



WILLIAM ROBINSON  
INFINITE SPHERE

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WILLIAM ROBINSON GALLERY QUT



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# Foreword

As the Executive Director of QUT Precincts, I am very pleased to be involved with the William Robinson Gallery, now celebrating its fifth anniversary. As Pablo Picasso said, “Art washes away from the soul the dust of everyday life”, and this is certainly the effect that William Robinson’s work seems to have on people—it elevates and takes them on a journey away from the mundane.

The William Robinson Gallery is unique in that it is the only gallery in the nation dedicated exclusively to a living Australian artist. The Gallery, in a relatively short period, has achieved extraordinary things. Significantly, the Collection has grown from 120 works in 2009 to over 150 works in 2014. This growth includes the acquisition of some of the artist’s most significant work, including: eight self portraits, two of them the Archibald Prize—award winners; *The blue pools, Springbrook to Beechmont* 2000; and, most recently, two of the artist’s multi-panel paintings, *The garden* 2013 and *Creation landscape: Dome of space and time* 2003–04.

*William Robinson: Infinite sphere* will be the seventh exhibition to be held at the gallery since its opening in 2009. Each of the previous exhibitions has looked at a particular period or influence running through Robinson’s work, or, in the case of *Insights* (held in 2012/13), sought the reflections of significant Australians close to the artist and his work. In this exhibition, we explore works from Robinson’s early career in the 1970s through to those created in very recent times, and chart the correspondences and consistency of his oeuvre. *Infinite sphere* includes many of the new acquisitions that now form a substantial cornerstone of the William Robinson Collection.

We are very grateful to be custodians of these remarkable artworks, but we are also indebted to the many people who have made works available for loan from their collections. Without their support, we would be unable to bring together such thoughtful and comprehensive exhibitions.

It is also timely to acknowledge the considerable support that has been made through gifts to the Collection. Without this philanthropic support, we would be unable to realise our ambitions for the William Robinson Gallery, its exhibition, and public and education programs. The Collection is the foundation of these activities, and QUT has a commitment to ensuring its appropriate management and preservation. In keeping with this commitment, new state-of-the-art storage facilities have recently been completed, and ecologically sustainable LED gallery lighting has been installed in the exhibition spaces. Significantly, QUT has secured a 99-year lease on Old Government House from the Queensland State Government, which ensures the perpetuity of the William Robinson Gallery.

As always, QUT is enormously grateful to William and Shirley Robinson and the Robinson family for their generosity and dedication to the Gallery. I would also like to acknowledge the growing number of friends and supporters of the Gallery, including private donors, and the wise counsel offered by both Philip Bacon and Stuart Purves. I also acknowledge the considerable support from QUT’s Vice Chancellor, Professor Peter Coaldrake.

Finally, I would like to extend my gratitude to the Senior Curator of the Gallery, Vanessa Van Ooyen, and her team. In particular I thank Vanessa for her dedication to the Gallery, astute oversight of the acquisitions and exhibition program, and tireless work in curating this, the seventh exhibition held in the William Robinson Gallery: *William Robinson: Infinite sphere*.

## **Professor Susan Street AO**

Executive Director QUT Precincts  
Division of International and Development











# William Robinson: Infinite sphere

*If it be true that God is a circle whose centre is everywhere,  
the saint goes to the centre, the poet and the artist to the ring  
where everything comes round again.*

—Yeats <sup>1</sup>

*Living in the country everything moves—the seasons, the  
clouds, nothing is set.*

*There are things all around you and you are in it. Everything  
is constantly moving.... You begin to realise that you are in  
a landscape that is really the crust of the earth. It is air and  
ground. We're all just spinning through space. There is  
something about the painting that is indefinite, not solid. We  
don't really have an orientation in this infinity.*

—William Robinson <sup>2</sup>

Even though life is a circular process, there is a powerful tendency to see things linearly; we naturally perceive the world through Euclidean space—as straight lines or planes. Yet, the world is better described as a circle or a sphere, a form where experiences are repeatedly revisited from different perspectives. The circle and sphere are the essential elements of life; the Earth moves in a roughly circular orbit around the sun, creating the movement of the seasons, while the moon moves in a similar way around the Earth, creating the phases of the moon. In the circle, everything is connected—there is movement but no final destination.

William Robinson's oeuvre has been much discussed in terms of his major stylistic periods, but, since he (now 78) has been a practicing artist for over 45 years, it seems timely to consider his remarkably coherent approach to painting. *Infinite sphere* explores both the literal and metaphorical concerns running through Robinson's art; how he has come full circle with his practice; how there is no

beginning or end in his work; and how this is articulated in such things as multipoint perspective, or the blending, in recent years, of landscape, interior and autobiography. His artworks are never meant to be overt but rather are multi-layered and ever evolving—they reveal themselves only after considerable contemplation and a viewer's commitment to surrender themselves to the work.

Countless painters have faced the practical pictorial dilemma of suggesting a third dimension or reality beyond the picture plane. This challenge has always been central to Robinson's practice, informing the very fundamentals of his image making. Robinson was classically trained within the rigorous academic environment of Brisbane's Central Technical College in the late 1950s and early 1960s, a location quite remote, in both distance and spirit, from the cataclysmic shift that was happening in American art at the time. While Renaissance art affirmed verticality as an essential condition of the world, American artists sought to disrupt the dominant axis of the picture plane from the vertical to the horizontal, with an accompanying radical shift in their subject matter—moving from an interest in nature to one focused on culture.<sup>3</sup>

Robinson also moved away from verticality, albeit using a different methodology and subject matter, namely still life and landscape. These two genres are frequently regarded by those immersed in contemporary art as stiffly hidebound and deeply conservative. Given this association, it is liberating to realise Robinson has radically altered the way we perceive his paintings—something that many abstract painters have struggled with since the postwar period. The spatiality offered by Robinson's paintings lies in stark contrast to the flat opacity seen in the works of his contemporaries pursuing a formless image, one, which even if it could be achieved, would ultimately deny viewers an opportunity to imagine physical immersion in the work. Rather than simply tipping the picture plane from vertical to horizontal, Robinson offers us an organic

vision of the natural world—a dazzling spherical world that builds upon the rich history and lineage of painting masters preceding him. He takes up one of the great challenges of painting and, with equal measures of sophistication and ingenuity, offers new ways to approach the medium. It is no quiet achievement for Robinson to have so shaken the views of our surrounds, yet this aspect of his practice is seldom remarked upon. He leaves us wondering, questioning something that we thought we knew and had taken for granted. As Victoria Hammond notes, “Robinson pulls you through the Renaissance ‘window on the world’ and draws you into this curved world. It surrounds you. There is no horizon, no vanishing point; the powerful illusions of three-dimensionality is not arrived at via one-point perspective.”<sup>24</sup>

In early works such as *Interior with black dog* 1972–73 and *Children’s games* 1973, Robinson harks to the lessons of the past. The latter work has immediate connotations to Pieter Bruegel the Elder’s famous painting of the same title; there is not only a similarity in composition but also in the palette of muted yellows and greens used in the ground. Bruegel’s *Children’s games* of 1560 depicts over 200 children in a series of games, some clearly identifiable and popular today. The work is considered extremely unusual for the historic and cultural period Bruegel worked in as well as sitting uncomfortably within this artist’s oeuvre. There was no precedent for such subject matter at the time, since children were considered small adults, and no preliminary or subsequent works by the artist have been discovered. Thus, the painting represents an aberration, both historically and aesthetically. The compositional similarities between the paintings suggest that Robinson had the 16th-century Flemish master’s painting in mind, and that the title of the work is no coincidence. Both works feature a sense of circularity as the playing figures dance across the canvases from the lower left corner to right and then recede to a distant vanishing point in the upper corners of the paintings. Neither of the paintings conveys a sense

of narrative as one’s eye unsuccessfully sweeps across the canvas searching for a single focal point to pause upon. The works conjure a visual malaise, similar to that when a person spins around in a circle and then stops abruptly—the body stands still but the world keeps spinning. There is a sense of spontaneity in Robinson’s *Children’s games* that reinforces a feeling of movement; the rendering of the children’s hands and legs have the same fluid quality as that of a conductor’s hands guiding musicians, or, as one would imagine, Robinson gesturing with his brush. And, while *Children’s games* stands somewhat in contrast, in terms of its subject matter, to other works from the artist’s early period, the conceptual ground remains the same.

The seemingly static images of familial surrounds in Robinson’s still life and interiors works of the 1970s conceal multifaceted aspects of the images that are revealed only on closer examination. Robinson’s major stylistic influence, which still persists today, was initiated by his visit to a major exhibition of Pierre Bonnard in 1971 at the Art Gallery of New South Wales, to view the works in person rather than through reproductions. Bonnard’s influence is evident in works such as *Apples on table* 1971, where Robinson employs a visual device also used by Bonnard through which objects such as tabletops are tilted to make horizontal surfaces appear vertical. This opens the composition to access imagined space beyond the picture plane. Both artists share a fascination with open windows and open doors, and, more revealingly, with mirrors. We see these used in *The yellow hall mat* 1975 where the lively coloured carpets and painstakingly rendered lino ‘pop’, with leaps in perspective through the frame of doorways, or, as in *Interior with black dog*, through a reflection in a mirror. These simple objects are cleverly used as a means of changing spatial perception in the seemingly contained environment of an interior.













Nowhere in Robinson's work will you find a neutral texture or inert surface, as exemplified in *Verandah* 1976 and *Lattice verandah* 1972–73. In these two works, the lush foliage of the external view or garden is met in equal measure by the interior domestic surrounds. Rather than presenting us with two opposing spaces—the veranda as a buffer to the external natural world—Robinson establishes a sense of equality between them. The topography of the veranda presents us with multiple perspectives as the objects are used to open up alternate views.

While not an intuitive comparison, the large-scale landscape paintings that have dominated Robinson's artistic output bear some similarities to the intimate rooms of interiors found early in his career. In both, scenes unfold, vistas open, valleys become corridors and mountain peaks frame views. His early experiments with perspective in 1970 merge into a profound rapture between two- and three-dimensional space in the grand landscape paintings, and thus a growing complexity emerges in Robinson's works by the 1990s.

*We are unbalanced by his multiple perspectives of the material world, while becoming orientated to a circular form, or circular motion in our viewing. Trees rotate around his paintings so that their roots rest at the top of the picture plane, hanging like stalactites and hinting at an encounter between the heights of consciousness and unconscious depths.*

—John Murphy <sup>5</sup>

In one of Robinson's key paintings, *The blue pools, Springbrook to Beechmont* 2000, he has captured an extraordinarily complex view of multiple horizons in the Gold Coast hinterland—from Springbrook to the Numinbah Valley and on to Beechmont. You see the density of the different views and landscape through his intricate brushstrokes. More importantly, he has captured the

elusive moment or atmosphere of day turning to night through the paint medium. Indeed, the passage of time is a major theme in Robinson's practice and many of his paintings from the mid-1980s onwards incorporate day and night concurrently. In this work, he successfully depicts the sky not in actuality (a plane sitting above the horizon line), but as a reflection seen in pools that mirror the starry night, as seen in the bottom-right corner of the work.

The recurring image of night stars initially emerged in Robinson's 1970s 'Starry night' series of pastels. For centuries, our position in the world has been navigated and read in relation to the stars; they give us grounding in the world. For Robinson, the stars are the cosmos, or the very idea of the infinite, and they distinguish, both on a symbolic and pictorial level, the earthly plane from the heavenly plane. They express an emanating life force or light and it is in this auspicious context that we find the stars' representation in *Seascape with Morning Star* 2006. Depending on the angle of the sun, Venus appears as either the Morning Star or the Evening Star and has been used as a means of calculating day and time. In this work, Venus depicted as the Morning Star as in the east, heralding the new day.

*Man has always looked at the earth as static and the heavens as revolving around it. It is the practical way to see it for the sake of our daily lives. Painters have mostly painted our earth as flat, comfortable in its horizontal equilibrium. But Robinson insists that we are living on a round, revolving planet and that if gravity did not hold us back we might fly off into space.*

—Lou Klepac <sup>6</sup>

It was while living at Beechmont, and after a heavy downpour typical of late-afternoon storms in the region, that Robinson had a moment of exceptional clarity that would deeply inform his









practice from then on. As he looked down at a puddle of water left by the storm, he saw the perfect reflection of the night sky and moon. Thus, even though he was looking down, he was actually looking up—viewing what was above him. At this moment, he realised the world could be viewed from an upside-down perspective, that compositions could be arranged from multiple focal points—as reflections in pools of water.<sup>7</sup> Following this experience, a greater convolution emerges in Robinson's work; just as the Renaissance artists used mirrors to render the perfect vision of the world, so he uses reflections in pools of water to open up our vision of the world. As he describes, "This landscape developed from a static image into one that showed the time of day, the seasons, movement of the clouds and ways of showing what is above, behind and in front simultaneously like the many images we take in at once when walking in the landscape. I became interested in the world moving through space and revolving."<sup>8</sup>

This technique developed throughout the 1980s, with works such as *Moonshine landscape* 1987 and *William and Shirley swimming* 1987 where pools of water reflect the starry multitude of the sky above. Robinson's nocturnal works allow him to simultaneously depict the constellations in the night sky and the sparkling landscape sprawling below. There is a sense of wonderment and discovery in the paintings from this era; Robinson was literally exploring the possibilities of his spectacular surrounds—the ancient Springbrook plateau—and how it could be depicted in all its complexity within the medium of painting. In *Moonshine landscape*, we see Robinson standing on a rock as though standing on the Earth at it spins in the cosmos, while his wife Shirley looks into a pool of water, with a reflection of the moon casting an aureola around her head as if she were a Madonna. The image extends infinitely when you consider that the stars surrounding Robinson aren't twinkling lights but rather suns; vast spheres of thermonuclear-burning gas. And, as we have come to understand, almost all of those suns support their

own families of planets. All those stars, all those other worlds—they are *everywhere but nowhere*.

Nowhere in Robinson's work are the gravitational currents of this spherical world more literally captured than in his seascape paintings produced after he and his family moved from Springbrook to coastal communities in Northern New South Wales in the mid-to-late 1990s. For example, in *Just before dark, Kingscliff* 1996, three powerful forces, earth, sea and water, meet in an elemental vortex. One can see the curvature of the Earth as the water meets ground and ground meets earth. Likewise, the ocean encroaches upon the coastline. The tide is going out as people go about their activities along the beach, while children's sandcastles are left to the elements and will inevitably be subsumed by the sand. Robinson's seascape paintings remain powerfully immediate and disorientating since the foreground or landscape reference points are all but absent. The viewer is directly immersed in the tempestuous rotunda before them.

This signature curvature motif also appears in Robinson's award-winning *Equestrian self-portrait* 1997. Although much of the discussion on this work has focussed on its self-parody and a critique on portrait painting—in particular, the Archibald Prize, which it won<sup>9</sup>—there is a deeply serious aspect to it. As we look towards the background, we see that the central figures are emerging from, or engulfed by, a luminous light reminiscent of the Christian mandorla—an ancient symbol of two circles overlapping one another to form an almond shape in the middle. Also known as the *vesica piscis*, this shape symbolises the interactions and interdependence of opposing worlds and forces; the circles may be taken to represent spirit and matter or heaven and earth. Here we see the "artist poised on the threshold of a meeting between the material, temporal dominion and the possibility of transcendence".<sup>10</sup> There is something profound about this work,

as though the artist on horseback is captured in a moment of the rapture.

Robinson has an abiding deep interest in the broader metaphysical concerns of life, which has driven his whole practice. Nowhere is this more evident than in one of his greatest artistic accomplishments, *Creation landscape: Dome of space and time* 2003–04. This is the last of the seven works that comprise the ‘Creation landscape’ series, which began with *Creation landscape: Darkness and light* 1988, and that address the narrative of Creation as told in the book of Genesis. In this final work, we see Robinson’s ingenious use of multi-viewpoint and multi-time composition in the fullness of its complexity as he captures the landscape through the simultaneous depiction of space and time. Robinson takes us on a journey from panel to panel, from left to right, as the dome-shaped sky or spheres of lights resemble celestial nebulae—depicting sunrise, daylight and sunset. These illuminate the double-helix shaped Springbrook panorama, which encompasses the Nerang River, Tallanbana and Mount Warning. Robinson depicts the mountainous rainforest in great detail, while also conveying impressions of sky, sea and time passing.

Similarly, one of Robinson’s most recent works, *The garden* 2013—a representation of the artist’s private garden in bloom over four seasons—presents a cacophony of colour. From left to right, from the northern to the southern sphere, we see the flowering Tibouchina tree of late summer, or the start of the calendar year. As we navigate the painting, we literally traverse the seasons; from the Mandevilla plant flowering in early autumn to the Heliconia rainforest plants providing a hint of colour in their pendular hanging flower during the cooler months. In the centre panel, a magnificent Poinciana tree—symbolising the impending summer—bears lashings of red flowers on meandering branches, which creates a web of shadow on the paving grid below. The last

panel depicts the incandescent purple of a Jacaranda tree in bloom during late spring, and, as one’s eye tracks further, we see a pared-back deciduous Flame tree, heralding the end of summer.

The painting not only provides an elevated view of the artist’s garden from his verandah, but also presents the linear process of painting the work, beginning in the spring of 2012 through to the summer of 2013/14. *The garden* provides the viewer with a multi-dimensional perspective of the year, merging cyclical elements into one view. In this respect, Robinson has captured both the intricacies of the cycle of life in the garden and the turning of the world as it orbits the sun.

This major work of the artist’s oeuvre coalesces the complexities of previous works by using subject matter that dominated the early part of his career—his domestic surrounds. It is no less grandiose or heroic than his previous multi-panel works, such as the ‘Creation landscape’ series, which the artist reminds viewers of by placing a small vista of the ancient forests and gullies of the hinterland that he is so renowned for in the top-right corner of the painting.

This strategy of representing intimate personal surrounds as parallel views to landscape panoramas is similarly found in his early still-life and verandah works, and it is no coincidence that Robinson has returned to this genre in recent years. For Robinson’s work is never what it initially seems. He eloquently brings a multitude of elements into one picture, challenging our temporal and narrative assumptions to open up a world of interconnectedness and circularity. In *Still life with old glass and pearl* 2010, he skillfully blends a portrait of the artist’s hand and a still-life arrangement with a verdant view of the garden. Only with the hindsight gained from reflecting on the last 45 years of Robinson’s abundant output of still lifes, portraits and landscapes can we fully read this work. For, as T. S. Eliot recognised, “We shall not cease from exploration, and the end of all our exploring will be to arrive where we started and know the place for the first time.”<sup>11</sup>















*Infinite sphere* brings to light the intricacies of Robinson's practice and reveals his deep analytical questioning and systematic approach to picture making. It goes some way towards illuminating the rich intellectual, deeply personal and aesthetic concerns that have informed his practice over time. Robinson is unique among his peers in how he offers us, in multifold forms, and motifs of circularity and movement, a means to represent a world replete with optical and spatial challenges. Through this, he reveals a complex and shifting range of images from his immediate surrounds and environment. For William Robinson, nature is an infinite sphere.

**Vanessa Van Ooyen**  
Senior Curator  
William Robinson Gallery

<sup>1</sup> Richard J. Finneran, George Bornstein, *The collected works of W.B. Yeats, Volume IV Early Essays* (New York: Scribner, 2007), 209.

<sup>2</sup> Deborah Hart, "William Robinson's artistic development: An intimate and expansive journey," in *William Robinson: The transfigured landscape* (Brisbane and Sydney: Queensland University of Technology and Piper Press, 2011), 33.

<sup>3</sup> Hal Foster, Rosalind Krauss, Yve-Alain Bois, Benjamin H. D. Buchloh, *Art since 1900* (London: Thames and Hudson, 2004), 442.

<sup>4</sup> Victoria Hammond, "The viewfinder," in *Darkness and light: The art of William Robinson*, ed. Lynne Secar (Brisbane: Queensland Art Gallery, 2001), 52.

<sup>5</sup> John Murphy, "Constantly circling," in *Darkness and light*, 56.

<sup>6</sup> Lou Klepac, *William Robinson: Paintings 1987–2000* (Sydney: The Beagle Press, 2001), 15.

<sup>7</sup> Hammond, "The viewfinder," 53.

<sup>8</sup> William Robinson, in *William Robinson: Paintings and sculptures 2003–2005*, ex cat. (Melbourne: Australian Galleries, 2005), 14–15.

<sup>9</sup> See Michael Brand, "William Robinson and the public eye," in *William Robinson: The transfigured landscape* (Brisbane and Sydney: Queensland University of Technology and Piper Press, 2011), 139–54.

<sup>10</sup> Murphy, "Constantly circling," 54.

<sup>11</sup> T.S. Eliot in Kenneth Paul Kramer, *Redeeming Time: T.S. Eliot's Four Quartets* (Plymouth, United Kingdom: Cowley Publications, 2007), 173.







William Robinson



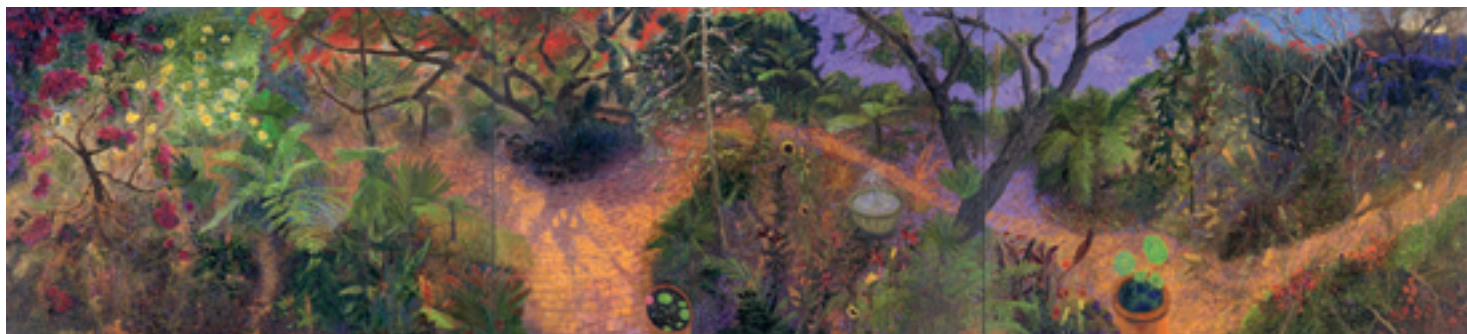




































the landscape at this extreme where  
the distance & the covering dome  
The fainting gradually  
changes colour (even disappearing.)

Looking into  
extreme distance  
and above

The clouds form the feeling  
of the dome

The forest with  
sequoias

deep blue & greenish  
volcanic



Grandest Sea  
Twinfalls

The Dome and The Separation

W.R.  
14.7.03

a small sketch  
of a landscape

In Genesis the Dome of Heaven separates the sea from  
the clouds. A metaphor for the separate forming of the earth  
from the cosmos. A feeling of moving clouds, the relationships  
of time





















William Robinson 2019



# List of works

*Interior with black dog* 1970

oil on linen 124 x 90cm

QUT Art Collection

Purchased through the William Robinson Art Collection Fund, 2013

page 18

*Apples on a table* (detail) 1971

gouache on paper 28 x 22cm

Private collection, Brisbane

page 10

*Garden and cane chair* (detail) 1972

pastel on paper 48 x 59.5cm

QUT Art Collection

Purchased through the William Robinson Art Collection Fund, 2008

page 31

*The lattice verandah* (detail) 1972–73

oil on canvas 60 x 75cm

QUT Art Collection

Gift of Susan Carleton under the Cultural Gifts Program, 2002

page 14

*Children's games* 1973

oil on board 72 x 95cm

Private collection, Sydney

page 17

*Mandarins and cumquats (with Grandma's plate)* 1976

gouache on paper 30 x 40cm

Private collection, Brisbane

page 37

*The yellow hall mat* 1975

pastel and graphite on paper 43 x 33.5cm

QUT Art Collection

Gift of Florence Dolan, 1976

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*Artist's sketchbook* c. 1975

watercolour and pencil on paper 24 x 33cm

Private collection, Brisbane

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*Verandah* 1976

pastel and gouache on paper 40 x 30cm

Private collection, Brisbane

page 40

*Artist's sketchbook* (book 1) 1977–81

pencil on paper 37 x 53cm

Private collection, Brisbane

page 12

*Artist's sketchbook* (book 2) 1977–81

watercolour and pencil on paper 37 x 53cm

Private collection, Brisbane

page 36

*Artist's sketchbook* (book 4) 1977–81

watercolour and pencil on paper 37 x 53cm

Private collection, Brisbane

page 13

*Moreton Bay* 1978

gouache on paper 24 x 32cm

Private collection, Brisbane

page 53

*Moreton Bay, Brisbane* 1979

coloured pastels and gouache on paper 62 x 46.5cm

QUT Art Collection

Donated through the Australian Government's Cultural Gifts Program by William Robinson, 2009

*Untitled* 1985

pastel on paper 64.5 x 71cm

QUT Art Collection

Purchased through the William Robinson Art Collection Fund, 2014

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*Meg and Kate's flowers* (from the artist's sketchbook)

1985

pencil on paper 25 x cm

Private collection, Brisbane

*Landscape with noon reflection* 1985

watercolour on paper 74 x 55cm

QUT Art Collection

Donated through the Australian Government's Cultural Gifts Program by William Robinson, 2009

*Equestrian self-portrait* 1987

oil on linen 141 x 192cm

QUT Art Collection

Gift of the artist under the Cultural Gifts Program, 2011

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*Moonshine landscape* 1987

oil on linen 140 x 188cm

Private collection, Sydney

page 4

*William and Shirley swimming* 1987

oil on linen 76.5 x 101.5cm

Private collection, Brisbane

*Landscape with moon and bathers* (detail) 1988

oil on linen 140 x 188cm

QUT Art Collection

Purchased through the William Robinson Art Collection Fund, 2011

page 25

*Moon and landscape* 1990

etching and aquatint with chine collé on paper 38 x 28cm

QUT Art Collection

Gift of the artist under the Cultural Gifts Program, 2002

*Rocky moon landscape* 1990

lithograph on paper 63 x 80cm

QUT Art Collection

Gift of the artist under the Cultural Gifts Program,  
2002

*Landscape with three suns* 1991

sugar-lift etching on paper 47.5 x 48.5cm

QUT Art Collection

Gift of the artist under the Cultural Gifts Program,  
2002*Creation landscape: Man and the spheres I–III*  
1991

lithograph on paper each 67.5 x 81.5cm

QUT Art Collection

Gift of the artist under the Cultural Gifts Program,  
2002

*Unanimous self-portrait* 1993

oil on linen 147.5 x 198cm

QUT Art Collection

Donated through the Australian Government's Cultural  
Gifts Program by William Robinson, 2011

*Just before dark, Kingscliff* 1996

oil on linen 76.5 x 102cm

Private collection, Sydney

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*The sea with morning sun from Springbrook* 1996

oil on linen 137.5 x 183cm

QUT Art Collection

Purchased through the William Robinson Art  
Collection Fund, 2013

page 7

*Tallanbanna with cloud front* 1998

oil on linen 138 x 183cm

QUT Art Collection

Gift of the artist under the Cultural Gifts Program,  
2005

*The blue pools, Springbrook to Beechmont* 2000

oil on linen 206.5 x 263cm

QUT Art Collection

Purchased through the William Robinson Art  
Collection Fund, 2013

page 22

*Study and notes for Creation landscape: The dome  
of space and time* (from the artist's sketchbook)  
1997–2006

watercolour and pencil on paper 20 x 27cm

Private collection, Brisbane

page 43*Creation landscape: The dome of space and time*  
2003–04

oil on linen overall 152 x 640cm

QUT Art Collection

Donated through the Australian Government's Cultural  
Gifts Program by William Robinson, 2014

pages 44–47

*Springbrook merging towards night* 2004

oil on linen 111 x 246cm

Private collection, Brisbane

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*Seascape with Morning Star* 2006

oil on linen 110 x 246cm

Private collection, Brisbane

cover

*Still life with old glass and pearls* 2010

oil on linen 86.5 x 68cm

Private collection, Brisbane

page 49

*Figure with fruit and bread* 2013

oil on linen 41 x 51cm

Private collection, Brisbane

page 3

*The garden* 2013

oil on linen 100 x 486.5cm

QUT Art Collection

Purchased through the William Robinson Art  
Collection Fund, 2014

pages 32–35

*Verandah and garden with King Parrot* 2014

oil on linen 22 x 97cm

Private collection, Brisbane

page 41

*Self portrait with salmon heads* 2014

oil on linen 77 x 52cm

Private collection, Brisbane

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**Cover**

*Seascape with Morning Star* 2006

oil on linen 110 x 246cm

Private Collection, Brisbane