



# Selected works of the Logan Art Collection

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JB - Jillian Beardsworth

SC - Sophia Chapman

RD - Robyn Daw

SH - Sarah Harper

LN - Lesley Nicholson

MW - Michael Wardell

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Logan Art Gallery

PO Box 3226 Logan City DC Queensland 4114 Cnr Jacaranda Ave & Wembley Road, Logan Central

Phone: (07) 3412 5519 Fax: (07) 3412 5350

Email: artgallery@logan.gld.gov.au

#### **Foreword**

It is with great pleasure that I present this catalogue Logan Art Collection: Acquisitions 2007 to 2015. Many of the paintings, sculptures and works on paper featured in the catalogue have entered the Collection as donations and gifts from our generous supporters, often through the Commonwealth Government's Cultural Gifts Program. Under this program, many historical, modern and contemporary paintings and works on paper by well-established Australian artists have come into the Collection, boosting its cultural and economic value as a treasured resource for our community.

Two very welcome gifts to the Collection came from the estates of artists Vincent Brown and Mary Norrie who have each made significant contributions to the history of art in Queensland. As Logan Art Gallery was the only gallery to have given Mary Norrie a solo exhibition in her lifetime, it is wonderful to see these works return 'home'. Other greatly appreciated acquisitions include gifts from local artists of their own work, and purchases of artwork by significant local artists.

These acquisitions build on the strengths of the Logan Art Collection, enabling Council to begin to tell the story of Australian art while continuing to highlight the strengths of Logan artists. On behalf of the City of Logan I sincerely thank all the artists, businesses and collectors who have kindly donated works to Council and extend my warmest congratulations to all our talented local artists represented in the Collection. Logan City Council recognises that creativity is key to building our communities, our businesses and our pride, and we are proud of this investment in our culture. I trust you will enjoy it.

Mayor Pam Parker

City of Logan

#### **Esther Austin**

born 1928, Sydney, NSW. Lives and works Guanaba, Qld.

# The impossible dream

2010, oil on board, 90 x 100 cm Donated by the artist, 2015

The impossible dream was painted in 2010, and reflects on a significant event which impacted on Esther Austin's life as an artist. "One of the first doors which opened for me happened when I was ten years old. A wonderful old artist named Robert Anderson realised he was coming to the end of his journey, and he gave me his paints, brushes and many beautiful drawings and paintings. The brush featured in this painting was one of these. At the time I did not appreciate the significance of his gift, but of course I do now." Esther Austin, 2014

Austin was born in Sydney and studied art at East Sydney Technical College in the mid-1940s. Moving

with her family to Queensland in the late-1960s, they settled in the Logan region in 1974. As a local artist she attended the first meetings of the Logan Art Gallery Society in 1995 and contributed to a group exhibition of the Logan Art Gallery Society in that first year. In 2005 she completed a Master of Visual Arts Degree from the University of Southern Queensland, Toowoomba and in the same year became a Fellow of the Royal Queensland Art Society. Austin was the recipient of the Logan City Australia Day Cultural Award in 2005.

Austin's recent works explore the resonating quality of memories, providing an opportunity to reflect while also looking to the future with renewed optimism. "As I near the end of my journey, I allow myself to lapse into the past. I do not restrict myself to a style but to an experience" - Esther Austin 2014

The Impossible Dream
When I was small I had a dream
That one day I would paint and draw
Such wonders of the world I'd see
An artist I did hope to be

And then one day a kind old man Gave me a brush and said "You can, You too can go where I have been".

Such was my impossible dream

Esther Austin, 21 September 2012



#### **Vincent Brown**

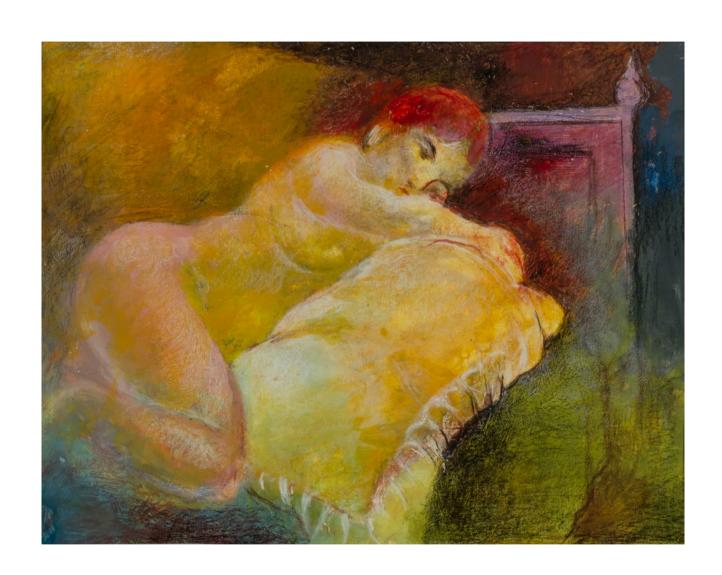
born 1901, Brisbane, Qld. Died 2001, Brisbane, Qld.

#### Model on cushion

1996, gouache and crayon on paper, 26.5 x 34 cm Gift of Dorothy Brown, 2012

In 2012, the Logan Art Gallery was honoured to receive a collection of seven artworks by the late Vincent Brown, generously donated by his widow Dorothy Brown. The collection includes a late gouache Model on cushion, 1996, a small sketch for a theatre set, Backcloth for Romeo and Juliet and five early etchings including: The crossing Labrador 1926 and The book lover 1920. In the late 1970s Brown rediscovered a series of his early etching plates and his reprinting of these prompted a reassessment of him together with Lloyd Rees and Vincent Sheldon as one of Queensland's pioneering printmakers. A survey exhibition Vincent Brown, an early Brisbane modernist, was held at the Queensland Art Gallery in 1990 and another focus exhibition at Queensland Art Gallery was held in 2001.

Vincent Brown is considered to be one of Queensland's earliest modernist painters. Growing up in Brisbane, Brown found his subject matter in the inner streets and the bridges and dockyards surrounding the Brisbane River. Brown later moved to London to attend the famous Slade School of Fine Arts, the University of London. It was during this time in the late 1930s and early '40s that the European Modernist movement made a strong impression on him. He returned to Australia in 1940 and worked prolifically. During the 1940s Brown held six solo exhibitions in Brisbane, Sydney, Melbourne and Toowoomba.



#### **Jun Chen**

born 1960, Guangzhou, China, arrived Australia 1990. Lives and works Brisbane, Qld.

# Light

1996, oil on canvas, 120 x 100 cm Gift of Cement Australia through the Australian Government Cultural Gifts program, 2007

In his early career in China, Jun Chen was a brush and ink painter and turned to oil painting when he came to Australia. Studying for his Masters degree at Queensland University of Technology, Brisbane, Chen reinvented himself as an oil painter using paint thickly applied with a palette knife to capture landscapes, nudes and still lifes playing with the ambiguity of forms on the borderlines between figuration and abstraction. The three paintings, *Light* 1996, *Fluctuation* 1996 and *Two figures* 1996, donated to the Logan Art Collection by Cement Australia are all from his first solo exhibition *Enigma* at Doggett Street Studio, Brisbane in 1997.

Jun Chen was born in China in 1960 and migrated to Australia in 1990. He trained in painting at the Guangzhou Academy of Fine Arts and graduated from the Queensland University of Technology, Brisbane with a Master of Fine Arts degree in 1996. Jun Chen is a regular finalist in the Archibald, Wynne and Sulman Prizes at the Art Gallery of New South Wales and his work can be found in the collection of Parliament House, Canberra, and in private collections in Australia and Asia. He currently works from a studio in Woodridge, Queensland.



# **Elizabeth Duguid**

born 1941, Sydney, NSW. Lives and works Morningside, Qld.

# Jacarandas at Lucy's

2000, oil on canvas, 149 x 153 cm Gift of the artist, 2012

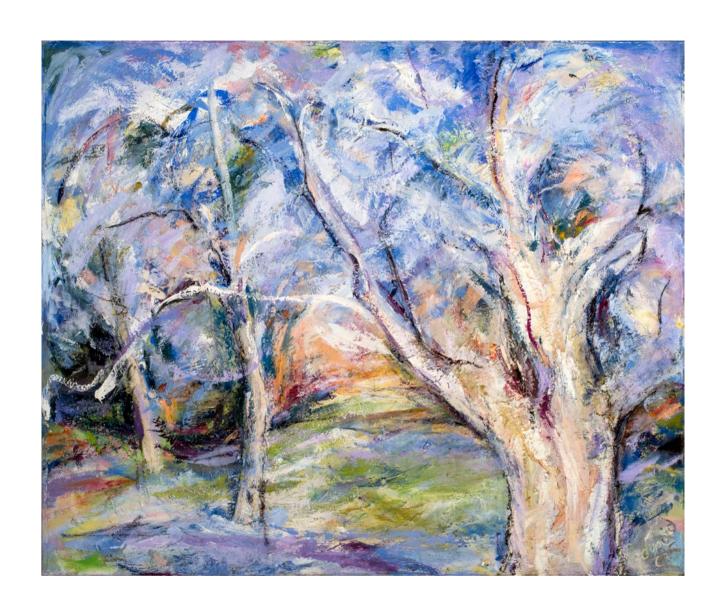
Elizabeth Duguid's paintings of landscapes and flowers in oils, acrylic and mixed media are known for their gestural brushstrokes and vibrant colour.

"Colour is the vital key to my work. Through colour I endeavour to capture the life force of my environs with spontaneity and energy using all media." Elizabeth Duguid

Jacarandas at Lucy's depicts the abundant growth of Jacaranda trees in bloom. Duguid has painted the scene in a free and expressive manner, which combined with careful observation, captures the dynamic vitality of her surroundings.

Duguid graduated with a Bachelor of Fine Arts from the Tasmanian College of Art in 1962. During a highly successful painting career, she has won over 49 art prizes and awards and is represented in more than 40 collections, both corporate and private, in Australia, United Kingdom, United States of America and Europe.

- JB





# **Lesley Dumbrell**

born 1941, Melbourne, Vic. Lives and works Strathbogie Ranges, Vic. and Bangkok, Thailand.

#### A house of cards

1985, watercolour on paper, 40 x 250 cm
Donated through the Australian Government
Cultural Gifts program by CMcL Boyle, 2014

A house of cards was painted in 1985, at a time when Lesley Dumbrell's approach to abstraction was undergoing a radical shift. After exhibiting in New York in 1981, she returned to Australia invigorated and with new ideas. She began to explore shapes that could link together and exist in an imagined space. Her paintings became more volumetric, in sharp contrast to her earlier, delicately coloured linear work. A house of cards is typical of this new approach: the colours are sombre but radiant, and the angled forms seem to flutter across the painted surface.

Dumbrell has always been interested in colour, geometry and nature, and the optical effects that can be created through abstraction:



"For me the starting is always color – the exactness of the shade and hue, the lightness or darkness is very important, the emotional field it creates as well as the references it has to the actual world. ... I am most interested in the way the natural world evolves, the geometry of plants, the wind, the change from night to day; the repetition among plants and the variation between each one; the need for order and the need to resist it. Optical illusion is often an element in my work created through a layer of separate patterns, which come together to make an optical illusion. This is an ongoing fascination with visual language and the creation of something that is illusive, imagined, not real." Lesley Dumbrell, 2011

Dumbrell was born in Melbourne in 1941 and studied at the Royal Melbourne Institute of Technology, at the time a strongly figurative art school. She has received numerous awards and honours throughout her career, and has undertaken several commissions in Australia and overseas. She has exhibited extensively in solo and group exhibitions throughout Australia, the United States of America and Asia, and has work in all major museums and state collections in Australia.

#### John Firth-Smith

born 1943, Melbourne, Vic. Lives and works Sydney, NSW.

# Painting place thoughts sailing and time

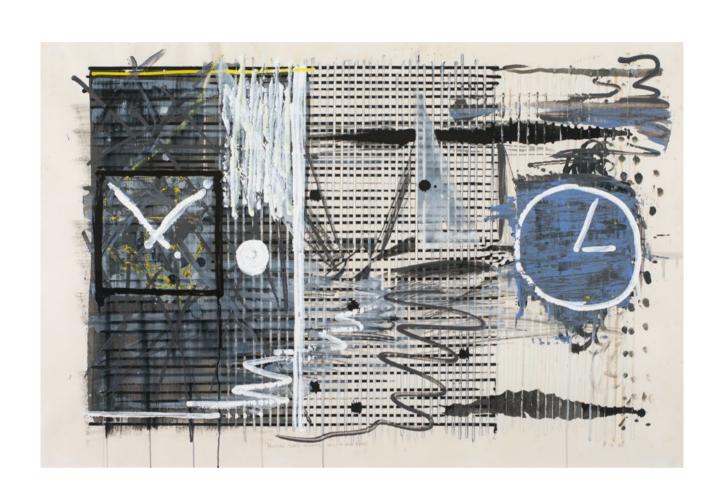
1983, watercolour, gouache and pastel on paper, 80 x 121 cm Donated through the Australian Government Cultural Gifts program by CMcL Boyle, 2014

John Firth-Smith's paintings are inspired by his deep engagement with coastal and marine environments. Having lived by the the water for most of his life, and an avid sailor, his work is informed by watching the ebb and flow of water and the detritus it brings, the reflection and refraction of light on its surface, or the sometimes gentle, sometimes overwhelming rhythms of ocean currents and breaking waves.

In an interview with James Gleeson in 1979, Firth-Smith commented "There's a certain sound of the water and lapping and serenity at night when it's dark but it's glistening and so on. I could just sit there and look at it for hours, you see ... there's constant change and it can be grey and menacing one day and sparkling and blue the next. There's always a sort of lovely change."

While the sea is his muse, Firth-Smith embraced abstraction during the 1960s as his vehicle to convey his ideas. *Painting place thoughts sailing and time* combines these two loves. A sail boat and clock shape can be discerned butting up against distinct grid patterns, which give way to more rhythmic gestural brushwork.

Firth-Smith trained at the National Art School in Sydney, held his first solo exhibition in 1966 and has been included in many survey exhibitions. His work is represented in the collections of the National Gallery of Australia, all state galleries, the Museum of Contemporary Art, Sydney, Artbank, and numerous regional and university galleries.



# **Barry Fitzpatrick**

born 1948. Lives and works Cornubia, Qld.

# Red sphere

2006, oil on board, 122 x 122 cm Commissioned, 2007

Barry Fitzpatrick's series of twenty works were painted in 2007, in response to a commission requested by Logan City Council. They are a study in pattern, colour and texture, and are unified by a spherical shape within a square field. Circles, spheres and cycles, and the concept of reconstitution have always fascinated Fitzpatrick:

"Each of the paintings in this series employs a circle or a sphere as its dominant compositional device. The circles suggest cycles – rhythms which are fundamental to the well-being of natural systems and the species that inhabit them. Spheres make reference to the globe or earth-form – that very small planet we, as top predator, share somewhat tenuously with other life forms." Barry Fitzpatrick, 2015

Fitzpatrick connects the spherical shape that is the focus of his works with life's processes, such as electricity or photosynthesis. For instance, a connection can be drawn between a sphere of flowers and the sun which feeds them, or a sphere of stylised glowing yellow bodies evoking electricity – which is in itself flows through a circular system. While not symmetrical, the majority of his works possess an alluring depth and balance.

Fitzpatrick is also the creator of the City of Logan's largest public art piece, *Democracy*, 2007, a spherical sculpture created from defunct metal ballot boxes.

- SH

Bibliography

Paula Weston, New art on civic walls explores global environment, Logan City Council Media Release, 24 April 2007



#### J.J. Hilder

born 1881, Toowomba, Qld. Died 1916, Hornsby, NSW.

#### Lennox Bridge

1911, watercolour on paper, 15.5 x 20.5 cm

Donated through the Australian Government

Cultural Gifts program by AHW Boyle, 2013

J.J. (Jesse Jewhurst) Hilder's watercolours, while small in scale, are renowned for their purity and transparency. Lennox Bridge, depicting the sandstone single arch bridge across the Parramatta River, captures the light and atmosphere of the landscape with freshness and immediacy typical of his work. Hilder mastered the delicate balance of detail with loose brushstrokes and fluid washes of luminous colour.

J.J. Hilder was born in Toowoomba, Queensland, but spent much of his early life in Brisbane before moving to the south coast of New South Wales for work. Here he began weekend sketching with friends. An early sale encouraged him to seek advice from Julian Ashton of the Sydney Art School and to undertake classes in drawing there, though he remained essentially self-taught in the medium of watercolour. Suffering from worsening health necessitated frequent moves to try to find improvement in his health. His work was greatly admired by his fellow artists, and he found early buyers of his paintings, in spite of being very critical of his work himself.

When he died young of tuberculosis in 1916, a memorial exhibition of 205 loaned works was held. The first book on his work, *J.J. Hilder, Watercolourist*, edited by Sydney Ure Smith and Bertram Stevens, served as a catalogue. The success of this stimulated both the publication of art books and watercolour as a medium amongst artists. A quantity of Hilder's works are in the Art Gallery of New South Wales collection. He is also represented at the National Gallery of Victoria and the Art Gallery of South Australia.



#### **Euan MacLeod**

born 1956, Christchurch, New Zealand, arrived Australia 1981. Lives and works Sydney, NSW.

#### Painting on Banks Peninsula

2001-2002, oil on canvas, diptych: 102 x 134 cm
Donated through the Australian Government
Cultural Gifts program by AHW Boyle, 2013

Euan Macleod's practice is known for expressing the human relationship with the landscape. Painting on Banks Peninsula suggests, as many of his works do, the vulnerability of the lone figure within an atmospheric and evocative landscape. Macleod has been described as both a symbolist for the mood and subject matter of his work, and an expressionist for the looseness of his richly layered brushstrokes. His use of a muted colour palette and heavily textured paint is a consistent feature of his work. In his self-portraits Macleod's range of subdued hues and dark tones, applied with characteristic gestural vigour, seem to hover between portrait and silhouette, a symbol of both an individual and the universal 'Everyman'.

Macleod's self-portrait Head like a hole was awarded the prestigious Archibald Prize in 1999. He won the Sulman Prize in 2001, was a finalist in the Wynne Prize in 1998, 1999 and 2003, won the Blake Prize for Religious Art in 2006 and the Gallipoli Art Prize in 2009. Macleod's work is featured in prominent public and private collections across Australia and overseas, including the National Gallery of Australia, National Gallery of Victoria, Heide Museum of Modern Art and Art Gallery of Western Australia. Internationally Macleod's work is featured in the Metropolitan Museum of Art, New York and numerous collections throughout New Zealand.



# Kenneth Macqueen

born 1897, Ballarat East, Vic., moved to Brisbane 1898. Died 1960, Millmerran, Qld.

#### **Bodumba Hills**

1950s, watercolour on paper, 38.5 x 45.5 cm

Donated through the Australian Government

Cultural Gifts program by AHW Boyle, 2013

Kenneth Macqueen's watercolours are renowned for their striking design, quality of light and understanding of the landscape. A gentle man, his affinity for the land and its topography was based on experience: for the last 38 years of his life, Macqueen resided on a farm property at Mt Emlyn, near Milmerran on the Darling Downs. Here he combined the life of the artist with the life of the farmer "so that I might paint only those things which please me".

Macqueen painted the undulating, dry landscape around his farm: the dams, hills, cultivated and bush land and, above all, the vast blue skies with scudding clouds. Mount Bodumba, situated 30 kilometres south of his property, would have been easily accessible from his farm, though Macqueen would have painted Bodumba Hills in his studio rather than out of doors, such was his preference. The artist also painted the coastal region adjoining Moreton Bay, which was a popular holiday destination for many Darling Downs farmers, in a second watercolour Sea shore of the 1950s.

Macqueen's approach aligned with many of the leading early-modernist painters. He did not paint the landscape to copy nature, but translated it into a formalised, dynamic pattern of translucent washes. He accentuated the designs and rhythms found in the landscape, writing in his book Adventure in Watercolour that "Design in landscape interests me tremendously".

Macqueen lived for a decade in Brisbane before the family moved to Sydney in 1909. He served in the armed forced during World War I and afterwards attended the Slade School of Fine Art, University of London. Renowned as one of Australia's finest watercolourists, he is represented in the Metropolitan Museum of Art, New York, the National Gallery of Australia, state, regional and university galleries, and in public galleries in New Zealand and the United States of America. These two beautiful watercolours came into Logan Art Collection as separate gifts from a two brothers.



# **Mary Norrie**

born 1917, Shepparton, Vic. Died 2005, Brisbane, Qld.

#### Flow

1970s, acrylic on cotton duck, 150 x 120 cm Donated from the estate of Mary Norrie, 2013

In 2013, the Estate of Mary Norrie donated four paintings, three watercolours and 15 collographs to the Logan Art Collection. Still largely unrecognised outside Queensland, Mary Norrie started experimenting with colour-field painting in the late 1960s and for the next three decades continued to develop as one of Queensland's most dedicated exponent of pure abstraction. Although all the Logan works are undated they range from *Still Life* probably painted in the mid-1960s to *Flow* and *Untitled (brown stripe)*, characteristic of her hard-edge abstraction of the 1970s to the three softer untitled watercolours most likely painted in the 1990s. She started experimenting with print making in the 1980s and is best known for her monoprint collographs often experimenting by reusing plates with different colour schemes.

With her uncompromising dedication to abstraction, Norrie rejected the idea of painting for popular appeal:

"You explore one aspect of art as long as you can and as long as it is productive from your point of view. Then you move on from there – otherwise you are a commercial artist". Mary Norrie, 1997.

From 1959 to her death in 2005 she exhibited primarily in regional art prizes, at the Royal Queensland Art Society and as a founding member of the Contemporary Art Society, Brisbane. Over the years, she received 84 First Prizes and 33 Second Prizes in various art competitions. The largest and most comprehensive survey of her art was *Colour and Shape: Mary Norrie selected works 1960s* – 1990s curated by Amanda Thirsk for Logan City Gallery in 1997.





#### Kakae Pakoa

born 1975, Tongoa Island, Vanuatu, arrived Australia 1998. Lives and works Crestmead, Qld.

#### Vakamatua

2013, Vanuatu Rosewood, 50 x 670 cm Purchased, 2013

Kakae Pakoa's sculpture Vakamatua was created specifically for the exhibition Journey Blong Yumi at Logan Art Gallery as part of the Australian South Sea Islander (ASSI) 150 Project. The ASSI 150 Project marked the 150th anniversary of the arrival, in 1863, of the first South Sea Islanders to Queensland brought here as indentured labourers for Robert Towns' Cotton Plantation in Beaudesert. The project recognised the unique ASSI culture and history and acknowledged their valuable contributions – both past and present – to the economic, cultural and regional development of Queensland.

Carved from a single Rosewood tree shipped from Vanuatu, Pakoa's work encapsulates the journey of the South Sea Island people through generations and for the future. *Vakamatua* is not only a monument to those Islanders who were lost but also serves as a connection and reminder for all Australian South Sea Islander people of their collective history.



Vakamatua means "history" as passed down through the generations. It refers to an individual's history resulting from the accumulation of events experienced by one's ancestors and by one's people. For the South Sea Islander people, blackbirding and the collection of stories passed down from generation to generation is their "Vakamatua".

Pakoa was born in born Tongoa Island, Vanuatu, and aged 18 moved to the capital, Port Vila, where he quickly gained a reputation for his wood carving. He first came to Australia in 1998 to conduct art workshops for the Australian South Sea Islander Community in Mackay and after many repeated visits he eventually settled in Crestmead where he now lives with his wife and family.

#### **Paul Partos**

born 1943, Bratislava, Czechoslovakia, arrived Australia 1950. Died 2002, Melbourne, Vic.

#### **Untitled**

1993, oil on canvas, 71.5 x 63.5 cm

Donated through the Australian Government

Cultural Gifts program by AHW Boyle, 2013

Untitled 1993 was painted at the height of Partos' career and follows the artist's characteristic composition of a central square or rectangular image within a painted border. These paintings in the artist's mature style combine the painterly vibrancy of his early expressionist works that brought him to notice in the early sixties, with the formal rigor of his more conceptual works of the late sixties and early seventies. The formal tension in his work reflects the tension between Partos' innate sensual pleasure in paint itself with his contrasting analytical mind questioning the purpose of art itself and tackling the process of making art as an intellectual problem to be solved.

Born in Bratislava, Czechoslovakia, Paul Partos emigrated with his family as a young boy. From 1959 to 1962, Partos studied at the Royal Melbourne Institute of Technology and had a first critically acclaimed, sell-out first solo exhibition in 1965 at Gallery A in Melbourne and Sydney. In the late 1960s, his works, now less expressionist and made up of different size panels bolted together, were included in *The Field* exhibition at the National Gallery of Victoria (NGV). From 1970-1972, Partos lived and worked in New York.

Partos was represented in important solo and group exhibitions in Australia and abroad, among them Minimal Art (NGV, 1976); The Work and its Context (San Francisco Museum of Art, 1978); Australian Perspecta (Art Gallery of New South Wales, 1981); Eureka (Serpentine Gallery, London, 1982); The Field Now (Heide Park and Art Gallery, Melbourne, 1984); Windows on Australia 1 (Australian Embassy, Tokyo, 1995); 1968 (National Gallery of Australia, Canberra, 1995); and Clemenger Award, Triennial Exhibition of Contemporary Art (NGV, 1996). In 1992, he was awarded an Australia Council Fellowship Grant.



#### **Julie Reeves**

born 1972, Brisbane, Qld. Lives and works Perth, WA.

# **Oblique**

1997, enamel on canvas, 91.5 x 42.5 cm
Gift of Cement Australia through the Australian
Government Cultural Gifts program, 2007

In Julie Reeves' paintings *Imbricate* and *Oblique* the distinction between two contrasting artistic styles of decoration and minimalism becomes blurred. Inclined towards both, she works in the space between. Her paintings – polished monochrome depictions of ornamental devices – suggest a threat to morality and decorum through her use of lush, brazen decoration, but they are fashioned using the cool language of slick post-modernism.

Reeves presents us with a topsy-turvy world, where patterns that are usually found in the background become the foreground, and shadows appear as substantial as the patterns that have miraculously cast them. Her charming, pretty patterns are magnified to become menacing and hallucinogenic, emerging from deep shadows in *Imbricate*, or inscribed over saturated colours in *Oblique*. A semblance of order is created through arranging the motifs in geometric rhythms, reminiscent of mass-produced patterns found in products for the domestic interior, but at times the order breaks down, and the motifs become untamed and unruly. Reeves' slick, lacquered finishes are highly reflective, resulting in our own reflection appearing disconcertingly in front of us while trying to look closely at her technique. This surface is so smooth that any touch would mark it and shatter the illusion of perfection. It is as if the image, and the sensual organic patterns depicted, hovers somewhere within a surface that has been created to rebuff.

After travelling overseas for some years, Reeves returned to Australia and now lives in Perth, Western Australia. Her works are included in many private and public collections, and she has been the recipient of several awards, including the People's Choice Award in the Sunshine Coast Art Prize in 2008.



# **Wendy Stavrianos**

born 1941, Melbourne, Vic. Lives and works Ravenswood South, Vic.

# Painting for Samuel Palmer

1990, oil on canvas, 167 x 213.5 cm

Donated through the Australian Government

Cultural Gifts program by CMcL Boyle, 2014

On visiting the Metropolitan Museum in New York in 1990, Wendy Stavrianos was deeply impressed and surprised by the early works of British painter and writer Samuel Palmer. The landscapes and poetic imagery present in his works reminded Stavrianos of the golden fields and rolling hills of her home in Central Victoria. In *Painting for Samuel Palmer* Stavrianos pays tribute to Palmer's ability to create a transcendental and almost mystical response from viewer, akin to the nostalgia and wonderment of childhood. As Stavrianos described in 2015: "The work *Painting for Samuel Palmer*, was like a tribute to his ability to bring me back to the wonder and awe of childhood. This quality is something I treasure and seek to keep alive in myself and wish to transfer hopefully to those who view this work". The double imagery of the horse in *Painting for Samuel Palmer* reflects the conflict of the self; the struggle between two opposing forces of light and dark or similarly the internal and external sides of being.

Born in Melbourne in 1941 Stavrianos studied Fine Art at Royal Melbourne Institute of Technology. She has since enjoyed an extensive exhibition history across Australia. Her works are in major public, regional art galleries and private collections throughout Australia including the National Gallery of Australia and the National Gallery of Victoria. Central themes often present within Stavrianos' work explore the passage of birth, death and regeneration of the land. Stavrianos is particularly interested in how the human mind responds to and is informed by the natural landscape.



# **Nora Sumberg**

born 1956, Bairnsdale, Vic. Lives and works Mount Dandenong, Vic.

# Dream of the red chamber II

1997, oil on canvas, five panels: 84 x 305 cm Gift of Cement Australia through the Australian Government Cultural Gifts program, 2007

Dream of the red chamber II was painted in Brisbane where Victorian artist, Nora Sumberg was living between 1996 and 2002. The title follows from another six-panel work, Dream of the red chamber painted a year earlier as part of her Master of Art exhibition at Monash:

"That painting was based on a recurring dream: I was in a red chamber, an underground cavern in a tumultuous landscape, being haunted by strange looking creatures who turned out to be Id and Ego. They were enormous figures engaged in a war like battle in a perpetually reforming landscape. In *Dream 1*, there is a minuscule figure (me) clinging to the shoulder of Ego, as the land falls away into hellish brim fire. *Dream 2* is a continuation of being lost in the blur, but in a more balanced, manageable way." Nora Sumberg, 2015.

Sumberg was born in Bairnsdale, Victoria and studied fine art at Caulfield Institute of Technology. She has been the recipient of numerous grants and prizes from the Australia Council including studios and postgraduate studies in Italy (Besozzo studio) and New York (Peter Brown Memorial Scholarship to the New York Studio School). Other residencies include The Arthur and Yvonne Boyd Program for the Arts, Bundanon, NSW in 2001, the Tower Studio, Victorian Trades Hall Council in 2002/3, St. Vincent's Hospital, Melbourne in 2004, Queensland College of Art, Brisbane in 2005 and Red Gate Gallery, Beijing, China in 2007.



# Vicki Varvaressos

born 1949, Sydney, NSW. Lives and works Sydney, NSW.

# Two women (blue on right)

1987, acrylic on board, 122 x 152.5 cm

Donated through the Australian Government

Cultural Gifts program by CMcL Boyle, 2014

Two women (blue on right) was painted in 1987, and conveys the artist's loosely worked painting style. Utilising broad brush strokes, Vicki Varvaressos combines figuration with gestural abstraction. Figuration together with a focus on the face has remained a constant in the artist's work over time. The flat faces of the two women in this work conceal any deeper emotion or expression, providing a mask-like impression. This impression is reinforced by the square shape of their faces, the flat subdued colour palate, and the basic gestured features.

Trained at the National Art School in Sydney, Varvaressos first began showing her paintings in the mid-1970s. These paintings were understood in terms of current critical fashions such as feminist criticism of female roles. However during the mid-1980s, the more overt feminist content was dropped from her work, and her focus shifted from a satire of mass-mediated appearances to the more subtle recording of interpersonal dynamics.

- SH

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# **Don Waters**

born 1951, Lidcombe, NSW. Lives and works Jacobs Well, Qld.

# **Oranges and lemons**

2014, charcoal and acrylic on Belgian linen, 120 x 90 cm. Purchased, 2014

Oranges and lemons and Stairway to Heaven were painted in 2014. Surreal and textured, these works each venture into a fantastical and eclectic landscape.

Oranges and lemons presents a lush and idyllic haven that has sprung out of a seemingly postapocalyptic urban area. The river streams through the cracked clay gorge, revitalising the arid land – the cool blue providing a striking contrast against the hot orange. The skeletal steel buildings waver in a white heat alongside sharp blackened trees, only serving to emphasise the contrast against the softly rounded greenery below.

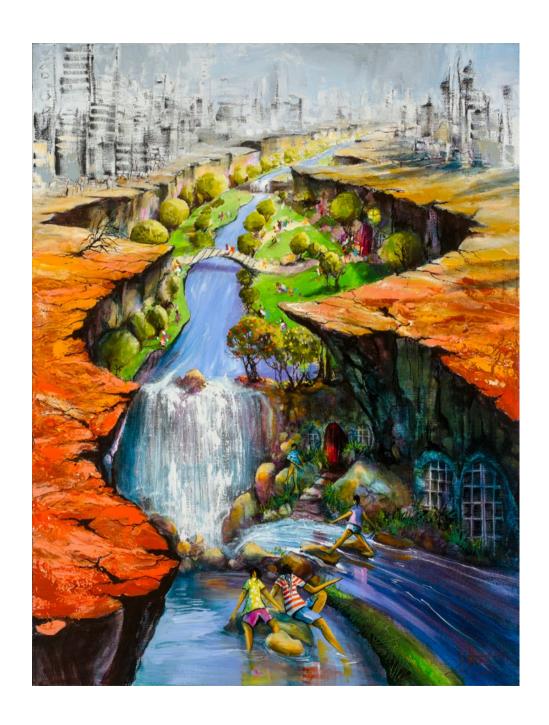
Similar to the post-apocalyptic effect of *Oranges and lemons, Stairway to Heaven* displays a vibrant organic growth exploding outwards, floating above a washed-out landscape below. The swirling mass could either be in the process of destruction or creation, with growths and hidden dwellings scattered throughout. A delicate root system draws the eye to the hazy ground below, subtly indicating the cooling towers of a nuclear reactor.

Waters is an established contemporary Australian artist, recognised both nationally and internationally. Waters has always felt an attachment to the City of Logan, and is a big supporter of Logan artists. With initial beginnings in botanical art, he has developed his method by using stylised strokes, overemphasised characters and bold blocks of colour to shift his primary focus to that of a storyteller rather than a technically correct traditional artist.

#### - SH

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Works celebrate
the creativity of
Australia's artists
and explore what
could be described
as the 'spirit' of the
City of Logan and
the diversity of its
residents.

# **Richard Blundell** Born 1947, Brisbane,

Qld. Lives and works Daisy Hill, Qld.

Latitia's last dance 2012, oil on linen, 61 x 91 cm. Purchased, 2012.



#### **Richard Blundell**

Born 1947, Brisbane, Qld. Lives and works Daisy Hill, Qld.

Logan Road, Eight Mile Plains 2012, oil on linen, 30 x 41 cm. Purchased, 2012.

#### Richard Blundell

Born 1947, Brisbane, Qld. Lives and works Daisy Hill, Qld.

Embracing the land 2012, oil on linen, 51 x 81 cm. Purchased, 2012.



#### **Richard Blundell**

Born 1947, Brisbane, Qld. Lives and works Daisy Hill, Qld.

Eagleby Wetlands, Logan River 2012, oil on linen, 30 x 41 cm. Purchased, 2012.

#### **Richard Blundell**

Born 1947, Brisbane, Qld. Lives and works Daisy Hill, Qld.

> Conquest 2012, oil on linen, 61 x 91 cm. Purchased, 2012.





#### **Vincent Brown**

Born 1901, Brisbane, Qld. Died 2001, Brisbane, Qld.

Dorothy knitting 1940, crayon on paper, 35 x 27.5 cm. Donated through the Australian Government Cultural Gifts program by CMcL Boyle, 2014.



#### Vincent Brown

Born 1901, Brisbane, Qld. Died 2001, Brisbane, Qld.

Backcloth for Romeo and Juliet, ink and gouache on paper, 7 x 20 cm. Gift of Dorothy Brown, 2012.

#### **Vincent Brown**

Born 1901, Brisbane, Qld. Died 2001, Brisbane, Qld.

The book lover 1920, etching on paper, 22.5 x 17.5 cm. Gift of Dorothy Brown, 2012.



#### Vincent Brown

Born 1901, Brisbane, Qld. Died 2001, Brisbane, Qld.

The Crossing, Labrador 1926, etching on paper, 13.5 x 23 cm. Gift of Dorothy Brown, 2012.





#### Vincent Brown

Vincent Brown
Born 1901, Brisbane,
Qld. Died 2001,
Brisbane, Qld.

Fisherman's house,

1930, etching and

aquatint on paper,

15 x 20.3 cm. Gift of Dorothy Brown, 2012.

Labrador

Born 1901, Brisbane, Qld. Died 2001, Brisbane, Qld.

AW Albers 1930, etching on paper, 16.5 x 16.5 cm. Gift of Dorothy Brown, 2012.



#### **Vincent Brown**

Born 1901, Brisbane, Qld. Died 2001, Brisbane, Qld.

Bullocks crossing the Coomera 1930, etching on paper, 17.5 x 15 cm. Gift of Dorothy Brown, 2012.



### Lisa Bryan-Brown Born 1971, Canberra ACT. Lives and works Brisbane, Qld.

Diptych ad Infinitum 2011, resin, 19 cm cubed and 13 cm cubed. Purchased. 2011.



Born 1948, United Kingdom, arrived Australia 1965. Lives and works in Imbil. Qld.

**Pat Cale** 

Look (from the Capricorn series) 1996, fibre tipped pen and printed collage on paper, 75 x 56.5 cm. Gift of Cement Australia through the Australian Government Cultural Gifts program, 2007.



#### **Pat Cale**

Born 1946, United Kinadom, arrived Australia 1965. Lives and works in Imbil, Qld.

Untitled (from the Capricorn series) 1996, fibre tipped pen and printed collage on paper, 49 x 59 cm. Gift of Cement Australia through the Australian Government Cultural Gifts program, 2007.



#### Pat Cale

Born 1949, United Kinadom, arrived Australia 1965, Lives and works in Imbil, Qld.

Land-lo II (from the Capricorn series) 1996, fibre tipped pen and printed collage on paper, 28 x 31.5 cm. Gift of Cement Australia through the Australian Government Cultural Gifts program, 2007.



#### **Pat Cale**

Born 1947, United Kingdom, arrived Australia 1965. Lives and works in Imbil, Qld.

Untitled II (from the Capricorn series) 1996, fibre tipped pen and printed collage on paper, 49 x 59 cm. Gift of Cement Australia through the Australian Government Cultural Gifts program, 2007.





#### Jun Chen

Born 1960, Guangzhou, China, arrived Australia 1990. Lives and works Brisbane, Qld.

Fluctuation 1996, oil on canvas, 120 x 100 cm. Gift of Cement Australia through the Australian Government Cultural Gifts program, 2007.

# Jun Chen Born 1960. Guangzhou, China, arrived Australia 1990. Lives and works Brisbane, Qld.

Two figures 1996, oil on canvas, 120 x 100 cm. Gift of Cement Australia through the Australian Government Cultural Gifts program, 2007.

**Sybil Curtis** Born 1943, Canungra,

Brisbane, Qld.

Qld. Lives and works

Nothing last forever

2003, oil on linen,

**William Dargie** 

162 x 240 cm. Donated

through the Australian Government Cultural



# Born 1927, Adelaide, SA. Lives and works Sunshine Coast, Qld.

Lawrence Daws

Forestscape I oil on board. 39 x 44 cm. Donated through the Australian Government Cultural Gifts program by CMcL Boyle, 2014.



Image courtesy of the artist and Brenda May Gallery, Sydney.



#### **Lawrence Daws**

Born 1927, Adelaide, SA. Lives and works Sunshine Coast, Qld.

Forestscape II oil on board. 39 x 44 cm. Donated through the Australian Government Cultural Gifts program by CMcL Boyle, 2014.







### **Barry Fitzpatrick**

Born 1948. Lives and works Cornubia, Qld.

Blue sphere 2006, oil on board, 122 x 122 cm. Commissioned, 2007.



51 x 61 cm. Donated through the Australian Government Cultural Gifts program by CMcL Boyle, 2014.



**Barry Fitzpatrick** Born 1948. Lives and works Cornubia, Qld.

Ocean form 2006, oil on board, 122 x 122 cm. Commissioned, 2007.



Born 1948. Lives and works Cornubia, Qld.

Urban pod 2006, oil on board, 122 x 122 cm. Commissioned, 2007.

**Barry Fitzpatrick** 

**Barry Fitzpatrick** Born 1948. Lives and works Cornubia, Qld.

Reconstituting sphere 2006, oil on board, 122 x 122 cm. Commissioned, 2007.



# **Barry Fitzpatrick**

Born 1948. Lives and works Cornubia, Qld.

Algal sphere 2006, oil on board, 122 x 122 cm. Commissioned, 2007.



### **Barry Fitzpatrick** Born 1948. Lives and works Cornubia, Qld.

Inflorescent sphere 2006, oil on board, 122 x 122 cm. Commissioned, 2007.



# **Barry Fitzpatrick**

Born 1948. Lives and works Cornubia, Qld.

Burning sphere 2006, oil on board, 122 x 122 cm. Commissioned, 2007.

**Barry Fitzpatrick** Born 1948. Lives and works Cornubia, Qld.

Imploding sphere 2006, oil on board, 122 x 122 cm. Commissioned, 2007.





**Barry Fitzpatrick**Born 1948. Lives and works Cornubia, Qld.

Green sphere 2006, oil on board, 122 x 122 cm. Commissioned, 2007.

**Barry Fitzpatrick** 

Born 1948. Lives and works Cornubia, Qld.

Orange sphere 2006, oil on board, 122 x 122 cm. Commissioned, 2007.





**Barry Fitzpatrick** 

Born 1948. Lives and works Cornubia, Qld.

Black sphere 2006, oil on board, 122 x 122 cm. Commissioned, 2007.



Collective 2006, oil on board, 122 x 122 cm. Commissioned, 2007.





#### **Barry Fitzpatrick**

Born 1948. Lives and works Cornubia, Qld.

Technosphere 2006, oil on board, 122 x 122 cm. Commissioned, 2007.

**Barry Fitzpatrick** Born 1948. Lives and works Cornubia, Qld.

2006, oil on board, 122 x 122 cm. Commissioned, 2007.



**Barry Fitzpatrick**Born 1948. Lives and works Cornubia, Qld.

Sphere form I 2006, oil on board, 122 x 122 cm. Commissioned, 2007.

**Barry Fitzpatrick** Born 1948. Lives and works Cornubia, Qld.

Blue green sphere 2006, oil on board, 122 x 122 cm. Commissioned, 2007.





# **Barry Fitzpatrick**

Born 1948. Lives and works Cornubia, Qld.

Sphere form II 2006, oil on board, 122 x 122 cm. Commissioned, 2007.



Circle 2006, oil on board, 122 x 122 cm. Commissioned, 2007.





#### **Barry Fitzpatrick**

Born 1948. Lives and works Cornubia, Qld.

Sphere form III 2006, oil on board, 122 x 122 cm. Commissioned, 2007.

#### **Anne Marie Graham**

Born 1925, Vienna, Austria, arrived Australia 1939. Lives and works Melbourne, Vic.

Le Puy Beynac 1987, oil on canvas, 37 x 54 cm. Donated through the Australian Government Cultural Gifts program by CMcL Boyle, 2014.



**Todd Hunter** Born 1972, Tingalpa, Qld. Lives and works Sydney, NSW.

Rider 1996, oil on board, 121 x 97.5 cm. Gift of Cement Australia through the Australian Government Cultural Gifts program, 2007.



Born 1967, Kempsey, NSW. Lives and works Sheldon. Qld.

2010, digital print on vintage car panel, 60 x 50 cm. Purchased, 2011.



#### **Euan MacLeod**

Born 1956, Christchurch, New Zealand, arrived Australia 1981. Lives and works Sydney, NSW.

Self Portrait 1999, oil on canvas, 51 x 38 cm. Donated through the Australian Government Cultural Gifts program by AHW Boyle, 2013.



#### **David Hinchliffe**

Born 1955, Toowomba, Qld. Lives and works Brisbane, Qld.

Teneriffe series 1999, acrylic on board, 120 x 120 cm. Gift of Cement Australia through the Australian Government Cultural Gifts program, 2007.



#### **Euan MacLeod**

Born 1956, Christchurch, New Zealand, arrived Australia 1981. Lives and works Sydney, NSW.

Self Portrait - Wet Painting 2002, oil on canvas, 76 x 56 cm. Donated through the Australian Government Cultural Gifts program by AHW Boyle, 2013.

#### Kenneth Macqueen

Born 1897, Ballarat East, Vic., moved to Brisbane 1898. Died 1960, Millmerran, Qld.

Sea shore watercolour on paper, 31 x 39.5 cm. Donated through the Australian Government Cultural Gifts program by CMcL Boyle, 2014.



#### **Mary Norrie**

Born 1917, Shepparton, Vic. Died 2005, Brisbane, Qld.

Still life, oil on board, 65 x 85.5 cm. Donated from the estate of Mary Norrie, 2013.

#### **Arthur Murch**

Born 1902, Sydney, NSW. Died 1989, Terrey Hills, NSW.

Old Mission House, Hermannsburg oil on board, 45.5 x 60.3 cm. Donated through the Australian Government Cultural Gifts program by AHW Boyle, 2013.



#### **Mary Norrie**

Born 1917, Shepparton, Vic. Died 2005, Brisbane, Qld.

Untitled (abstract painting)
acrylic on board,
76.2 x 61 cm. Donated from the estate of Mary
Norrie, 2013.



Born 1902, Sydney, NSW, Died 1989, Terrey Hills, NSW.

Camelias
oil on canvas board,
38.5 x 48.5 cm.
Donated through the
Australian Government
Cultural Gifts program
by CMcL Boyle, 2014.





#### **Mary Norrie**

Born 1917, Shepparton, Vic. Died 2005, Brisbane, Qld.

Untitled (Brown stripe) acrylic on canvas,  $44.7 \times 92$  cm. Donated from the estate of Mary Norrie, 2013.

**Mary Norrie** Born 1917, Shepparton, Vic. Died 2005, Brisbane, Qld.

Untitled (bue/yellow/ pink) watercolour on paper, 37.5 x 54.5 cm. Donated from the estate of Mary Norrie, 2013.



Born 1917, Shepparton, Vic. Died 2005, Brisbane, Qld.

**Mary Norrie** 

Concept collograph on paper, 22 x 15 cm. Donated from the estate of Mary Norrie, 2013.



#### **Mary Norrie**

Born 1917, Shepparton, Vic. Died 2005, Brisbane, Qld.

Untitled (blue/green/orange/ yellow) watercolour on paper, 50.5 x 35.5 cm. Donated from the estate of Mary Norrie, 2013.



# **Mary Norrie**

Born 1917, Shepparton, Vic. Died 2005, Brisbane, Qld.

Still night collograph on paper, 30 x 45 cm. Donated from the estate of Mary Norrie, 2013.

**Mary Norrie** 



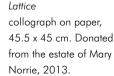
#### **Mary Norrie**

Born 1917, Shepparton, Vic. Died 2005, Brisbane, Qld.

Untitled (yellow/ red/green) watercolour on paper, 37.5 x 56 cm. Donated from the estate of Mary Norrie, 2013.



# Born 1917, Shepparton, Vic. Died 2005, Brisbane, Qld.





Mary Norrie Born 1917, Shepparton, Vic. Died 2005, Brisbane, Qld.

Untitled (green/red)
collograph on paper,
32.5 x 20 cm. Donated from
the estate of Mary Norrie,
2013.





Mary Norrie
Born 1917,
Shepparton, Vic. Died
2005, Brisbane, Qld.

Untitled (black)
collograph on paper,
28 x 27.5 cm. Donated
from the estate of Mary
Norrie, 2013.



Shepparton, Vic. Died 2005, Brisbane, Qld.

Untitled (brown) collograph on paper, 28 x 27.5 cm. Donated from the estate of Mary Norrie, 2013.





#### **Mary Norrie**

Born 1917, Shepparton, Vic. Died 2005, Brisbane, Qld.

Forest II collograph on paper, diam. 26 cm. Donated from the estate of Mary Norrie, 2013.



Born 1917, Shepparton, Vic. Died 2005, Brisbane, Qld.

Untitled (purple/blue) collograph on paper, 27.5 x 28 cm. Donated from the estate of Mary Norrie, 2013.





#### **Mary Norrie**

Born 1917, Shepparton, Vic. Died 2005, Brisbane, Qld.

Flow (green/purple I) collograph on paper, 30 x 22 cm. Donated from the estate of Mary Norrie, 2013.

**Mary Norrie** 

Born 1917, Shepparton, Vic. Died 2005, Brisbane, Qld.

Flow (green/purple II) collograph on paper, 30 x 22 cm. Donated from the estate of Mary Norrie, 2013.





### **Mary Norrie**

Born 1917, Shepparton, Vic. Died 2005, Brisbane, Qld.

Warm red (2 of ed.30) collograph on paper, 28 x 28 cm. Donated from the estate of Mary Norrie, 2013.

**Mary Norrie** 

Born 1917, Shepparton, Vic. Died 2005, Brisbane, Qld.

Flow (red/blue) collograph on paper, 30 x 22 cm. Donated from the estate of Mary Norrie, 2013.





#### **Mary Norrie**

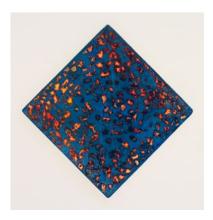
Born 1917, Shepparton, Vic. Died 2005, Brisbane, Qld.

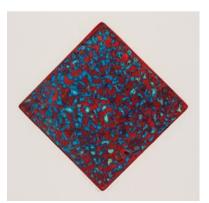
Warm red (3 of ed.30) collograph on paper, 28 x 28 cm. Donated from the estate of Mary Norrie, 2013.



Born 1917, Shepparton, Vic. Died 2005, Brisbane, Qld.

Warm red (1 of ed.30) collograph on paper, 28 x 28 cm. Donated from the estate of Mary Norrie, 2013.





#### **Mary Norrie**

Born 1917, Shepparton, Vic. Died 2005, Brisbane, Qld.

Warm red (4 of ed.30) collograph on paper, 28 x 28 cm. Donated from the estate of Mary Norrie, 2013.

**Mary Norrie** Born 1917, Shepparton, Vic. Died 2005, Brisbane, Qld.

Don Quixote collograph on paper, 40 x 11.5 cm. Donated by Michael Wardell, 2013.



Born 1972, Brisbane, Qld. Lives and works Perth, WA.

Julie Reeves

**Imbricate** 1997, enamel on canvas, 91.5 x 91 cm. Gift of Cement Australia through the Australian Government Cultural Gifts program, 2007.



#### **Desiderius Orban**

Born 1884, Gyor, Hungary, arrived Australia 1939. Died 1984, Sydney, NSW.

The valley road oil on canvas. 44.5 x 60.5 cm. Donated through the Australian Government Cultural Gifts program by AHW Boyle, 2013.



#### Michelle van Eps

Born 1979, Brisbane, Qld. Lives and works Brisbane, Qld.

Passing art forward: Dr Craig Douglas reflects upon Ron and Jonathon McBurnie 2010, oil on canvas, 102 x 152 cm. Donated through the Australian Government Cultural Gifts program in memory of Mary and James Douglas, 2012.





#### Kakae Pakoa

Born 1975, Tongoa Island, Vanuatu, arrived Australia 1998. Lives and works Crestmead, Qld.

The Platypus 2008, Camphor-laurel timber. Donated by the artist, 2009.



#### Henk van Vliet

Born 1919, Amsterdam, The Netherlands, arrived Australia 1970. Died 2012, Gladstone, Qld.

Untitled (canal scene) 1990, oil on canvas, 66.5 x 57 cm. Donated by Tim O'Dwyer, 2012.





#### **Stephen Whitby**

Born 1967, Newcastle-upon-Tyne, UK, arrived Australia 2007. Lives and works Beenleigh, Qld.

Tunnelogram squared 2011, Pine timber, 29 x 67 cm. Donated by the artist, 2012.

# Don Waters

Born 1951, Lidcombe, NSW. Lives and works Jacobs Well, Qld.

Stairway to Heaven 2014, charcoal and acrylic on Belgian linen, 90 x 120 cm. Purchased, 2014.



### Stephen Whitby

Born 1967, Newcastle-upon-Tyne, UK, arrived Australia 2007. Lives and works Beenleigh, Qld.

Zagzigger 2011, Meranti timber, 66.5 x 45 cm. Donated by the artist, 2012.



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Logan Art
COLLECTION





**Logan Art Gallery**PO Box 3226
Logan City DC Queensland 4114
Cnr Jacaranda Ave & Wembley Road, Logan Central

Phone: (07) 3412 5519 Fax: (07) 3412 5350 Email: artgallery@logan.qld.gov.au