**Numbered list of Artworks in the Exhibition, *Anne Wallace: Strange Ways*.**

Corresponding numbers are located on the wall below the artwork.

The following artworks are in the east galleries, to the left of the front desk:

1. *Anne Wallace Digital Story*, *30602 James C. Sourris Artist Interview Series* 2015–16  
   digital video, sound, 5 minutes  
   Courtesy of the State Library of Queensland
2. *Nerves* 2017  
   oil on canvas, 86 x 65cm  
   Collection of Nikki Whelan, Brisbane
3. Poptones 2015  
   oil on linen, 61 x 76cm  
   Collection of the artist

This work imagines a scene based on the song *Poptones* by Public Image Limited, which is written from the perspective of a real-life rape victim, whose perpetrators were identified by a cassette found in their car stereo.

*Drive to the forest in a Japanese car*

*The smell of rubber on country tar*

*Hindsight done me no good*

*Standing naked in this back of the woods*

*The cassette played pop tones*

1. *Grant McLennan and Robert Forster: The Go-Betweens* 2001  
   oil on canvas, 180 x 240cm  
   QUT Art Collection   
   Purchased 2019

This is an unusual work for Wallace in that it explicitly references the identity of the subject. The work is presented as a traditional portrait of members of much celebrated Brisbane band The Go-Betweens; however, not all is as it seems—there’s a tension between the real and the imagined. The interior is based on memories from Wallace’s grandparents’ home, and like a Baroque painting, the work is encrypted with layers of meaning. The bookshelf is riddled with references to literature and poetry: Virginia Woolf, Raymond Chandler, William Faulkner, Anne Sexton, Bertolt Brecht, Jean Genet and James Joyce. We see examples of allegory in the wallpaper—references to poetry in the laurel wreaths, and to music in the lyres. The wallpaper also features peacock feathers, which are often seen in Renaissance art as a reminder of the resurrection of Christ. Interestingly, at the time of painting, the Go-Betweens had just reformed after an 11-year disbandment.

1. *The Fan* 2001  
   oil on canvas, 77 x 107cm  
   Pestorius Family Collection, courtesy of Australian Fine Arts, Brisbane

Painted in the same year as the portrait of Grant McLennan and Robert Forster, *The Fan* also references the Go-Betweens. Francis Plagne writes that this work is ‘a kind of portrait of gallerist David Pestorius through a depiction of his Hi-Fi system, beneath which a stack of recently played records gives pride of place to the first Go-Betweens album’.

1. *Sister of Mercy* 2010  
   oil on canvas, 130 x 160cm  
   Private collection, Sydney

Foliage, trees and plants have been a defining element in Wallace’s practice as has her signature chrome green pigment. In works such as *Sister of Mercy* and *Morning Glory*, details of the paintings become impenetrable for the viewer, both conceptually and literally, as foliage creates a spatial and temporal ‘black spot’. Trees are used as a framing device, or repoussoir, reminiscent of the classical painters, and colour is heavily symbolic—verdancy, decay, greed, envy.

1. *Writer’s Block* 2000  
   oil on canvas, 111.5 x 136.5cm  
   University of South Australia Art Collection
2. *Morning Glory* 2004  
   oil on canvas, 114 x 146cm  
   Collection of Jane Kleimeyer and Anthony Stuart, Melbourne
3. *I Shall Be Released* 2013  
   oil on canvas, 146 x 114cm  
   Collection of The University of Queensland   
   Purchased 2015
4. Artist’s sketchbooks and studies  
   Courtesy of the artist
5. *Judgement* 2015  
   watercolour and gouache on Arches 300gsm  
   paper, 21 x 14.8cm  
   Collection of Donna Robinson, Sydney
6. *Portait of my brother, Michael* 1990  
   watercolour on paper, 32.5 x 21cm  
   Private collection, Brisbane
7. *In My Room* 2007  
   oil on canvas, 73 x 54cm  
   Collection of Kate Green and Warren Tease, Sydney
8. *High Windows* 2010  
   oil on canvas, 100 x 74cm  
   Private collection, Brisbane
9. *Freshman* 2001  
   oil on canvas, 111.5 x 136.5cm  
   Private collection, Sydney
10. *Vulture Street* 2003  
    oil on canvas, 57 x 43cm  
    Private collection, Sydney
11. *Swamp House* 2010  
    oil on canvas, 55 x 65cm  
    Private collection, Melbourne
12. *The Yellow Vase* 2000  
    oil on canvas, 115 x 136.5cm  
    Private collection, Sydney
13. *Je Suis Venu Te Dire Que Je M’en Vais* 2000  
    oil on canvas, 115 x 136.5cm  
    Collection of James and Jacqui Erskine, Sydney (promised gift to QUT)
14. *Lavender Miss* 2001  
    oil on canvas, 111.5 x 136.5cm  
    Collection of James and Jacqui Erskine, Sydney (promised gift to QUT)
15. *Futility Still Life* 2018  
    oil on linen, 112 x 137cm  
    Courtesy of Kalli Rolfe Contemporary Art, Melbourne
16. *Stain* 2000  
    oil on canvas, 115 x 136cm  
    Collection of Michael Schwarz and David Clouston, Melbourne

While many of Wallace’s works subtly convey an eerie sense of looming danger, a number of the works on this wall have an overtly sinister feel—we see an arm raised in anger, a spray of blood from an unknown source, a hand clasped over a mouth in shock. Appearing like storyboards taken out of context, the works are fleeting yet haunting images of vulnerability and violence.

1. *Victim* 2006  
   oil on canvas, 48 x 57cm  
   Private collection, Melbourne
2. *Vagabonds* 2007  
   oil on canvas, 61 x 73cm  
   Private collection, Sydney
3. *Faith* 2007  
   oil on canvas, 164 x 190cm  
   Private collection, Sydney
4. *Entrance Uncovered* 2001  
   oil on canvas, 130 x 160cm  
   Private collection, Brisbane
5. *Vinyl* 2004  
   oil on canvas, 114 x 146cm  
   Collection of Paul Healy, Coffs Harbour
6. *Seemed So Very Real* 2015  
   oil on panel, 40 x 60cm  
   Courtesy of Kalli Rolfe Contemporary Art, Melbourne

*Seemed So Very Real* borrows its title from a lyric in John Lennon’s 1974 song *#9 Dream*. The song’s chorus repeats the phrase, ‘Ah! böwakawa poussé, poussé’, which Lennon says came to him in a dream, and has no specific meaning. In the painting, Lennon is perched on the front fence of a distinctly Queensland yet utterly unremarkable suburban house. As if a scene from a dream, whereby people often appear nonsensically in locations they don’t belong, the British musician is out of place here. The work is a strong example of Wallace’s superimposing of imagery to create paintings that exude a strangeness. Another otherwise unremarkable exterior is depicted in *Flat of the LSD Dentist*, known as the site where Lennon and George Harrison tried psychedelic drugs for the first time. The yellow light in the distance indicates dawn breaking against an otherwise indigo sky, suggesting this was an all-night affair.

1. *Dreaming of a Song* 2005  
   oil on canvas, 59 x 74cm  
   Collection of Proclaim, Melbourne

Similarly to *Seemed So Very Real* and *Flat of the LSD Dentist*, this work shows the exterior of a residence. Francis Plagne writes that *Dreaming of a Song* ‘recall[s] the cool distance and voyeuristic suggestions of Edward Hopper’s nocturnal scenes’. Like its neighbours, the work emphasises vertical lines through architectural features and folds of curtains. We see this verticality in a number of other works in the exhibition, in trees, fences, and wallpaper patterns.

1. *Flat of the LSD Dentist* 2019  
   oil on wood, 70 x 100cm  
   Courtesy of Darren Knight Gallery, Sydney
2. *Moon River* 2008  
   watercolour on paper, 30 x 22cm  
   Private collection, Brisbane
3. *Journey* 2013  
   oil on canvas, 100 x 100cm  
   Private collection, Brisbane
4. *Boo Radley* 2018  
   gouache and watercolour on paper mounted on  
   canvas, 142 x 130cm  
   Courtesy of Darren Knight Gallery, Sydney

Drawing its title from the character in *To Kill a Mockingbird* (1960), *Boo Radley* features a decrepit gloomy house with overgrown garden and, on careful inspection, two tiny figures, reminiscent of those carved in wood by Radley. Hidden or protected under the leaves of the agave plant, the figures could be Scout and Jem, the children in Harper Lee’s novel, or equally the artist’s children. Boo Radley was the menacing figure, the imagined cat killer with blood on his hands, who never spoke or was seen outside the house, his difference little understood by the others in the town.

1. *St Lucia Reach* 1994  
   oil on canvas, 121 x 101cm  
   Collection of the artist
2. *I Dream in Vain* 2005  
   oil on canvas, 74 x 100cm  
   Private collection, Sydney
3. *In Retrospect* 1994  
   oil on canvas, 198 x 122cm  
   Private collection, Brisbane

*In Retrospect* and *St Lucia Reach* feature women—in both cases, the artist herself—with their backs turned, a recurring subject in Wallace’s works of the 1990s. Both paintings employ a dark palette to depict foreboding, shadowy landscapes that deny us a view of what lies beyond. Despite the presence of reflective surfaces—a handheld mirror and a glass-like river—we are also denied a view looking back. While the figure in *In Retrospect* has a sense of resisting being known or attained, the kneeling woman in *St Lucia Reach* appears vulnerable, submissive, resigned to her dark fate.

1. *London: 11th February 1963* 2010  
   oil on canvas, 112 x 153cm  
   Private collection, Melbourne
2. *Yorkshire Churchyard* 2001  
   oil on canvas, 111.5 x 136.5cm  
   Collection of Michael Bland, Brisbane

This work portrays the gravestone of Sylvia Plath, and the adjacent painting, *London: 11th February 1963*, the day the poet passed away by suicide. Despite the subject matter, the painting exudes a gentleness or femininity through its pinkish palette and there is beauty to be found in the artwork’s melancholy. The latter painting in comparison captures an anxiety, or the tone of the day that Plath took her own life, leaving two small children behind. The thick foreboding trees conjure an atmosphere of the abject, which is common in Wallace’s paintings, and gives something of the noir overtones that run throughout her work.

1. *Damage* 1996  
   oil on canvas, 134 x 165cm  
   Purchased 1997 under the Contemporary Art Acquisition Program with funds from Alex and Kitty Mackay through the Queensland Art Gallery Foundation and the Queensland Art Gallery Foundation Grant  
   Collection: Queensland Art Gallery | Gallery of Modern Art

*Damage* is a pivotal work in Wallace’s oeuvre and the blatant yet ambiguous nature of this iconic image is immediately apparent. On first viewing it can almost be felt viscerally, like a punch in the stomach. A formal element that strongly supports the emotional impact of this painting is the colour relationship between the viscous red rivulets on the figure’s legs and the green wall in the background. These two complementary colours in relationship to each other create a buzz of visual energy which reinforces the implied aggression in the image.

1. *Eames Chair* 2004  
   oil on canvas, 89 x 116cm  
   Collection of Kate Green and Warren Tease, Sydney
2. *Boundary Street* 2003  
   oil on canvas, 89 x 116cm  
   Private collection, Sydney
3. *Sangfroid* 2004  
   oil on canvas, 89 x 116cm  
   Collection of Ross Wolfe and Erica Green, Adelaide
4. *Paris Honeymoon* 1999  
   oil on canvas, 89 x 130cm  
   Collection of Kate Green and Warren Tease, Sydney
5. *Drunk* 2000  
   oil on canvas, 110 x 130cm  
   Private collection, Brisbane
6. *Salto Mortale* 2010  
   oil on canvas, 89 x 116cm  
   Private collection, Ballarat
7. *Love Nes*t 2001  
   oil on canvas, 111.5 x 136.5cm  
   Collection of Greg Loveday, Sydney
8. *Eternity* 2002  
   oil on canvas, 130 x 160cm  
   Private collection, Brisbane
9. *Boudoir* 1997  
   oil on canvas, 135 x 168cm  
   Collection of James and Jacqui Erskine, Sydney (promised gift to QUT)

The simple representation of an opulent satin bed set against a black background implies an atmosphere of love, pleasure or contentment but equally of death, discomfort and absence. The figure, which usually plays a central role in the artist’s practice, is removed in this work. We can see the artist’s pictorial and conceptual experimentation with positive and negative space, or absence and presence.

1. *City Limits* 2018  
   pastel, gouache and watercolour   
   on paper, 45 x 65.5cm  
   Courtesy of Darren Knight Gallery, Sydney
2. *Rich Girl, Avenue Foch* 2010  
   oil on canvas, 69 x 89cm  
   Collection of Alison Green, Sydney
3. *In the Grounds* 2008  
   watercolour on paper, 22 x 30cm  
   Private collection, Sydney
4. *M.I.T. Facade* 2010  
   gouache on paper, 42 x 59cm  
   Collection of Gadi Kolsky, Melbourne
5. *Lonely Road* 2004  
   oil on canvas, 36 x 47cm  
   University of South Australia Art Collection

The following artworks are in the entrance foyer and west galleries, to the right of the front desk:

1. *Lotus Eaters* 2001

oil on canvas, 164 x 197cm

Private collection, Brisbane

‘Lotus eater’ is a colloquial term for someone who indulges in pleasure and dreamy indolence. In this painting, the figures are each partaking in leisure activities, and yet this scene exudes a strangeness and staged quality; with limited interaction between the figures, each seemingly in their own world. The painting’s large scale and framing of the subject draw the viewer in, with the figures and objects cut off at the edges, putting us in the scene as another guest at this gathering. This work is thoughtfully composed to create balance and interest with contrasting colours, textures and forms, and it has been painted with sharp precision.

1. *Fall* 2001  
   oil on canvas, 78 x 107cm  
   Private collection, Brisbane
2. *When Stars Are Bright* 2005  
   oil on canvas, 83 x 99cm  
   Collection of Tony and Megan Bail, Melbourne
3. *Late Home* 2001  
   oil on canvas, 130 x 160cm  
   QUT Art Collection   
   Purchased 2018
4. *Talking Cure* 2010  
   oil on canvas, 83 x 99cm  
   Collection of Brisbane Girls Grammar   
   School, Brisbane

The drive to understand our motivations and obsessions is a particularly apt subject for Wallace’s psychologically charged work. However, in her typical ambiguous style, the artist has removed the therapist from this image. The female patient is left with only us, the viewers, to act as the traditional Freudian ‘blank screen’ for her transference. Or is it us projecting our internal conflict, our hopes and fears, onto the image? The silence of the painting resists clarifying this question.

1. *La Belle Dame Sans Merci* 2010  
   gouache on paper, 42 x 47cm  
   Collection of Alison Douglas, Brisbane
2. *Borne on the Wind* 2013  
   watercolour and gouache on paper, 40 x 60cm  
   Courtesy of Darren Knight Gallery, Sydney
3. *Nosferatu* 2004  
   oil on canvas, 43 x 57cm  
   Collection of George Stent and Bobbie Waterman, Sydney
4. *Shadow* 2018  
   pastel on paper, 47.5 x 62.5cm  
   Courtesy of Darren Knight Gallery, Sydney
5. *That Was Long Ago* 2005  
   oil on canvas, 91 x 127cm  
   The James C. Sourris AM Collection  
   Purchased 2005 with funds from James C. Sourris through the Queensland Art Gallery Foundation Collection: Queensland Art Gallery | Gallery of Modern Art

In many ways, Wallace approaches her paintings like a poet: her ideas are accrued in clusters rather than following a preconceived narrative scheme. Her work is layered with memories, both real and imagined, and her disparate source material includes references to literature, music and popular film. *That Was Long Ago* and other Los Angeles-themed works can be seen as a nods to experimental filmmaker Kenneth Anger and his salacious book *Hollywood Babylon* (1959), but the title of this painting can be found in the lyrics of Hoagy Carmichael’s haunting song, *Stardust*. In fact, Wallace borrows her titles from the lyrics of *Stardust* for a series of works that were exhibited in 2005 as part of her exhibition *Song Cycle*. These include *Dreaming of a Song*, *Consolation*, *When Stars Are Bright*, *Paradise*, *and I Dream in Vain*. The song, *Stardust*, is considered unusual in its structure, a loose pattern with unexpected leaps from major to minor, but this seemingly scattered approach hides a complexity in the song that is difficult to understand. Wallace’s paintings share similar traits as they do not comply to expected modes; instead they seek to disrupt ordinary thinking by combining seemingly incongruous elements.

1. *Paradise* 2006  
   oil on canvas, 54 x 73cm  
   Private collection, Canberra
2. *Consolation* 2005  
   oil on canvas, 74 x 100cm  
   Private collection, Sydney
3. *Pale Morning* 1999  
   oil on canvas, 50 x 150cm  
   Elliott Dossetor Collection, Sydney
4. *Pleasure Garden* 2018  
   oil on linen, 182 x 152cm  
   Courtesy of Kalli Rolfe Contemporary Art, Melbourne
5. *Untitled* 1993  
   oil on canvas, 137 x 101cm  
   Private collection, Sydney
6. *When Music Dies* 1998  
   oil on canvas, diptych, 110 x 270cm overall  
   Private collection, Sydney

In this painting, Wallace explores the boundaries between figuration and abstraction and the label of ‘narrative painter’ that had been assigned to her by the art world at the time. The left panel captures a room full of people in evening attire, and was sourced from a film starring Kim Novak and Frank Sinatra. The rendering of detail the painting fails to deliver serves to intensify the sense of anticipation and impending action. In the right panel, a dark void encroaches upon the scene, threatening to devour the figures in this seemingly perfectly orchestrated performance. This work overtly displays some of the slippages that occur within Wallace’s paintings—a ‘strangeness’ that is intentionally introduced by the artist through clever formal devices and technical skills.

1. *Soft Winds* 1996  
   oil on canvas, 122 x 193cm  
   Collection of Jane Kleimeyer and Anthony Stuart, Melbourne
2. *Satin Lining* 1996  
   oil on canvas, 134 x 168cm  
   Private collection, Melbourne

This work was painted while Wallace was undertaking postgraduate studies at the Slade School of Fine Art in London. She exhibited it in a student exhibition where renowned collector and gallerist Charles Saatchi expressed interest in purchasing it for his collection. Wallace understatedly declined, simply saying it had been promised to her sister who modelled for the painting. Like many of Wallace’s painting of the same period, there is a charged morbid eroticism as the figure has their backed turned to the viewer—we are uncertain if they are dead or alive. The lure of these paintings—of offering a narrative, or a self-contained, albeit painted world—is lost as we never truly know the subject. Wallace’s paintings open a door to a reality but, just as quickly, close it on the viewer.

1. *Untitled* 1995  
   oil on linen, 76 x 60cm  
   Collection of Suzie Melhop and   
   Darren Knight, Sydney
2. *Untitled* 1993  
   oil on canvas, 48 x 59cm  
   Private collection, Brisbane
3. *Blindness* 2010  
   oil on canvas, 59 x 74cm  
   Collection of the artist
4. *Sour the Boiling Honey* 1991  
   oil on canvas, triptych, 202 x 340cm overall  
   Collection of Louis Nowra and Mandy Sayer, Sydney

Wallace painted this semi-autobiographical multi-panel work aged only 21, soon after completing her studies at QUT. The work draws its title from Dylan Thomas’s poem *I See the Boys of Summer* (1939) by whom Wallace had become fascinated after reading her mother’s copy of Thomas’s *Portrait of the Artist as a Young Dog* (1940) at sixteen. In this ritualistic scene, the boys—in their various states of undress—seem to be there for each other’s pleasure. The figure seated ceremoniously in the centre, fully clothed yet barefoot, is the androgynous figure of the young Wallace—an outsider isolated from the other figures at play. These become recurring elements in her later works: the solitary figure, or multiple characters who seem to be drawn from different worlds, existing within the same picture plane but inhabiting separate universes.

1. *By the Wayside* 1993  
   oil on canvas, 140 x 113cm  
   Private collection, Brisbane
2. *The House Opposite Alkira Boys Home* 2018  
   gouache, watercolour and pastel on paper,   
   146.8 x 161.3cm  
   Collection of Artbank, Australia
3. *Green Hill* 1992  
   oil on linen over composition board, 44 x 33.5cm  
   QUT Art Collection   
   Purchased with funds provided by the QUT Student Guild, 1992

*Green Hill* and *Still Saturday* are Wallace’s first artworks to be acquired into a public art collection. QUT purchased the paintings when Wallace was included in the inaugural Darren Knight Gallery exhibition in Melbourne in 1992. This was the beginning of her commercial representation with Darren Knight Gallery, which now spans close to three decades. Many of these early works have been described as expressions of teen angst and Wallace recites the lines of The Smiths’ song, *The Boy With the Thorn in His Side* as having particular resonance during this time:

*And when you want to live*

*How do you start?*

*Where do you go?*

*Who do you need to know?*

1. *Still Saturday* 1992  
   oil on linen over composition board,   
   43 x 26.5cm  
   QUT Art Collection  
   Purchased with funds provided by the QUT Student Guild, 1992
2. *The Exhibitionist* 1993  
   oil on canvas, 60 x 68cm  
   Collection of Jane Kleimeyer and Anthony Stuart, Melbourne
3. *River Nymphs* 2002  
   oil on canvas, 150 x 200cm  
   Collection of Kate Green and Warren Tease, Sydney
4. *Virgins* 1993  
   oil on canvas, 28 x 24cm  
   Purchased 1994 under the Contemporary Art Acquisition Program through the Queensland Art Gallery Foundation Collection: Queensland Art Gallery | Gallery of Modern Art

The unicorn is an emblem of both purity and sexuality. Legend suggests that only a virgin is able to tame the beast and we see this played out in this diminutive painting, as the figure of a young girl, dressed in red, plunges a knife into the breast of this mythological beast. There is an eerie stillness as there appears to be no struggle, suggesting the unicorn is a willing participant in its own death. This is reinforced by the figure of another girl as she watches on passively, adding to the strange, dreamlike quality of the work that both disturbs and attracts.

1. *She Is* 2001  
   oil on canvas, 164 x 197cm  
   National Gallery of Australia, Canberra   
   Purchased 2002
2. *Exemplar* 1993  
   oil on canvas, 174 x 94cm  
   Collection of Theobald Family, Tasmania

Wallace’s work can be read as allegories, and works such as *Exemplar* operate on metaphor and symbolism as much as the evocative space captured on canvas. Drawing heavily upon art history, literature and mythology, this ritualistic drama that unfolds on the canvas is a sort of morality tale on femininity. The central figure, pregnant, is put forward as the exemplar of femininity, what all young girls should aspire to. Behind the exemplar of femininity are figures who support, nurture and care—nurses, nuns. Subverting this ideal are three smaller figures, backs turned looking towards the looming exemplar while hiding behind their backs the accoutrements of play: an airplane, a sling shot and books—signs of rebellion offering alternate paths than the one presented in front of them.

1. *Biltmore Hotel Flower* 2019  
   oil on linen, 76.3 x 56.2cm  
   Collection of the Art Gallery of Ballarat   
   Purchased with funds from the Joe White Bequest, 2019
2. *Hunter* 2010  
   gouache on paper, 59 x 42cm  
   Private collection, Sydney
3. *Anchorite* 1992  
   oil on canvas, 104 x 66cm  
   Private collection, Brisbane
4. *In Foreign Parts* 1995  
   oil on canvas, 198 x 121cm  
   Private collection, Brisbane