edinburgh Festival and later at Sadler's Wells. October – November: eleven early works included in The Formative Years 1940 – 45 at Museum of Modern Art of Australia, Melbourne (together with works by Nolan, Perceval and Tucker). December: visit with Blackman and Humphries to Goya exhibition at Jacquemart Andre Museum in Paris.

1962

Moves to 42 Well Walk Hampstead for two months (house owned by a friend of Herbst and next door to house in which Constable had lived), then rents house at 43 Flask Walk Hampstead. Here he installs a kiln and printing press and begins first series of etchings. Also starts work on a new series of ceramic paintings. Visits European galleries with Leonard French. Meets Walter Neurath, founder of publishing house Thames and Hudson and publisher T. G. Rosenthal, as well as artist Oskar Kokoschka, who comments favourably on his work. June – July: major retrospective exhibition at Whitechapel Gallery, London, including sixty-four of which are executed between 1960 and 1962. Exhibition arouses an extraordinary amount of interest in both English and Australian press.

1963

Wimmera landscape commissioned for Viscount Collection in Australia. Executes stage designs for ballet Elektra with choreography by Robert Helpmann and music by Malcolm Arnold; first performance (March) at Royal Opera House, Covent Garden; later at Metropolitan Opera House, New York and, with new costumes, at Adelaide Festival (March 1966) and other Australian cities. January – March: included in Australian Painting: Colonial, Impressionist, Contemporary exhibition at Tate Gallery, London (also toured Canada, May / June). June: included in British Painting in the Sixties at Tate Gallery, London. September: awarded H. C. Richards Memorial Prize for Painting. Included in Australian Painting Today, Commonwealth Art Advisory Board touring exhibition shown in Europe.

1964

Invited to produce Romeo and Juliet polyptych for The Shakespeare Exhibition in Stratford, Edinburgh and London. March: retrospective exhibition at National Gallery of South Australia, Adelaide (includes many paintings from Whitechapel retrospective). May: retrospective exhibition at Museum of Modern Art and Design of Australia, Melbourne (includes many paintings from retrospectives in London and Adelaide).

1965

Buys 13 Hampstead Lane, Highgate, and moves there from 51 Flask Walk, Hampstead. Drawings for 'Voice and Verse' made into stage drops for evening of poetry readings at Royal Court Theatre,

London, during Commonwealth Festival of Art (under auspices of Commonwealth Institute). Romeo and Juliet polyptych purchased by National Gallery of Victoria for \$5000.

1966

Begins Nebuchadnezzar paintings in response to self-immolations that take place on Hampstead Heath, near his house, to protest against the Vietnam War. Takes first and only aeroplane flight, to Paris with Nolan, to see Hommage a Pablo Picasso at Grand Palais. March: designs new Elektra costumes for Adelaide Festival of Arts. Taner Baybars, A Trap for the Burglar, with fifteen drawings by Arthur Boyd, London, Peter Owen, 1966; Sydney: Ure Smith, 1966.

1967

Clune Galleries organises first tapestry, Nebuchadnezzar subject, to be woven by the Portalegre tapestry works in Portugal. Included in Australian Painters 1964 – 66 at Corcoran Art Gallery, Washington, DC. Franz Philipp, Arthur Boyd, London: Thames and Hudson.

1968

May – September: returns to Australia (via the Cape) for first time in nine years. Revisits state galleries in Adelaide, Melbourne and Sydney and travels north along the east coast as far as Cooktown, Queensland, by car and train. Finds his father's drawings at Murrumbidgee and paints 'while going back to places like Rosebud and around the sandbanks where my parents courted'. This experience provides inspiration for Potter series of paintings. March: Nebuchadnezzar paintings shown at Bonython Art Gallery, Adelaide (Festival of Arts). T. S. R. Boase, St Francis of Assisi, with sixteen lithographs by Arthur Boyd, London: Thames and Hudson, 1968. Nebuchadnezzar caught in a forest 1967 acquired by Art Gallery of South Australia.

1969

Rents Keeper's Cottage at Ramsholt, near Woodridge, Suffolk for weekends and holidays. Bronze casts of ceramic sculptures made by Vittorio & Fernando, Melbourne. Towards end of year, visits Rembrandt exhibition in Amsterdam with Tim Burstall and Patrick and Rose Ryan. Retrospective exhibition at Richard Demarco Gallery, Edinburgh.

1970

Paints landscapes in Suffolk. Visits to Manufactura de Tapeçarias de Portalegre, Portugal in connection with tapestries made from Nebuchadnezzar series. Lady and the Unicorn series of etchings and aquatints, a collaboration between Boyd and Peter Porter, commissioned by Melbourne gallery owner, Georges Mora. March: winner of 1969 Medallion of the International Cooperation Award Committee, Adelaide. April – May: Arthur Boyd's Australia shown at National Gallery of Victoria (Cook Centenary). July – August: Four Australian Artists: Boyd, Hessing, Nolan, Owen at Richard Demarco Gallery, Edinburgh. Portfolio of Lysistrata etchings and aquatints published by The Ganymed Press, London.

1971

Recipient of \$10,000 Britannica Australia award for the arts. March: Lysistrata mural, a major commission, installed at St Helier Hospital, Carshalton, UK (Now owned by Art Gallery of New South Wales). October 1: Leaves England with his family to take up Creative Art Fellowship at Australian National University, Canberra; exhibition (paintings, graphics, ceramics and tapestries) at Melville Hall, Australian National University, organised by the Arts Council of Australia. December: spends Christmas with his family at Bundanon as guests of dealer, Frank McDonald, and his mother and sister. Paints first Shoalhaven landscapes. Peter Stark, Tomorrow's Ghosts, twenty-eight poems with fourteen original etchings by Arthur Boyd, Guilford, UK, Circle Publications, 1971. Arthur Boyd Etchings and Lithographs, with an introduction by Imre von Maltzahn, London: Lund Humphries.

1972

January: remains at Bundanon for several weeks; back in Canberra paints life-size nude paintings in the bush as well as landscape sketches. February: retrospective exhibition at Skinner Galleries, Perth (works previously shown at QNU Exhibition). Leaves Australia at end of the month. June: Fischer Fine Art established; Boyd taken on by Harry Fischer as one of their regular exhibitors. December:

exhibition of graphic work shown at Municipal Gallery of Modern Art, Dublin (organised by the Australian Embassy and the Arts Council). T. S. R. Boase, *Arthur Boyd: Nebuchadnezzar*, London: Thames and Hudson.

1973

August: starts negotiations to buy Riversdale, a Shoalhaven property near Bundanon, with the assistance of Frank McDonald who writes 27 August: 'The prettiest part of the farm rises steeply from the water making it possible to have a house commanding much better river views than we can have at Bundanon' Christopher Tadgell, *Arthur Boyd Drawings 1934 – 1970*, with a foreword by Laurie Thomas, London: Secker and Warburg and Sydney: Rudy Komon Gallery, 1983: Arthur Boyd and Peter Porter, *Jonah*, London: Secker and Warburg.

1974

Executes small paintings on copper of Shoalhaven scenes. September: work begins at Riversdale; new colonial-style building designed by Andre Pobreski erected on site adjacent to original house. October; returns to Australia to live at Earie Park (owned by writer and critic Sandra McGrath, Later sold to the Boyds and the Nolans) while Riversdale is being finished.

1975

Australian National Gallery purchases twenty tapestries including St Francis series (some subsequently used in re-furnishing of Yarralumla, the Governor-General's residence in Canberra). Visit to Shoalhaven by Peter Porter. February: retrospective exhibition of drawings at Rudy Komon Art Gallery, Sydney (sixty-five works acquired from exhibition by Art Gallery of South Australia). April: presents large collection of pastels, sculptures, ceramics, etchings, tapestries, about 200 paintings and more than 2500 drawings to National Gallery of Australia. May: moves to Riversdale. Returns to England later in the year and takes up residence at Ramsholt, where he has acquired a lease. Arthur Boyd and Peter Porter, *The Lady and Unicorn*, London: Secker and Warburg.

1976

Begins work on Narcissus series of paintings.

1977

Included in *The Heroic Years of Australian Painting 1940 – 1965*, touring regional galleries of Victoria. July – September: exhibition of paintings from 1972 and 1973 at University Art Gallery, University of Melbourne. November – December: Visits Courbet exhibition at Grand Palais, Paris.

1978

February: returns to Australia for the whole year to paint Shoalhaven landscapes. Visits Lawrence Daws at Graphic Department, University of Queensland, to use etching facilities. Alexander Pushkin, *Pushkin's Fairy Tales*, with lithographs by Arthur Boyd, translated by Janet Dalley, London: Barrie and Jenkins. Television film, *A Man of Two Worlds* with John Read (producer, writer and narrator) a BBC and ABC co-production.

1979

Purchases Bundanon from Frank McDonald and stockbroker Tony McGrath. Awarded Order of Australia (AO) for services to art. January: returns to Ramsholt. February – March: exhibition of Shoalhaven and Narcissus paintings, lithographs and watercolours at Fremantle Art Gallery, Perth. August: St Francis tapestries shown in the Great Hall, National Gallery of Victoria.

1980

February: seventeen works included in *Australian Drawings of the Thirties and Forties* at National Gallery of Victoria, Melbourne.

1981

Returns to Australia to live at Bundanon. He and Nolan fight to stop sand-dredging near Riversdale on the Shoalhaven. April: Elektra design included in exhibition of ballet costumes at Victoria and Albert Museum, London. Solo exhibitions in Melbourne (September – October) and Sydney

(November). November: included in Modernism, Murrumbidgee and Angry Penguins. The Boxer Collection, Nolan Gallery, Lanyon Homestead, ACT.

1982

The house, Paretaio (acquired in the early 1970's), near Palaio in Tuscany, is made available to Australia Council's Visual Arts Board as a studio within their Artist in Residence programme. Bundanon declared a Wildlife Refuge under the provisions of the New South Wales National Parks and Wildlife Act, to achieve by appropriate management the restoration of the wildlife habitat and forest areas to a state of naturalness. Also, an interim Trust comprising Boyd, Nolan and Melbourne solicitor William Lasica, is formed to commence work towards creating at Bundanon a home for the artworks to be donated by Arthur and Yvonne and other Australian artists. July: returns to Ramsholt. August: tapestry (The prodigal son) commissioned by Miss Margaret Feilman and Miss Patricia Feilman in memory of their mother, Ethel Anne, presented to Art Gallery of Western Australia. December – March 1983: subsequently represented in The Painter as Potter: Decorated Ceramics of the Murrumbidgee Circle, National Gallery of Victoria, Melbourne. Sandra McGrath, The Artist and the River, Sydney: Bay Books.

1983

March: substantially represented in The Boyd Family. A survey of the Bundanon Collection at Arts Council Gallery, Canberra and touring venues. May: loan exhibition of paintings, lithographs and etchings mounted by Broken Hill City Art Gallery.

1984

January: leaves London to return to Bundanon; arrives in February. Receives commission from Parliament House Authority to design tapestry for reception hall at new Parliament House, Canberra. Also commissioned to paint sixteen canvases for the foyer of the Victorian Art Centre, Melbourne. Begins work on the Bather series. Donates painting to set up Arthur Boyd Fund for Marine Mammals. June: works from the collection shown at Art Gallery of South Australia, Adelaide. September: during exhibition of Narcissus etchings in Tokyo, a full frontal male nude is removed by Customs. Arthur Boyd and Peter Porter, Narcissus, London: Secker and Warburg, 1984.

1985

April: leaves Australia to return to England. June – September: Seven Persistent Images, a major exhibition based on Arthur Boyd Gift of 1975, at Australian National Gallery, Canberra. Arthur Boyd in the Landscape, film directed by Don Featherstone, for London Weekend Television's South Bank Show, to be broadcast in 1986.

1986

Seven Persistent Images tours regional galleries in Victoria, South Australia and New South Wales. November – December: loan exhibition of Bride series at Heide Park and Art Gallery, Melbourne. Ursula Hoff, The Art of Arthur Boyd, London: Andre Deutsch.

1987

Tapestry installed at Parliament House, Canberra.

1988

Executes huge enamel mural for Harry Seidler's Shell house in Melbourne (completed 1989). May – August: 28 loan works included in Angry Penguins and Realist Painting in Melbourne in the 1940's at Hayward Gallery, London. September: selected to represent Australia at 43rd Venice Biennale with eight works. Commissioned to paint Earth and fire, front cover for 28 November issue dealing with environmental conversation in Australia. Portrait painted by Nolan for Archibald Prize at Art Gallery of New South Wales, Sydney. Receives award as Irish-Australian of the Year.

1989

February: Venice Biennale works shown at Art Gallery of New South Wales, Sydney. February – October: exhibition of works from collection of Mornington Peninsula Arts Centre, touring regional galleries in Victoria.

1990

Australian Government accepts in principle the gift of Bundanon. Patricia Dobrez and Peter Herbst, *The Art of the Boyds*, Sydney: Bay Books.

1991

Magic Flute series exhibited at Sydney Opera House, organised by Wagner Gallery, and touring regional galleries 1991 – 92.

1992

Awarded Companion of the Order of Australia. Leaves England for a year to travel to Italy and Australia; his absence from England ensures no UK inheritance tax on Bundanon gift. Arrives in Australia in October.

1993

February: Prime Minister, Paul Keating, announces acceptance of gift of 1000 hectare property, Bundanon (an amalgam of Bundanon, Riversdale and another neighbouring property) on behalf of the nation. Gift also includes several thousand works of art from five generations of Boyds and other Australian artists. Remains in Australia for the whole year. December – March 1994: major retrospective exhibition at Art Gallery of New South Wales and touring venues.

1995

Awarded Australian of the Year in recognition of his contribution to Australian art and to the community.

1999

April 24: Arthur Boyd dies in Melbourne at the age of 78. He is survived by his wife, Yvonne, three children and many grandchildren and great grandchildren.

- | | |
|---------|---|
| 2009-10 | 'Summer Stock Show', Australian Galleries, Derby Street, Melbourne |
| 2014 | 'Australia Day 2014 Celebratory Exhibition', Australian Galleries, Royston Street, Sydney |
| | 'one of each', Australian Galleries, Derby Street, Melbourne |
| 2015 | 'An exhibition of paintings, sculpture & works on paper', Australian Galleries, Royston Street, Sydney |
| | 'On the Beach', Mornington Peninsula Regional Gallery, Mornington, VIC |
| 2016 | 'Panorama: Part Two', TarraWarra Museum of Art, Tarrawarra, VIC |
| 2019 | 'papermade', Australian Galleries, Melbourne |
| | 'Australian Galleries: The Purves Family Business. The First Four Decades', Book Launch and Group Exhibition, Australian Galleries, Melbourne |