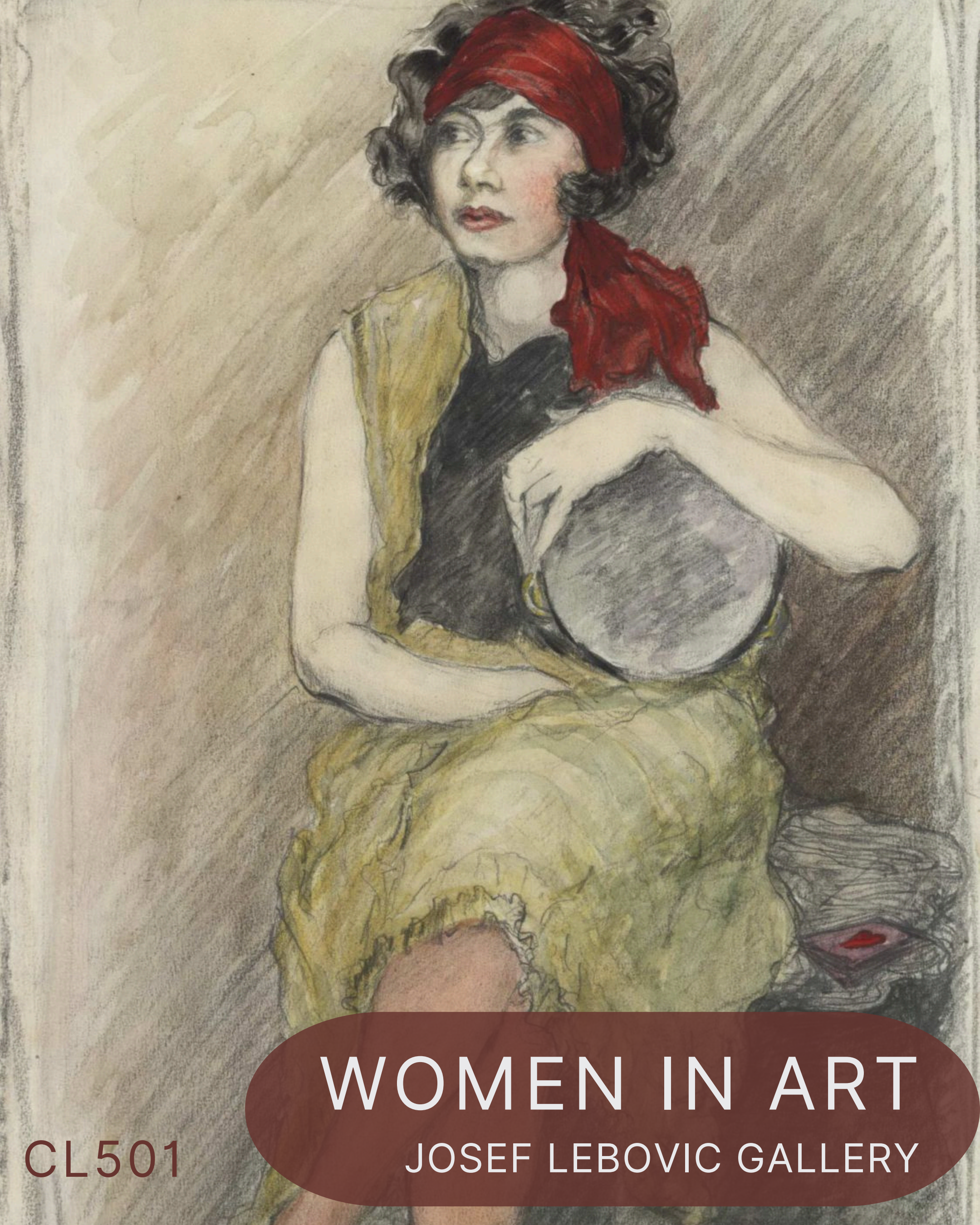




WOMEN IN ART

JOSEF LEBOVIC GALLERY

CL501

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Women in Art

"Women in Focus: Icons, Muses, Rebels"

This collection brings together works on paper, photographs, and paintings that focus on the representation of women, created by artists over the past 200 years. The selection includes both Australian and international artists working across various media - etching, lithography, drypoint, screenprint, and oil painting.



Featured artists include Pierre-Auguste Renoir, Henry Moore, Thea Proctor, and Toni Robertson, among others, each approaching the depiction of women from different perspectives - as subjects, sources of inspiration, or as commentary on social and political themes.

The collection reflects changing artistic styles and social contexts rather than presenting a single narrative. Works range from socially engaged pieces like Toni Robertson's *International Women's Day* (1978) and Jacqueline Hick's *Women in Café* (1943) to more stylized treatments by earlier artists such as Charles Conder, Renoir, and Marie Laurencin, which reflect the artistic conventions of their respective periods.



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Women in Art

Several works examine domestic and familial relationships, including Henry Moore's *Mother and Child V* and Russell Drysdale's *Woman with Infant*. Others, such as Mortensen's *Myrdith* and Scott's portrait of Carol Jerrems, explore questions of identity and self-representation.

The collection also includes works by less widely known artists like William Giles and Margaret Campbell, whose contributions to printmaking and illustration provide additional context for understanding the broader artistic landscape of their time.



These works document different artistic approaches and historical moments while reflecting the ongoing interest in how women are represented in art. The collection provides an opportunity to examine questions of artistic perspective, cultural context, and the evolution of visual representation across different periods and artistic movements.



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The Balcony

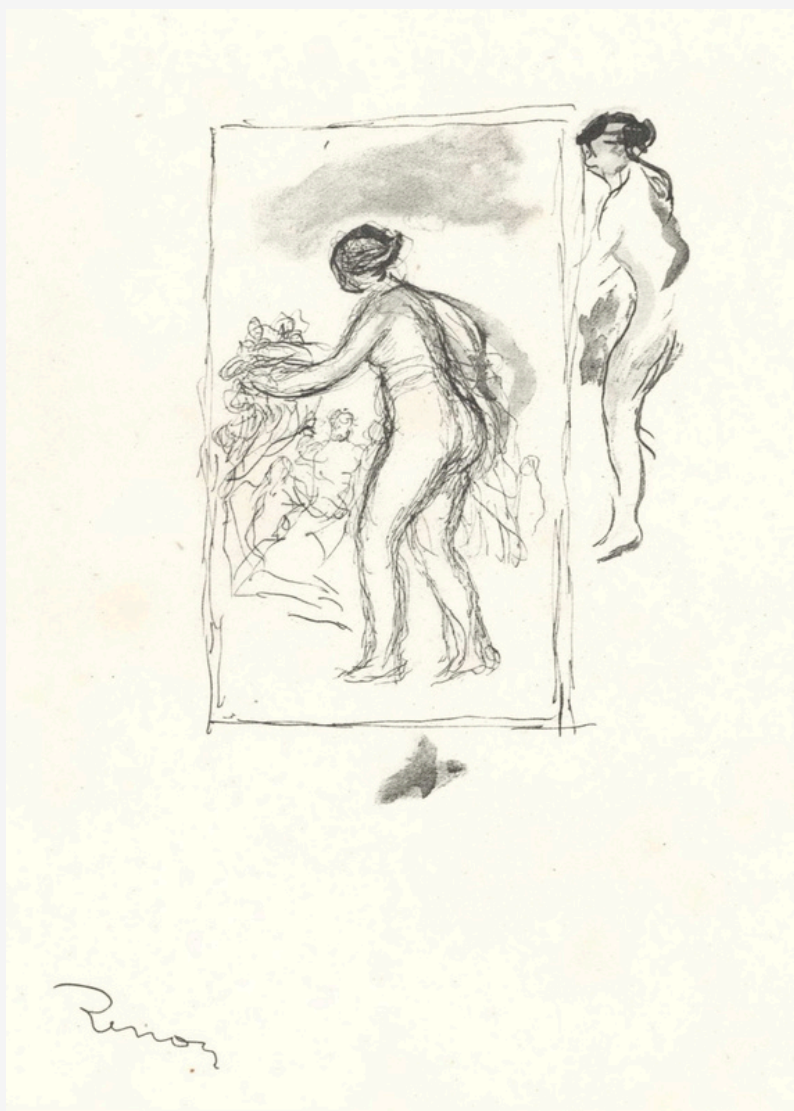
Thea Proctor (Aust., 1879-1966).

c1919. Colour lithograph, signed in pencil lower right, 28 x 27.5cm.

From an edition of 50, which was not completed, and is rarely seen in the market. The man depicted on the balcony is Maurice, the son of artist George Lambert. Ref: Butler #9.

\$8,800

CL183-133



Femme Au Cep De Vigne [Woman By The Grapevine]

Pierre-Auguste Renoir (French, 1841-1919).

c1904. Lithograph, signed in image lower left, 14 x 12.7cm. Minor mount burn.

Stella #48, 4th variant, from an edition of 1000. Stella lists five variations for this subject.

\$4,400

CL206-24



Femme Au Cep De Vigne
(Woman With Grapevine)

Pierre Auguste Renoir (French, 1841-1919).

1904. Lithograph, signed in image lower left, 17.7 x 12.4cm. Some foxing overall. Framed.

From an edition of 1,000.

Ref: Stella #44.

\$5,500

CL168-119



Femme Au Cep De Vigne
(Third Variant)

Pierre Auguste Renoir (French, 1841-1919).

c1904. Lithograph, signed in image lower left, 16.2 x 10.3cm. Framed.

Second state, edition of 1,000. Ref: Stella #47. Provenance: Estate of Dr Constable, former trustee of Art Gallery of Western Australia.

\$4,900

CL168-120



Slippery Steps

William Russell Flint (Brit., 1880–1969).

1929. Drypoint, editioned "XII", signed and annotated in ink and titled in pencil in lower margin, 24.1 x 17.5cm. Slight foxing, stains and old mount burn to margins.

Wright #20. Annotation reads "Paper: Whatman 1831." This drypoint is considered Flint's most iconic image.

\$4,400

CL207-22



[Woman On Ship Deck]

Amie Kingston (Australian, 1908-1996).

c1975. Oil on wood, 38.3 x 53.4cm. Distressed paint surface. Framed.

Provenance: Lewis Morley estate. A circa 1975 portrait of Amie Kingston by Lewis Morley shows her with this painting in her studio. Ref: NPG.

\$3,850

CL183-82



Portrait De Berthe Morisot

Pierre Auguste Renoir (French, 1841-1919).

1892/1924. Etching, signed in plate lower left, number "II" and title in letterpress in lower margin, 11.3 x 9.2cm. Minor foxing to margins, slight old mount burn.

Edition of 125. Ref: Stella #4.

\$3,900

CL168-118



Women In Café

Jacqueline Hick (Aust., 1919-2004).

1943. Etching, titled, editioned 1/25, signed and dated in pencil in lower margin, 18.3 x 22.7cm.

This rare early etching, which is a working state, was created by Hick when she and her friend, Jeffrey Smart, were teachers at the School of Arts and Crafts in Adelaide, South Australia, from 1941 to 1945. Ref: DAAO.

\$2,200

CL201-40



Mother And Child V

Henry Moore (Brit., 1898-1986).

1983. Etching, aquatint and roulette, signed in plate lower left, annotated "Pl. V", editioned 35/65 and signed in pencil in lower margin, 27.5 x 21.1cm. Minor foxing to image. Framed.

Ref: Henry Moore: Mother and Child Etchings, 1988, p28.

\$3,300

CL184-126



Myrdith

William Mortensen (American, 1897-1965).

c1935. Vintage silver gelatin photograph, titled and signed in pencil in lower margin, 19 x 14.7cm.

Myrdith Monogham became Mortensen's second wife in 1933 and was one of his most frequent models.

\$3,300

CL185-144



In The Springtime

William Giles (Brit., 1872–1939).

c1910s–1920s. Colour zinc relief metalcut, monogrammed in block upper right, annotated “no. 9” and “In Sc et Imp” and signed in pencil in lower margin, title and artist’s name in another hand in pencil verso, 67.8 x 23cm. Old fold to lower centre, slight creases with repairs to upper and lower edges, old mount burn and repaired missing portion and minor tears to margins.

The British Museum holds a number of prints by Giles. Wood engraver, lithographer, etcher and painter William Giles devised an oil colour method of printing from metal plates, known as the Giles Method. He exhibited at the Royal Academy from 1916 to 1917 and founded the Society of Graver-Printers in Colour around 1931, and was editor of the Society’s publication, The Colour Print Club Journal. Ref: British Museum. This is a rare, unusually large print by Giles.

\$3,300

CL203-22



[Woman Breastfeeding]

Horace Brodzky (Aust., 1885-1969).
1951. Oil on canvas, signed and dated
lower left and verso, 29.5 x 24.5cm.
Minor paint loss to image upper centre.

\$2,950

CL183-15



[Ladies In Evening Dresses]

Etienne Drian (French, 1885-1961).
c1910. Etching with drypoint and
aquatint, signed in pencil on image
lower left, editioned 20/100 in pencil in
lower margin, 47.5 x 63cm. Minor
foxing. Framed.

\$2,650

CL168-47



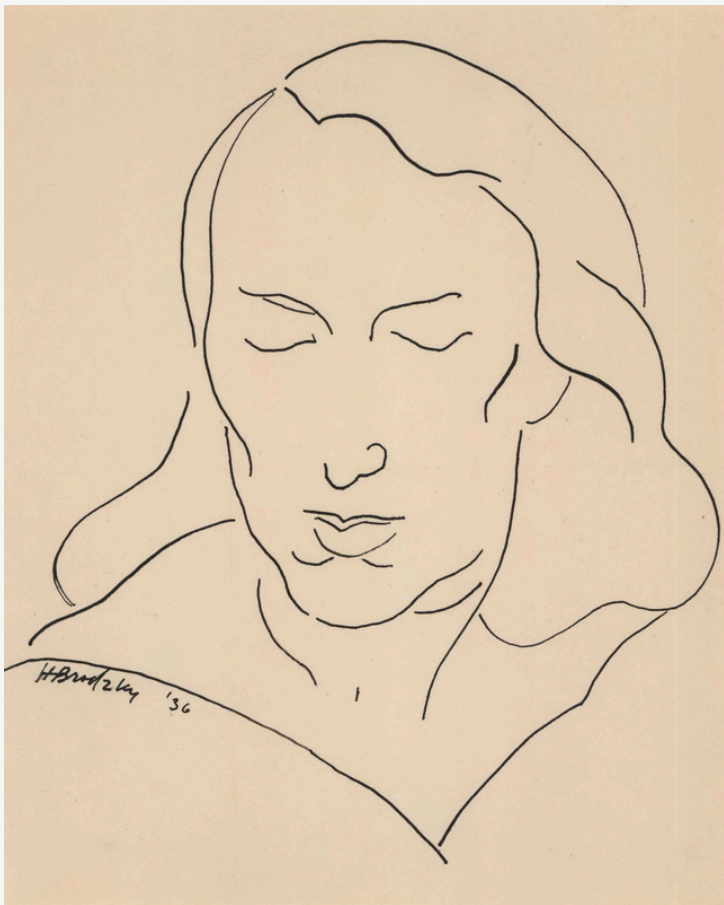
Scarf Dance

Adrian Feint (Aust., 1894-1971).

1924. Etching and pencil study: (a) editioned 13/20, titled, signed and dated in pencil in lower margin, 12.7 x 12.8cm. Slight mount burn; (b) signed and dated lower right, 12.7 x 12.6cm. Perforation and rubbing to image, chips to edges. Mounted together.

\$2,800

CL166-59



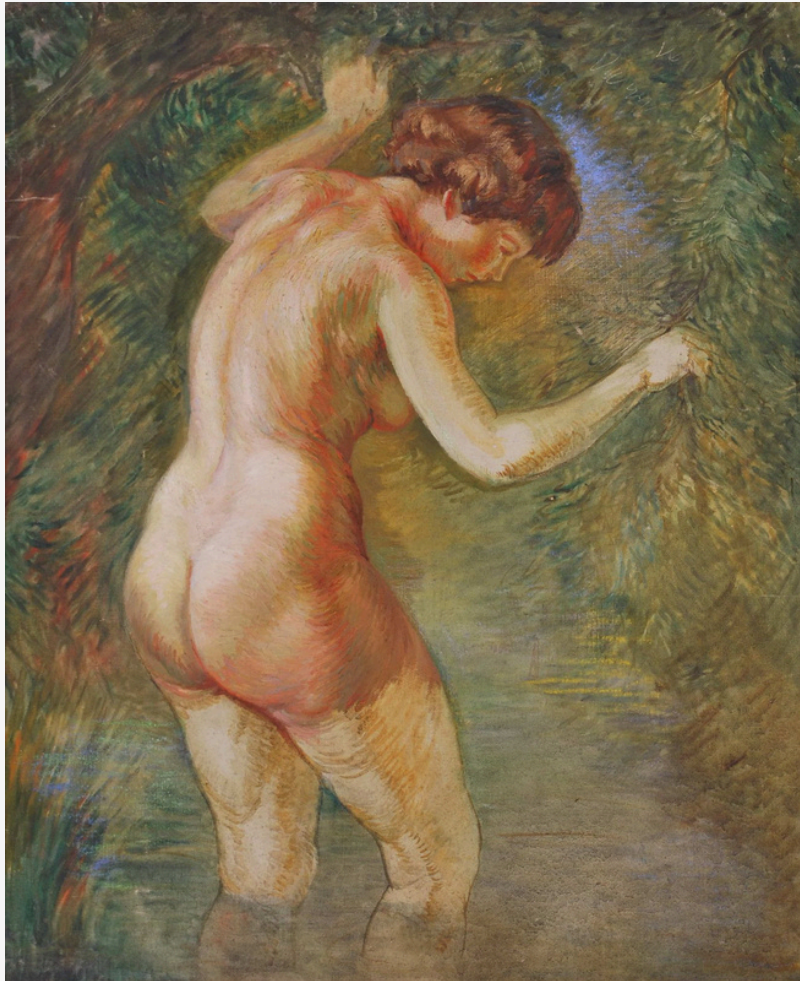
[Portrait Of A Woman]

Horace Brodzky (Aust., 1885-1969).

1936. Ink drawing, signed and dated lower left, 24 x 21cm. Old mount burn.

\$1,850

CL183-13



[Susannah]

Douglas Dundas (Aust., 1900-1981). After Auguste Renoir (French, 1841-1919).

c1936. Oil on canvas, signed in pencil on stretcher verso, 59.6 x 49.7cm. Slight scuffing and paint loss. Framed.

Renoir's model may have been artist Marie-Clémentine Valadon, who was nicknamed "Suzanne" by Toulouse-Lautrec after the biblical story of Susanna and the Elders.

\$2,650

CL183-47



Gossip

Charles Conder (Aust., 1868-1909).

1905. Transfer lithograph, 26.5 x 36.2cm. Minor paper loss to upper margin, old glue stains verso.

Ref: Rothenstein #26. An artist of the Heidelberg School, Conder lived most of his life overseas. His friends included Oscar Wilde and Henri de Toulouse-Lautrec.

\$2,450

CL166-33



Summer

Anders Leonard Zorn
(Swedish, 1860–1920).

1907. Drypoint, signed and dated in plate lower left, signed in pencil in lower margin, 17.6 x 12cm. Old mount burn, repaired tear to lower margin.

Asplund #211. Held in The Met, (NY). At the end of the 19th century, Anders Leonard Zorn was one of the “most well-known portraitists in France, England, and the United States”.

\$2,200

CL207-10



[Two Women Riding Donkeys]

c1860s. Ambrotype, sixth-plate size, in original hanging case, 5.7 x 7cm (image), 8.3 x 9.6cm (case). Minor flaws in emulsion, slight surface loss to backing, loose joints and surface loss to case.

\$1,950

CL172-16



[Woman With Infant]

Russell Drysdale (Aust., 1912-1981).

1981/1982. Etching, editioned 21/50 in pencil, facsimile signature and estate stamp in lower margin, 13.9 x 13.1cm.

Estate stamp reads "Atelier Russell Drysdale." This etching was part of a group of etchings commissioned by Beagle Press.

\$1,650

CL166-51



Roast Chestnuts And Sweet Potatoes

William Russell Flint (Brit., 1880-1969).

1935. Drypoint, annotated "trial", signed, inscribed and dated in ink in lower margin, 10.5 x 15.9cm.

Inscription reads "This proof for my dear (but sorely missed) Assistant Printer Margaret Richmond Herbertson. 24.1.35. Paper: Shoreham Mill: 1825." State iii/iv. Ref: Wright #62.

\$1,650

CL168-53



Love

Peter Max (Amer., b.1937).

1968. Colour lithograph, signed in image lower centre, 91 x 61.2cm. Minor stains to lower left corner and right edge. Linen-backed.

Well-known as a Pop artist, Peter Max produced a number of classic images for the 'Summer of Love' festival held in 1967 in San Francisco. Ref: Wiki.

\$1,950

CL189-125



The Fortune Teller

Margaret E. Campbell (Aust., 1891-1963).

c1920s. Crayon with pencil, watercolour and gouache, titled in pencil upper left, signed in ink lower right, 34.5 x 19.3cm. Slight stains and tears to edges.

Provenance: Margaret Campbell estate.

\$1,950

CL192-7



[Pensive Woman]

Ray Crooke (Aust., 1922-2015).

c1970s. Charcoal drawing, signed in pencil lower centre, 23.5 x 18cm. Minor discolouration.

\$1,850

CL183-32



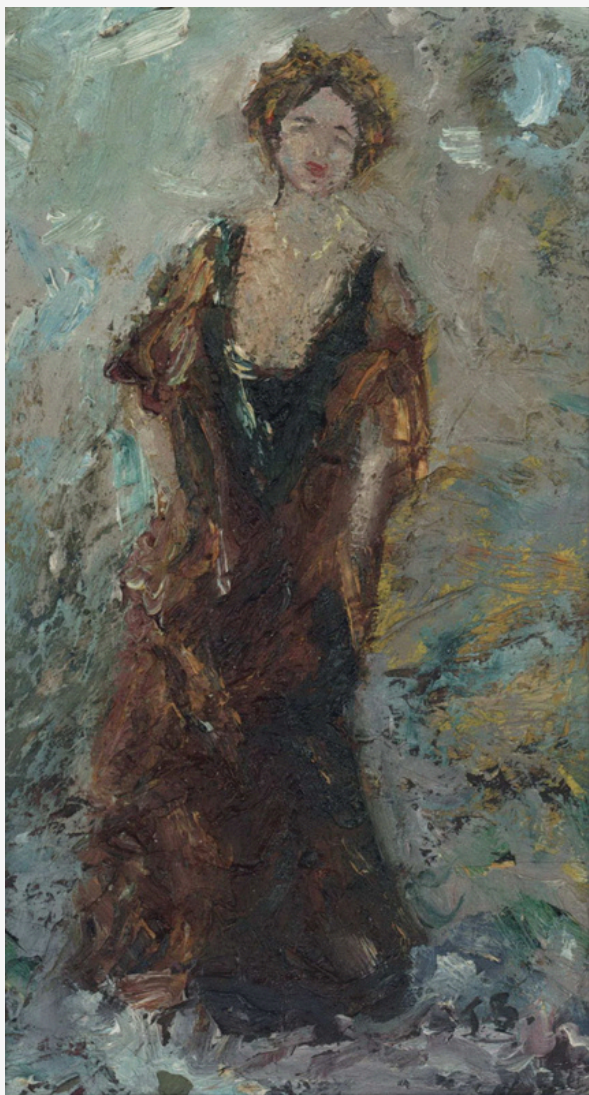
[Woman Making An Offering To Dionysus]

Adrian Feint (Aust., 1894-1971).

1920. Ink drawing, signed and dated upper right, 21.4 x 21cm. Minor foxing and surface loss, old mount burn.

\$1,650

CL183-51



[Standing Female With Golden Hair]

John Banks (Aust., 1883–1945).

c1920s. Oil on card, Initialled "J.B." lower right, 21.2 x 11.7cm. Chips to edges.

Banks was an associate of the Royal Art Society of NSW from 1923 to 1945. More known for his paintings of seascapes and ships, he also painted other subjects in the "Impressionistic style."

\$1,850

CL208-26



Quincy 2

Augustus John (British, 1878-1961).

1919. Etching, signed by John and titled in another hand in pencil in lower margin, 12.6 x 10.1cm. Minor foxing to lower margin.

From an edition of 50. Ref: Dodgson #45.

\$1,650

CL168-78



Baigneuses

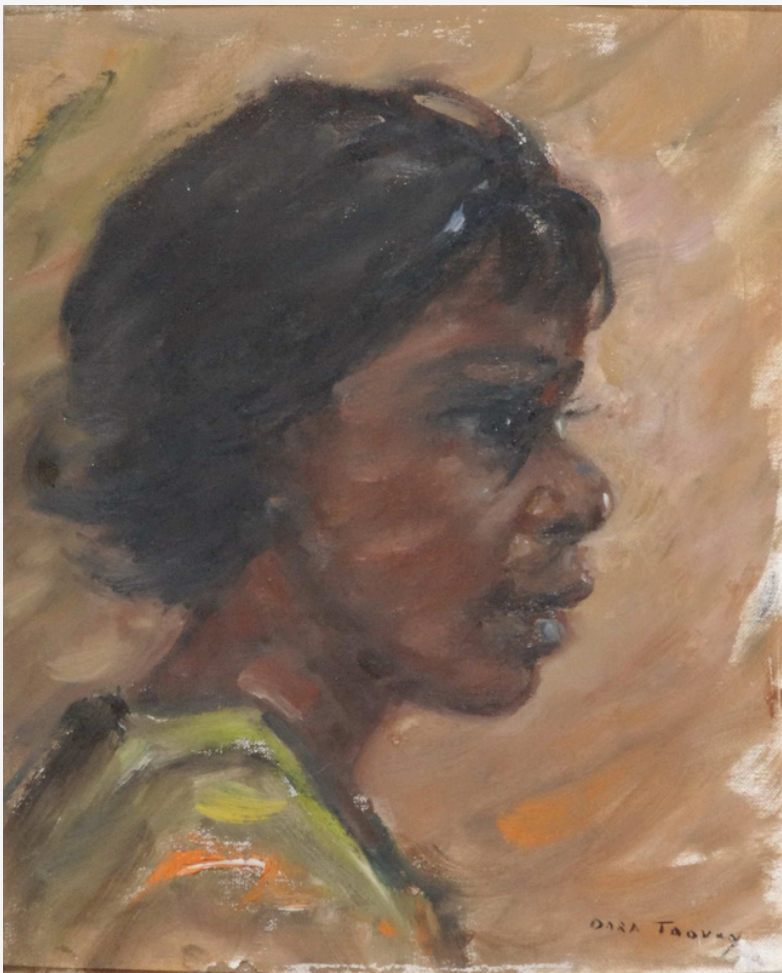
Manuel Robbe (French, 1872-1936).

1911. Colour aquatint and drypoint, printed à la poupée, signed in pencil in lower margin, 39.6 x 56.7cm. Old mount burn.

Ref: Charles Perussaux #102, Wiki.

\$1,650

CL175-134



Miss Northern Territory

Dora Toovey (Aust., 1898-1986).

c1960s. Oil on canvas, signed on image lower right, titled, artist's name with address and annotated "xm3513" in ink verso, 26.6 x 21.7cm.

Toovey's work is held in AGNSW, and the NPG and she frequently exhibited landscapes in the Wynne Prize, and she was an Archibald finalist thirty-four (34) times

\$1,350

CL187-160



[Woman Sewing]

Horace Brodzky (Aust., 1885-1969).

1926. Watercolour, signed and dated lower left, 22.7 x 19.5cm. Pinholes, minor stain to upper left margin, old mount burn.

\$1,650

CL183-9



Dressing Room No. 3

Dame Laura Knight (Brit., 1877-1970).

1923. Etching, signed in pencil in lower margin, 24.9 x 17.2cm. Slight crinkles and pinholes to margins.

This etching shows the Russian ballet dancer Lydia Lopokova (1892-1981). The reflected image of her in the mirror does not correspond with her nudity, as Knight felt that modesty should prevail.

\$1,650

CL198-88



Carol Jerrems, Paddington

Roger Scott (Aust., b.1944).

1976/2016. Silver gelatin photograph, signed in ink in lower margin, titled, dated and signed in ink and pencil verso, 35 x 23.4cm.

Held in NPG (Canberra). Image taken at the Australian Centre of Photography, Paddington Street, Paddington. Roger Scott developed the stills for Carol Jerrems when she was in Sydney working on the film *In Search of Anna*.

\$1,650

CL186-51



International Women's Day

Toni Robertson (Aust., b.1953).

1978. Colour screenprint, "Earthworks Poster Collective" logo in image lower right, 50.3 x 74.7cm. Linen-backed.

Text continues "March on March 11th. Assemble Town Hall 10am. Food, concert & films. Paris Theatre, 12 noon." Held in NGA.

\$1,650

CL193-95



[Woman On Subway]

Horace Brodzky (Aust., 1885-1969).

c1930s. Pencil with white highlight, signed upper right, 12.5 x 10.8cm.

\$1,350

CL183-10



The Professional and The Amateur

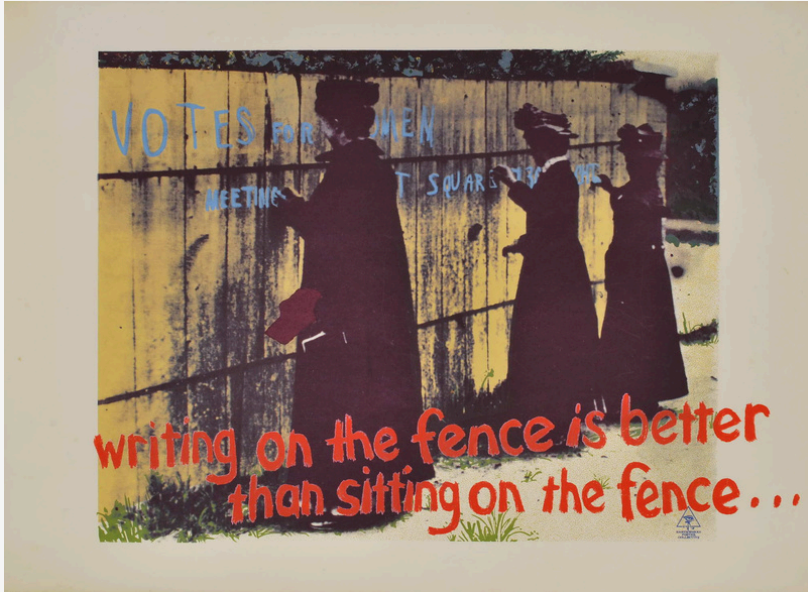
After Hal Ludlow (Brit., 1861-1947).

1895. Pair of colour lithographs with letterpress, signed in image lower left, text, date and title above and below image, 39.9 x 29.8cm (each).

“The Sketch, Christmas Number, 1895.”
Harold Stephen “Hal” Ludlow was an
illustrator for Dalziel Brothers
publications,

\$1,350

CL184-37



History I. Writing On The Fence Is Better Than Sitting On The Fence

Toni Robertson (Aust., b.1953).

1977. Colour screenprint, "Earthworks Poster Collective" logo in image lower right, 56.2 x 75.5cm.

Held in NGA.

\$1,350

CL189-139



Dangerous Liaisons

Charles Blackman (Aust., 1928–2018).

1989. Etching, editioned 39/50, titled and signed in pencil in lower margin, 39.2 x 47.5cm. Slight foxing. Framed.

This image is held in National Gallery of Australia. Image most likely inspired from a scene in the 1988 film, *Dangerous Liaisons*.

\$1,350

CL205-55



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. Minor stain to image lower left.

From the folio Fun City. Held in Dallas Museum of Art.

\$1,250

CL184-102



Le Beguin [Anais]

Gerald Leslie Brockhurst
(Brit., 1890-1978).

1922. Etching with stipple, signed in plate upper left, signed by Brockhurst and titled in another hand in pencil in lower margin, 13.9 x 11.2cm.

The title refers to the French-Moorish cap worn by women from Dax in the Aquitaine, France. Anais Folin, Brockhursts' first wife.

\$1,100

CL168-24



[Woman With Basket]

D. Bailey.

c1930s. Lithograph and pencil study, editioned 15/75 and initialled in pencil in lower margin in lithograph; monogrammed in lower left in drawing, 24.6 x 20.6cm (approx. each). Ink stain to image lower centre, slight foxing and soiling.

\$1,100

CL175-14



[Young Woman With Chair]

Frank P. Mahony (Aust., 1862-1916).

1903. Pencil drawing, dated "Oct. 15 '03" in pencil lower right, posthumous studio stamp lower right, 27.8 x 19.6cm. Slight soiling overall.

Mahony drew this work while he was in London at the Langham Sketching Club (later the London Sketch Club). He was persuaded by artist Phil May to join other expatriate Australians like A.H. Fullwood and Sydney Long to come to London to advance his career.

\$990

CL166-121



[Female Profile With Flowers]

Paul Berthon (French, 1872-1934).

c1896. Colour lithograph, signed in image lower left, Maîtres de l’Affiche blind stamp and text on and below image lower left to right, 32.4 x 24.4cm (image). Crease to image lower centre, slight foxing and creases to margins.

Text reads “Les Maîtres de l’Affiche, Imprimerie Chaix (Encres Lorilleux & Cie).”

\$990

CL168-12



La Fardée (Cutthroat)

Ethel Gabain (British, 1883-1950).

c1929. Lithograph, signed and titled in French in pencil in lower margin, 34.5 x 21.5cm. Uneven edges to margins.

Born in France, Ethel Gabain was educated in England and studied art at the Slade and the Central School of Art and Design in London. Early in her career Gabain decided to use black-and-white lithography, her subjects often being melancholic, young females.

\$990

CL175-56



A Lady Reading Book

Charles Keene (British, 1823-1891).

1860/1903. Etching, initialled in plate lower left, 16 x 12.7cm.

Published in *Twenty-One Etchings...*, Astolat Press, London, 1903, in an edition of 150 (ten on vellum, 140 on Japan paper). Ref: Chesson #9; Beraldi #7.

\$990

CL175-82



Dancers

Garry Shead (Aust., b.1942).

c2005. Etching, editioned 47/50, annotated "second state," titled and signed in pencil with "Falls Gallery Editions" blind stamp in lower margin, 15.9 x 11.6cm. Framed.

\$990

CL176-97



Koningin Wilhelmina **[Netherlands]**

Paul Berthon (French, 1872–1934).

c1901. Colour lithograph, text including title below image, 21.7 x 18.3cm.

Image depicts Queen Wilhelmina in Friesian Dutch costume with poppies at her shoulder and windmills in background. Queen of the Netherlands from 1890 to 1948.

\$1,100

CL202-18



The Votive Column, Slovenia

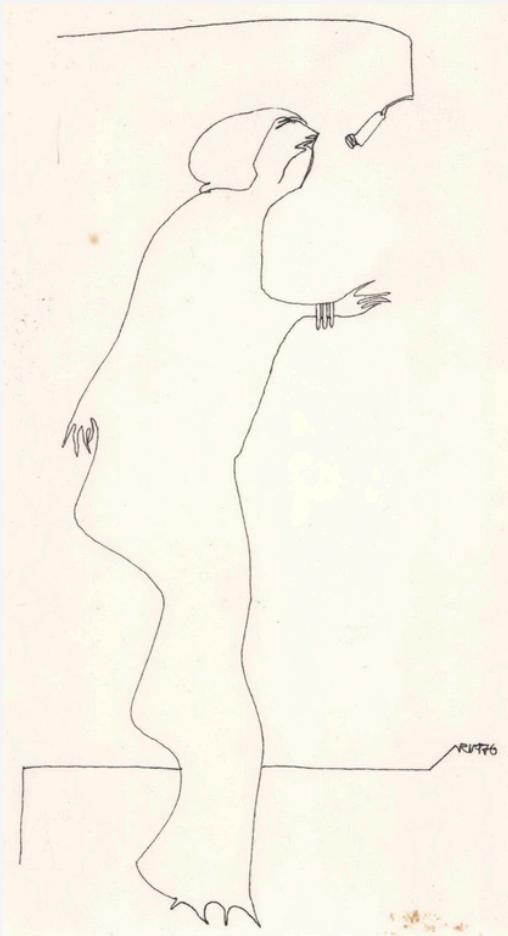
Isabel de B. Lockyer (Brit., 1895–1980).

1930. Colour linocut, titled, signed, dated, editioned 12/25 and annotated in pencil in lower margin, 24.1 x 17.3cm. Tears and creases to margins.

Annotation includes a list of printing instructions for colours, as well as notes on edition numbering.

\$990

CL175-40



[Woman Singing Into Microphone]

Victoria Roberts (American/Aust., b.1957).

1976. Ink drawing, initialled and dated lower right, 18.8 x 11.6cm. Foxing to image centre left and lower right.

\$990

CL183-139



Le Chapeau Sur Les Yeux (The Hat Over The Eyes)

Marie Laurencin (French, 1885-1956).

1923/later printing. Hand-coloured etching, 8.5 x 7cm. Old mount burn.

Ref: Marchesseau #67.

\$990

CL184-95



Coney Island, Standing

Lisette Model (American, 1901-1983).

1942/later printing. Silver gelatin photograph, press print, 22.9 x 18.1cm. Minor crinkles to upper centre.

Cover illustration for Lisette Model, Aperture, New York, 1979. Held in International Center for Photography, NY. Known for the “frank humanism of her street photography” Model taught Diane Arbus and other future notable photographers

\$990

CL191-121



Mrs [Martha] George Black's Stall On "Hospital Friday", 12th May [UK]

1916. Vintage silver gelatin photograph, captioned and dated in ink on backing mounted below image, 10 x 15cm. Slight silvering and foxing, minor surface loss to image centre right.

This photograph shows a group of mostly women holding collection boxes on “Hospital Friday.”

\$990

CL199-75



Nude

David Payne (British/NZ, 1880-1959).

1922. Woodcut, signed and dated in pencil in lower margin, 26.2 x 12.1cm. Slight foxing to centre and lower portion of image, old mount burn.

Held in Auckland Art Gallery. "Born in England in 1880, David Payne trained as a painter, etcher, lithographer, and metal and craft worker before his arrival in Auckland in 1906. He exhibited with the Auckland Society of Arts and belonged to the Quoin Club.

\$990

CL192-127



Girl Ironing

Adele Younghusband (NZ, 1878-1969).

1942/1948. Linocut, monogrammed in block lower right, artist's name, title and medium in letterpress below image, 18.5 x 14cm.

Held in NGA. "Initially making a living as a photographer, Adele Younghusband... maintained a painting practise most of her life.

\$990

CL192-179



Vee

Brian Dunlop (Aust., 1938-2009).

1960. Crayon, titled upper right, signed and dated in ink lower left, 25.2 x 18.6cm (paper).

\$990

CL183-48



Mother And Child

Sidney Tushingham (Brit., 1884-1968).

c1920s. Drypoint, signed in lower margin, titled and annotated "drypoint" in pencil on slip attached to mount verso, 33.2 x 25.5cm.

Ref: Konody, Etchings & Drypoints by S. Tushingham, #39.

\$990

CL184-162



[Profiles Of Two Sisters]

Auguste Edouart (French, 1789–1861).

1838. Pair of silhouette cut-outs, signed, dated and captioned in ink below each image, 18.8 x 8.6cm (approx. each).

Edouart's work is held by a number of international institutions including National Portrait Gallery (UK); Smithsonian (USA).

\$990

CL206-7



Two Women And A Fish

Alexander Masley (Amer., 1903-1996).

1926. Wood engraving, editioned 12/50 and signed in pencil in lower margin, 20.5 x 17.5cm.

Held in Smithsonian American Art Museum. Dr. Alexander Simeon Masley was the founder of the Art Education Program at the University of New Mexico, then the Department of Art Education, in 1947.

\$880

CL175-101



To The Market

Leon Underwood (British, 1890-1975).

1956. Colour stencil, titled, editioned 15/25, signed and dated in pencil below image, 48.7 x 36.5cm. Minor foxing and stains, old mount burn.

\$880

CL168-143



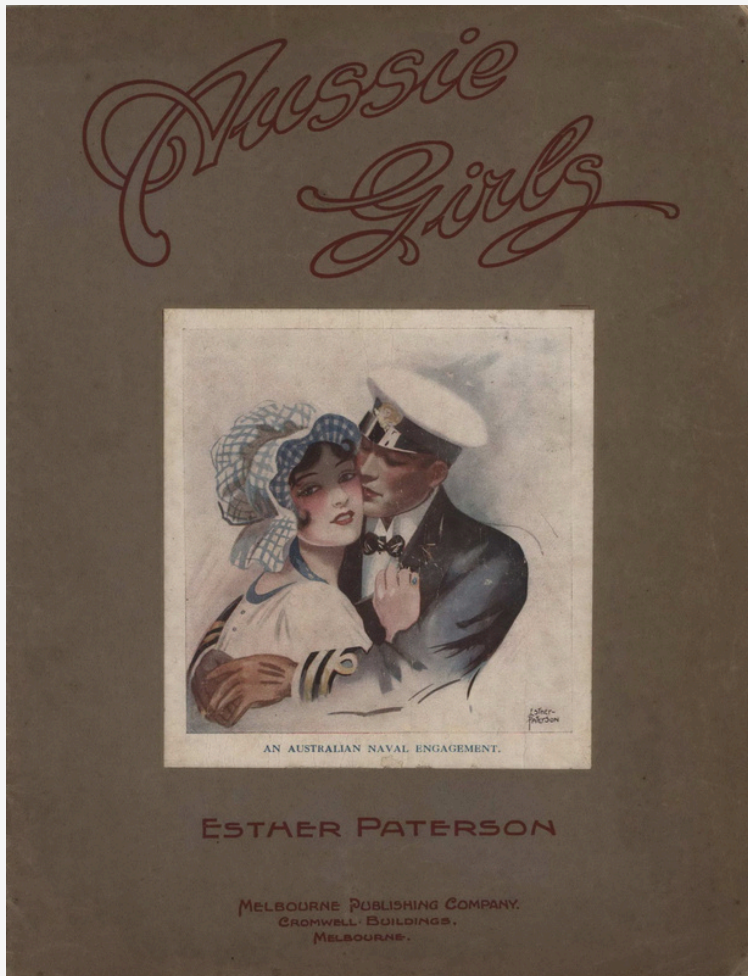
Maria

Albany E. Howarth (British, 1872-1936).

c1920s. Drypoint, titled and signed in pencil in lower margin, 21.3 x 14.7cm. Slight stains overall.

\$770

CL168-73



Aussie Girls

Esther Paterson (Aust., 1892-1971).

c1918. Letterpress and colour process screen soft-cover book, illustrations signed in block and captioned, annotated in ink and pencil with date "1921" in various hands on title page, 29.3 x 22.5cm. Slight discolouration, crinkles, minor wear to edges.

Strong military theme throughout the illustrations.

\$880

CL174-103



Forever Fled

Genoi Pettit (American, 1894-1982).

1946. Colour screenprint, titled, signed and dated in pencil in lower margin, 27.6 x 27.7cm.

Held in Cleveland Museum of Art.

\$880

CL175-124



[Southeast Asian Woman With Hat]

Sydney Woodward-Smith
(Australian, 1904-1972).

c1971. Ink drawing, signed lower left,
18.5 x 12cm. Slight soiling.

During the late sixties Woodward-Smith travelled to Papua New Guinea, Taiwan and Hong Kong where he found inspiration for a body of work. Ref: Cammack, The Australian Artist S. Woodward-Smith, 1975, p40.

\$880

CL176-149



[Woman And Baby At Bus Stop]

Victoria Roberts (American/Aust., b.1957).

c1976. Ink drawing, signed "Victoria Roberts Roth" in image lower right, 13.7 x 13.8cm.

Victoria Roberts is an illustrator for The New Yorker magazine and an author of children's books. She studied at National Art School in Sydney between 1974 and 1976. Ref: DAAO.

\$880

CL183-138



[Young Woman]

John Baird (Aust., 1902-c1988).

c1930. Pencil drawing, signed lower right, 30 x 7cm (image).

Painter and cartoonist John Baird was a foundation member of the Society of Australian Black and White Artists. Baird became known for his oil paintings, especially for his portrait of 'Model of the Year' Patricia "Bambi" Tuckwell in 1946. Ref: DAAO.

\$880

CL183-2



Penseroso (Polly).

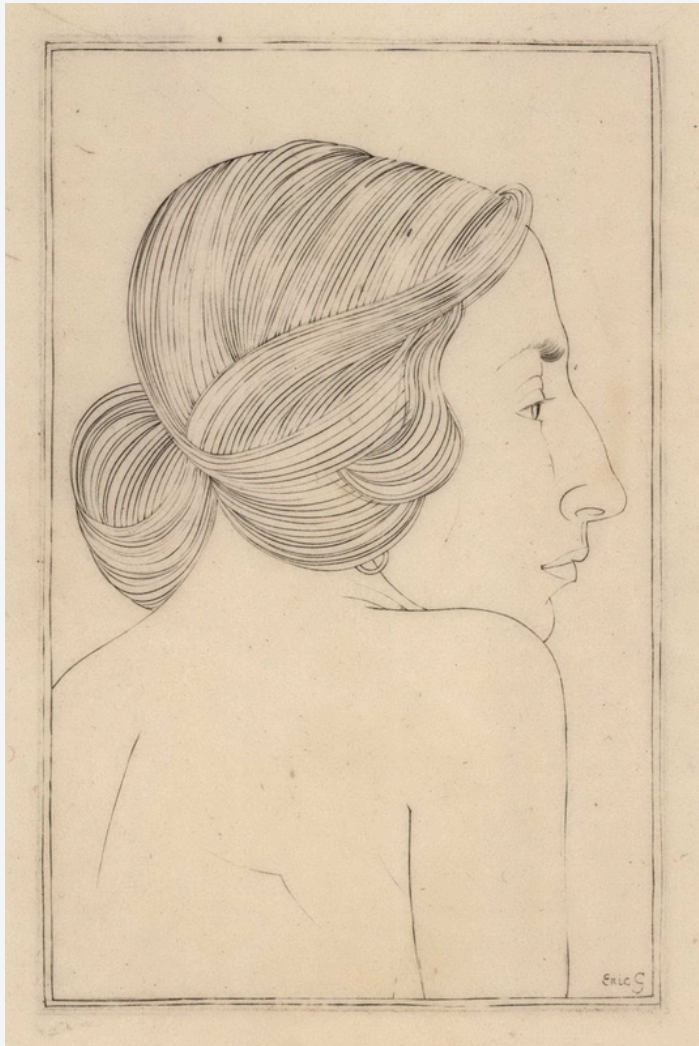
Miles Evergood (Australian, 1871-1939).

c1924. Lithograph, signed in pencil in lower margin, 24.2 x 18.3cm. Minor stains overall, repaired paper loss to margin.

Held in the National Gallery of Australia collection.

\$660

CL166-58



Portrait Of A Lady (Moir, Mrs Robert Gibbings)

Eric Gill (British, 1882-1940).

1924. Engraving, signed in plate lower right, 17.5 x 11cm. Crinkles overall.

Ref: Skelton #P296. Eric Gill was a sculptor, typeface designer, stonecutter and printmaker, who was associated with the Arts and Crafts movement.

\$660

CL168-60



Equality For Women [Feminism]

Juliette Gordon (Amer., b.1934).

c1970s. Lithograph, signed in image lower centre, 57 x 44.7cm. Repaired tears and missing portions, stains to lower margin, pinholes, creases. Linen-backed.

Juliette Gordon's "most iconic works are wickedly funny and sometimes highly political photocollages that were inspired by her involvement in the women's movement of the early 1970s.

\$660

CL200-95

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 of the Australian Antique Dealers Association, the New South Wales Antique Dealers Association, the Association of International Photography Art Dealers (AIPAD) and the International Fine Print Dealers Association (IFPDA).



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