A Generosity of Spirit

Recent Australian Women's Art from the QUT Art Collection

EDUCATION RESOURCE
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Introduction

This exhibition acknowledges the generous philanthropy of Queensland artist and QUT alumnus Betty Quelhurst (1919–2008), and the work of selected contemporary Australian women artists.

The Betty Quelhurst Fund was established in the art acquisitions program in 2005. In recent years, this has enabled the University to purchase significant works by a number of contemporary Australian female artists. Inspiration for the gift came largely from Quelhurst’s own experiences as a promising painter in the 1940s and early 1950s in Brisbane – when professional opportunities for women artists were rare.

Between 2006 and 2009 some forty-one works by twenty artists were purchased through the Fund. These acquisitions cover a diverse range of styles, approaches and media including painting, drawing, photography, collage, assemblage, ceramics, video and print.

The artists whose works were acquired are Pat Brassington, Cressida Campbell, Julie Dowling, Marian Drew, Irene Entata, Fiona Foley, Natalya Hughes, Judith Inkamala, Janet Laurence, Lindy Lee, Sue Lovegrove, Banduk Marika, Gloria Petyarre, Rona Rubuntjia, Robyn Stacey, Madonna Staunton, Sophia Szilagyi, Beverley Veasey, Margaret Wilson and Judith Wright.

Betty Quelhurst (1919–2008): Artist and benefactor

Betty Quelhurst’s long life was sustained by her commitment to art. Her career as an artist spanned seven decades, and much of this time was spent painting and teaching in Queensland. Focusing on the human figure – illustrated through her portraits and beechscapes – she established an important profile as a painter in Brisbane in the mid twentieth century.

Quelhurst was born in 1919 at Laidley near Brisbane and in the early 1930s attended Brisbane Girls Grammar School. From 1935 to 1938 Betty Quelhurst studied art at the Brisbane Central Technical College, an early forerunner of QUT’s Gardens Point Campus. In the late 1940s she continued her art studies at the National Gallery School in Melbourne under the guidance of William Dargie who then headed the School.

From the mid 1950s Quelhurst established a successful thirty-year career as an artist and teacher in Queensland. During her later years, she focused her attention on patronage of the visual arts. At this time she became an important supporter of QUT, gifting numerous artworks and providing funds to purchase several others. Quelhurst’s most significant gift to the University came in 2005, with a major endowment of funds to purchase works by contemporary Australian women artists for the collection. This exhibition showcases selected works acquired through the endowment.
Pat Brassington
Born 1942 in Hobart, Tasmania. Lives and works in Hobart

Pat Brassington is one of Australia’s most prominent photo-media artists. Using the technique of digital manipulation, Brassington creates collaged images that are multi-layered, complex and often humorous. One of the key themes in her work, which often references the traditions of Surrealism, Feminism and Fetishism, is the exploration of the human condition.

Body parts such as feet, hair and limbs are recurring motifs in Brassington’s art. Depicted as misshapen and monstrous, these body parts are devoid of identity and often appear in strange and ambiguous contexts. This creates a tension between subject and place.

Another prominent feature of Brassington’s work is the use of the colour pink. The artist has stated: “It’s not my intention to feminise the image by using pink. It’s nastier than that – pink smothers.” The strength of Brassington’s work resides in these contrasting elements; beauty and distortion, clarity and shadow, the feminine and the monstrous.


Cressida Campbell
Born 1960 in Sydney, New South Wales. Lives and works in Sydney

Influenced by the tradition of Japanese printmaking and inspired by the urban surrounds of Sydney where she was born and continues to work, Cressida Campbell’s work offers a world of quiet reflection. Through simply stated woodblocks and a variety of still life, interior and landscape prints, Campbell captures moments of stillness and tranquillity.

A highly skilled artist with an eye for detail, Campbell’s work instils commonplace objects with a sense of beauty. This is achieved by highlighting the subtle elements of a scene, such as design and pattern. The simplicity and familiarity of Campbell’s subject matter contradicts the slow, painstaking method she employs to create her work.

First, the subject is drawn from life directly onto a plywood block using pencil. Campbell then carves fine lines using an engraving tool before lightly sanding the block by hand. Working from memory or colour notes at an easel in her studio, she then applies watercolour to the block with a thin brush. In this process, colours and forms are defined by the carved lines. Lightly sprayed with water to moisten the watercolour pigment, a dampened sheet of paper is then placed on top of the block. When pressure is applied with a small roller, the wet paint is transferred onto the paper, creating a unique print.
Julie Dowling is a member of the Indigenous Badimaya/Yamatji peoples. Dowling’s ancestry and fractured history heavily influence her work which explores issues such as her family’s dispossession from their traditional lands in the Gascoyne region of Western Australia and other injustices in the Indigenous community.

Working in a Social Realist style, Dowling draws on a diverse range of traditions in her art including European portraiture, Christian iconography and Papunya Tula dotting.

The photographic works of Queensland artist Marian Drew draw simultaneously on painterly traditions and topical issues. Drew’s interest in the plight of Australian native wildlife and its daily battle for survival is a continuing theme in her work.

Using some of the traditions and techniques of Dutch seventeenth century still-life painting, Drew arranges the lifeless bodies of mammals, birds and reptiles in domestic settings amongst other items such as fruit and crockery. The soft, moody lighting – achieved by ‘painting’ with torchlight under a long exposure – adds a sense of compassion, empathy and dignity to her work.

In accentuating the animal’s beauty and innocence, even in death, Drew’s work acknowledges nature’s vital role in sustaining life. In a world where environmental destruction and the extinction of native species continue unabated, Drew simultaneously celebrates the innocence and beauty of her subjects and laments their demise.
Irene Entata
Western Arrernte/Luritja peoples
Born in 1946 in Hermannsburg, Northern Territory. Lives and works in Hermannsburg.

Irene Entata lives and works at Hermannsburg, a former Lutheran mission community west of Alice Springs. Childhood memories of watching Albert Namatjira and other Indigenous watercolourists paint landscapes at Hermannsburg have remained with her and are important to her artistic practice today.

Entata is both an accomplished potter and painter. Her work simultaneously references the desert landscape of the Northern Territory’s Arrernte country and contemporary Australian themes. Arrernte country, with its diverse landscape and heritage of song, ceremony and storytelling, is a rich source of ancient cultural knowledge.

Uniting traditional Indigenous motifs, techniques and themes with contemporary subject matter, Entata creates quirky works that are both rich in cultural references and distinctly modern. A use of vibrant colour and elaborate patterning distinguish her work.

Fiona Foley
Born 1964 in Maryborough, Queensland. Lives and works in Brisbane.

Working across various artistic mediums including painting, photography, printmaking, sculpture, installation and public art, Fiona Foley’s work embodies complex cultural issues relating to Australia’s colonial past and contemporary Indigenous culture.

Influenced by her heritage as a member of the Badtjala people, Foley reconstructs what she calls her ‘shattered history’. Drawing influence from the cultural traditions of her people and their tragic history, Foley’s work represents a personal journey and reflects the experience of Aboriginal Australians as a cultural group. ‘My heritage and my culture have always been there within my art … the aim and intent of my work is to write Badtjala people back into history’.

Fiona Foley quoted in Marion Demozay (compil.). Gatherings: Contemporary Aboriginal and Torres Strait Islander Art from Queensland Australia, Queensland Government, Brisbane, 2001, p.74.
Natalya Hughes

Natalya Hughes’ work draws heavily on imagery from the Japanese art of ukiyo-e – pictures of the floating world. Originating in the city of Edo (present-day Tokyo) in the seventeenth century, trademarks of this traditional genre include images of beautiful women, courtesans, actors and scenes from the Kabuki theatre.

Sourcing imagery from Japanese books which use ukiyo-e illustrations, Hughes scans and digitally manipulates the picture to create a blueprint for her canvas. The exposed parts of the female body are removed, leaving only their ornate costumes which hold the shape of the figure but now appear to be floating. Hughes’ restructured images invite us to reflect on the absent women as disembodied spirits and to imagine and rebuild their vanishing forms. In this way, the viewer plays a role in reinstating the presence of the lost figures in the painting.

Judith Inkamala
Western Arrernte people
Born 1946 in Hermannsburg, Northern Territory. Lives and works in Hermannsburg.

Like Irene Entata, Western Australian artist Judith Inkamala grew up in Hermannsburg as a member of the Arrernte people. Observing the practice of the Arrernte watercolourists as a young girl, Inkamala was inspired to become a ceramics artist, a form of artistic expression which gained popularity in the Hermannsburg community in the 1990s.

Inkamala’s works relate to the Indigenous themes of bush tucker and pmere (her country). Her approach is simply stated: “I look at the pot and then the country is in my mind. So I paint it. That’s what we do at Hermannsburg here. We ladies, we painting the country on the pots.”

Inkamala constructs her ceramics using a basic hand-coiling technique. For her, it is the bold decoration and intricate embellishment that brings the simply-crafted work to life. The symbols, patterns and colours that adorn Inkamala’s pots link the ancient traditions of the Arrernte culture with the more recent visual language of the Arrernte watercolourists.

Janet Laurence

Janet Laurence is one of Australia's most prominent contemporary female artists. Her work was included in three Australian Perspecta exhibitions (1985, 1991 and 1997) and in the 9th and 17th Biennales of Sydney in 1992 and 2010 respectively. In 2007 she was the subject of John Beard’s successful Archibald Prize entry.

Much of Laurence's work explores the relationship between humans and the natural world, often focusing on environmental and ecological issues through themes such as the passage of time, the tragedy of environmental destruction and the regret associated with humankind’s detrimental effect on the planet. The message in Laurence’s work is clear – we neglect the natural world at our own peril – but also leaves room for the possibility of hope and change.

Laurence’s cross-disciplinary focus explores the relationships between art, architecture and nature with many of her installation pieces extending from the interior space of the museum to accommodate the built environment and natural landscape.

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Lindy Lee

Lindy Lee is a first generation Chinese–Australian artist. Her work, often created using her own personal history as a backdrop, explores issues of identity, diaspora and cultural isolation.

Lee’s paintings, drawings and installation works are largely informed by her study and practice of Zen Buddhism and contemporary art theory. As a result, her work represents a link between Eastern and Western beliefs and ideologies: the corporeal and the spiritual, the past and the present.

Although Lee’s art addresses universal themes, its real meaning is often difficult to understand. This is due to the highly personal nature of her work, which comes from a distinctly Oriental perspective and the strong theoretical logic that underpins her practice.
Sue Lovegrove
Born 1962 in Adelaide, South Australia. Lives and works in Hobart.

Inspired by her intimate and very personal experiences with nature, Sue Lovegrove’s paintings portray both the strength and fragility of the natural world. For Lovegrove, painting is much more than simply depicting scenery. She spends time absorbing the surroundings and in particular, is drawn to those that are not dominated by the presence of human beings.

Immersing herself in remote and isolated environments, Lovegrove allows herself to be informed by her experience of the place before commencing painting. Seemingly insignificant aspects and patterns of nature capture her imagination and are the subject of her painting.

Banduk Marika
Rirratjingu people
Born 1954 in Yirrkala, Northern Territory. Lives and works in Yirrkala.

Banduk Marika is a member of the celebrated Marika family of Rirratjingu (Yolngu) artists living at Yirrkala, north-east Arnhem Land in the Northern Territory. Her father, Mawalan Marika (c.1908–67), was a respected clan elder and an eminent bark painter. He passed on to her certain traditional stories and symbolic patterns that now form the basis of her work.

Marika left Yirrkala in 1974, travelling first to Darwin and then to Sydney where, in 1982, she made her first prints. The medium has remained her primary mode of expression for almost three decades. In 1988 Marika returned to Yirrkala where strong links with family and traditional lands have been the stimulus for her important advocacy role in cultural heritage issues as well as for her art.

Her vibrant linocuts and screenprints continue the tradition of producing imagery that relates to Rirratjingu (Yolngu) mythology. Her work is very much part of her struggle to maintain the culture of her people and their land from which their Dreaming heritage originates.
Gloria Petyarre

Gloria Petyarre is a prominent Anmatyerre artist working in the remote desert community of Utopia, north east of Alice Springs in the Northern Territory. Strong spiritual ties and knowledge of Anungara country inform Petyarre’s artwork.

Petyarre employs a distinctive abstract-linear style derived from awelye designs. It celebrates her relationship with the land and its sacred history, which has been passed down to her. Although Petyarre’s art resides primarily within the rich tradition of Australian Indigenous culture, her knowledge and understanding of western culture have also influenced her work. Petyarre’s art articulates an abstract language in which relationships of colour and form are delicately fused with a spiritual element. It is the synthesis of these two parts that gives her work a vibrant edge.

Rona Rubuntjia
Western Arrernte people

Rona Rubuntjia, a member of the Indigenous Western Arrernte people, was born in Alice Springs in 1970 and now lives and works in Hermannsburg. As one of the younger members of the Hermannsburg potters group, Rubuntjia’s practice is influenced by both the watercolour tradition established by Albert Namatjira and the more recent ideas pertaining to ceramics.

Rubuntjia’s imagery is often drawn from contemporary media sources, such as magazines and television, while her depiction of the natural landscape is influenced by the pictorial conventions of the region’s watercolour tradition, such as the use of perspective. Unique and distinctive, Rubuntjia’s ceramics frequently portray exotic animals such as zebras and frogs, illustrating her talent for assimilating new, often foreign imagery with traditional elements.
Robyn Stacey

Robyn Stacey is a leading Australian photographer. Her large-scale images have been exhibited throughout Australia and the world since the 1980s. Materials sourced from the archives of natural and social History Museums inform Stacey’s recent work, which references the theme of cultural memory. After spending long periods researching and studying the collections, Stacey has produced a series of photographic images inspired by the artefacts and documents she discovered. Her photographs re-present eighteenth and nineteenth century objects from the collection using visual strategies typical of the Dutch still-life tradition.

The artist has said: “The images reveal my own fascination with the still life tradition but also speak about the Australian notion of home and what it means to our national psyche … I hope to destabilise the traditional museum display and return the objects to an approximate albeit fictional reality, creating a sense that the settings have been left only momentarily and that people are never far away.”

Quoted from ‘Robyn Stacey: Empire Line’ on the Light Journeys online gallery website.

Madonna Staunton
Born 1938 in Murwillumbah, New South Wales. Lives and works in Brisbane.

Madonna Staunton has worked with the artistic techniques of collage and assemblage since the mid-1970s. Staunton is a collector. Like a bowerbird she seeks out used materials that attract her eye and stores these in her studio to later transform into works of art. Staunton works across painting, collage and assemblage, continually combining new and found materials in carefully arranged compositions that resonate with the prior lives of discarded objects.

The way Staunton makes her work is strongly instinctive and draws upon both Eastern and Western philosophy, in particular Zen Buddhism. Her works reflect the Zen ideal that Enlightenment is to be found in the commonplace, in emptiness or nonattachment.
Sophia Szilagyi

Sophia Szilagyi’s dark, brooding compositions combine various elements drawn from photographs, details of paintings, film stills and other sources. She integrates these digitally to create powerfully evocative images that are intended to play on the subconscious. It is an art about the complexities of the human mind, about human perception and memory.

The artist’s use of dramatic light and evocative imagery is informed by her related practice as a filmmaker. Indeed her prints are often intentionally formatted to look like stills from a filmstrip. In addition to film, other important sources for her work include photography and the details of paintings. Her imagery is frequently layered creating dark, ominous compositions that have a surreal, dreamlike quality.

Beverley Veasey

Beverley Veasey’s work celebrates the diversity of the planet’s animal life and also laments its loss as particular species are threatened by extinction. Through her digital prints the viewer is invited to reflect on the present-day dilemma facing the world’s fauna as humanity increasingly encroaches on and destroys natural habitats.

The animals presented in Veasey’s photographs are shown in stark artificial environments, detached from their habitats. They resemble specimens on public display, powerless and vulnerable within their enclosed void. They also hint at a likely future, where museum specimens will be the sole source for human contact with particular species of animals.
Margaret Wilson
Born 1939 in Melbourne, Victoria. Lives and works in Brisbane.

Margaret Wilson's commitment to painting and to abstraction extends over three decades. The landscape, or more especially the distinctive quality of particular sites – what the artist refers to as 'the resonance of environments' – continues to be the primary inspiration for her work.

Her paintings are not a direct portrayal of a space, so much as a sublime evocation of Wilson's personal response to the atmospheric nuances of landscape, filtered through a vivid and sometimes muted palette. Here perceptions of time and space, seasonal rhythms of earth and sky, and the passages of time from first light to dark, are the focus of enquiry. The works are an affirmation of Wilson's responsiveness to the landscape as a place of intense sensory experience.

Judith Wright
Born 1945 in Brisbane, Queensland. Lives and works in Brisbane.

Judith Wright’s work has been exhibited internationally in New York, Asia and Europe, and varies from large-scale paintings to video works. Gestural, expressive and highly abstract, much of her practice is informed by her earlier life as a classical ballet dancer.

Wright has stated that in a sense all her art deals with the "fragility of life, with the mortality that faces everyone." In her work, the human figure is essential to the expression of themes such as vulnerability and the impermanence of life. Often alluding to personal tragedy, secret histories and feelings of absence and loss. This knowledge adds a sense of gravitas to our understanding of the work and heightens our awareness of the emotional terrain Wright navigates. It is an interior landscape of darkness containing unspoken conversations.

Catalogue of works acquired through the Betty Quelhurst Fund

Pat Brassington
As jay (From the series In the same vein) 2005
Pigment print. Edition 1/6
Sheet 112 x 98.5cm
Purchased 2006

Mouse trap (From the series In the same vein) 2006
Pigment print. Edition 1/6
Sheet 127 x 92cm
Purchased 2006

Rona Rubuntjia
Untitled (Leaves) 2005
Synthetic polymer paint on polyester
34.5 x 26cm diam. irreg.
Purchased 2005

Gloria Petyarre
Darwin 2006
Printed by Neil Emmerson, Basil Hall Editions, 56cm (panel 3)
Sheet 56 x 38cm (panels 1–2 and 4–6) and 38 x 56cm

Sue Lovegrove
Every season 2008
Pencil and fire on paper
Sheet 164 x 130cm
Purchased 2008

Dancing in the rain of fire 2005
Pigment inkjet print. Edition 1/3
Sheet 83 x 78.5cm
Purchased 2007

Study of a calf: Bos taurus (From the series Natural history) 2006
Pigment inkjet print. Edition 1/10
Sheet 80 x 104cm
Purchased 2006

Study of a lion: Panthera leo (From the series Natural history) 2006
Pigment inkjet print. Edition 1/10
Sheet 80 x 104cm
Purchased 2006

Study of a swan: Cygnus bewickii (From the series Natural history) 2006
Pigment inkjet print. Edition 2/10
Sheet 80 x 104cm
Purchased 2006

Margaret Wilson
Pitch 1 2006
Oil on canvas
122 x 183cm
Purchased 2007

Pitch 2 2006
Oil on canvas
122 x 183cm
Purchased 2007

Judith Wright
In praise of darkness: Conversations with the father 2006
Two colour lambda prints and a DVD. Edition of 6
Each sheet 76 x 92cm; DVD 13 minutes duration, looped
Purchased 2007

Relative conversations no.3 2006
Synthetic polymer paint on Japanese paper
Sheet 200 x 200cm
Purchased 2007

Fiona Foley
HHH (Hedonistic honky haters) 1–1V 2004
Four ultrachrome prints. Edition 7/15
Sheet 78 x 103.5cm (panel 1) and 103.5 x 78cm (panels 2–4)
Purchased 2006

Sue Wight
Dancing in the rain of fire 2005
Pigment inkjet print. Edition 1/3
Sheet 83 x 78.5cm
Purchased 2007

Other dreams 2007
Pigment inkjet print. Edition 1/3
Sheet 80 x 128.5cm
Purchased 2007

Somewhere in the night 2007
Pigment inkjet print. Edition 1/3
Sheet 80 x 183.5cm
Purchased 2007

Sophia Szilagyi
I will be your dream 2007
Pigment inkjet print. Edition 1/3
Sheet 83 x 78.5cm
Purchased 2007

In praise of darkness: Conversations with the father 2006
Two colour lambda prints and a DVD. Edition of 6
Each sheet 76 x 92cm; DVD 13 minutes duration, looped
Purchased 2007

Relative conversations no.3 2006
Synthetic polymer paint on Japanese paper
Sheet 200 x 200cm
Purchased 2007

Robyn Stacey
Miss Elza Wentworth’s glassware (From the series The great and the good) 2008
Type C print. Edition 1/5
Sheet 120 x 159cm
Purchased 2008

The Duke of Northumberland’s tablecloth (From the series The great and the good) 2008
Type C print. Edition 1/5
Sheet 120 x 180cm
Purchased 2008

Madonna Staunton
Untitled 1968
Torn newsletters and magazines on cardboard
Sheet 35.5 x 43cm
Purchased 2006

Numbers game 2002
Painted wooden box with metal palette markers and ink bottles
90 x 90 x 10cm
Purchased 2006

Irene Entata
Reelpa (Cowboy) 2005
Terracotta pot, coiled and hand built with under-glazes and applied decoration, leather 45 x 25cm diam. irreg.
Purchased 2006

Imanka Pipeline (Kaponilla Pipeline) 2006
Synthetic polymer paint on linen
120 x 120cm
Purchased 2006

Eisen triptych 4 2005
Oil on canvas
Three panels, assembled 200 x 402cm
Purchased 2006

Judith Inkamala
Indakupnna (Mountain devil) 2005
Terracotta pot, coiled and hand built with under-glazes and applied decoration 34.5 x 26cm diam. irreg.
Purchased 2006

Janet Laurence
Botanical residues (After the Great Glasshouse) 2005
Fourteen Duraclear photographs and synthetic polymer paint mounted on perspex, Edition 1/4
Each panel 30cm in height, widths variable
Purchased 2006

Lindy Lee
Dancing in the rain of fire 2008
Pencil and fire on paper
Sheet 164 x 130cm
Purchased 2008

Study of a calf: Bos taurus (From the series Natural history) 2006
Pigment inkjet print. Edition 1/10
Sheet 80 x 104cm
Purchased 2006

Study of a calf: Bos taurus (From the series Natural history) 2006
Pigment inkjet print. Edition 1/10
Sheet 80 x 104cm
Purchased 2006

Study of a swan: Cygnus bewickii (From the series Natural history) 2006
Pigment inkjet print. Edition 1/10
Sheet 80 x 104cm
Purchased 2006

Margaret Wilson
Pitch 1 2006
Oil on canvas
122 x 183cm
Purchased 2007

Pitch 2 2006
Oil on canvas
122 x 183cm
Purchased 2007

Judith Wright
In praise of darkness: Conversations with the father 2006
Two colour lambda prints and a DVD. Edition of 6
Each sheet 76 x 92cm; DVD 13 minutes duration, looped
Purchased 2007

Relative conversations no.3 2006
Synthetic polymer paint on Japanese paper
Sheet 200 x 200cm
Purchased 2007

Julian Dowling
Eisen triptych 4 2005
Oil on canvas
Three panels, assembled 200 x 402cm
Purchased 2006

Parachute (From the series You’re so vein) 2005
Pigment print. Edition 2/6
Sheet 127 x 95cm
Purchased 2006

Terrell Linnan
Drummer 2007
Pigment print. Edition 1/6
Sheet 127 x 100cm
Purchased 2006

Angel just (From the series You’re so vein) 2005
Pigment print. Edition 1/6
Sheet 127 x 97.5cm
Purchased 2006
Collections
Activities relating to collecting and collections

RESEARCH
> Research two public art collections and compare them – what are the similarities and differences? What is the major focus of each collection?

> Research the QUT Art Collection by visiting http://www.artmuseum.qut.edu.au/collection/. Based on your research, propose an acquisition for the Collection.

DISCUSS
> Discuss the different ways by which art collections acquire works of art. I.e. Gifts and donations, art prizes, purchase, benefaction.

> Discuss the importance of bequeathing or gifting to a public art collection.

> Many art collections accept donations via the Australian Government Cultural Gifts Program. Briefly explain this program, discussing merits and drawbacks.

ENGAGE
> Imagine you are the Curator of the QUT Art Collection and responsible for purchasing artworks through the Betty Quelhurst Fund. Outline a list of artists and artworks you would purchase.

> Imagine that you are a curator establishing a new art collection. What would be your collection focus? Draft a brief collections policy/outline.
Artists and Artworks
Activities relating to the artists and artworks in
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from the QUT Art Collection

RESEARCH

> Research an artist that is interested in representing the human body as misshapen and monstrous. Compare and contrast the work of this artist and Pat Brassington.

> Research seventeenth century Dutch still-life painting. Find an artwork by an artist working at this time and compare and contrast this work to a work by Marian Drew.

DISCUSS

> In traditional printmaking practice, multiple prints of the one image are achieved. With Cressida Campbell’s process, only one print is achieved. Discuss the advantages and disadvantages of only creating a single print?

> Some of the works by Pat Brassington featured in this exhibition are from a series titled You’re so vein. In relation to the images, speculate why the artist chose this title?

> Still life’s have been popular subject matter for artists since the 17th century. Discuss why artists still find them relevant as subject matter today.

> Discuss the role and meaning behind the found objects in Madonna Staunton’s work.

ENGAGE

> In Enishbai and Miriam (Elizabeth and Mary), 2004, Julie Dowling uses the conventions of icon painting. Discuss why the artist chose to reference this historical form of painting and what is achieved by doing so.

> Marian Drew often juxtaposes native fauna with imported species of flora in her images. Why does Drew do this?

> For Dancing in the rain of fire, 2008, Lindy Lee states one of her mediums as fire. Thinking about her personal history and religious beliefs, what does the use of fire represent in her work?

> During the 1920s, the Hermannsburg area experienced severe drought resulting in the death of many people. The drought broke in 1929 but to ensure that this didn’t happen again a pipeline was built from Kaporilja Springs (8km away) to the community. There is an artwork by Irene Entata in this exhibition that celebrates this historic event. Find the artwork and describe it.

> Fiona Foley’s works Signpost I and Signpost II were created on Fraser Island in Queensland. Name the two popular tourist destinations where these works were installed. What might the relevance of Fraser Island be to the artist?

COMPARE

> Like Marian Drew, Beverley Veasey photographs lifeless animals. Compare and contrast the artworks of Veasey and Drew describing both conceptual and formal similarities and differences.

> Like Cressida Campbell, Natalya Hughes is influenced by the art of Japanese ukiyo-e however, their resulting images are very different. Compare and contrast Eisen triptych 4, 2005 by Hughes and Gum leaves and banksia, 2007 by Campbell.
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QUT Art Museum
Queensland University of Technology,
Brisbane
2 July - 3 October, 2010

Anne and Gordon Samstag Museum of Art
University of South Australia, Adelaide
22 October - 17 December, 2010

Exhibition curated by Stephen Rainbird
Education resource developed by Megan Williams
Curator (Public Programs), QUT Art Museum

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