TALKING POINTS

JOSEF LEBOVIC GALLERY

CL517

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Talking Points - Sublime to the Ridiculous

This catalogue brings together a restless collection of images and objects that refuse to sit quietly within a single narrative. Spanning from the 19th century to the late 20th century, the works move between the intimate and the ideological, the handmade and the mass-produced, the local and the global.

At one end are fragile, almost private expressions: hand-embellished playing cards, small drawings, and early printed ephemera that speak to individual acts of making. At the other are bold, public-facing works such as posters, political prints, and commercial graphics, designed to persuade, provoke, or sell. Together, they map a visual culture shaped as much by urgency as by aesthetics.

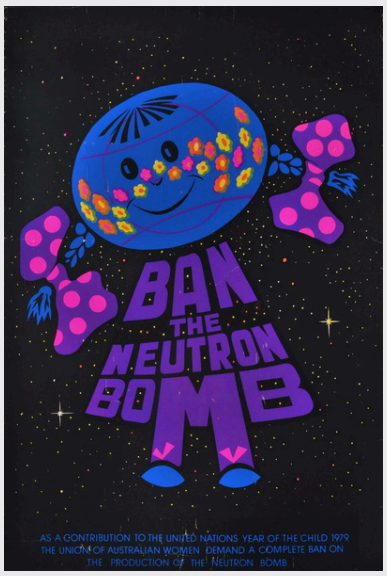


Conflict, in its many forms, runs throughout. Wartime diagrams, gas mask imagery, and anti-nuclear prints reveal a century defined by anxiety and adaptation. These are not distant historical documents but working images, made to instruct, warn, or mobilise. Even when removed from their original context, they retain a directness that feels contemporary.

103a Anzac Parade (cnr Duke Street),
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Talking Points

Running alongside this is a countercurrent of dissent and experimentation. Posters advocating social change, underground publications, and erotically charged works reflect moments when artists and designers pushed against cultural and political boundaries. These pieces are less about resolution than resistance, capturing the energy of movements that sought to reshape society from the margins inward.





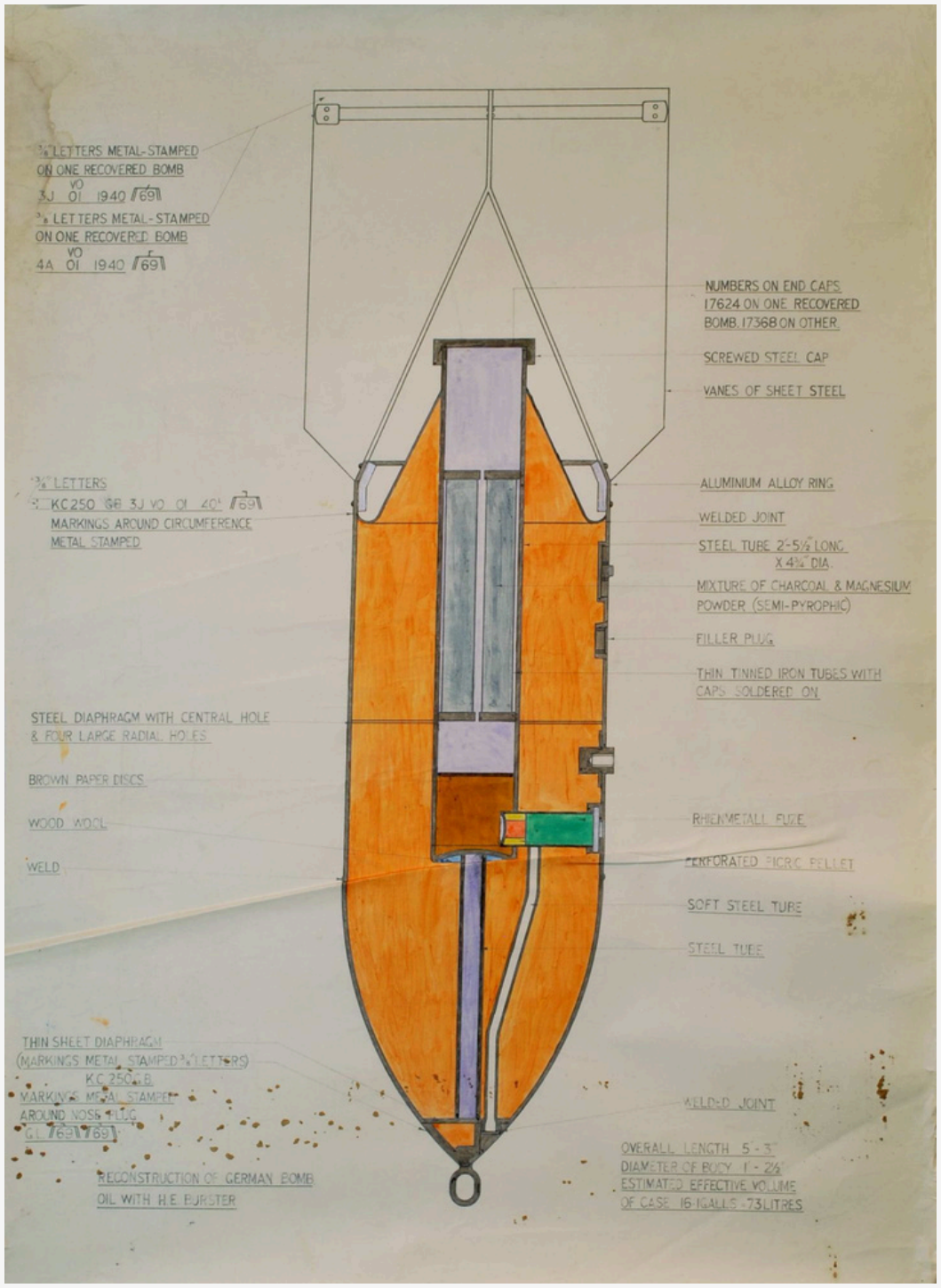




Technology and modern life also leave their mark. Advertising posters, concert graphics, and media imagery chart the rise of consumer culture and the increasing sophistication of visual communication. These works reveal how design adapted to new audiences and technologies, balancing clarity with impact.

What binds the catalogue is not style but intent. Each work, whether modest or monumental, carries a purpose. It speaks to a moment, an audience, and a set of conditions that shaped its making. Seen together, they form a conversation across time, one that highlights how images operate not just as reflections of history, but as active participants within it.

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WWII British Enemy Bomb-Disarming Diagrams Collection

1941-1942. Fifty-six (56) items comprising 18 ink diagrams on waxed paper, 28 dyeline diagrams, eight photostat prints, and two blueprints, most dyelines stamped with “John Fowler & Co. (Leeds) Ltd, Engineers, Leeds” and dates including “11 Oct. 1941”, ink diagrams dated and initialled and include “9.10.41. M.E.G., W.R.” in ink lower left or right, 38 x 25cm to 102 x 69cm.

The diagrams in this collection were most likely British military teaching tools concerning the disarmament of German “HE” or high explosive bombs, such as incendiary and oil bombs, 500kg ‘thick’ and ‘thin’ wall bombs, German rocket bombs, the 1,000kg ‘Hermann’ and the 1,800kg ‘Satan’ bomb, and nos. 69 and 73 grenades.

$5,500 CL194-145



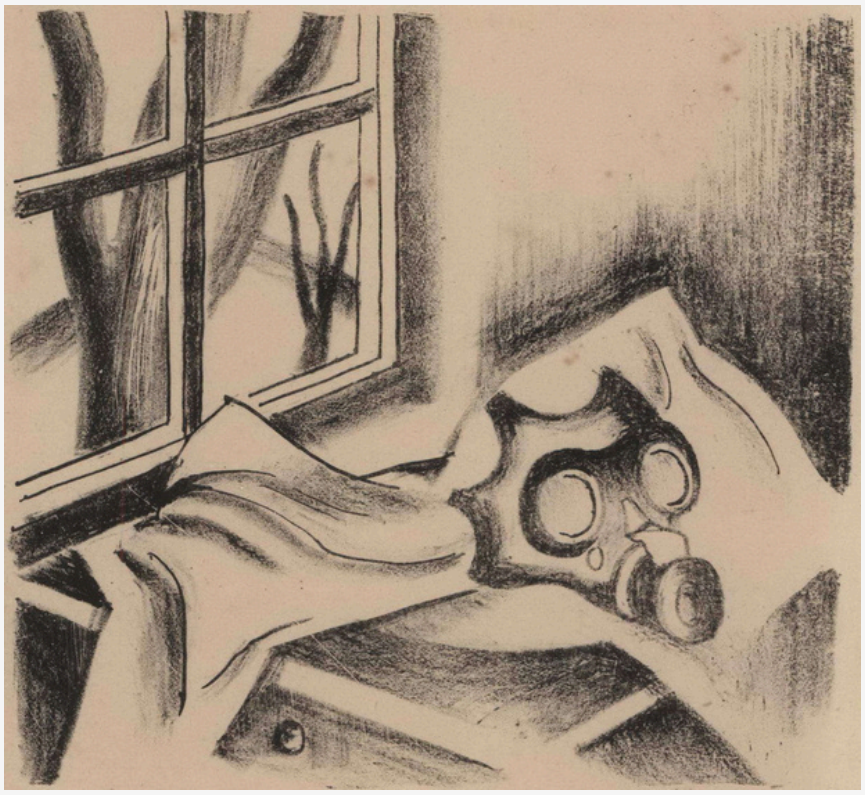
Sex!

Martin Sharp (Aust., 1942-2013).

1967. Colour process lithograph on silver foil paper, 76 x 50.7cm.

Text continues “BO2 Sex by Martin Sharp & King Kong. Published by Big O Posters Ltd, 219 Eversleigh Rd, London, SW11 5UY 012283392. Printed in England.” Held in NGA collection.

$6,600 CL171-131



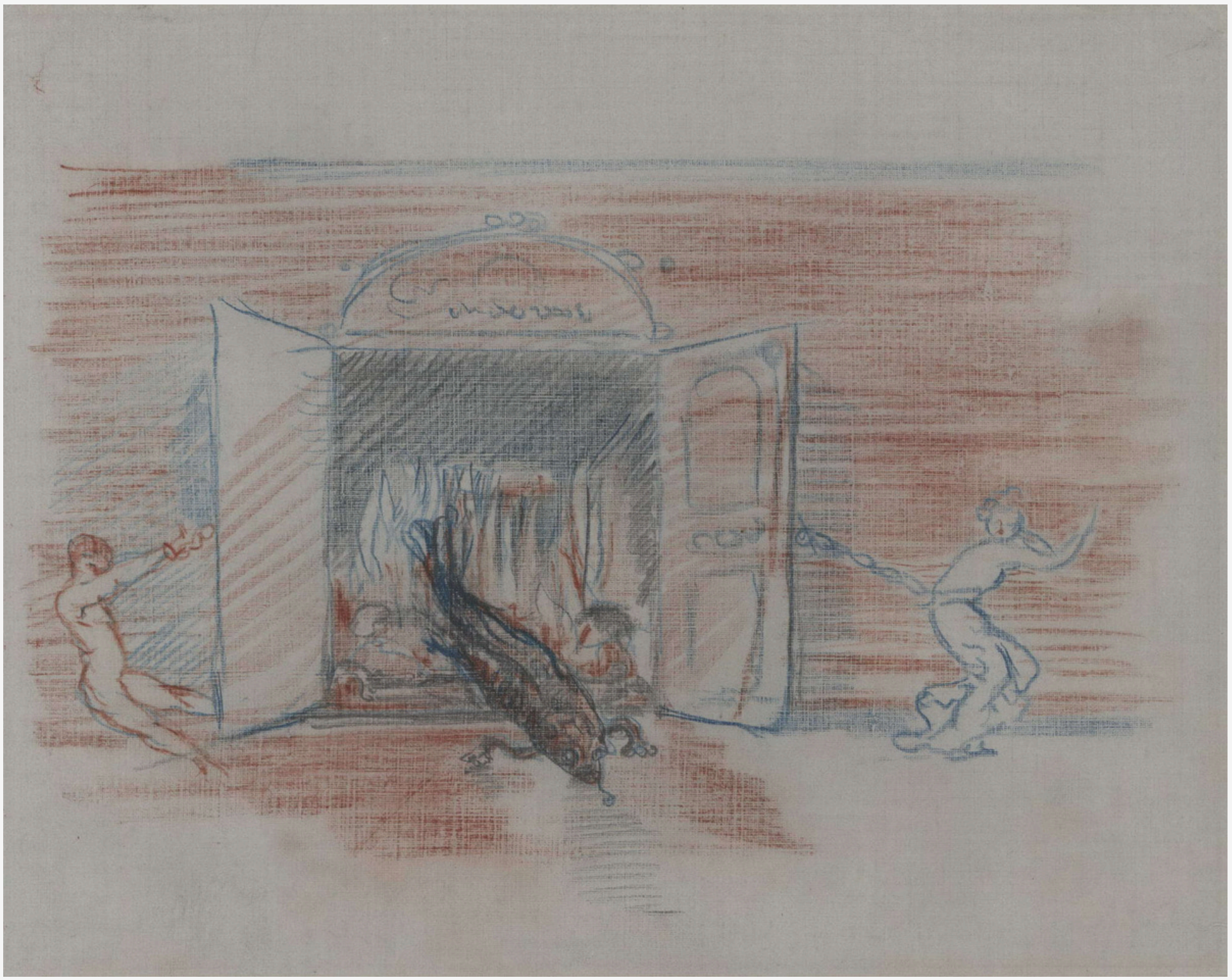
Gas Mask

Amie Kingston (Aust., 1908-1996).

1939. Lithograph, titled and signed in pencil below image, 11.7 x 12.3cm.

Held in NGA. Unusual, rare image by Kingston. Hobart-born painter, art teacher and theatrical designer Amy (Amie) Kingston was studying art and design in London when gas masks were issued to all British civilians in September 1939 at the start of WWII.

$4,400 CL183-80



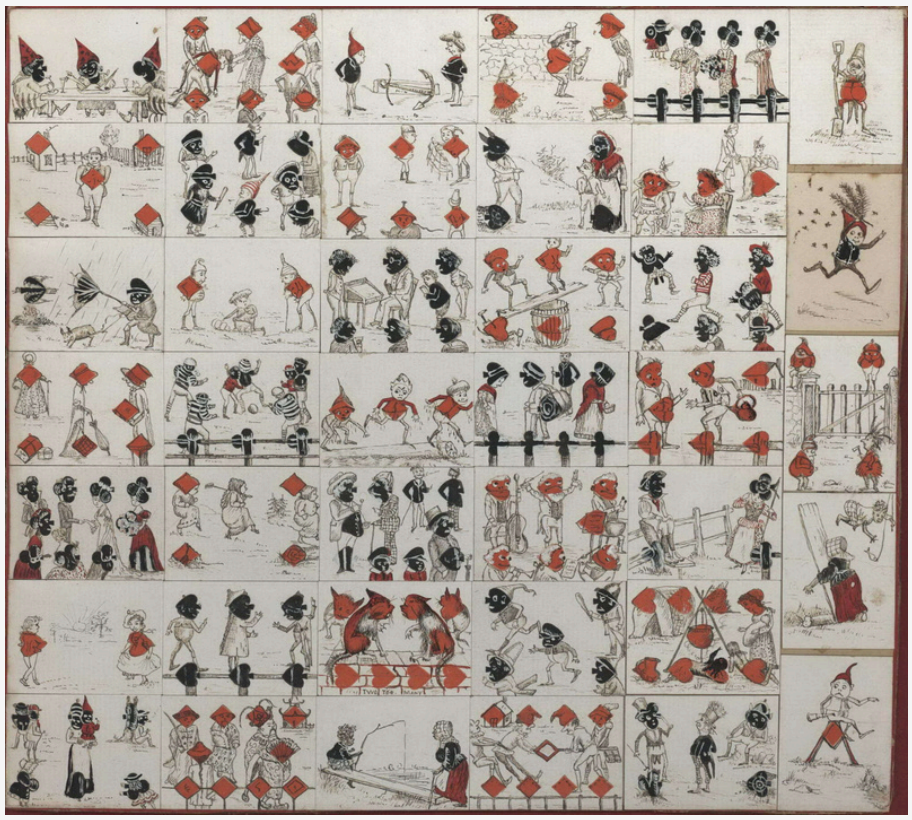
[Salamander And The Gates of Hell]

Charles Conder (Aust., 1868-1909).

c1900. Crayon and pencil drawing, 20 x 25cm (paper).

There are many legends connecting the salamander to fire, possibly due to the tendency of salamanders to live inside rotting logs. When placed into a fire, the salamander would attempt to escape from the log, contributing to the belief that they were created from flames. Ref: Wiki.

$3,650 CL183-27



Animated Miniature Playing Cards

c1890s. Forty (40) letterpress playing cards hand embellished with ink and gouache drawings, annotated in pencil on original backing verso, 22.7 x 25.4cm.

Annotation reads “Painted by Phyliss [sic] Bisdee (née Morris), wife of G.S. Bisdee, Sandhill, Jericho [Tasmania].”

$2,950 CL198-34



[Four Fingers Of Fate]

Lewis Morley (British/Aust., 1925-2013).

c1970. Oil on card with silver gelatin collage, oil sketch of a landscape verso, 50.7 x 40.6cm.

Provenance: artist’s estate.

$2,850 CL183-123



“Oz” Magazine

1964-1966. Group of 13 issues including process lithograph illustrations by Martin Sharp, Garry Shead, Peter Kingston, Mike Glasheen and others, 28.3 x 21.5cm. Includes issue nos 14-21, 23, 24, 26, 27, 29.

$2,850 CL169-152



Barracluff’s Ostrich Farm Estate. Rose Bay Heights

1917. Lithograph, 76.2 x 50.4cm.

The ostrich farm was owned by Joseph Barracluff in the Watsons Bay/Vaucluse area. In 1893 Barracluff went to England and met Queen Victoria as a member of the NSW Lancers. When he returned to Sydney he established the ostrich farm at South Head, the first in Australia. The farm became a tourist attraction. Ref: SMH, Nov 1918.

$2,200 CL177-20



Strontium 90 [Anti-Nuclear]

Noel Counihan (Australian, 1913-1986).

1959. Linocut, titled, editioned 30/50, signed and dated in pencil in lower margin, 56.1 x 42.5cm.

Counihan was a social realist painter, printmaker, cartoonist and illustrator based in Melbourne. “An atheist, communist, and art activist, Counihan made art in response to the politics and social hardships of his times.

$2,200 CL192-14

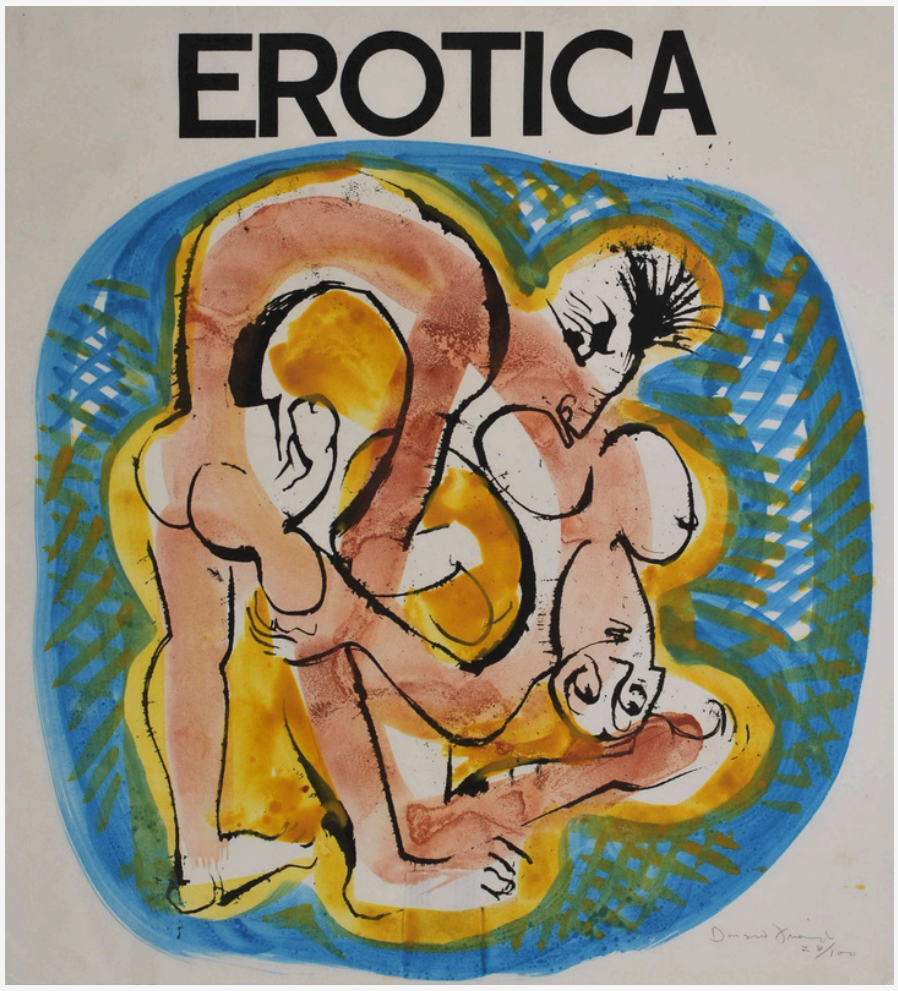


[Pro-Cannabis]

c1970s–1993. Three posters consisting of two screenprints and one colour process lithograph, one signed and dated “RAD ’78” in image lower right, 41.8 x 30cm to 63.7 x 45.5cm.

Text includes (1) Nearly normal Nimbin [NSW] presents let it grow! Fiesta el locoweed. Street parade, people’s summit on illegal drugs. Smokathon, harvest festival ball, mardi grass.

$2,200 CL197-103



Erotica

Donald Friend (Aust., 1915-1989).

1976. Lithograph with watercolour, signed and editioned 28/100 in ink lower right, 49.6 x 44.5cm (paper).

This image was first used as the poster to advertise an exhibition held at Holdsworth Galleries in Woollahra in July 1976. Friend editioned the image applying different hand-colouring for each print.

$1,650 CL192-42



Mutation

Joe Rose (German/Australian, 1915–1999).

c1970s. Acrylic on board, signed lower right, titled in pencil verso, 80 x 55 cm. Original frame.

A painter, whose work “reflects the influence of German Expressionists, Surrealists and the Dada movement”, Joe Rose (Hans-Joachim Rosenberg) was born in Waldenberg, Germany.

$1,650 CL207-41

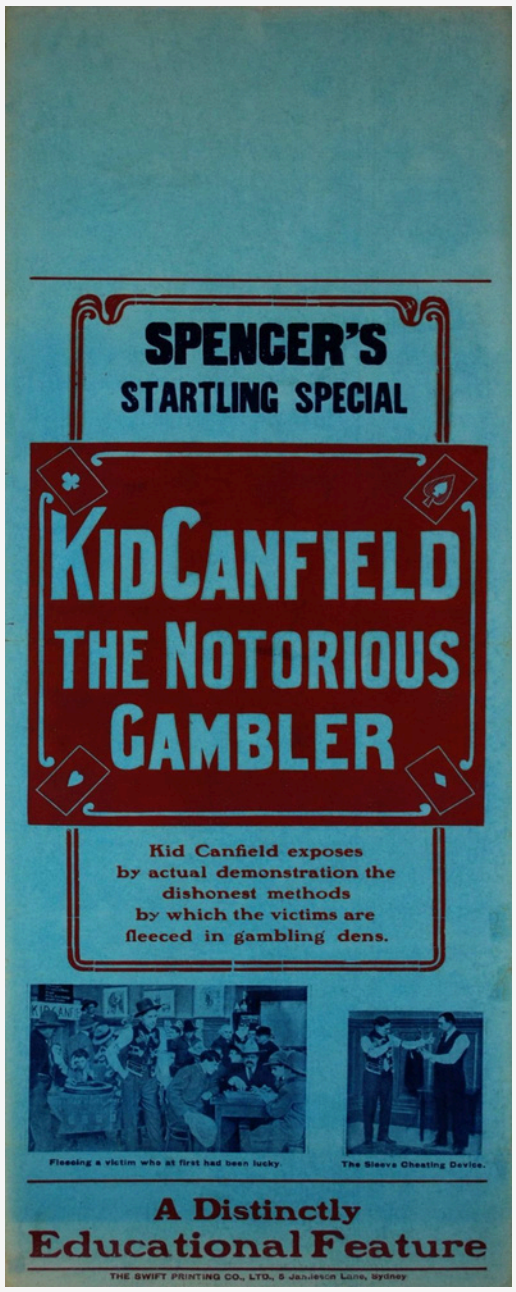


[Christmas Card] “Going For” The Bear. May Peace Be Thine This Xmas Day

c1880s. Double-sided colour lithograph, 11.1 x 13.8cm.

Text includes “Life has cares and many sorrows, and they stand about our path as the grim Australian warrior in the way. Face and fight them like a Briton, they will vanish in their wrath. And the sun of peace shine on your Christmas Day. Gibbs, Shallard & Co.” One side depicts an Aboriginal warrior with a border decorated with shields, spears, clubs and boomerangs. The other side includes a fish, lizard and seagull.

$1,650 CL194-55



"Kid Canfield, The Notorious Gambler" [Movie]

1912. Linocut and process screen with letterpress on blue paper, 102.7 x 38.4cm.

Text continues "Spencer's startling special. Kid Canfield exposes by actual demonstration the dishonest methods by which the victims are fleeced in gambling dens. A distinctly educational feature." Captions read "Fleecing a victim who at first had been lucky" and "The sleeve cheating device."

$1,650 CL200-7



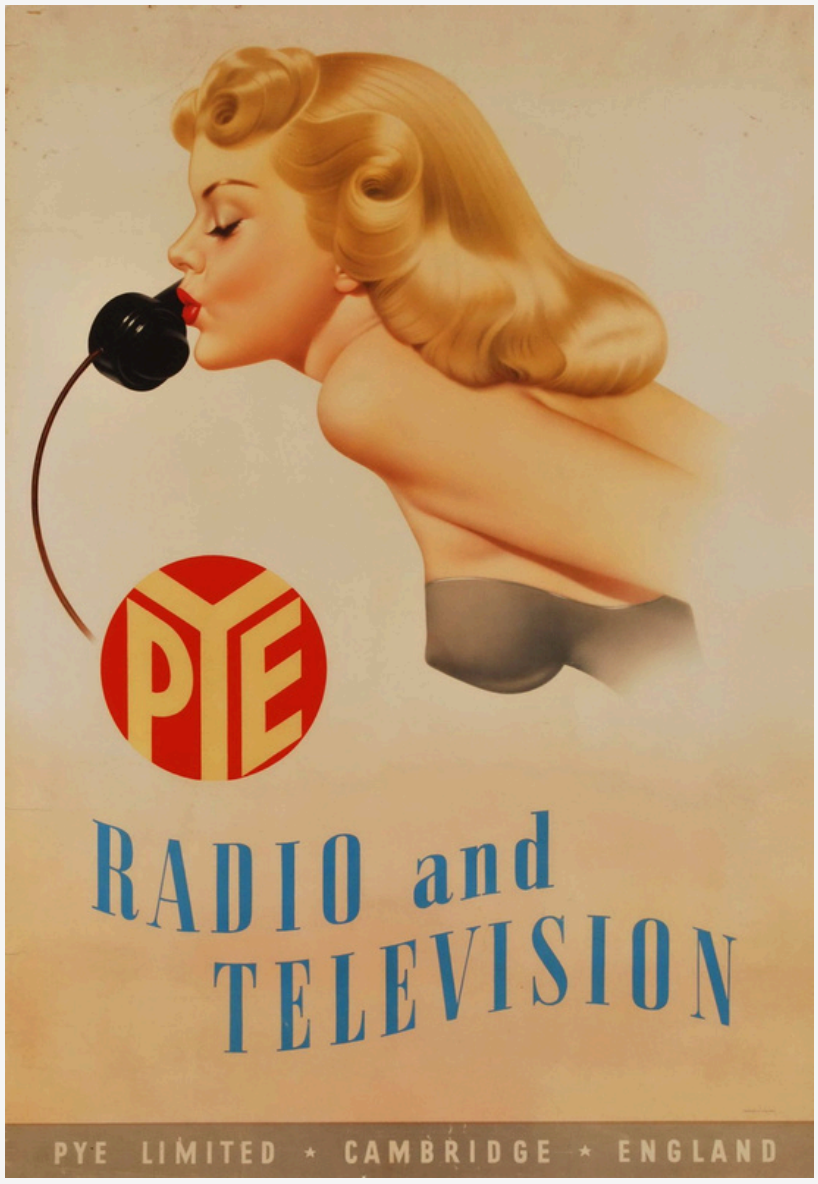
Pye Radio And Television [Brunette Woman With Phone]

Archie Dickens (Brit., 1907-2004).

c1950s. Colour process lithograph, 76.5 x 51.2cm.

Text continues "Pye Limited, Cambridge, England. Printed in England."

$1,540 CL171-68



Pye Radio And Television [Blonde Woman With Phone]

Archie Dickens (Brit., 1907-2004).

c1950s. Colour process lithograph, 76.3 x 51cm.

Text continues “Pye Limited, Cambridge, England. Printed in England.”

$1,450 CL171-69



Black Grape

1997. Colour lithograph, 51.7 x 35.5cm. Linen-backed.

Text continues “Feel & Drum Media present one show only + special guests. Wed., 28 Jan., The Metro [Sydney]. Tickets on sale Thursday, 11 December from Waterfront, Redeye, and The Metro. 9264 2666. Stupid, Stupid, Stupid new album out now.”

$1,350 CL190-96



Lyana & Horto and Lisko & Lyana

Charis Schwarz (Aust., b.1939).

c1973. Two ink drawings, each titled and signed in pencil below image, one dated “1973”, 36 x 26cm and 36 x 28.9cm.

Charis Schwarz, an Australian artist and former nurse, “met the dashing, Swiss-born artist, George, on a beach in Spain.” They travelled on a motorcycle throughout Europe, Asia, North Africa and Australia, and have been described as “the last bohemians, [and] the essence of 1960s European cool.

$1,350 CL199-132



Philips. The Colorful Company

c1974. Colour process lithograph, signed “Trevor Ruth” in image lower left, 70.1 x 48.8cm.

To promote interest in colour TV in Australia, Philips released an EP record and poster to encourage the public to buy new TV sets before stations started to broadcast in colour in 1975. Ref: NFSA, The Obscured Collection.

$1,350 CL197-118



Allegoria (Sydney)

Wolfgang Graesse (German/Aust., b.1930).

1967. Pencil drawing, monogrammed, dated, titled and signed upper to lower right, 36.3 x 27.2cm

A Durer-inspired image.

$1,250 CL183-63



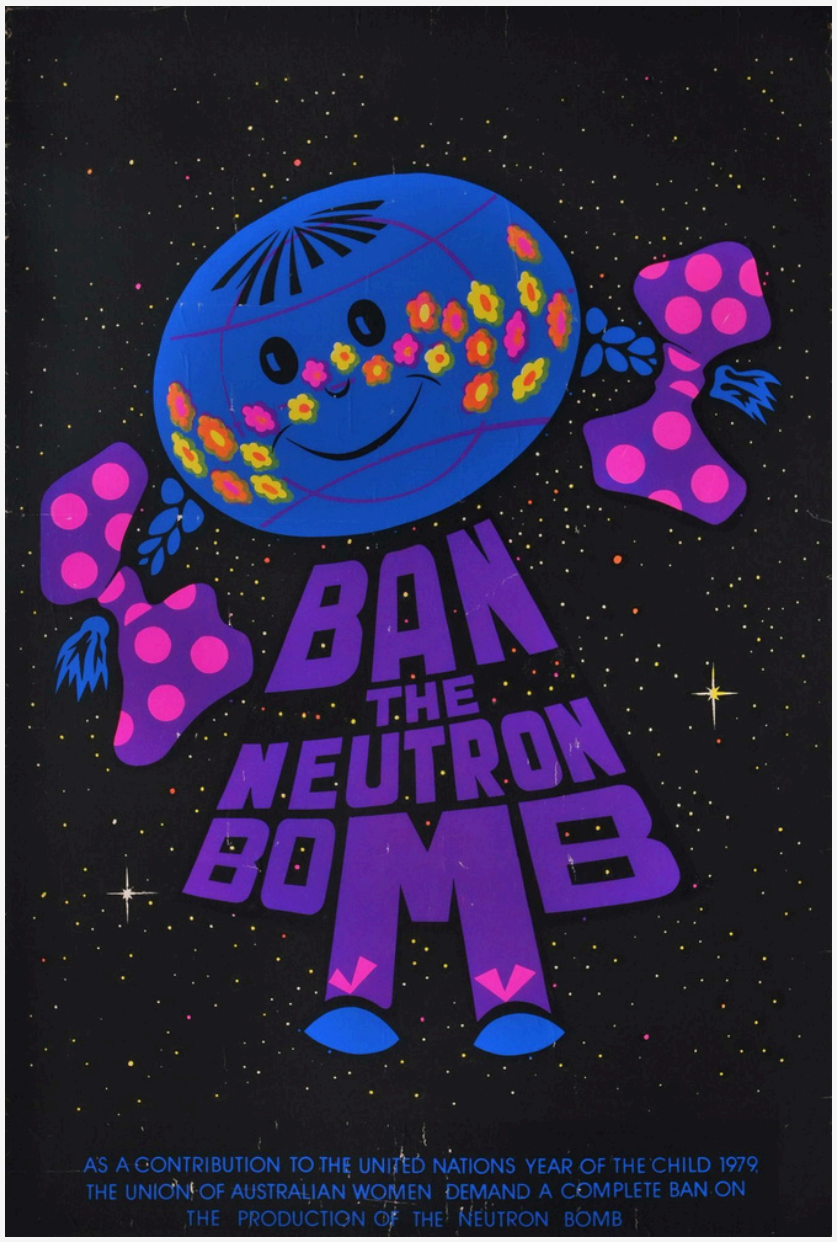
Girl With Hoop

Richard Lindner (German/Amer., 1901-1978).

1971. Colour lithograph, editioned 119/175 and signed in pencil below image, 60.9 x 51.2cm.

From the folio Fun City, consisting of 14 colour lithographs produced and published by Shorewood Publishers Incorporated, New York, 1971. Held in Dallas Museum of Art.

$1,250 CL184-102



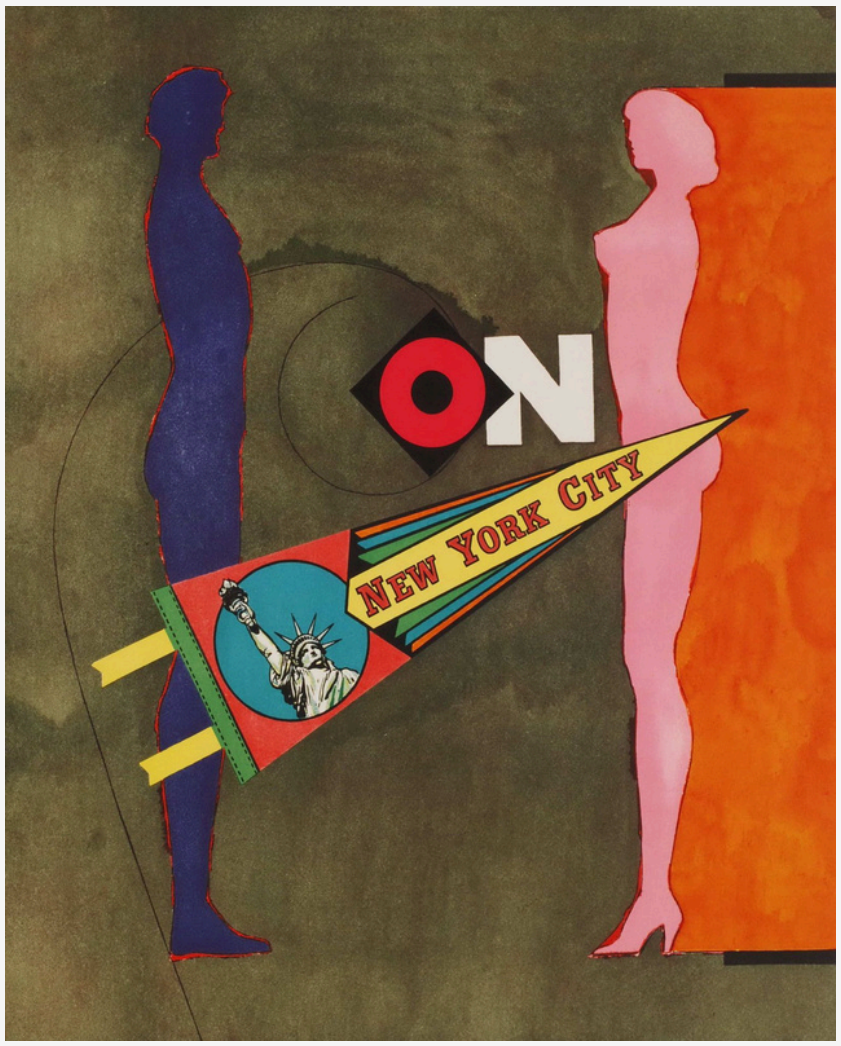
Ban The Neutron Bomb

Ralph Sawyer (Aust., 1927-2007).

1979. Colour screenprint, 84 x 57.6cm. Linen-backed.

Text continues “As a contribution to the United Nations Year of the Child 1979, the Union of Australian Women demand a complete ban on the production of the neutron bomb.” Held in AWM; Powerhouse Museum. Son of a Gallipoli veteran and peace activist, Matraville-born Ralph (Bunk) Sawyer was an artist, barber, wharfie, musician, art teacher, and communist.

$1,250 CL182-158



On [New York City]

Richard Lindner (Ger/Amer., 1901-1978).

1971. Colour lithograph, editioned 119/175 and signed in pencil below image, 61 x 50.9cm.

From the folio Fun City, consisting of 14 colour lithographs produced and published by Shorewood Publishers Incorporated, New York, 1971. Held in Dallas Museum of Art.

$1,250 CL184-100



[Hand And Figure]

Bernard Hesling (Brit./Aust., 1905-1987).

c1970s. Vitreous enamel on metal plate, signed lower left, 28cm (diameter).

$1,150 CL183-68



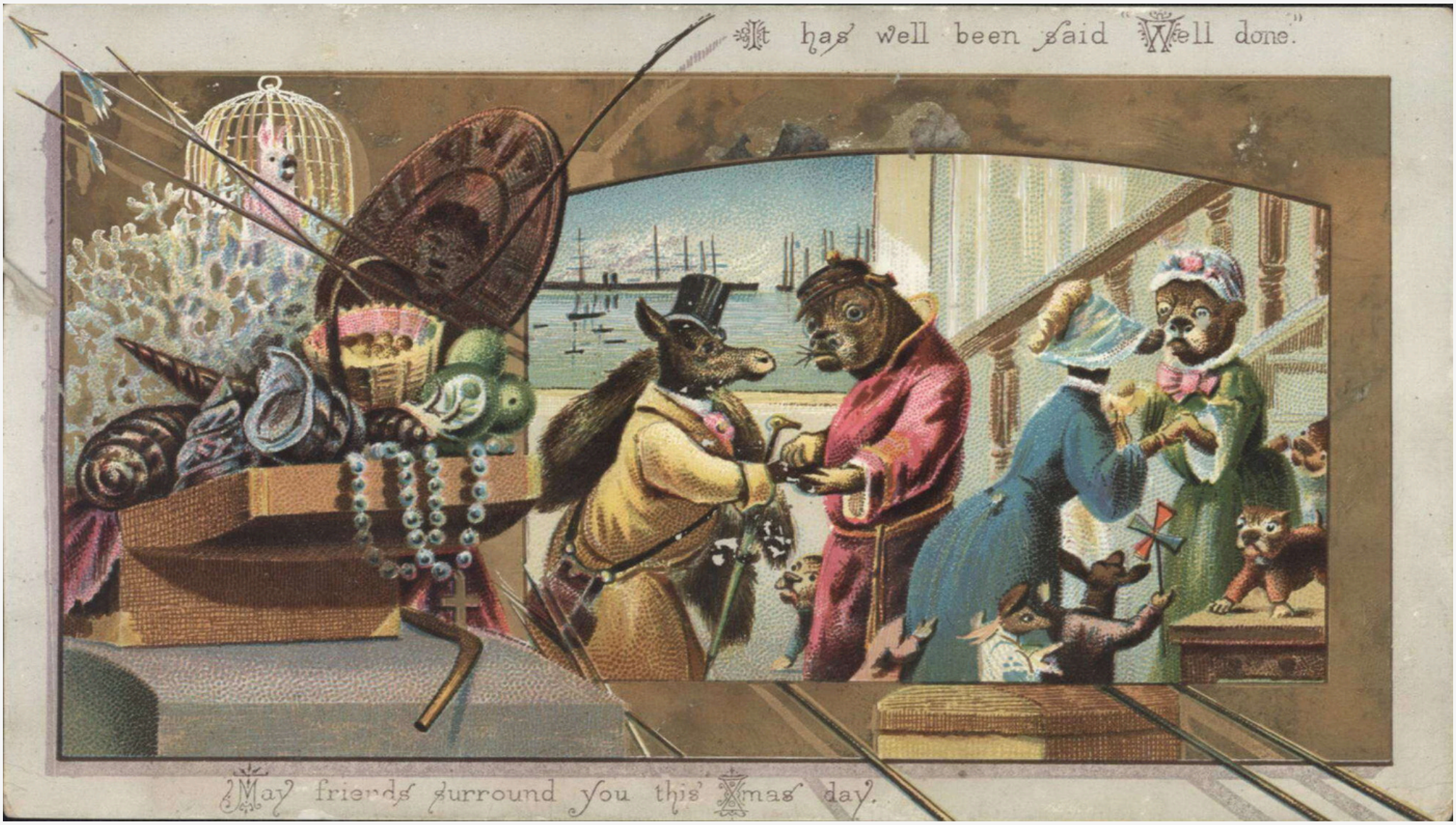
The Porkers “X-Factor”

1997. Colour process lithograph, signed “[Ben] Brown” in image lower right, 59.7 x 44cm. Linen-backed.

The Porkers are a ska punk band from Newcastle, Australia. Ska punk is a fusion of Jamaican music and punk rock. Ref: Wiki; SLNSW.

“One of the best-known illustrators of rock posters over the past 20 years is Sydney-based artist Ben Brown. Brown was lead singer of Hellmenn, a surf skate band that ran through the late 80s and early 90s.

$1,100 CL190-95



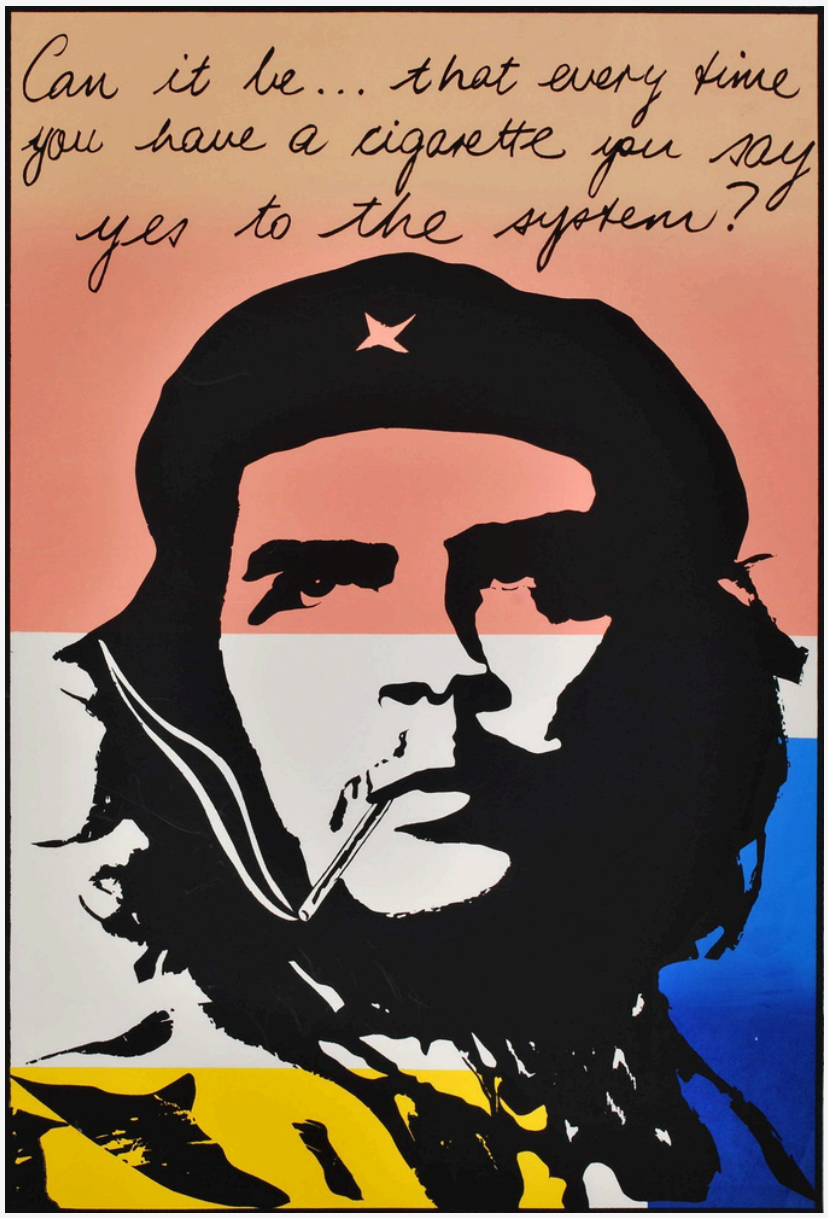
[Christmas Card] It Has Well Been Said “Well Done.” May Friends Surround You This Xmas Day

c1880s. Double-sided colour lithograph, 9.5 x 16.8cm.

Text includes “May all your friends be kind and true this Merry Christmas Day. Gibbs, Shallard & Co.”

One side depicts a cockatoo in a cage, a shield with an Aboriginal face flanked by spears, coral and sea shells, and non-native animals dressed as humans. The other side shows a hot air balloon and kangaroos.

$1,150 CL194-54



Che

Tony Chinnery (Australian, b.1951) and Joanne Horniman (Aust., b.1951).

1981. Colour screenprint, 75.8 x 50.9cm.

Text continues “Can it be...that every time you have a cigarette you say yes to the system?” Held in NGA, listing the artist collective Without Authority (1978-1985).

This poster, depicting Che Guevara, was produced in a small edition, with a maximum of 50. Ref: Tony Chinnery, personal correspondence.

$1,100 CL189-164



In The Inca’s Grave [Ecuador]

c1880-1885. Pencil drawing, signed “H. Perring” lower right, artist, caption, date and text on typed label attached to frame verso, 15.7 x 20.7cm.
Text verso reads “Sectional sketch of a ‘huaca’ or Inca or Indian burial mound as opened on or near the ‘Anasque’ estate. The property of Edward Illingworth Esq. of Sta. Rita [Santa Rita] on the River Daule, Ecuador, and vouched for by him.
$1,100 CL194-52

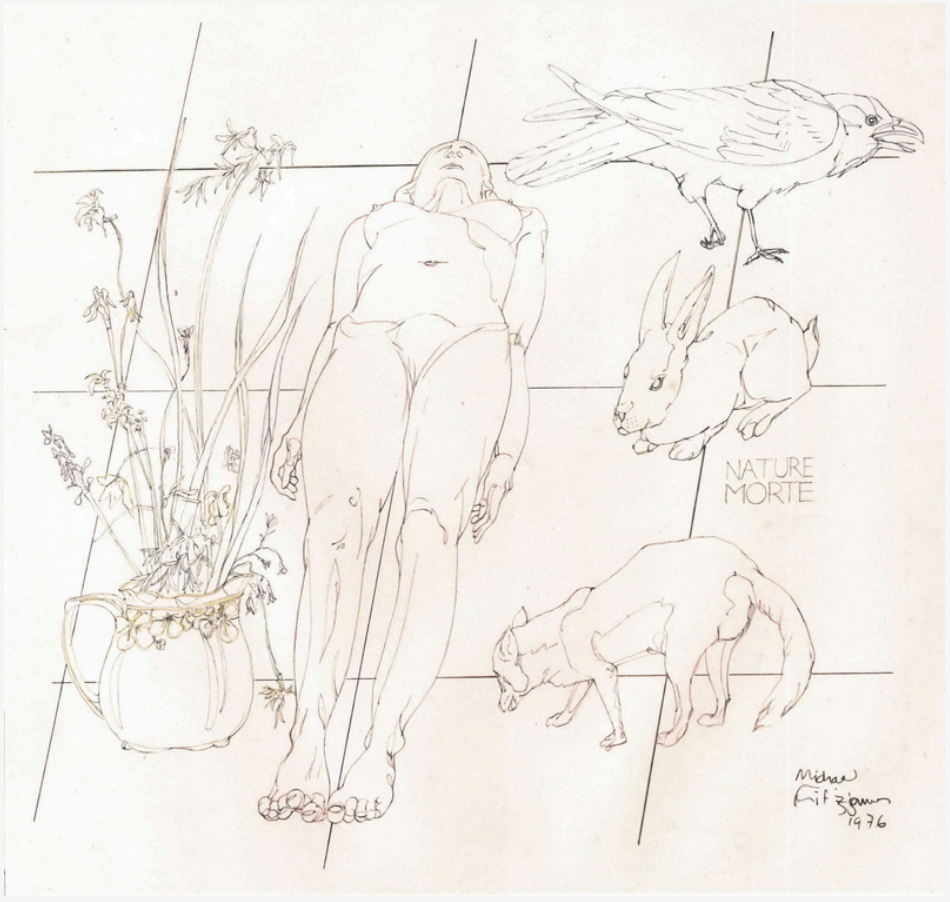


"To My Mind There's No Finer Sight Than Kale Moving At Speed" Opined Millward

Glen Baxter (British, b.1944).

1978. Lithograph, captioned below image, editioned 74/75, signed and dated in pencil with publishing line to edge of lower margin, 15 x 14.8cm. Framed.

$990 CL175-17



Nature Morte

Michael Fitzjames (Aust., b.1948).

1976. Coloured and graphite pencil drawing, titled centre right, signed and dated lower left, 27.3 x 28.3cm.

$990 CL183-54



Der Tod Und Die Gefamgene [Death And The Prisoner]

Robert Hanna (Austrian, 1909–1988).

c1938. Woodcut, signed in pencil, annotated and titled in German in ink on backing below image, 36.6 x 35.1cm.

Works by Hanna are in the Austrian National Library, the Vienna Library, and the cultural department of the City of Vienna.

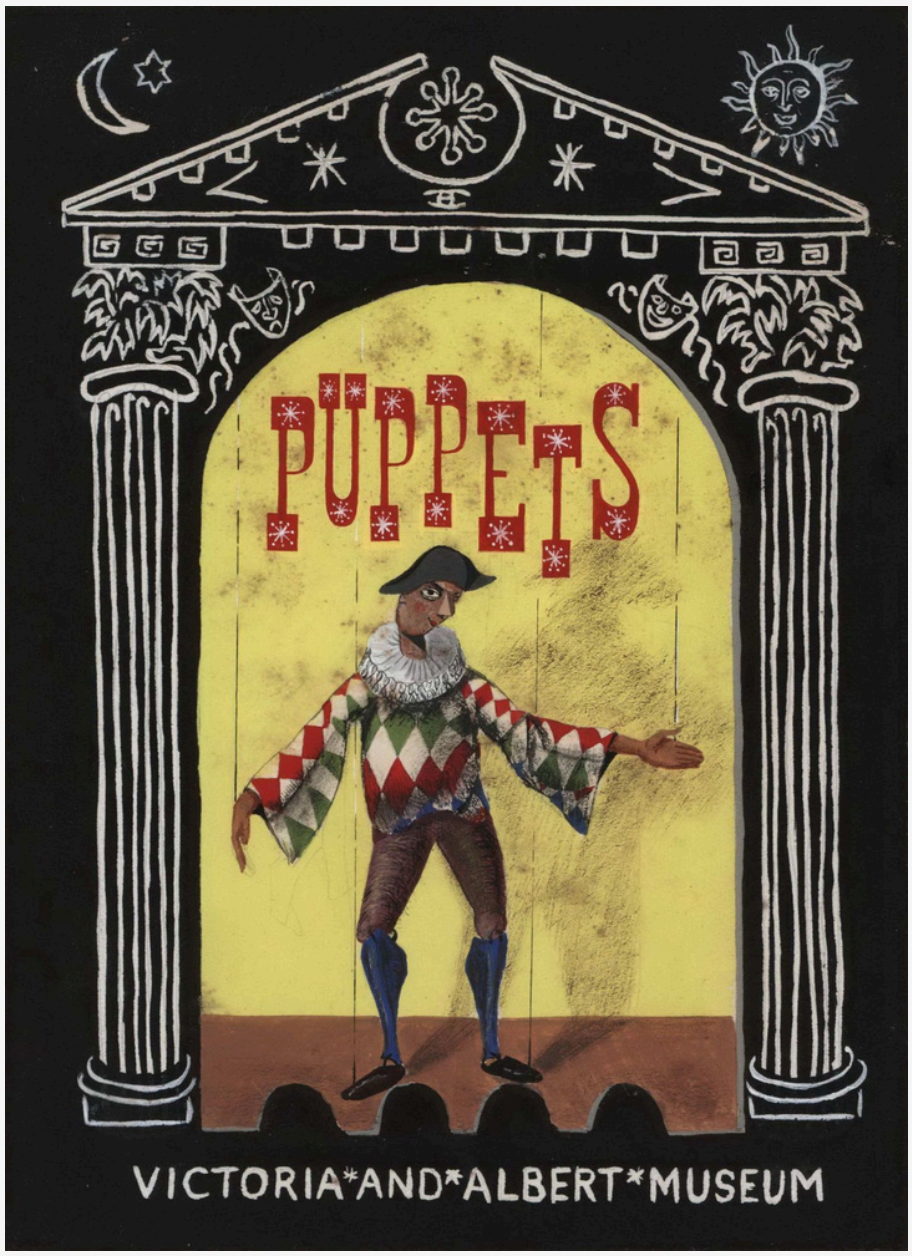
$990 CL207-29

The Giant Inflatables

1970. Two process lithographs, poster format, 61.5 x 40.7cm (each). Linen-backed.

Text includes “Mantainer presents for 1970. Mantainer created a plastic fantastic lover & other inflatable loved ones! There was Melbourne’s Moomba Man & a plastic home-of-the-future for merchant builders! The Giant Inflatables! They’re the huge, colourful, inflatable plastic objects – men, houses, snails and Father Christmases.

$990 CL194-155



Puppets. Victoria And Albert Museum

Lewis Morley (Brit./Aust., 1925-2013).

c1950s. Gouache and ink, “Lewis and Patricia Morley” ex-libris label attached to mount verso, 21.3 x 15.3cm.

Provenance: Lewis Morley estate. Considered to be an early work by Morley when he was an art student.

$990 CL176-78



Reafforest Now

Attrib. Louise Dauth (Australian, b.1951).

c1980. Colour screenprint, 75.8 x 56.6cm. Linen-backed.

Text includes “Or die in wasteland by 2000, for without trees there’s no future.”

$990 CL189-159



Habillement Ou Nageoires Du Marin [Clothing Or Fins For The Seafarer]

1877. Pen and ink with wash, titled, annotated “S.G.D.G.”, dated and signed “par J. Hilbrunmer” in ink lower right, 27.4 x 17.1cm.

This drawing appears to be a design for a flotation survival kit. It includes a knife and a horn, and paddle devices for the hands and feet.

$990 CL198-26



Der Tod Der Arme Und Der Reiche (The Death Of The Poor And The Rich)

Robert Hanna (Austrian, 1909–1988).

c1938. Woodcut, annotated, titled and signed in German in pencil on backing below image, 39.6 x 39.8cm.

From 1929 he worked as a commercial artist in Vienna, mainly designing posters for general advertising and exhibitions.

$990 CL207-28

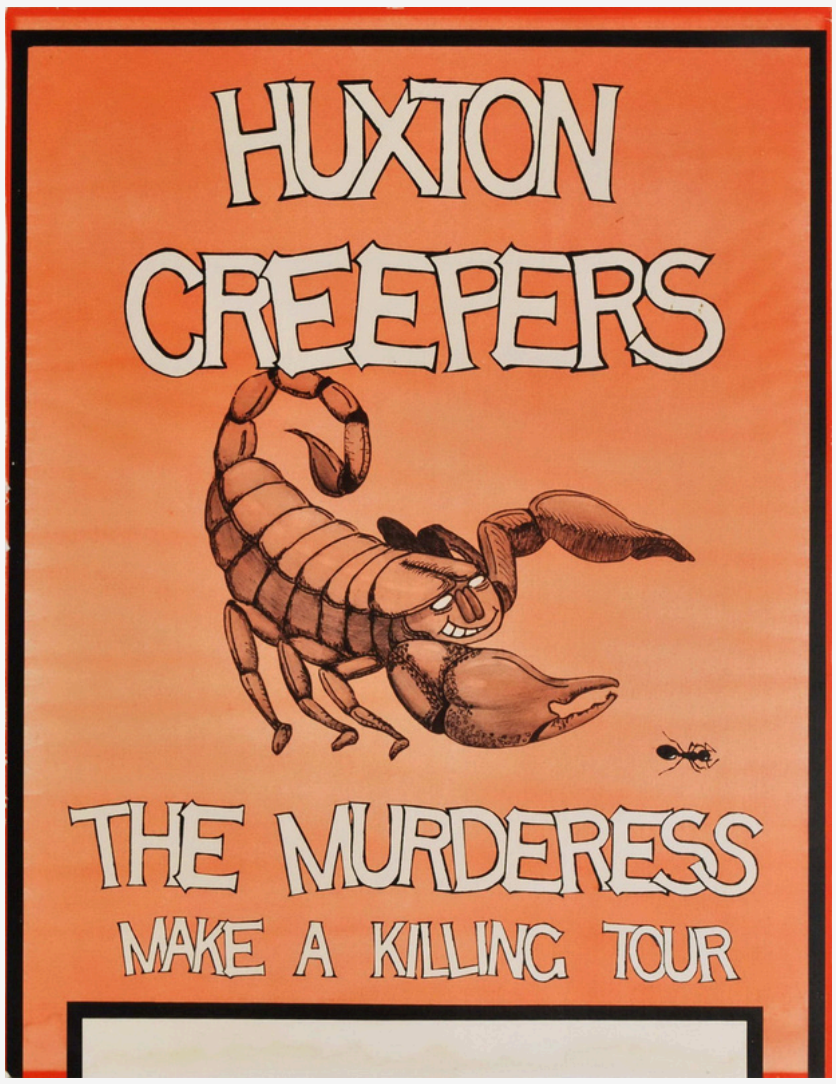


Frau Und Ein Teufel (Woman And Devil)

Erich Glas (German/Israeli, 1897-1973).

1921. Etching, dated in plate lower centre, signed, titled in German, dated and annotated “stich” in pencil in lower margin, 12.1 x 9.7cm. Mounted on a 19th century German certificate.

$880 CL175-64



Huxton Creepers, The Murderess. Make A Killing Tour

1985. Colour process lithograph, 51.5 x 40.5cm. Trimmed lower panel. Linen-backed.

The Huxton Creepers was a rock band formed in Melbourne in 1984. The Murderess single was released as a 7” record in 1985.

$880 CL182-171

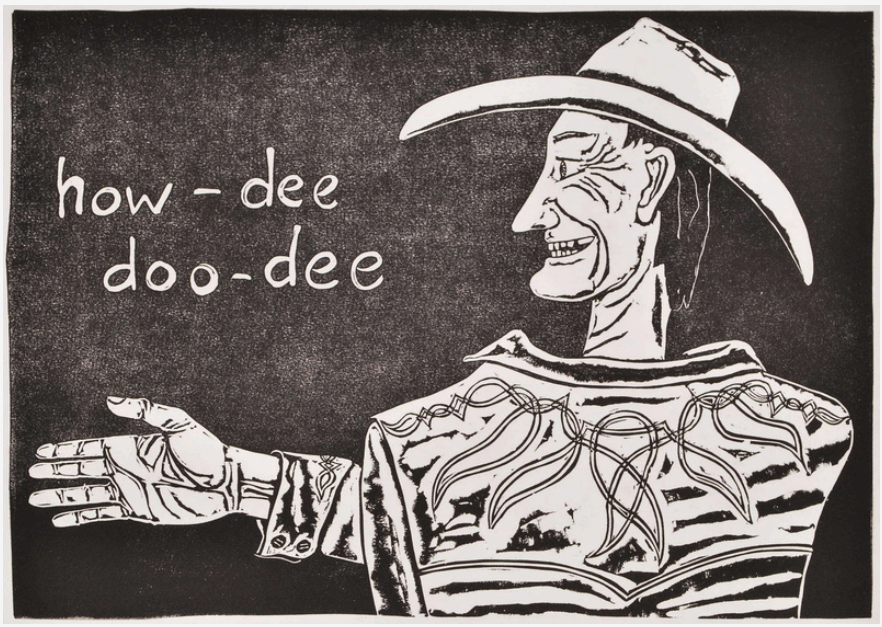


Wild Australian Children

1872. Colour lithograph, trade card, text includes publisher's line "Warner Johnson & Co. Buffalo & New York", 9.3 x 6.1cm.

Held in National Library of Australia, with the comment "[This is a] trade card, possibly issued by P.T. Barnum, based on a carte-de-visite format photograph by Charles D. Fredricks from the early 1860s. A portrait of two microcephalic sideshow 'freaks', whose physical appearance led them to be referred to at the time by promoters and commentators as 'pinheads.

$880 CL201-14



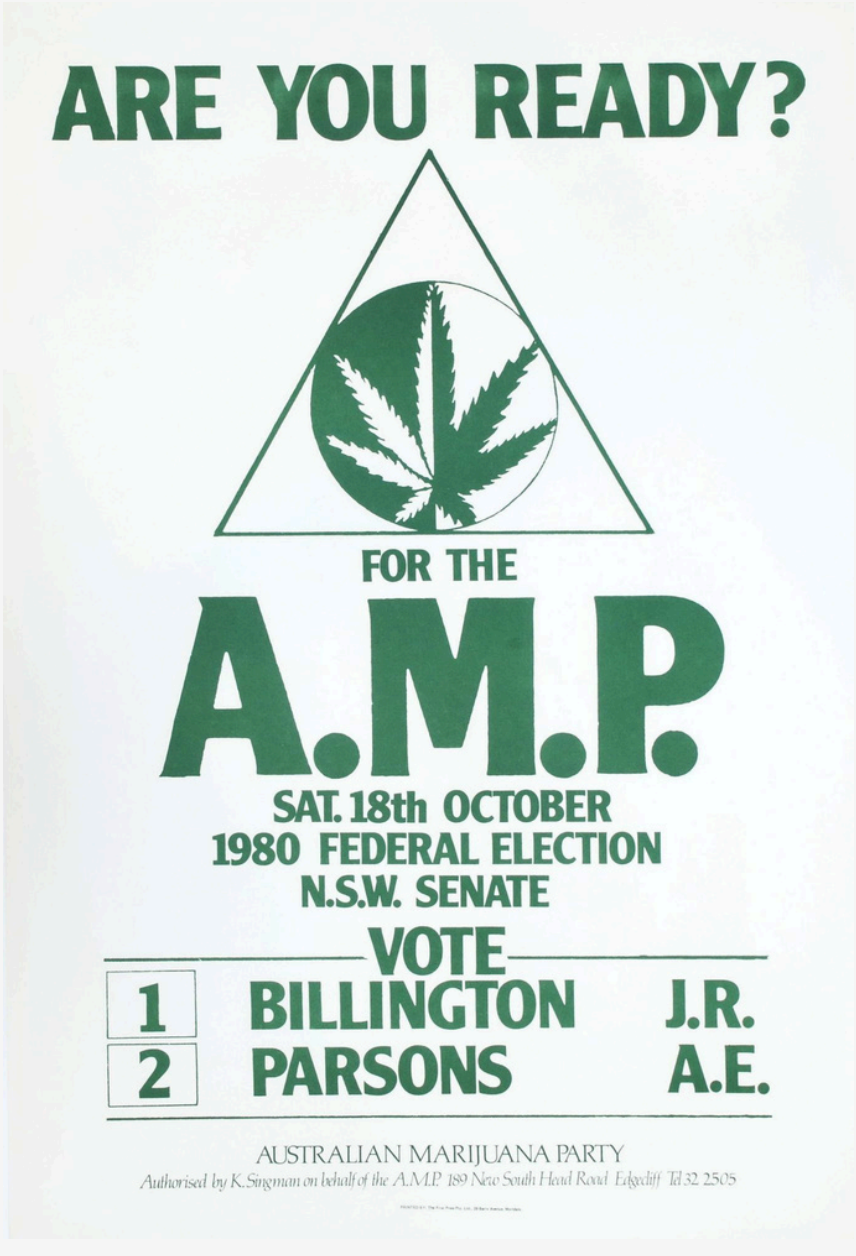
Brave Cowboy Bill Says Hello

Stephen King (Aust., b.1958).

1988. Linocut, annotated "A/P", titled, signed and dated in lower margin, 32.5 x 43cm.

Stephen King originally studied printmaking at the Sydney College of the Arts. After graduating, he moved to London for postgraduate study at St Martin's School of Arts.

$880 CL183-79



Are You Ready? For The AMP

1980. Lithograph, 72.5 x 51.6cm. Linen-backed.

Text continues “Sat. 18th October, 1980. Federal Election, NSW Senate. Vote 1 Billington, J.R.; 2 Parsons, A.E. Australian Marijuana Party. Authorised by K. Singman on behalf of the AMP. 189 New South Head Road, Edgecliff. Tel: 32 2505. Printed by The Friar Press Pty Ltd, 29 Barry Avenue, Mortdale.”

$880 CL189-157



[Two Figures With Chalice And Spear]

Ron Meadows (Aust., 1913-1988).

c1931. Linocut, letterpress including artist’s name below image, 14.2 x 12.6cm.

Another impression of this linocut was published in Harry Tatlock Miller (ed.), Manuscripts: The Book Nook Miscellany, no. 1, 1931.

$770 CL166-126



A Man And Two Monsters Consuming The Earth

Ron McBurnie (Aust., b.1957).

1983. Etching, engraving and aquatint, editioned 10/20, titled, signed and dated in pencil in lower margin, 17.9 x 46cm.

From the series “Suburban People.” Ref: Ron McBurnie website, with the comment “In 1983 large areas of rainforest near the foreshore of Mission Beach in North Queensland were developed for residential living. This eroded the habitat of many species of large animals such as the cassowaries who depended on a wide foraging area and territory to survive.”

$770 CL192-99



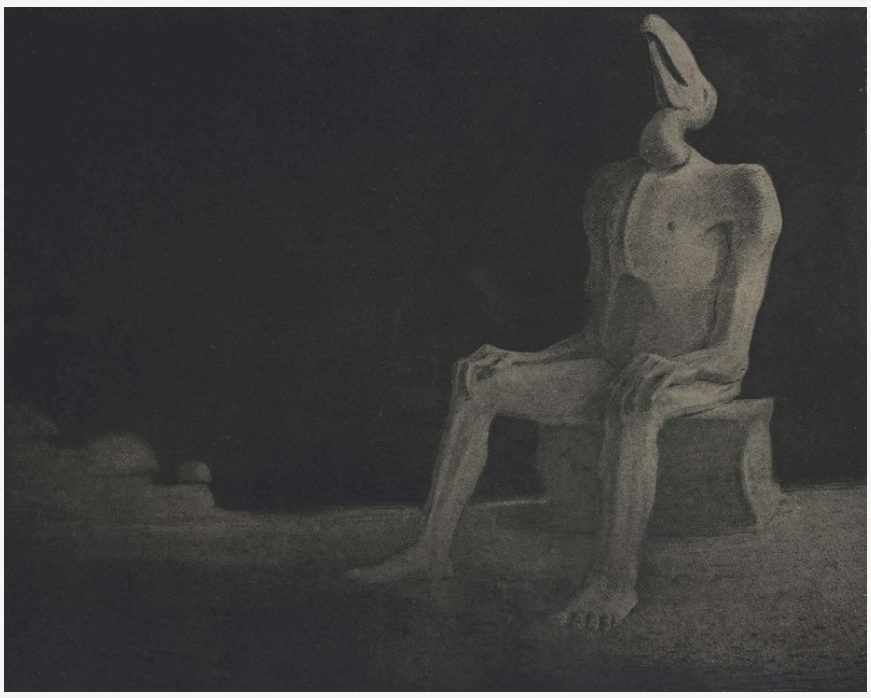
Das Grausen (That's Horrible)

After Alfred Kubin (Austrian, 1877-1959).

1901/1903. Lithograph, stamped signature and title, and annotated "no. 45-12" in pencil in unknown hand below image, 27.6 x 27.6cm.

This work is from the Weber portfolio, which contained 15 facsimile prints of pen and ink drawings, published by Hans von Weber.

$770 CL192-76



Vergessen, Versunken (Forgotten, Lost)

After Alfred Kubin (Austrian, 1877-1959).

1901/ 1903. Lithograph, stamped signature and title, and annotated "no. 45-8" in pencil in unknown hand below image, 25.5 x 32.3cm.

Austrian printmaker, illustrator, and writer Alfred Leopold Isidor Kubin is considered to be an important contributor to Symbolism and Expressionism.

$770 CL192-75



“Hold Me,”
He Said, “I’m Coming”

Ron McBurnie (Aust., b.1957).

1988. Etching, engraving and aquatint, editioned 17/20, titled, signed and dated in pencil in lower margin, 22.8 x 29.8cm.

From the series “Suburban People.”
Ref: Ron McBurnie website, with the comment “He was not expecting to be held in an anticlimactic way at the conclusion of such a night of passionate embrace.”

$770 CL192-100



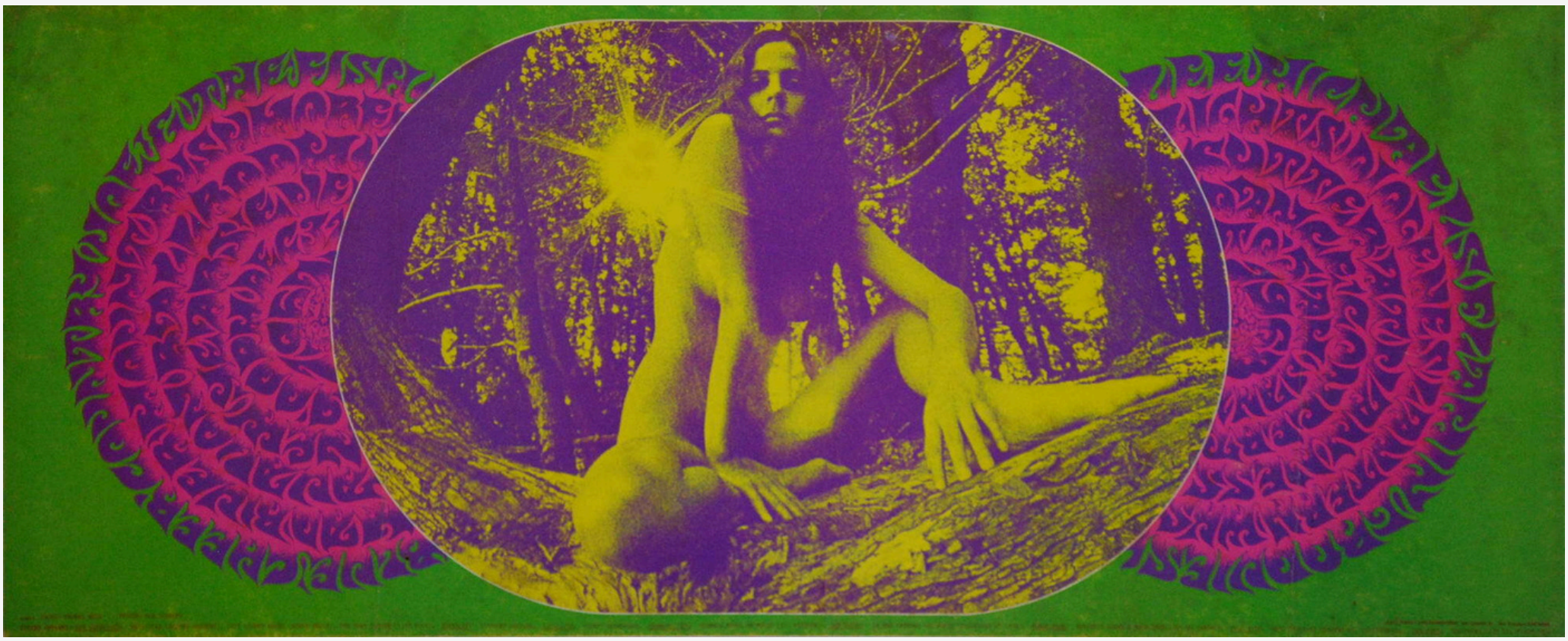
Beware Of Lightning Flashing From The Telephone Receiver And Striking Your Ear

Ron McBurnie (Aust., b.1957).

1983. Etching, engraving and aquatint, titled in plate lower centre, editioned 11/20, titled, signed and dated in pencil in lower margin, 42.5 x 23cm.

I made this etching after a ‘Sixty Minutes’ story of the danger of lightning striking people speaking on the telephone

$770 CL192-98

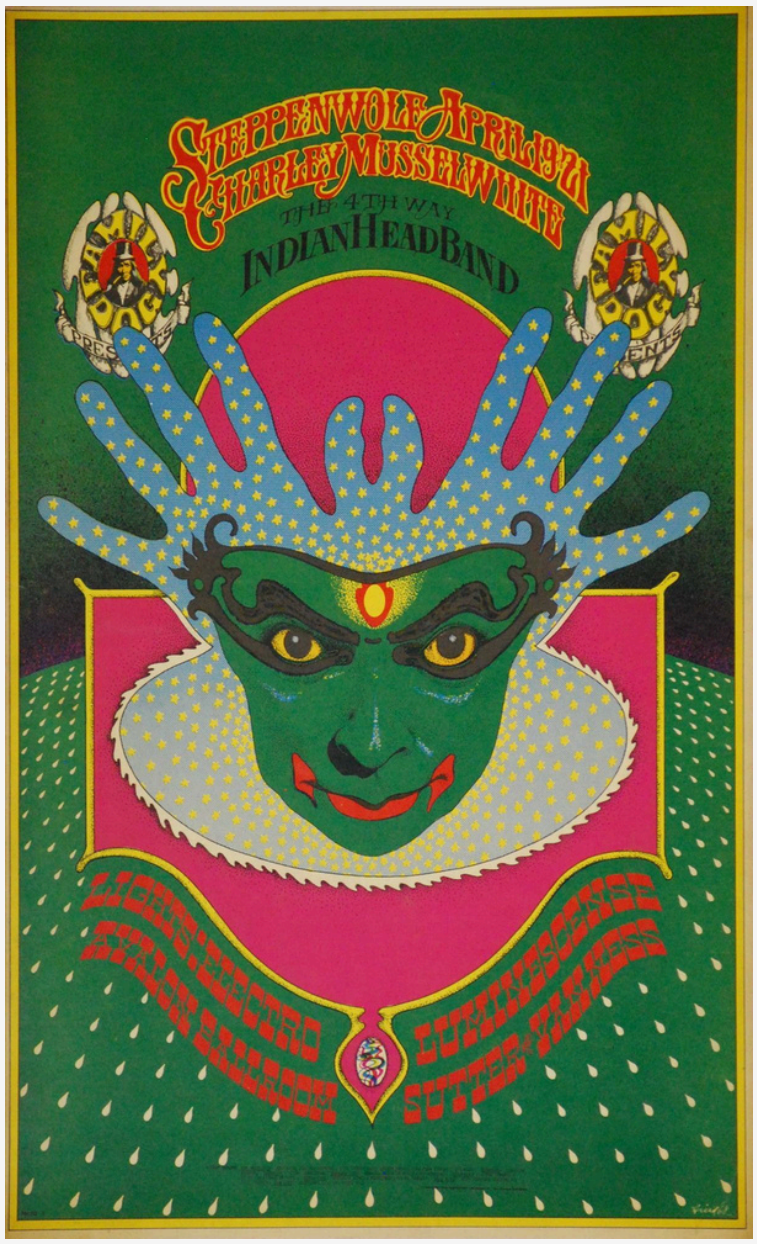


Country Joe & The Fish, The Flamin' Groovies, [Bands]

1967. Colour process lithograph, 28 x 71cm. Repaired old creases, minor tears, scuffing and retouching. Linen-backed.

Text includes "Lee Michaels, Blue Cheer, Mad River, Mount Rushmore. Dec., 31, 1967. Avalon Ballroom. New Year's Eve. Photo by Thomas Weir. Poster Bob Schnepf. Family Dog Productions, 639 Gough St., San Francisco."

$660 CL200-75



Steppenwolf, Charlie Musselwhite, 4th Way, And The Indian Head Band

Robert Fried (Amer., 1937–1975).

1968. Colour process lithograph, signed and dated in image lower right, 55 x 35.5cm. Linen-backed.

Painter, printmaker and sculptor Robert Fried is “best known for the psychedelic rock concert posters he created during San Francisco’s Summer of Love and its aftermath.

$660 CL200-81



Mode Schmetterlinge (Fashion Butterflies)

Cedric Emanuel (Australian, 1906-1995).

c1830s. Hand-coloured lithograph, 21 x 17.5cm.

$550 CL175-1

The Josef Lebovic Gallery

Established in 1977, the Josef Lebovic Gallery in Kensington, Sydney, specialises in Australian and international vintage works on paper and photographs dating from the 15th to 20th century.

Josef Lebovic is one of Australia's most well known and respected figures in the field of original prints and photography. Josef is a member the Australian Art & Antique Dealers Association (AAADA), Australian and New Zealand Association of Antiquarian Book Dealers (ANZAAB),

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