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# Queensland Art Gallery

# Annual Report 1984-85

Presented to Parliament





Queensland Art Gallery at dusk. (Photograph courtesy Richard Stringer.)

# Queensland Art Gallery

Queensland Cultural Centre  
South Bank  
South Brisbane

Telephone (07) 240 7333

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The Honourable the Minister for Tourism, National Parks, Sport  
and The Arts

My Dear Minister,

The Trustees of the Queensland Art Gallery have the honour to  
forward their Annual Report for the year ended 30 June 1985.



Peter Botsman,  
President of Trustees.

# Trustees and Staff

(at 30 June 1985)

## Trustees

Dr Peter Botsman, A.M.—President  
Mr Rod O'Loan, C.B.E.—Vice-President  
Mr Allen Callaghan—Vice-President  
Mr Henry Bartlett, C.M.G., O.B.E.  
Miss Pamela Bell  
Mr Lawrence Daws  
Professor Kenneth Goodwin  
Sir Robert Mathers, O.M.R.I.  
Dr William Orford  
Mr William Palmer  
Mr John Rigby  
Mrs Joanna Slater  
Mr Neville Stitt

Representation on Queensland Cultural Centre Trust—  
Mr H.F. Bartlett, C.M.G., O.B.E.

## Staff

### Directorate

Director	Raoul Mellish
Assistant Director	Caroline Launitz-Schurer

### Administration

Senior Administration Officer	Alan Wilson
Secretary	Colin Diachkoff
Administration Officer	Patrick Dunworth
Clerk (Accounts)	Warwick Thompson
Supervisor Stenographic Services	Julie Bond

### Conservation

Conservator	Judith Dunlop
Conservator	John Hook
Conservator	Lee Sturma

### Curatorial

Senior Curator (Australian Art Pre-1950)	Bettina MacAulay
Curator (Australian Art Post-1950)	Michel Sourignes
Curator (Decorative Arts)	Glenn Cooke
Curator (European Art)	Jenny Harper
Curator (Prints and Drawings)	Susan Smith
Assistant Curator	Clare Williamson
Assistant Curator	(position vacant)
Curatorial Assistant	Veronica Russell
Honorary Curator (Architecture and Design)	Peter Prystupa

### Design

Designer	Michael Ward
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### Education

Senior Education Officer	Susan Abasa
Education Officer	Deborah Hart
Education Officer	Julie Lloyd
Education Officer	John Massy
Education Officer	Christopher Saines

## Exhibitions

Senior Exhibitions Officer	Joseph Devilee
Exhibitions Officer	Michael James

## Extension Services

Extension Services Officer	Noel Frankham
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## Library

Acting Librarian in Charge	Judith Gunning
Acting Documentation Librarian (Librarians made available by State Library)	Susan Edmiston

## Photography

Photographer	Ray Fulton
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## Promotions

Promotions Officer	Jane Gibson
Information Officer	Miriam Prystupa
Information Officer	(Position Vacant)

## Registration

Registrar	Andrew Dudley
Curatorial Assistant	Rona Van Erp

## Research and Publications

Publications Officer	Janet Hogan
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## Security

Security Supervisor	Fred Scott
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## Workshop

Supervising Artisan	Paul Curson
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## Volunteer Guides

(at 30 June 1985)

Co-ordinator Mrs G. Henderson

Mrs A.M. Agnew	Mrs M. McGregor
Mrs P. Barnett	Mrs P. Mellick
Mrs D. Bennett	Mrs R. Mercer
Mrs N. Brennan	Mrs S. Miller
Mrs S. Burke	Mrs H.A. Morrison
Mrs J. Campbell	Mrs B.I. Nielsen
Dr J.G. Carley	Mrs C. Nye
Mrs P. Chandler	Miss K. O'Keeffe
Dr L.M. Cherry	Mrs R.W. Parsons
Mrs A. Coaldrake	Mrs S. Powell
Mrs F.M. Considine	Mrs K. Reyment
Mrs P. Derrington	Mrs M.A. Russell
Mrs E. Drewe	Mrs J. Shaw
Mrs R. Francis	Mrs B. Stening
Mrs A.M. Harding	Mrs E. Teeland
Mrs G. Henderson	Mrs M. Thew
Mrs P. Hitchcock	Mrs B. Waugh
Mrs S. King	Mrs S.E. Wilson
Mrs L. Krimmer	
Mrs H. Lowe	
Mrs J. Maxwell	

# Introduction

On 21 June 1985 the Gallery celebrated the beginning of the fourth year in its new premises at the Queensland Cultural Centre. Since opening as Stage 1 of the Cultural Centre, the Gallery has become firmly established as the major focal point for the visual arts in Queensland, having achieved a high public profile with its programme of exhibitions and associated educational and other activities. During 1984–85 approximately half a million people visited the Gallery.

The Gallery continued to present an active programme of exhibitions drawn from local, interstate and international sources, as well as from the State Collection. Large attendances were recorded for the three major international exhibitions which visited the Gallery—'Leonardo da Vinci—Nature Studies from the Royal Library, Windsor Castle', 'Sengai: The Zen Master' (from the Idemitsu Museum of Arts, Tokyo) and 'Pop Art 1955–70' (organised under the auspices of the International Council of the Museum of Modern Art, New York). The latter attracted more than 13 000 school children alone. Special education programmes were presented in association with these exhibitions. Other visiting exhibitions included 'John Olsen—The Land Beyond Time', 'Australian Visions', 'Henri Cartier Bresson' and 'Cross Currents'.

Twenty-six exhibitions were installed during the year, of which thirteen were initiated by the Gallery. Of these, the highlights were 'Bridget Riley: an Australian Context', of which the focus was a major new acquisition by the Gallery, *Big blue*, and 'Figures, Heads and Masks' prepared by the Gallery's Education Section for special presentation for the visually impaired. Two installations were also presented during the year, with the assistance of the Visual Arts Board of the Australia Council. Exhibitions focusing on Queensland art and artists included 'Art in Queensland 1851–1983', and 'Six New Directions'. In-house exhibitions were complemented by an active publications programme.

In June, the exhibition of the 1985 Awards by the Royal Australian Institute of Architects—Queensland Chapter was displayed in the Gallery. The Institute's inaugural presentation of 'The Robin Dods Award for Excellence in Architecture' was made to the Queensland Art Gallery—Stage 1, Queensland Cultural Centre, Architect: Robin Gibson and Partners, the citation stating that the building 'has already stood the test of public and professional approval'.

The State Collection was enhanced during the year with the purchase of a major work by the Dutch born American artist Willem De Kooning, *Two trees on Mary Street . . . Amen*, selected by the Gallery Director whilst overseas during the year. Other European purchases included John Davies's *Head (white with lines)*, which was included in the exhibition 'The British Show', touring Australia and New Zealand during 1985.

The Gallery's active acquisitions policy also resulted in the addition of other important works by both Australian and international artists, including Queensland artists Davida Allen, Jon Molvig and Ian Fairweather, and the European artists Bridget Riley and Mimmo Paladino.

The Queensland Art Gallery Foundation, with the generous subsidy arrangement provided by the Queensland Government, continued to make an invaluable contribution to the development of the Collection. The Taxation Incentives for the Arts Scheme continued to benefit the Gallery, as did the donors to the Collection.

The Gallery's Extension Services Programme to regional communities throughout Queensland was further developed during the year. The nine exhibitions which travelled to thirty-two areas attracted approximately 30 000 people. Increased emphasis was placed on supportive educational material and programmes, with interpretative publications accompanying most exhibitions, and workshops with Education Officers who travelled with exhibitions also being a feature. 'Techniques of Drawing' attracted record attendances during its showing at regional venues.

The facilities and needs of regional communities were investigated during the year, with new policies for the Extension Programme being developed as a result. The Gallery's Director visited Gladstone in April to open the new Gladstone Art Gallery, for which he had previously acted as advisor. He also attended a meeting of the Noosa Regional Gallery Steering Committee to discuss requirements for Regional Gallery status and the implementation thereof. The Assistant Director and Senior Education Officer toured several centres throughout Queensland with tutors from the Australian Flying Arts School, examining possible venues for exhibitions and meeting with local art groups and schools.

The Gallery's comprehensive education and public programme, catering to all ages, was once again an outstanding success. Lectures, films, floor talks, seminars and music were presented throughout the year, with special programmes being presented in association with exhibitions on display in the Gallery. The specially selected and trained Volunteer Guides assisted the Education staff in conducting tours of special exhibitions and works on permanent display from the Collection.

Throughout the year the Gallery continued to develop and expand its overall programme which aims to involve visitors at all levels and ages in an enrichment of their response to and understanding of the visual arts.

# The Collection

Gifts and bequests continued to expand the State Collection. Among the many donors whom the Gallery acknowledges with gratitude were former Trustee Lady Trout, whose outstanding generosity to the Gallery over more than thirty years continued with a gift of twelve works; Dr Norman Behan, C.M.G., LL.D. (Hon.), a former Vice-President of Trustees, who also continued his long association with the Gallery with his gift of another important Australian work; and Mrs Anthea Wieneke, widow of former Gallery Director James Wieneke, whose gift included a major archival collection of catalogues, pamphlets, cuttings and art books, which is important resource material for research.

The Karl and Gertrude Langer Bequest added significantly to the Collection and, in addition to Australian and European works, included a group of sixty-three netsuke and other items which together formed an impressive addition to the Gallery's collection of Asian art.

The first purchase was made with funds from the Andrew and Lilian Pedersen Trust, established with a bequest by the late Lilian Pedersen in 1983. The small bronzed plaster figurine, by Charles Douglas Richardson, was an especially appropriate first acquisition, as Lilian Pedersen was particularly interested in small sculpture.

The invaluable support of the Queensland Art Gallery Foundation continued to benefit the Collection with the addition of both Australian and international works, whilst the Taxation Incentives to the Arts Scheme added important Australian works to the Collection.

The Queensland Art Gallery Society continued its valuable support of the Collection with the addition of contemporary Australian works.

## Australian Paintings and Sculpture

A major review of the collection of Australian art pre-1950 was undertaken and specific objectives were established which led to the purchase of important paintings by Bernard Hall, Sidney Nolan, Jon Molvig and Ian Fairweather. Hall's *The quest* (c.1905) is one of only a small group of symbolist works produced in Australia. Nolan's *Portrait of Barrett Reid* (1947) is a powerful work which not only provides a focus for the Gallery's holdings of Melbourne art of the 1940s, but also demonstrates links with Brisbane's cultural life of the 1940s and 1950s.

A continuing Gallery commitment to the acquisition of significant works by Queensland artists was expressed in purchases of *A twilight of women* (1957), an outstanding expressionist painting by Jon Molvig; *Painting IV* (1960), a striking abstract by Ian Fairweather; and *Paris painting* (1983) by contemporary artist Davida Allen. A major recent Australian art purchase was the *The world of men* (1984) by Imants Tillers.

Purchases which enhanced the Gallery's sculpture collection included Charles Douglas Richardson's *The cloud* (c.1909), acquired with funds from the Andrew and Lilian Pedersen Trust; and more recent works which included *Dancing girl* (1952) by Danila Vassilief, *Small banquet* (1971-72) by George Baldessin, *Oracle* (1980) by Clifford Last and *What's love got to do with it?* (1984) by John Elliott.

An important gift from Lady Trout included a significant pastel by the colonial artist Thomas Clark; an oil and two watercolours by John Peter Russell; watercolours by J.J. Hilder, Hans Heysen

and Norman Lindsay; and three fine colour linocuts by Ethleen Palmer. Mrs Anthea Wieneke's gift included an 1892 watercolour with both historic and artistic interest, by the outstanding Queensland art teacher F.J. Martyn Roberts. Dr Behan's gift of *Grecian image* (1961) by Lloyd Rees added to the collection of works by Queensland artists. The Karl and Gertrude Langer Bequest included fine paintings by Jon Molvig and Clifton Pugh.

The Gallery Society also maintained its support for the Gallery by the presentation of a recent work by James Gleeson, *Soiree apocalyptica* (1984).

## European Paintings and Sculpture

The first European art purchase of 1984-85 was a major painting by Bridget Riley, *Big blue* (1981-82). It was the focus of an exhibition mounted by the Queensland Art Gallery early in 1985—'Bridget Riley: An Australian Context'—designed to introduce the new work to the Brisbane public.

Another work by a contemporary English artist was also bought during the year. Entitled *Head (white with lines)*, it is a painted fibreglass cast made in 1983-84 by John Davies. It was included in the exhibition 'The British Show', which is touring Australia and New Zealand during 1985-86, and it has received very favourable reviews.

With the purchase early in 1985 of a large figurative sculpture by Mimmo Paladino, *Canto notturno (Night song)*, 1984, the Gallery added significantly to its holdings of Italian works.

The most important acquisition of the year was a painting by the Dutch-born American artist Willem De Kooning, *Two trees on Mary Street . . . Amen!* (1975), which was chosen by the Director in London when he was abroad during the year. It is a fine example of De Kooning's later painting and its purchase gives a more international flavour to the previously almost exclusively European collection.

## Decorative Arts

A decision was made by the Board of Trustees during the year to focus the collection of decorative arts in international art glass. The focus will be on contemporary works in order to reflect current developments in Australian studio glass, but due recognition will be given to earlier international achievements in this medium.

Acquisitions of items by Stephen Skillitz, Julio Santos, Peter Goss, Vicki Torr, Brian Hirst and Neil Roberts further developed the A.C.I. Pty Ltd Collection of Australian glass. The sculptural neon piece by Neil Roberts develops the expressiveness of this medium to new heights.

A group of three stoneware vases by the Queensland potter Lynne McDowell was acquired, together with sculptural pieces reflecting the environmental concern of their artist, Laurens Tan.

The Karl and Gertrude Langer Bequest added significantly to the collection. A footed silver bowl in the style of the Weiner Werkstatte was the most important item, while representative works by the Australian potters David and Hermia Boyd, Harry Memmott and John Perceval strengthened the ceramic collection.

A major example of Australian colonial silver, the Wythes and Hodgson Cup, was presented by one of the Gallery's Trustees,

## Exhibitions

Miss Pam Bell. The trophy stands 51cm high and is attributed to William Edwards of Melbourne, perhaps the most prolific and distinguished silversmith of his day.

### Prints, Drawings and Photographs

British works purchased during the year included prints by Richard Hamilton, Joe Tilson, R.B. Kitaj, and Eduardo Paolozzi, as well as artists' books by Joe Tilson, R.B. Kitaj, Patrick Heron, Allen Jones and Victor Pasmore. Australian prints acquired included works by John Neeson, Hossein Valamanesh and Jim Paterson.

The generosity of donors continued to benefit the collection of prints during 1984–85. From Lady Trout, the Gallery received an important gift of three Ethleen Palmer linocuts; included in the Karl and Gertrude Langer Bequest were prints by Brian Seidel and Mary Macqueen; and one of the two Japanese woodblock prints acquired by the Gallery during the year was a gift from Mrs Verlie Just.

Works by Harold Cazneaux, F.G. Crook-King, Stanley W. Eutrope, John Gibbins, Walter Orthman and Max Pam were important additions to the Gallery's collection of photographs. Of these, works by F.G. Crook-King, Stanley W. Eutrope, John Gibbins and Walter Orthman were given by Mrs W. Meisenhelter, Miss Shirley Eutrope, Mr A.J. Gibbins and Mr J.H. Smith, respectively. A folio of photographs by Andre Villers was donated by Mr Michel Butor.

A notable addition to the collection of drawings was a group of six drawings by Ian Smith from his *My hometown* series. A group of preparatory drawings by Davida Allen for her *Paris painting* was given by Mr Ray Hughes, while Wendy Mills donated a folio of working drawings for her installation *Transience*, which was on display at the Gallery from 6 June to 2 September 1984. Works by Charles Blackman, John Olsen and Nan Paterson were included in the Karl and Gertrude Langer Bequest, while another important gift to the Gallery was a drawing by Lloyd Rees, *A Gothic facade*, donated by Miss B. Templeton.

'Techniques of Drawing', an exhibition of drawings from the Collection, was held at the Gallery in 1984. In 1985 this exhibition began an extensive tour of regional centres in Queensland and was accompanied by an educational booklet and didactic materials. The major photographic exhibition of 1984, 'Queensland Pictorialist Photography 1920–1950', also began its tour of Queensland in 1985.

As an ongoing commitment, the Gallery continued to present an active programme of temporary exhibitions from international, interstate and local sources. Twenty-six exhibitions were installed, of which thirteen were initiated by the Queensland Art Gallery.

Of the exhibitions initiated by the Gallery, the highlights were 'Bridget Riley: An Australian Context', which brought together Riley's work from collections in major public art galleries throughout Australia; and 'Figures, Heads and Masks', an exhibition prepared by the Education Section using the Gallery's Collection, for special presentation for the visually impaired.

In support of Queensland artists past and present, the Gallery initiated several exhibitions including 'Art in Queensland 1851–1983', popular with both local and tourist visitors to the Gallery; 'Focus on James Wieneke 1906–81', presently touring Queensland under the Gallery's Extension Services programme; and 'Six New Directions', representing the work of contemporary artists Davida Allen, Jo Davidson, John Elliott, Tom Risley, Ian Smith and Madonna Staunton. The latter exhibition was organised to celebrate Queensland Day 1985 and was very favourably received.

'Techniques of Drawing' was an exhibition of drawings from the Collection which, after being presented in the Gallery in 1984, began an extensive Queensland tour in 1985. The major photographic exhibition of 1984, 'Queensland Pictorialist Photography', also began its Queensland tour in 1985.

The Gallery continued its policy of promoting architecture and design, and accordingly presented exhibitions of the 1984 and 1985 Awards of The Royal Australian Institute of Architects—Queensland Chapter, together with the Robin Dods Award for Excellence in Architecture 1985. Also displayed was an exhibition of work of graduate students from the School of the Built Environment, Queensland Institute of Technology.

An exhibition of the art of Africa, selected from the Brouckxou Collection which is on loan to the Gallery from the Christensen Fund, was on show at the Gallery from September 1984 to March 1985. It was the first exhibition of African art held in Queensland and one of the first in Australia.

Following the successful installation by artist Wendy Mills, displayed from June to September 1984, the second installation artist John Lethbridge presented his work from February until April 1985. Entitled *Hunt the moon*, the installation was presented by Lethbridge in collaboration with Marinka Kordis and Alan Brown.

The Brisbane public continued to support major touring exhibitions from interstate and international sources. In particular, there were large attendances for 'Leonardo da Vinci—Nature Studies from the Royal Library, Windsor Castle', 'Pop Art 1955–70' (organised under the auspices of the International Council of the Museum of Modern Art, New York), and 'Sengai: The Zen Master' (from the Idemitsu Museum of Arts, Tokyo).

In presenting the exhibitions program, the Gallery is indebted to the organisations and sponsors who made the development of this exhibition programme possible.

The following exhibitions were presented during 1984–85:

'Selected Acquisitions 1981–84' (16 May—13 August 1984)  
Organised by the Queensland Art Gallery.

'Queensland Pictorialist Photography 1920–1950' (6 June—19 August 1984)

Organised by the Queensland Art Gallery with assistance from Kodak (Australasia) Pty Ltd.

'*Transience*' (6 June—2 September 1984)

An installation by Wendy Mills. Presented by the Queensland Art Gallery with assistance from the Visual Arts Board of the Australia Council.

'Royal Australian Institute of Architects—Queensland Chapter. 1984 Awards' (13 June—15 July 1984)

Organised by the R.A.I.A. (Queensland Chapter). Presented by the Queensland Art Gallery.

'Figures, Heads and Masks' (2 July—12 August 1984)

Organised by the Queensland Art Gallery. Presented with assistance from Queensland Education Department for the Special Education Arts Expo 1984. (2 July—15 July for the Visually Impaired.)

'The Northern Rivers Art Exhibition 1984: Environmental Textures' (31 July—26 August 1984)

Presented by School of the Arts, N.R.C.A.E., Lismore Regional Art Gallery and the Queensland Art Gallery. Sponsored by the Commonwealth Bank and The Northern Star.

'Mini Prints 1984' (12 July—16 September 1984)

Organised by the Print Council of Australia.

'The Art of Africa' (20 August 1984—10 March 1985)

Selections from the Brouckxou Collection on loan from the Christensen Fund. Organised by the Queensland Art Gallery.

'Leonardo da Vinci—Nature Studies from the Royal Library, Windsor Castle' (12 September—11 November 1984)

Sponsored by the Lend Lease Corporation Limited in association with the Brisbane Warana Festival Limited and British Airways. Arranged by the International Cultural Corporation of Australia Ltd.

'Techniques of Drawing' (30 August—18 November 1984)

Organised by the Queensland Art Gallery.

'Art in Queensland 1851–1983' (26 September 1984—24 March 1985)

Selected from the Queensland Art Gallery Collection. Organised by the Queensland Art Gallery.

'John Olsen—The Land Beyond Time' (19 November 1984—1 January 1985)

A Christensen Fund Collection exhibition. Organised by the Art Gallery of Western Australia.

'Focus on James Wieneke 1906–81' (27 November—13 January 1985)

Organised by the Queensland Art Gallery.

'Australian Visions' (10 January—10 February 1985)

Organised by the Solomon R. Guggenheim Museum, New York, sponsored by the Exxon Corporation with the assistance of the Visual Arts Board of the Australia Council and supported by the Australian Department of Foreign Affairs. The Australian tour organised by the Visual Arts Board of the Australia Council and sponsored by Esso Australia.

'A. Henry Fullwood War Paintings' (23 January—3 March 1985)

From the Collection of the Australian War Memorial, Canberra.

'*Hunt the moon*' (6 February—8 April 1985)

An installation by John Lethbridge, in collaboration with Marinka Kordis (video) and Alan Brown (sound). Presented by the Queensland Art Gallery with assistance from the Visual Arts Board of the Australia Council.

'Bridget Riley—An Australian Context' (20 February—8 April 1985)

Organised by the Queensland Art Gallery.

'Art and Social Commitment: An End to the City of Dreams, 1931–1948' (18 March—15 April 1985)

Organised by the Art Gallery of New South Wales. Assisted by the Visual Arts Board of the Australia Council, the A.C.T.U. and contributing unions.

'Sengai: The Zen Master' (27 April—29 May 1985)

From the Idemitsu Museum of Arts, Tokyo. Organised by the Idemitsu Museum of Arts and the Art Gallery of New South Wales. Sponsored by CSR Limited, Santos Limited and the Australia-Japan Foundation.

'Pop Art 1955–70' (1 May—2 June 1985)

Organised under the auspices of the International Council of the Museum of Modern Art, New York. Managed by the International Cultural Corporation of Australia Limited. Indemnified by the Commonwealth Government. Sponsored by United Technologies Corporation.

'New Works on Paper' (12 April—12 May 1985)

A British Council Exhibition. Organised by the Newcastle Region Art Gallery.

'Henri Cartier-Bresson' (3 April—16 June 1985)

From the Collection of the International Centre for Photography, New York. Sponsored by American Express.

'Six New Directions' (6 June—4 July 1985)

Organised by the Queensland Art Gallery.

'Cross Currents' (8 June—11 August 1985)

Organised by The Power House Museum Sydney. Sponsored by The Crafts Board of the Australia Council, The British Council, The Goethe Institut and The Prins Bernhard Fonds.

'Industrial Design Exhibition' (25 June—4 August 1985)

Organised by the School of the Built Environment, Queensland Institute of Technology.  
Presented by the Queensland Art Gallery.

'Royal Australian Institute of Architects—Queensland Chapter. 1985 Awards and Robin Dods Award for Excellence in Architecture, 1985' (26 June—4 August 1985)

Organised by the Royal Australian Institute of Architects—Queensland Chapter. Presented by the Queensland Art Gallery.



### Installation

*Hunt the moon*, by Sydney artist John Lethbridge, was the second temporary installation in the Queensland Art Gallery made possible by the assistance of a grant from the Visual Arts Board of the Australia Council. The work comprised six free hanging paintings (charcoal, synthetic polymer paint and oil on canvas, each panel 320 × 180 cm) and two wall paintings (media as above, 750 × 366 cm and 242 × 285 cm respectively). *Hunt the moon* was a collaborative effort, integral parts of the work being a video by Marinka Kordis (*Insomnia vulgaris*) and a continuous sound piece by Alan Brown (*Audio tape montage #9*). Both pieces were commissioned by Lethbridge especially for the installation.

### Education policy

The education programme at the Queensland Art Gallery is designed to deepen the individual's enjoyment, appreciation and understanding of art, and to broaden the accessibility to and increase knowledge about the State Collection. The programme caters for all age groups, from pre-school to adult. Special attention is given to Extension Services programmes for regional areas and to the needs of the disadvantaged and disabled.

The Education Section is responsible for the development and co-ordination of all aspects of the public programme within the Gallery. This programme comprises lectures, floor talks, seminars, demonstrations and workshops, which complement the temporary exhibitions programme as well as works from the State Collection. The Education Section also organises regular film screenings, co-ordinates the programme of music in the Gallery, develops audio-visual and printed material for loan, manages all aspects of the Volunteer Guide training programme and co-ordinates group tours conducted by Education Officers and Volunteer Guides. The Section also maintains an art studio and offers practical art classes for children and adults.

The Section is also involved in Extension Services exhibitions. The year saw the development of further initiatives in this area. An Education Officer travelled with the exhibition 'Techniques of Drawing', presenting guided tours, floor talks and lectures, as well as conducting practical workshops in a number of regional centres. The suitcase exhibition 'In Touch . . .', initially prepared and funded in 1981 through the Queensland Committee of the International Year of Disabled Persons, visited seventeen towns and settlements in the Far North and Cape York, accompanied by an Education Officer. The 12 221 km tour by light plane was made in conjunction with the Queensland Arts Council and with assistance from the Anthropology Museum, University of Queensland.

### Volunteer Guides

The work of the Education Section is augmented by the assistance of Volunteer Guides who undertake tours of works displayed from the Collection and of visiting exhibitions.

In October 1984 the Gallery called for applications for a new intake of Volunteer Guides, the last intake having been in 1981. The response was overwhelming, with over 200 applicants, sixty-eight of which were selected to join the training programme.

The training programme provided for both Volunteer Guides and Guides-in-training comprises lectures, films and workshops which assist Guides to prepare for visiting exhibitions and to develop their theoretical and practical understanding of works in the Collection.

### Education programme

During 1984–85 the Education Section extended its contact with schools, tertiary institutions and art groups throughout the State, and participated in work experience programmes for high school and tertiary students. Activities were also conducted in collaboration with the Queensland Cultural Centre Trust. Teachers Seminars were held for the temporary exhibitions 'Leonardo da Vinci—Nature Studies from the Royal Library, Windsor Castle' and 'Pop Art 1955–70'. An estimated 51 000 people visited the Gallery in booked groups, travelling from

centres throughout the State including Goondiwindi, Warwick, Rolleston, Innisfail, Longreach, Toowoomba, Rockhampton, Mount Isa and Maryborough, as well as from Northern New South Wales and the metropolitan area.

Special schools visiting the Gallery have included School of the Deaf, Narbethong, Xavier Hospital School, Royal Children's Hospital School and a number of special schools throughout the metropolitan area.

### **'Figures, Heads and Masks'**

In July and August 1984 the exhibition 'Figures, Heads and Masks' was mounted by the Section, primarily for the visually impaired. Significant works from the Collection, including bronzes by Rodin, Renoir, Epstein and Moore, ethnographic objects from the Brouckxou Collection of African Art, as well as works on paper by Counihan and Blackman, formed the exhibition. Labels and catalogues were available in braille and in large print format. The visually impaired, wearing gloves, were able to experience the works through their tactile senses. Associated workshops were also conducted for many of the visiting students. Groups from many special schools also visited the exhibition.

'Figures, Heads and Masks' was organised to coincide with the Queensland Education Department's Expo '84. The project was awarded one of the Australian Society of Education through the Arts Awards for 1984.

### **Wednesday night opening**

The Wednesday night programmes at the Gallery continue to be well patronised, attributable to a lively and innovative programme which explores the links between the visual arts and performing arts, literature, science and technology. The Wednesday evening programme includes lectures, film festivals, music, dance, artists' forums and workshops.

### **Studio programme**

The Education Section offers practical art classes in the Studio. These include workshops designed to enable people to explore their creative potential with the assistance of experienced tutors.

The Trustees' Children's Creative Art Scholarship Class, for children 8–12 years old, commenced on 9 February. The number of applicants far exceeded the number of places available.

Other classes included: Senior—teenagers 15–17 years old; Junior—children and teenagers 12–15 years old; and Primary—children 6–9 years old, offered to December 1984, and children 10–12 years old, offered in 1985.

### **Lecture programme**

A lively programme of public lectures has been presented throughout the year by international, national and local speakers. Floor talks focusing on particular works in the Collection were presented each month by Gallery staff, who also delivered public lectures during the year. Guest lecturers and their topics included the following:

Ms Mary-Anne Stevens, The Royal Academy of Art, London,—*'Nevermore: Gauguin and the language of Symbolism in late nineteenth century France'* (25 July).

Dr John House, Courtauld Institute of Art, London—*'Impressionism in the 1870s: sketch and finished painting'* (26 July).

The late Dr Gertrude Langer, O.B.E.—*'Cubism: its ramifications in the twentieth century'* (15 August).

Mr Oliver Everett, Deputy Librarian, Royal Library, Windsor Castle—*'The Royal Collection of Drawings at Windsor Castle'* (5 September).

Miss Olivia Hughes-Onslow, Assistant in the Print Room, Royal Library, Windsor Castle—*'Leonardo da Vinci: Nature Studies from the Royal Library Windsor Castle'* (12 September).

Dr Brian Morley, Director, Botanical Gardens and Herbarium of South Australia—*'Leonardo da Vinci's plant studies'* (10 October).

Ms Urzula Szulakowska, Lecturer, Fine Arts Department, University of Queensland—*'Leonardo da Vinci's landscapes in relation to his scientific theory'* (17 October).

Dr Ursula Hoff, O.B.E.—*'Masterpieces in the Thyssen Collection, Lugano'* (24 October).

Dr John Golding, Royal College of Art, London—*'Matisse and the Chapel at Venice'* (29 October).

Huang Miaozi and Yu Feng—*Calligraphy demonstration* (17 November).

Emeritus Professor Joyce Ackroyd —*'Sengai: The Zen Master'* (27 April).

Professor Shoukin Furuta, Idemitsu Museum, Tokyo—*'Zen Buddhism'* (28 April).

### **Tertiary liaison**

The Education Section co-ordinated a number of seminars for tertiary students. These included 'Arts management', and a discussion on the Queensland Art Gallery and its role and facilities, for management students of the Brisbane College of Advanced Education, Carseldine Campus; 'Curatorship and art museum practice' for students of the Queensland College of Art; and 'Art gallery design' for architecture students at the University of Queensland.

### **Music programme**

A feature of the Gallery's public programme is the series of musical recitals presented to complement works on display in the Gallery. These recitals help to explore the links between art and music. Many distinguished groups from national, international and local sources have participated in the programme.

The music programme is sponsored by the Queensland Art Gallery Society.

## Extension Services

Since the establishment of the Gallery's Extension Services Section in 1982, a comprehensive programme has been developed which not only meets the special needs of regional Queensland, but also constitutes one of the most diverse and extensive programmes in Australia. During 1984–85 nine exhibitions travelled to thirty-two cities and towns throughout Queensland, attracting approximately 30 000 visitors. The Gallery's Education Officers were more actively involved in the extension programme during the year and emphasis was placed on educational material to complement travelling exhibitions. The programme required fifty-three visits by Gallery staff to towns throughout Queensland and approximately two hundred working days of installation and demounting of exhibitions by staff.

A data base was developed during the year detailing the needs and facilities of regional communities, and policy guide-lines for the Gallery's Extension Services programme are being formulated from this. Each year the number of regional centres visited will increase with the inclusion of additional towns in the extension programme itinerary.

There were a number of highlights in the 1984–85 programme, including two of the largest exhibitions to tour regional Australia to date—'L.J. Harvey and his School' and 'Three Crafts'. Both exhibitions were highly successful and each visited ten regional Queensland towns. Another major success was the new exhibition 'Techniques of Drawing', which by August 1985 will have visited eleven towns in southern Queensland as the first stage of an extensive tour throughout the State. A Queensland Art Gallery Education Officer accompanied the exhibition to each town, installing the exhibition and presenting guided tours and workshops for local art groups and school students.

The Gallery's Director visited Gladstone in April to open the new Gladstone Art Gallery, for which he had previously acted as advisor. In the previous month the Director attended a meeting of the Noosa Regional Gallery Steering Committee to discuss requirements for Regional Gallery status and the implementation thereof. The Assistant Director and Senior Education Officer toured several Queensland regions with tutors from the Australian Flying Arts School, meeting with local art groups and schools and examining possible venues for exhibitions. Surveys of the environment and condition of their collections were carried out for the Noosa and Bundaberg Art Galleries during the year by the Gallery's Conservation staff.

### Exhibitions

#### 'L.J. Harvey and his School'

'A tribute to the distinguished Queensland potter, sculptor and woodcarver, Lewis Jarvis Harvey, and his students, the exhibition was presented by the Queensland Art Gallery with assistance from the Crafts Board of the Australia Council. Both the exhibition and the book *L.J. Harvey and his School* were sponsored by Anaconda Australia Inc. This travelling exhibition which included approximately one hundred and thirty works, twelve display cases and twenty-three didactic panels, concluded its extensive Queensland tour (begun in March 1984) with a visit to the Charleville Cultural Centre in February 1985. The exhibition attracted approximately 5 000 visitors during presentations at the following centres:

Cairns Museum 15 June—8 July 1984  
Mount Isa Civic Centre 20 July—10 August 1984  
Bundaberg Art Gallery 22 August—13 September 1984

Longreach Civic Centre 21 September—9 October 1984  
Stanthorpe Art Gallery 26 October—11 November 1984  
Toowoomba Art Gallery 21 November—9 December 1984  
Charleville Cultural Centre 8 February—19 February 1985

#### 'Great Australian News Pictures'

A salute to the craft of the news photographer, who records 'history in the making', this exhibition provided an insight into Australian history and the changing face of Australian society. The exhibition was compiled by *The Courier-Mail* and was presented by the Queensland Art Gallery at the following centres in 1984/85:

Charleville Cultural Centre 4 June—8 June 1984  
Dalby Art Gallery 18 June—26 June 1984  
Stanthorpe Art Gallery 9 July—13 July 1984

#### 'Three Crafts'

Including ceramics, metalwork/jewellery and textile/fibre, this selection of work from the Queensland Art Gallery's 'Survey of Contemporary Australian Craft' toured extensively throughout Queensland during 1984–85. 'Three Crafts' includes some of the finest pieces in the Queensland Art Gallery's craft collection.

After opening in Townsville in September 1984, the exhibition visited Cairns and Mount Isa as the first stage of its tour. A central and southern Queensland tour followed in 1985. An interpretative booklet accompanied the exhibition and included suggested pre and post visit activities for school children.

By 30 June 1985 the exhibition had visited nine Queensland towns, after which it was planned to travel it to Darwin and Alice Springs. The exhibition attracted approximately 12 000 visitors during presentation at the following centres:

Perc Tucker Regional Gallery, Townsville 15 September—5 October 1984  
Cairns Museum 13 October—31 October 1984  
Mount Isa Civic Centre 9 November—25 November 1984  
Rockhampton Art Gallery 6 February—1 March 1985  
Bundaberg Art Gallery 6 March—23 March 1985  
Gladstone Art Gallery 3 April—28 April 1985

#### 'Harriet Jane Neville-Rolfe in Queensland 1883–85'

The Queensland Art Gallery was pleased to be associated with the centenary celebrations of the central Queensland town of Alpha by providing an exhibition of works from the State Collection, executed by an artist working in the area 100 years ago. The watercolours and drawings made by the British artist Neville-Rolfe while staying at Alpha Station during 1883–85 formed an interesting display from both historic and artistic viewpoints. The selection of works subsequently visited other Queensland centres.

Alpha Primary School 22 September—29 September 1984  
Rockhampton Art Gallery 7 October—26 October 1984  
Perc Tucker Regional Gallery, Townsville March 1985  
Mount Isa Civic Centre 3 May—21 May 1985  
Longreach Cultural Association Gallery 25 May—10 June 1985

#### 'In Touch . . .'

Originally prepared in 1981 as a contribution to the International Year of Disabled Persons, this exhibition was presented again during 1984–85 to schools in remote areas of Queensland.

Presented in association with the Queensland Arts Council, the exhibition visited 1 800 students in seventeen far western and northern towns, most of which had not received works before from the Queensland Art Gallery. A Gallery Education Officer travelled with the exhibition which was presented from 6 August to 24 August at the following places: Quilpie, Windorah, Dajarra, Boulia, Jundah, Stonehenge, Camooweal, Mornington Island, Doomadgee, Burketown, Normanton, Edward River, Aurukun, Weipa, Bamaga, Coen and Cooktown.

### **'Long Term Loan'**

In August 1984, twelve paintings from the Queensland Art Gallery's collection of Australian works were loaned for a period of six months to the Rockhampton Art Gallery. In June 1985 the Queensland Art Gallery made available a long term loan, 'Australian plein airism', to the Perc Tucker Regional Gallery in Townsville.

### **'Focus on James Wieneke 1906-81'**

Watercolour artist James Wieneke was born in Bundaberg in 1906. He studied at the Central Technical College in Brisbane under F.J. Martyn Roberts and was a foundation member of the Half Dozen Group. During the Second World War he served as a war artist and subsequently published a collection of sketches and notes dating from the Sixth Division New Guinea campaign (1944-45). 'Focus on James Wieneke' featured part of the Gallery's considerable collection of Wieneke watercolours and drawings. The exhibition commenced an extensive Queensland tour in April 1985 and to date the exhibition has visited Bundaberg and Gladstone, receiving approximately 500 visitors. In the remainder of 1985 the exhibition is scheduled to visit Weipa, Townsville and Cairns.

Bundaberg Art Gallery 23 April—15 May 1985  
Gladstone Art Gallery 22 May—2 July 1985

### **'Techniques of Drawing'**

This exhibition comprised Australian and British works from the early nineteenth century to the present day and major artists such as S.T. Gill, Hans Heysen and Lloyd Rees were represented. The exhibition considered drawing as the act of making a mark, a line or an area of tone, and explored the unique nature of the medium and support which capture the magic of the process. The exhibition was supported by explanatory materials, a sixteen page publication and a range of drawing materials.

A significant emphasis of the exhibition was its appropriateness to schools. A Queensland Art Gallery Education Officer travelled with the exhibition to present special tours and workshops for schools and other interested local groups.

By 30 June 1985 the exhibition had visited six towns, with 3 293 people attending.

Stanthorpe Art Gallery 3 April—18 April 1985  
Warwick 22 April—24 April 1985  
Charleville Cultural Centre 30 April—9 May 1985  
Dalby Art Gallery 14 May—18 May 1985  
Toowoomba Art Gallery 23 May—9 June 1985  
Kingaroy Art Gallery 12 June—20 June 1985

### **'Queensland Pictorialist Photography 1920-1950'**

Pictorialism was an international photographic style which reached its peak in the late nineteenth and early twentieth centuries. Exponents strived to make consciously romantic and idealised compositions, usually achieved through painstaking and time consuming developing and print manipulation.

The exhibition featured the work of thirteen Queensland photographers in the context of international and Australian artistic and photographic directions from the 1850s, and was presented with assistance from Kodak (Australasia) Pty Ltd. To date it has visited two cities, Rockhampton and Townsville, and will be presented in Cairns and Gladstone before completing its 1985 Queensland tour.

Rockhampton Art Gallery 10 May—9 June 1985  
Perc Tucker Regional Gallery, Townsville 14 June—20 July 1985

## Publications

One of the most encouraging and well received initiatives of the Publications Section during the year was the introduction of interpretative pamphlets to accompany exhibitions by the Queensland Art Gallery. The first such pamphlet was 'Transience': an installation by Wendy Mills, mentioned in last year's report, which proved so popular with the public a reprint was required.

Other interpretative pamphlets produced for exhibitions presented at the Gallery included *Bridget Riley: an Australian context*, 'Hunt the moon': an installation by John Lethbridge, *Focus on James Wieneke 1906–81*, *The art of Africa* and *Six new directions*, the latter accompanying the Gallery's exhibition to celebrate Queensland Day 1985. *The art of Africa* was sponsored by the Christensen Fund, from which the Brouckxou Collection of African art is on loan to the Gallery.

Interpretative pamphlets produced to accompany travelling exhibitions, as part of the Gallery's Extension Services programme throughout Queensland, included *Three crafts*, *Harriet Jane Neville-Rolfe in Queensland 1883–85*, *Techniques of drawing*, as well as a schools activities pamphlet for *Three crafts*.

Printed checklists of works were produced by the Section to accompany the various inhouse and travelling exhibitions.

The Gallery's news and information bulletin *What's On* was produced in ten issues during the year. The response to *What's On* from the general public, schools, tertiary institutions and the Gallery Society reflects its continuing success as a medium for keeping people up to date with new acquisitions, exhibitions, public programmes and other Gallery and Gallery Society activities.

A special mail order offer was made to Queensland Art Gallery Foundation and Society members, schools, selected art groups, and libraries throughout Australia, for the three books published by the Gallery—*Queensland Art Gallery: selected works*, *Queensland Art Gallery: retrospect and prospect* and *L.J. Harvey and his School*.

The Gallery's postcards of works in the Collection continued their popularity, with several lines selling out.

Increasing numbers of requests for reproductions of works from the Collection were processed through the Section.

### Queensland Art Gallery publications during 1984–85

COOKE, GLENN R. *Three crafts*. Queensland Art Gallery, Brisbane, 1984. (8 pp., illus.—colour)

COOKE, GLENN R. *The art of Africa*. Queensland Art Gallery, Brisbane, 1984. (4 pp., illus.)

HARPER, JENNY. *Bridget Riley: an Australian context*. Queensland Art Gallery, Brisbane, 1985. (16 pp., illus.—colour)

HARPER, JENNY. 'Hunt the moon': an installation by John Lethbridge. Queensland Art Gallery, Brisbane, 1985. (6 pp., illus.)

HARPER, JENNY. 'Transience': an installation by Wendy Mills. Queensland Art Gallery, Brisbane, 1984. Reprint. (4 pp., illus.)

MACAULAY, BETTINA. *Focus on James Wieneke 1906–81*. Queensland Art Gallery, Brisbane, 1984. (4 pp., illus.)

MACAULAY, BETTINA. *Harriet Jane Neville-Rolfe in Queensland 1883–85*. Queensland Art Gallery, Brisbane, 1984. (4 pp., illus.)

MASSY, JOHN. *Three crafts*. Queensland Art Gallery, Brisbane, 1984. (4 pp.)

SAINES, CHRISTOPHER, MASSY, JOHN, & WILLIAMSON, CLARE. *Techniques of drawing*. Queensland Art Gallery, Brisbane, 1985. (16 pp., illus.)

SOURGNES, MICHEL (comp.). *Six new directions*. Queensland Art Gallery, Brisbane, 1985. (8 pp., illus.)

*What's On* 3,4 June/July 1984–4,4 17 June—31 July 1985. (10 issues)

### Staff contributions to outside publications

CARSTENSEN, LYNDA. 'The Library of the Queensland Art Gallery'. *ARLIS/ANZ News* 17, 1984, pp.10–12.

COOKE, GLENN R. 'Helen and Bill Bartley'. *Pottery in Australia* 24, 2, May 1985, pp.25–6.

COOKE, GLENN R. 'History in clay—Muriel MacDiarmid's drinking vessels'. *Australiana* 7, 2, Apr. 1985, pp.57–61.

COOKE, GLENN R. 'L.J. Harvey woodcarver—a craftsman who focused on neo-Renaissance and art nouveau'. *Australian Antique Collector* 29, Jan.—June 1985, pp.38–41.

COOKE, GLENN R. 'A masterpiece of marquetry'. *Arts National* 2, 1, Sept. 1984, pp.16–19, 92–4.

COOKE, GLENN R. 'Three crafts: a touring exhibition from the Queensland Art Gallery'. *Arts Queensland* 1, 4, July 1984, pp.34–9.

COOKE, GLENN R. 'To survive by craft'. *Arts National* 2, 2, Dec. 1984, pp.66–9.

COOKE, GLENN R. 'Val McMaster a vital talent'. *Arts National* 2, 4, Mar./Apr. 1985, pp.82–7.

COOKE, GLENN R. 'Review on Stephanie Outridge'. *Queensland Potters Association News* 17, 7, July 1984, p.5.

HARPER, JENNY. 'Hunt the moon: John Lethbridge's installation at the Queensland Art Gallery'. *Art New Zealand* 35, Winter 1985, pp.26–7.

HARPER, JENNY. 'Transience: an installation'. *Arts National* 2, 2, Dec. 1984, pp. 44–5, 110.

HOGAN, JANET. 'Albert Railway Bridge, Indooroopilly'. *The National Trust Journal (Queensland)* June 1985, pp. 20–1.

HOGAN, JANET. 'Dunwich—tragedy in its history'. *The National Trust Journal (Queensland)* Feb. 1984, pp. 14–15.

HOGAN, JANET. 'Extracts from the Sir Raphael Cilento Heritage Oration 1985: *Our historic legacy in print and in reality*'. *The National Trust Journal (Queensland)* June 1985, pp. 24–5.

HOGAN, JANET. 'Our historic legacy in print and in reality'. *The Sir Raphael Cilento Heritage Oration 1985*. Caltex Oil and The National Trust of Queensland, Brisbane, 1985.

HOGAN, JANET. 'Sir Raphael Cilento: a personal view'. *The National Trust Journal (Queensland)* June 1985, p.4.

## Registration

HOGAN, JANET. 'Town and country living in days long gone by'. *The National Trust Journal (Queensland)* Apr. 1985, pp. 24–5.

LAUNITZ-SCHURER, CAROLINE. 'Mary Chestnut's civil war'. *Australasian Journal of American Studies* 3, 1, July 1984, pp. 59–62.

MACAULAY, BETTINA. 'Explorations in the language of forms'. *Arts National* 2, 2, Dec. 1985, pp. 60–2.

WILLIAMSON, CLARE. 'Interview with Mona Ryder' in *Mona Ryder: a survey*. University Art Museum, University of Queensland, 1984, pp.3–5.

The role of the Registration Section is to provide and maintain accurate records for the location and identification of objects in, and on loan to and from, the State Collection and to attend to all procedures for the movement of these objects to and from the Gallery. The Registrar must also ensure the security and insurance of these objects while on display, in storage and in transit.

During the year, sixty-nine objects were loaned to the Gallery to supplement exhibitions arranged from the State Collection, and twenty-five objects were loaned to other institutions. These included Picasso's *La belle hollandaise* (1905), lent to the exhibition of the artist's work organised by the National Gallery of Victoria, and Burne-Jones's *Aurora* (1890), lent to the Tokyo Shimbun in Japan for a touring exhibition 'The Pre-Raphaelites and their Times'.

Fourteen temporary exhibitions from external sources were processed by the Registration Section during 1984–85, while 1497 movements of objects within the Gallery were processed.

Following the introduction of a new format for the Accession Register during 1983–84, the conversion of the Register from manual to word processor format was undertaken during 1984–85. A study on the suitability of computer application to Registration was also carried out.

A photographic record of the Collection of the Queensland Art Gallery was completed during the year.

The compilation of a manual on Registration procedures was undertaken by the Registrar, who also developed and implemented a staff training programme for the handling of art objects.

## Conservation

The priority of the Conservators for the year was the continuing programme of practical conservation of works on paper and paintings. Facilities for conservation in these areas were expanded during the year with the installation of de-acidification, fume extraction and water purification equipment. These have considerably increased the efficiency of laboratory operations.

The Conservation Section has been significantly involved in the Gallery's programme of temporary exhibitions, inspecting and preparing condition reports of all incoming and outgoing works and carrying out daily monitoring of environmental conditions in the Gallery, in accordance with loan agreements for works in the visiting exhibitions.

Conservator Ms J. Dunlop attended a workshop on new lining techniques in Sydney conducted by A. Phoenix and O. Siddiqui.

## Library

The Library's collection was enhanced by two large donations during the year. Mrs Anthea Wieneke, widow of former Gallery Director James Wieneke, made a gift of material which will prove a valuable addition to the Library's research collection, particularly in relation to Queensland art and artists. From the generous Karl and Gertrude Langer Bequest the Library received significant material which included monographs, journal issues and exhibition catalogues.

The Queensland Art Gallery Society continued its support for the Library with further presentations during 1984–85, adding two gifts to the Library's collection of limited edition books.

The temporary employment of an indexer under the Community Employment Programme ensured the continuation of the project to index the general slide collection. To date, slides of Australian and twentieth century international art have been indexed, and printed indexes have been produced.

Using the services of another temporary staff member also employed under the Community Employment Programme, the Library in conjunction with the Curatorial Section undertook several projects, including the filming of the Gallery's artist biography files with the objective of making them available on microfiche.

As an aid to research, work began on the indexing of the Queensland Art Society (later Royal Queensland Art Society) annual exhibition catalogues for the period 1917–45.

The Library continued to contribute indexing of Queensland Art Gallery publications and exhibitions to the Australian Art Index (AARTI), a database developed and co-ordinated by the Australian National Gallery Library.

## Staff

Mr Michel Sourgnès, M.A. (Nice, France), commenced duty as Curator (Australian Art Post–1950) on 9 July 1984.

Mr Joseph Devilee, Dip. Ed. (S.C.V.), Dip. Arts (G.I.T.), formerly Exhibitions Officer, was appointed Senior Exhibitions Officer on 30 August 1984, filling the vacancy created by the appointment of Ms Susan Abasa to the position of Senior Education Officer.

Mr Michael James, B. App. Sc. (Q.I.T.), L.D.I.A., formerly Designer, was appointed Exhibitions Officer on 30 August 1984, filling the vacancy created by the appointment of Mr Joseph Devilee to the position of Senior Exhibitions Officer.

Mr Christopher Saines, B.A. (Hons) (La Trobe), commenced duty as Education Officer on 24 October 1984.

Ms Clare Williamson, B.A. (Qld), Grad. Dip. Lib. (Q.I.T.), commenced duty as Assistant Curator on 5 November 1984.

Mrs Robyn Bondfield, Education Officer, resigned on 28 January 1985.

Mr Michael Ward, B. App. Sc. (Q.I.T.), L.D.I.A., commenced duty as Designer on 25 March 1985.

Ms Julie Lloyd, B.A. (Qld), formerly Information Officer, was appointed to the position of Education Officer on 9 May 1985, filling the vacancy created by the resignation of Mrs Robyn Bondfield.

Mr Colin Diachkoff commenced duty as Secretary on 4 June 1985.

The staff establishment, including professional officers, administration staff, attendants and wages staff, at 30 June 1985 was 94.

The Gallery participated in the Community Employment Programme by employing four temporary staff under the scheme. Mr Len Parry commenced duty as Temporary Artisan for six months from August 1984. In January 1985, for a period of twelve months, Ms Elizabeth Eddy and Ms Glenys Ng commenced duty as Temporary Clerks in the Library and Mrs Reina Irmer commenced duty as Temporary Photographic Assistant.

In October 1984 the Curator (Prints and Drawings), Ms Susan Smith, began ten months study leave at the Courtauld Institute of Art in London.

During the absence of Librarian Ms Lyndall Carstensen on special leave overseas, the State Library made available the services of Librarian Ms Susan Edmiston.

## Public Advice

Professional staff continued to assist public enquirers and to supervise visitors under the Study Access Scheme.

## Conferences

On 22 March the Director attended a meeting of State Gallery Directors in Sydney. This was followed on 23 March by a meeting of State Gallery Directors, the International Cultural Corporation of Australia and the Australian Bicentennial Authority.

The Assistant Director presented a paper on international programmes at the American Association of Museums Annual Convention in Detroit, Michigan, in June.

The Senior Curator (Australian Art Pre–1950) represented the Gallery on the planning committee for the International Youth Year ASEA Conference 'Youth and the arts' held from 13 to 18 January 1985 at Brisbane College of Advanced Education, Mount Gravatt Campus.

The Curator (Decorative Arts) attended the 4th National Conference of the Australian Association of Glass Artists, Sydney, 28 January—1 February 1985, on behalf of the Queensland Art Gallery, and also attended the Council of Australian Museums Association Conference, Adelaide, 15–19 October 1984.

While on leave overseas, Conservator John Hook presented a paper entitled 'Conservation of Aboriginal art' to Conservation students at the London and City Art College.

An Arts Libraries Society of Australia and New Zealand seminar, with the theme 'Art in Queensland', was organised and co-hosted by the Gallery Librarians and the State Library Arts Librarian. Thirty-five participants, many from interstate, attended the seminar which was held in the Gallery Library in August 1984.

Librarians Ms Lyndall Carstensen and Ms Judith Gunning attended the Library Association of Australia—New Zealand Library Association (LAA—NZLA) Conference 1984 in Brisbane in August. During her special leave overseas, Ms Carstensen attended the Art Libraries Society/North America (ARLIS/NA) 13th Annual Conference, 8–14 February, in Los Angeles.





Thomas Clark *Portrait of the artist's wife* 1849



The Minister for Tourism, National Parks, Sport and The Arts, the Honourable P.R. McKechnie, M.L.A., with the Director and Trustees of the Gallery at the announcement of the major purchase for the year—Willem De Kooning's *Two trees on Mary Street . . . Amen!* 1984. From left: Mr Rod O'Loan, C.B.E. (Vice-President); Mr John Rigby; Mr Allen Callaghan (Vice-President); Mrs Joanna Slater; Mr McKechnie; Gallery Director Mr Raoul Mellish; Miss Pamela Bell; Sir Robert Mathers, O.M.R.I.; Professor Kenneth Goodwin.

Willem De Kooning *Two trees on Mary Street . . . Amen!* 1975



James Gleeson *Soiree apocalyptica* 1984



Mimmo Paladino *Canto notturno (night song)* 1984



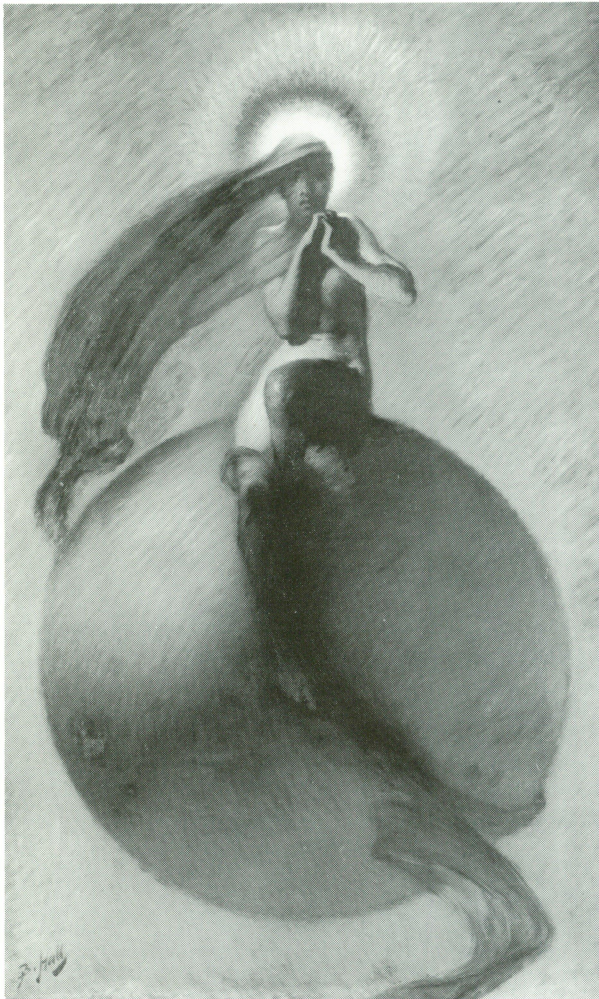
Selection of *netsuke* included in the Karl and Gertrude Langer Bequest.



*Hard hat*, a life-like sculpture by Duane Hanson in the exhibition 'Pop Art 1955-70', being viewed by the former Governor of Queensland, Sir James Ramsay, K.C.M.G., K.C.V.O., C.B.E., D.S.C.; Mr Waldo Rasmussen (left) of the Museum of Modern Art, New York; Mr Colin McDonall, Chief Executive Officer of the Otis Elevator Company (sponsor); and Mr Rod O'Loan (right), Vice-President of Trustees of the Gallery.



Mr Shosuke Idemitsu admires the installation of his exhibition 'Sengai: the Zen Master' with the Premier of Queensland, Sir Joh Bjelke-Petersen, K.C.M.G., M.L.A.; Gallery Director Mr Raoul Mellish; and Ms Jackie Menzies, Curator of Oriental Art, Art Gallery of New South Wales.



Bernard Hall *The quest (No.2)* c.1905



Above: Attributed to William Edwards *Racing trophy: the Wythes and Hodgson Cup* c. 1870-73



Director of the Queensland Art Gallery, Mr Raoul Mellish (left), who performed the official opening of the Gladstone Art Gallery/Museum in April 1985, with guests Mr and Mrs W. Golding. (Reproduced courtesy *The Gladstone Observer*)

Right and middle right: The Gallery's travelling tactile exhibition 'In Touch...' was presented in association with the Queensland Arts Council and visited 1 800 students in seventeen remote far western and northern areas. An Education Officer from the Gallery travelled with the exhibition throughout its tour. (Photographs reproduced courtesy Mrs L. Davenport)



Below: The highly successful Extension Services travelling exhibition 'L.J. Harvey and his School' at the Stanthorpe Art Gallery. The exhibition attracted approximately 5 000 visitors on its tour to seven regional Queensland centres. Both the exhibition and the book *L.J. Harvey and his School* were sponsored by Anaconda Australia Inc. (Photograph courtesy *The Stanthorpe Border Post*).



Above: Another major success for the Gallery was the travelling exhibition 'Techniques of Drawing', which was accompanied to each centre by an Education Officer from the Gallery, who presented guided tours and workshops for local art groups and school students.



Right: The Gallery is pleased to have been associated with the centenary celebrations of Alpha during the year, by providing an exhibition of works executed by the British artist Harriet Jane Neville-Rolfe in the area 100 years ago. This Extension Services exhibition subsequently visited other Queensland centres.

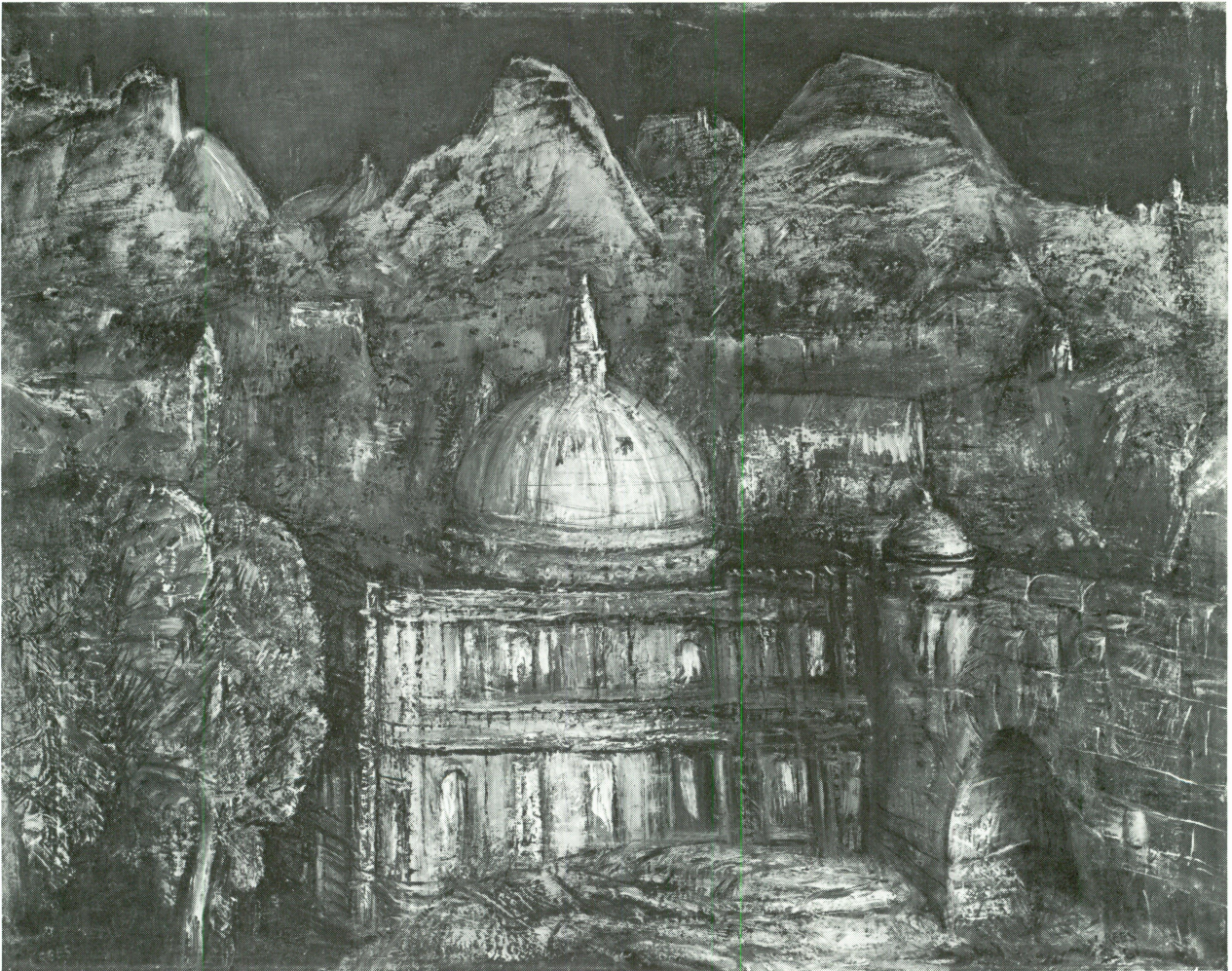


Above and below: The education programme at the Gallery is designed to deepen the individual's enjoyment, appreciation and understanding of art, and caters for all age groups.

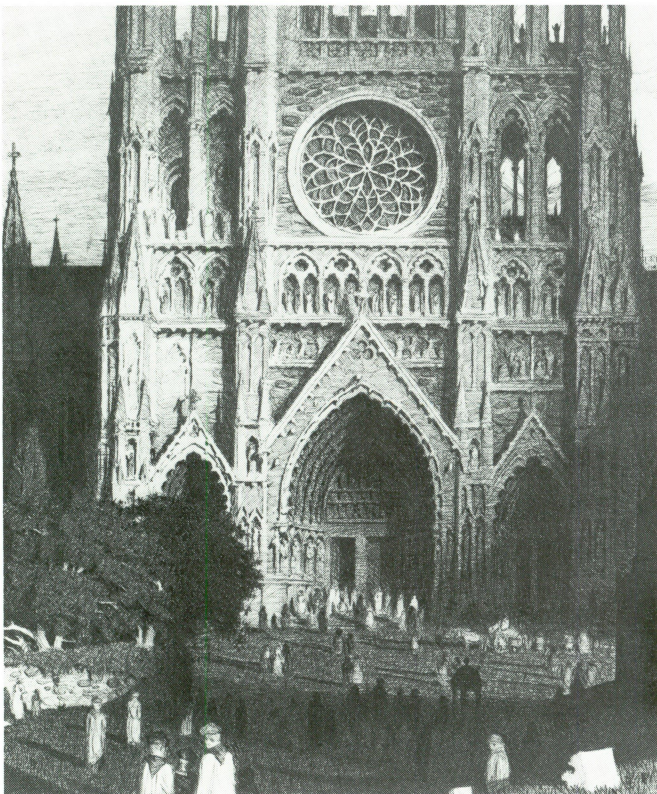


The Gallery's Education Section offers practical Studio art classes, including children's workshops, which are designed to enable people to explore their creative potential with the assistance of experienced tutors.





Lloyd Rees *Grecian image* 1961



Lloyd Rees *A Gothic facade* 1919–20



Richard Hamilton *Picasso's meninas* 1973



## Overseas Visits

From 6 October to 17 November 1984 the Director visited Japan, Europe, Britain and the United States to continue negotiations for the loan of a major design exhibition for display at the time of Expo '88, and to pursue other important loan exhibitions and possible major art purchases.

The Assistant Director participated in an Australian Cultural Delegation to the People's Republic of China in September—October 1984.

The Curator (European Art) travelled to Japan in June to act as courier for the painting *Aurora* on its return to the Gallery from the exhibition organised by the Tokyo Shimbun. While in Japan the Curator viewed the exhibition prior to its demounting and visited a number of other galleries, including the Museum of Modern Art in Saitama, an area of Tokyo with which Queensland has a reciprocal arrangement.

## Official Visitors

Sir Peter Lawler, Australia's Ambassador to Ireland and the non-resident Ambassador to the Holy See.

Dr Lucrecia Kasilag, President and Artistic Director of the Cultural Centre of the Philippines, Manila.

His Excellency Mr I. Kossakowski, Ambassador of the Polish People's Republic, and Mr T. Mierzwiak, Commercial Consul.

Mr B. McLay, Deputy Secretary, Department of Internal Affairs, Wellington, New Zealand.

The Hon. Paul Kamon, Minister for Culture and Tourism, Papua New Guinea.

Sir John Guise, Chairman, New Guinea Tourist Authority.

Mr Nelson Giraure, First Assistant Secretary, Department of Culture and Tourism, Papua New Guinea.

Mr Y. Akasaki, Mayor of Kagoshima City, Japan.

Mr K. Yoshitake, Director of City Planning Department, Kagoshima City, Japan.

Mr K. Togawa, Manager, Secretariat Section, Kagoshima City, Japan.

His Excellency Mr W.P. Handmer, Australian High Commissioner to Singapore.

Mr F.R. Dalrymple, Australian Ambassador (designate) to Washington, and Mrs Dalrymple.

Miss Australia, Miss Mary-Ann Koznjak.

Professor Di Yerbury, General Manager of the Australia Council.

Dr Ursula Hoff, O.B.E.

Dr John Golding, University of London.

Delegation of Members of the Saitama Prefectural Assembly, led by Mr Taizo Sato.

Mrs Bastiaanse, wife of the South African Ambassador.

Delegation from the Saitama Prefectural Government, led by Mr A. Sekine (Vice-Governor).

## Queensland Art Gallery Foundation

Once again the Queensland Art Gallery Foundation played a significant role in raising funds for the acquisition of art works for the Gallery. With the generous subsidy provision from the Queensland State Government, the initial appeals target was met in a relatively short time. The Foundation was established on 11 December 1979 and, at the conclusion of its first five years of fundraising, had expended approximately one and a half million dollars on significant works of art. This is an excellent contribution to the presentation of the new Art Gallery.

The art works already acquired include many major pieces considered important additions to the State Collection. The continuation of such purchases relies on the enthusiastic support of people from all walks of life. The Foundation provides the facility for individuals to contribute to the enrichment of the State Collection by improving the resources of the Gallery in its bid to acquire major works on the national and international art markets.

The Foundation was the major source of funding for the purchase of *Two trees on Mary Street . . . Amen!*, a large oil on canvas by Willem De Kooning, which is considered to be a fine example of the artist's more recent painting and gives a broader international character to the Gallery's Collection. The A.C.I. Pty Ltd Collection of Australian glass was further developed during the year by the acquisition of several items. *Grecian image*, a fine painting by Queensland artist Lloyd Rees, was donated to the Gallery through the Foundation by Dr Norman Behan, C.M.G., LL.D. (Hon.), and the Gallery Society presented a recent work by Australian artist James Gleeson, *Soiree apocalyptic*, also through the Foundation.

Once again under the Presidency of Sir George Fisher, C.M.G., and the direction of Sir David Longland, C.M.G., the Foundation fulfilled a vital role in encouraging the community to actively participate in the drive for further financial support of the visual arts in Queensland.

## Queensland Art Gallery Society

The Queensland Art Gallery Society is a voluntary organisation formed in 1951, which aims to stimulate and sustain public interest in the Gallery. Throughout 1984–85 membership of the Society increased steadily.

Among the art works donated by the Society to the Gallery during the year were *Soiree apocalyptic* (1984) by James Gleeson and three charcoal drawings by Charles Blackman, made in the 1950s and relating to his schoolgirl series. The Society also added to the Gallery Library's collection of limited edition books with the presentation of two gifts, *The art of Sir Lionel Lindsay, volume 1: woodcuts* by Joanna Mendelssohn (Brookvale N.S.W., Copperfield Publishing Co., c.1982) and *The art of Brian Dunlop* by Paul White (Frenchs Forest N.S.W., The Craftsman's Press, 1984).

During 1984–85 the Queensland Art Gallery Society again sponsored the Gallery's highly successful 'Music in the Gallery' programme.

The Trustees are grateful for the work that members of the Society continue to do for the Gallery in acquisitions and in furthering community interest in the Gallery.

# Financial Statement

The Trustees of the Queensland Art Gallery are appointed under the Queensland Art Gallery Act 1959-1979. The functions of the Trustees include the display of works of art and the promotion of artistic taste and achievement.

## General Fund

### Statement of Receipts and Payments for the year ended 30 June 1985

1983-84				1984-85
\$		\$	\$	\$
	The balance at 1 July comprised—			
240 494	Cash at Bank or on Hand		66 060	
	Short Term Investments		232 000	298 060
	Receipts for the year were—			
843 180	State Government Endowment	917 000		
29 166	Sales of Prints and Catalogues	25 439		
35 328	Interest	53 992		
72 677	Exhibition Income and Sponsorships	53 350		
10 320	Education Workshops	8 955		
16 220	Community Employment Programme	26 180		
4 592	Other	9 390	1 094 306	
	Against which the following payments were made—			
312 453	Acquisitions — Art Works	391 757		
	Exhibitions, Competitions and			
186 327	Maintenance (Note 1)	166 955		
25 278	Travelling Expenses	36 617		
216 742	Gallery Expenses (Note 2)	317 822		
80 000	Transfer to Trust Fund (Note 4)	136 000		
36 532	Saleable Publications	12 855		
67 815	Purchase of Plant and Equipment	35 432		
28 770	Maintenance of Plant and Equipment	34 298	1 131 736	
*57 566	Resulting in an excess of payments over receipts of			37 430
	Leaving a balance at 30 June comprising (Note 3)—			
66 060	Cash at Bank or on Hand		80 630	
232 000	Short Term Investments		180 000	
<u>\$298 060</u>				<u>\$260 630</u>

\* Excess receipts

## Trust Fund

### Statement of Receipts and Payments for the year ended 30 June 1985

1983-84				1984-85
\$		\$	\$	\$
	The balance at 1 July comprised—			
18 073	Cash at Bank or on Hand		2 803	
124 744	Short Term Investments		425 494	
150 940	Long Term Investments		83 440	511 737
	Receipts for the year were—			
159 409	Donations	117 853		
80 000	Transfer from General Fund (Note 4)	136 000		
43 626	Interest	62 554		
9 000	Australia Council Grant	5 000	321 407	
	Against which the following payments were made—			
50 684	Acquisitions — Art Works (Note 5)	308 874		
23 371	Exhibitions, Competitions and Support Materials	19 743	328 617	

1983-84				1984-85
\$		\$	\$	\$
*217 980	Resulting in an excess of payments over receipts of			7 210
	Leaving a balance at 30th June comprising—			
2 803	Cash at Bank or on Hand		—	
425 494	Short Term Investments		466 787	
83 440	Long Term Investments		37 740	
<u>\$511 737</u>			<u>504 527</u>	<u>\$504 527</u>
* Excess receipts				

## Statement of Assets and Liabilities as at 30 June 1985

1984		1985
\$		\$
<b>Assets</b>		
16 715 515	Works of Art (Note 6)	18 609 307
414 527	Plant and Equipment (at Cost) (Note 7)	538 374
44 184	Stock (Note 8)	21 403
9 214	Debtors (Note 9)	35 253
740 934	Investments	684 527
69 593	Cash at Bank or on Hand	81 410
<u>\$17 993 967</u>		<u>\$19 970 274</u>
<b>Liabilities</b>		
	Commitments (Note 3)—	
75 080	Working expenses	77 099
59 130	Acquisitions	8 572
<u>\$134 210</u>		<u>\$85 671</u>

## Notes to and forming Part of the Accounts

### A. Statement of Accounting Policies

The accounts of the Queensland Art Gallery have been prepared on a cash basis.

### B. Statement of significant items outside the ambit of the Statements.

The Queensland Art Gallery forms part of the Queensland Cultural Centre complex which is administered by the Queensland Cultural Centre Trust. The Trust does not charge rent on the premises occupied by the Gallery and meets associated property expenses.

Salaries and associated expenses of staff totalling \$2 123 122 (1983-84, \$1 980 956) have been met by the Queensland Government through the Department of The Arts, National Parks and Sport Appropriations and are not included in the foregoing Statements.

### C. Explanatory Notes

	1983-84	1984-85
	\$	\$
Note 1 Exhibitions, Competitions and Maintenance		
Advisers	40	163
Conservation and Restoration	20 127	23 827
Exhibitions	67 016	47 932
Insurance	57 582	52 145
Photography	13 417	13 446
Reference Books	27 768	28 898
Security	377	544
	<u>\$186 327</u>	<u>\$166 955</u>

	1983-84	1984-85
	\$	\$
Note 2 Gallery Expenses		
Catering and Functions (Note 9)	15 482	30 843
Community Employment Programme (Grant remitted to Department of The Arts, National Parks and Sport for the employment of three temporary staff)	16 220	26 180
Education and Extension Services	44 063	75 219
Freight and Cartage	8 261	18 635
Institutional Membership	1 559	2 118
Office Expenses	91 456	96 492
Promotion	24 082	32 715
Staff Recruitment	5 135	5 941
Trustees' Fees	3 538	4 549
Uniforms	6 946	7 695
Wages — Casual Staff (Note 10)	—	17 435
	\$216 742	\$317 822

Note 3 The amount committed for Works of Art and goods or services at 30 June, 1985, \$85 671 (1984, \$134 210).

Note 4 This transfer to the Trust Fund includes exhibition revenue to be set aside to fund the purchase of major acquisitions.

Note 5 This figure includes the drawing and subsequent investment of US \$165,000 until December 1985, when, as agreed, the final payment will be made in respect of the purchase of the "De Kooning".

Note 6 The value of Works of Art as at 30 June, 1985 represents the assessed insurance value at 31 December, 1984 and acquisitions since that date at assessed value for gifts and at cost price for purchases but excludes works on long term loan.

Note 7 This figure represents Plant and Equipment purchased through the Queensland Art Gallery General Fund and includes all Plant and Equipment supplied by the Department of Works as part of the fit-out of the Gallery.

Note 8 The basis for calculating the value of stocks and saleable books and catalogues at 30 June, 1985 was the lesser of cost price or market value excluding library reference books.

Note 9 Includes recoverable costs in relation to Exhibitions as well as an amount of \$10 171 to be recovered from Exhibition Sponsors for cost of Catering and Functions.

Note 10 This amount represents the cost of additional exhibitions' administrative and support staff.

## Certifications to the Statement

We certify that, in our opinion, the foregoing Statements of Receipts and Payments, Statement of Assets and Liabilities and appended notes fairly set out the financial transactions of the Queensland Art Gallery for the period to which they relate and show a true and fair view of the state of affairs at the close of that period on a basis consistent with that applied in respect of the financial year last preceding.



RAOUL MELLISH  
Director, Queensland Art Gallery



DR. P.B. BOTSMAN  
President, for and on behalf  
of the Trustees

I have examined the accounts of the Queensland Art Gallery and I have obtained all the information and explanations that I have required. The foregoing statement of Receipts and Payments, Statement of Assets and Liabilities and appended notes:

- (a) are in agreement with the accounts; and
- (b) have, in my opinion, been properly drawn up so as to present a true and fair view of the transactions for the financial year in question and the financial position at the end of that year on a basis consistent with that applied in respect of the financial year last preceding.



V.C. DOYLE  
Auditor-General of Queensland.

## Collection Acquisitions

### Purchased through the Queensland Art Gallery Foundation

Willem De Kooning (1904– , The Netherlands/U.S.A.)  
*Two trees on Mary Street . . . Amen!* 1975 Acc. PT1985.1  
Oil on canvas  
203.8 × 177.8 cm  
Signed: de Kooning (on reverse in charcoal)

### With funds from A.C.I. Glass Pty Ltd

Peter Goss (1943– )  
*Shell form No. 36* 1984 Acc. DA1985.13  
Hot blown reddish brown glass with darker fleck in flattened mushroom shape  
11 × 24 cm (diam)  
Signed and dated beneath base (engraved): Peter Goss '84 Shell Form No.36 (circular)

Brian Hirst (1956– , Aust./NSW)  
*Aspect—primitive gathering bowl* 1985 Acc.—  
Fritted primitive glass bowls supported on glass rods with square sheets of lustred industrial plate glass and sand  
100 × 100 × 100 cm  
Unsigned

Neil Roberts (1954– , Aust./ACT)  
*Knives and shadows* 1984 Acc.—  
Painted timber struts, with argon-mercury tubes set in a bed of crushed glass  
230 × 500 × 450 cm  
Unsigned

Julio Santos (1933– , Portugal/Aust.)  
*Two goblets* 1983 Acc. DA 1985.11–.12  
Hot worked clear glass with spherical bowl and prominent bulbous knob above (.11) linked purple and clear twist stem (.12) blue and green double twist stem  
20.7 × 8.6 cm (diam each)  
Signed and dated beneath base (engraved): J. Santos 83

Stephen Skillitzi (1947– , Aust.)  
*The African* c.1985 Acc. DA1985.10 a–b  
Hot blown clear glass of swelling form enclosing a group of marbles. Surmounted with hot work glass in the shape of a flower with a blue cast glass head and yellow painted and flock decoration. Thrown stoneware base  
65 × 18.5 cm (diam)  
Unsigned

Vicki Torr (1949– , Aust./SA)  
*Slumped platter* 1985 Acc. DA1985.14  
Black slumped glass large circular platter with gold and silver foil inclusions  
2 × 45.2 cm (diam)  
Signed and dated beneath rim: Vicki Torr/1984

Robert Wynne (1959– , Aust./VIC)  
*Hook, line and sinker* 1984 Acc. DA1984.91  
Hot worked glass, the flaring yellow swirling ground inlaid with fish hooks and sea creatures. The flaring milky and purple dotted glass base similarly decorated. Internally engraved fish hook.  
38.8 × 16.5 × 16.5 cm (approx)  
Signed and dated inside base edge: Robert Wynne '84

### With funds from the Queensland Art Gallery Society

Charles Blackman (1928– , Aust./NSW/VIC/QLD)  
*Untitled (Schoolgirl craving for an apple)* Acc. PD1985.20.2  
Charcoal and crayon frottage on thin cream wove paper  
69 × 86.5 cm

Charles Blackman (1928– , Aust./NSW/VIC/QLD)  
*Untitled (Schoolgirls in schoolyard)* Acc. PD1985.20.1  
Charcoal and crayon frottage on thin cream wove paper  
68.5 × 86.8 cm

Charles Blackman (1928– , Aust./NSW/VIC/QLD)  
*Untitled (Umbrella head)* Acc. PD1985.20.3  
Charcoal and crayon frottage on thin cream wove paper  
68.5 × 86.7 cm

James Gleeson (1915– , Aust./NSW)  
*Soiree apocalyptic* 1984 Acc PT1984.123  
Oil on canvas  
180 × 240 cm  
inscr.: Gleeson 84

## Gifts and Bequests

### From Mr & Mrs G. Abt

Unknown artist  
*Figure of a Buddhist disciple* c.1600–50 Acc. DA1984.129  
Figure of Buddhist disciple seated cross-legged with one arm raised, covered with gesso and coloured pink, light red, green and cream. Small tiger at his feet. In a blue coloured base  
45.5 × 18.5 × 16 cm  
Unsigned

### From Dr N. Behan, C.M.G., LL.D. (Hon.) Through the Queensland Art Gallery Foundation Under the Taxation Incentives for the Arts Scheme

Lloyd Rees (1895– , Aust./NSW)  
*Grecian image* 1961 Acc. PT1985.25  
Oil on canvas marouflaged on composition board  
54 × 67.8 cm  
signed I.I.: L. Rees; signed I.r.: L. Rees 61

### From Miss Pam Bell under the Taxation Incentives for The Arts Scheme

Attributed to William Edwards (1819– , Aust./VIC)  
*Racing trophy: The Wythes and Hodgson Cup* c.1870–73 Acc. DA1985.21 a–d  
Silver, narrow necked ovoid body rising from a tree fern stem with in-curving handles and cast grapes, parrots and snake decoration. The lid surmounted by a kangaroo. The beaded heptafoil base with repousse rocks, ferns and figures of a male and a female Aborigine in oxidised silver. Engraved on one face with an inscription between repousse fern trees and on the other with three horses in full gallop. Mounted on a black turned wooden base with metal plaque.  
Unsigned  
Engraved recto: THE/WYTHES AND HODGSON/CUP/Hill End Annual Races/1873/won by/J.C. LITTLE's/Myrtle  
Engraved on plaque on base: L.A.R.C. 1909

### From Mr Michel Butor, Nice, France

Andre Villers ( , France)  
*Pliages d'ombres* Acc. PH1984.145.1 a–f  
(Folio of five photographs and one pastel with poem by Michel Butor)  
pastel: 44.5 × 32.8 cm  
inscr. I.r.: A. Villers 77; in pastel photographs: each: 50.6 × 40.3 cm  
inscr. I.r.: A. Villers; in ballpoint pen

Andre Villers ( , France)  
*Untitled* Acc. PH1984.145.3  
Photograph with text by Michel Butor  
30.3 × 20.9 cm  
inscr. on mount I.I.: epreuve unique de son original; in pencil

Andre Villers ( ,France)  
*Untitled* Acc. PH1984.145.2  
Photograph with text by Michel Butor  
40.5 × 30.3 cm  
inscr. verso l.r.: Andre Villers; ink stamp

### From Miss L. Cunningham

Lily Cunningham (1909– ,Aust./QLD)  
*Cylindrical jar* 1940 Acc. DA1984.95 a–b  
Earthenware built with four applied feet and carved beneath the lip with a scroll design. Glazed red and blue  
10 × 8 cm (diam)  
4.5 × 8.5 cm (diam)  
13 × 8.5 cm (diam complete)  
Monogram incised beneath base: L.A.C.

### From the Bequest of Colin Campbell Dunbar

Unknown artist (Japan)  
*Pair of vases* c.1880–1910 Acc. DA1984.141.1 & 2  
Baluster shaped vases finely enamelled with white flowers and leaves against a black ground  
19 × 19.5 cm (diam each)  
Unsigned

Unknown artist (Japan)  
*Wall plaque* c.1880–1910 Acc. DA1984.141.2  
Octagonal shaped wall plaque with a formalised border and central spray of peonies, leaves, flowers and buds in tones of pink and red against a cerulean ground. Verso scale pattern in a deeper blue  
39 × 39 × 6.8 cm  
Unsigned

### From Miss S. Eutrope

Stanley W. Eutrope (1891–1983,Aust.VIC/NSW/QLD)  
*The bridge approach* c.1935 Acc. PH1984.116.2  
Bromide print  
30.3 × 22 cm  
inscr. on support l.l.: The Bridge Approach; l.r.:S.W. Eutrope; in pencil

Stanley W. Eutrope (1891–1983,Aust.VIC/NSW/QLD)  
*The guardian gum* c.1953 Acc. PH1984.116.3  
Bromoil print  
31.8 × 27.8 cm (comp)  
inscr. l.r.: S.W. Eutrope A.F.I.A.P.  
below comp on support l.l.: 'The Guardian Gum';  
l.r.: S.W. Eutrope, A.F.I.A.P.; in pencil

Stanley W. Eutrope (1891–1983,Aust.VIC/NSW/QLD)  
*Winter's curtain*, c.1922 Acc. PH1984.116.1  
Bromoil print  
26.2 × 23.2 cm  
inscr. l.r.: S.W. Eutrope A.F.I.A.P.; in pencil

### From Mr A.J. Gibbins

John Gibbins (1912– ,Aust./NSW/QLD)  
*Evening silhouettes* c.1942 Acc. PH1984.118.1  
Gelatin silver print  
30.8 × 23.3 cm (comp)  
inscr. verso of support u.c.: No.3/ "EVENING SILHOUETTES"/  
MR A.J. Gibbins; in ink

John Gibbins (1912– ,Aust./NSW/QLD)  
*Untitled* (portrait of a woman in black) c.1940 Acc.PH1984.118.2  
Gelatin silver print  
30.8 × 38.6 cm

### From Mr Ray Hughes Under the Taxation Incentives for the Arts Scheme

David Allen (1951– ,Aust./QLD)  
*Untitled* ('Paris painting' preparatory drawings) Acc.—  
Felt pen on paper (14 loose sheets)  
11.7 × 18 cm (each leaf)

### From Mrs Verlie Just

Yoshitaki (1841–89, Japan)  
*Untitled* (*Kabuki play*) 1855 Acc. PD1984.115  
Colour woodblock print, embossed on Oriental paper  
23.4 × 16.6 cm (block)  
sheet trimmed to block edge

### From the Estate of John and Kathleen Lahey

Vida Lahey (1882–1968, Aust./QLD)  
*View from Kirra Headland* (showing the Cougalls and Mts Tallebudgera and Lamington) Acc. WC1985.24  
Watercolour on wove paper  
33.8 × 44.8 cm  
inscr. on verso: View from Kirra Headland; in pencil

### From the Karl and Gertrude Langer Bequest

Charles Blackman (1928– ,Aust./NSW/VIC/QLD)  
*Untitled* (head with plant I) 1958 Acc. PD1985.28.86  
Pen and Ink on wove paper  
36 × 28.3 cm  
inscr. l.r.: Blackman 58; in ballpoint pen

Charles Blackman (1928– ,Aust./NSW/VIC/QLD)  
*Untitled* (head with plant II) 1958 Acc. PD1985.28.87  
Gouache on wove paper  
36 × 28.3 cm  
inscr. l.r.: Blackman 1958; in ballpoint pen

David Boyd (1924– , Aust./NSW/VIC)  
& Hermia Boyd (1931– )  
*Beaker* c.1950–55 Acc. DA1985.28.66  
Cylindrical earthenware beaker with light green speckled manganese glaze and decorated with a cat in cobalt brushwork  
7.8 × 6.8 cm (diam)  
Incised beneath base: D & H/Boyd

David Boyd (1924– ,Aust./NSW/VIC.)  
& Hermia Boyd (1931– )  
*Bowl* 1956 Acc. DA1985.28.94  
Stoneware — thrown buff body with manganese oxide brushed exterior and pale grey glazed interior  
6 × 11.3 cm (diam)  
Incised beneath base: D & H/Boyd/1956

David Boyd (1924– , Aust./NSW/VIC)  
& Hermia Boyd (1931– )  
*Plate* c.1955 Acc. DA1985.28.93  
Stoneware—circular plate with mottled green and brown glaze with wide manganese rim  
3 × 20 cm (diam)  
Incised beneath base: David (& Hermia/Boyd)

David Boyd (1924– ,Aust./NSW/VIC)  
& Hermia Boyd (1931– )  
*Teapot* c.1955 Acc. DA1985.28.92  
Earthenware—globular white clay body with narrow neck and waisted lid, spout with flared lip. Light green speckled glaze with heavy manganese brushwork  
27 × 23.5 × 12.5 (complete)  
Incised beneath base: D & H/Boyd

Verlie Just (Aust./QLD)  
*Brooch* c.1970–75 Acc. DA1985.28.97  
Silver free form brooch with silver wire inset with a pearl. The silver heavily oxidised  
5.7 × 31.3 cm  
Unsigned

Gertrude Langer (1908–84, Austria/Aust./QLD)

*Untitled* Acc.—

Watercolour on wove paper

50 × 33.5 cm

Loebmeyer (?) (Austria)

*Footed bowl* c.1920–40 Acc. DA1985.28.96

Widely flaring, slightly iridised, yellow glass bowl on a spreading clear glass foot

11.5 × 18.3 cm (diam)

Unsigned

Loetz (?) (Austria)

*Bowl* Acc. DA1985.28.95

Glass—flared rimmed bowl with iridescent lustre, exterior shaded blue to bronze

6.5 × 18.8 cm (diam)

Unsigned

Mary Macqueen (1912–, Aust./VIC/QLD)

*Cows in the meadow 2* 1980 Acc. 1985.28.91

Lithograph

32.4 × 42.5 cm

inscr. l.l.: 9/18; l.c.: 'Cows in the meadow 2'; l.r.: Mary Macqueen '80; in pencil

Harry Memmott (Aust./QLD)

*Bowl* c.1960–70 Acc. DA1985.28.65

Stoneware, thrown body with running white, olive and brown glazes. Exterior turned with dark brown glaze

7.2 × 33.2 cm (diam)

Incised beneath base: Harry Memmott

Jon Molvig (1923–70, Aust./NSW/QLD)

*Untitled* Acc. PT1985.28.88

Oil on composition board

83.2 × 63 cm

inscr. l.r.: Molvig 54; in oil

John Olsen (1928–, Aust./NSW)

*Frog* 1975 Acc. PD1985.28.90

Brush and brown ink on wove paper

49.5 × 32.3 cm

inscr. l.r.: JO 75; in ink

Nan Paterson (1923–, Aust./QLD)

*Portrait of Dr Langer* Acc.—

Charcoal on paper on composition board

71.2 × 54.2 cm

inscr. l.l.: Paterson; in pencil

John Perceval (1923–, Aust./VIC)

*Angel* c.1960 Acc. DA1985.28.98

Stoneware—modelled in the form of a half figure with coiled hair and hands reaching to its face. Reduced red and green copper glazes

23 × 17.5 × 15.5 cm

Unsigned

Clifton Pugh (1928–, Aust./VIC)

*The dead kangaroo* Acc. PT1985.28.89

Oil on composition board

69.5 × 92 cm

inscr. l.l.: Clifton May 56; in oil

Brian Seidel (1928–, Aust./SA)

*Lawrence Daws at Owl Creek* 1978 Acc. PD1985.28.85

Etching and aquatint on wove paper

49 × 49.2 cm (plate)

inscr. below comp l.l.: A.P.III.; l.c.: Lawrence Daws at Owl Creek; l.r.: Brian Seidel 78; l.r. cnr: Gertrude L.; in pencil

Unknown artist (Czech.)

*Pitcher* c.1950–60 Acc. DA1985.28.67

Clear glass swelling body with attached smoke grey glass spreading foot and handle

20.5 × 19 × 13.5 cm

Unsigned

Unknown artist (Japan)

*Fabric stencil* Acc.—

Paper, cut with a design and stained

22 × 18.8 cm

Unsigned

Vase (Danish style) c.1945–60 Acc. DA1985.28.68

Hotworked greenish glass of oval body with regular network of air bubble inclusions

13 × 11.5 cm (diam)

Unsigned

Weiner Werkstatte (Austria)

*Footed bowl* c.1940–50 Acc. DA1985.28.64

Silver, squat spherical bowl with sixteen ridges spreading from a central base and terminating in a scalloped edge. Set on a similar base. Hammered finish

12.9 × 21.8 cm (diam)

Stamped below one scallop (hexagonal punch, obscured) F.K. 800

Asian art

(Note: sizes of Netsuke vary from 31 × 17 × 15.5 mm to 90 × 33 × 24 mm.)

Hoshin

*Shishi with ball* Acc. SC1985.028.001

Netsuke. Ivory

Unknown

*Shishi with ball* Acc. SC1985.028.002

Netsuke. Ivory

Unknown

*Chinese lion with pup* Acc. SC1985.028.003

Netsuke. Ivory

Suwa Washiro

*Shishi with magic* Acc. SC1985.028.004

Netsuke. Boxwood

Unknown

*Dog with ball* Acc. SC1985.028.005

Netsuke. Ivory

Unknown

*Dog with ball* Acc. SC1985.028.006

Netsuke. Ivory

Unknown

*Mouse* Acc. SC1985.028.007

Netsuke. Ivory

Masamitsu

*Rats on shell* Acc. SC1985.028.008

Netsuke. Ivory

Unknown

*Tortoises on lotus leaf* Acc. SC1985.028.009

Netsuke. Wood

Hiroyuki

*Two tortoises* Acc. SC1985.028.010

Netsuke. Ivory

Unknown

*Horses* Acc. SC1985.028.011

Netsuke. Ivory

Unknown

*Deer seated on a table* Acc. SC1985.028.012

Netsuke. Horn

Tadatoshi

*Ox* Acc. SC1985.028.013

Netsuke. Ivory



Unknown  
*Lotus and leaves* Acc. SC1985.028.014  
Netsuke. Ivory

Unknown  
*Button shaped* Acc. SC1985.028.015  
Netsuke. Ivory

Tadakatsu  
*Nine masks* Acc. SC1985.028.016  
Netsuke. Ivory

Shuzan  
*Two sided piece, front Demon mask, back Okame mask*  
Acc. SC1985.028.017  
Netsuke. Wood

Unknown  
*Mask of Usobuki* Acc. SC1985.028.018  
Netsuke. Wood

Unknown  
*Sambaso* Acc. SC1985.028.019  
Netsuke. Wood

Unknown  
*Mask (painted white & red)* Acc. SC1985.028.020  
Netsuke. Wood

Masatsugu  
*Button type with movable centre* Acc. SC1985.028.021  
Netsuke. Ivory

Unknown  
*Daruma* Acc. SC1985.028.022  
Netsuke. Boxwood and ivory

Unknown  
*Daruma with dice* Acc. SC1985.028.023  
Netsuke. Ivory

Unknown  
*Sennin with garment of leaves* Acc. SC1985.028.024  
Netsuke. Ivory

Unknown  
*Sennin seated on lotus seat* Acc. SC1985.028.025  
Netsuke. Staghorn

Unknown  
*Sennin (elongated)* Acc. SC1985.028.026  
Netsuke. Ivory

Unknown  
*Bearded sennin with scroll* Acc. SC1985.028.027  
Netsuke. Ivory

Ichibun  
*Daikoku* Acc. SC1985.028.028  
Netsuke. Ivory

Gyokuzan  
*Daikoku* Acc. SC1985.028.029  
Netsuke. Ivory

Unknown  
*Seated demon with leaves in his mouth* Acc. SC1985.028.030  
Netsuke. Ivory

Tokoku  
*Three demons* Acc. SC1985.028.031  
Netsuke. Ivory

Masayuki  
*Two figures with diadems, seated in a bathtub, teasing a demon*  
Acc. SC1985.028.032  
Netsuke. Ivory

Seifu  
*Horned demon beating a Buddhist temple gong*  
Acc. SC1985.028.033  
Netsuke. Ivory

Unknown  
*Laotzu riding a buffalo* Acc. SC1985.028.034  
Netsuke. Ivory

Unknown  
*The nine immortals* Acc. SC1985.028.035  
Netsuke. Ivory

Masakazu  
*Shojo with long flowing hair* Acc. SC1985.028.036  
Netsuke. Boxwood

Shuzan Nagamachi  
*Nara doll* Acc. SC1985.028.037  
Netsuke. Polychrome wood

Masatomo  
*Man disappearing into a charcoal warmer* Acc. SC1985.029.038  
Netsuke. Wood

Shoju  
*Islander* Acc. SC1985.028.039  
Netsuke. Ebony and coral

Koyasai (the sixth)  
*Rakau wrestling with a demon* Acc. SC1985.028.040  
Netsuke. Ebony

Ichijiku  
*Skull with apparition* Acc. SC1985.028.041  
Netsuke. Ivory

Unknown  
*Skeleton wrestling with demon* Acc. SC1985.028.042  
Netsuke. Ivory

Gyokuzan  
*Seated chinese poet* Acc. SC1985.028.043  
Netsuke. Ivory

Unknown  
*Travelling showman with monkey* Acc. SC1985.028.044  
Netsuke. Ivory

Hiroyuki  
*Peasant in large straw hat* Acc. SC1985.028.045  
Netsuke. Ivory

Unknown  
*Man crouching on a clamshell* Acc. SC1985.028.046  
Netsuke. Ivory

Hoshi  
*Man kneeling and bending forward* Acc. SC1985.028.047  
Netsuke. Ivory

Unknown  
*Samurai* Acc. SC1985.028.048  
Netsuke. Ivory

Tsukiyoshi  
*Man and woman seated* Acc. SC1985.028.049  
Netsuke. Ivory

Ryoun  
*Child with large mask of monster* Acc. SC1985.028.050  
Netsuke. Ivory

Shuho  
*Child playing with puppy* Acc. SC1985.028.051  
Netsuke. Ivory

Unknown  
*Acrobat* Acc. SC1985.028.052  
Netsuke. Boxwood

Masayuki  
*Tadatsune slaying a wild boar* Acc. SC1985.028.053  
 Netsuke. Ivory

Gyokko  
*Group of four figures* Acc. SC1985.028.054  
 Netsuke. Ivory

Homin-Kakihan  
*Group of dancers and musicians* Acc. SC1985.028.055  
 Netsuke. Ivory

Unknown  
*Man carrying a bundle on his back* Acc. SC1985.028.056  
 Netsuke. Ivory

Unknown  
*Fisherman with a large octopus emerging from a basket*  
 Acc. SC1985.028.057  
 Netsuke. Ivory

Unknown  
*Woman carrying a child* Acc. SC1985.028.058  
 Netsuke. Staghorn

Unknown  
*Forward bent man, kneeling with a bundle* Acc. SC1985.028.059  
 Netsuke. Ivory

Hiroyuki  
*Vendor with crab* Acc. SC1985.028.060  
 Netsuke. Ivory

Unknown  
*Kneeling man with staff and monkey on his back*  
 Acc. SC1985.028.061  
 Netsuke. Ivory

Unknown  
*Horned demon* Acc. SC1985.028.062  
 Netsuke. Ivory

Unknown  
*Vendor with basket* Acc. SC1985.028.063  
 Netsuke. Ivory

Unknown  
*Buddhist sculpture* Acc. SC1985.028.069  
 Wood  
 435 × 220 × 145 mm

Unknown  
*Buddha* Acc. SC1985.028.070  
 Alabaster  
 445 × 277 × 130 mm

Unknown  
*Wall hanging* Acc. 1985.028.071  
 Fiber  
 209 × 119 cm

Unknown (Chinese)  
*Piece of ja de* Acc. 1985.028.072  
 Jade and wood  
 stand: 119 × 119 mm  
 jade: 54 × 54 mm

Unknown  
*The three wise monkeys* Acc. SC1985.028.073  
 Ivory  
 37 × 35 × 30 mm

Unknown  
*Small carved figure of a man holding an object*  
 Acc. SC1985.028.074  
 Ivory  
 102 × 40 × 40 mm

Unknown  
*Hotei* Acc. SC1985.028.075  
 Bronze

Unknown  
*Inro* Acc. 1985.028.076  
 Wood with inlays

Unknown  
*Inro, 4 compartments* Acc. 1985.028.077  
 Wood, black lacquer and gold leaf

Unknown  
*Inro* Acc. 1985.028.078  
 Wood, black lacquer, gold leaf flowers

Unknown  
*Inro* Acc. 1985.028.079  
 Wood, lacquer, gold leaf

Unknown  
*Inro* Acc. 1985.028.080  
 Wood, lacquer (black and gold) mother of pearl inlays

Unknown  
*Inro* Acc. 1985.028.081  
 Wood, lacquer, mother of pearl and silver inlays

Unknown  
*Inro* Acc. 1985.028.082  
 Wood

Unknown  
*Pipe holder* Acc. 1985.028.083  
 Wood inlays

### From Miss Gwen Lord

Julia Margaret Cameron (1815–79, UK/ENG/Ceylon)  
*Portrait of Frances St John* c.1870 Acc. PH1984.92  
 Albumen print  
 30.2 × 26.4 cm (comp)  
 inscr. on support blind-stamped l.c.: REGISTERED  
 PHOTOGRAPH/ SOLD BY/MESSRS COLNAGHI/PALL MALL/  
 EAST LONDON

### From Emeritus Professor and Mrs J.C. Mahoney

Senzan or Sakiyama (Japan)  
*Set of six coffee cups and saucers* c.1890–1910 Acc. DA—  
 Stoneware—light buff body finely decorated with polychrome  
 birds and flowers and richly gilt  
 4.7 × 7.8 × 5.7 cm  
 1.5 × 11.5 cm (diam)  
 Painted beneath base of each in gilt on black: (Japanese  
 character)

### From Mrs W. Meisenhelter

F.G. Crook-King (1900–78, Aust./NSW/QLD)  
*An appointment 1933* Acc. PH1984.119.1  
 Bromide print  
 22.7 × 30.2 cm  
 inscr. l.r.: F.G. Crook-King/FRPS/1933; in pencil

F.G. Crook-King (1900–78, Aust./NSW/QLD)  
*Flame of Aladdin* c.1942 Acc. PH1984.119.2  
 Bromide print  
 38.7 × 29.1 cm  
 inscr. verso: of support: u.c. to c.c.: F.G. Crook-King A.R.P.S./  
 TITLE/FLAME OF ALADDIN/BROMIDE: in pencil

F.G. Crook-King (1900–78, Aust./NSW/QLD)  
*Hippodrome* 1938 Acc. PH1984.119.3  
 Bromide print  
 30.3 × 25.4 cm  
 inscr. l.r. cnr.: F.G. Crook-King/FRPA/1933; in pencil

F.G. Crook-King (1900–78, Aust./NSW/QLD)  
*Last gleams of afternoon* 1946 Acc. PH1984.119.4  
Bromide print  
30.2 × 49.3 cm  
inscr. l.r.: F.G. Crook-King FRPS 1946; in pencil

F.G. Crook-King (1900–78, Aust./NSW/QLD)  
*Morning on the waterfront* 1948 Acc. PH1984.119.5  
Bromide print  
32 × 48.5 cm  
inscr. l.r.: F.G. Crook-King/FRPS/1948; in pencil

F.G. Crook-King (1900–78, Aust./NSW/QLD)  
*A mountain quarry* 1931 Acc. PH1984.119.6  
Bromide print  
19.6 × 28.5 cm  
inscr. l.r.: F.G. Crook-King/FRPS; in pencil

F.G. Crook-King (1900–78, Aust./NSW/QLD)  
*Out to win* 1934 Acc. PH1984.19.7  
Bromide print  
25.3 × 29.2 cm  
inscr. l.r. c.n.r.: F.G. Crook-King/FRPS; in pencil

F.G. Crook-King (1900–78, Aust./NSW/QLD)  
*Rural caprice* 1948 Acc. PH1984.119.8  
Bromide print  
35.5 × 28.6 cm (comp)  
inscr. below comp on support l.l.: RURAL CAPRICE;  
l.r.: F.G. Crook-King FRPS; in pencil

### From Ms Wendy Mills

Wendy Mills (1950–, Aust./QLD)  
*Untitled* 1984 Acc. PD1984.94 a–g  
(Portfolio of working drawings for the installation entitled  
'Transience')  
Pencil, charcoal, silver paint on paper  
sizes vary

### From Mr Tony Reichardt

R.B. Kitaj (1932–, USA/UK/ENG)  
*A Day Book* Berlin, Graphis 1972  
Containing forty-six loose pages with title page, text by Robert  
Creeley, eight colour serigraphs, four etchings and a lithograph  
by R.B. Kitaj, colophon, photo-screenprinted paper wrapper, in  
red linen-covered box with design on front and title on spine  
tooled in green.  
63.5 × 43.5 × 2.8 cm  
inscr. on colophon: Robert Creeley; in ink; Kitaj; in pink pencil;  
each print: Kitaj 46/200; in pencil

### From Mr J.H. Smith

Walter Orthman, (1899–1966, Ger./Aust./QLD)  
*Toilers* c.1934 Acc. PH1984.17  
Bromoil print  
18.2 × 25.4cm  
inscr. verso of support l.l.: Bromoil; c.r.: No.7/'TOILERS'/Walter  
Orthman; in ink

### From Miss B. Templeton

Lloyd Rees (1895–, Aust./QLD/NSW)  
*A Gothic facade* 1919–20 Acc. PD1985.16  
Pen and ink  
38 × 31 cm  
inscr. l.r.: L. REES 191–(?illeg.); c.r.: L. REES 1920; in ink

### From Lady Trout under the Taxation Incentives for The Arts Scheme

Thomas Clark (1814?–83, UK/ENG/Aust./VIC)  
*Portrait of the artist's wife* 1849 Acc. PT1985.27.1  
Pastel on wove paper

62.5 × 46.5 cm  
inscr. l.r.: Thomas Clark 1849

Hans Heysen (1877–1968, Ger./Aust./SA)  
*The little valley* 1923 Acc. WC1985.27.9  
Watercolour on wove paper  
37.6 × 48.6cm  
inscr. l.r.: HANS HEYSEN 1923; in watercolour

J.J. Hilder (1881–1916, Aust./QLD)  
*Afternoon landscape, Homebush* 1915 Acc. WC1985.27.3  
Watercolour on wove paper  
44.4 × 33 cm  
inscr. l.r.: J.J. Hilder

J.J. Hilder (1881–1916, Aust./QLD)  
*The two barrows* Acc. WC1985.27.2  
Watercolour on wove paper  
36 × 42.2 cm  
inscr. l.r.: J.J. Hilder

Norman Lindsay (1879–1969, Aust./VIC/NSW)  
*The pirates* 1939 Acc. WC1985.27.4  
Watercolour on wove paper  
46.5 × 41.5cm  
inscr. l.r.: NORMAN/LINDSAY/1939

Norman Lindsay (1879–1969, Aust./VIC/NSW)  
*Portrait of Rose* 1934 Acc. WC1985.27.5  
Watercolour on wove paper  
52.8 × 39.7cm  
inscr. l.r.: NORMAN LINDSAY 1934; in watercolour

Ethleen Palmer (1908–65, Aust./NSW)  
*Egrets* 1934 Acc. PD1985.27.11  
Colour linocut on grey wove paper  
26 × 27.6 cm (block)  
inscr. below comp l.l.: 4/35 Linocut 1934; l.c.: Egrets; l.r. Ethleen  
Palmer; in pencil

Ethleen Palmer (1908–65, Aust./NSW)  
*Hornbills* 1937 Acc. PD1985.27.12  
Colour linocut on cream wove paper  
28.2 × 36 cm (block)  
inscr. below comp l.l.: 16/35 Linocut 1937; l.c. Hornbills; l.r.:  
Ethleen Palmer; in pencil

Ethleen Palmer (1908–65, Aust./NSW)  
*Spindrift* 1939 Acc. PD1985.27.10  
Colour linocut on cream wove paper  
27.3 × 35.5 cm (block)  
inscr. below comp l.l.: 13/25 Linocut 1939; l.c.: Spindrift; l.r.:  
Ethleen Palmer; in pencil

John Peter Russell (1858–1930, Aust./NSW/France)  
*L'Aiguille, Belle Ile* Acc. PT1985.27.6  
Oil on canvas  
39.5 × 63.6 cm  
inscr. on stretcher: No. 4 L'Aiguille/J.P. Russell

John Peter Russell (1858–1930, Aust./NSW/France)  
*Untitled (landscape with trees)* 1920 Acc. WC1985.27.7  
Watercolour on wove paper  
28.2 × 39.4 cm  
insr. l.l.: Russell 1920

John Peter Russell (1858–1930, Aust./NSW/France)  
*Untitled (Mediterranean landscape with houses)* 1921  
Acc. WC1985.27.8  
Pencil and watercolour on wove paper  
26 × 37.2 cm  
inscr. l.r.: John P. Russell/21; in pencil

### From Mrs Anthea Wieneke Under the Taxation Incentives for The Arts Scheme

F.J. Martyn Roberts (1871–1963, UK/ENG/Aust./QLD)  
*St Stephen's Cathedral, Brisbane* 22 August 1892 Acc.  
WC1985.26  
Watercolour on wove paper  
21.7 × 13.5 cm  
inscr. I.I.: AUG 22  
I.r.: 92 F. MARTYN ROBERTS

### Commissioning of Bronze Casting

Daphne Mayo (1895–1982, Aust./NSW)  
*Susannah* c. 1946 Acc. SC1984.132  
Bronze  
172 × 69 × 51 cm  
+ Cast 1984 from a plaster gifted to the Queensland Art Gallery  
from the beneficiaries of the Daphne Mayo estate

### Purchased with the assistance of the John Darnell Fund

James Gleeson (1915– , Aust./NSW)  
*Structural emblems of a friend (self portrait)* 1941 Acc.  
PT1984.140  
Oil on canvas board  
46 × 35 cm  
inscr. I.I.: J. GLEESON

### Purchased with funds from the Andrew and Lilian Pedersen Trust

Charles Douglas Richardson (1853–1932, Aust./VIC)  
*The cloud* c.1900 Acc. SC1985.2  
Plaster with bronze patina  
47 × 15 × 15 cm  
inscr. on top of base: C. Douglas Richardson; around base: THE  
CLOUD

### Purchases

Davida Allen (1951– , Aust./QLD)  
*Paris painting* 1983 Acc. PT1984.097  
Oil on canvas  
Three panels each 324 × 165 cm

George Baldessin (1939–78, Aust./VIC)  
*Small banquet* 1971–72 Acc. SC1984.144  
Cast aluminium with three cast resin objects  
124 × 121 × 60 cm

Mostyn Bramley-Moore (1952– , Aust./NSW/UK/ENG)  
*Garden (11pm)* 1984 Acc. PD1985.6  
Mixed media on paper  
76 × 57 cm (comp)  
inscr. I.r.: MBM 1984; in pencil

Harold Cazneaux (1878–1953, NZ/Aust./SA/NSW)  
*Circular Quay in the 1920s* 1920–27 Acc. PH1984.107  
Bromide print  
18 × 27.5 cm  
inscr. verso u.c. to c.r.: Circular Quay in 1920s/Reproduced in A.  
in Australia/June 1927; in pencil

Harold Cazneaux (1878–1953, NZ/Aust./SA/NSW)  
*Mountain of iron* 1935 Acc. PH1984.109  
Bromoil print  
32.2 × 25.5 cm  
inscr. verso c.c.: Dried first after Dev./"Mountain of Iron"/  
Cazneaux Bromoil; in pencil.

Harold Cazneaux (1878–1953, NZ/Aust./SA/NSW)  
*Sand minstrels* 1929 Acc. PH1984.108  
Bromide print  
35.8 × 29.5 cm  
inscr. verso c.c.: "Sand Minstrels"; in pencil

Roy Churcher (1933– , UK/ENG/Aust./QLD)  
*Still life III* 1984 Acc. PD1985.7  
Colour lithograph  
43 × 55 cm  
inscr. I.I.: 2/15; I.c.: Still life III; in pencil; I.r.: Churcher 84; in  
coloured pencil

John Davies (1946– , UK/ENG)  
*Head (white with lines)* 1983–84 Acc.—  
Paint on fibreglass cast  
108.2 cm high

John Elliott (1943– , Aust./QLD)  
*What's love got to do with it?* 1984 Acc. SC1985.005  
Plaster, mixed media  
213 × 183 × 244 cm

Stanley W. Eutrope (1891–1983, Aust./VIC/NSW/QLD)  
*After summer rain* c.1949 Acc. PH1984.110  
Bromoil print  
20.3 × 28.8 cm (sight)  
inscr. I.r.: S.W. Eutrope A.F.I.A.P.; in pencil I.I. (on mount): 'After  
Summer Rain.'; I.r. S.W. Eutrope A.F.I.A.P.; in pencil

Stanley W. Eutrope (1891–1983, Aust./VIC/NSW/QLD)  
*Late afternoon in the dunes* c.1943 Acc. PH1984.111  
(Point Lookout, Stradbroke Island)  
Gelatin silver print  
35.4 × 28.7 cm (comp)  
inscr. I.r.cnr.: S.W. Eutrope A.F.I.A.P.; in pencil; I.I. (on mount):  
'Late Afternoon in the Dunes'; I.r.: S.W. Eutrope, A.F.I.A.P.; in  
pencil

Stanley W. Eutrope (1891–1983, Aust./VIC/NSW/QLD)  
*Passing clouds* c.1923 Acc. PH1984.112  
Bromoil print  
18.3 × 26.5 cm (sight)  
inscr. I.r.: S.W. Eutrope A.F.I.A.P.; in pencil  
I.I. (on mount): PASSING CLOUDS; I.r.: S.W. Eutrope. A.F.I.A.P.;  
in pencil

Stanley W. Eutrope (1891–1983, Aust./VIC/NSW/QLD)  
*Pastoral* c.1925 Acc. PH1984.113  
Bromoil print  
23.1 × 28.9 cm (sight)  
inscr. I.r.: S.W. Eutrope A.F.I.A.P.; in pencil I.I. (on mount):  
'Pastoral'; I.r.: S.W. Eutrope. A.F.I.A.P.; in pencil

Ian Fairweather (1891–1974, SCOT/Aust./QLD)  
*Painting IV* 1960 Acc. PT1985.8  
Synthetic polymer paint and enamel on cardboard  
72.5 × 92 cm  
inscr. I.c.: Ian Fairweather

Bernard Hall (1895–1935, ENG/Aust./VIC)  
*The quest (No. 2)* c.1905 Acc. PT1985.19  
Oil on canvas  
154 × 94.5 cm  
inscr. I.I.: B. Hall; verso: on stretcher; Big Quest 2; in pencil

Richard Hamilton (1922– , UK/ENG)  
*Fashion-plate* 1969–70 Acc. PD1985.4  
Lithograph and screenprint  
74.5 × 60.2 cm (comp)  
inscr. I.r.: R. Hamilton 50/70; in pencil

Richard Hamilton (1922– , UK/ENG)  
*Picasso's meninas* 1973 Acc. PD1985.3  
Etching and aquatint  
57 × 49 cm (comp)  
inscr. I.I.: Picasso's meninas; I.r.: R. Hamilton pp 4/15; in pencil

Patrick Heron (1920– , UK/ENG)  
*The shapes of colour* 1943–78 Acc. PD1984.82 London, Kelpra  
Editions, Waddington & Tooths Graphics, 1978 Book containing

20 loose, folded leaves, with title page, frontispiece, text, 20 colour serigraphs and colophon; colour screenprinted wrapper and endpapers, purple linen-covered portfolio with design on front and title on spine tooled in red, black cloth slipcase  
52.2 × 36.5 × 2.8 cm (portfolio)

inscr. on each image page: Patrick Heron; in pencil

Hirosada (fl.c.1820s–60s, Japan/Osaka)

*Untitled* (Kabuki actor) 1849–50 Acc. PD1984.114

Colour woodblock print, embossed on Oriental paper

24.2 × 16.7 cm (block)

inscr. verso: HIROSADA-S-293-7-120; in pencil

Gordon House (1932– , UK/ENG)

*An assemblage of several things* 1979 Acc. PD1984.83

London, Kelpra Editions, 1979

Book, containing sixteen loose, folded leaves, with title page, frontispiece, twenty-eight colour serigraphs and photo-screenprinted text and colophon; colour screenprinted wrapper and end papers, cream leather and linen-covered portfolio with gilt design on front and title on spine, black cloth slipcase  
52.3 × 36.4 × 2.8 cm (portfolio)

Allen Jones (1937– , UK/ENG)

*Ways & means* 1977 Acc. PD1984.84

London, Kelpra Editions, Waddington & Tooth Graphics, 1977

Book containing eighteen loose, folded leaves, with title page, frontispiece, thirty colour serigraphs and photo-serigraphs, photo-screenprinted text and colophon; colour screenprinted wrapper and endpapers, buff linen covered portfolio with title on front and spine tooled in black, black cloth slipcase  
52.4 × 36.4 × 2.8 cm (portfolio)

R.B. Kitaj (1932– , USA/UK/ENG)

*Acheson go home* 1963–64 Acc. PD1984.68

Colour serigraph, photo-serigraph and collage on smooth wove paper

73 × 53.3 cm (comp)

inscr. below comp l.l.: A/P; l.r.: Kitaj; in pencil

R.B. Kitaj (1932– , USA/UK/ENG)

*His every poor, defeated, loser's, hopeless move, loser, buried* (Ed Dorn) 1966 Acc. PD1984.71

(from the suite of fifteen serigraphs, *Mahler becomes politics, Beisbol*, 1964–67)

Colour serigraph, photo-serigraph and collage

76.5 × 50.6 cm

inscr. below comp l.c.: A/P; l.r.: Kitaj; in pencil

R.B. Kitaj (1932– , USA/UK/ENG)

*The defects of its qualities* 1967–68 Acc. PD1984.72

Colour serigraph, photo-serigraph on collage

90.3 × 61 cm

inscr. l.l.: Kitaj proof; in pencil

R.B. Kitaj (1932– , USA/UK/ENG)

*Kenneth Rexroth* 1969 Acc. PD1984.73

(from the suite of ten serigraphs *First series: some poets* 1966–70)

Colour serigraph, photo-serigraph

51.5 × 75.6 cm

inscr. c.r.: Kitaj; in pencil

R.B. Kitaj (1932– , USA/UK/ENG)

*Let us call it Arden/and live in it* 1965–66 Acc. PD1984.70

(from the suite of fifteen serigraphs, *Mahler becomes politics, Beisbol*, 1964–67)

Colour serigraph and photo-serigraph

70.7 × 46.2 cm (comp)

inscr. in screen l.l.: Let us call it Arden/& live in it!;

below comp l.c.: for Tony with affection (proof) R.B. Kitaj; in ink

R.B. Kitaj (1932– , USA/UK/ENG)

*World ruin through black magic* 1965 Acc. PD1984.69

Colour serigraph

138 × 98.2 cm

inscr. below comp l.l.: (proof); l.r.: Kitaj; in pencil

Clifford Last (1918– , Aust./VIC)

*Oracle* 1980 Acc. SC1985.22

Blackwood

166 × 50 × 26 cm

inscr. c.l. within a triangle : LXXXI

Alun Leach Jones (1937– , UK/Aust./VIC/NSW)

*Night fishing no. 3* 1983 Acc. PD1984.120

Crayons on paper

75 × 56 cm

Lynne McDowell (1952– , Aust./QLD)

*Bowl* 1984 Acc. DA1984.89

Porcellaneous clay, thrown double walled hemispherical body.

The exterior and interior with matt copper and manganese oxide deposit with incised radial decoration

14.3 × 24.8 cm (diam)

Stamped above base edge: L.Mc.D.

Lynne McDowell (1952– , Aust./QLD)

*Vase* 1984 Acc. DA1984.88

Porcellaneous clay, thrown double walled ovoid body. The

exterior and interior with matt copper and manganese oxide deposit. Coggle and incised decoration on the top surface with manganese and gilt details

28.3 × 20 cm (diam)

Stamped above base edge: L.Mc.D.

Lynne McDowell (1952– , Aust./QLD)

*Vase* 1984 Acc. DA1984.90

Porcellaneous clay, thrown double walled spherical body. The

exterior with matt copper and manganese oxide deposit and gilt interior, coggle and incised decoration on the in sloping top surface with manganese and gilt details

19 × 21 cm (diam)

Stamped above base edge: L.Mc.D.

Wendy Mills (1950– , Aust./QLD)

*Conversion 1-7* 1984 Acc. Art Current 1984

(Suite of seven drawings made in connection with the installation

*Transience*)

Pencil on wove paper

Each: 56.5 × 76.5 cm

Jon Molvig (1923–70, Aust./NSW/QLD)

*A twilight of women* 1957 Acc. PT1984.67

Oil on composition board

137.2 × 148.6 cm

John Neeson (1948– , Aust./VIC)

*In my room 1—one kill makes you small* 1981 Acc. PD1984.127

Colour lithograph

38 × 56 cm (comp)

inscr. below comp l.l.: 12/40; l.c.: 'IN MY ROOM 1—ONE KILL

MAKES YOU SMALL'; l.r.: JOHN NEESON 81; in pencil

John Neeson (1948– , Aust./VIC)

*Warrior pacified: ballad of a thin man* 1983 Acc. PD1984.126

Colour lithograph

25.5 × 25.5 cm (comp)

inscr. below comp l.l.: 19/40; l.c.: 'WARRIOR PACIFIED'/BALLAD

OF A THIN MAN; l.r.: 83 JOHN NEESON; in pencil

Sidney Nolan (1917– , Aust./VIC/NSW)

*Portrait of Barrett Reid* 1947 Acc. PT1984.98

Oil on cardboard

74 × 61.8 cm

inscr. l.l.: N/Jan. 47.

Walter Orthman (1899–1966, Ger./Aust./QLD)

*Autumn evening* c.1930 Acc. PH1984.102

Bromoil print

22.6 × 18.1 cm

inscr. verso of support l.c.: No. 1 Autumn Evening'/Bromoil/Walter

Orthman; in ink

- Walter Orthman (1899–1966, Ger./Aust./QLD)  
*Ducklings* c.1931 Acc. PH1984.103  
 Bromoil print  
 16.6 × 21.7 cm (comp)  
 inscr. verso of support l.r.: No. 3/'DUCKLINGS'/WALTER ORTHMAN; in ink
- Walter Orthman (1899–1966, Ger./Aust./QLD)  
*Low tide* c.1933 Acc. PH1984.99  
 Bromoil print  
 19.2 × 24.2 cm  
 inscr. verso. of support l.r.: NO 6 'LOW TIDE'/BROMOIL/Walter Orthman; in ink
- Walter Orthman (1899–1966, Ger./Aust./QLD)  
*The lugger* c.1933 Acc. PH1984.100  
 Bromoil print  
 23.5 × 27.5 cm  
 inscr. verso of support u.c. to l.r.: "THE LUGGER"/'Bromoil'/Walter Orthman; in ink
- Walter Orthman (1899–1966, Ger./Aust./QLD)  
*Nocturne* c.1933 Acc. PH1984.104  
 Bromoil print  
 22.5 × 27.2 cm (sight)  
 inscr. verso of support l.r.: No. 3/'Nocturne'/Walter Orthman; in ink
- Walter Orthman (1899–1966, Ger./Aust./QLD)  
*Sunlit trees* c.1930 Acc. PH1984.101  
 Bromoil print  
 24 × 19.5 cm  
 inscr. verso of support l.r.: No. 52: sunlit Tr(ees) (Bromoil) Walter Orthman; in ink
- Mimmo Paladino (1948– , Italy)  
*Canto notturno* (Night song) 1984 Acc. SC1985.17  
 Bronze (1 from an edition of 3)  
 200 × 230 × 105 cm  
 inscr. front l: Mimmo Paladino 1984 1/3
- Max Pam (1949– , Aust./VIC/NSW/Asia)  
*Jaipur Railway Station* 1977 (printed 1980) Acc. PH1984.105  
 Gelatin silver print, toned  
 20 × 20 cm (comp)  
 inscr. u.l.cnr. (diagonally): PRINTED IN BORNEO/1980 by M. Pam/JAIPUR RAILWAY STATION/1977 M. Pam; in pencil
- Max Pam (1949 Aust./VIC/NSW)  
*Jaipur Railway Station (sleepers)* 1977 (printed 1984) Acc. PH1984.106  
 Gelatin silver print, toned  
 20 × 20 cm (comp)  
 inscr.: u.l.cnr. (diagonally): Printed in Sydney 1984/BY Max Pam/Jaipur Railway Station 1977/M. Pam; in pencil
- Eduardo Paolozzi (1924– , UK/SCOT/ENG)  
*'Franko' Amsterd* 1974 Acc. PD1984.87.1  
 Colour serigraph, photo-serigraph on thick cream wove paper  
 80.3 × 55.6 cm (comp)  
 inscr. below comp l.l.: A/P; l.r.: E Paolozzi/1974; in pencil
- Eduardo Paolozzi (1924– , UK/SCOT/ENG)  
*Karakus Doner Havada* 1974 Acc. PD1984.87.2  
 Colour serigraph, photo-serigraph on thick cream wove paper  
 81.2 × 58.5 cm (comp)  
 inscr. below comp l.r.: Eduardo Paolozzi 1974/A/P; in pencil
- Eduardo Paolozzi (1924– , UK/SCOT/ENG)  
*Turkische Musik* 1974 Acc PD1984.87.3  
 Colour serigraph, photo-serigraph on thick cream wove paper  
 80.3 × 56 cm (comp)  
 inscr. below comp l.r.: A/P Eduardo Paolozzi 1974; in pencil
- Victor Pasmore (1908– , UK/ENG/Malta)  
*The image in search of itself*. London, Kelpra Editions, 1977 Acc.
- PD1984.85 Book containing twenty-two loose, folded leaves, with title page, frontispiece, sixteen colour serigraphs, photo-screenprinted text and colophon; cream Japanese hand-made paper wrapper, endpapers and portfolio with Japanese handmade paper boards, design on front and title on linen-covered spine, black cloth slipcase  
 52.3 × 36 × 2.8 cm
- Jim Paterson (1944– , Aust./VIC)  
*Port Melbourne* 1981 Acc. PD1984.131  
 Lithograph on wove paper  
 69 × 51 cm (comp)  
 inscr. in stone l.r.: PORT MELBOURNE; below comp l.l.: 58/60; l.r.: J. Paterson 81; in pencil
- Bridget Riley (1931– , UK/ENG)  
*Big blue* 1981–82 Acc. PT1984.133  
 Oil on linen  
 238 × 201.3 cm  
 Signed: l.l.: Riley '81 (on grey turning edge)
- Ann Robinson ( , N.Z.)  
*Frosted blue bowl* c.1983–84 Acc. DA1985.18  
 Hot worked cobalt blue glass of flattened ellipsoid shape set on two clear glass circles.  
 Acid dipped  
 14.5 × 26.5 cm (diam)  
 Scratched beneath base: RSH M
- Joy Roggenkamp (1928– , Aust./QLD)  
*Baby* 1984 Acc. PD1984.128  
 Chalk and coloured wash on grey paper  
 62.6 × 50 cm (sight)  
 inscr. l.r.: Joy Roggenkamp; in ink
- Kuroda Shogeki (1953– , Japan)  
*Infinite red* Acc. PD1985.9  
 Colour etching  
 32.5 × 48.2 cm (plate)  
 inscr. below comp l.l.: 33/50; l.c.: Infinite Red; l.r.: Shogeki Kuroda; in pencil
- Ian Smith (1950– , Aust./QLD)  
*Artists came and went in my hometown* 1984 Acc PD1984.136  
 (from 'My Hometown' series of 100, no. 69)  
 Pen and ink on wove paper  
 23 × 35 cm (comp)  
 inscr. l.r.: IAN SMITH 84; in ballpoint pen
- Ian Smith (1950– , Aust./QLD)  
*Hometown where people fossick on beaches* 1984 Acc. PD1984.138  
 (from 'My Hometown' series of 100, no. 79)  
 Pen and ink on wove paper  
 23.5 × 36.5 cm (comp)  
 inscr. l.r.: IAN SMITH 84; in ballpoint pen
- Ian Smith (1950– , Aust./QLD)  
*Humid, mosquito-netted hometown* 1984 Acc. PD1984.135  
 (from 'My Hometown' series of 100, no.16)  
 Pen and ink on wove paper  
 27 × 36 cm (comp)  
 inscr. l.r.: IAN SMITH 83; in ballpoint pen
- Ian Smith (1950– , Aust./QLD)  
*I'm glad I come from my hometown* 1984 Acc. PD1984.137  
 (from 'My Hometown' series of 100, no. 139)  
 Pen and ink on wove paper  
 27 × 36 cm (comp)  
 inscr. l.r.: IAN SMITH 84; in ballpoint pen
- Ian Smith (1950– , Aust./QLD)  
*North Australian hometown* 1984 Acc. PD1984.137  
 (from 'My Hometown' series of 100, no. 78)  
 Pen and ink on wove paper

24 × 35.5 cm (comp)  
inscr. l.r.: IAN SMITH 84; in ballpoint pen

Ian Smith (1950– , Aust./QLD)  
*Tolerant old hometown* 1984 Acc. PD1984.134  
(from 'My Hometown' series of 100, no. 9)  
Pen and ink on wove paper  
23 × 36 cm (comp)  
inscr. l.r.: IAN SMITH 83; in ballpoint pen

Laurens Tan (1950– , Aust./SA)  
*Altered vase* (from 'Plight of the landscape' series) 1984 Acc. DA1984.122

White clay body thrown swelling body deformed and decorated with close focus landscape details in black. Additional green and pink brushwork on the neck and lines incised into the black ground

37.5 × 20 cm (diam)  
Signed dated beneath base (in black script) Laurens Tan /'84

Laurens Tan (1950– , Aust./SA)  
*The flight from antiquity* 1984 Acc. DA1984.121

Slab built white clay sculptural form with black and yellow/ochre brush decoration of close focus landscape. Black areas further incised

26 × 28 × 17 cm  
Signed and dated beneath base (in black script): Laurens Tan /'84

Imants Tillers (1950– , Aust./NSW)  
*The world of men* 1984 Acc. PT1984.142  
Oil on canvas mounted on board. 155 canvases  
279.5 × 572 cm

Joe Tilson (1928– , UK/ENG)  
*Alchera* Notes for country works (Wiltshire and Tuscany) 1970–74. London, Kelpra Editions, 1976 Acc. PD1984.86  
Book containing ten loose, folded leaves, title page, frontispiece, thirty-three colour serigraphs and photo-serigraphs, photo-screenprinted text and colophon; photo-screenprinted and brown handmade paper wrapper and endpapers, portfolio with colour screenprinted paper boards and label on front, linen-covered corners and spine with gilt title, black cloth slipcase  
52.2 × 36 × 2.5 cm  
inscr. each page: JT; in pencil

Joe Tilson (1928– , UK/ENG)  
*Ho Chi Minh* 1970 Acc. PD1984.80  
Colour serigraph, photo-serigraph and collage on thick wove paper  
101 × 61 cm (comp)

Joe Tilson (1928– , UK/ENG)  
*Lufbery and Rickenbacker* 1963 Acc. PD1984.74  
Colour serigraph, photo-serigraph  
68.8 × 49.4 cm (comp)  
inscr. below comp l.l.: 'Lufbery and Rickenbacker'; l.c.: Artists Proof; l.r.: Joe Tilson. 1963.; in pencil

Joe Tilson (1928– , UK/ENG)  
*New York decals 3 and 4* 1967 Acc. PD1984.79  
Colour serigraphs and collage of envelopes and label  
47.2 × 35.8 cm + 50.8 × 40.8 cm (decal 1 and envelope)  
47 × 35.5 cm + 50.8 × 40.8 cm (decal 2 and envelope)  
inscr. on label: Joe Tilson A/P; in pencil; on instruction sheet: Joe Tilson 1967; in pencil

Joe Tilson (1928– , UK/ENG)  
*Transparency, clip-o-matic breast* 1971 Acc. PD1984.81  
Colour serigraph, photo-serigraph on overlaid foil, acetate and thick smooth wove paper  
82.5 × 61 cm (comp)  
inscr. u.l.: A/P Joe Tilson 1971; in pencil

Joe Tilson (1928– , UK/ENG)  
*21st* 1964 Acc. PD1984.75

Colour serigraph, photo-serigraph and collage on smooth paperboard

82.5 × 61 cm (comp)  
inscr. below comp l.l.: "21st"; l.c.: Artists Proof; l.r.: Joe Tilson. 1964.; l.l to l.c.: for Tony and Angela—Christmas 1969; in pencil

Joe Tilson (1928– , UK/ENG)  
*Ziggurat 5* 1966 Acc. PD1984.76  
(from the set *Ziggurat 5–7* 1966)  
Colour serigraph on wove paper  
42.2 × 78.1 cm (comp)  
inscr. below comp l.l.: "Ziggurat 5" Proof; l.r.: Joe Tilson 1966; in pencil

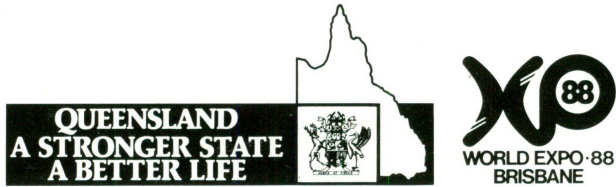
Joe Tilson (1928– , UK/ENG)  
*Ziggurat 6* 1966 Acc. PD1984.77  
(from the set *Ziggurat 5–7* 1966)  
Colour serigraph  
51.7 × 82.9 cm (comp)  
inscr. below comp l.l.: "Ziggurat 6." Printers Proof. 4/5; l.r.: Joe Tilson 1966.; in pencil

Joe Tilson (1928– , UK/ENG)  
*Ziggurat 7* 1966 Acc. PD1984.78  
(from the set *Ziggurat 5–7* 1966)  
Colour serigraph on wove paper  
56.3 × 82.3 cm (comp)  
inscr. below comp l.l.: 'Ziggurat 7' Proof; l.r.: Joe Tilson. 1966; in pencil

Hossein Valamanesh (1949– , Iran/Aust./SA)  
*Untitled* (Pendulum) 1982 Acc. PD1984.125  
Colour lithograph  
26 × 26 cm (comp)  
inscr. below comp l.l.: 22/40; l.r.: Hossein Valamanesh 82; in pencil

Hossein Valamanesh (1949– , Iran/Aust./SA)  
*Untitled* (Sand print) 1982 Acc. PD1984.124  
Colour lithograph  
26 × 26 cm (comp)  
inscr. below comp l.l.: 22/40; l.r.: Hossein Valamanesh 82; in pencil

Danila Vassilieff (1897–1958, Aust./VIC)  
*Dancing girl* 1952 Acc. SC1984.143  
Lilydale stone  
30.4 × 19 × 11 cm  
inscr. pencil under base: Dancing girl. Danila Vassilieff. 1952.



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