

Griffith University
Art Collection:
A survey of artist gifts,
artwork donations and
acquisitions 2011-2013

28 February - 29 March 2014

Exhibition
Labels

GRIFFITH UNIVERSITY ART COLLECTION

A SURVEY OF ARTIST GIFTS, ARTWORK DONATIONS & ACQUISITIONS 2011 – 2013

28 FEBRUARY – 29 MARCH 2014

Over the past three years, Griffith University Art Collection has been fortunate to acquire an inspiring, challenging and culturally valuable mix of artworks through the generosity of numerous individuals and groups. This exhibition gives us an opportunity to showcase some of the highlights and acknowledge the gifts, donations, and support we have received.

Griffith University Art Gallery (GUAG) and Griffith University Art Collection (GUAC) work in tandem under the management of Griffith Artworks (est.1971) developing and delivering programs focused on the cultural enrichment and education of students, our community and the wider public.

Griffith University takes great pride in its Art Collection. An exhibition program is active across each of the five University campuses, from the Gold Coast to Logan, Nathan, Mt Gravatt and South Bank. Displays are specifically curated in relation to the University's diverse schools and departments, from the Humanities, to Health and Law, across 140 sites.

Artists and Artist Estates have been major supporters of the Art Collection throughout our four decades of operation. Recent gifts of important artworks enormously enrich the ideas and subjects that can be meaningfully broached in exhibitions or displays, whether at Griffith University, or on loan to public institutions, regional galleries and touring exhibitions.

Griffith University Art Collection (GUAC) is well known for its works on paper holdings. Other collection strengths include painting, contemporary photography, video and electronic arts. This exhibition reveals even more of the media forms we acquire, including sculpture, ceramics and printmaking.

Private donors have played a crucial role in developing the Collection, and the public's access to it, by entrusting much-loved artworks from their homes and other spaces to our care. The Australian Taxation Office's support of the Cultural Gifts Program (CGP) has also made it easier for individuals and businesses to benefit from their passions. Griffith University provides advice and support to donors in the context of a long-term appreciation of custodianship responsibilities. The aim is to encourage culturally significant artworks becoming more accessible to the public and future generations.

We enjoy camaraderie with a wide group of people who are interested, enthusiastic and dedicated to the enrichment of life through valuing creativity. We share in that serious pursuit, and believe the essence of our profession must be to treasure the uniqueness of artists and artforms and their extraordinary ability to communicate and include.

We thank all Artists, Galleries and Private Donors for their support of this exhibition.

Irene Amos OAM	Brendan Huntley	LJ Harvey & Harvey	The Honourable Ian Callinan AC
J. F. Beaumont	Robert Jacks	School Pottery	The Estate of Aub and Irene Amos
Janet Beckhouse	Fiona MacDonald	Fanny Brett	Glenn Cooke
Mollie Bosworth	Carl McConnell OAM	Mona Elliott	Stephen and Pornthip Lysons
Gary Carsley	Dianne Peach	W. Guymer	Andrew Baker Art Dealer, Brisbane
Peter Cooley	Joy Schoenheimer	Nelly Harries	Philip Bacon Galleries, Brisbane
Lawrence Daws	Tyza Stewart	Margaret Illidge	Heiser Gallery, Brisbane
Marian Drew	Barry Tate	Billie L'estrangé	Neon Parc, Melbourne
Mikala Dwyer	Johnny Warangkula	Mary McDonald	Roslyn Oxley9 Gallery, Sydney
Fiona Foley	Tjupurrula	Val McMaster	Tolarno Galleries, Melbourne
John Gilbert	Danila Vassilieff	Edith White	
Gwyn Hanssen Pigott	Anne Zahalka	Harvey School (C.J.M.)	
	Michael Zavros		

**PUBLIC PROGRAM:
CURATOR'S TOUR**

**2–3pm
Thursday 6 March 2014**

Tour Griffith University Art Collection works with Naomi Evans (Acting Director and Curator) and Michael Barnett (Art Collection Manager).

*School and Group
Bookings welcome.*

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GUAG GRIFFITH UNIVERSITY
ART GALLERY

 **Griffith** UNIVERSITY
Queensland College of Art

Irene Amos OAM

Irene Amos is a significant figure in the visual arts of Queensland. Originally trained with celebrated success in the technically conventional practice of the Central Technical College, later the Queensland College of Art, she went on to explore expressive abstraction encouraged by highly regarded proponents such as Stanislaus Rapotec, Desiderius Orban, John Olsen and others through the latter 1960s.

The National Gallery of Victoria's inaugural *Field* exhibition of 1968, with its emphasis on hard edge abstraction, is often identified as the seminal event of this period, but Amos, always exploratory, ventured in a different direction. Apart from the vivid and dynamic intensity of the work itself, her dedicated interrogation of her practice as both process and objective through the new Master of Creative Arts program at the University of Wollongong saw her as the first graduate (in 1986) and later, the first woman and first Queenslander to be awarded a Doctor of Creative Arts (1990). Other major contributions included mentorship and teaching as well as active involvement in both the Queensland Art Gallery Society and the Royal Queensland Art Society. She was awarded an Order of Australia Medal in 1991 in recognition of her contribution to the arts in Queensland.

Her Doctoral dissertation titled *Relationships to Realisation* extended her Master's thesis on the metaphysics of biomorphic abstraction. *Realisations* (1989) was a major component of the accompanying exhibition of the same year hosted by the Queensland College of Art Gallery at Morningside. Of her thesis work she notes her experience of reconciling structure, encouraged by mentors such as Orban, with the spontaneity of painting as a process. Assimilating aspects such as scale beyond her natural reach and the critical reflexivity required of an analytical appreciation of her work she saw as indicative of the way all artistic development is a process of self-realisation.[1]

Most of the works displayed are indicative of Amos's practice at this time, but *Integrated Red Curve* (1987) and the collages exhibited here and in the next room demonstrate the wider willingness of the artist to explore different avenues of expression in form, idiom and media.

The gift from the Artist's Estate included 15 of her own works, 6 paintings and 9 works on paper, complementing four already held in the Collection, as well as significant ceramics that she owned.

[1] Interview (with Craig Douglas), *Irene Amos: An Exhibition of Drawings and Paintings by Irene Amos Doctor of Creative Arts Degree Course Post Graduate Exhibition*, QCA Gallery – Queensland College of Art 1989 (pages unnumbered).

IRENE AMOS DONATION

Irene Amos (1927 – 2012) Australia

Born in Brisbane, Irene Amos studied art at the Central Technical College (the precursor institution to the Queensland College of Art) from 1960 to 1964. Amos has won several awards including the Godfrey Rivers Memorial Award in 1961 and the Kenneth MacQueen Memorial Award in 1962. She attended summer schools at the University of New England, and the University of Queensland, and travelled through Europe and the U.K. from 1971-72. She was the first Queenslander ever to be awarded a PhD in visual arts practice, conferred by the University of Wollongong in 1990, and she continued exhibiting regularly until her passing in 2012.

The gifted works span a particularly significant period for the artist, who in the mid 1980s moved away from collage, the earlier form her work had predominantly taken, to oil painting and pastel. The donated works feature important examples of Amos' collage and paper based practice, as well as her oil paintings.

Amos's shift to oil paintings brought a greater emphasis on the 'signature' of the artist (present in the brushstrokes), though her concern with the arrangement of form and colour remains constant. Amos remarks:

[My art] deals with making visible, signs/motifs/symbols used to express form and to communicate energy and ideas. Such signals, which can trigger or restrain impulses, or regulate human behaviour, can cause excitement, stimulation or change of mood. Painting now extends with drawing's concerns using oil paint/pastel as an opportunity for controlled yet spontaneous expression in colour with more emphasis on geometric and structured pattern-making.

(Irene Amos, ex. cat., 1986.)

Amos' works, and her abstract oil paintings in particular, show a harmonious arrangement of bright colours in which form and colour are integrated, becoming one entity. Amos' work is influenced by a belief in "the fundamental unity of all creation, which demands an essential commonality of the laws determining natural forms, structures and temporal phenomenon". (Michel Sourgnès, "Moments in Queensland Contemporary Art", Queensland Art Gallery, ex. cat., 1986.)

This is a valuable and significant gift of paintings and works on paper by the Estate of Irene Amos. The 18 works gifted to Griffith University

Irene Amos, born in Brisbane, studied art at the Central Technical College (now Queensland College of Art) from 1960 to 1964 before attending summer schools at University of New England, and the University of Queensland. She travelled through Europe and U.K. from 1971-72. Amos has won several awards including the Godfrey Rivers Memorial Award in 1961 and the Kenneth MacQueen Memorial Award in 1962. She was the first Queenslander to be awarded a PhD in arts practice, conferred by University of Wollongong in 1990, and still exhibits regularly.

In the mid 1980s Amos moved away from collage, the earlier form her work had predominantly taken, to oil painting and pastel. This has brought a greater emphasis on the 'signature' of the artist (present in the brushstrokes), though her concern with the arrangement of form and colour remains constant. Amos remarks: [My art] deals with making visible, signs/motifs/symbols used to express form and to communicate energy and ideas. Such signals, which can trigger or restrain impulses, or regulate human behaviour, can cause excitement, stimulation or change of mood. Painting now extends with drawing's concerns using oil paint/pastel as an opportunity for controlled yet spontaneous expression in colour with more emphasis on geometric and structured pattern-making.

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Irene Amos, born in Brisbane, studied art at the Central Technical College (now Queensland College of Art) from 1960 to 1964 before attending summer schools at the University of New England, and the University of Queensland. She travelled through Europe and UK from 1971-72. Amos has won several awards including the Godfrey Rivers Memorial Award in 1961 and the Kenneth MacQueen Memorial Award in 1962. She was the first Queenslander to be awarded a PhD in arts practice, conferred by University of Wollongong in 1990. She has an extensive exhibition history and was actively making until 2011 when illness inhibited her practise. She passed away in 2012.

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Danila Vassilieff

Danila Vassilieff, an important émigré Russian artist, and prior to the donation of *Terrace Houses, Melbourne* (c.1940), Griffith University Art Collection did not hold any examples of his work. Born in 1897, Vassilieff left Russia during the Russian Civil War, eventually, as with many of his compatriots, reaching Townsville in Australia via Shanghai in 1923.

Vassilieff did not begin painting until around 1928. After naturalising in 1929 he left Australia to travel widely, before returning in 1935. He was in Melbourne from after 1937, where he joined the Contemporary Art Society and befriended the Heide Circle. Through this he has been hailed for the influence of his expressionistic approach on the so-called “Angry Penguins”, including Albert Tucker, Joy Hester, John Perceval and Sidney Nolan in Melbourne and later Charles Blackman and Jon Molvig, himself significant for his own role in the Brisbane scene through the 1950s and 1960s.

IAN CALLINAN DONATION

NOTE ON DATE:

According to Felicity St John Moore, author of the definitive monograph on the artist, there is evidence to suggest the period 1936-1946 as being most probable for the work under CGP, based on terms of subject matter, painterly application, and substrate material. The painting under CGP is not listed in the St John Moore catalogue, however a rich vein of 'oil on plywood' subjects are listed, beginning with figurative scenes and portraits dated from 1939, through street scenes in the 1940s and highly expressive paintings in the 1950's.

"...between 1936 and 1943 oil and pencil are superimposed on a tempera underpainting (closer to 1936 the tempera is impasto and sandy, later becoming looser and smooth), and the support is either canvas or plywood; from late 1943 to 1947 the medium is oil on varied supports including fibro, an asbestos cement sheet, and the paint surface is generally heavier, evolving through a rough texture in 1945-46 to a rich swirling impasto in 1947. After 1947 the medium is predominantly oil on masonite, a composition board, sometimes with an admixture of school-supply powder colour; from 1950 paintings normally have a high gloss varnish."

Source: Felicity St John Moore 'Vassilieff and his Art', Oxford University Press, Melbourne 1982. Page 139
9Appendix B / Catalogue of Paintings).

NOTE ON CONDITION:

It is also not uncommon in his oeuvre to note that works painted in oil on board/timber panel substrates, from this period, show the sort of fine cracking inherent to the material/techniques used by Vassilieff (a lack of underpainting or consistent gesso application), and entropic response through to the present day. Examples in St John Moore include 'Boy (Charles Hider)' c.1941 (oil on plywood 48 x 35.5cm) on page 51 of the monograph, and 'Soap Box Derby' 1938 (oil on plywood 39.3 x 49.9cm) on page 41. Both of these works, and numerous other works listed and illustrated in the monograph as being 'oil on canvas, laid on board' are consistent with the work under CGP. The condition of the present work under CGP does not display uncharacteristic signs of age or condition when compared to works of the period and similar medium.

Danila

Duke. I believe as stated below that this is an excerpt rather than original text.

Danila Vassilieff (1897-1958) was a pivotal artist in Australia in the early 30s and 40s. Born in Russia in 1897, he moved to Australia in 1923 and was naturalised in 1929. That year he travelled throughout Europe studying and exhibiting. Vassilieff returned in 1935 settling in Sydney. He was very influential in the art scenes joining the Contemporary Art Society where he ended up as the vice-president in 1953. His expressionistic works influenced all the younger artists at the time such as Albert Tucker, Joy Hester, Sidney Nolan, Arthur Boyd and John Perceval. He was known for his iconic, fast and fluid style and painted street scenes of inner-city areas often inclusive of children playing, still lifes, unflattering portraits and expressive landscapes. He started sculpting in 1940s creating portraits from local limestone. His last years were spent at Mildura painting watercolours right up to his death in 1958. He is represented in all major Australian public collections and a memorial exhibition of his works was held at the Museum of Modern Art of Australia in Melbourne in 1959.

(from: <http://adb.anu.edu.au/biography/vassilieff-danila-ivanovich-daniel-11916> The Australian Dictionary of Biography - Vassilieff, Danila Ivanovich (Daniel) (1897–1958) by Felicity St J. Moore)

The collection does not hold any works by this important artist who was pivotal in introducing expressionism to Australia, influencing many important Australian artists such as Jon Molvig (Brisbane), Nolan, Tucker and Boyd.

excerpt rather than original text.

Johnny Warangkula Tjupurulla (c.1925 - 2001) is one of the outstanding artists responsible for “the Aboriginal art movement”, often attributed to having begun in the early 1970s. Warangkula was born around 1925 at Mintjilpirri, south of Lake Mackay. Close by is his major dreaming site Tjilkari. His mother was of Luritja/ Warlpiri/Pintupi descent and his father Luritja/Warlpiri. He only began painting after a long time laboring throughout the region. After settling in Papunya in 1960, Johnny served on the Papunya Council with Mick Namarari, Limpi Tjapangati and Kingsley Tjungarrayi. Geoffrey Bardon's arrival at Papunya inspired the community to begin using western art materials. After the disputes during 1971 and 72 over the artists' open portrayal of secret/sacred material on their boards, Johnny pioneered the development of a distinctive style of his own which came to be known as 'overdotting'. He used several layers of dots to cover over sacred objects, such as bull-roarers in his Dreamings, which were the Water, Fire, Yam and Egret stories. There are also stories from Nyilppi and Nyalpilala which were his father's Dreamings. Geoffrey Bardon labelled this stylistic layering effect as 'tremulous illusion', and in his book, Papunya Tula Art of the Western Desert, Bardon fondly recalls images of Johnny painting with an "intense level of intuitive concentration". From the very beginning at Papunya, Warangkula stuck to the idea that all his paintings were stories - Aboriginal stories. In early 1997 there was a concerted effort to revive Warangkula's career and it is from these small works that his next 'phase' of making involved. Where he had been well known for his delicate and soft dotting, his marks were now large and sweeping with a palette of mostly red, black and white and by 1999 this new style of storytelling was in great demand. His works have set world records for Aboriginal painting at auction, and are held in major private collections and most of the major state and national public collections throughout Australia.

(From: edited extract from on line web entry on Johnny Warangkula Tjupurulla Kate Owen Gallery, Rozelle, Sydney
<http://www.kateowengallery.com/artists/Joh166/Johnny-Warangkula-Tjupurulla.htm>)

The collection does not hold any works by this important artist who was pivotal in the creation of the Papunya Art Movement.

Gary CARSLY

b.1957 Brisbane, QLD

Gary Carsley has developed a complex oeuvre that considers the transmission of knowledge between cultures and histories through a wide range of visual and material communication, mixed with strategies from the field of contemporary art. A key idea for Carsley is related to reproduction and transformation. His 'draggeurotypes' draw on the notion of the first commercially available photographic process, the daguerreotype, in which unique images were made on a mirror-like surface, and the culture of 'drag' or 'dragging' where performers create a unique experience that carries with it the history of an identity or song. A recent series by Carsley looks to the distribution and normalisation of functional design, exemplified by megastore IKEA. Using one of their best selling storage systems, the 'Pax' cupboard, Carsley treats them as ready-made canvases or windows into other worlds. He then applies one-off digital prints, often incorporating flora and fauna sourced from areas with resonance to the site of display, to their surfaces/interiors. These particular 'photographs' are made up of scanned timber veneers which stand in for colours and tones. In an abstracted way, they also become formulaic, as with the components in IKEA's flat pack system.

Gary Carsley, born 1957 in Brisbane, has been exhibiting in group and solo exhibitions since 1995 in Australia and overseas and his works are held in collections nationally and internationally. He currently lives and works part of the year in Sydney where he lectures at the College of Fine Arts, University of New South Wales and co-ordinates the Honours Program. He travels between New York and Amsterdam, acquitting a number of public art and dealer gallery projects each year. Carsley has developed a complex oeuvre that considers the transmission of knowledge between cultures and histories through a wide range of visual and material communication, mixed with strategies from the field of contemporary art. A key idea for Carsley is related to reproduction and transformation. His 'draggeurotypes' draw on the notion of the first commercially available photographic process, the daguerreotype, in which unique images were made on a mirror-like surface, and the culture of 'drag' or 'dragging' where performers create a unique experience that carries with it the history of an identity or song. A recent series by Carsley looks to the distribution and normalisation of functional design, exemplified by megastore IKEA. Using one of their best selling storage systems, the 'Pax' cupboard, Carsley treats them as ready-made canvases or windows into other worlds. He then applies one-off digital prints, often incorporating flora and fauna sourced from areas with resonance to the site of display, to their surfaces/interiors. These particular 'photographs' are made up of scanned timber veneers which stand in for colours and tones. In an abstracted way, they also become formulaic, as with the components in IKEA's flatpack system. (From: exhibition text, *House Inspection:Interior motives*, Griffith University Art Gallery, 27 August – 1 October 2011.) He is represented by BREENSPACE Sydney, TORCH Amsterdam, Margaret Thatcher Projects New York and Galerie Sabine Schmidt Cologne, with major permanent public artworks in Singapore, New York, Sydney Law Courts and the forthcoming QEII Hospital in Brisbane.

The donated works recently featured in the Singapore Biennale, a show at Griffith University Art Gallery and loaned to CACSA South Australia. They are wonderful examples of his signature style, marking and his constant negotiation between nature and culture. (see also CACSA's PROJECTS 9 *'Gardenesque: Gary Carsely'* 5th November - 11th December, see: http://www.cacsa.org.au/CACSA_PROJECTS/CURRENT/Current_Exhibition.html)

Harvey and Friends: The Glenn Cooke Donation

In the first decades of the twentieth century, Brisbane hosted a small but vibrant artistic community that included painters, woodworkers, silversmiths and potters. One principal figure to emerge out of this period was Lewis Jarvis Harvey (1871-1949). Harvey's abilities as a woodcarver earned him a fine reputation in the city early in his career however his most enduring contribution came in the establishment of pottery classes at the Central Technical College from 1916. These classes, initially only for students adept at drawing and modelling, grew to become the largest and most significant school of pottery active in Australia. Known as the "LJ Harvey School" or "Harvey School", the classes enriched Australia's decorative heritage by applying principles of the Arts and Crafts movement to the production of Australian art pottery.

Harvey holds a strong relationship to the preceding institutions of the Queensland College of Art, which has been administered under Griffith University since 1992. Harvey studied drawing at the Brisbane Technical College under Joseph Augustus Clarke and R Godfrey Rivers prior to establishing his own woodcarving business in 1892. From 1902 he began teaching woodcarving part-time at the Brisbane Technical College while still operating his business, adding modelling to his teaching portfolio when the institution merged with the South Brisbane and West End Technical Colleges to create the Central Technical College in 1909.¹ Harvey established pottery classes when he became permanently engaged at the College in 1916, and continued his career in teaching until his retirement from the Central Technical College in 1937.²

The idea of Harvey conducting pottery classes at the Central Technical College is largely attributed to Arts and Crafts Society member Lucy Jane Pearson. An early vase dated 1914 (Private Collection, USA) suggests that Harvey was investigating the possibilities of pottery classes around this time.³ However, Harvey's exposure to ceramic production may have occurred earlier. An article in the *Brisbane Courier* from 1904 reported that Harvey's father, Enos James, conducted trials on clay sourced from locations around Brisbane as early as 1886 (when Harvey was fifteen years of age), with successful results.⁴ Harvey would also have known of Martin Moroney's experiments with different locally sourced clays and glazes during the 1900's and 1910's, as the two artists were professional members of the young Arts and Crafts Society in 1913.⁵

Pinch and slab building methods were central to Harvey's Pottery technique, and finished shapes were decorated using stamped, incised, inlaid, pierced and applied ornaments, suggestive of Harvey's background as a modeller.⁶ These decidedly anti-industrial techniques highlight Harvey's commitment to William Morris and John Ruskin's ideals for the Arts and Crafts movement, which praised a return to hand-produced wares that balanced the craftsman's desire for beauty while sensitively engaging the qualities of the materials used. Over the first decade of his teachings at the Central Technical College, Harvey established a set of exercises that extended a student's proficiency in the art of hand-building pottery.⁷ Upon completion of the shape, Harvey conceived an original design to decorate the pieces, which he produced according to his opinion of the individual student's skill level.⁸ Little originality in design was afforded until a student had sufficient experience in the science and art of potting to begin designing and executing work of their own invention.

Harvey School pottery has historically enjoyed competitive collecting, and is featured in several nationally significant collections including the Queensland Art Gallery, Shepparton

Art Gallery, the National Pottery Museum, the Powerhouse Museum and the National Gallery of Australia. It is also a subject of interest for a small group of collectors, and several exceptional works still remain in the possession of various Harvey School artists' families. The acquisition of this collection places the Griffith University Art Collection amongst an exclusive group of collecting bodies that hold extensive original resources pertaining to the life and work of LJ Harvey.

Prior to 2011, Griffith University was not fortunate to hold works by Harvey or his students. Given Harvey's historic link to the Queensland College of Art's predecessor, the Central Technical College; and his significance to Brisbane's general artistic development, the University began to acquire works that could suitably represent these key art practitioners. Key purchases by the University include Harvey's portrait plaque of British Prime Minister David Lloyd George and an impressive vase by Mona Elliot. This collection of ceramics, donated to the Griffith University Art Collection by esteemed Harvey School scholar, Glenn Cooke, significantly augments the collection, and transforms the group through its breadth and quality.

The collection contains several noteworthy pieces that stand out both by their quality and historic significance. Arguably one of the most striking examples of pottery in the collection is a hexagonal vase by Val McMaster. McMaster was one of Harvey's most enthusiastic and talented students, winning dozens of medals at the Royal National Agricultural and Industrial Association shows during the 1930s.⁹ McMaster's hexagonal vase exemplifies her comfort with the double sgraffito technique, a challenging process where two layers of slip were applied before being carefully removed to realise a multi-coloured design. The difficulty of this technique, coupled with the striking design of fantastic birds flanking a majestic stylised tree, makes this vase a special piece in the collection.

Another noteworthy item within Cooke's gift is Mona Elliott's koala vase. Completed in 1937 and exhibited at the Arts and Crafts Society of Queensland in October that year, the piece is a fine example of an "eccentric" Harvey School work.¹⁰ The vase's tall neck with bulbous base was an uncommon shape for Harvey School ceramics, and the design of koalas represents a subject noticeably absent from other Harvey School wares. Elliott's vase highlights the character that some potters gave to their pieces, and the work compliments the vase already held in Griffith University's Art Collection. Muriel MacDiarmid's 1932 face jug offers a similar eccentric quality, being a copy of the face jugs that were being produced at potteries around Bendigo. MacDiarmid was praised for her copies of historic and culturally diverse drinking vessels, and received a silver medal for a "Bulgarian jug" at the 1935 Arts and Crafts Society of New South Wales exhibition in Sydney.¹¹

The collection also includes a plaster bust titled *Grandma* by LJ Harvey, a highly original ceramic door plate by Nell Bott, and a timber breadboard by Harvey School student Billie L'Estrange. Of special interest is a group of five items produced by Sheila Walsh. Walsh had cerebral palsy and was privately tutored by Harvey at the request of Sister Kenny, a prominent Queensland nurse who had caused sensation for treating poliomyelitis patients with muscular exercises instead of the immobilisation treatment that was standard at the time. Walsh's capabilities are best seen in a wall pocket dated 1937 that features a design of eucalyptus leaves and gum nuts. Harvey had a long history of remedial arts teaching, beginning during the First World War when he provided instruction on woodcarving and other crafts to convalescing soldiers.¹² Other Harvey School students instructed polio patients at the Montrose Home in Indooroopilly from 1936-1946.¹³ The collection features at least two works by Montrose Students, one unsigned piece and another signed by Hazel Koplik.

Harvey worked alongside other capable and innovative ceramic practitioners, several of whom are represented in the collection. A small tile produced by Martin Moroney

appropriately evidences Moroney's devotion to the continued improvement of the science of pottery. Moroney was a prominent china painter in Queensland during the first decades of the twentieth century, and stood alongside Harvey as a professional member of the Arts and Crafts Society of Brisbane in 1913.¹⁴ To date, Moroney's work has escaped recognition in significant Queensland public collections due to its rarity, however several pieces that were acquired during the artist's lifetime are held in the collections of the Powerhouse Museum and the Art Gallery of New South Wales.¹⁵

An elegant vase decorated with floral decoration represents the short-lived pottery production at Warwick. The Warwick State High School and Technical College commenced pottery classes around 1918, under the instruction of art master Charles Astley. Astley's technique differed from Harvey's in the fact that he focussed his teachings on modelled and thrown pottery. This apparently caused some tension as "Optimum Pati" wrote to the *Queensland Magazine* in 1924 to emphasise the differences between the work being produced at the Harvey and Warwick schools.¹⁶ This vase, with the mulberry glaze that was characteristic of several Warwick pieces, is significant, as it represents one of two fully formed pottery schools in Queensland, at a time when similar courses were not entertained in the Technical Colleges of other major cities, including Melbourne.¹⁷

Cooke's collection holds a group of eight pieces by Joyce and Isabel Morris of Mount Tamborine. These little-known practitioners produced wares for sale during the 1930's until the 1970's. Clay from Mount Tamborine was known and praised for its qualities, and was featured in a display from members of the Arts and Crafts Society of New South Wales in London in 1938.¹⁸ This group represents the first substantial holding of the Morris sisters' work, and presents an opportunity for future scholars to investigate the lives and careers of these women. Currently no tenable link has been found between the Morris sisters and Harvey's school, however, their work evidences the wider artistic environment that was active in south-east Queensland during the mid twentieth century.

In addition to work that was produced by the Harvey School artists and their peers, the collection features other Queensland ceramic artists who enriched the wider artistic life of Queensland. Many of these artists had some link to the Central Technical College or College of Art, either as instructors or pupils. Represented artists include Hatton Beck and Arthur Hustwit (both instructors at the Central Technical College during the mid-twentieth century), as well as works by artists active from the 1970s until the present, including Queensland artists Arthur and Carol Rosser. A group of ceramics by Carl and Phillip McConnell include two works thrown by Lex McClennan, an apprentice at the McConnell family's Pinjarra Pottery. These works from the Pinjarra Pottery appropriately compliment the extensive holdings of McConnell family pottery already held in the Griffith University Art Collection.

Cooke's donation of ceramics affords Griffith University the opportunity to acquire an important group of Australian art works that relate closely to the University's history. The works outline and exemplify the teaching programs of the Central Technical College, and thus relate directly to the University's history and teaching programs (*Griffith University Art Collection Policy 6.4.1-3*). In addition to the valuable historic content of the group, individual pieces (notably works completed by Montrose Home students and Sheila Walsh) show art practice being used for its remedial qualities in Brisbane, several years before the formal recognition of occupational therapies in medical and educational institutions around Australia. This visionary practice relates closely to Griffith University's current Mission Statement, and demonstrates how multi- and inter-disciplinary interaction was used by Harvey and his students to allow individuals within Brisbane's community to achieve personal growth and development through advancing their knowledge and creative excellence (as outlined in *Griffith University Art Collection Policy 1.2*).

The Harvey School works in the donation also afford discussion across several key debates of the Griffith University Art Collection, by exemplifying how the Arts and Crafts movement asserted the social relevance of art to the community of Brisbane during the inter-war years; by exposing Harvey's techniques and methods of instruction; and by questioning how Harvey School artists addressed design and decoration while negotiating social trends and Harvey's own aesthetic persuasions to manifest independent creative works (*Griffith University Art Collection Policy 3.1, 3.3, 3.6-8*). Additionally, the Harvey School works have a close relationship to Brisbane's history and society, and thus can be used as original materials to compliment the teachings of several University courses (*Griffith University Art Collection Policy 1.5*). In summary, the donation evidences the development of ceramic practice within Queensland through the twentieth century in terms of both technique and style; provides original materials that can be used as examples within debates on historic and contemporary art practice; and ensures the work of key practitioners in the history of the Queensland College of Art and its former incarnations are held on campus for historical reference and future study.

Glenn Cooke's gift is a substantial endowment to Griffith University's Art Collection. It considerably strengthens the University's holding of key artists who were taught by master craftsman LJ Harvey during their education at the Central Technical College, and affords the University the opportunity to research and display Harvey's work alongside other key practitioners in the history of the University, including William Bustard, F J Martyn Roberts, and Bessie Gibson. Furthermore, the collection represents noteworthy artists that were active around the same time as Harvey's school, and successive generations of ceramic artists who enriched Brisbane's cultural life. The absorption of this significant group of works into the Griffith University Art Collection will further develop the historic collections pertaining to the University's development, and ensure that the works are available for future generations to explore and enjoy.

Timothy Roberts, 6 June 2012

[Timothy Roberts graduated from The University of Queensland (BA 2007) and received 1st Class Honours in Art History at The University of Sydney (2008). His areas of research expertise include colonial Australian and decorative art through Art Nouveau and Deco periods, with a focus on painting, ceramics, jewelery and furniture/small object design; cultural heritage and preservation, and museum studies. Roberts has researched at The Royal Historical Society of Queensland, The State Library of Queensland and at Griffith Artworks (The Griffith University Art Collection). In 2012 he was a commissioned by GUAC to research The Glenn R Cooke Collection, a major Cultural Gifts Program benefaction proposal of over 200 items centred on the LJ Harvey School and contemporary Queensland ceramics.]

¹ Glenn R Cooke, "LJ Harvey", in Kevin Fahy ed., *Australian Art Pottery 1900-1950*, Stanmore: Casuarina Press, 2004, pp 176-181.

² *Ibid.*

³ *Ibid.*, Glenn R Cooke, "Brisbane's Harvey School", in Kevin Fahy ed., *Australian Art Pottery 1900-1950*, Stanmore: Casuarina Press, 2004, p 27.

⁴ "Mr Harvey made a trial of the clay, and found that it was of splendid quality, and equal to the clay obtained in Dorsetshire, England." "A Dormant Industry. Brisbane Clay for Pottery Use" *The Brisbane Courier*, Wednesday 4 May 1904, p 7.

⁵ Glenn R Cooke, "Brisbane's Harvey School", in Kevin Fahy ed., *Australian Art Pottery 1900-1950*, Stanmore: Casuarina Press, 2004, p 27.

⁶ *Ibid.*

⁷ Glenn R Cooke & Deborah Edwards, *LJ Harvey & his School*, South Brisbane: Queensland Art Gallery, 1983, pp 30-38.

⁸ *Ibid.* p 31.

⁹ Glenn R Cooke, "Val McMaster", in Kevin Fahy ed., *Australian Art Pottery 1900-1950*, Stanmore: Casuarina Press, 2004, p 242.

¹⁰ *The Courier Mail*, Tues 12 October 1937, p 21.

¹¹ *The Courier Mail*, Sat 23 November 1935, p 22.

¹² Glenn R Cooke, "Good Works: the ladies of the Arts and Crafts Society and remedial teaching in World Wars I and II", in *Queensland History Journal*, vol 21 no 9, May 2012, Brisbane: The Royal Historical Society of Queensland, pp 615-625.

¹³ Glenn R Cooke, "Brisbane's Harvey School", in Kevin Fahy ed., *Australian Art Pottery 1900-1950*, Stanmore: Casuarina Press, 2004, p 28.

¹⁴ *Ibid.*, p 27; *Daily Mail*, 17 June 1913, p 2.

¹⁵ Dianne Byrne, "Martin Moroney", in Kevin Fahy ed., *Australian Art Pottery 1900-1950*, Stanmore: Casuarina Press, 2004, pp 267-270.

¹⁶ Glenn R Cooke & Deborah Edwards, *LJ Harvey & his School*, South Brisbane: Queensland Art Gallery, 1983, p 28.

¹⁷ Glenn R Cooke, "Gladys Fell", in Kevin Fahy ed., *Australian Art Pottery 1900-1950*, Stanmore: Casuarina Press, 2004, pp 155-156.

¹⁸ "From Verity's Notebook" *The Courier Mail*, Wednesday 1 August 1938, p S1. While studying under Harvey, Vi Eyre produced a number of articles from clay sourced at Mount Tamborine: *The Brisbane Courier*, Saturday 2 November 1929, p 22.

Lawrence DAWS

Lawrence Daws, born 1927 in Adelaide, South Australia, came to art later in life than most. It was only after working as a surveyor in New Guinea for several years, did Daws decide to go back to study, attending the Melbourne National Gallery Art School from 1950 to 1953. He was awarded a scholarship which allowed him to travel and work in Rome and London and from there he travelled extensively through Europe visiting Russia, India, Mexico, USA and Canada. He returned to Australia in 1970, settling at Owl Creek near Beerwah, Queensland, where he continued to practice.

Daws' work is based around a series of private symbols derived from his interest in Jungian psychology and Eastern mysticism. Symbols range from hurrying figures, cage structures, bridges, mine shafts and racing trains, often with women trapped in cages and men and machinery hurtling to destruction. After moving to Owls Creek (QLD) his art began to include the surrounding landscape such as the Glasshouse Mountains, the subject of several of his paintings and prints. He lived there with his wife Edit who was the model for many of his paintings.

The three donated works examine the ideas and tensions between representation and abstraction, employing symbolism that references Jungian psychology and Eastern mysticism. This is most evident in *Domestic Violence IV* (1987), from the artist's well known series of the same title, which depicts a woman undressing and mirrored by a flaming silhouette of herself. Viewing painting as 'a vehicle of inquiry into one's self and the world you find yourself in' [1], Daws' exploration of the psyche is frequently grounded in the sensibilities of landscape, and the donated works *Winter Glass House Mountains* (1993) and *Poinciana* (1990) each depict scenes of his Owl Creek property, the site of Daws' long-established studio and home.

A widely celebrated artist, Daws holds honorary doctorates from Griffith University and the University of the Sunshine Coast. His major retrospective exhibition *The Promised Land: The Art of Lawrence Daws* was curated in 2010 by Caloundra Regional Art Gallery and toured nationally throughout 2011. His work is held in public and private collections nationwide.

[1] Daws, Lawrence in Smith, Sue, 'Artist pays homage to forces of cosmos', Courier Mail, 19 August 1993

Donation Memo text, Lisa Bryan-Brown

Marian DREW

Mona Elliott Koala Jar (see No. 22)

Mona Elliott was a talented potter who studied under several important Queensland artists, including LJ Harvey and Vida Lahey. She was an active and enthusiastic participant in Queensland's art scene, and worked across several media, including painting, photography, pottery, woodcarving, and leatherworking.¹

Born Mona Isabella Lawton at Drayton in 1872, she lived in Toowoomba during her early life, marrying Robert Anderson Elliott in 1911. In 1918 Elliott, by then a widow, moved to Brisbane and immersed herself in Brisbane's art scene. She sought lessons in painting with Vida Lahey, and possibly had lessons in pottery under another Harvey School student.²

Elliott's involvement in Queensland's art scene saw her regularly exhibit with the Royal Queensland Art Society, the Arts and Crafts Society of Queensland, and later with the Half Dozen Group of Artists and the Toowoomba Art Society. She was a council member of the RQAS from 1938-41, convenor of the Art Coterie of the Brisbane Women's Club in 1938-39, President of the Arts and Crafts Society of Queensland from 1939-41, a founding member and inaugural President of the Half Dozen Group of Artists (member 1941-64; life member from 1957), and a member of the Toowoomba Art Society. Elliott returned to Toowoomba in 1942 but retained her artistic links in Brisbane, and continued to exhibit with the Half Dozen Group of Artists and the Toowoomba Art Society.³

Elliott's pottery work had broad decorative inspirations. She incorporated Australian floral and faunal motifs that were not commonly associated with Harvey School wares, and also produced ceramics with angular patterns reminiscent of Aboriginal designs.⁴ These "eccentric" details highlight Elliott's thoughtful consideration of her pieces, and her attention to creating original designs. She also produced more restrained pieces, several of which are represented in the Griffith University Art Collection.

Elliott's Koala jar was produced in 1937, and was displayed at the Arts and Crafts Society of Queensland exhibition in October that year.⁵ The dexterity observed in the fine low relief decoration over the upper body of the piece, coupled with familiar Australian subject matter that is noticeably absent across many Harvey School pieces, heightens the significance of this piece. An image of this jar accompanied Glenn R Cooke's biographical entry on Elliott in *Australian Art Pottery 1900-1950*.⁶

Timothy Roberts, 9 May 2012

¹ Glenn R Cooke, "Mona Elliott", in Kevin Fahy ed., *Australian Art Pottery, 1900-1950*, Stanmore: Casuarina Press, 2004, p 148.

² *Ibid.* Cooke has noted that Elliott's early work "do not conform to the stricture of Harvey's training".

³ *Ibid.*; Peter Timms, *Australian Studio Pottery & China Painting*, Melbourne: Oxford University Press, 1986, p 137; Glenn R Cooke & Deborah Edwards, *LJ Harvey & his School*, South Brisbane: Queensland Art Gallery, 1983, p 83.

⁴ Glenn R Cooke & Deborah Edwards, *LJ Harvey & his School*, South Brisbane: Queensland Art Gallery, 1983, p 83. A photograph dated c1939 shows Elliott alongside some of her Aboriginal Inspired pieces. An article in the *Courier Mail*, Sat 19 July 1941, p 7 states "Mrs. Mona Elliott...will show still life and interiors, and collections of pottery in aboriginal designs".

⁵ *The Courier Mail*, Tues 12 October 1937, p 21. The vase is pictured alongside other exhibits in a photograph accompanying this article.

⁶ Glenn R Cooke, "Mona Elliott", in Kevin Fahy ed., *Australian Art Pottery, 1900-1950*, Stanmore: Casuarina Press, 2004, p 148.

Mona Elliott (see Nos. 19 through to 22)

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John (Johnny) Warangkula Tjupurrula

As a Luritja elder relocated from Haarts Bluff community to the new Papunya settlement in 1960 John (Johnny) Warangkula Tjupurrula was a pivotal participant in the 1970s development of the “Western Desert” school or Papunya Tula painting that precipitated late 20th Century international recognition of the emerging diverse and dynamic new expression of indigenous Australian culture.

Following negotiation and encouragement by Geoffrey Bardon for tribal elders to paint a mural at the school in 1971 the use of conventional western art materials was widely adopted in an enthusiastic uptake of a new avenue of cultural actualisation. Then in his mid-40s, Warangkula, as one of the original 20 ‘painting men’ developed a distinctive style of over-dotting widely appreciated for its subtle delicacy and veiled visual dimensionality. In 1997 his painting *Water Dreaming at Kalpinya* set an astounding world record price for an Indigenous Australian work at auction, only to set it again at more than double the previous on resale three years later.

This work *Bungalung Men* (c. 1997) is from the later period of Warangkula’s production following encouragement at this landmark recognition to return to painting. Then around 72 and affected by developing blindness the style is more robust and enlarged on smaller scale canvases than those of his earlier output, but its inclusion in the Collection remains a significant representation of a leading light of one of the most important developments in Australian art in the 20th Century.

Prior to the donation of *Bungalung Men* by The Honorable Ian Callinan AC (former, Griffith University Art Collection did not hold any examples of his work.

Reference on Johnny Warangkula Tjupurrula is drawn from the Obituary by Susan McCulloch-Uehlin; first published in the *Australian*, 21 February 2001, p14.

Danila Vassilieff

Danila Vassilieff, an important émigré Russian artist, who is often referred to as the ‘father’ of Australian modernism.[1] Born in 1897, Vassilieff left Russia during the Russian Civil War, eventually, as with many of his compatriots, reaching Townsville in Australia via Shanghai in 1923.

Vassilieff did not begin painting until around 1928. After naturalising in 1929 he left Australia to travel widely, before returning in 1935. He was in Melbourne from after 1937, where he joined the Contemporary Art Society and befriended the Heide Circle. Through this he has been hailed for the influence of his expressionistic approach on the so-called “Angry Penguins”, including Albert Tucker, Joy Hester, John Perceval and Sidney Nolan in Melbourne and later Charles Blackman and Jon Molvig, himself significant for his own role in the Brisbane scene through the 1950s and 1960s.

This street scene is characteristic of Vassilieff’s work in Melbourne. Paintings of children playing in urban environments similar to *Terrace Houses, Melbourne* were among the works that cemented the artist’s reputation. [2]

Prior to the donation of *Terrace Houses, Melbourne* (c.1940) by The Honorable Ian Callinan AC (former Justice of the High Court of Australia), Griffith University Art Collection did not hold any examples of his work.

1. Zoja Bojic, *Imaginary Homelands : The Art of Danila Vassilieff*, Belgrade : Zaduzbina Andrejevic, 2007

2. Felicity St J. Moore, ‘Vassilieff, Danila Ivanovich (Daniel) (1897–1958)’, *Australian Dictionary of Biography*, Volume 16, (MUP), 2002, <http://adb.anu.edu.au/biography/vassilieff-danila-ivanovich-daniel-11916>, viewed 26-02-2014]

Irene Amos OAM

Irene Amos is a significant figure in the visual arts of Queensland. Originally trained with celebrated success in the technically conventional practice of the Central Technical College, later the Queensland College of Art, she went on to explore expressive abstraction encouraged by highly regarded proponents such as Stanislaus Rapotec, Desiderius Orban, John Olsen and others through the latter 1960s.

The National Gallery of Victoria's inaugural *Field* exhibition of 1968, with its emphasis on hard edge abstraction, is often identified as the seminal event of this period, but Amos, always exploratory, ventured in a different direction. Apart from the vivid and dynamic intensity of the work itself, her dedicated interrogation of her practice as both process and objective through the new Master of Creative Arts program at the University of Wollongong saw her as the first graduate (in 1986) and later, the first woman and first Queenslanders to be awarded a Doctor of Creative Arts (1990). Other major contributions included mentorship and teaching as well as active involvement in both the Queensland Art Gallery Society and the Royal Queensland Art Society. She was awarded an Order of Australia Medal in 1991 in recognition of her contribution to the arts in Queensland.

Her Doctoral dissertation titled *Relationships to Realisation* extended her Master's thesis on the metaphysics of biomorphic abstraction. *Realisations* (1989) was a major component of the accompanying exhibition of the same year hosted by the Queensland College of Art Gallery at Morningside. Of her thesis work she notes her experience of reconciling structure, encouraged by mentors such as Orban, with the spontaneity of painting as a process. Assimilating aspects such as scale beyond her natural reach and the critical reflexivity required of an analytical appreciation of her work she saw as indicative of the way all artistic development is a process of self-realisation.[1]

Most of the works displayed are indicative of Amos's practice at this time, but *Integrated Red Curve* (1987) and the collages exhibited here and in the next room demonstrate the wider willingness of the artist to explore different avenues of expression in form, idiom and media.

The gift from the Artist's Estate included 15 of her own works, 6 paintings and 9 works on paper, complementing four already held in the Collection, as well as significant ceramics that she owned.

1. Interview (with Craig Douglas), *Irene Amos: An Exhibition of Drawings and Paintings by Irene Amos Doctor of Creative Arts Degree Course Post Graduate Exhibition*, QCA Gallery – Queensland College of Art 1989 (pages unnumbered).

Gary Carsley

Gary Carsley has developed a complex oeuvre that considers the transmission of knowledge between cultures and histories through a wide range of visual and material communication, mixed with strategies from the field of contemporary art.

A key idea for Carsley is related to reproduction and transformation. His 'draggeurotypes' draw on the notion of the first commercially available photographic process, the daguerreotype, in which unique images were made on a mirror-like surface, and the culture of 'drag' or 'dragging' where performers create a unique experience that carries with it the history of an identity or song.

A recent series by Carsley looks to the distribution and normalisation of functional design, exemplified by megastore IKEA. Using one of their best selling storage systems, the 'Pax' cupboard, Carsley treats them as ready-made canvases or windows into other worlds. He then applies one-off digital prints, often incorporating flora and fauna sourced from areas with resonance to the site of display, to their surfaces/interiors.

These particular 'photographs' are made up of scanned timber veneers which stand in for colours and tones. In an abstracted way, they also become formulaic, as with the components in IKEA's flat pack system.

Peter Cooley

Screen or Scream 11 by Peter Cooley engages with notions of celebrity, infamy and the media. His expansive series 'Screen or Scream' works focus on the 1960's scandal and the media frenzy that ensued when actress Hedy Lamar was caught shoplifting. This series is highly regarded and arguably his best known.

Prior to the donation of this work by Stephen and Pornthip Lysons, Griffith University Art Gallery held only a single work by Cooley from the Screen or Scream series. Their donation included a second work by Cooley titled 'Marie Lyons'.

Fiona MacDonald

Fiona MacDonald's *Cuckoos Nest II* is an early collage work by an artist who has become well known for her photo-montages. In particular, MacDonald came to prominence for her slicing and literally weaving together different photographs to striking effect. Assembling disparate visual elements into a single harmonious image, MacDonald's work proposes the absurdity of attempts to categorise and collect.

Exhibited as part of a series "*Salon de Ciseaux I*" or 'Scissor Show I' at Mori Gallery, Sydney, in 1987, the work *Cuckoos Nest II* extrapolates this idea, presenting MacDonald's found images in a unique collage that at once alludes to beauty, and madness.

Prior to the donation of this work by Stephen and Pornthip Lysons, Griffith University Art Gallery held two works by MacDonald; including one lithograph and one work featuring woven photographs.

Michael Zavros

The Crystal Palace by Michael Zavros features a crystal cut-glass vase in a diamond pattern (unknown maker), standing on a clear plastic (polycarbonate) stool called 'Stone' designed in 2007 by Marcel Wanders for Kartell (Italy). The facets and moulding of each object are finely rendered in the artist's extraordinarily skilful photorealist style.

Zavros's deliberate bringing together of specific artworks, furnishings or objects creates the context for comparison, the exercise of discernment, and in the best cases these serve to point to the significances of each which can have social and political conscience embedded.

The title of 'The Crystal Palace' implies a monarchic structure that is vulnerable. The double-take that is beguiling in this artwork relies on the recognisability of his symbols. Aesthetic similarity is undone by their physical materials, as Zavros' explains,

...the crystal vase being precious, fragile and exclusive and the stool made in the image of a cut crystal vase in but in a utilitarian substance, inclusive and democratic.[1]

Since Michael Zavros graduated from Queensland College of Art in 1996 with a Bachelor of Visual Arts, he has gone on to become one of the most celebrated Australian realist painters of his generation. Zavros was awarded the prestigious Doug Moran Portrait Prize in 2010, and his work is held by some of Australia's finest collecting institutions, including the National Gallery of Australia, National Portrait Gallery and the Queensland Art Gallery.

[1] Michael Zavros, email to Naomi Evans (Acting Director), 27 February 2014.

Fiona Foley
Mangrove Seed Pods #3

Fiona Foley is a prominent contemporary Aboriginal artist that is highly regarded for her minimalist paintings, incisive and eloquent installations and striking photographic suites. As a Batjala woman from the Hervey Bay and Thoorgine (or Fraser Island) region in south-east Queensland, her work incorporates personal and political messages or visual signs, making public the terrible and mostly hidden history of colonisation in Australia. A founding member of the Boomali Aboriginal Artist Co-operative in Sydney in 1987, and an Adjunct Professor at Griffith University from 2003-09, and from 2011, Adjunct Professor at the University of Queensland, Foley actively engages with regional, national and international community groups in order to share and explore this veiled cultural heritage.

While not automatically legible to every viewer, Foley's works mimic the histories that her artwork engages with and critiques, slowly revealing ideologies and their processes. By linking historical record with the personal and intimate she is able to approach difficult subjects in a poetic and deeply touching way.

Mangroves and their seed pods form a recurring motif in Foley's work. They reference her personal experience growing up at Booral, Hervey Bay, in Queensland where the mangroves formed an important part of the landscape.[1] In the painting *Mangrove Seed Pods #3*, Foley floats these organic forms amidst a striking flat black band that cleaves a golden background in two. This work may seem like a minimalist undertaking, however the hand of the artist that pushes and pulls paint across a surface, like waters do sand, is ever-present.

In the top right hand corner a small spiral references the structure of a nautilus shell, another recurring motif in Foley's work of this period. These symbols of Foley's ancestral lands are placed in direct dialogue with a painterly tradition that is seemingly drawn from Euro-American influences, that of post-Minimal abstraction. The work seems to quietly contemplate this confluence.

Foley has participated in numerous landmark exhibitions internationally, including the 2003 *Whitney Biennale* (Whitney Museum, New York) and in 2007 the exhibition *Global Feminisms* (Brooklyn Museum, New York). She has created public artworks for the Museum of Sydney, the Australian National University Sculpture walk (Canberra), the Museum of Victoria (Melbourne), Redfern Park (Sydney) and Brisbane's Magistrates Court, and her works are held in most of Australia's leading public institutions, including the National Gallery of Australia (Canberra), The Art Gallery of NSW (Sydney), the Museum of Contemporary Art (Sydney), and internationally, including The British Museum (London).

Text by Naomi Evans, Acting Director and Camille Serisier, Curatorial and Collections Officer, Griffith Artworks, 2014.

1.

http://www.artspacemackay.com.au/data/assets/pdf_file/0018/108360/FionaFoley_text.pdf

ROBERT JACKS

LYSONS DONATION

Peter Cooley Fiona MacDonald (b. 1956) Australia

This gift of three works on paper, two by Peter Cooley and one by Fiona MacDonald (both important Australian artists) significantly expands Griffith University Art Collection's (GUAC's) existing holdings of each artist's work. Peter Cooley was previously represented in GUAC with one work, and Fiona MacDonald with two.

Both *Screen or Scream 11* and *Marie Lyons* by Peter Cooley engage with notions of celebrity, infamy and the media. His expansive series of *Screen or Scream* works focus on the 1960's scandal and the media frenzy that ensued when actress Hedy Lamar was caught shoplifting. This series is highly regarded and arguably his best known. *Marie Lyons* portrays a local celebrity, infamous Gold Coast prostitute Marie Lyons, in a scratchy and brutal style. Both of these works are useful examples of the artist's conceptual engagement with ideas of representation and celebrity.

Fiona MacDonald's *Cuckoos Nest II* is an early collage work by an artist who has become well known for her photo-montages. In particular, MacDonald came to prominence for her slicing and literally weaving together different photographs to striking effect. Assembling disparate visual elements into a single harmonious image, MacDonald's work proposes the absurdity of attempts to categorise and collect. Exhibited as part of a series "*Salon de Ciseaux I*" or 'Scissor Show I' at Mori Gallery, Sydney, in 1987, the work *Cuckoos Nest II* extrapolates this idea, presenting MacDonald's found images in a unique collage that at once alludes to beauty, and madness.

PETER COOLEY

The text from the artwork reads: "The actress has been arrested for allegedly shoplifting \$27.80 worth of goods from a chemist. The shop assistant said she was very nice. She said "how's your luck holding out luvie?" when caught with the items of personal care. Ecstasy, one of her first European films, features her swimming and running naked as well as suggested close-ups of her face during lovemaking." It is interesting that although Cooley quotes from the popular press he fails to mention the actress's name which must have featured in the headlines and throughout the articles. In this way, and others, Cooley puns on the underlined phrase 'personal care'. Cooley speculates, though not explicitly, that these items may be condoms. The reference to her earlier film symbolises the sexually promiscuous and drug-experimenting sixties, and Cooley contrasts this with the sexual and social fears and repressions of the nineties and the AIDS epidemic. However Cooley retains a sixties psychedelic and gay Mardi Gras quality in the image, in order to counter this bleak transition. Beth Jackson, May 1993

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Val McMaster Six sided vase (see No. 64)

Val McMaster enrolled in Harvey's pottery classes in 1933 while studying at the Central Technical College, and also studied under FJ Martyn Roberts in other disciplines at the College. McMaster was an enthusiastic and talented student, and during the 1930's exhibited at the Royal National Agricultural and Industrial Association, Brisbane; the Royal Agricultural Society of Queensland, Toowoomba; and the Arts and Crafts Society of Queensland. Her work during this period won many prizes, most notably in 1934, when she won 9 First prizes and 1 Second prize at the RNA show in Brisbane.¹

Surviving examples of McMaster's output held in the Queensland Art Gallery are testament to her ability as a potter. Her *covered hexagonal box* 1936 (QAG Acc. 4:0938) clearly shows her mastery and comfort at creating inlaid design. Harvey's students recalled this was a difficult technique to master, as inlays often failed during firing.² Similarly, *six sided vase* finely exhibits McMaster's capabilities in the equally challenging double sgraffito technique, where two layers of slip were cut away to realise a design. This vase also features coloured slip underglaze colours that further enhance the decoration. McMaster's choice of decoration is appealing, and probably inspired by imagery associated with the Aesthetic Movement. The symmetry of the two fantastic birds flanking a majestic tree is especially effective.

The donor of this object received it as a gift from Val Potts (née McMaster) in 1983, almost fifty years after its creation.

Timothy Roberts, 16 May 2012.

¹ Glenn R Cooke, "Val McMaster", in Kevin Fahy ed., *Australian Art Pottery 1900-1950*, Stanmore: Casuarina Press, 2004, pp 242-274; Peter Timms, *Australian Studio Pottery & China Painting*, Melbourne: Oxford University Press, 1986, p 154.

² "This exercise was regarded by Harvey's students as the most difficult, as the inlays often failed in the kiln. It needed great care and patience to inset the clays." Glenn R Cooke & Deborah Edwards, *LJ Harvey & his School*, South Brisbane: Queensland Art Gallery, 1983, pp 36-37.

Didactic texts for dropping into Labels Document for 'New Acquisitions 2011 - 2013' by Lisa Bryan-Brown (CCO)

Tyza Stewart – Happy face #1

In Tyza Stewart's *Happy Face #1* (2013), the smiling face of a child beams out from behind a just-sprouted moustache, grinning widely and eyes gleaming with pride. However, the moustache seems incongruous with the subject's feminine face, thereby disrupting a viewer's inferred assumption about the gender of this child.

A Queensland College of Art alumnus, Stewart's practice investigates issues of sexuality and gender, particularly in relation to childhood and self-identity. Creating hybrid male-female self-portraits that draw upon the artist's archive of childhood photographs, Stewart toys with the gap between memory, physicality and notions of an idealised self image.

Stewart's wider practice, which often utilises homoerotic and pornographic content, is steeped in the aesthetics of Photoshop and re-blogging culture of sites like Tumblr, and the related evolution of pictograms and visual languages that has developed from instant messaging, for example emoticons and the emoji alphabet. Referencing the most widely recognised emoticon ☺ (or 'happy face'), *Happy Face #1* provides a reflection on the reductive simplicity inherent in an emoticon symbol's attempt to articulate typically complex emotions - a powerful consideration when this idea is linked back to the outward expression of gender, and the underlying complexities this entails for individuals who cannot (and should not have to) reduce themselves and their identity for mere ease of communication.

Recently Stewart's work was the subject of controversy and ultimately censorship at the inaugural 2013 Sydney Contemporary Art Fair. The fair's decision to remove a selection of Stewart's paintings denotes a binary of acceptable and unacceptable imagery as enforced by an institutionalised arbitrator; a direct parallel to the gender binary transgender and intersex individuals face on a daily basis, a binary which Stewart's works grapple with and rally against.

Danila Vassilieff

Danila Vassilieff, an important émigré Russian artist, who is often referred to as the 'father' of Australian modernism.[1] Born in 1897, Vassilieff left Russia during the Russian Civil War, eventually, as with many of his compatriots, reaching Townsville in Australia via Shanghai in 1923.

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This street scene is characteristic of Vassilieff's work in Melbourne. Paintings of children playing in urban environments similar to *Terrace Houses, Melbourne* were among the works that cemented the artist's reputation. [2]

Prior to the donation of *Terrace Houses, Melbourne* (c.1940) by The Honorable Ian Callinan AC (former Justice of the High Court of Australia), Griffith University Art Collection did not hold any examples of his work.

1. Zoja Bojic, *Imaginary Homelands : The Art of Danila Vassilieff*, Belgrade : Zaduzbina Andrejevic, 2007

2. Felicity St J. Moore, 'Vassilieff, Danila Ivanovich (Daniel) (1897–1958)', *Australian Dictionary of Biography*, Volume 16, (MUP), 2002, <http://adb.anu.edu.au/biography/vassilieff-danila-ivanovich-daniel-11916>, viewed 26-02-2014]

John (Johnny) Warangkula Tjupurrula

As a Luritja elder relocated from Haarts Bluff community to the new Papunya settlement in 1960 John (Johnny) Warangkula Tjupurrula was a pivotal participant in the 1970s development of the “Western Desert” school or Papunya Tula painting that precipitated late 20th Century international recognition of the emerging diverse and dynamic new expression of indigenous Australian culture.

Following negotiation and encouragement by Geoffrey Bardon for tribal elders to paint a mural at the school in 1971 the use of conventional western art materials was widely adopted in an enthusiastic uptake of a new avenue of cultural actualisation. Then in his mid-40s, Warangkula, as one of the original 20 ‘painting men’ developed a distinctive style of over-dotting widely appreciated for its subtle delicacy and veiled visual dimensionality. In 1997 his painting *Water Dreaming at Kalpinya* set an astounding world record price for an Indigenous Australian work at auction, only to set it again at more than double the previous on resale three years later.

This work *Bungalung Men* (c. 1997) is from the later period of Warangkula’s production following encouragement at this landmark recognition to return to painting. Then around 72 and affected by developing blindness the style is more robust and enlarged on smaller scale canvases than those of his earlier output, but its inclusion in the Collection remains a significant representation of a leading light of one of the most important developments in Australian art in the 20th Century.

Prior to the donation of *Bungalung Men* by The Honorable Ian Callinan AC (former, Griffith University Art Collection did not hold any examples of his work.

Reference on Johnny Warangkula Tjupurulla is drawn from the Obituary by Susan McCulloch-Uehlin; first published in the *Australian*, 21 February 2001 (page 14).

Anne ZAHALKA

The Gentleman is from a body of work entitled "Gesture" where Anne Zahalka re-presented images from the canons of religious art and portraiture and highlighted the role which hand gestures play in the communication of thought and power.

As economic and social forces eroded the power of the Church, lay and court society started to develop new codes of behaviour. While not having the social embeddedness of previous religious codes, they achieved widespread use, personifying those who possessed or aspired to power and position. This is very patent in the use of gesture in portraiture and in images depicting men of power. Zahalka's analysis of the construction of meaning is both reverential and critical.

Zahalka has captured the rich, ornate, plush quality of the original painting and its associations with aristocratic wealth, lineage, power, and prestige. However she has translated it into the modern media of photography and digital technology, linking this history to contemporary aesthetics of seduction and hyper-realism – advertising, mass media, mainstream cinematography. Contemporary technologies have enabled 'the gentleman' to appear headless, causing a dislocation between power and 'head of state'.

Anne Zahalka, born in Sydney in 1957, where she continues to be based. She completed two certificates of Art at Sydney TAFEs before finishing a Bachelor of Arts at Sydney College of Arts in 1979 and a Masters of Fine Arts at the University of New South Wales in 1994. Zahalka is one of Australia's most highly regarded contemporary artists working with photography. She has exhibited extensively in Australia and internationally for over 20 years and her works are held in most major public collections in Australia as well as in numerous private and corporate collections in Australia and overseas.[1]

The University currently holds three works by Zahalka in the Collection: *The Gentleman* 1995 (from the *Gesture* series), *Summer – another Australian feature* and *An early morning shoot* (both from 1983 and from the renowned early series by Zahalka, *The Landscape Re-presented*).

Michael Zavros

The Crystal Palace by Michael Zavros features a crystal cut-glass vase in a diamond pattern (unknown maker), standing on a clear plastic (polycarbonate) stool called 'Stone' designed in 2007 by Marcel Wanders for Kartell (Italy). The facets and moulding of each object are finely rendered in the artist's extraordinarily skilful photorealist style.

Zavros's deliberate bringing together of specific artworks, furnishings or objects creates the context for comparison, the exercise of discernment, and in the best cases these serve to point to the significances of each which can have social and political conscience embedded.

The title of 'The Crystal Palace' implies a monarchic structure that is vulnerable. The double-take that is beguiling in this artwork relies on the recognisability of his symbols. Aesthetic similarity is undone by their physical materials, as Zavros' explains,

...the crystal vase being precious, fragile and exclusive and the stool made in the image of a cut crystal vase in but in a utilitarian substance, inclusive and democratic.[1]

Since Michael Zavros graduated from Queensland College of Art in 1996 with a Bachelor of Visual Arts, he has gone on to become one of the most celebrated Australian realist painters of his generation. Zavros was awarded the prestigious Doug Moran Portrait Prize in 2010, and his work is held by some of Australia's finest collecting institutions, including the National Gallery of Australia, National Portrait Gallery and the Queensland Art Gallery.

[1] Michael Zavros, email to Naomi Evans (Acting Director), 27 February 2014.