



**DOWNLANDS • TOOWOOMBA  
• OF • THE • SACRED • HEART •**

115 ROZEN STREET BRISBANE

A SELECTION FROM  
THE DOWNLANDS ART COLLECTION  
TOOWOOMBA REGIONAL ART GALLERY  
MARCH 24 - APRIL 17, 1995

*Tony McCulkin*

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## FOREWORD

The Downlands College Collection is an important resource for the College community. In recent years, in recognition of the needs of the College Art Department, a more contemporary slant has been taken and an acquisition policy has been developed. These works are available to the entire College but specific use for academic purposes, is now common across the curriculum.

The works are usually spread throughout the College in both the academic and residential buildings. The diversity of the collection grows each year with new additions mainly through purchases from the annual *Downlands Art Exhibition*. This exhibition has become an important event on the Toowoomba cultural calendar and the collection reflects the contemporary emphasis of this annual show.

The exhibition enjoys widespread support from the local community with particular interest coming from the visual arts practitioners. One of the strengths of the collection is the number of works by local artists. Each year these artists have the opportunity to see their work hung with works drawn from every Australian state and from overseas. The selection from the collection included in this catalogue and exhibited at the Toowoomba Regional Gallery, reflects this characteristic of the collection. This feature of the collection should be of particular interest to the local audience.

The collection also contains some significant works that are the substantial contributions of patrons. This exhibition in a small, but public way, acknowledges the generosity of these benefactors. These contributions include: the four Aylmer watercolours, gift of Sr Elaine Jennings; *Definitely Downlands* by Katy Edwards, purchased with funds provided by Clive Berghofer; *Uluru - Ritual Rock*, Reinis Zusters, gift of the artist; two works on paper by Wim de Vos, from the artist, and *Old Man Kangaroo*, Len Shillam, gift of the artist.

While the collection is currently missed by the College, the opportunity to see the works together is cause for much excitement. Downlands College is proud to be able to present this exhibition, A Selection from the College Collection, at the Toowoomba Regional Gallery, as a way of thanking the Toowoomba community for their continued support.

*Doug McIntyre*  
*Headmaster, Downlands College.*

## **CURATORIAL STATEMENT**

Acquisition of works for the Downlands College Art Collection began with the establishment of the College in 1931. Many significant works have been acquired during that period with some dating from the first half of the nineteenth century. Since the inauguration of the annual Downlands Art Exhibition, in 1987, a policy of collecting contemporary Australian art has been adopted and a rapid growth has been experienced.

This exhibition and catalogue present a selection from that collection, indicating the breadth and depth of the collection. Works which reflect the major themes and subject matter of the collection have been chosen for inclusion. Logistics and available space have precluded the implementation of a broader base.

Downlands is a secondary College and the students generally range in age from twelve to eighteen years. The collection is aimed at this audience and hopefully appeals to the interests and concerns that are characteristic of this age. In terms of art knowledge, the group represents an emerging audience with many preconceptions that are often contradictory to contemporary art practice. Young people respond immediately to naturalistic representation, often in pure awe of the demonstrated skill. With a maturing approach to art, students learn that artists are involved with representing much more than mere visual records of their surroundings.

The response of any individual to any given visual stimuli can never be totally objective. Even the selective possibilities of the camera lens prevent objective readings of events, people or places. The essays in this catalogue follow the approach to common elements or concerns, and highlight the varying approaches and intents of artists with images that, on the surface, may appear quite straight forward.

The essays are heavily referenced, generally with quotations from artists themselves, or with writings from critics or arts writers who are closer to the artist's works. The purpose here, in addition to the value of having artists speak for themselves, is to demonstrate that art interpretation is not something that happens only in rarefied academic circles. Artistic intent is an integral part of the creative act and thus cannot be divorced from the artwork that results.

Discussion may appear at times to be on a rather generalised and superficial level. Many of the works do have more profound and explicit meanings which relate to art theory and philosophy along complex and referential paths. These allusions are there for discovery by a sophisticated and initiated audience, but have been avoided here for the sake of clarity and easier access. The complexity of contemporary art theory demands knowledge of a labyrinth of jargon and comprehensive understanding of over eighty years of modernism. Unfortunately, there is also much obscurity to overcome.

The themes discussed in the essays fall naturally from the collection. They reflect the interests of the students in terms of subject matter: Downlands College, the landscape, identity and self portrait and the emphasis within the Art Department in terms of medium: printmaking and ceramics. Works discussed in these essays are selected as the most appropriate examples available and are not selected only for their perceived significance. Many of the most important works in the collection are not discussed in this text.

Edited biographies of artists have been included to provide reference material for students and also to demonstrate the credentials and achievements of the artists documented. These short outlines demonstrate the vast diversity of the artists represented. Artists from every Australian State and from overseas are represented. Artists range from young emerging artists, to established mid-career and late-career artists. Some artists are deceased and the presence of their work in the collection is significant in that the opportunity to acquire their work will rarely be available again.

The compilation of this document and this exhibition required the cooperation of many people, not the least of whom are the artists themselves. Reproduction of the work of artists requires their copyright clearance. When the artist, or heirs, have been able to be contacted, this permission has been granted most generously. A great deal of assistance was needed to locate the artists or research estates and my grateful thanks is extended to Lorraine Brown, Michael Milburn, Noreen Grahame, David Pistorius, Roz MacAllan, Queensland Potters Association, Queensland Art Gallery, Royal Australian Institute of Architects, Arts Law Inc., Print Council of Australia, Queensland Artworkers Alliance, Toowoomba Regional Art Gallery, Lajamanu Community Centre, via Katherine, Warnayaka Art Centre, Katherine, Halls Creek Arts Centre, W.A., Bellas Gallery, Brisbane, Riverhouse Galleries, Brisbane, Tasmania Museum and Art Gallery, Art Gallery of New South Wales and the Queensland University Art Museum.

The biographies were provided by the artists themselves, galleries representing them or by painstaking research. My thanks to Sarah Ryan for her research assistance, Dr. Michael Donoghue, Grahame Galleries and Editions, Brisbane, David Pistorius Gallery, Brisbane, Bellas Gallery, Brisbane and Niagara Galleries, Melbourne.

Acquisition details will indicate the number of works acquired with funds provided by the Parents and Friends Association at the College, through the *Downlands Art Exhibition*. The extent of the collection is a tribute to the tireless efforts of the previous eight Art Exhibition Committees. The College is indebted to them for their generosity and vision.

*Tony McCulkin*  
*Curator*



**Fig. 24**  
**Mike Parr, *Organon II, #3 (Self Portrait)*, 1988.**  
**Etching, 18 x 14 cm.**

draw in relation to foul bite. I also recycle plates using both front and back and working over editioned plates to make new pieces.

As a consequence of these attitudes I think of the self portrait as merely a container (I mean the likeness). Of course within a series there will often be a number of naturalistic self portraits ... I think of them as functioning like punctuation in a sentence... I talk of coming up for air. But against this container I mobilise a direct physical intervention. The portrait is consumed by the line or else is sunk into it as in the Sargasso Sea, the line slashes and scours the self portrait and in the case of some in *Organon 2* the line becomes a kind of writing and I deliberately confuse the propensity to write with the traditional function of the line to describe. The series notion itself underscores this kind of

reading. Our self portrait is for me a kind of barometer ... the mobility of the face maps or reads social situations in the large part inadvertently. So my attitude to self portraiture as process is an endless attempt to dismantle or reveal these defences and these fragilities of the social face. In other words I am always trying to catch myself out, to analyse myself and cathartically to reconstitute a conventional image in terms of my deepest emotional states and my most oblique awareness." (Mike Parr, Sydney, June 20, 1989) 18.

The *Organon 2* series seems to embrace the idea of entropy with premature ageing almost graphically induced. In his work since *Organon 2*, Parr "is starting to grow into the ageing likenesses of 'the other', as revealed to him over the years in the distorting mirror of an accomplished etcher's copper and zinc plates". 19.

## HISTORY, RELIGION, SPIRITUALITY, APPROPRIATION AND REFERENCES

The Downlands College Collection crosses over conventional boundaries erected between academic disciplines. In this way the collection becomes useful to the broader College community beyond the aesthetic value of its presence in the College. As artists draw upon inspiration from all areas of human endeavour and the broader environment, their sources, references and appropriations are often part of academic studies apart from art.

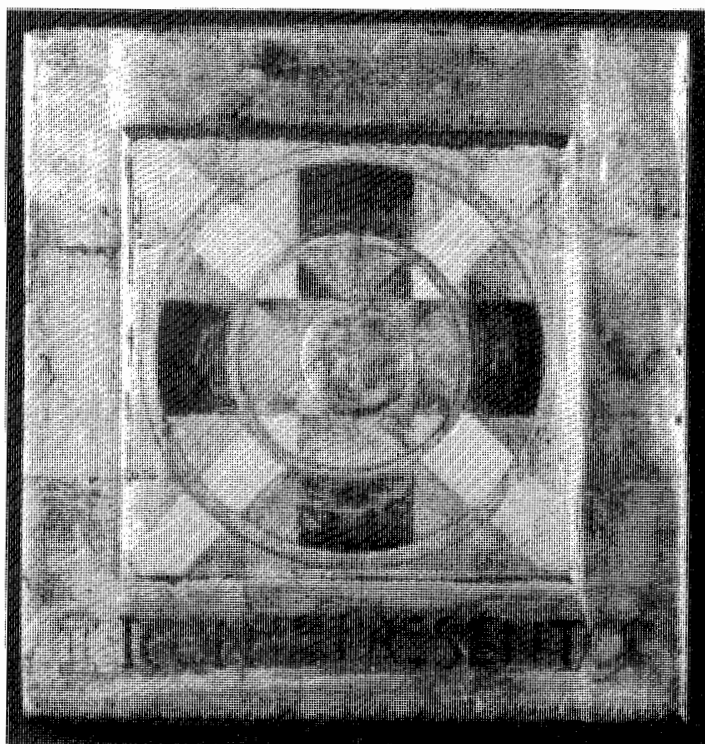
Visual references predominate in any visual arts activities but literary, Biblical, religious and historical allusions have a long tradition as the subjects and themes of art. Usually artists depicted historical scenes or interpreted religious stories or characters to commemorate, document or inform. While many artists still have similar intentions, allusions can often be used to make connections or comparisons to enable the viewer to see an object, person or event in a new light.

The basic precept of Modernism as it has developed this century has been originality. Work that repeated inventions of others has been held in low regard. While there is still an element of these beliefs in what has become to be known as Post-Modernism, direct references to, or appropriations from other artists has become quite popular. Artists have adopted physical formats that come from specific periods in history, mannerisms and techniques of other artists and even reproduced whole works of another artist for a particular purpose that usually does not include fraud.

An important thread through Post-Modernist practise is the notion of the dialogue that is set

up between artists, their works and the viewer. By using a certain format the artist is adopting the conventional intent of works produced in that format, and the viewer reads and interprets the work within that knowledge. Anneke Silver has for many years adopted the medieval icon format. Initially her icons revered the Australian bush and the spiritual and religious connotations were transferred to her subject.

*I-Icon for the Present(t)ce* (Fig. 25) takes the process a step further. The work also includes words. Silver states "...a visual artist may endeavour to prepare the viewer or in the very least, provide a clue. In our culture, which has a strong linguistic orientation, even one word can open doors in relation to the domain of the work." 20. Born in Holland, Silver is acknowledging the influence of the soft glow of gold on the altarpieces and icons in the dark churches of the Medi-



**Fig. 25**  
**Anneke Silver, *I-Icon for the Present(t)ce*, 1992**  
**Gold leaf on plaster on board, 25 x 24 cm.**



terranean. These works evoked a profound and universal spirituality for her. In the format of a mandala, this work examines “the possibility of a contemporary spirituality.” 21.

“I love the old Greek and Russian Icons, their direct, devout simplicity; the aged gold and remnants of colour.

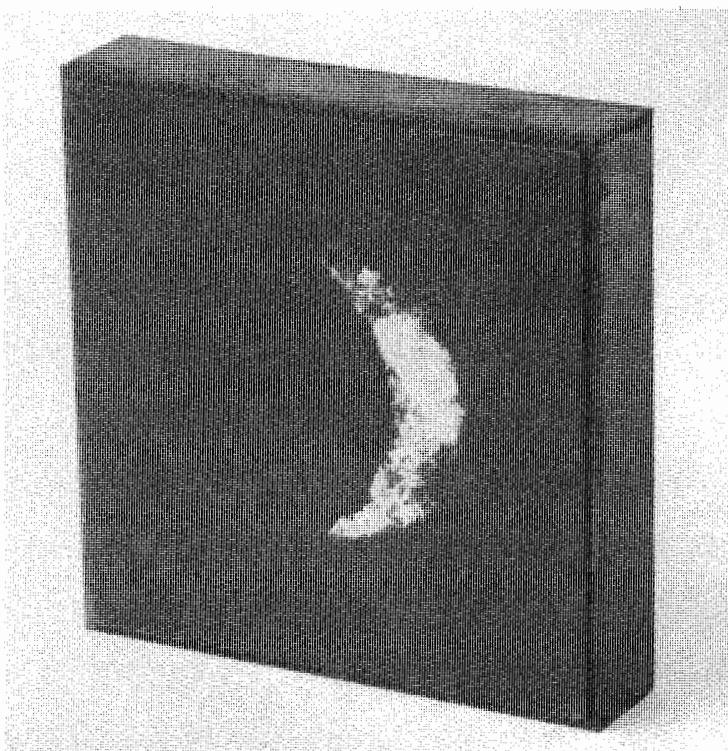
Spiritual needs are different now.

I try to embrace the present by quoting the past.”

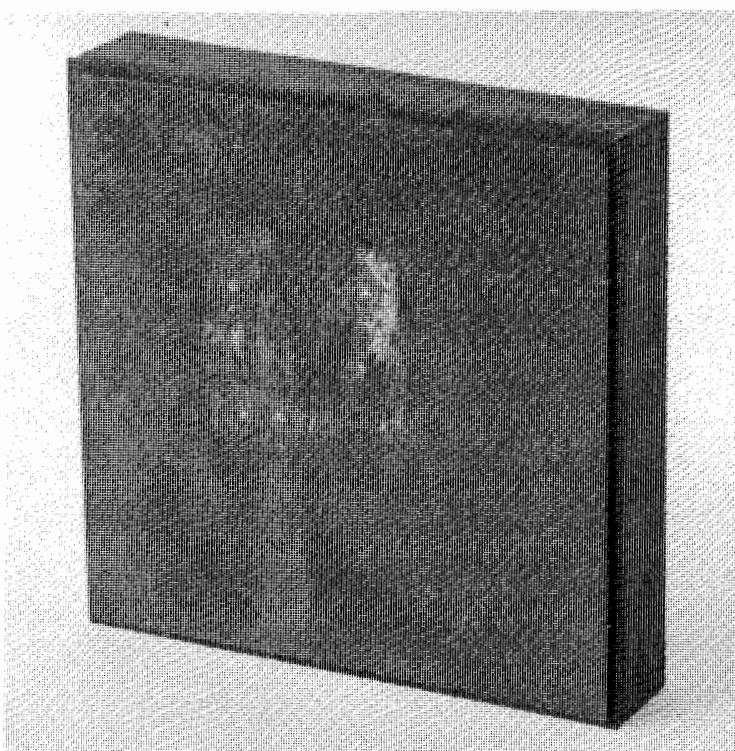
(Anneke Silver, 1995) 22.

A similar format but with the use of more contemporary materials, is adopted by Sebastian di Mauro in his three works held in the collection. *Energy Source — Water, Earth and Landscape Spiral* (Figs. 26-28) are constructed from sheet steel and are finished with gold and silver leaf and a fragment of shell. “Conceptually, the work is dealing with the spiritual.” 23. The restraint and control used in his work accentuates the spiritual nature and focuses our attention on the simple symbols and forms the icons contain.

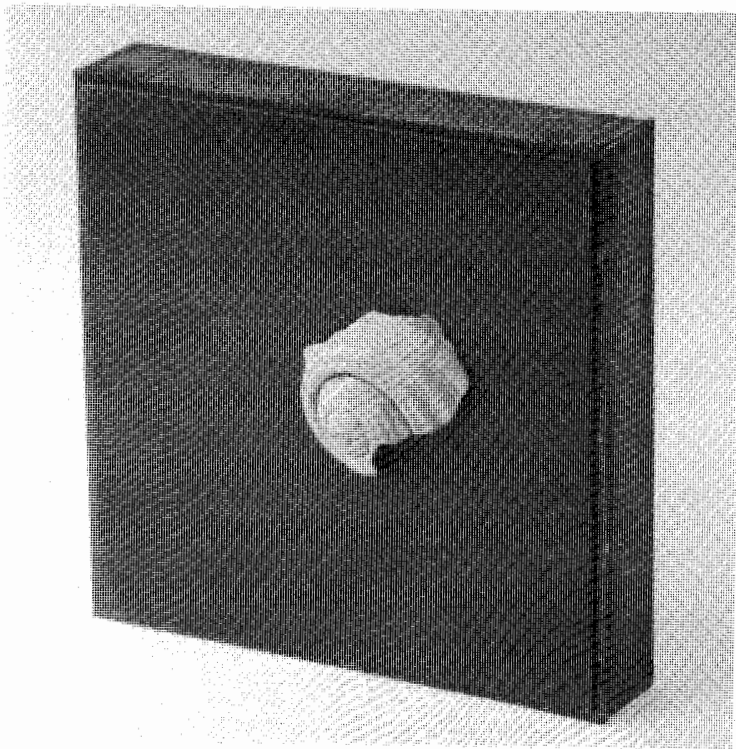
A fragment of pierced and drawn upon paper, suspended in a glass box can also be an icon. A spiritual interpretation of being is the focus of Jan Davis in *Untitled III* (Fig. 30). “My works are primarily expressions of being, set against the state of absence. They confront this spiritual territory via explorations of space and relationships between forms, via location and shift, via given and aberration ... Through this rigid formal structure the human presence manifests itself in subtle



**Fig. 26**  
Sebastian di Mauro, *Energy Source — Water*, 1991.  
Steel and silver leaf, 21 x 21 cm.



**Fig. 27**  
Sebastian di Mauro, *Energy Source — Earth*, 1991.  
Steel and gold leaf, 21 x 21 cm.



**Fig. 28**  
**Sebastian di Mauro, *Energy Source — Landscape Spiral*, 1991. Steel and shell, 21 x 21 cm.**

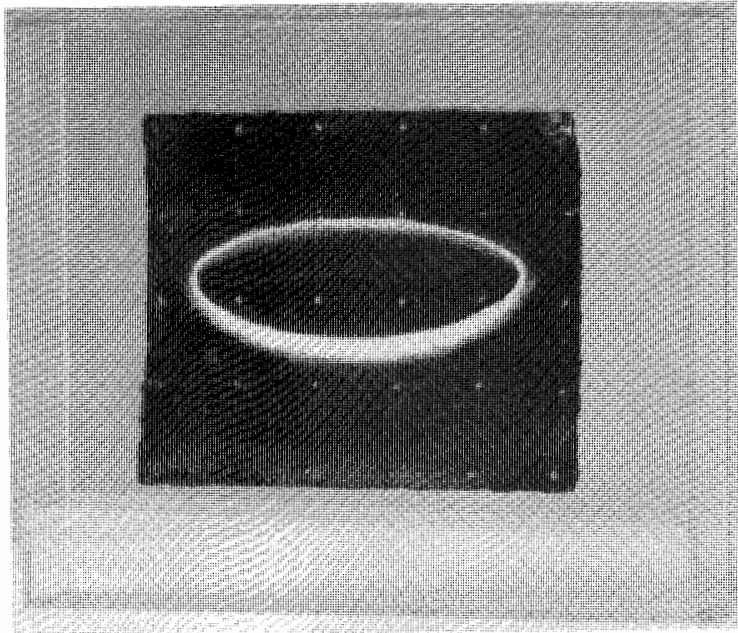
shifts away from the predicted.’  
24.

Margaret Cilento has adopted the earth colours of early Christian wall-painting from the Roman catacombs. Her admiration for the simple classical lines of early Greek and Roman painting has also led her to include something of the gravity and the sustained movement that characterise these works. *The Three Marys at the Empty Tomb* (Fig. 29), in icon format, represents a documentation of the artist’s prayerful search for meaning that has dominated the artist’s later work. In 1955, at the age of 32, Cilento became a Catholic and this delayed interest in the stories from the Gospels brings a fresh, vigorous and extraordinary painterly quality to her religious works.

Old photographs, literary references and a tradition of the gro-



**Fig. 29**  
**Margaret Cilento, *The Three Marys at the Empty Tomb*, 1986. Oil on board, 18.5 x 23.5 cm.**



**Fig. 30**  
**Jan Davis, *Untitled III*, 1992. Gouache and chinagraph on paper in glass box, 18 x 23 x 3.5 cm.**

tesque in his work, have all led to the strange combinations that exist in the *Cattle Folk: The Ears of the Criminals* (Fig. 31) series by John Smith. "I am making metaphorical connections between people and cattle in these works. There is a sort of bovine link that has been used for generations in literary references between cattle and the herd of humanity in many cultures." 25.

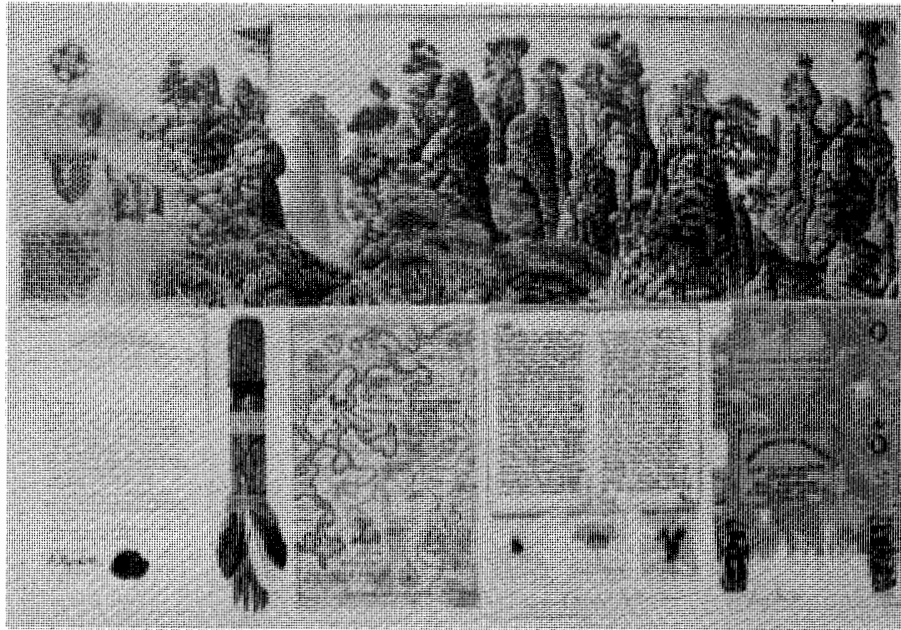
In these works the viewer is asked to connect the images as a chain of possible meanings — metonymic connections. In this work the connections that are possible are: "the visual connections of the ear and snout, the ring and the earring, the use of 19th century classificatory photographs (ears of criminals), etc." 26. Much is left to the spectator in establishing these links and the outcomes can be unpredictable, with unpredictable

inclusions possible.

Whimsical, satirical, irreverent and unpredictable are the documents detailing the adventures of the imaginary explorer in the collage/etching, *In Search of the Lost City*



**Fig. 31**  
**John Smith, *Cattle Folk: The Ears of Criminals II*, 1992. Oil and laser prints on board, 50 x 50 cm.**



**Fig. 32**  
**Leon Pericles, *In Search of the Lost City Mountains*, c. 1992.**  
**Etching, mixed media, 49 x 73 cm.**

*Mountains* (Fig. 32) by Leon Pericles. The artist has used travel log, fragments of insignificant belongings in museum format and reproduction hand-drawn maps to document the adventures of this soon-to-be disappointed adventurer. The combination of printmaking techniques and manufactured relics, in edition, casts a penetrating eye upon our fixation with relics from ill-fated lives and episodes in history. There are lessons here for students of Geography and History in the way they handle the garnering of information from primary sources and self-acclaimed authentic recordings by those involved in constructing perceptions of history.

Many other works, discussed elsewhere in this catalogue, use the devices of visual language sampled above. Particular note should be taken of the work of Gordon Bennett (Plate 13) who deals, in a blunt but compassionate manner, with our perceptions of Australian history. Supported in his efforts, at least in this collection, by Judy Watson (Fig. 23), Margaret Anjule (Plate 12), Gladys Napangardi (Plate 14) and Vince Serico (Plate 15), the message is topical and critical to Australians who are facing a fin de siècle, in terms of identity, as we face the beginnings of a new millennium.

**Paris, 1951, *The Redfern Gallery Summer Exhibition***, London, 1955. Cilento is represented in the Australian National Gallery, National Gallery of Victoria, Queensland Art Gallery, Brisbane City Art Gallery, Queensland University Museum of Art, Castlemaine Art Gallery, Holmes A'Court Collection and extensive private, institutional and overseas collections. Cilento lives and works in Melbourne.

## **JOHN COBURN**

Born 1925, Ingham, Coburn studied at the East Sydney Technical College. He was awarded the Order of Australia (A.M.) in 1980 and Hon. D. Litt. from James Cook University in 1991. Individual exhibitions include sixty-five exhibitions of paintings in Sydney at the Macquarie Galleries, Bonython Gallery, Barry Stern Gallery, Rex Irwin Gallery and in Melbourne at the Australian Galleries and Gallery of Contemporary Art, Philip Bacon Galleries, Brisbane, Bonython Gallery, Adelaide, Lister Gallery and Quentin Galleries, Perth, Solander Gallery, Canberra, Von Bertouch and Cooks Hill Gallery, Newcastle, Grahame Galleries, Brisbane, Wagner Art Gallery, Hong Kong, 1994 and the Perc Tucker Regional Gallery, Townsville. Other solo exhibitions include Galerie Verriere, Paris, 1971, Genesis Galleries, New York, 1977 and a touring exhibition of *The Seasons* tapestries to Paris, Bologna, Arhus, Istanbul, Ankara, Moscow, Sydney, Brisbane, Townsville, Canberra, Hobart and Armidale, 1988-91. Important group exhibitions include *Sao Paulo Biennale*, 1961, Whitechapel Gallery, London, 1961, Tate Gallery, London, 1963, *Australian Painting Today*, touring Europe, 1964, *Australian Printmakers*, touring South East Asia, 1971, *Art Sacre*, L'Orangerie de Versailles, 1977, *Contemporary Australian Printmakers*, touring the USA, 1980 and *Tapisseries d'Aubusson Contemporaines*, Galerie Pinton, Paris, 1986. Representation in collections includes the Australian National Gallery, Vatican Museum, Rome, Graphische Sammlung Albertina, Vienna, Art Gallery of New South Wales, National Gallery of Victoria, Queensland Art Gallery, Art Gallery of South Australia, Western Australia Art Gallery, Tasmanian Museum and Art Gallery, Northern Territory Museum and Art Gallery, John F. Kennedy Center for the Performing Arts, Washington, USA, Sydney Opera House and many regional, corporate and institutional collections.

## **JASON CROKER**

Born in 1972 in Kavieng, New Ireland, Croker studied at the University of Southern Queensland.

## **JAN DAVIS**

Born 1952, Bairnsdale, Victoria, Davis studied at the University of Melbourne, Melbourne State College, Preston Institute of Technology and Phillip Institute of Technology. Individual exhibitions have been held at Niagara Galleries, Melbourne, 1988, 1990, 1992, and Roz MacAllan Gallery, Brisbane, 1989. Group exhibitions include *Exhibition 10*, Hawthorn City Art Gallery, 1982, Victorian Print Workshop Survey Show, Melbourne Meat Market, 1982, *Print in Context*, Print Council of Australia Galleries, Melbourne, 1988, *Image Defined and Altered*, Ballarat Regional Gallery, 1988, *Landmarks*, Lismore Regional Gallery, 1988, ACAF 1 & 2, New Art III, Niagara Galleries, Melbourne, 1989, *Art From Elsewhere*, University of Tasmania, 1990, Melbourne University College, Ballarat, 1991, Access Contemporary Art Gallery, Lismore, 1991, 1992, Royal Exhibition Buildings, Melbourne, 1992, The Centre Gallery, Gold Coast, 1992, Tweed River Regional Gallery, 1992, University Gallery, UNE-NR, Lismore, 1993, Tamworth City Gallery, 1993, Noosa Regional Gallery, 1993 and Lismore Regional Gallery, 1994. Davis is represented in the Artbank Collection and many corporate and regional collections.

## STEPHEN DAY

Born in Brisbane, 1962, Day was apprenticed under Br. William at the Friary Pottery, Brisbane. He has held individual exhibitions at the Crafts Council of Queensland Gallery, 1993, Gallery Uptop, Rockhampton, 1983, Potpourri Gallery, Townsville, 1983, Moore Park Gallery, Armidale, 1983, Downs Gallery, Toowoomba, 1983, 1994, Market Row Gallery, Sydney, 1984, Potters Gallery, Brisbane, 1984, Distelfink Gallery, Melbourne, 1985. Group exhibitions include *The Artist's Gift*, Balmain Art Gallery, 1985 and The Fletcher Challenge Pottery Award, Auckland, NZ, 1987. In 1982 Day was commissioned to produce a series of platters for the Commonwealth Games Foundation. He is represented in the City of Cairns Art Gallery, Museum and Art Gallery of the Northern Territory and other regional and institutional collections. Day lives and works in Toowoomba.

## WIM DE VOS

Born 1947, The Hague, Netherlands, arrived Australia 1959, de Vos studied at the Central Technical College, Brisbane, Queensland College of Art and the Jan van Eyck Academie, Maastricht, Netherlands. He has travelled extensively through Europe. Exhibitions include Terrace Galleries, Brisbane, 1979, Paddington Galleries, Brisbane, 1980-1, A.B.P. Building, Heerlen, Netherlands, 1982, Spring Hill Gallery, Brisbane, 1983, Bondi Pavilion, Sydney, 1983, Michael Milburn Galleries, Brisbane, 1984-6, Hogarth Galleries, Sydney, 1986, Noosa Regional Gallery, 1988-9, Grahame Galleries, Brisbane, 1988-9, State Library of Queensland, 1988-9, Tweed River Regional Gallery, 1988-9, Ipswich Regional Gallery, 1989, McWriters Art Space, Brisbane, 1989, University of Southern Queensland, 1990, Stanthorpe Regional Gallery, 1990, *The Brisbane Line*, Queensland Art Gallery, 1991, *Paperwork*, Toowoomba Regional Gallery, 1992, Artists Books, Grahame Galleries, Brisbane, 1993, Dalby Regional Gallery, 1994. De Vos is represented in the Jan van Eyck Academie, Maastricht, Netherlands, Griffith University, Brisbane, James Hardie Library, Brisbane, State Library of Queensland, Australian National Library, Canberra and other institutional and private collections. He lives and works in Toowoomba.

## SEBASTIAN DI MAURO

Born Innisfail in 1955, di Mauro studied at the Brisbane College of Advanced Education, Queensland College of Art and Monash University. Individual exhibitions include Roz MacAllan Gallery, Brisbane, 1987, 89, 90, University of Southern Queensland, Toowoomba, 1990, Mini-MOCA Museum of Contemporary Art, Brisbane, 1989, Above the Apothecary, Brisbane, 1991, Ipswich Regional Art Gallery, 1992, Space Plentitude, Brisbane, 1993, Magazine Space, Brisbane, 1993, 94, Omniscient Gallery, Brisbane, 1993, and Beatty Gallery, Sydney, 1994. Participation in extensive group shows includes Queensland College of Art, 1981, 84, Noosa Regional Art Gallery, THAT Contemporary Art Space, Museum of Contemporary Art, Brisbane, Brisbane City Hall Art Gallery, McWriters Art Space, Centre Gallery, Gold Coast, Institute of Modern Art, Brisbane, *New Art Six*, MOCA, Brisbane, 1992, *Reference Points*, Queensland Art Gallery, 1994, Hanoi University of Fine Art, Hanoi, 1994, and Festival of Installation, Noosa Regional Art Gallery, 1994. Di Mauro is represented in the Queensland Art Gallery, Museum of Contemporary Art, Brisbane, Art Gallery of Western Australia, Brisbane City Hall Art Gallery and many corporate and institutional collections. He lives and works in Brisbane.

**Sebastian DI MAURO**

\* *Energy Source — Landscape Spiral*  
1991  
Steel and shell 21 x 21  
1992

**John DONOGHUE**

\* *Design for College* 1931  
Watercolour 53 x 69  
Unknown

**Lesley DUXBURY**

\* *...Of Skies Tolerably Large* 1993  
Photo transfer and embossing 11.5 x 35  
1993 Print Council of Australia

**Katy EDWARDS**

\* *Definitely Downlands* 1989  
Oil on canvas board 59 x 89  
1989 Funds provided by the Mayor of  
Toowoomba, Ald. Clive Berghofer

**Robert EGGLESTON**

\* *Untitled* 1989  
Gouache 25 x 19  
1989

**John ELDERSHAW**

\* *Aspect of Tyson Manor* 1945  
Watercolour 28.5 x 37  
1945 College funds

**John ELDERSHAW**

\* *Aspect of Tyson Manor and Surrounds*  
1945  
Watercolour 28.5 x 37  
1945 College funds

**Betsy GAMBLE**

\* *Pandora's Box* 1992  
Etching on BFK Rives 38 x 35.5  
1992 Print Council of Australia

**Anne GARDINER**

*Still-life with Poppies* 1989  
Synthetic polymer on paper 48 x 33  
1989 St Mary's Art Show, College funds

**Vic GREENAWAY**

\* *Spherical Form* 1990  
Stoneware 21 x 25 x 25  
1990

**Vic GREENAWAY**

\* *Decorative Bowl* 1992  
Stoneware 5.5 x 18.5 x 18.5  
1992

**Lindsay HAMILTON**

\* *Finial II* 1988  
Stoneware 28 x 18 x 18  
1988

**Barbara HANRAHAN**

\* *Dream People* 1975/86  
Hand-coloured etching 50.5 x 42.7  
1988

**Jane HARTHOORN**

\* *Rune Teapot II* c.1992  
Stoneware 16 x 16 x 16  
1991

**Patsy HELY**

\* *Useable Object II* 1992  
Slipcast porcelain and slumped glass  
7 x 13.5 x 13.5  
1992

**Martin HURLEY**

\* *Van Dieman's Lost Land of the Gods*  
1989  
Photograph 18 x 28  
1992

**Tony HUTCHISON**

\* *Chinese Oxblood Glaze Blossom Jar*  
1989  
Stoneware 18.5 x 17 x 17  
1989

**Tony HUTCHISON**

\* *Chinese Crackle Glaze Bowl* 1990  
Stoneware 10 x 37 x 37  
1990

**Tony HUTCHISON**

\* *Toemshiiki V* 1992  
Stoneware 23 x 12 x 11.5  
1992

**Tony HUTCHISON**

\* *Toemshiiki II* 1992  
Stoneware 16 x 15 x 15  
1992

**Jan HYNES**

\* *A Day in the Life of a Teacup* 1989  
Graphite on paper 99 x 66  
1989

**Jan HYNES**

\* *Weight Conditioning* 1993  
Oil on canvas 120 x 120  
1993

**Virginia Ryan IZZO**

\* *Floresta Disc #2* 1991/2  
Collage and enamel on wood 50 diameter  
1992

**Alexandra JOHNSTON**

\* *I Dream to Fly III* 1994  
White stoneware, cadmium glaze,  
manganese dioxide incision 35 x 30 x 30  
1994

**Ginni JONES**

\* *Sun Teapot* 1989  
Stoneware 18 x 24 x 18  
1989

**Jan JORGENSEN**

\* *Thorn Street, Toowoomba* 1994  
Gouache 31.5 x 44.5  
1994 College funds

**Helen KAVANAGH**

\* *The House Wife* 1994  
Woodcut 179 x 50  
1994

**Gillian KSIAZEK**

\* *Small Square Platter* 1991  
Ceramic 3 x 17 x 19  
1991

**Judith LAWS**

\* *Towards the Gorge* c.1990  
Watercolour and synthetic polymer  
55.5 x 35  
1990 College funds

**Bruno LETI**

\* *Garden Emblems* 1987/8  
Serigraph 70 x 114  
1989

**Lionel LINDSAY**

\* *Lane Cove* c.1910  
Watercolour 20.5 x 23.5  
1993 College funds

**Allan MANN**

\* *Manifest of Captured Relics, Customs  
and Tokens* 1994  
Serigraph on BFK Rives 53 x 73  
1994 Print Council of Australia

**Jennifer MARSHALL**

\* *Towards the Light?* 1991  
Linocut on BFK Rives 41 x 43  
1991 Print Council of Australia

**Mandy MARTIN**

\* *Plant 8, #9 Redundant* 1983  
Serigraph 57 x 76.5  
1991

**Mandy MARTIN**

\* *Poussin in his Travels Visits White  
Range Gold* 1991  
Etching on BFK Rives 29.5 x 76  
1991 Print Council of Australia

**Peter MASTERS**

\* *Spike Protrusion* 1989  
Porcelain and slumped earthenware 23 x  
21 x 18  
1990

**Beryl MAYES**

\* *Sphere with Collared Neck — Sunset  
Series* 1991  
Pit fired ceramic 16.5 x 18.5 x 18.5  
1991

**Ron McBURNIE**

\* *A Rake's Progress: The Artist and his  
Dogs Visit the Hypermarket* 1989  
Diptych etching/aquatint 50 x 75 each  
panel  
1990

**Carol McCORMACK**

\* *Introspection* 1992  
Mixed media on wood 37 x 37 x 3  
1992



**Artist Unknown**

Papua New Guinea *Ancestral Figure*  
c.1950-65  
Wood, fibre and shells  
1989

**Artist Unknown**

Papua New Guinea *Tappa Cloth* c.1928  
Natural fibre 104 x 165  
1986 Gift of Giligili Corrective Institution,  
Milne Bay Province, Papua New Guinea

**Visual Arts Students and Staff, USQ**

**Various artists**

*A Bestiary: Some Creatures from  
Gondwana* 1994  
Folio of prints, various techniques  
1994 College funds

**Guy WARREN**

\* *Untitled (Fern Tree Woman)* 1985  
Black pen on paper 35 x 22  
1986 College funds

**Judy WATSON**

\* *Culture/Resurrection* 1990  
Lithograph 26.5 x 24  
1991

**Joan WEBSTER**

\* *The Downs (Landscape Platter)* 1985  
Earthenware 31 x 33 x 5 (when standing)  
1985 College funds

**Rene WITTING**

*Tyson Manor*, 1931, Downlands College,  
Toowoomba 1990  
Coloured pen, brush and ink 32 x 45.5  
1990 College funds

**Reinis ZUSTERS**

\* *Uluru — Ritual Rock* 1988  
Oil on canvas 185 x 275  
1990 Gift of the artist

**Artist Unknown**

Papua New Guinea *Ancestral Figure*  
c.1950-65  
Wood, fibre and shells  
1989

**Artist Unknown**

Papua New Guinea *Tappa Cloth* c.1928  
Natural fibre 104 x 165  
1986 Gift of Giligili Corrective Institution,  
Milne Bay Province, Papua New Guinea

**Visual Arts Students and Staff, USQ**

**Various artists**

*A Bestiary: Some Creatures from  
Gondwana* 1994  
Folio of prints, various techniques  
1994 College funds

**Guy WARREN**

\* *Untitled (Fern Tree Woman)* 1985  
Black pen on paper 35 x 22  
1986 College funds

**Judy WATSON**

\* *Culture/Resurrection* 1990  
Lithograph 26.5 x 24  
1991

**Joan WEBSTER**

\* *The Downs (Landscape Platter)* 1985  
Earthenware 31 x 33 x 5 (when standing)  
1985 College funds

**Rene WITTING**

*Tyson Manor*, 1931, Downlands College,  
Toowoomba 1990  
Coloured pen, brush and ink 32 x 45.5  
1990 College funds

**Reinis ZUSTERS**

\* *Uturu — Ritual Rock* 1988  
Oil on canvas 185 x 275  
1990 Gift of the artist

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