

TASMANIAN TOURIST BUREAU GALLERY

Leslie Sands
Exhibition of Paintings

MARCH 21ST TO APRIL 1ST, 1960

254 COLLINS STREET
MELBOURNE

CATALOGUE

1.	MOUNT MARTHA	-	-	-	-	25 Gns.
2.	THE YARRA RIVER, NEWPORT	-	-	-	-	18 Gns.
3.	INLET, QUEENSLAND	-	-	-	-	12 Gns.
4.	TIMBER MILL, MARYSVILLE	-	-	-	-	8 Gns.
5.	GREY AFTERNOON	-	-	-	-	25 Gns.
6.	LOW TIDE	-	-	-	-	15 Gns.
7.	THE PIER	-	-	-	-	35 Gns.
8.	FARM SCENE	-	-	-	-	15 Gns.
9.	GLASS HOUSE MOUNTAINS	-	-	-	-	10 Gns.
10.	BREAK WATER	-	-	-	-	20 Gns.
11.	FARM	-	-	-	-	15 Gns.
12.	REPAIR WHARF	-	-	-	-	25 Gns.
13.	FULL SAIL BREEZE	-	-	-	-	15 Gns.
14.	FLAT CALM	-	-	-	-	15 Gns.
15.	PIER, LORNE	-	-	-	-	10 Gns.
16.	BOATS, ROSEBUD	-	-	-	-	8 Gns.
17.	STATION, RINGWOOD	-	-	-	-	15 Gns.
18.	PASSING STORM	-	-	-	-	20 Gns.
19.	AFTER RAIN	-	-	-	-	25 Gns.
20.	LORNE	-	-	-	-	20 Gns.
21.	INTERIOR, TIMBER MILL	-	-	-	-	25 Gns.
22.	PIER, ROSEBUD	-	-	-	-	8 Gns.
23.	FISHING BOATS, WILLIAMSTOWN	-	-	-	-	20 Gns.
24.	PIER, WILLIAMSTOWN	-	-	-	-	15 Gns.
25.	MILL ROAD	-	-	-	-	15 Gns.
26.	YACHTS	-	-	-	-	12 Gns.
27.	LOGS FOR SAWING	-	-	-	-	15 Gns.
28.	SCORESBY	-	-	-	-	12 Gns.
29.	STILL WATER	-	-	-	-	15 Gns.
30.	NEAR DROMANA	-	-	-	-	12 Gns.
31.	CREEK OUTLET	-	-	-	-	15 Gns.
32.	THE BAY	-	-	-	-	12 Gns.
33.	LULL BEFORE STORM	-	-	-	-	10 Gns.
34.	TIMBER MILL, LORNE	-	-	-	-	15 Gns.



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Shipping Studies . . . and Rembrandt

REALISM gained by careful delineation rather than other means gives a certain attractiveness to the shipping studies and other paintings by Leslie Sands shown at the Tasmanian Tourist Bureau gallery.

This show will not excite public diversion of opinion as to what or how the artist paints.

Such works as Fishing Boats, Williamstown, and Repair Wharf will not fail to impress with their most careful technique.

Timber Mill, Lorne; Mount Martha, and Railway Station, Ringwood, have the same deliberate accuracy of quiet recording in portrayal of differing types of subject.

They arouse a query, however, as to how this form of art could be advanced; how it could be given greater content.

A sense of personal responsibility for tone and color in design is lacking.

An area of bush seen through the dark interior of an open-walled mill does not grip the imagination or create an emotional response in the beholder with its freshness and color vibrancy.

Two differently painted works, Flat Calm and Yachts, suggest that the painter himself is aware of this lack.

He has not quite solved the problem, as these look rather more like posters; but they may provide the step to what is needed.

a room, hand outstretched, while his dog brushes against his legs in puzzled affection.

Sensibility and restrained pathos could hardly go further.

One whole bay of the gallery, however, is hung with portraits, self-portraits and studies of beggars, Orientals and other characters, and these in themselves constitute a veritable aesthetic record of humanity. The exhibition will be on view for the next two months.

