

1. Jake Holmes
C'mon Aussie C'mon 2017
Screenprint
Gift of Carrie McCarthy, 2017

Appropriating the classic 1970s cricket anthem ‘C'mon Aussie C'mon’, this poster by Adelaide artist Jake Holmes was created in support of the Australian campaign for marriage equality for LGBTIQ+ people in 2017. The son of a same sex couple, Holmes was encouraged by fellow artist Peter Drew, whose ‘Real Australians Say Welcome’ poster campaign challenged views on immigration and refugees. During the Australian Marriage Equality campaign, Holmes offered handprinted posters for free to people Australia-wide, provided they agreed to display the poster publicly in support of a ‘Yes’ vote.

2. Marie McMahon (b.1953)
Pay the rent you are on Aboriginal land 1982
Screenprint
Acquired by Griffith University, 1990

After growing up on military bases in Australia and the Philippines, Marie McMahon settled in Sydney and joined the Earthworks Poster Collective in 1976. Her screenprints were known for their bold, often provocative messages dealing with environmental and political issues, particularly surrounding land rights. In 1980, McMahon was recruited by the Aboriginal Arts Board to work with Tiwi Designs in the Northern Territory. Later in the 1980s McMahon worked as a designer at Redback Graphix, working on public health campaign posters for Indigenous communities.

3. David McDiarmid (1952-95)
Yes 1992
Offset lithograph
Gift of the Aids Council of NSW, 1992

David McDiarmid was an interdisciplinary artist who greatly influenced Australian visual culture in the 1980s. His works encompass the complex and interconnected histories of art, craft, fashion, music, sex, gay liberation and identity politics; intersecting high and low art, popular culture and community engagement. McDiarmid was deeply involved in community art projects and grassroots activism, creating posters for Sydney’s Gay and Lesbian Mardi Gras and becoming its artist director between 1988-90. He was commissioned by the AIDS Council of New South Wales to create this well-known poster series promoting safe sex, that became an international benchmark for effective public health messaging.

4. Noela Hills (b.1954)
National Trust of QLD
Love/SAVE me, Brisbane (Cloudland) 1981
Screenprint
Gift of Robert Riddel, 2019

Artist and illustrator Noela Hills was born in Brisbane in 1954 and studied in London in the 1970s, working as an illustrator for international titles including Vogue and Vanity Fair. She lived in Brisbane through the 1980s working for a range of commercial clients and illustrating children’s books. The Cloudland Dance Hall, located in Bowen Hills was demolished in the middle of the night by the Deen Brothers, despite being listed on the National Trust of Australia. Designed by T. S. Eslick and opened in 1940, Cloudland was the venue for numerous balls, concerts, weekend dances, civic events, school and university examinations and, later, a marketplace. The hilltop venue originally featured a funicular railway to bring patrons from the tram stop on Breakfast Creek Road. In 1981, a year before its sudden demolition, Hills created this screenprint with the National Trust of Queensland advocating for the preservation of Cloudland, along with a series of other buildings in Brisbane also marked for demolition.

5. Peter Drew (b.1983)
Real Australians Say Welcome 2015
Screenprint on Kraft paper
Purchased 2015

Peter Drew’s work is concerned with memory, nationalism, masculinity and criminality. He has exhibited at major institutions around Australia, and his ‘Real Australians’ and ‘Aussie’ poster series are a familiar sight across city streets. The posters comment on collective identities and shared connections. By making and installing the posters himself, Drew also becomes part of a tradition of activism that emphasises a fundamental freedom of expression over the value of property.

6. Michael Callaghan (1952-2012)
Onward Christian Soldiers 1979
Acquired by Griffith University, 1990

Redback Graphix developed this poster in collaboration with two Brisbane Catholic schoolgirls, as a critique against the conservative teachings of Pope John Paul II. Featuring the Pope surrounded by nuns and newspaper clippings from The Catholic Weekly, the poster highlights the Pope’s stance against sex outside marriage, abortion and contraception. The title and phrase ‘Marching back through time’ references a 19th-century hymn which has widely been reappropriated as a protest song. Produced the same year as the Pope’s influential visit to Communist Poland, the work contrasts his celebrated political impact there with his more regressive views on family and sexuality.

7. Toni Robertson (b.1953)
The Royal Nuclear Show 1981
Screenprint
Gift of Tony Albert, 2020

This work is from a series of seven anti-nuclear posters parodying the Sydney Royal Easter Show, imagining a future when society has been convinced that nuclear power is the best way forward. Toni Robertson created the series while she was artist in residence at the Experimental Art Foundation in Adelaide during 1981.

8. Mantis Prints
Who says women can’t operate cranes 1984
Offset lithograph
Gift of Lynette Finch, 2003

Lynette Finch and Cherie Bradshaw founded Mantis Prints after being taught screenprinting by Michael Callaghan at the QFDC studios. Mantis Prints produced political posters within the context of the conservative Bjelke-Petersen government in Queensland. Referencing a newspaper clipping advertising a vacant crane operator position under the category ‘Men & Boys’, the poster highlights the discrimination and assumptions present in the 1980s workforce.

9. Lynette Finch (b. 1959)
Beam me up Scotty, there’s no future here 1986
Offset lithograph
Acquired by Griffith University, 1990

Lynette Finch designed this work while she was President of Griffith University’s Student Representative Council. It was one of a series produced for an Australia Council funded project with the Australian Telecom Workers’ Association. The project involved artists in the workplace and aimed to re-assert the traditional relevance of the arts to the work of the trade unions and to empower workers through the arts. This work was derived from workshop discussions with Telecom technicians about their complex fears, frustrations, fantasies and pleasures in their current work and their concerns for their own future in the industry.

10. The Women’s Domestic Needlework Group
Aboriginaland. Land rights, not mining 1979
Screenprint
Purchased 1987

The Women’s Domestic Needlework Group (WDNG) was initiated by artists Marie McMahon and Frances Phoenix with the aim of reclaiming the creative, but historically undervalued, practices of embroidery, knitting, crochet, lacemaking and needlework. The poster series were printed at Sydney University’s Tin Sheds Art Workshop, and acted as exhibition text for an archive of over 700 crocheted doilies WDNG collected and displayed at Watters Gallery, Sydney in 1979.

11. Megalo International Screenprint Collective
Social defence n.d.
Screenprint
Gift of Margriet Bonnin, 1984

Megalo International Screenprint Collective was founded in 1980 as a workshop cooperative of Canberra-based artists, focused on generating employment opportunities and social and political engagement through creative design and production. Megalo has since evolved into one of the largest open-access printmaking studios in Australia. This poster was created for Canberra Peacemakers, an organisation that promoted nonviolent community resistance as an alternative to military defence and funding.

12. Merilee Sands
Untitled from We have Survived 1988
Offest lithograph
Purchased 1988

This work forms part of a poster series produced by the Boomalli Aboriginal Artists Co-Operative, with the assistance of the Northern and Central Land Councils in 1988, the bicentennial year of the arrival of the first fleet. Together, the series celebrated the artistic and cultural traditions of Aboriginal people, while addressing themes of colonisation, land rights, sovereignty, unequal access to education and the experiences of the Stolen Generations.

13. Inkahoots
Robyn McDonald (b.1958)
This is not a civilised society 1991
Screenprint
Purchased 1992

Robyn McDonald was a founding member of Brisbane-based artist-run poster and design organisation Inkahoots. This poster was made in response to a newspaper clipping on increased incidents of domestic violence following the media reporting on the murder of a Brisbane family in 1991. Highlighting the phrase “this is what will happen if you ever leave me” McDonald exposes the narratives of coercive control and violence that are in sharp focus in contemporary Australian society.

14. Redback Graphix

Condoman 1987
Screenprint
Gift of Tony Albert, 2020

Redback Graphix was a postermaking and graphics workshop located in Wollongong. It was established in 1981 by Michael Callaghan and Gregor Cullen, with the assistance of various grants from both State and Federal arts authorities, and facilitated the production of posters for trade unions, government bodies and activist groups. *Condoman* is based on the comic character, the Phantom, and was produced by the Queensland Department of Community Services and Health. *Condoman* very quickly became an iconic figure for sexual health and the prevention of HIV/AIDS within Aboriginal and Torres Strait Islander communities, with its culturally relevant messaging and imagery.

15. Michael Callaghan (1952-2012)

Redback Graphix
Q. If the unemployed are dole bludgers, what the fuck are the idle rich? 1979
Photo-silk screenprint
Acquired 1984

In 1978 Michael Callaghan undertook a 12-month residency at the QFDC, establishing screenprinting studios on the campus and hosting workshops for students and community groups. This well-known poster was the first in a long line of highly successful political posters produced by Callaghan under the banner of Redback Graphix. The group mixed art production with graphic design, making work for clients in government departments, trade unions, community groups and Indigenous organisations. Prior to Redback Graphix, Callaghan was a member of Earthworks Poster Collective working out of Tin Sheds.

16. Inkahoots

Robyn McDonald (b.1958)
West End – No room for development 1989
Screenprint
Gift of the artist and the Tenants’ Union of QLD, 2003

In 1989, an inner-city housing crisis in Brisbane prompted the Tenants’ Union of Queensland to undertake a major community poster project addressing issues of accommodation from the perspectives of women, Aboriginal people, young people, people with disabilities and community housing co-ops. Three artists, Robyn McDonald, Chris Stannard and Geoff Heller worked together on the posters. This project acted as a precursor to Inkahoots, which was formed as a public-access poster collective in 1990 and has continued as a design studio based in West End, Brisbane.

17. Earthworks Poster Collective

Toni Robertson (b.1953)
Chips Mackinolty (b.1954)
Daddy, what did you do in the nuclear war? 1977
Screenprint
Gift of Margriet Bonnin, 1984

Toni Robertson and Chips Mackinolty, both student activists at the University of Sydney, were members of Earthworks Poster Collective from late 1974. They developed in partnership a robust and sophisticated visual imagery that often borrowed from historical sources. *Daddy what did you do in the nuclear war?* was based on a 1915 First World War poster from the United Kingdom, altered to show the children with physical mutations evidently caused by nuclear fallout.

18. Taring Padi

Jungle of Hope (You do not exist if your land does not exist) 2023
Woodcut on paper
Donated by Taring Padi, 2024

Taring Padi are a leading Indonesian arts worker collective with a mission to understand the cultural and social history of Indonesia through a contemporary lens. Based in Yogyakarta, they use art as a tool to explore issues of sovereignty to overcome environmental destruction, violence, food shortages and unemployment. Jungle of Hope was included in the 2024 GUAM exhibition *Taring Padi: Tanah Tumpah Darah*. The exhibition surveyed 30 years of Taring Padi and included a residency and creation of a collaborative banner with proppaNOW, one of Australia’s most important Aboriginal art collectives.

19. Simon Cuthbert (b.1964)

Alma mater No.5 2011-12 (printed 2017)
Archival laminated inkjet print mounted to Dibond sheet
Gift of the artist, 2023

Photographer Simon Cuthbert works exclusively with large format colour film photography techniques, elevating architectural studies into the genre of portraiture through detail and composition. Cuthbert studied at the College’s Seven Hills campus between 1982-84 and returned in 2011-12 to document the then abandoned site, after the College relocated to South Bank in 2001, and before it was demolished in 2015. The photographs capture the process of nature reclaiming the site and the sense of mythology that develops around abandoned sites and their genesis.

20. Cressida Campbell (b.1960)

The lithographic studio 1986
Watercolour monoprint from carved block
Purchased 1986

Cressida Campbell is among Australia’s most significant contemporary artists, renowned for her distinctive and intricate woodblocks and monoprints produced through painstakingly detailed techniques. In 1986, early in her artistic career, Campbell was invited to undertake a four-month residency at the QFDC. During this time she produced 14 works, culminating in an exhibition at the Central Theatres Gallery on the Nathan campus. *The lithographic studio* was produced during this residency and depicts the QFDC printmaking studios overlooking the Toohey Forest.

21. Kaye Green

Griffith Bush I 1985
Lithograph on paper
Gift of the Office of the Vice Chancellor, Griffith University, 2011

In 1984 Tasmanian printmaker Kaye Green was invited to undertake a six-month residency at the QFDC and oversee the establishment of a new lithographic studio. The majority of works created by Green during the residency were inspired by the Toohey Forest surrounding the Nathan campus. Often found sitting in the bush with her sketchbooks, she documented the flora, fauna and architecture, and then recreated them as tightly focused sections of landscape that varied only slightly throughout a series. While at the QFDC Green was also commissioned to produce several editioned prints which were used by the Vice Chancellor for dignitary gifts and Christmas cards.

22. Nerissa Lea (b. 1959)

QFDC publicity poster 1985
Lithograph on paper
Acquired by Griffith University, 1990

Nerissa Lea trained as a printmaker in Adelaide, and shortly after graduating undertook a six-month residency at the QFDC in 1984, facilitating over 20 printmaking workshops and producing commissioned prints and Christmas cards for the University. During this time Lea also held her first solo exhibitions at the Central Theatres Gallery. Known for her surrealist and often dark imagery, Lea’s works are presented as unfinished narratives, combining elements of autobiography, folklore, and still life.

23. David Rankin (b. 1946)

Oriental hotel 1972
Oil on canvas
Purchased 1973

David Rankin’s *Oriental Hotel* was the first work acquired for the Griffith University Art Collection. It is an example of Rankin’s merging of Eastern and Western art traditions, including the flat compositional style of Chinese screens, the gestural marks of calligraphy, and the surface-driven aesthetics of American Colour Field painting. Rankin migrated to Australia from England in 1949 and first began exhibiting in the 1960s, winning the Wynne Prize in 1983. In 2021 he was awarded the Medal of the Order of Australia for his services to the arts in Australia.

24. Richard Blundell

Untitled (Griffith University Nathan Campus) 1978
Etching on paper
Gift of the Vice Chancellor, 1984

Brisbane-based artist Richard Blundell graduated from the College in 1998, and since then has working across painting and printmaking. Before this, Blundell worked at the QFDC printmaking studios supporting the artists involved in the residency program. This etching depicts an abstracted landscape of the University’s Nathan campus, with its modernist Robin Gibson designed buildings, surrounding grass trees and the Nevil Matthews commissioned sculpture *Genesis* which still sits at the campus entrance.

25. Gary Carsley (b.1957)

Toohey Forest Study #4, Brisbane c. 2013
Manipulated digital and analogue photography/
daguerreotypes
Donated through the Australian Government’s Cultural Gifts Program by Simon Wright, 2020

Gary Carsley is an Australian contemporary artist, academic and educator known for his immersive installations that combine traditional modes of making with digital technologies. This study of the Toohey Forest surrounding the University’s Nathan campus is an example of Carsley’s ‘draggeurotypes’, playing off the early photographic process and the idea of drag, or the act of passing as something else. These constructed versions of nature are recreated from layered scans of wood contact adhesive, then displayed as prints or adhered to furniture, symbolising how European culture propagates itself in new settings.

26. James Swan (b.1959)

Community workshops 1983
Screenprint
Acquired 1986

During the 1980s James Swan worked at the QFDC assisting with the printmaking facilities and workshop program and creating screenprinted posters advertising the QFDC’s programs. Motifs from these posters, depicting the lively campus and surrounding Toohey Forest, were often included in the University’s official Christmas cards. Swan also produced posters advertising off-campus exhibitions, events hosted by the Griffith University Union of Students (GUUS), and political posters for community groups.

27. Stephanie Outridge-Field (b. 1957)

You say the fish are dead? Is that where the Uni is? 1983
Coloured porcelain
Purchased 1983

This work formed part of ceramist Stephanie Outridge-Field’s *Hello Queensland* series produced during a residency at the QFDC in 1983. The series used clay as a support for imagery concerned with political and social questions often posed or investigated in an apparently light-hearted, innocent fashion with whimsical imagery. Outridge-Field continues to work from her studio in Brisbane, focusing on collaborative community projects and developing ceramic tiles and mosaics for public spaces.

28. Arthur Boyd (1920-99)

Portrait of Lawrence Daws 1978
Drypoint etching on paper
Acquired by Griffith University, 1978

Arthur Boyd remains one Australia’s most celebrated artists of the twentieth century, who worked across painting, printmaking and ceramics and drew inspiration from various mythological sources, allegories and humanitarian issues, intertwined with scenes of the Australian bush. Boyd was invited by Lawrence Daws to participate in the QFDC Visiting Artist Etching Scheme in 1978, the same year the Boyd family purchased the nationally significant Bundanon property on the Shoalhaven River. During the residency Boyd created four etchings, all of each were acquired by the Collection.

29. Brian Seidel (1928-2019)

Lawrence Daws at Owl Creek 1978
Etching and aquatint on paper
Gift of the artist, 1978

In 1977 Adelaide-based painter and printmaker Brian Seidel was selected as the QFDC’s first Printmaker in Residence for the new etching studios on the Nathan campus. Over 12 months Seidel produced a series of etchings including *Lawrence Daws at Owl Creek*, which depicts the beloved Glasshouse Mountains farm belonging to Australian artist Lawrence Daws.

30. Normana Wight (b.1936)

The whole fruit and nothing but... 1993
Screenprint on paper
Gift of the Queensland College of Art Printmaking Department, 1993

Normana Wight is a painter and printmaker who was one of only three women included in the influential exhibition *The Field* at the National Gallery of Victoria in 1968. A visiting Fellow at the College in 1993-94, Wight is noted for her history of using new technologies in her practice. In the early 1970s Wight began using photography and computer technologies in her practice to experiment with how signs and images can be re-presented through juxtaposition and formal decisions.

31. Lawrence Daws (b.1927)

The Trojan Horse 2008
Oil on canvas
Donated through the Australian Government’s Cultural Gifts Program by the artist, 2022

Acclaimed artist Lawrence Daws is known for his depictions of Australian landscapes that combine a sense of foreboding with a dreamlike tranquility, touching on notions of the unconscious mind and psychoanalysis. An accomplished printmaker and painter, Daws provided invaluable leadership in establishing QFDC’s printmaking workshops on the Nathan campus, coordinating the Visiting Artist Etching Scheme through 1978. A long association with Griffith University followed, as Daws contributed significantly to the Collection and was commissioned for portraits of past Chancellors and Vice Chancellors.

32. Eugene Carchesio (b.1960)

Untitled 1996
Matchbox construction
Gift of Tim Morrell, 2003

Since the 1980s Carchesio has produced small scale drawings, watercolours and minute cardboard sculptures. He carefully places elements of geometric abstraction and figurative symbolism within his compositions, forming an ontological space emptied of the clutter of everyday life. Carchesio is unconcerned with durability, instead favouring the fragility and uncertainty of ephemeral materials such as matchboxes and paper ephemera. His quietly focused, intimate works stand in contrast to glossy, inflated modes of contemporary art and provide us with moments of reprieve amid the chaos of modern life.

33. Brett Whiteley (1939-92)

10 Rillington Place W11 (still from a proposed 16mm film) 1964
Screenprint
Purchased 1977

This early work by celebrated Australian artist Brett Whiteley forms part of his *Christie* series (1964-65), created while he was living in London near Rillington Place and the house where John Christie violently murdered five women during the 1950s while posing as a doctor. The series was first shown alongside with a group of paintings depicting caged animals from Regents Park Zoo. Together, the works demonstrate Whiteley’s interest in the duality and evil of human nature and our attraction to the macabre and grotesque. The series also reveals the influence London-based painter Francis Bacon had on Whiteley, with their shared approach to depicting the human condition and suffering through distortion and abstraction.

34. Stelarc (b. 1946)

Untitled from Suspensions 1990
Photo etching on paper
Purchased 1993

Stelarc has been an internationally renowned artist since the 1970s, at the forefront of experimental and performance art. Stelarc views the body as obsolete compared to machines, and his work challenges the mind-body divide, suggesting that identity and consciousness can be reshaped by physically testing the body’s limits. This is one of 25 images from Stelarc’s *Suspensions* portfolio, documenting performances in which he suspended his body from hooks inserted into his skin. The hooks were inserted into Stelarc’s torso and legs, so that, if it were not for the painful stretching of the skin, he might appear as though sleeping peacefully on an invisible bed.

35. Juan Davila (b.1946)

Untitled, Fig 24 2010
Mixed media on paper
Purchased 2010

Juan Davila was already an important avant-garde artist in Chile when he moved to Australia in 1974. Davila’s paintings examine cultural, sexual, religious and social identities, shaped by the violence and turmoil during the Pinochet dictatorship of Chile in the 1970s and the shared legacies of a colonial history in Australia and South America. Since the 2000s Davila’s works have drawn on 19th-century salon painting traditions, imbuing his figures with a sense of beauty, intimacy and emotion, raising questions on the hierarchies applied to cultural material and resisting notions of fixed meanings and identities.

36. Peter Booth (b. 1940)

Insect c. 1963
Oil pastel
Purchased 1963

Peter Booth’s paintings are charged with an intense emotional power and symbolic meaning. Initially gaining recognition for his abstract paintings included in the seminal exhibition *The Field* (1968), since then Booth’s paintings portray vivid imaginings of an apocalyptic world characterised by grotesque, unsettling, and at times absurd scenes of human and hybrid figures in varying states of apprehension, aggression and conflict. *Insect* shows an Hieronymus Bosch-like creature which is part insect, part human. It recalls Franz Kafka’s novella *The Metamorphosis* (1915) of a man who unexpectedly transformed into a beetle and became an object of disgrace for his family – a meditation on human feelings of inadequacy, guilt and isolation.

37. Krista Berga (b. 1970)

Throat of Bone 2006-07
Ink on paper
Donated through the Australian Government’s Cultural Gifts Program by Alex and Kitty Mackay, 2020

Auckland-born, Brisbane-based Krista Berga works across sculpture, drawing, painting, text and installation. Working only with a monochromatic palette, her works blend brutal wit with an underlying melancholy. Berga’s series of intimate text works act as mantras for the heartbroken and disillusioned – evoking failed relationships, emotional fissures, and the complexities of the human psyche.

38. eX de Medici (b. 1959)

Rosalind Atkins (b. 1957)
Dawn... till Dusk 2010-11
Etching, Charbonnel ink
Purchased 2011

Dawn... till Dusk are from a series of collaborative etchings by eX de Medici and Rosalind Atkins, created during a residency at the Art Vault, Mildura. The diptych explores both the artists’ shared interest in environmental fragility and their meticulous approach to working. Borrowing the visual language of war propaganda, motifs such as military gas masks and the Rising Sun flag are juxtaposed with swallows and tree stumps to contrast manufactured optimism with ecological decay. The work critiques humanity’s illusions of control over nature, warning of the environmental consequences of ideological belief in technological and political supremacy.

39. Judith Wright (b.1945)

Image of absence 1995
Etching and aquatint on paper
Purchased 1996

Judith Wright is a highly regarded Australian artist whose work explores the physicality and emotional characteristics of the human body. Wright studied visual arts at the Queensland University of Technology and taught both there and at QCAD. Wright’s background as a dancer with the Australian Ballet has influenced the way her pieces, whether literal or abstract, maintain a strong gestural intonation. Her work, across painting, installation, video and printmaking is typified by a poetic and minimal aesthetic, restrained colouration and considered formal placement.

40. Bonita Ely (b.1946)

Warrior: Scenes from the appropriation of Wiradjuri Land from The Bicentennial Folio 1987
Etching on paper
Purchased 1988

Bonita Ely has been recognised as a leading voice within contemporary art practice in Australia and internationally since the 1970s, known for her wide-ranging experimental practice and consistent commitment to addressing feminist, environmental and socio-political issues. This print was created for *The Bicentennial Folio*, produced by 25 Australia contemporary artists to mark 200 years since the arrival of the first fleet. In 2019 GUAM produced the solo exhibition and publication of Ely’s work, *Future Tense*.

41. Robert MacPherson (1937-2021)

11 FROG POEMS, WATER WITCH, FOR THE MEMORY OF: TONY GOLDEN, JOE BIRCH, GUNTHER CHRISTMANN, “OLD CHARLIE” POLLOCK, ALEC WILSON, “OLD JIM” TALTY, ERNIE WILLIAMS, BRIAN CHANTRILL, “WIZARD SMITH”, GEORGE NOBLE, COX MIRIAM VALE 2020
Copper, wire
Donated through the Australian Government’s Cultural Gifts Program by an anonymous donor, 2021

One of Australia’s most significant contemporary artists, Robert MacPherson was deeply interested in wordplay and modes of classification, and how objects might be designated as art. *11 FROG POEMS* is a collection of the artist’s personal collection of water divining tools, used in the practice of dowsing or ‘water witching’ to locate groundwater. Each tool is dedicated to a figure from MacPherson’s personal history. The work was included in the major 2020 GUAM exhibition *Robert MacPherson: Nominal Gestures* and donated to the Collection shortly after.

42. Jon Cattapan (b. 1956)

Study for The Bridge I 1990
Mixed media
Donated through the Australian Government’s Cultural Gifts Program by The Paul Eliadis Collection, 2007

Jon Cattapan investigates ways to represent the human form in urban landscapes. His works have been included in many exhibitions internationally and pivotal surveys of contemporary Australian art, including the solo exhibition *Valley Nights* at GUAM in 2008, the same year he became an Australian Official War Artist and was deployed to Timor Leste. *Study for The Bridge I* was made during a New York residency, marking a move away from Cattapan’s figurative works of the 1980s and toward the development of his signature ‘flooded cityscape’ style. This work, and a larger second one also in the Collection, are studies for the renowned painting, *The Bridge* (1990), a key subject of Cattapan’s major exhibition and publication *The City Submerged*, which toured Australia between 1999-2000.

43. Ian Friend (b.1951)

Fenestra Ovalis (CTFMT/AFFDT) #1 2000
Indian ink, gouache and crayon on paper
Purchased 2003

Best known for his atmospheric works on paper, Ian Friend migrated to Australia from England in 1985 to complete a residency at the Victorian College of the Arts. Since then, Friend has taught in several Australian universities, including as a Painting lecturer (1999-2003) and Drawing lecturer (2008-2012) at QCAD. During this time, he exhibited both nationally and internationally, his work reflecting ongoing fascinations with jazz, poetry and architecture. *Fenestra Ovalis (CTFMT/AFFDT) # 1* was first exhibited in *The Oval Window* at the Brisbane City Gallery in 2002 and was inspired by the book of the same name by the British poet J. H. Prynne.

44. Ken Whisson (1927-2022)

Girl and boats 1976
Oil on board
Purchased 1978

Ken Whisson’s paintings reflected his immediate environment of St Kilda. This work carries his hallmark unconventional habit of painting figure and object first and then laying the background down around them. It is an archetypal example of early modernism – the subject placed within a landscape, both being distorted to engage aesthetic dimensions. For the figure, there is no reference to female anatomy as such, however femininity is signified through the deep cleft in her back, a core icon of the nude in modernist painting.

45. Richard Tipping (b. 1949)

The Australian Touch, 88 from The Sydney Morning (Vol. I) 1989
Screenprint on paper
Purchased 1995

Richard Tipping is best known for his ‘concrete poetry’ based on the sophisticated and witty subversion of found text including from road signs, popular culture and advertising. This print comes from the first of four portfolios titled *The Sydney Morning* (1989-94) containing re-designed corporate logos, sign designs and familiar phrases. Tipping continues a tradition inherited from the Dadaists and Duchamp of ‘aided readymades’ and the breaking down of boundaries between individual arts. He emphasises that his word plays are not merely conceptual because the puns and double meanings are inseparable from the object.

46. Joe Furlonger (b.1952)

Bridge to Bribe 2010
Synthetic polymer paint and pigment on canvas
Donated through the Australian Government’s Cultural Gifts Program by Joe and Heidi Furlonger with assistance from Ray Hughes Gallery, 2012

Since completing his studies at the College in 1976, Joe Furlonger has become one of Australia’s most respected landscape painters, known for his large-scale expressive paintings of Australia’s expansive open spaces. *Bridge to Bribe* shows this sense of movement and energy, and Furlonger’s use of handmade paints and surfaces. Furlonger has won several awards including the 1988 Moët and Chandon Fellowship and the 2022 Fleurieu Art Prize. He has been regularly selected in the Archibald, Wynne, Sulman and Dobell art prize exhibitions.

47. Ray Beattie (b.1949)

Sweep and broom from Utensil 1978-80
Etching on paper
Gift of the artist, 1981

Ray Beattie arrived in Australia in 1963 from Belfast, Ireland and after serving in the Vietnam War, studied in Perth and then Melbourne, before undertaking a residency at the QFDC in 1981. Remaining in Brisbane, Beattie lectured in printmaking and intermedia at the College between 1983-2003. Beattie’s *Utensil* etchings form an illustrative series of everyday objects, where functionality and materiality create a sense of order and clarity. This sits in contrast to the reality of life, symbolised by the used etching plates that create a random, messy background for each object.

48. Howard Arkley (1951-99)

House Drawing 1987
Synthetic polymer paint and watercolour on paper
Donated through the Australian Government’s Cultural Gifts Program by The Paul Eliadis Collection, 2007

Howard Arkley is perhaps best known for his portraits of suburbia delivered in a Pop Art style. His vibrant airbrushed paintings mined the perspectives of real-estate advertisements, and become telling portraits of taste, socio-economic classes and utopian dreams. Arkley represented Australia at the 48th Venice Biennale (1999) to critical acclaim, just a few weeks before his sudden death. *House drawing* is an intimate study, based on a real estate advertisement for a house on Wilgah Street, St Kilda. The study informed the composition of a large-scale painting *Bungalow Home* (1987).

49. Jonathan Tse

It’s a small world after all 2020
Laser-cut relief print
Gift of the Queensland College of Art Printmaking Department, 2020

Jonathan Tse is an artist/printmaker and has been an adjunct lecturer and technician in the QCAD Printmaking studios since 1993, playing a vital role in the careers of many of Australia’s artists. His work often draws on childhood memorabilia and nostalgic imagery – postcards, tin toys, and photographs – to explore themes of memory, migration, and cultural identity. This work is from the 2020 QCAD Printmaking Folio, which reflected on the experiences of isolation and change during the pandemic.

50. Vivienne Shark LeWitt (b. 1956)

M.O.R. 1990
Oil on canvas
Donated through the Australian Government’s Cultural Gifts Program by The Paul Eliadis Collection, 2007

Vivienne Shark LeWitt explores the complexity and absurdity of human experience through surreal, allegorical scenes. Her work often portrays human interactions with melancholic or sinister undertones. *M.O.R.* (Middle of the Road) depicts two people colluding to trigger an explosive which leads off the canvas to an unseen target. Reminiscent of 1950s New Yorker cartoons, the painting blends mischief with unsettling naivety, referencing the early nuclear experiments conducted in the deserts of America and their woefully unequipped onlookers. As with many of LeWitt’s works, *M.O.R.* explores power dynamics, suggesting that power can be both empowering and self-destructive.

51. Nat Paton (b.1970)

Untitled from ‘Hot Stuff’ series 1997
Ilfachrome photograph
Purchased 1998

Nat Paton is a Brisbane-based artist whose practice incorporates photography and performance. Developed while Paton was completing her Bachelor of Visual Arts (Honours) at the College, the *Hot Stuff* series took form as a series of billboard vinyls installed throughout Brisbane’s Fortitude Valley. Using self-portraiture, Paton critiques the portrayal and censorship of women in Western media, specifically relating to body image and sexual desire. The series conflates these issues with food advertising – think ice-cream or chocolate – revealing how both are often connected to ideas of the ‘seven deadly sins’.

52. Di Ball (b.1952)

Pearls of Wisdom (nail polish painting) 1996
Nail polish on board
Purchased with assistance from the Australian Government through the Australia Council, its arts funding and advisory body, 1997

Di Ball is an alumna and past teacher of both QCAD and Griffith Architecture. A multidisciplinary artist, Ball’s practice reflects the cyberfeminist movement in the 1990s, which connected feminism and women’s liberation to the development of new technologies. This nail polish painting is a component of a larger installation centred on an interactive CD-Rom that challenges art hierarchies and historical narratives surrounding traditional media versus new technologies.

53. Darby Ross Jampijinpa (1905-2005)

Ngipiri Jukurrpa (Egg Dreaming) 2003
Etching on paper
Purchased 2008

Darby Ross Jampijinpa was a respected Warlpiri elder, born at Ngarnayarlpirri in the Tanami Desert, Central Australia. He was a senior founding artist and mentor at Warlukurlangu Artists Aboriginal Association, which opened in Yuendumu in 1985. In 2008 GUAM collaborated with Warlukurlangu Artists Aboriginal Association to produce the exhibition and publication *Darby Ross Jampinjimpa – Make it good for the people*. It was the first solo exhibition and publication of Jampinjimpa’s work.

54. Anne MacDonald

No. 41 from The romance 1987
Gelatin silver photograph
Purchased with assistance from the Australian Government through the Australia Council, its arts funding and advisory body, 1989

Anne MacDonald’s work traverses the vanitas still life genre, extending historical approaches by exploring the symbolic potential of objects within a contemporary cultural context. MacDonald’s *Romance* series was developed as an installation of 51 intricately sized photographs of romantic icons found in shops – red roses, chocolate boxes, cupid’s arrows, hearts, hooks and lace. Oversaturated and ornately framed, the series reflects on the commodification and clichés of romance.

55. VNS Matrix

Alpha Bar from ALL NEW GEN 1992
Colour transparency in aluminium light box
Griffith University Art Collection. Gift of the artists, 2000

Formed in Adelaide in 1991, VNS Matrix are a collective of four artists (Virginia Barratt, Francesca da Rimini, Julianne Pierce, Josephine Starrs) working across new media, photography, sound and video. *ALL NEW GEN* came from a desire to disrupt the machismo world of video games with a female non-binary centric computer game. Its first iteration in 1992 was a series of light boxes and sound works, introducing the characters and scenarios of a hypothetical computer game. Attempting to redefine the images and roles of women in these spheres, VNS seek to ‘hijack the toys from the technocowboys and remap cyberculture with a feminist bent’.

56. Sam Fullbrook (1922-2004)

Nude resting c. 1998
Oil on canvas
Donated through the Australian Government’s Cultural Gifts Program by The Josephine Ulrick and Win Schubert Foundation for the Arts, 2009

One of Australia’s most influential postwar painters, Sam Fullbrook was a highly skilled colourist and tonalist, whose imagery drew on the physicality and immediacy of abstract expressionist painting. Fullbrook’s early years were spent as a timber cutter and serving in the Australian army, and he began studying painting through a government retraining program after WWII. Through the 1950s-70s Fullbrook travelled widely within Australia, and his landscape compositions and figure studies referenced these experiences. His work was recognised by many major awards including the Archibald Prize (1974) and the Wynne Prize (1963, 1964).

57. Leonard Brown (b.1949)

The Earring 1990
Oil on canvas
Griffith University Art Collection. Donated through the Australian Government’s Cultural Gifts Program by Alex and Kitty Mackay, 2020

Brisbane-born artist Leonard Brown completed his studies under Betty and Roy Churcher at the Central Technical College between 1963-69. Brown’s parallel practices mean that he is simultaneously one of Australia’s most prominent contemporary abstract artists and an accomplished painter of traditional Byzantine icons. His minimal paintings draw from aspects of religious iconography, poetry and philosophy, and emphasise an underlying spiritual sensibility.

58. Chantal Fraser (b.1981)

Maiden Prismatic Taupou #1 2011
Photo-composite
Purchased 2011

Since the early 2000s, Sāmoan-Australian artist Chantal Fraser’s feminist anti-colonial art practice has challenged Euro–American art histories and explored ornamentation and cultural adornment as an aesthetic resolution to identity and individuality. In 2023 GUAM produced Fraser’s first institutional solo exhibition and publication *Chantal Fraser: The Ascended*, which then toured through Queensland in 2023-25. *Maiden Prismatic Taupou #1* combines Fraser’s photographic and assemblage techniques, creating a self-portrait that both conceals and reveals, touching on Fraser’s own experiences of feeling a responsibility to represent ‘Sāmoan-ness’, whether she wants to or not.

59. Lucy Culliton (b.1966)

Ray in Paris 2010
Oil on board
Donated through the Australian Government’s Cultural Gifts Program by Lucy Culliton with assistance of Ray Hughes Gallery, 2012

One of Australia’s most recognised contemporary landscape and still life artists, Lucy Culliton studied at the National Art School and has exhibited nationally and internationally for over 20 years. This portrait is of art dealer Ray Hughes, a colourful fixture in the Australian art world for over 40 years, with galleries in Brisbane and Sydney and a stable of artists that included many QCAD alumni. Renowned for his huge appetite for life and art, and his penchant for bright ties, he was also Culliton’s art dealer for over a decade.

60. Midge Allom (1947-2001)

Cow Portrait #618 from the Udder Gallery from Mutdapilly Mob: Bang Tail Muster 1996
Photograph, galvanised steel, laser print scientific documentation, cow tail clipping, fabric
Donated through the Australian Government’s Cultural Gifts Program by Richard Allom, 2003

Cow Portrait #618 forms part of a larger project Midge Allom developed while artist in residence at Griffith University’s Faculty of Environmental Sciences and Griffith Artworks. Allom worked with Associate Professor Janey Chaseling at the Mutdapilly research station on a project that investigated weight as an indicator of short-term changes in the lactating cows’ environment. Allom transformed the anonymous cows into regal tin-plate portraits, celebrating the uniqueness of each. Using the portrait genre, she also references the famous Australians adorning the walls of Canberra’s portrait gallery and highlights the women and mothers that are missing and taken for granted. *The Cow Portrait* series prompts us to acknowledge that we too are part of a farm-like system, with its own set of conditions and capacities.

61. Rose Farrell (1949-2015)

George Parkin (1949-2012)
Snares of Love from Worthy Habits and Mantles series 1990
Type C photograph
Purchased 1991

Working from a rare 17th-century Rosicrucian poem, artist duo Rose Farrell and George Parkin produced the series *Worthy Habits and Mantles* during their four-month residency at QFDC in 1990. Comprising six works, each entailing the construction of an elaborate ‘set’ in the studio, and a cast made up of staff and students. The reference poem, illustrated with engravings that have been interpreted alchemically, was intended for private meditation and is concerned with the aspiration to divinity and perfection. Farrell and Parkin investigate these alchemical concepts in relation to photography, focusing on how two and three-dimensional scenes are translated through light and colour.

62. Jun Chen

In the Hunter Valley – Joe Furlonger, Lucy Culliton and Jun Chen 2007
Oil on canvas
Donated through the Australian Government’s Cultural Gifts Program by the artist, 2021

One of Australia’s most prominent impasto painters, Jun Chen emigrated to Australia in 1990. Growing up in China, he first trained in Chinese brush painting, which provided a strong technical base for his current practice, underpinned by a skillful use of colour and texture. This work depicts Chen with fellow painters Joe Furlonger and Lucy Culliton.

63. Margery Edwards
NY 921 1984 1984
Mixed media on canvas
Gift of Dr K David G Edwards MD PhD, 2006

Margery Edwards trained as a nurse before studying art in the 1960s, later attending the Brera Academy in Milan and Morley College in London. In 1974, she moved to New York, where her work shifted from vibrant abstraction to spiritual black paintings influenced by the city. *NY 921 1984* is from a series of works Edwards created during this period that recall the particular influence of Mark Rothko and American Abstract Expressionism. Often seen as landscapes of the inner and outer world, this series of works reintroduced subtle colour to intensify the blackness. She described black as ‘absorbing energy and warmth’.

64. Vivienne Binns (b. 1940)
Blobs over Japan pattern 1993
Acrylic on photocopy paper
Purchased 1993

Vivienne Binns is known for her feminist, collaborative and community-engaged practice. Her abiding interests are the function of art making as an inherently human activity that which occurs in all social groups. This work is from a larger series that overlays various motifs onto Japanese printed paper. Through this layering, cultural references dissolve into abstract patterns, raising questions about appropriation, colonial legacy and shifting identity.

65. Mona Ryder (b.1945)
Mother Other Lover 1995
Painted metal and acrylic sheet, neon
Donated through the Australian Government’s Cultural Gifts Program by the artist, 1999

Mona Ryder’s career as an artist spans across four decades, and she graduated from QUT with a Bachelor of Visual Arts in 1991. Since then, she has exhibited widely and executed several major public art commissions and projects. *Mother Other Lover* marks a key moment in Ryder’s practice, as the title piece for one of her most significant exhibitions at the Queensland Art Gallery. For Ryder, between the roles of “mother” and “lover” women continue to be metaphorically and discursively cast in the role of “other” – they are the wallpaper to male architecture, they are the stage for male protagonists to play out the father’s drama, they are both the perfect ideal of beauty and the horrifying space of the abject which both feed and threaten to consume the male psyche. Words curl and swirl around the heart shape like a tattoo on a sailor’s bicep.

66. Robert Dickerson (1924-2015)
Lovers at Pullenvale 1975
Oil on board
Gift of the artist, 1975

One of Australia’s most recognised figurative artists, Robert Dickerson was a self-taught painter and founding member of the influential Antipodeans group, which rallied against the growing dominance of abstraction in Australian art. Dickerson’s definitive angular style and use of bold colours form dramatic compositions that reflect on aspects of the human condition embedded within landscapes. *Lovers at Pullenvale* is one of the first works gifted to the Collection. Pullenvale is the western suburb of Brisbane where Dickerson briefly lived, and the painting is a rare example of Dickerson working at large scale.

67. Lillian Bosch (b.1924)
Bouquet en bleu no. 1 1974
Oil on canvas
Gift of the artist, 1999

Born in Winter Haven, Florida, Lillian Bosch studied extensively in the USA and Europe between 1943-65, before moving to the Gold Coast in the 1968. Bosch continued exhibiting in Australia, working across printmaking, painting and tapestries. In 1970 Bosch established the Sunfish Art Gallery at Broadbeach, an exhibition and performance space for both visual and performing arts and crafts.

68. Joyce Hyam (1923-2021)
Untitled (Three people in hats) c. 1990
Acrylic on paper
Donated by Vivien Harris, 2022

Joyce Hyam studied at the Central Technical College in the early 1960s and later taught drawing classes at the College. She regularly exhibited with the Royal Queensland Art Society and the Half Dozen Group of Artists, becoming recognised for her textile work. In the late 1970s, Hyam began working in printmaking, producing several series of abstract works experimenting with colour and printing processes.

69. Gemma Smith (b.1978)
Chessboard painting #2 2007
Chessboard painting #3 2007
Synthetic polymer paint on board
Purchased 2008

Gemma Smith is a painter and sculptor whose practice investigates colour theory and sculptural form, using abstraction in both playful and serious ways to investigate the shifting pictorial plane. Her paintings explore geometric and spatial possibilities in jewel-like colours, incorporating sculptural elements such as chessboards to highlight hard edges, colour blocking, translucency and the opacity of paint. Smith has exhibited extensively across Australia, and has been commissioned for several public artworks including at Brisbane’s Queen Elizabeth II Courts of Law and the Brisbane Airport.

70. Kathleen Shillam (1916-2002)
Brutus c. 1990
Bronze
Purchased 2005

Originally from Devonshire, England, Kathleen Shillam emigrated to Australia in 1927. Upon her arrival in Brisbane, Shillam completed her studies at the Central Technical College in 1933, afterward working in commercial advertising. While initially known for her drawings, from 1950 Shillam worked full time as a sculptor and taught at several Brisbane art institutions. Between 1961-64, she studied bronze casting at the Royal College of Art, London, going on to establish the Society of Sculptors alongside her husband upon their return to Australia. *Brutus* is one of Shillam’s later works, reflecting her enduring interest in depicting animals in bronze.

71. Carl Warner (b.1965)
Untitled 1988
Silver gelatin photo
Donated by Alex and Kitty Mackay, 2021

Carl Warner has been an exhibiting artist in Australia over the past 40 years. He completed a PhD at QCAD in 2021, and is a respected teacher in photography and art theory. Warner is renowned for his minimalist compositions and photographic assemblages which he derives from details captured from the natural, urban and industrial environment. He closely examines the surface of objects and transforms overlooked details into abstract compositions that contest the language of landscape.

72. Gonkar Gyatso (b.1961)
My Identity: 1 (Tibetan Robe) 2003
Digital photography
Gift of the artist, 2012

Since the 1980s Gonkar Gyatso has encrusted traditional Buddhist iconography with pop cultural referents to explore issues of identity, globalisation, hybridity, and consumerism. In 2011-12 GUAM produced the exhibition and monograph *Gonkar Gyatso: Three Realms* in collaboration with the Institute of Modern Art and the University of Queensland Art Museum. Displayed across the three galleries, the project was Gyatso’s first public gallery survey. This work is from a series of autobiographical self-portraits that comment on experiences of displacement and the erasure of Tibetan culture.

73. Simryn Gill (b.1959)
Looking for Marcel 2005
C-type print
Purchased 2014

Working between Australia and Malaysia, Simryn Gill’s practice explores themes of migration, environments and language through found objects, photography, drawing, printmaking and sculpture. *Looking for Marcel* is from a series inspired by the 1974 film *Berlin, or a Dream with Cream* by Marcel Broodthaers in which the Belgian conceptualist, overseen by a parrot in a potted palm, is observed sitting at a table reading a newspaper with his glasses smeared in cream. Gill’s atmospheric photographs capture commonplace sites of absence in Port Dickson, Malaysia. In 2016 GUAM produced the exhibition and publication *Sweet Chariot*, showing new works that continued Gill’s exploration into how place and history intersects with personal experiences.

74. Ray Cook (b.1962)
Plague in Constantinople 2000
Silver gelatin photo
Donated by Alex and Kitty Mackay, 2021

Ray Cook completed a PhD (2014) and Masters degree (2003) at QCAD and taught in its photography department for many years. A self-taught photographer, Cook began creating images in the 1980s, firstly of his friends who had been diagnosed with HIV, and then of himself after he was diagnosed in 1989. He uses theatre and performance to examine themes of mortality, loss of control, and the way gender and sexuality is perceived in the media. *Plague in Constantinople* was made during a period when Cook’s feelings of disorientation were forefront, as new drugs meant he had to re-engage with a future life he had resolved himself to thinking he wouldn’t have.

75. Maree Cunnington (b.1949)

hon-our from ‘Secretions’ series 1997
Ilfochrome photograph
Purchased 1999

Maree Cunnington is a Brisbane-based visual and performance artist. In the *Secretions* series, Cunnington investigates the idea of concealment, or secrets, in private and public life. The title is also a play on words, referring to the bodily fluids – blood, tears, milk – that are a vital part of what is to be human. While Cunnington employed a surrealist strategy in *Secretions*, combining images and text in strange and affective syntheses, her work also alludes to her brother’s progressive loss of communication and recognition as he suffered a fatal brain tumour.

76. Lesley Goldacre (b.1953)

Untitled from Rites of Passage series 2 1993
Gelatin silver photograph on fibre-based paper
Purchased 1996

Lesley Goldacre’s work explores family, feminism, and the role of autobiography. Her *Rites of Passage series 2* was developed over a five-year period, documenting a mother and her two daughters underwater. This process of documentation exposed the changing dynamics between these women. Each year there appeared changes in the relationships between them, signified by the unconscious body language of the figures. The series addresses issues of the feminine, the mother/daughter relationship and the biophilic gesture.

77. Anne Zahalka (b.1957)

The Artist (self portrait) 1986, printed 1987
Cibachrome print
Donated through the Australian Government’s Cultural Gifts Program by the artist, 2013

Anne Zahalka is one of Australia’s most highly regarded photomedia artists, who has been exhibiting nationally and internationally for over 40 years. Her practice addresses issues such as identity and gender roles, the national character, leisure as lifestyle and rhetoric and the conventions of artistic genres as tropes. *The Artist (self portrait)* forms part of Zahalka’s iconic series *Resemblance*, developed during a residency in Berlin. Drawing on 17th-century Dutch portraiture conventions which staged professionals with tools of their trades, Zahalka adds subtle contemporary twists, using parody and melodrama to produce a postmodern exploration of the Western art historical canon.

78. Jay Younger (b.1960)

I Dream of You at Night from The Tragic Romance Series 1986
Fibre-Based Gelatin silver photograph
Purchased 1986

Jay Younger’s practice engages with and subverts the politics of mass media and cinema. After studying at the Darling Downs Institute of Advanced Education, Younger continued her studies at the College, graduating with a Diploma of Arts (Photography) in 1984. Younger exhibited regularly from 1985, becoming Deputy Director (Teaching and Learning) and Professor at QCAD. *I Dream of You at Night* from *The Tragic Romance Series* investigates the ‘images of women’ criticism which emerged in the 1970s as a field of feminist study. Through narrative and cinematic cliches, a parallel is drawn between the position of art, the subconscious and female identity as objects of possession.

79. Tracey Moffatt (b.1960)

Something More #1 1989
Cibachrome photograph
Purchased 1989

Tracey Moffatt graduated from the College in 1982 with a Bachelor of Visual Communications. An internationally acclaimed artist and filmmaker, Moffatt was the first Indigenous artist to represent Australia the Venice Biennale in 2017. Her renowned series *Something More* demonstrates Moffatt’s distinct practice of deploying narrative conventions appropriated from cinema to explore issues of race and gender. Intentionally ambiguous, Moffatt plays the role of a young woman who dreams of escaping the stifling atmosphere of small-town life. The intense colours and saturated tones reminiscent of 1950s B-grade films create a theatrical effect and infuse the image with a sense of mystery and unease, accentuated by the unexplained characters and cultural references that allow audiences to complete the narrative.

80. Robyn Stacey (b.1952)

Blue from Redline 7000 1988
Cibachrome photograph
Purchased 1988

Robyn Stacey is known for her experimental photographic practice including hand-colouring, computer manipulation, camera obscura and lenticular imagery. *Blue from Redline 7000* references a 1965 Howard Hawks film and reflects Stacey’s interest the entangled relationship between photography, history, perception and identity. Drawing on the montage style of movie posters and the narrative codes of noir cinema, Stacey stages women within stylised scenes of danger, pursuit and urban tension, critiquing the sexualised portrayal of women in mass culture.

81. Julie Rrap (b.1950)

Persona and Shadow: Madonna 1984
Cibachrome photograph
Purchased 1985

Julie Rrap has been a major figure in Australian art since the 1970s, working across photography, performance and video in an ongoing project concerned with representations of the body. *Persona and Shadow: Madonna* was included in the GUAM exhibition *The Repeated Image*, at the Brisbane City Hall Gallery in 1986, that celebrated contemporary photography in the collection. The work reflects Rrap’s interest in the performative nature of identity and sexuality and how these change according to societies and time periods. In this sense, Madonna is not a representation of the Virgin Mary, but a total departure from the concept of the archetype – examining how the modern woman might exist within an antiquated framework, and the ways this forces fragmentation and dislocation.

82. Chris Barry (b.1954)

‘Puppet’ from ‘Lost in translation’ 1992
Type C colour photograph
Purchased 1993

Chris Barry has been exhibiting since the 1980s, with her work investigating the relationship between photograph, performance and autobiography. In 1987 Barry began photographing her family in Poland, as a way to explore her own experiences as a second generation Australian and feelings of displacement and loss of heritage. In this work a child dressed in traditional Polish clothes stands against a backdrop of old buildings and rubble. The image reflects Barry’s own position, connected to a cultural history that is both a burden and a means of self-identity. In 2002 GUAM hosted the artist’s solo exhibition *Chris Barry: Out of Place*, which was the first exhibition in our new South Bank gallery.

83. Tim Page (1944-2022)

9th Division trooper, Y-bridge 8em Saigon Mini-Tet ‘68 from ‘NAM: The Boxed Set 2003
Computer generated inkjet print on paper
Donated through the Australian Government’s Cultural Gifts Program by the artist, 2003

Tim Page was one of the most vivid personalities among a group of Vietnam/American War photographers whose images appeared in publications around the world and helped shape public opinion and policy regarding the conflict. A self-taught photographer, Page became a celebrated freelancer noted for his work covering dangerous situations others were reluctant to cover. In 2002 Page moved to Brisbane and became an Adjunct Professor in Photojournalism at QCAD. The Collection contains an extensive body of works by Page, including the full ‘*NAM: The Boxed Set*’ printed in Brisbane to mark 40 years of the original photographs being published, and over 200 works from the major survey exhibition *TIM PAGE: From War to Peace... Revolutions, Revelations, Resolutions* shown at the Brisbane Powerhouse in 2005.

84. Colin Aggett (b.1942)

Untitled c. 1978
Gelatin silver photograph
Purchased 1978

Colin Aggett is a British artist who travelled around Europe and the Middle East before joining Griffith University in 1975 to work at the Centre for the Advancement of Learning and Teaching, managing the audiovisual equipment for teaching and research. Five works by Aggett were the first photographs acquired for the Collection. They present highly aesthetic urban details, merging form and subject matter. The works redefine photography as an art form, highlighting overlooked intricacies of daily life and ultimately imbuing the urban environment with newfound aesthetic importance.

85. C. Moore Hardy (b.1955)

Sisters of Perpetual Indulgence from Gay and lesbian family 1995
Gelatin silver photograph on fibre based paper
Purchased 1996

C. Moore Hardy’s photographic works are concerned with representations of women, diverse sexualities and revisions of dominant, visual iconography. Hardy’s *Gay and lesbian family* series challenges traditional notions of the family unit, offering alternative and diverse visions of family life and how people define their identity and relationships. The series continues a documentary photographic tradition used by many second-wave feminist photographers, as the medium was free from the dogma of traditional male-dominated art fields like painting and sculpture.

86. Mervyn Bishop (b. 1945)

Warning sign, 30km from Maningrida N.T. 1974
Silver gelatin photograph
Purchased 1991

Mervyn Bishop began his career with a cadetship at the Sydney Morning Herald in 1963, before becoming Australia’s first Aboriginal press photographer. He has produced some of Australia’s most iconic images, including the historical moment when Prime Minister Gough Whitlam poured a handful of earth into the hand of Gurindji traditional land owner Vincent Lingiari. There is a complexity to Bishop’s works, as an Indigenous man working within white media and government institutions. This is perhaps most apparent in the work here, that captures a sign written by an Indigenous community in Maningrida, Arnhem Land, warning white photographers against documenting sacred sites.

87. Fiona Hall (b. 1953)

Untitled 1984
Gelatin silver photograph
Purchased 1986

Fiona Hall is a multidisciplinary artist who, since the 1970s, has explored themes of globalisation, the relationships between ecology and economy, systems of classification and domestic order. After studying in Sydney, she rose to national prominence as a photographer, before extending into a sculpture and installation. This photograph is an early example of Hall’s interest in materiality and transformation, as she arranges quotidian objects into icons with historical relevance and value, containing a sense of decoration and style.

88. Hiram To (1964-2017)

Casual victim 1991
Printed card
Purchased 1991

Born in Hong Kong and settling in Australia in 1986, Hiram To established an international profile before returning permanently to Hong Kong in 1995. *Casual Victim* is an important work from To’s oeuvre, addressing key concerns within his practice such as self-representation and layered Queer and Asian identities, pop culture and cinema, the slick and seductive aesthetics of fashion and commercial advertising, and the fetishisation of Asian art and culture in the West.

89. Frances (Frank) Payne (1885-1976)

Customs House from Kangaroo Point c.1930
Oil on panel
Purchased 2004

Frances Payne was born in Kangaroo Point and studied at All Hallows’ Convent before continuing her studies at the Brisbane Technical College under Godfrey Rivers. In 1905 Payne moved to Europe to study at the Ecole d Beaux-Arts in Paris, and then under well-known painter Frank Brangwyn in London. After returning to Brisbane in 1907 Payne worked as a freelance writer and illustrator and soon became sought after for her work. Through the 1920s-30s she was reputedly one of Australia’s highest paid women. Serving on the committee of Society of Women Painters and Founder of the Women’s Industrial Arts Society, Payne promoted the careers of several young artists including Daphne Mayo and Lloyd Rees.

90. Isaac Walter Jenner (1836-1902)

On Cabbage Tree Creek, Moreton Bay c.1890
Purchased 2005

A self-taught painter, Isaac Walter Jenner exhibited consistently in England before emigrating to Australia in 1883. He quickly cemented himself as a leading figure in the Queensland art community, teaching at several institutions including the Brisbane Technical College. Jenner was a founding committee member of the Royal Queensland Art Society and contributed significantly to the establishment of a state gallery. Jenner was best known for his highly detailed marine paintings in both oil and watercolour.

91. Lloyd Rees (1895-1988)

Convent Gates, Brisbane 1914
Ink on paper
Donated through the Australian Government’s Cultural Gifts Program by Blane Templeton, 2019

Lloyd Rees, one of the prominent landscape artists of his age, won a scholarship in 1910 to study at the Central Technical College. In 1917 after completing his studies, Rees moved to Sydney where he worked as a commercial illustrator and taught drawing, painting and art history at the University of Sydney. His artistic practice varied throughout his life, from the precise analytic drawings made in the 1920s, like *Convent Gates*, to more lyrical paintings and lithographs created from the 1940s onwards. In recognition of his extensive contributions to art in Australia, Rees was made a Companion of the Order of Australia in 1985.

92. Vida Lahey (1882-1968)

Mountain Flowers 1951
Watercolour on paper
Purchased by the Central Technical College with assistance from the Department of Education, c. 1951

One of Australia’s most well-known artists, Vida Lahey studied under Godfrey Rivers at the Brisbane Technical College from 1903. Considered to be one of the first professional female artists in Queensland, Lahey was interested in furthering the presence of women in Queensland’s art community and strengthening the community generally. Along with her contemporary Daphne Mayo, Lahey established the Queensland Art Fund, and was a member of the Art Advisory Committee for the Queensland National Art Gallery between 1931-37. *Mountain Flowers* is an example of Lahey’s exceptional colour-handling and compositional skill.

93. Gwendolyn Grant (1877-1951)

Tech. College, George Street soldiers and truck c.1942
Watercolour on paper
Donated through the Australian Government’s Taxation Incentive Scheme for the Arts by Mr Gregor Grant, 1993

Gwendolyn Grant studied at the College under Godfrey Rivers, and began exhibiting with the Royal Queensland Art Society in 1899. For several years she worked as a governess in rural Queensland, before returning to Brisbane in 1912, taking up a studio space with Vida Lahey. Grant became nationally recognised for her Impressionist paintings and portraiture work. She continued to teach at the College until retiring at the age of 75.

94. Godfrey Rivers (1859-1925)

A Punt on Kedron Brook 1900
Oil on board
Acquired through amalgamation with the Queensland College of Art, 1991-92

Richard Godfrey Rivers emigrated to Australia in 1889 after completing his studies at the Slade School of Fine Art, London. As the Director at the Central Technical College between 1890-1915, Rivers taught a great number of what would become Queensland’s most prominent artists. An active member of the Queensland Art Society, he was instrumental in the establishment of a public State Gallery in 1895 and was appointed Honorary Secretary to the Trustees, and then Honorary Curator. *A Punt on Kedron Brook* exemplifies Godfrey’s artistic practice, concerned with expressive yet quotidian scenes from his travels across Australia, the UK and Europe.

95. Betty Quelhurst (b.1919-2008)

Flowering Trees Brisbane 1956
Oil on Masonite
Donated through the Australian Government’s Cultural Gifts Program by the artist, 2005

Betty Quelhurst was one of the longest serving teachers at the Central Technical College, simultaneously shaping a career as a prominent Queensland painter through the late 1900s. Quelhurst studied at the College between 1935-38 before serving in the RAAF during World War II. She later returned as a trainee teacher, followed by study in Melbourne and Paris, between 1948-52. Quelhurst rejoined the College in 1955 and moved with it to the reshaped College of Art at Morningside in 1972, remaining a teacher and mentor for generations of Queensland art students until her retirement in 1984.

96. Joe Rootsey (1918-63)

Queensland Light c. 1950
Watercolour on paper
Purchased by the CTC with assistance from the Department of Education, c. 1950

Joe Rootsey, (Barrow Point people, Amu Wuringu clan) lived and worked as a stockman in Cape York for his early life. In 1954, after being diagnosed with tuberculosis and confined to a Cairns hospital, Rootsey began sketching, inspired by memories of his country. In the later 1950s, Rootsey completed his study at the Central Technical College under the sponsorship of the Department of Native Affairs. Following this training, he exhibited at the Royal Queensland Show to critical acclaim, becoming one of the first Indigenous people in Queensland to be recognised as a contemporary artist.

97. Dick Roughsey (1920-1985)

Pursuit of Warrenby 1969
Oil on board
Purchased 2012

Dick Roughsey (Goobalathaldin) was a Lardil artist from Morningson Island in the Gulf of Carpentaria. While his artistic practice had its origins in traditional bark painting, in the 1960s he transitioned into a modern style in oil and acrylic, mentored by painter and pilot Pery Trezise and later Ray Crooke. In the 1970s Roughsey became well known for his illustrated children’s books, including *The Rainbow Serpent* and *The Quinkins*, which both won Australian Picture Book of the Year Award in 1975 and 1979 respectively.

98. F. J. Martyn Roberts (1871-1963)

Quietude 1898
Oil on board
Purchased by the Queensland College of Art, 1981, and acquired through amalgamation, 1991-92

Originally from Plymouth, England, Frederick James Martyn Roberts emigrated to Brisbane in the 1880s. After completing his studies at the Brisbane Technical College, he became an Assistant Art Teacher at the College in 1896 and then Acting Director between 1898-99. Roberts furthered his studies in Sydney, returning to Brisbane to accept the appointment as Supervisor of Art at the College in 1910, continuing in this role until 1936. Roberts exhibited his impressionist landscapes regularly at the Queensland National Association and the Queensland Art Society.

99. Cyril Gibbs (1906-1992)

William Jolly Bridge c. 1955
Watercolour on paper
Acquired through amalgamation with the Queensland College of Art, 1991-92

A central figure in the history of the College, Cyril Gibbs arrived in Brisbane from Melbourne in 1934 and established a commercial art studio – ‘Gibbs-Smith Studio’, before replacing F.J. Martyn Roberts as the Head of the College in 1938. Overseeing several generations of art students, Gibbs held this position until 1971, while also serving as a Trustee of the then Queensland National Art Gallery and a member of its Advisory Committee. Gibbs was also a member of artist society Half Dozen Group and was known for his figurative watercolour work.

100. Ray Crooke (1922 – 2015)

School at Yalobi 1969
Oil on canvas board
Donated through the Australian Government’s Cultural Gifts Program in memory of Caroline Rose Gill, 2023

Ray Crooke remains a nationally significant Australian painter, renowned for his depictions of Far North Queensland and the Pacific Islands in a style likened to Post-Impressionist painter Paul Gauguin. In 1969 Crooke won the Archibald Prize, in 1993 he was made a member of the Order of Australia for his contribution to the arts, and in 1996 received an Honorary Doctorate from Griffith University. This painting depicts a view of Yalobi, a village on Waya Island, north-west Fiji. It is a remarkable example of Crooke’s style and subject matter, created in the peak of his career.

101. Harold Parker (1873-1962)

Renaissance ornament 1893
Relief panel
Purchased by the Brisbane Technical College, c. 1890s

Born in England, Harold Parker arrived in Brisbane in 1876. He studied drawing and carving at the Brisbane Technical College in 1888, winning several prizes for his carving work. He then returned to London to train at the City Guild Art School and complete sculpture apprenticeships between 1896-1908, before returning to Australia in 1930. He gained international acclaim for his marble work and is credited with bringing these skills to Australian practitioners and encouraging the use of local Rockhampton marble.

102. Ron Hurley (1946-2002)

Macaroom 1990
Embossing on inked paper
Purchased 2003

Ron Hurley (Gooreng Gooreng, Muninjali peoples) was the first Indigenous person to graduate from QCAD, completing his studies between 1973-75. After further education and undertaking an Australia Council for the Arts Residency at Cite des Arts in Paris, Hurley began working with Flying Arts, facilitating workshops in Indigenous communities in Far-North Queensland. Hurley played an active role Australia’s arts sector, including judging the first Telstra Indigenous Art Award in 1984, Chairing the Aboriginal and Torres Strait Islander Arts Board of the Australia Council for the Arts between 1993-96, and designing the logo for the 2000 Sydney Olympics.

103. Elizabeth (Bessie) Dickson Gibson (1868-1961)

(Woman in black hat) n.d.
Watercolour on paper
Acquired through amalgamation with the Queensland College of Art, 1991-92

Elizabeth ‘Bessie’ Gibson, best known for her small-scale portraiture and contemplations on daily life, was born in Ipswich and studied under Godfrey Rivers at the Brisbane Technical College between 1888-1905. On Rivers’ suggestion, Gibson continued her studies in Paris under Frances Hodgkins, and excelled in miniature portrait painting. She returned to Brisbane in 1947, having expanded her practice to include landscapes and still life. Gibson continued to exhibit, though remained largely unknown in Australia until a more recent interest in addressing the undocumented history of women artists in the 19th and 20th centuries.

104. William Robinson (b.1936)

Self Portrait c. 1955
Oil on board
Acquired by the Central Technical College, c. 1955, and acquired through amalgamation, 1991-92

William Robinson studied art at the College between 1955-56, before beginning a career as an art instructor in Queensland, including at the College between 1957-62. In 1982 he left his teaching career to devote himself full-time to painting and became one of Australia’s most distinguished artists, known for his unique depictions of South-East Queensland’s rainforests and seascapes. He is widely respected and collected nationally, has won the Archibald Prize twice (1987, 1995), and is represented in major collections including the National Gallery of Australia and the Metropolitan Museum of Art, New York. An early work, *Self Portrait* is a profile of a pensive young man, believed to have been completed for assessment during his studies.

105. John Rigby (1922-2012)

Swamp edge 1961
Oil on Masonite
Purchased by the Central Technical College, 1961

John Rigby enrolled at the Brisbane Technical College in 1937 and following further study in Sydney and abroad, developed a substantial exhibition portfolio, including winning the Sulman Prize in 1962. Rigby was appointed Director of Fine Art at the Queensland College of Art between 1974-84 and was awarded an honorary doctorate from Griffith University in 1994 for services to the arts. He was also named an honorary member of the Royal Queensland Art Society in 2001, and a Companion of the Queensland Academy of Arts and Sciences in 2003.

106. Stella Creed (1904-1997)

Portrait of a Woman in Red with Curl c. 1930-40
Oil on canvas
Purchased 2021

Stella Creed was a little-known and misremembered artist whose life and art intersected with the French-influenced avant-garde of the 1920s and 30s and the story of Modernism in Australia. Stella Creed’s career as an artist was made extraordinary due to her intrepid travel. She moved from central Queensland to Sydney, where she was taught by Anne Dangar at the Julian Ashton Art School. Creed then accompanied Dangar to France, spending time studying in Paris with André Lhote, and then at Moly Sabata in rural France under Dangar and her mentor the artist, theoretician and philosopher Albert Gleizes,, building a bold and experimental approach to working. This portrait conveys the influence of Lhote in its angular composition and subject matter.

107. Mervyn Moriarty (1937-2021)

Gladys Cooney 1977
Oil on canvas
Purchased 2017

Mervyn Moriarty was a renowned artist, teacher and advocate for education and cultural support services in regional Queensland. He attended classes at the Central Technical College from age 14 and continued as an instructor from 1963-66. After winning an art award in 1970, Moriarty used the prize money to take flying lessons, and a year later established EastAus Art School (now Flying Arts Alliance), providing art lessons across remote Queensland. In 1983 he also established the Brisbane Arts School (now Brisbane Institute of Art), continuing his substantial contribution to the development of the arts in Queensland.

108. Mostyn Bramley-Moore (b.1952)

The Great Cave 1988
Lithograph on magnani paper
Donated through the Australian Government’s Cultural Gifts Program by the artist, 2003

Mostyn Bramley-Moore was Director and Provost of the College between 1999-2006. As an artist he is best known for large gestural paintings that are loosely representational of landscapes. His lithographic prints are freely calligraphic, with the same generalised descriptions of their subjects. Bramley-Moore describes his works as being built around some narrative, anecdotal or literary kind of base that may or may not be clear, but the images are always taken from his experience of a particular environment. *The Great Cave* is a post-card from a memory – with abstract and economical marks creating an intriguing and energetic surface.

109. Tim Mosely

artifacts 2013
relief monoprint with chine colle
Gift of the Queensland College of Art Printmaking Department, 2013

Tim Mosely is a printmaking lecturer at QCAD and works across printmaking, papermaking and artist books. He contributes widely to academic discussion on artist book practices in Australia and is a founder of *silverwattle bookfoundry*. His works explore the relationships between the wilderness, haptic touch and printmaking, and how we create meaning through touch. This work was created for the 2013 QCAD print folio *Without Borders*.

110. Irene Amos (1927-2012)
Visual Language c. 1985
Oil on board
Purchased by the Queensland College of Art, 1987, and acquired through amalgamation, 1991-92

Irene Amos was an important figure in Queensland’s arts sector, working as an artist, teacher and administrator for over 50 years. Amos studied at the Central Technical College between 1960-64 before travelling through Europe and the UK in the early 1970s. She was the first Queenslander to be awarded a PhD in arts practice, conferred by the University of Wollongong in 1990. Amos experimented with structure and spontaneity, deviating from the hard-edge abstraction popular at the time. *Visual Language* shows a harmonious arrangement of bright colours in which form and colour are integrated, becoming one entity.

111. Christine Morrow (b.1971)
Par Avion 1995
Synthetic polymer paint on canvas with zippers and thread
Donated by Peter Bellas, 2019

Christine Morrow is an artist and curator who studied at the College in the early 2000s. She is founder of artist-run space Blindside, and was Director of the Australian Experimental Art Foundation, Adelaide from 2012-15. Morrow’s own practice investigates the relationship between objects and images, using everyday objects and materials to challenge our acceptance of materiality and meaning, and the emotional value we unknowingly attach to objects.

112. Diena Georgetti (b.1966)
FORT 2019
Acrylic on canvas
Purchased 2019

Diena Georgetti has been a significant figure in Australian contemporary art since the completion of her studies at the College in 1986. Referencing early 20th century art historical movements, her paintings combine hard edge abstraction and appropriation with more emotive mark-making. *FORT* is an example of Georgetti’s interaction with art history, and play with form, colour and collage. Most recently Georgetti was included in the National Gallery of Australia exhibition *Know My Name: Australian Women Artists 1900 to Now*, and the Museum of Contemporary Art, Sydney’s Circular Quay Foyer Wall Commission Project.

113. Madonna Staunton (1938-2019)
Detach 1992
Collage on canvas board
Gift of Mostyn Bramley-Moore, 2003

Artist and poet Madonna Staunton completed her studies at the Brisbane Technical College during the 1960s, after graduating from the East Sydney Technical College. Initially a painter, Staunton exhibited with the Royal Queensland Art Society and Brisbane Contemporary Art Society. In the mid-70s she abandoned painting, instead concentrating on collage and assemblage work. *Detach* is an example of this practice, which utilises seemingly unrelated collage elements, though the found text on the postcard evokes a more personal connection to the artist.

114. Iain Turnbull (1965-2009)
Untitled 1988
Gouache on paper
Gift of Elizabeth and Gavin Turnbull, 2016

Iain Turnbull was born in Sydney but lived in Brisbane for most of his life. He studied at the Brisbane Institute of Art and then QCAD, graduating with first-class Honours in 2004. Turnbull passed away in 2009, and a memorial retrospective of Turnbull’s experimental artistic practice, *In his own time*, was staged by QCAD and grahame galleries + editions in 2010. Soon after, The Turnbull Prize was established by his family in 2011 to honour Iain’s memory and celebrate outstanding work in the printmaking department at QCAD. This work is an early investigation into colour and form, a precursor to Turnbull’s more minimalistic works across print and sculpture.

115. Michael Phillips (b.1959)
Untitled #6 from the series 2J 2021
Woodblock on printed coated paper
Purchaed 2021

Michael Phillips works across printmaking, painting and artist books. Phillips completed a Masters of Visual Arts Research at QCAD in 2022, is a current PhD candidate at the University and lecturer in printmaking. He has also extensively contributed design work for several award-winning GUAM publications. Phillips’ works focus on the role of the autographic and materiality in printmaking, and the haptic qualities and cultural readings of colour.

116. Alun Leach-Jones (1937-2017)
Crossing to Capricorn 1979
Collage
Purchased 1979

Emigrating from Wales in 1960, Alun Leach-Jones (1937-2017) became one of Australia’s most prominent abstract artists, celebrated for his hard-edge abstraction style and printmaking skills. In 1979 he was commissioned to create a public artwork for the Nathan campus. The resulting mural was painted after Leach-Jones first exhibited his preparatory sketches, including this collage, on campus for feedback from students and staff. The 12-metre-long mural has been relocated several times as the campus has expanded, and in 2024 was recreated on an external façade, with the help of Simon Degroot and QCAD Live students.

117. Yuriyal Bridgeman (b.1986)
Bell (Lewa/Heart) 2020
Enamel on plywood, rope
Purchased 2020

Yuriyal Bridgeman lives and works between Brisbane and PNG, and graduated from QCAD in 2008. He co-founded the artist collective Haus Yuriyal (Jiwaka, PNG) with his family members, in which he serves the role as artist and facilitator of the group’s contemporary art projects. Bridgeman’s kuman (shield) paintings are strongly influenced by his connection to men’s practices of his tribe, Yuri Alaiku of the Simbu province, PNG. This work is a portrait of fellow artist Richard Bell. In 2024-25, GUAM produced the survey show and first monograph of Bridgeman’s work, *Yuriyal Bridgeman: yubilong(mi) bilongyu*.

118. Merv Muhling (1929-2003)
Pendant with jade c. 1988-90
Silver, jade
Gift of the Muhling Family, 2005

Merv Muhling completed his studies at the Central Technical College through the 1950s and 1960s and was one of the founding members and Presidents of the Queensland Jewellery Workshop, formed in 1971. Muhling developed courses for the Kelvin Grove and Kedron Park Teachers Colleges, and taught jewellery and silversmithing until his retirement in 1988. *Pendant with Jade* is an example of Muhling’s experimental, geometric style.

119. Bob Daly (b.1947)
Boys 1980
Screenprint
Purchased 1980

In 1980 the QFDC received an Australia Council grant for printmaker Bob Daly to complete a six-month residency in the print studios. During this time, Daly facilitated 11 workshops, assisted with the printing of an estimated three and a half thousand prints, and produced his own exhibition to mark the end of the residency. Daly’s prints stimulated new ways of looking at familiar objects, using almost garish colours to imagine everyday objects, scenes and pop culture elements. Created during the residency, *Boys* is a vibrant collage of references: Pete Townsend on the cover of Rolling Stone, fan photos of Elvis, comic book characters, and beer and cigarette logos in lysergic colours.

120. Hollie (b.1958)
Untitled 1985
Synthetic polymer paint on paper and card
Donated through the Australian Government’s Cultural Gifts Program by The Paul Eliadis Collection, 2007

Hollie is recognised for her vibrantly coloured artworks which explore and celebrate spirituality and freedom of expression. Well-known in the Queensland ARI scene during the 1980s and an alumnus of the College, Hollie’s practice regularly features recurring themes such as the power of the ‘life force’ and the interconnection of all things. Stylised shapes resembling flames and branches are associated with spiritual and physical growth, renewal and change. The expanding patterns reflect a postmodern appreciation of nature as both deeply structured and infinitely chaotic.

121. Davida Allen (b.1951)
The Orange Flowering Tree 1986
Oil on linen
Donated through the Australian Government’s Cultural Gifts Program by the artist, 2007

Davida Allen’s work is concerned with the domestic realm: herself as a mother, daughter, wife and grandmother; her family and the themes of love, sex, birth, life and death. Allen studied under Betty Churcher at Stuartholme School and Roy Churcher at the Brisbane Technical College. This work was included in *Davida Allen: In the Moment*, the major survey exhibition and publication produced by GUAM in 2018, which explored over four decades of Allen’s practice.

122. Marian Drew (b.1960)
Bandicoot with Quince 2005-08
Colour Giclee print
Donated through the Australian Government’s Cultural Gifts Program by the artist, 2008

Marian Drew, one of Australia’s most significant contemporary photographers, taught full time at the Queensland College of Art between 1986-2016, serving as Deputy Director between 2001-03, and Director of the Photography program between 2005-16. For over 30 years Drew’s practice has been characterised by innovation and exploration of photo-media. *Bandicoot with Quince* belongs to Drew’s well-known series *Australiana Still Life* (2003-11). Influenced by 17th-century Dutch still-life paintings, Drew arranged dramatic scenes of native animal roadkill alongside domestic objects, raising questions on our inherited cultural and historical ideas that frame our perceptions of animals.

123. Pat Hoffie (b.1953)
Thanks for the fish 1990
Mixed media on paper
Purchased 2004

Pat Hoffie is a Professor Emeritus at QCAD, and since the 1970s has been an influential artist, writer, and arts advocate in Australia. Originally trained as a painter, Hoffie’s multidisciplinary practice focuses on feminism’s critique of power and privilege, the importance of place and cultural diversity, and the effects of globalisation on local cultures. Hoffie has been recognised particularly for her work with experimental art practices and developing cross-cultural dialogue with artists, collectives and education institutions particularly through the Asia-Pacific region.

124. Fiona Foley (b.1964)
Mangrove Seed Pods #3 2002
Oil on linen
Purchased 2013

Badtjala woman Fiona Foley is one of Australia’s most influential artists and academics, with a diverse practice dismantling racial and historical stereotypes and examining issues related to politics, culture, language and identity. Foley undertook a residency at the QFDC in 1988, resulting in her first solo exhibition *My Fishing Line Is Still In The Ocean*. Foley completed her PhD at Griffith University in 2017, which examined the 1897 Queensland legislation ‘The Aboriginals Protection and Restriction of the Sale of Opium Act’.

125. Jenny Watson (b.1951)
The Painted Page: The Herald 21/11/79 1979-80
Oil on cotton duck
Donated through the Australian Government’s Cultural Gifts Program by the artist, 2017

Born in Melbourne, Jenny Watson is a leading Australian artist and has been a longstanding painting lecturer at QCAD since 2002. For over 40 years Watson’s conceptual painting practice has investigated feminism, psychoanalysis, memory and pop culture, and experimented with text and image. *The Painted Page: The Herald 21/11/79* is a reproduction of a page of the Herald Sun scaled up to the point of abstraction. This work was included in the widely acclaimed 2016 survey show at GUAM, *Jenny Watson: Chronicles*. The exhibition continued from the GUAM exhibition and publication *Material Evidence: Jenny Watson Works on Fabric 1981-2005* edited by then Director Simon Wright.

126. Jeff Gibson (b.1956)
disLOCATE 1986
Screenprint on paper
Purchased 1986

Shaped by his upbringing amidst punk and new wave culture in Brisbane and Toowoomba in the late 1970-80s, Jeff Gibson’s 40-year career has contributed to an international shift in the way photographic imagery is engaged with as art. While studying in the 1980s, Gibson was making photographic screenprints and Xerox poster collages that revolved around combinations of image and text. *DisLOCATE* from the series *DisPOSTERS* indicates the start of Gibson’s ‘pictures-aligned’ career. The images in the series might span the 1950s to 1980s, but they signal a media-space vocabulary: they combine the ‘no place whatsoever’ of film noir with the makeshift style of collage familiar to punk and underground zines. In 2022 GUAM presented the survey exhibition and publication *Jeff Gibson: Countertypes*.

127. Luke Roberts (b.1952)
1 + 1 = 8 [Kelly + Kahlo] 1988-2001
Giclee print on paper
Griffith University Art Collection. Donated through the Australian Government’s Cultural Gifts Program by The Paul Eliadis Collection, 2007

Luke Roberts was born in Alpha, Central Queensland, attended the Julian Ashton School, Sydney and then furthered his study at the Queensland College of Art between 1972-74. A pioneer of queer performance art in Australia, Robert’s work explores identity through the lenses of mythology, politics and religion, intertwined with his own experiences navigating Catholicism and queerness while growing up in regional Queensland. This photograph is from a larger series documenting Roberts’ alter egos, in this case Ned Kelly and Frida Kahlo.

128. Ian Howard (b.1947)
Toys in the basement 1994
Screenprint on rag paper
Gift of the Queensland College of Art Printmaking Department, 1995

Ian Howard is an artist and professor at UNSW Sydney, Faculty of Art & Design and was Provost and Director of the Queensland College of Art between 1993-98. Howard’s practice explores a cultural relationship between civilians and military institutions with a concentration on sovereign border issues – walls, barriers and containment including enforcing vehicles, like aircraft, tanks and ships. *Toys in the Basement* was included in the 1994 QCA Print Folio commemorating the Year of the Family.

129. Scott Redford (b.1962)
Flag [It’s Okay To Eat Fish Cause They Haven’t Any Feelings] 1995-2000
Various media
Donated through the Australian Government’s Cultural Gifts Program by The Paul Eliadis Collection, 2007

QCAD alum Scott Redford established a national reputation in the 1980s for art practice that combines an ironic interest in the commercialised surf and tourist culture of the Gold Coast with an astute awareness of modernist art history. Many of his works that appear to be lifted directly from the popular imagery of consumer society are, in fact, steeped in references to Western icons of modernism, from Ad Reinhardt to Andy Warhol. *Flag [It’s Ok to Eat Fish Cause They Haven’t Any Feelings]* shows Redford’s use of mixed media collage techniques and reframing of print media as fine art.

130. Marco Masci (b. 1977)
Photographic data showing body movement as a result of specific emotional and mechanical stimuli 1997
Silver gelatin photograph
Purchased 2000

QCAD alumnus Marco Masci blends documentary and conceptual photography to explore themes of sexuality, gender, and cultural identity. In this series, Masci uses long exposures and light to trace human movement, referencing scientific “time-motion” studies. These abstract light drawings render the body nearly invisible, raising questions about visibility, censorship, and queer identity. Juxtaposed with descriptive text, the works highlight the tension between public and private acts, challenging norms around representation and the position of photographer as an objective observer.

131. Madeleine Kelly (b.1977)
Melted Silver on the Sea 2007
Oil on canvas
Donated through the Australian Government’s Cultural Gifts Program by Danielle Milani, 2024

Madeleine Kelly was born in Germany and moved to Australia as a child. She completed both her undergraduate and doctoral studies at QCAD, with her practice-led PhD conferred in 2013. Kelly is best known for her quasi-narrative paintings that explore the relationship between the individual self and consumer culture. Although contemporary ecological issues are a concern, Kelly is rarely didactic, relying on metaphor and allusion to convey complex visual formulations. *Melted Silver on the Sea* shows Kelly’s figurative, abstract narratives posing potentially unsettling questions for the viewer.

132. Sha Sarwari
National Icon 2014, printed 2015
digital photographic print on Hahnemühle Photo Rag paper
Purchased 2015

Sha Sarwari is a multidisciplinary artist who came to Australia as a refugee from Afghanistan in 1999 and graduated from QCAD in 2015. Sarwari’s work is autobiographical and has focused on his past, including the seven months he spent in detention as an asylum seeker. For Sarwari, creating art is a spiritual journey and a way of understanding his own experiences. A finalist in the 2015 Churchie Art Prize, *National Icon* appropriates Max Dupain’s iconic *Sunbaker* (1937), challenging ideas of Australia’s national identity and highlighting that the beach can also be a place of risk, a place of life and death for people fleeing from persecution.

133. Michael Zavros (b.1974)
Prince / Zavros 2011
Charcoal on paper
Purchased 2011

Michael Zavros is a well-known contemporary Australian artist, celebrated for his photo-realistic drawings and paintings. Zavros’ practice explores themes of vanity and consumerism within contemporary western society, often through the lens of domesticity and familial relationships. Zavros graduated from the College in 1996 and has since exhibited nationally and abroad in solo and survey exhibitions. In 2013 GUAM hosted Zavros’ solo touring show, *The Prince*, which included a new series that referenced Richard Prince’s well-known *Untitled (cowboy)* (1989), a ‘re-photograph’ of Marlboro cigarette advertising that commented on the American archetype and attraction to spectacle over lived experience.

134. Tony Albert (b.1981)

I am you are we are 2007
Am I are you are we 2007
I am a young AustrALIEN 2007
Synthetic polymer spray paint on found vintage velvet painting
Purchased 2007

Tony Albert is one of Australia’s foremost contemporary artists, an alumnus of QCAD’s CAIA program, and a founding member of proppaNOW. In 2023 he was awarded an Honorary Doctorate by the University, recognising his significant contribution to the arts. Albert’s practice uses humour and irony to explore persistent misrepresentations of Aboriginal people and culture. He regularly incorporates objects from his personal collection of ‘Aboriginalia’. Popular during the 1970s, velvet paintings were historically sold either as finished products or as ‘paint by numbers’ kits. Albert reworks these objects with bold text borrowed from popular culture, political discourse and social media, giving the unknown portraits a voice and shifting the balance of power.

135. Ryan Presley (b.1987)

Dundalli Commemorative from the series ‘Blood Money’ 2010
Watercolour on Arches paper
Purchased 2011

Ryan Presley is a graduate of the College’s CAIA program. His father’s family is from the Marri Ngarr people from the Moyle River region in the Northern Territory. Dundalli Commemorative was one of four works produced during Presley’s Honours year and is one of the first in his ongoing *Blood Money* series, which highlights warriors and historical figures important to Aboriginal and Torres Strait Islander peoples. In this case, the work honours Dundalli, a Dalla warrior from the Blackall Ranges whose commitment to exacting Aboriginal justice made him a hero to local clans and a feared enemy to colonisers.

136. Vernon Ah Kee (b.1967)

thefox 2009
Acrylic on canvas
Griffith University Art Collection. Purchased 2009

One of Australia’s leading contemporary artists, Vernon Ah Kee is a member of the Kuku Yalandji, Waanji, Koko Berrin, Yidindji and Gugu Yimithirr peoples. Since completing his studies at the College in 2007, Ah Kee has become widely known for his bold text works and large-scale portraits of family members. *thefox* takes text attributed to Malcolm X, the human rights activist who was accused of preaching violence and prejudice in his campaign for equality. The words, read out of context, connote images of an obscure yet aggressive male figure. Compressed and removed of punctuation, the viewer is forced to concentrate and read between the lines. Ah Kee deliberately uses an abstracted rhetoric to speak directly to viewers; to seduce them with a familiar aesthetic before confronting them with a potentially unsettling message.

137. Andrea Fisher

My hands are tied 2008
Type C photographic print
Purchased 2010

Andrea Fisher is an alumnus of the University’s CAIA program. *My hands are tied* is from a larger body of photographic and sculptural work that investigates Australia’s colonial history and particularly the unpaid domestic and labouring work that Indigenous Australians were forced into. The brass shackles are made from bullet casings and are inscribed with ironic texts like ‘My hands are tied’.

138. Dylan Mooney (b.1995)

Moment in time 2021
Digital bleed print
Gift of the Queensland College of Art Printmaking Department, 2021

Dylan Mooney is a Yuwi, Torres Strait and South Sea Islander man from Mackay, working across painting, printmaking, digital illustration and drawing. He graduated from the CAIA program in 2021 and has quickly risen to prominence, winning the Brisbane Portrait Prize in 2023 and showing in the 24th Biennale of Sydney (2024). Depicting the rainbow flag across his work, Mooney reaches back to creationism to reclaim the spiralling rainbow as representative of both the story of the Rainbow Serpent and the endurance of queer Indigenous peoples. Legally blind, the digital medium’s backlit display allows the artist to produce a high-impact illustrative style with bright, saturated colour.

139. Paul Bai (b.1968)

Universal Ruler 2011
(Ruler) 2005
Acrylic paint and ready-made ruler
Purchased 2016

Conceptual artist Paul Bai completed a PhD at QCAD in 2015, and is currently a painting lecturer. His works explore space, measurement, and perception through diverse media. *Universe Ruler* transforms a standard timber ruler into a monochrome object by painting over its measurement marks in black acrylic. This act disrupts the ruler’s original function, inviting viewers to reflect on how space is perceived and defined. Bai creates a tension between calculated spatial boundaries and the vast, unknowable qualities of the universe. Suspended in space, the ruler becomes both a minimalist painting and a conceptual tool that reimagines physical and metaphysical dimensions as unified and open-ended.

140. Tyza Hart (b.1990)

Untitled 2015
Oil on board
Donated through the Australian Government’s Cultural Gifts Program by Alex and Kitty Mackay, 2020

Tyza Hart graduated from QCAD in 2012. Their work explores gender identity through an art practice based in continual self-portraiture, that uses documentation and memories from childhood to interrogate understandings of normality. Hart’s minimalist paintings blurring figuration and abstraction extend from experiences of embodiment that felt simultaneously intense and dispersed, limitless and non-existent. This work depicts the ambiguously gendered self, who publicly fails to conform to gender norms.

141. Karla Marchesi (b.1984)

Unfurl 2014
Oil on boards
Donated through the Australian Government’s Cultural Gifts Program by the artist, 2019

Karla Marchesi graduated from the College in 2007 with a Bachelor of Visual Arts (Honours). She was awarded the University Medal for Academic Excellence, the Honours Thesis Prize for Art Theory and the Philip Bacon Galleries Prize for Excellence in Drawing. After furthering her studies at the Pennsylvania Academy of Fine Arts, Marchesi has exhibited consistently both nationally and internationally, and is now based in Berlin. *Unfurl* is an example of Marchesi’s distinctive practice, noted for its dark colour palette and depictions of environment – both natural and manmade. Investigating heat, oppressive humidity and semi-tamed wilderness of a suburban Brisbane garden, *Unfurl* draws attention to the fragility of Queensland’s unique landscape.

142. Ruby Spowart (1928-2024)

Streetscape 1b – Gardens through fence no. 2 1986
Photograph
Purchased 1986

Photographer Ruby Spowart graduated from the College in 1990, during this time also running a commercial gallery and artist-run space for photographers in South Brisbane. Spowart’s landscapes are reminiscent of 19th-century panoramic views, yet on closer inspection are an illusion of reality. Constructed from just a few negatives, the images are repeated and printed in reverse, merged to create an abstracted, yet still familiar landscape. This work depicts the Brisbane Botanical Gardens as seen through the Alice Street fence.

143. Monica Rohan (b.1990)

Easton Pearson 2016
Oil on board
Purchased 2017

Monica Rohan graduated from the College in 2011 with a Bachelor of Visual Arts (Honours). Rohan has a distinctive style with colourful compositions, using fields of flowers, leaves or fabric to create lush, patterned grounds into which her subjects are interwoven. She explores emotional and physical states, autobiography and self-portraiture, by positioning her subjects endlessly floating or falling, climbing or reclining, hunting or hiding. Rohan was an Archibald Prize finalist in 2016 with this portrait of highly acclaimed Brisbane-based fashion label duo, Pamela Easton and Lydia Pearson.

144. Julie Fragar (b.1977)

The Single Bed 2017
Oil on board
Purchased 2017

Julie Fragar is one of Australia’s leading contemporary painters and is an Associate Professor and Program Director of Visual Arts at QCAD. Fragar completed her PhD through the College in 2013 and has been exhibiting since the 1990s. Her works are often biographical, intersecting fact and fiction to create multilayered, vivid imagery. *The Single Bed* is a dramatic self-portrait that epitomises Fragar’s complex compositional approach in which multiple images are embedded to produce a rich visual field of counterpointed imagery. The work was voted People’s Choice in the UQ Art Museum’s National Self Portrait Prize in 2017. In 2025 Fragar won the Archibald Prize for her portrait of fellow artist and QCAD colleague Justene Williams.

145. PJ Hickman (b.1952)

Un Title 2020
Acrylic on canvas
Gift of the artist, 2023

PJ Hickman emigrated to Australia in 1978 from the UK and is known for his conceptual and reductive painting practice that challenges the art world and gallery systems. *Un Title* was included in Hickman’s 2021 exhibition responding to the Covid-19 lockdowns in his hometown of Melbourne, coupled with the rise of surveillance technology. Referencing On Kawara’s seminal work *Title* (1965) that commented on the global focus on the Vietnam War, Hickman comments how the pandemic changed ‘everything’ in the public consciousness. The work also continues Hickman’s critique of the art market and demonstrates its interconnectedness with contemporary global issues.

146. Jennifer Herd (b.1951)

Diamond Series I – Numbers I-IV 2016
Perforated Aquarelle Arches cold pressed watercolour paper
Purchased 2016

Jennifer Herd (Mbar-barrum people, Far North Queensland) is an esteemed artist and teacher, first Coordinator of the QCAD’s Contemporary Australian Indigenous Art (CAIA) program and a founding member of proppaNOW. Herd first studied fashion design at QCAD, and returned to the College in the early 2000s to complete a Masters in Visual Arts. Drawing on previous experience in costume and set design, Herd’s works often reference traditional shield designs as symbolic of frontier resistance and defiance, as well as conveyors of cultural knowledge and identity. The pinhole drawings created by piercing traditional shield designs through cartridge paper symbolise rainforest shields punctured with bullet holes that refer to colonial massacres.

147. Elisa Jane Carmichael (b.1987)

Alive II 2019
Ungaire, pandanus, fish scales, shells, discarded sea rope, raffia, synthetic fibres, fishing net and metal
Purchased 2019

Elisa Jane Carmichael is a Ngugi woman belonging to the Quandamooka People (Moreton Island/Mulgumpin and North Stradbroke Island/Minjerribah). Carmichael graduated from QCAD in 2008. From a family of renowned artists and curators, her work speaks to a connection to the sand and the saltwater of her Country and evokes cultural memory and storytelling practices. Carmichael’s weaving and basket-making preserve and honour the cultural practices of her ancestors – she sources materials for her weaving from the Quandamooka region and works closely with female kin to revive and preserve cultural knowledge.

148. d Harding (b.1982)

white collared (single) 2015
Found collar, rawhide, thread, brass
Purchased 2015

d Harding’s maternal ancestry originates from Carnarvon Gorge in the Central Highlands of Queensland, a region marked by the violence and persecution of Aboriginal people. Harding is an alumnus of the University’s CAIA program (2012) and completed a doctorate at the College in 2019. Harding’s work addresses how governmental policies exert control over lives of Aboriginal people, often under the guise of paternalistic care. *White collared (single)* is from a group of works exhibited at the Institute of Modern Art in 2015, of imagined artefacts of mission life in recent history, in particular relating to the experiences of women and girls forced to live in dormitories on the Woorabinda Aboriginal mission in Central Queensland.

149. Dylan Sarra

Petroglyph I 2021
Lithograph on paper
Purchased 2021

Dylan Sarra is a Taribelang/Gooreng Gooreng artist and a graduate of Griffith University’s CAIA program. The *Petroglyph* series form part of Sarra’s ongoing work into a significant sacred site on the Burnett River, Bundaberg, which was excavated in the 1970s for an irrigation project. The petroglyphs were dispersed across Queensland institutions, including to Griffith University’s Nathan campus. Through drawing, photography and frottage, Sarra studies and recreates the designs, while also referencing initiation markings of Sarra’s great, great, grandfather, bringing this history and cultural knowledge both to new audiences and back to his community.

150. Russell Craig (b.1953)

tsunami drift 2013
Colour lithograph
Gift of the Queensland College of Art Printmaking Department, 2013

Russell Craig is a printmaker specialising in lithography, gaining his master printmaker qualification from the Tamarind Institute, USA in the 1980s. Craig completed his Masters in Visual Art at QCAD in 2003 and was a printmaking lecturer at the College for many years, facilitating several collaborative printmaking projects between QCAD and Japanese art universities. Informed by several artist residences across Asia, Craig’s practice focuses on the theme of cultural appropriation, as well as ‘subliminal triggers’ that inspire the viewer’s subconscious and imagination. This work was created for the 2013 QCAD print folio *Without Borders*.

151. Jean Barth (b.1993)

Self-portrait in pool 2018
Oil on dibond
Purchased 2019

Jean Barth, best known for her distinctive, uncanny self-portraiture graduated from the College in 2014. Her work explores trans self-representation and embodiment in the post-internet era, engaging with innovative digital and analogue methods of mark-making. Barth uses various techniques to both represent and obscure the self, including 3D modelling software, screenprinting, and manual brushwork. *Self-portrait in pool* places Barth directly at the centre of attention with her face almost entirely out of focus, prompting questions about the nature of seeing and being seen.

152. Christopher Bassi (b.1990)

Pearl Shell 2020
Oil on canvas
Purchased 2020

Christopher Bassi is an artist of Meriam, Yupungathi, and British descent, and graduated from the College in 2017. Tropical flora is a recurring subject in Bassi’s work, used as a symbol to speak of shared climates, cross-cultural experiences and shifting ideas of home, place and belonging. Drawing on European oil painting traditions, Bassi work engages with painting as a sociological and historical text, addressing issues surrounding cultural identities and colonial legacies in Australia and the South Pacific.

153. Kumantye Jagamara (c. 1946-2020)

Possum 1998
Synthetic polymer paint on canvas
Donated through the Australian Government’s Cultural Gifts Program by The Paul Eliadis Collection, 2007

Kumantye Jagamara was a Senior Warlpiri Tribesman and an Elder of the Papunya Community in central Australia. Jagamara began painting once he settled at Papunya in 1976, and he rapidly built a national reputation, becoming one of the champions of the Western Desert painting movement. In 1887 Jagamara was commissioned to paint a major work for the Sydney Opera House, and in 1988 was commissioned to design the major mosaic work at the main forecourt of Australia’s new Parliament House. While in Brisbane in 1997, Jagamara worked alongside the artist collective Campfire Group and developed new painting techniques that led to a more expressionist style and use of bright colours found in his later works such as *Possum*.

154. George Tjungurrayi (b. c. 1947)

Kirrimalunya Claypan Site 2011
Acrylic on canvas
Donated through the Australian Government’s Cultural Gifts Program by Eva Slancar, 2022

Born in Kiwirrkurra in a remote part of the Gibson Desert, Western Australia, and now living in Kintore, 530km west of Alice Springs, George Tjungurrayi is a highly respected senior Papunya Tula Artist. Recognised for his distinct linear, optical compositions, Tjungurrayi’s paintings depict the shifting sands and changing desert landscapes, as well as significant cultural sites and stories belonging to his Pintupi culture. In 2004, Tjungurrayi won the Wynne Prize, and in 2018 was included in the 21st Biennale of Sydney.

155. Barbara Weir (1945-2023)

Grass seed dreaming 1996
Acrylic on canvas
Purchased 1997

Barbara Weir was born and raised in the Utopia region until aged 10 when she was collected by a welfare patrol and moved through children’s homes across Australia. In 1969 Weir reconnected with her family in Papunya, re-learned both Anmatyerre and Alyawarre languages, and returned to the Utopia region. Alongside her mother Minnie Pwerle and aunt Emily Kame Kngwarreye, both renowned artists, Weir contributed significantly to the development of Contemporary Indigenous art and the Utopia art movement, firstly with the Utopia Batik Group and then later with her celebrated ‘grass seed’ paintings.

156. Mavis Ngallametta (1944-2019)
White Shell along the Beach 2008
Ochres and charcoal with acrylic binder on Arches paper
Purchased 2008

A senior elder of the Putch clan, and a cultural leader of the Wik and Kugu people, Mavis Ngallametta was one of Australia’s most esteemed senior artists. Already established as an influential weaver when she began painting in 2008, making small works depicting important cultural sites. As her works grew in scale, she quickly became recognised for her immense canvases and distinctive and innovative visual style using ochres sourced from the local area to depict aspects of the region’s environmental diversity and cultural significance.

157. Destiny Deacon (1957-2024)
Teatowel – I see myself 1991-95
Laser transfer on linen
Purchased 1996

Internationally renowned artist Destiny Deacon, a descendant of the KuKu and Erub/Mer peoples from Far North Queensland and Torres Strait, is best known for her photographic tableaux, role-play scenarios, and soft-focus Polaroid images featuring family members and ‘Aboriginalia’. Her use of ‘blak’ humour, constructed with filmic, art-historical, literary and pop culture references, mocks and satirises clichéd and racist stereotypes. This work uses the tea towel as a surface, inviting a critique of the notions of woman’s domestic servitude and the commercial exploitation of Aboriginal designs and images in the production of souvenirs.

158. Judy Napangardi Watson (1925-2016)
Untitled c.1993
Acrylic on canvas
Donated through the Australian Government’s Cultural Gifts Program by Danielle Milani, 2024

Judy Napangardi Watson was born at Yarungkanji, Mt. Doreen Station, north-west of Alice Springs. She travelled regularly with her family through Mina Mina and Yingipurlangu, her ancestral country on the border of the Tanami and Gibson Deserts. Napangardi Watson started painting in the 1980s at Warlukurlangu Artists Aboriginal Corporation, Yuendumu. Most of Napangardi Watson’s works depict Mina Mina or Dreamings connected to it: Karnta (Women), Kanakurlangu (Digging Stick), Ngalyipi (Snake Vine), Yunkaranyi (Honey Ant), and Jintiparnta (Native Truffle). Her distinctive ‘dragged dot’ painting style was developed over many years, with her combinations of vivid colour, highly detailed work and high-level composition leading to widespread appreciation for her work.

159. Laurie Nilsen (1953-2020)
Dollar Dilemma (\$2) 2020
Mixed media on archival paper
Purchased 2020

Laurie Nilsen studied at the College in the 1970s, focusing on commercial illustration and graphic arts, and later completing further studies in Victoria majoring in sculpture. He was a foundation member of the Campfire Group in the early 1990s, a founding member of artist collective proppaNOW, and co-founder of FireWorks Gallery. Nilsen’s *Dollar Dilemma* series examines the issues surrounding legal use of the Aboriginal flag, following the rights being sold by the original artist Harold Thomas to a private company.

160. Ken Thaiday (b.1950)
Serri (clap machine) 1992
Plywood, enamel paint, cotton string, metal hooks, plastic eyelet, metal rods, plastic tubing, dyed feathers, glue

Crown of thorns (clap machine) 1992
Plywood, enamel paint, cotton string, plastic coloured beads, metal rings, steel wire, plastic tubing, glue

Bali lady (clap machine) 1992
Ply wood, enamel paint, nylon line, tie wire, rubber bands, metal rods, metal hinges, glue

Purchased 1992

Ken Thaiday Snr is renowned for his contemporary interpretations of Torres Strait Island ceremonial headdresses and ‘dance machines’. Traditionally used in performances, these objects tell stories of clan identity and place, connected to Thaiday’s birthplace of Erub (Darnley Island). Combining traditional materials like bamboo and feathers with new plastics and metals, Thaiday’s designs extend the kinetic possibilities of the objects, with string pulley mechanisms allowing the dancer to perform with the pieces taking on a life of their own.

161. Balang Nakurulk (1952-2024)
Mardayin at Dilebang 2003
Ochre pigments with PVC fixative on stringybark (eucalyptus tetradonta)
Donated through the Australian Government’s Cultural Gifts Program by Michael Slancar, 2019

Balang Nakurulk (John Mawurndjul AM) is celebrated for his mastery of rarrk (fine-painted cross-hatching), a tradition shared by generations of Kuninjku artists from Western Arnhem Land. Balang Nakurulk was born at Kubukkan near Marrkolidjban in remote Arnhem Land. He began painting in the 1970s, quickly gaining international acclaim. Working across bark painting and sculpture, his works tell the stories of Kuninjku culture and the significant locations surrounding western Arnhem Land.

162. Gloria Petyarre (1942-2021)
Body Stripes (Horizontal) 2002
Acrylic on arches paper
Donated through the Australian Government’s Cultural Gifts Program by Simon Wright, 2018

Gloria Petyarre was one of Australia’s most significant artists, belonging to an esteemed family of artists from the Utopia region, north-west of Alice Springs. Petyarre painted traditional women’s business, a predominant subject in Utopia. As well as her Dreamings, she painted traditional body paint designs as worn by Utopian women. Her paintings are distinguishable for their well-defined segments filled with curved lines, which evoke a strong rhythmic quality and dynamic optical intensity.

163. Gordon Bennett (1955-2014)
Notes to Basquiat: Haunted 2000
Synthetic polymer paint on canvas
Griffith University Art Collection. Purchased 2000

Alumnus of the College and posthumously named Griffith University Alumni of the Year in 2014, Gordon Bennett was one of Australia’s most significant and critically engaged contemporary artists. Bennett’s works draw from the canons of Western art history, overlaid with widely circulating images that have determined the construction of Australia’s post-colonial identity as a displaced European culture. *Notes to Basquiat: Haunted* includes references to the work of Jean Michel Basquiat who engaged with the New York ‘underground’ of street culture, rap, and graffiti art during the 1980s. The work recalls Basquiat’s painting Aboriginal Generative, which included a female figure and the text ‘kangaroo woman that makes the rain’. With no direct link between Basquiat and Indigenous Australian culture, Bennett reveals how semiotic sign systems construct Western ideas of ‘other’ cultures, identities and histories. The Collection hold the most comprehensive Australian collection of works on paper by Bennett, donated in 2008 following GUAM’s documentation of Bennett’s practice in the 2004 exhibition and publication *OUT OF PRINT: Gordon Bennett*.

164. Peggy Napangardi Jones (1951-2014)
Bird 2006
Solar etching on paper
Purchased 2006

Peggy Napangardi Jones was born at Phillip Creek Station in the Barkly region, Northern Territory. She had a bush upbringing, travelling across central Northern Territory with her family as they found work on the stations. Napangardi Jones began painting and printmaking in 1996 when she joined the Julalkari CDEP Women’s Art and Craft program in Tennant Creek. She developed a distinct style characterised by vibrant colours and simple forms that depict birds and animals belonging to her Warumungu Country.

165. Archie Moore (b.1970)
Aboriginal Rainbow 2014
Synthetic polymer paint on nothing
Purchased 2014

Archie Moore’s experiences growing up in rural Queensland, and the various forms of racism he has encountered, inform his multifaceted art practice. Questioning key signifiers of identity – language, politics, religion, flags, skin, smell – Moore’s work is embedded in Aboriginal politics, often pointing out intercultural stereotypes or exploring uncertainties regarding his paternal Kamilaroi heritage. *Aboriginal Rainbow* is from a series that reimagine the Aboriginal flag, where the sun has been replaced by symbols appropriated from other ideological vocabularies. Moore points out that while flags are meant to represent all, identity is complex and multifaceted. In 2018 GUAM produced the exhibition and publication *Archie Moore 1970 – 2018*, the largest solo exhibition of his career at that time, and a precursor to his Golden Lion winning work *kith and kin* at the 2024 Venice Biennale.

166. Gordon Hookey (b.1961)
Payback Painting 2005
Acrylic on canvas
Griffith University Art Collection. Purchased 2017

Gordon Hookey was born in Cloncurry and belongs to the Waanyi people in the Gulf of Carpentaria region. Hookey completed his Master of Visual Arts at the College in 2012, and is a core member of Brisbane-based collective proppaNOW. Before then, Hookey studied in Sydney and joined the Boomalli Aboriginal Artists’ Cooperative, establishing his reputation as political artist with a practice encompassing history painting, protest art, pop, graffiti and surrealist elements to create narrative challenge hierarchies and ‘the elite’ while working to bolster the position of the marginalised and oppressed.

167. Richard Bell (b.1953)
Fed Up 2004
Oil on canvas
Purchased with the assistance of The Paul Eliadis Collection, 2004

Across painting, installation and video, Brisbane-based artist Richard Bell (Kamilaroi, Kooma, Jiman and Gurang Gurang peoples) deals with the complexities of Western, colonial and Indigenous art production as well as contemporary discussions on identity, place and politics. *Fed Up* is an example of Bell’s use of appropriation and text to recontextualise parts of Western art canon and create new narratives. Through art-historical references, this one being Roy Lichtenstien, Bell positions himself within a global network of influence, while also rejecting the belief in a singular style of Indigenous art. In 2022 and 2023 GUAM published the award-winning *Richard Bell Readers*, which brought together new and old writing on Bell’s practice for projects presented at documenta15 and Tate Modern.

168. Michael Cook (b.1968)
The Mission [Going Home] 2011
Inkjet print on Hahnemuhle photo rag paper
Donated through the Australian Government’s Cultural Gifts Program by the artist, 2016

Michael Cook is a Brisbane-based photo-media artist of Bidjara heritage. Having established a career in fashion photography, he uses this expertise to create an ethereal quality to his restaging of Australia’s colonial past. *The Mission* series narrates the journey of an Aboriginal woman from her homeland to life on a mission through key moments experienced as a result of mission life and colonisation. Using archival images including vintage postcards and family photographs. This photograph is the last image in the series, showing the woman leaving the mission to return to her country, hoping for a better future.

169. Kwementyaye Kathleen Petyarre (c.1940-2018)
Engerima – Sandhills 2003
Synthetic polymer paint on linen
Donated through the Australian Government’s Cultural Gifts Program by Simon Wright, 2016

Kwementyaye Kathleen Petyarre was one of Australia’s most significant artists and central to the Utopia art movement, alongside her sisters Ada Bird, Gloria, Nancy, Myrtle, and Violet Petyarre. She was the niece of influential artist Emily Kame Kngwarreye and mother of artist Margaret Loy Pula. Petyarre lived in the Atnangker Country until her family was forcibly moved to the settlement of Utopia, NT. In the late 1980s, Petyarre began painting with acrylic on canvas, gradually developing her signature styles and refining her technique of layering very fine dots in thin acrylic paint so that they soak into the linen. The pristine, even surfaces were carefully prepared, resulting in works of remarkable depth and complexity.

170. Karla Dickens (b.1967)
For better or worse 2016
Mixed media
Purchased 2017

Karla Dickens is an artist of Wiradjuri, Irish and German heritage whose multidisciplinary practice brings a dark humour to her unflinching interrogation of the legacies of colonialism, capitalism and patriarchy, and their effects on post-contact Aboriginal experiences and the natural world. Her practice often places overlooked or discarded objects into new contexts, creating a dialogue about the struggles of her people whilst also symbolising the hope she holds for the future.

171. Judy Watson (b.1959)
heartsponge 2004
Mixed media on canvas
Donated through the Australian Government’s Cultural Gifts Program by the artist, 2024

Judy Watson, born in Mundubbera and a descendent of the Waanyi people from north-west Queensland, is a prominent artist celebrated both nationally and internationally for her work revealing Indigenous histories through archival and collective memories. Early in her career, in 1989 Watson was undertook a residency at QFDC, where she expanded her lithographic practice, experimented with layering pigment onto large-scale cloth works and working on unstretched canvases on the ground. *heartsponge* is an exploration of belonging, inspired by Watson’s matrilineal heritage. At the centre of the canvas, a bloodstained, heart-shaped form symbolises both the literal and metaphorical heart of Australia’s history, marked by the bloodshed endured by Indigenous peoples.

172. Milton Moon (1926-2019)
Large Pot c. 1990
Stoneware wheelthrown with brush decoration
Donated through the Australian Government’s Cultural Gifts Program by Peter Purcell, 2010

Known for his highly innovative and expressive ceramics, Melbourne-born artist Milton Moon studied at the Brisbane Technical College before tutoring privately under Margaret Cilento between 1949-51. Gaining an interest in ceramics, he was taught wheel-throwing by Brisbane potter Mervyn Feeney and exhibited his large-scale, experimental works across Australia. Moon went on to be appointed as Senior Pottery Instructor at the Brisbane Technical College, teaching between 1961-68. Later moving to South Australia, he became the Senior Lecturer and Head of Ceramics at the South Australian School of Art.

173. Bronwyn Kemp (b.1953)
Receptor 1982
Ceramic
Purchased 1982

Bronwyn Kemp studied ceramics under Jeff Mincham at the JamFactory, Adelaide, in the inaugural Ceramics Workshop in 1979. After the training she remained at the JamFactory as a studio tenant, before spending six months as artist-in-residence at QFDC in 1982. Created during the residency, *Receptor* is an abstract imagining of a satellite dish atop a candy-coloured structure. Favouring form over function, Kemp’s unconventional practice has a wide range of influences, from Japanese stoneware to local landscapes and bush flora.

174. Dianne Peach (b.1947)
Square lidded box 1982
Ceramic, pillow, tassel
Purchased by the Queensland College of Art, c.1982, and acquired through amalgamation, 1991-92

Dianne Peach studied ceramics at the Central Technical College, then established her own pottery studio and began teaching in 1966. Part of the second wave craft movement in the 1960s, Peach began her practice producing finely thrown functional vessels but became interested in exploring the contrast between function and form. Her more sculptural work combines slab, tube and slipcast elements to make precisely built geometric pieces decorated using stains and underglazes.

175. Liam Bryan-Brown
Scorcher 2011
Stoneware, underglaze, clear glaze
Purchased 2022

Liam Bryan-Brown graduated from the College in 2012, beginning a career as a curator, collection registrar and artist. Most recently Bryan-Brown has been focusing on pottery, creating ceramic sculptures that push the boundaries of hand-built pottery. Furthering his recent experimentation with grid based forms found in works like *Scorcher*, Bryan-Brown explores the relationships between tonal, geometric, and dimensional continuums.

176. Stone’s Bristol Pottery
Diamond Rose Bowl c. 1934-36
Earthenware
Gift of Glenn Cooke, 2016

Stone’s Bristol Pottery was established by Charles Arthur Stone who migrated to Australia from the United Kingdom in 1886. He firstly worked at various commercial potteries in Brisbane and Ipswich, before establishing the pottery on Old Cleveland Road, Coorparoo in 1893, officially becoming Stone & Sons Bristol Pottery in 1934 with his son Roy Stone. Through these years the pottery produced much of Queensland’s domestic wares, and many of LJ Harvey’s students at the College used the Pottery’s white-bodied clay and fired their finished works there. Arthur Stone died in 1936, leaving the pottery and 30 employees in the charge of Roy, who expanded into producing art pottery up until the 1960s.

177. Carl McConnell (1926-2003)
Bottle c. early 1960s
Stoneware
Gift of Phillip and Barbara McConnell in memory of Dr Carl Russell McConnell, A.O., 2005

Regarded as Queensland’s most important potter of the post-war period, Carl McConnell began his studies in sculpture at the Central Technical College in 1948, shortly after moving to Australia from Chicago. A long relationship with the College followed, with McConnell teaching periodically between 1948-74. During this time McConnell also established pottery studios in Norman Park and Pinjarra Hills. McConnell is largely credited with introducing stoneware and porcelain firing to Queensland and has been celebrated in several major exhibitions for his exceptional throwing skills and experimentation with traditional Japanese and Chinese methods of making.

178. Phillip McConnell (b.1947)
Bizen flower vase n.d.
Stoneware
Gift of Phillip and Barbara McConnell in memory of Dr Carl Russell McConnell, A.O., 2005

Following in his father’s footsteps, Phillip McConnell studied at the Central Technical College before beginning a pottery apprenticeship at Pinjarra Pottery. After time spent in the US Navy, and then further training in Japan under senior potter Tatsuzo Shimaoka, McConnell established the workshop ‘The Pottri’ in Toowoomba. Over the next decade he built a national reputation, particularly for his use of Bizen firing techniques, which cause imperfections and irregularities in the glazed surfaces created by the ashes and flames of the kiln.

179. L.J Harvey (1871-1948)
(Jug with grapes) 1933
Ceramic
Gift of Dr Patrick Mahoney in memory of Dr Mary Mahoney, 2022

Lewis Jarvis Harvey migrated to Australia from England in 1874. After studying drawing at the Central Technical College Harvey began teaching woodcarving at the College in 1902, before taking up a permanent teaching position in pottery from 1916-37. Harvey encouraged students to work local clays by hand, a distinct and purposeful alternative to factory-made household items during a period of burgeoning mass manufacture. His distinctive pottery style known as the Harvey School greatly influenced Australia’s arts and craft movements. In 2018 GUAM produced the major exhibition and publication *With Heart & Hand: Art Pottery in Queensland 1900-1950* with the late respected art historian and curator Glenn Cooke. Cooke brought several decades of knowledge and research to the project, after having enriched our collection with a gift of over two hundred pottery objects in 2012.

180. Maud O’Reilly (1886-1971)

Kookaburra 1926
Slip-cast, hand-finished glazed earthenware, underglaze painting
Purchased with the assistance of Graham Lancaster, 2019

Maud O’Reilly was a student at the Harvey School in the 1920s, before completing further training at the Royal College of Arts, London where she developed skills in wheel throwing and Chinese glazing techniques. *Kookaburra* is an example of the Harvey School sensibility for distinctly Australian imagery, developed with handmade, organic forms and experimental glazing techniques.

181. Edith White (1886-1968)

Vase 1933
Hand-built earthenware, extended acorn shape dipped brown and gold clays; green glaze
Donated through the Australian Government’s Cultural Gifts Program by Glenn R. Cooke, 2012

GUAM’s Harvey School project uncovered the significant number of women who were practising during the period, many of whom were overlooked by past research or credited as hobbyists or “unknown” creators. Though at the time they were rarely regarded as professional artists, these women were vitally important to the development and appreciation of the pottery medium in the early twentieth century. Edith White’s *Vase* is a unique form from the Harvey School. The intense colour of Queensland clays in the double scraffito technique is overlaid with a strong transparent green glaze to particularly striking effect.

182. Mikala Dwyer (b.1959)

The thing in things 2012
Found object, ceramic, glaze and epoxy filler
Purchased 2012

Mikala Dwyer’s practice is predominantly installation-based, in which she constructs idiosyncratic, personal spaces within the conventional architecture of the gallery. *The thing in things* is from a series created by mummifying found ceramic objects in clay. A play on alchemic processes, Dwyer attempts to turn base into gold. But her process is more of a pantomime, as the aura of the original object remains, revealed through cracks in the surfaces.

183. Daisy Nosworthy (1890-1978)

Breakfast set 1937
Wheel thrown earthenware; mottled green glaze
Donated through the Australian Government’s Cultural Gifts Program by Glenn R. Cooke, 2012

Daisy Nosworthy practiced across pottery, needlework, carving and metalwork. She studied at the Brisbane Technical College under Godfrey Rivers, before continuing her studies in London, supporting herself by working in a photography studio. In 1919 Nosworthy returned to Brisbane and began pottery at the Harvey School, becoming one of the most exhibited artists in Queensland’s Arts and Crafts Society. Nosworthy’s *Breakfast set* is amongst the most functional and modernist ceramics produced in Brisbane at the time.

184. Kim Ah Sam (b.1967)

Woven Identity ‘it’s not only me’ 2023
repurposed twine raffia, wire, bamboo and emu feathers
Purchased 2023

Kim Ah Sam graduated from QCAD in 2018 and has quickly risen to national acclaim, most recently winning the City of Moreton Bay’s 15 Artists Acquisitive Prize and showing in the 11th Asia Pacific Triennial, QAGOMA. An abiding theme of Ah Sam’s practice is investigating ways of reconnecting with the people and land of her father’s Country (Kalkadoon) and her grandmother’s Country (Kuku Yalanji). Her improvisational weaving technique is characterised by her experimental use of found and sourced materials to create forms that suggest topographical features of her Country.

185. Nicolette Johnson (b.1990)

Black Fountain 2020
Keane Ironstone stoneware, black glaze, J-B weld steel-reinforced epoxy
Purchased 2022

QCAD alum Nicolette Johnson was born in London, England, grew up in Texas, USA, and has been based in Brisbane since 2005. A ceramic artist interested in the concept of ‘the artefact’, her work explores symmetry, esoteric and surrealist motifs, and the way we assign powerful meaning to objects. With a background in photographic art and social documentary, Johnson began experimenting with ceramics in 2015 with a practice-led exploration into functional and sculptural ceramic vessels. Working in stoneware and employing wheel-throwing, coiling, and sculpting techniques, she applies a contemporary aesthetic to re-imagined ancient forms, and hand-makes and fires each of her works in her Brisbane home studio.

186. Monitor 1

David Perry (1933-2015)

Interior with views 1976
Video transferred to digital file: 4:52mins, black and white, stereo, 4:3
Acquired by Griffith University, 1994

Pioneering experimental video artist David Perry was invited as the first filmmaker in residence at QFDC in 1975. Over a 12-month period, Perry established a darkroom and a studio for super 8 filmmakers and was employed by the University for a year afterwards to continue helping students and maintaining the equipment. *Interior with Views* was created during the residency and shows Perry’s experimentations with the film medium by rejecting traditional formal components like narrative and action.

John Gillies (b.1960)

Armada 1994
Video: 9min, colour and black and white, stereo
Purchased with assistance from the Australian Government through the Australia Council, its arts funding and advisory body, 1996

John Gillies has been a leading time-based media artist since the 1980s, his work drawing on experimental theatre and the languages and cinema and video. In 1994 Gillies completed a seven-week residency at QFDC, collaborating with local artists and students to produce *Armada*. In the film colonial iconography, including books, boats, flags and graphs, are juxtaposed with close ups of textured stone surfaces, and an intrusive soundtrack of noises. The layering and abstraction of images and sounds encourages the viewer to create new associations and meanings from established auditory and visual icons, leading to an attempt to investigate and redefine established colonial discourses.

Kate Beynon (b.1970)

Li Ji: Warrior Girl 2000
Computer animated video: 14mins, colour, sound
Purchased 2003

Kate Beynon’s practice is informed by calligraphy, graffiti, fashion and comic book design, and explores her own experiences as an Australian of European and Chinese-Malaysian heritage. *Li Ji: Warrior Girl* is based on a folktale by Gan Bao of the Eastern Jin Dynasty in AD 317-420, of a girl who went beyond the confines of her culture to protect her village from a giant python. Reimagined as a modern Chinese Australian girl, Beynon’s character experiences a series of flashbacks while visiting Melbourne. Confronted by racist graffiti, the girl conjures the totems and traditions of her past life in order to protect herself from the intolerance and xenophobia she encounters.

Lin Li (b.1960)

Soul Flight 1997
Video transferred to digital file: 10mins, colour, sound
Purchased with assistance from the Australian Government through the Australia Council, its arts funding and advisory body, 1997

Lin Li is a multidisciplinary artist, primarily working in sculpture and video. *Soul Flight* documents a performance ritual undertaken by Li over a seven-day period in Tibet, in which she takes on the role of both corpse and mourner. Analogic to traditional funerary practices of Tibet known as Sky Burials, Li’s work synchronises life, death and rebirth. In doing so, she warps and intervenes in the rhythms which usually dictate both nature and tradition.

187. Monitor 2

Derek Kreckler (b.1952)

Blind Ned 1997-98
Video transferred to digital file: 2:24mins, black and white, sound
Donated through the Australian Government’s Cultural Gifts Program by the artist, 2007

Derek Kreckler is a leading Australian artist known for his conceptual and post-minimal practice that focuses on the legacy of British invasion and the formation of Australia’s identity. First shown at the Museum of Contemporary Art, Sydney in 1999, and more recently included in the 2017 GUAM exhibition *Red Green Blue: A History of Australian Video Art*, *Blind Ned* shows footage of Ned Kelly stumbling through the outback, which can be read in the context of a non-Indigenous person navigating the un-familiar territory. This is a marked alternative to the notion of Ned Kelly as a national hero and enduring icon of Australia’s larrikin nature.

Debra Beattie

Expo Smexpo 1986
Video transferred to digital file: 8mins
Voice: Gerry Connolly; Camera: Chris Strewé; Music: Danny Fine and David Rae
Gift of the artist, 2017

A respected filmmaker who taught at the Griffith Film School for many years, Debra Beattie has produced and directed programs for over three decades, including the ground-breaking interactive documentary *The Wrong Crowd* (2001) for ABC online, which reflected her experiences growing up in Queensland with a father who was a policeman during the Bjelke-Petersen era. *Expo Smexpo* is an early work by Beattie, a satire reflecting on controversial aspects of World Expo 88 in Brisbane and the bureaucratic ambition to demolish a city in pursuit of international recognition.

Joan Brassil (1919-2005)

Kimberley Stranger Gazing 1988
Video installation: 11:42mins, colour, sound
Purchased 1997

Joan Brassil was a pioneering multimedia artist, known for her use of electrons in time-based environmental art and process art. Her work focused on recurring themes of nature, science and technology, and how these generate sensorial and emotional responses. *Kimberley Stanger Gazing* contemplates human existence and its imposition on the landscape. Originally the work was reflected onto a series of irregular perspex panels, heightening the effects of fragmentation and distortion to capture the physical and sensual properties of the landscape.

Jill Orr (b.1952)

Sound, silence and light 1996
Video: 18mins
Purchased with assistance from the Australian Government through the Australia Council, its arts funding and advisory body, 1997

Jill Orr is a leading performance artist, who since the 1970s has developed a unique approach to documenting her performance work through video and photography. *Sound, silence and light* is a documentation of a performance at the Institute of Modern Art, Brisbane in 1996, that incorporated mime, ballet, music, costume, installation and set design. The central theme of the performance was the narrative of Eve and original sin, and how this has influenced the status and representation of women. Reoccurring motifs taken from religion, art history and dance, Orr moves between scenes of reverence and shame, highlighting the conflicting aspects of ‘the feminine’ constructed by society.

188. Monitor 3

Barbara Campbell (b.1961)

The Seduction of Art 1996
Video: 11:25mins
Gift of the artist, 1996

Internationally recognised performance artist Barbara Campbell undertook a residency at QFDC in 1997, collaborating with staff and students on a work in the surrounding Toohey Forest. *The Seduction of Art* was made a year earlier, and documents a performance at the Brisbane City Council Gallery, that explored personal mythology through a highly descriptive dialogue accompanied by minimal action – a man (Peter Anderson) running his hands slowly and seductively over the artist’s body. The audience becomes aware of their voyeuristic role in the performance, as well as made to think about the power of galleries and the media to create an experience for the visitor. Campbell implies that the environment of galleries, and the cultural capital associated with them, shape our impressions and evaluation of the art exhibited in these spaces.

Leigh Hobba

Noel Sheridan (1936-2006)

Why be an artist? 1994
Video: 9mins
Purchased with assistance from the Australian Government through the Australia Council, its arts funding and advisory body, 1996

Since the 1970s Leigh Hobba has been a central figure in the development of Australian video art and experimental practices. This darkly ironic documentary-style film features Irish artist Noel Sheridan delivering a deadpan monologue on reasons for not pursuing a career as an artist. As an artist himself, Sheridan ironically performs the role of disillusioned insider, while participating in the construction of an artwork and performance piece. The work questions romantic ideals of artistic genius while slyly reinforcing them, raising moral and social questions about the nature of art and who gets to define it.

Justine Cooper (b.1968)

Rapt 1998
Videotape transferred to digital file: 5:06mins, black and white, stereo
Gift of the artist, 2000

New York-based artist Justine Cooper works at the intersection of culture, science and medicine. *Rapt* takes a set of MRA scans of Cooper’s body in axial slices and reconstructs them as a virtual form. Animating these details with sophisticated medical software, she rotates, compresses, stretches, dissolves, and eventually rebuilds her body. Despite having the distinctive medical appearance, the work also presents the human body as ethereal and mysterious; on ongoing site of discovery in the face of continually evolving technology.

Janet Merewether

A slice of life or the crumbs of existence 1993-94
16mm black and white film: 15mins
Purchased with assistance from the Australian Government through the Australia Council, its arts funding and advisory body, 1996

Janet Merewether is a filmmaker and artist, who founded Go Girl Productions in 1996 focusing on short films and creative documentaries. In this work the romantic myths of Paris are deconstructed and a vision of the city is reformed through the fragments of ritual, memory, rhythm and the minutiae of daily life. The use of intimate themes, memory, and subjective point-of-view sequences refers to feminist film techniques and strategies which attempt to re-invest cultural value in the expression of personal experiences, particularly from a feminist perspective.

189. Adam Wolter (b.1958)

Elvis thinks and sees 1989
Canon CLC photocopy of Xerox 4020 ink jet print on paper
Purchased 1989

Adam Wolter began exhibiting his computer-generated work in the 1980s, developing his own graphic art programs which have since become a fundamental aspect of his practice. Wolter’s works examine the impacts technology, mass media, and design aesthetics have on our everyday life and for the art object. He taught at QCAD for many years, and his work was included in the GUAM exhibition *Interfaces*, which toured Australia between 1994-97. *Elvis thinks and sees* is a subtle reminder of the modern ability to generate imagery with a sense of ritualistic representation, as we are constantly bombarded with images of people who we don’t know yet feel a connection to.

190. Bruce Reynolds (b.1955)

Untitled 1994
Linoleum, oil and ceramic on plywood. Purchased 1995

For over five decades Bruce Reynolds has worked across collage, relief, and sculpture, exploring the relationships between pattern, history, and the built environment. Reynolds taught at QCAD between 1986-2006, and received the Griffith University Award for Excellence in Research in 2019. This work exemplifies Reynolds’ colourful two-dimensional works created by collaging found materials, particularly linoleum from mid-century kitchens and old Queenslander homes. This linoleum was traditionally designed to imitate carpets and tiles, and it contains an amalgamation of cultural and historical references. Reynolds’ resulting works form a visual language of pattern and colour that is simultaneously playful, nostalgic and contemplative.

191. QCAD Printmaking Folios

The QCAD Printmaking Folio is an annual collaborative project featuring the work of graduating students, staff, and guest artists. Together, the folios form a unique archive of the hundreds of students, teachers, and artists who have crossed paths with the QCAD printmaking department over the last 50 years. Many of these individuals have developed internationally successful careers, and the prints here offer a fascinating insight into their early work, as well as provide evidence of printmaking’s important contribution to the development of arts practices and technical skills. Each year between 1990-2023, an edition of the annual folio has been gifted to the Griffith University Art Collection.

You can dive deeper into the archive of works included in each folio online:

<https://qcaprints.omeka.net/collections/show/2>

192. Margaret Olley (1923-2011)

The blue tablecloth c. 1990s
Oil on canvas
Donated by Dr Beverley Rowbotham and Dr Frank Tomlinson, 2025

Margaret Olley AC is one of Australia’s most recognised painters. Born in northern NSW, she moved frequently throughout Queensland during her childhood with her father’s work before settling in Brisbane. She attended Somerville House before pursuing tertiary training at the Central Technical College. Olley was best known for her still life and domestic interior paintings. *The blue tablecloth* features a vase of cornflowers, one of Olley’s favourite flower subjects, and is clearly set in her Sydney terrace house and studio, a former hat factory. Olley was included in many exhibitions during her lifetime, including two at Griffith University Art Museum, in 2006 and a survey in 2008 – the latter coinciding with her being conferred an Honorary Doctorate from Griffith University.

193. William Robinson (b.1936)

Beach with mossy rocks 2007
Oil on canvas
Donated by Dr Beverley Rowbotham and Dr Frank Tomlinson, 2025

An alumnus of the College and an Honorary Doctor of Griffith University, William Robinson is one of Australia’s most distinguished artists. *Beach with mossy rocks* is from a group of works painted around northern NSW. Robinson had moved there from Springbrook in the Gold Coast Hinterland, and the views of the ocean provided fresh material for his paintings. The ocean is hidden behind dense forest, with a finely painted foreground of foliage, bringing both close and distant perspectives into play with each other – a hallmark of Robinson’s finest works. On the opposite wall of this gallery is an early portrait study by Robinson, highlighting the progression of his technical skill and unique style since he began his artistic career at the Central Technical College in the 1950s.