



CHAPTER 2

**THOSE WHO STARTED, THOSE WHO
STAYED, THOSE WHO DEPARTED,
THOSE WHO STRAYED: ART
TRAINING IN BRISBANE TO 1991**

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PREAMBLE

Throughout the second half of the twentieth century the higher education sector in Australia went through a series of reorganisations culminating in the Dawkins Report 1988 which recommended that the various technical colleges, teachers' colleges and colleges of advanced education be incorporated into a system of multi-campus universities. Negotiations were put underway so that on 1 July 1991 the Queensland Conservatorium of Music amalgamated with Griffith University. The art, craft and design courses and students of the Queensland College of Art, from Associate Diploma level on, also joined Griffith University and on 1 January 1992 an independent history of 110 years was brought to a close.

The history of the college over this time also reflected a series of restructures to mirror perceived educational needs and the political agendas of Queensland governments. The Brisbane School of Arts was founded in 1881 and incorporated into the Brisbane Technical College in 1884. As a result of the Technical Instruction Act of 1908, the suburban technical colleges at South Brisbane and West End were merged with Brisbane to form the Central

Technical College (CTC) in 1909. When the Queensland Institute of Technology was established in 1965 on the same site, the CTC and its Art Branch retained their independence. In 1972 the Art Branch separated from the CTC to become the College of Art (CoA) which, two years later moved from George Street to purpose-built premises shared with the Seven Hills TAFE and was formally renamed the Queensland College of Art (QCA) in 1982.

This study traces the success of the students who had studied at the various manifestations of the College rather than the artistic achievement of the instructors. Talent is an undeniable advantage but apart from opportunity, commitment is perhaps the most essential requirement for success as many promising students vanish from the record. Others shift their interest to related fields.

A HISTORICAL FRAMEWORK

In 1925 the *Annual Report of the Principal* of the CTC listed the former art students of the college who had ‘gained distinction’: Daphne Mayo, Bessie Gibson, (Miss) Frankie Payne, Harold Parker, Richard Randall, William Bowles, Harry Harris (Harrison), Lloyd Rees and Charles Shepherd.¹ The artists enumerated are positioned at various levels of artistic achievement in the framework of Queensland art with the exception of Shepherd (1894?-) who is completely unknown. It is strange that he should receive this mention as the only surviving record of his career appears in several Brisbane-based newspapers the following year.

On 1 March 1926 Sir Joseph Cook, the High Commissioner for Australia, opened an exhibition of paintings and sculpture organised by the Dominion Artists’ Club at the Spring Gardens Galleries, London. Because of the short time frame involved, the selection focused on artists from former colonies who were then active in Britain and France. In his opening address Cook remarked that one of the artists in the exhibition had been ‘reduced to dire straits’.² Although no artist was named, it is clear that it was the aforementioned Shepherd — he was discovered by the exhibition organiser selling his work on a London pavement and was asked to paint the portrait of James Barry included in the exhibition.³

His parents, Mrs and Mrs Samuel Shepherd of South Brisbane, cabled John Huxham, the Queensland Agent General in London, as he had not taken up his berth on the *Oronsay* for his return trip to Brisbane earlier in the year. His father stated that in 1922, ‘... realising his son’s worth as an artist, and the limited scope for him here, he took him abroad, hoping that he would make good in the Old Country. Europe had been travelled, and the works of the great artists viewed, but the young artist had not met with great success in London, although his letters were hopeful’.⁴ Huxham located Shepherd in Euston and found him ‘unconventional, but entirely reasonable’ and that ‘he preferred to remain in England until he had made good’. Huxham arranged to overcome Shepherd’s financial straits by commissioning several paintings, including a portrait of his late wife.⁵

Soon after, examples of Shepherd’s work, exhibited at a meeting of the Queensland Authors and Artists’ Association, Brisbane, merited considerable praise,⁶ while back in London a fund was set up to ‘develop his genius’ so that a few days later when King George V and Queen Mary visited the exhibition they ‘... expressed pleasure at the fact that he was being helped out of his difficulties’.⁷ Nothing further is heard about Shepherd and, despite the evidence of Shepherd’s commitment and his apparent talent, he failed to parlay the public’s interest and sympathy into establishing a career. In this example we see an expression of the perceived inadequacy of art instruction in Brisbane, the desire of Australian artists to test themselves in the great art centres of the world and the costs, both financial and personal, needed to achieve such a goal.

At the end of our time frame we have the example of Tracey Moffatt (b. 1960) a woman of Aboriginal heritage who was raised in Brisbane and completed her Degree in Visual Communications at the Queensland College of Art (QCA) in 1982. Moffatt’s work came to public attention in her 1989 series of photographic works *Something more* (see illustration 2.12). Her film *Night cries: A rural tragedy* was shown at the Cannes Film Festival in 1990 so that shortly after it could be stated that ‘Moffatt is probably Australia’s most successful artist, both nationally and internationally. She is certainly one of the few Australian artists to have established a

global market for her work'.⁸ The history of art training in Brisbane encompasses these polar opposites.

BEFORE THE COLLEGE

Silvester Diggles (1817-80) was the first artist of note to settle in Brisbane in 1854. He is a major figure in the early cultural life of this city and also probably the first art teacher as he gave lessons in drawing to the students of the Brisbane Boys Grammar School 1869-70. Before 1881 there is no record of other private individuals who may have given art lessons so tuition had to be sought elsewhere. Kate Barlow (1865-90) studied with Julian Ashton in Sydney but her aspiration to further training in Europe foundered in the wreck of the *Quetta* in the Torres Strait. W.G. Wilson (1849-1924) was born in Brisbane, raised at Pilton on the Darling Downs and his paintings in the Queensland Art Gallery collection are evidence of his study in England. Ipswich-born Rowland Wheelwright (1867-1955), whose family had a property at Burncluith, near Dalby, studied at St John's Wood Art School in London and also at the Herkomer School of Art at Bushey, near London. Between 1895 and 1938 he exhibited a total of 41 paintings at the Royal Academy but his connection with Queensland was long forgotten.

Opportunity was thus open to J.A. Clarke (1840-90) who trained at the Royal College of Art, South Kensington, London, and became the first professionally trained artist to settle in Brisbane in 1886. Clarke was commissioned by the Queensland government for the colony's exhibit at the Melbourne International Exhibition of 1880 and the popular success of the resulting work *Panorama of Brisbane* (Queensland Museum) inspired his appointment as the inaugural teacher of freehand drawing and watercolour painting at the Brisbane School of Arts from 1881, and at the subsequent Brisbane Technical College in 1884, laying the foundation for the first tertiary institution in Queensland.

THE ARTISTS AND THEIR ACHIEVEMENTS

The Supervisor of the Art Department in 1925, F.M.J. Martyn Roberts (1871-1963), was himself a student of Clarke's. His *Evening (Mt Coot-tha from Dutton Park)* 1898 is evidence of his further study with Julian Ashton in Sydney but his exhibiting career extended little beyond the turn of the century. Clarke's first student of note was Richard Randall (1869-1906) who also studied at the Herkomer School of Art, 1891-95, before returning to Brisbane in 1899. He worked and held classes in the purpose-built studio erected at Cordelia Street, South Brisbane, which became the site of the Randall Collection, now Museum of Brisbane (MoB), after his premature death. The landscape in south-eastern Queensland was the principal subject for the watercolours of another student, Brisbane-born Edward Colclough (1866-1950). His major contribution, however, was with art infrastructure in Brisbane: Queensland Art Society 1898-1938, New Society of Artists 1904-7, Queensland Authors and Artists Association 1921-31 and member of and Honorary Secretary to the Board of Trustees, Queensland National Art Gallery, 1930-45 as well as sporting bodies.

The most important figure in the early history of the institution was R. Godfrey Rivers (1859-1925) who trained at the Slade School, London, took over Clarke's position and held it for the next 25 years. Apart from his significant art practice he helped found the Queensland National Art Gallery (QNAG) in 1895 (QAG after 1959) and is undoubtedly the 'father figure' of art in Queensland. Of the artists Martyn Roberts listed in the 1925 *Annual report*, it was only the sculptor, Harold Parker (1873-1962), who had actually achieved a significant profile. His marble head, *Esther*, was exhibited in the Royal Academy, London, in 1903 and was purchased by the Queensland Art Gallery in 1904, as was his *First breath of spring* similarly exhibited in 1911 and purchased in 1912. The triumph of his career came in 1908 when the Chantrey Bequest purchased his *Ariadne* for the Tate Gallery for £1000. The other artists achieved recognition later in the century although by that time Frankie Payne was conceded to be one of the most successful commercial artists of her generation.

Roberts became a rival to Rivers eventually supplanting him as Supervisor of the Art Department when CTC was restructured in 1915. The one artist whom Martyn Roberts omitted mentioning was his co-instructor at the CTC, the sculptor, woodcarver and potter L.J. Harvey whose teaching career spanned more than sixty years. Apart from Harvey's role as the public interface of the art section of the CTC with Queensland's art organisations and the individual quality of his work, his significance as the inspiration of the largest school of art pottery in Australia has been established only recently. Sarah Bott, Bessie Devereux, Gloria Lovelock, Val McMaster and Daisy Nosworthy were among his most prominent pottery students.

The generation of Queensland artists who established significant reputations in the early years of the 20th century received their initial training under Rivers' aegis at the Brisbane Technical College and include: Bessie Gibson 1868-1961 (born Ipswich), L.J. Harvey 1871-1949 (born Wantage, UK), Harold Parker (born Aylesbury, UK), W.G. Grant 1876-1951 (born Brisbane), Gwendolyn Grant née Stanley 1878-1968 (born Ipswich), Anne Alison Greene 1878-1954 (born Bridport, UK), Harry Harrison 1878-1948 (born Geelong), Vida Lahey 1882-1968 (born Pimpama), (Miss) Frankie Payne 1885-1975 (born Brisbane), William Bowles 1885-1954 (born Sydney), Daphne Mayo 1895-1982 (born Sydney) and Lloyd Rees 1895-1988 (born Brisbane).

Rivers encouraged Gibson's talent for miniature painting and she and Greene, to a lesser degree, both studied in Paris and established significant careers in Europe before returning to Brisbane at the end of their lives. Gwendolyn Grant and Vida Lahey both trained at the National Gallery School, Melbourne, before returning home. Gwendolyn Stanley married W.G. Grant in 1915; the couple established an important profile for their art and support of the Queensland Art Society (QAS, RQAS from 1926) throughout their lives. Gwendolyn had an additional role acting as art critic for the *Daily Mail* and *Brisbane Courier*. W.G. Grant's most important corpus of work is the freely executed watercolours which he produced during the last decade of his life. They merit wider

appreciation but because it was also the years of World War II he did not have the opportunity of exhibiting elsewhere.

Lahey's career received a boost when her large scale oil, *Monday morning*, 1912, was donated to the Queensland Art Gallery by poet Emily Congeau. Although the subject of this painting enhanced her profile when it became a 'pin up' for the women's movement in the early 1980s, she had already established a nation-wide profile for the quality of her modernist watercolours in the 1930s when artists such as Sir Arthur Streeton showered praise on the startling colour combinations of her floral still-lives.⁹

Bowles was the star student of the modelling class under L.J. Harvey (1902-8) and was awarded the travelling scholarship donated by the Principal of the College, D.R. McConnell, in 1910. He entered the London studio of the famous Australian sculptor, Bertram Mackennal, and attended night classes at the Royal Academy School of Sculpture and the South London School of Sculpture. He returned to Australia in 1924 where he produced public sculptures in Melbourne such as the bronze of General Sir John Monash and was involved in decorative embellishments for the Australian War Memorial, Canberra.

Mayo, however, was Harvey's most successful student. She was awarded the Queensland Wattle Day League's first publicly subscribed travelling art scholarship in July 1914 although she was unable to travel to London until the end of World War 1. There, after a brief enrolment at the Royal College of Art in 1920, she became the first woman ever to be awarded the Royal Academy gold medal for sculpture in 1923. Her most significant achievement was back in Brisbane where she completed the Tympanum of the Brisbane City Hall (1927-30) and The Queensland Women's War Memorial (1929-32) in Anzac Square — at that time she was Australia's most prominent woman sculptor. In 1929, with her friend Vida Lahey, she founded the Queensland Art Fund, which purchased works for the QAG and together they led a successful public appeal to raise an additional £4000 to secure the bequest of John Darnell for the QAG in 1935.

Lloyd Rees who sought his opportunity in Sydney took even longer to achieve prominence, but at the end of his long and

productive life he was described as ‘the grand old man of Australian art’. Many consider the obsessive almost hallucinogenic detail of his pencil sketches of the Sydney Harbour foreshore of the 1930s among his most significant work.

THE NEXT GENERATION

Rivers’ wife, Selina, set up the Godfrey Rivers Memorial Prize in 1928 to be dispersed ‘from time to time’ to students who gain sufficient merit subjects taught at the CTC.¹⁰ The architect Robert Cummings was the first and the sculptor Len Shillam (1915-2005) was the second. While most of Harvey’s lady amateur potters were content with his controlled method of teaching, the awareness of international art trends made the younger generation aware of the CTC’s limitations. Shillam, in conjunction with his wife-to-be Kath O’Neill (1916-2002), Francis Lymburner (1916-72) and Will Smith (1917- ?), became frustrated with the teaching regime and set up their own studio. Although Lymburner received the Godfrey Rivers Medal in 1936, he moved to Sydney which became the focus of his career, whereas the Shillams became the premier sculptors in post-World War II Brisbane. In later years Shillam became instructor for sculpture at CoA from 1975-80.

The award of medals or scholarships is small guarantee of subsequent success. The young Allora farmer, Wyclif E. Huston, ‘swept the pool’ with 25 prizes in the 1936 RNA show which led to the award of the Wattle Day Art Scholarship in 1937 and in 1938 his enrolment at the CTC where he was awarded the Godfrey Rivers Medal. Huston enrolled at the Julian Ashton School, Sydney, and there he received the Philip Muskett landscape award in 1939 and 1940. He appears to be one of the artistic casualties of World War II; he enlisted in 1941, was a sergeant when discharged three years later and promptly disappeared from the record.

Although Cyril Gibbs (1906-92) replaced Martyn Roberts as head of the art school, CTC, in 1938 (a position he was to hold until his retirement in 1971) the teaching methods of the CTC remained unchanged. The social impact wrought by World War II and the ‘invasion’ of thousands of American servicemen further

emphasised the conservatism of both the CTC and of the RQAS. Joy Roggenkamp (1928-99) had already expressed her dissatisfaction with commercial art instruction at the CTC by enrolling at the Hobday Art Studio conducted by Augusta Hobday (1884-1961) and her brother Percy Stanhope Hobday (1879-1951).¹¹ So did Laurence Collinson (1925-86), a foundation member of Miya Studio (1945), an offshoot of the literary focused Barjai Group at the Brisbane State High School. Although these young artists railed against the conservatism of local art practice, there was no teacher to charge their enthusiasm and interest.

This changed when British artist Rodier Rivron established a studio in the attic of the old School of Arts Building, Ann Street, in 1950. Although his own practice was diverse, he promoted the innovative 'free' drawing techniques described in Kimon Nicolaides, *The natural way to draw*, 1941, and soon attracted a following of young artists. When he moved the studio to rooms beneath the hall of St Mary's Church, Kangaroo Point, it became a site for inspirational teaching for some 20 years under a succession of teachers: Margaret Cilento 1953-54, John Rigby 1954, Jon Molvig 1955-57, Betty and Roy Churcher 1957-65 and Mervyn Moriarty 1966-70.

Caroline Barker, 1894-1988, who had trained at the National Gallery School, Melbourne (1912-17) and in London, taught schoolgirls Margaret Cilento (1923-2006) and Margaret Olley (1923-2011) at Somerville House and similarly recognised the lack of opportunity. Although they briefly enrolled at the CTC, Barker encouraged them to transfer to the East Sydney Technical College. Cilento was awarded a Wattle League Scholarship in 1947 and travelled to New York where her father, Sir Raphael Cilento, was working at the United Nations from 1946-49. She came into contact with contemporary modernism there and studied under Rufino Tamayo at the Brooklyn Institute of Arts and Sciences and at Atelier 17 when she moved to Paris in 1950 before returning to Brisbane in August 1951. Olley travelled overseas to paint too and proved to be the more significant of the friends as she single-handedly revived the tradition of still life and interior paintings in Australia for the second half of the twentieth century.



2.1
Harold PARKER (1873-1962)
Head of a boy
Marble, 54 x 28 x 31cm
GUAC. Acquired through amalgamation with
QCA, 1991-92 (Photograph by Carl Warner)



2.2
Bessie GIBSON (1868-1961)
Portrait in Chinese costume
Oil on canvas board, 77 x 63cm
GUAC. Acquired through amalgamation with
QCA, 1991-92 (Photograph by Carl Warner)



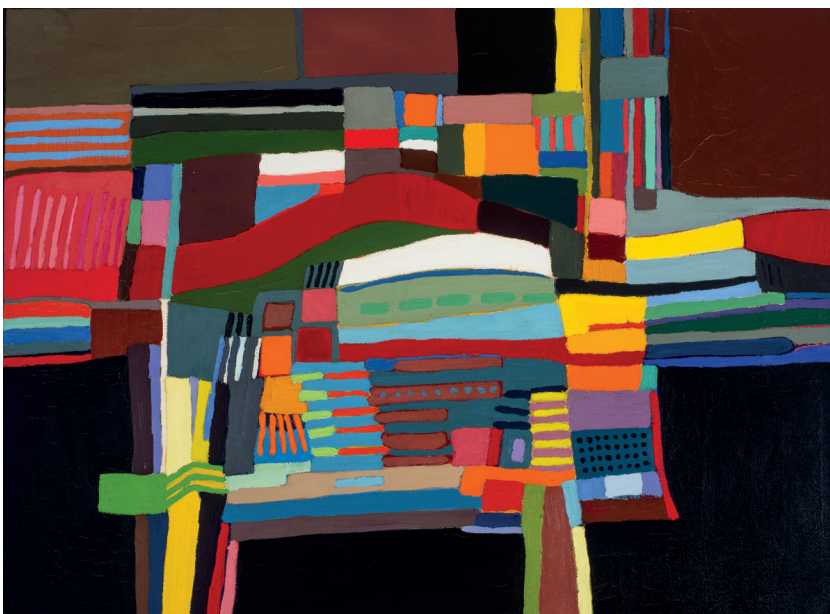
2.3
Margaret OLLEY (1923-2011)
Still life (Orange lilies and terracotta pots)
Oil on board, 83.5 x 109 cm
IAGC. Acquired 1986 with funds donated by CS Energy through the Ipswich Arts Foundation in 1999.



2.4
Gwendolyn GRANT (1878-1968)
Tech. College, George street soldiers and truck
c. 1942
Watercolour on paper, 24.6 x 31cm
GUAC. Gift of Gregor Grant through the
Australian Government's Cultural Gifts Program,
1993. (Photograph by Carl Warner)



2.5
Tom PILGRIM (1927-2004)
Border Ranges 1960
Watercolour on paper, 66 x 87.5cm
GUAC. Acquired through amalgamation with
QCA, 1991-92. (Photography by Carl Warner)



2.6
Irene Amos (1926- 2012)
Integrated red curve 1987
Oil on board, 61.3 x 83.6cm
GUAC. Acquired through amalgamation with BCAE, 1990



2.7

John RIGBY (1922-2012)

The Yellow Chair (Pat Hoffie) 1981

Oil on canvas, 152.3 x 102 cm.

Rigby Family Collection



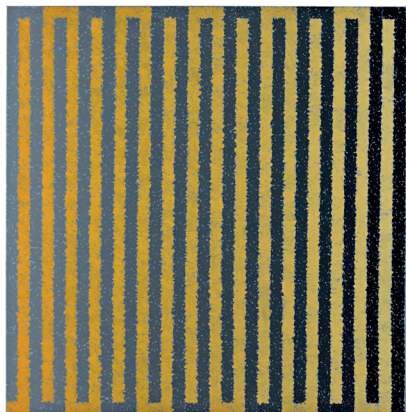
2.8

William ROBINSON, (b. 1936)

William and Shirley, flora and fauna 1985

Oil on canvas, 126 x 187cm

QAGC, Image courtesy: QAGOMA



2.9

Leonard BROWN (b. 1949)

The moon is reflected even in a puddle an inch wide 2015

Oil on canvas, 122 x 122 cm

GUAC. Purchased 2015. (Photography by Carl Warner)



2.10

Gordon BENNETT (1955-2014)

The plough c. 1988-89

Oil on photocopy on canvas and hardboard square 150 x 150 cm

IAGC. Gift of Glenn R. Cooke through the Australian Government's Cultural Gifts Program, 1998. (Included in Bennett's first solo exhibition at Bellas Gallery, Brisbane, 1989)



2.11
Wendy MILLS (b. 1950)
Transience: An Installation by Wendy Mills,
Queensland Art Gallery, 6 June – 4 September, 1984
Courtesy: Ray Fulton, QAGOMA



2.12
Tracey MOFFATT (b. 1960)
Something More #1 1989
Cibachrome print, 111 × 141 × 3.2cm (framed)
Courtesy Ros Oxley Gallery, Sydney



2.13
LJ HARVEY (1871-1949)
Ovoid jug 1920
Earthenware, two colour clays with gold slip and two inlaid cameos of reindeer and long-tongued dragon handle. Blue glaze, 14.2 x 11.5 x 8cm
QAGF. Gift of the Reverends David and Bruce Noble in memory of their mother Elsie Harvey Noble through the QAGF 2008. Image courtesy QAGOMA



2.14
Carl McCONNELL (1926-2003)
Large vase c. 1960
Stoneware, wheel thrown with wax-resist motif and tea-dust glaze, 34 x 19 x 19cm
GUAC. Gift of Glenn R. Cooke through the Australian Government's Cultural Gifts Program, 2012. (Photograph by Carl Warner)

POST WORLD WAR II

After World War II was brought to a close, the Commonwealth Reconstruction Training Scheme (CRTS) provided for servicemen and women to further their art studies and former CTC students Betty Quelhurst (1919-2008) and John Rigby (1922-2012) took this opportunity. Quelhurst chose to study under William Dargie at the National Gallery School, Melbourne, 1948-1950 and, as a result of receiving a Wattle League £150 Travelling Scholarship, she was able to attend for an additional year. During this time, she was awarded the Hugh Ramsey Portrait Prize and the Sari Lei Prize for the most outstanding student. In 1952-53 Quelhurst financed her own trip to Europe where she visited galleries and studied at La Grande Chaumière, Paris. She had a significant exhibition and taught history in Brisbane, culminating as a full-time teacher at the CTC 1966-84.

Rigby selected the East Sydney Technical College and received his Diploma of Fine Art in 1951. There he formed a friendship with Jon Molvig, 1923-1970, who, through this connection, moved to Brisbane. Rigby was artistic director for the Noble Bartlett advertising agency when he was awarded the Dante Alighieri Prize in 1955 and, after Molvig took over St Mary's Studio from him, was able to study in Italy during 1956-58 and also visited England and France. Molvig's presence proved inspirational for younger generation artists who were enrolled at the CTC but sought additional training from him including: Irene Amos, 1927-2012, Joy Roggenkamp, 1928-99, Nevil Matthews, 1930-2013, Brian Hatch, b. 1934, Mervyn Moriarty b. 1937 and John Aland, 1937-2005. Rigby devoted himself to his art practice in 1973 and became noted for his intense, post-Fauvist colour studies of the Queensland landscape. He served for many years on the Queensland Art Gallery Board of Trustees and was appointed Officer in Charge of Fine Arts at the CoA, 1974-84.

Tom Pilgrim, 1927-2004, was appointed as student teacher at the CTC in c.1946 and during a teaching career fulfilled the requirements for a Diploma in Drawing and Painting at the College in 1969; he subsequently taught at Morningside until his retirement in 1986. He is noted for his freely executed watercolours.

Joy Roggenkamp's even more broadly brushed and large scale watercolours ensured that she was awarded numerous prizes during the 1960s, culminating with the first Pring Prize, 1966, and Wynne Prize, 1967, at AGNSW. She became one of the most prominent exponents of this medium in Australia in the 1970s.

Matthews studied at the CTC from 1947-51 and worked at a window dressing/design school where he became familiar with the use of epoxy resins which dominated his work until 1966. He travelled in Europe for two years and when he returned began an impressive series of aluminium wall constructions which were unique in Australia. His most impressive work was his commission for the glass wall in Mayne Hall, University of Queensland, 1973.

Aland was awarded an art teacher's scholarship to the CTC and studied from 1958-59 for a Certificate in Art Teaching. He taught at Bundaberg State High School 1960-61 but resigned to devote himself to his art. Aland taught privately in Petrie Terrace and took over Molvig's drawing classes from 1965. He then moved to Melbourne in 1967 and to Sydney the following year where he illustrated *Out of the darkness — a creative approach to history for children*, 1971-72. Although he held six exhibitions at the Johnstone Gallery 1962-71 his early graphic promise was never fulfilled.

The art scene in Brisbane during the 1950s was essentially a fallow period, although Robert Haines, the Director of the QNAG, 1951-59, brought an international focus with its exhibitions. Betty Churcher née Cameron, 1931- 2015, returned to Brisbane with her British husband Roy (1933-2014) in 1957 and the Johnstone Gallery moved to new premises in 1958 instituting a series of exhibitions by major Australian artists. In retrospect the Queensland centenary in 1959 became the focus for change as the succeeding director of the (now) Queensland Art Gallery, Laurie Thomas, 1960-67, made his commitment to contemporary Australian art. Although art teaching at the CTC did not change radically in the 1950s, increased communications and the access to international publications reduced the sense of urgency for students to gain experience overseas.

Brian Hatch, b.1934, studied design and screen printing at the CTC and worked as a graphic designer in London in 1957.

He attended classes with various tutors in Brisbane, 1959-62, and in 1966 spent time in New York where his experience with the Pratt Graphics Centre enabled him to become the state's major printmaker of his time. He was later instructor in print making and drawing at the CoA in 1973.

William Robinson, b.1936, unlike Hatch, had his educational experience largely within Brisbane. After initial study at the Teachers Training College (TTC), Kelvin Grove, he studied at the CTC, 1955-56 and taught there until 1962 before commencing his teaching career at the Kedron Park Teacher's College the following year. He taught at the various manifestations of the College until he became a full-time artist in 1989 and, through a series of exhibitions at Brisbane's Ray Hughes Gallery and then the Philip Bacon Galleries followed by several major prizes, he quickly established his reputation as Australia's leading landscape painter. 'William Robinson: A Retrospective', was held at the Queensland Art Gallery and the National Gallery of Australia in 2001 and 2002.

Irene Amos, 1927-2012, did not begin her art studies until her mid-thirties when artists of a similar vintage had already established their professional credentials. She was awarded the Godfrey Rivers Medal at the CTC, 1961, and completed her studies there in 1964. She was deeply influenced by Molvig although her early conversion to abstraction, largely through the influence of Stan Rapotec and Desiderius Orban at Armidale summer schools, loosened the influence of her former teachers at the CTC. She exhibited prolifically with some 38 solo exhibitions, tutored and lectured extensively and gave decades of service to art organisations including the Royal Queensland Art Society, Queensland Art Gallery Society, the Half Dozen Group of Artists and other groups. She will be remembered as the most significant female artist of her era in Brisbane.

THE GENERATION AFTER

After taking private tuition with Betty Churcher, both Leonard Brown, b.1949, and Davida Allen, b. 1951, studied with her husband Roy Churcher when he was teaching at the CTC from

1962-71. Brown's spiritual development became his focus after he entered the Russian Orthodox Church and in response he has become the most recognised icon painter in Australia. This commitment runs parallel to his art practice which is demonstrated by some 40 solo exhibitions and his representation in major public collections throughout Australia. Allen enrolled briefly at the East Sydney Technical College in 1970 before completing a Diploma in Fine Art at QCA 1972. Subsequently she was awarded a Diploma of Teaching at TTC and began an extensive exhibition career, initially through Brisbane's Ray Hughes Gallery and then the Philip Bacon Galleries. Among her achievements, she was awarded the 1986 Archibald Prize with the portrait of her father-in-law, Dr John Shera.

Madonna Staunton, b.1938-, belongs to an earlier generation. She studied initially with her mother, Madge Staunton, before enrolling at the CTC with Roy Churcher c.1964-65 as well as taking lessons with other key private teachers. Staunton was aware of the influences of international art from the late 1950s by artists such as Helen Frankenthaler, as well as manifesting the broadly brushed patch-style that Churcher promoted. Staunton became noted for the subtlety and refinement of her collages, while her increasing poor health, determined their small scale. A survey of her work was shown at the QAG in 2017. Noel McKenna, 1956-, was also the focus of an exhibition at the QAG in 2017. He started training as an architect before enrolling at the QCA, 1976-78, and followed Joe Furlonger to study at the Andrew Mackie College, Sydney. Sydney has since been the site of his appealing, faux-naïve work although he has maintained a close connection with Brisbane.

In 1974 the QAG moved to temporary premises in Ann Street and, in response to its restricted exhibition program and perceived conservatism, Roy Churcher and his associates established the Institute of Modern Art (IMA) in 1976. It began showing the most contemporary work, including post-object art, and in the 1980s became a conduit for younger generation artists such as Jeanelle Hurst, Adam Boyd, Russell Lake, Brian Doherty, Paul Andrew and Barbara Campbell, who responded to the prevailing cultural and

political conservatism with a series of independent art spaces for their experimental and installation art practice.¹²

Clive Murray-White, 1946-, began his art career at the CTC in 1961 after arriving from the UK two years earlier. He studied extensively in Melbourne and established a reputation in the heyday of conceptual art with work such as his 'Smoke sculpture' which was demonstrated at the University of Queensland in 1971. Wendy Mills, 1950-, trained at the National Art School, Sydney before enrolling in a Diploma of Fine Art (Sculpture) at the QCA, 1977-79, and subsequently lectured there. Mills' installations of translucent polythene sheeting, lighting, water and stainless steel reflected her interest in spirituality, geometry and architecture. During the 1980s, Mills produced both indoor and outdoor temporary installations for regional and state art galleries. *Transience* (see illustration 2.11), a work commissioned by the QAG in 1984, was composed of elements from her installation at the alternate art space, John Mills Himself, in 1983. She was awarded a residency at the Australia Council in 1991 the same year that she was included in *Perspecta* at AGNSW. Public sculpture has been a major focus of her work. Andrew Arnaoutopoulos, 1945-, studied at CTC 1962-67 and after completing a BA in Creative Arts at QUT established his exhibition profile at Brisbane's Bellas Gallery in the 1980s.

Luke Roberts, 1952-, had a later connection with the CoA, studying there from 1972-74. He was first noticed as a performance artist in the personas of Alice Jitterbug, Frida Kahlo and Pope Alice. His various Wunderkammer installations have been seen in the Biennale of Sydney 2002 and are held by AGNSW, QAG, UQAM and NGA. His more recent large scale photographic work, *Alpha Station/ Alphaville*, refers to his hometown in central Queensland. Another student of note was Ron Hurley, 1946-2002, the first Aboriginal artist to graduate from the CoA in 1975. He was considered one of the first artists defined as 'urban Aboriginal' to merge the concepts of Western and Aboriginal art. His contribution was acknowledged in a survey exhibition at the GOMA in 2009, 'Nurreegoo: The Art and Life of Ron Hurley 1946-2002'.

In the late 1980s the French champagne house Moët & Chandon established a series of five lucrative fellowships: three of the five

winners were from Queensland and two had trained at the CoA. Joe Furlonger, 1952-, was the second prize winner in 1988. He received his Associate Diploma in painting at the Queensland College of Art in 1976 then followed up with study at the Andrew Mackie College, Sydney, 1977-8. Furlonger has exhibited his brand of broadly-brushed figurative expressionism in solo exhibitions and has been a regular contributor to the Archibald, Wynne and Sulman prizes at AGNSW. He was awarded the Fleurieu Art Prize for landscape painting in 2002. Gordon Bennett, 1955-2014, studied at the QCA, 1986-88, and was the last Moet winner in 1991 for his painting *Self portrait (But I always wanted to be one of the good guys)*. His art became highly regarded for the exploration of his indigenous heritage as an urban Aboriginal artist. He established a nationwide reputation and is extensively represented in major Australian collections as well as Griffith University Art Museum.

THOSE WHO STRAYED

Rees and his good friend the book-binder, Walter Taylor, held joint exhibitions of their work at Gayfield Shaw's rooms, Sydney, and the Gainsborough Galleries, Brisbane, in 1921 and at Exton's Chambers, Brisbane, in 1924.¹³ Taylor continued his craft when he took over the directorship of the Grosvenor Gallery, one of Sydney's premier exhibition spaces from 1924 until its closure in 1958. Similarly James Wieneke, 1906-81, was heavily involved in the art scene when he became director of the Moreton Gallery from 1951-70 until his appointment as Director of the Queensland Art Gallery from 1967-74.

Laurence Collinson, 1925-86, was born in Leeds, England, and studied briefly at the CTC in 1944. He was involved with activist art in Brisbane but attempted a career as a writer after he moved to Melbourne. He returned to the UK in 1964 and retained his literary links with Australia. Throughout his adult life he campaigned for homosexual law reform.

Quentin Hole, 1923-99, studied art at the CTC under the terms of the CRTS and held his first solo exhibition at the Johnstone Gallery, Brisbane, in 1953 before he departed to study at the

Central School of Arts, London for four years. When he returned to Australia, he worked as a painter and theatre designer in Brisbane, Melbourne and Sydney before becoming involved in television productions in Sydney. Subsequently, he became a book illustrator; *The man from Ironbark*, 1974, was awarded Children's Book of the Year for 1975.

Mervyn Moriarty studied at the CTC from 1953-56 and began submitting entries to art prizes, held solo exhibitions and gained teaching experience at the CTC for several years. He took over from Roy Churcher at 'The Studio', St Mary's Church Hall, Kangaroo Point, in 1966-70, lectured in the Architecture Department at UQ, 1967-68, and was invited by Dr Gertrude Langer to teach at the Queensland Arts Council vacation schools at UQ. This experience inspired him to found the Brisbane Institute of Art (BIA) in 1971 as a venue for students who did not have the time or inclination to attend a formal art course. After gaining an unrestricted pilot's licence, he established the EastAus Arts School in 1971, subsequently the Flying Arts Alliance — his innovation was, and probably remains, unique. Although Moriarty has maintained an art practice, his teaching experience inspired the production of two publications: *The eye's mind — the artist and the draftsman*, 2010, and the more substantial *Colour — the definitive guide*, 2012. These, together with two active art schools, are surely a remarkable achievement.

STUDIO CRAFTS

Hatton Beck was Harvey's successor at the CTC from 1948-61 when Carl McConnell, 1926-2003, studied ceramics and sculpture under the terms of the US Training Scheme for war veterans. In 1958 he was appointed a full time instructor of pottery. Although Milton Moon studied briefly at the CTC in the late 1940s, it was his experience as a commercial potter and the profile of his exhibitions with Brisbane's principal exhibition space, the Johnstone Gallery, in 1959 which gained him preference over Carl McConnell. He was appointed Senior Instructor of Ceramics in 1961-69. Moon was possibly the most significant expressionist potter in Australia

at the time but McConnell was the superior craftsman and through a series of exhibitions achieved a national reputation. The next generation of Queensland potters: Errol Barnes, 1941-, Rex Coleman, Robert Forster, 1944-, Philip McConnell, 1947-, Warren Palmer, 1941-, and Dianne Peach 1947- were principally inspired by Carl McConnell's example.

Mervyn Muhling, 1929-2003, completed primary teacher training at Kelvin Grove TTC in 1949 before enrolling at the CTC. He began lecturing at the TTC in 1952 and was appointed senior lecturer in arts and crafts at the Kedron Park Teachers College in 1961 and subsequently at the Brisbane College of Advanced Education. He was involved in the formation of the Queensland Branch of the Craft Association of Australia in 1970 and was a founding member of the Queensland Jewellery Workshop Group the following year. However, his major contribution to craft jewellery and sculpture came after he completed his Master of Fine Arts (metalwork) at the Rochester Institute of Technology, New York, USA, 1977-78.

Verlie Just, 1922-2000, was Queensland's first modernist jeweller. She trained at the CTC from 1938-41 but service during the war years and raising a family took demands of her time. She studied with Helge Larsen in Sydney in 1960 and pioneered creative jewellery in Brisbane, exhibiting her work through the Moreton Galleries, Design Arts Centre and the Barry Stern Gallery, Sydney. She attended the Haystack School of Art and Crafts, Maine, USA, in 1969 which introduced her to the potential of perspex as a medium but she did not develop this aspect of her craft for long. Just was also a founder of the Craft Association but after a confrontation with the committee she ceased her craft practice and in 1973 opened the Town Gallery which had an active exhibition program until her death.

A metalwork section was instituted in 1975. Sheridan Kennedy, 1964-, an active participant in the 1980s art scene, completed her Bachelor of Arts Degree in 1987. She appears to be the only committed metalwork graduate and has recently completed her PhD at the Sydney College of the Arts as 'Dr Jewels'.

SUMMATION

The history of art education in Brisbane has to be framed against that of other states, though general points can be made. The early phase of art training in Brisbane reflects that in other capitals: initial training here then further study in Europe often for extended periods; some such as Harold Parker, Bessie Gibson and Anne Alison Greene based their careers there. The focus then shifts to Australia so that training, additional to that available in Brisbane, could be sought in southern capitals. Artists such as Frankie Payne, Douglas Annand and Lloyd Rees established themselves in the larger population centres while L.J. Harvey, W.G. and Gwendolyn Grant, Vida Lahey and Daphne Mayo developed their careers in Brisbane. In the post-World War II period, although some sought experience in the USA, key students such as William Robinson and Irene Amos were content with their training at the CTC. The inspirational element in the 1960s was sparked by the example of Jon Molvig and his rivalry with Roy Churcher. The 1980s also saw a vital alternate art scene in artists' collectives and exhibition venues but through its 110 year history it is the long term dedication of the artists to their chosen medium which establishes their significance in the framework of Brisbane's visual culture.