



Hinterland

The Rainforest Works of William Robinson

Publisher

William Robinson Gallery
Queensland University of Technology
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Cover

Fern trees and gums in sunlight 2000 (detail)
Oil on canvas
Private collection, Brisbane

Hinterland

The Rainforest Works of William Robinson

WILLIAM
ROBINSON
GALLERY

OLD GOVERNMENT HOUSE

Foreword

Housed in the graceful setting of Old Government House on QUT's Gardens Point city campus, the William Robinson Gallery opened to the public on 27 August 2009. During its first twelve months of operation, the Gallery has attracted almost 75,000 visitors. Audiences have included local, national and international visitors including many QUT students, secondary school groups —one of the Gallery's target audiences—and various special interest groups.

The Gallery's inaugural exhibition *Realms of Vision: The Art of William Robinson* provided a fascinating overview of the artist's work through the genres that have dominated his mature output: the interior, farmyard, landscape, seascape and portraiture. Comprising work primarily from the QUT Art Collection as well as from William Robinson's personal collection, the exhibition spanned the period from the early 1970s to 2008 and was enthusiastically received by visitors.

The second exhibition *Hinterland: The Rainforest Works of William Robinson* focuses on work produced by the artist between 1984 and 2005 whilst living at Beechmont and, subsequently, whilst maintaining a studio at Springbrook in Queensland's Gold Coast hinterland. During this twenty-one year period Robinson painted some of his most original and compelling compositions, including the celebrated *Creation* and *Mountain* series.

For Robinson, the verdant rainforest afforded a unique opportunity to explore a subject that had been previously overlooked by Australian artists. Amid the lush, precipitous terrain and fertile valleys of the Beechmont landscape, he found a metaphoric Garden of Eden that captured his imagination and became the inspirational focus for his art. The ensuing work

is a powerful celebration of Robinson's awe-inspiring response to the rainforest, which increasingly assumed spiritual and divine significance for him.

Many of the forty-one works comprising *Hinterland* have seldom before been shown publicly. Visitors to the Gallery will be delighted with the selection, which includes paintings, drawings, lithographs and ceramics. Works range in scope from the early puddle pictures, to images of William and Shirley Robinson cavorting in the rainforest, to the sublime landscape devoid of figures. The latter group contains several works that helped secure for Robinson a unique place within Australia's distinguished landscape painting tradition.

In April next year William Robinson will celebrate his 75th birthday. To mark this significant event, the University will curate a major exhibition of his work, to be shown jointly in the QUT Art Museum and the William Robinson Gallery. A monograph on the artist will also be published. *Hinterland* is an important precursor to these celebratory events.

Stephen Rainbird
Director
William Robinson Gallery, QUT

R Ian Lloyd born 1953
William Robinson in his studio,
Brisbane 2005 (detail)
Colour giclée print
Gift of the artist, 2009
QUT Art Collection, Brisbane





Painting the vertiginous hinterland

Sunset with riders 1986 (detail)
Oil on canvas
Private collection, Brisbane

On moving physically into the rainforest deep in the Gold Coast hinterland in 1984, William Robinson began to enter fully into his *métier*.

It had been a painstaking artistic evolution from the domestic interiors of the 1970s to the explorations, at Birkdale from the late 1970s, of perspective and boundaries, structure and movement, of the possibilities in farmyard disarray, of chaos and the absurd, and of the sardonic, sly, comical or good-humoured in whimsical portraiture and self-portraits. Some of these elements continued to develop, wither, or undergo radical change in the artist's hinterland works.

The years from 1984 to 2005 on the Beechmont Plateau, in the Darlington Range, and at Canungra and Springbrook, importantly revised the narrative of his artistic identity, confirming that, for Robinson, locality was everything. Those years gradually revealed his truly transformative *métier*, which displayed a unique vision and conveyed the historic, meaningful connections of *métier* with mystery and ministering. The artist painted the natural forms, the towering cliffs, mountain forests, waterfalls and plunging panoramas of the hinterland with a sense of the numinous, of the *mysterium tremendum* or tremendous mystery investing his deeply contemplated and at times anticipatory and startling interpretations of rainforest, drier sclerophyll forest and volcanic landscape.

These works introduced viewers to a new, spiritual conception and connection, positioning Robinson with Sidney Nolan, Fred Williams and John Olsen as a highly significant innovator in Australian landscape painting and one of its leading, living exponents. A central difference is that Robinson lived for an

extended period in the landscape he painted, regarding it as an 'enormous living organism', a primal place evoking comparisons with episodes in Genesis.¹ He said: 'There are certain places that have a special power to make you feel the soul of the earth... and this is one'.²

Robinson recalls that when he and Shirley went to Beechmont, it was 'a pretty wild place' which presented him with an enormous number and range of new subjects. First, he had to explore the property and its environs, to clear a safe living and working space, and it was by walking around this completely new landscape that he gradually came to know it. 'Nothing happens overnight', he said, 'and I went on painting cows, but by 1987 or 1989 I gradually became enchanted by the landscape itself and the figures of the animals disappeared from the paintings'. The artist had begun a new phase of inhabiting his own 'hinterland' with its psychological implications.

'Hinterland' has always been a vague term. It became widely known as late as the 1890s through the 'Hinterland Doctrine', a subterfuge by European colonising powers to validate their assumption of sovereignty over areas adjacent to African ports and settlements 'for integrity and security'. The boundaries of these convenient areas were unstated.³ The mystery, benefits and dangers of unexplored hinterlands soon came to be associated with the unconscious and lesser-known reaches of the human mind and psyche. In *Last Poems* (1932) DH Lawrence wrote: 'We are mostly unexplored hinterland'. And, alarmingly, some geographical 'hinterlands' were themselves at times in motion, mimicking the deep sedimentary basins of geological synclines.

These shifts and movements in notional, psychological and real hinterlands resonate with William Robinson's actual hinterland. In traversing and exploring his surroundings, he made a discovery which was frightening but revelatory, and arguably a crux contributing to his artistic breakthrough.

The artist found that he suffered severe apprehension attended by pins and needles in his lower legs, brought on by anxiety, as he approached vertiginous mountain and cliff edges on foot, or driving along narrow, steep roads. 'Edges are a worry to me', he says. Many people suffer such feelings to a greater or lesser degree, but the artist had not previously experienced these effects. When first working at his Springbrook studio in Repeater Station Road, near an ancient Antarctic beech forest, Robinson could not walk near cliff edges for several months at Best of All Lookout, which has a good view of Mt Warning. An official Tourism Queensland website, recommending walking there at early morning or late afternoon, also warns a touch blithely that 'serious injury or death can result from walking near the cliff edge'. Negotiating a suspension bridge on the Lamington Plateau further tested the artist.

Robinson felt his apprehensive responses early in his residence in the rainforest were particularly severe, describing them as vertigo. In time his reactions moderated and came under steady control, becoming more like the dread of heights characterised by acrophobia; yet even that condition's morbid aspects may be too severe an association. Whatever the causal factors, Robinson agrees that his initial physical reaction to the rainforest's vertiginous landscapes may have influenced the development of his work to an indeterminate extent in this period.



Study for *The sea with morning
sun from Springbrook* 1996
Oil on canvas
Private collection, Brisbane



Such experiences may be perceived as related to motion, visual disturbance, giddiness, instability, agitations and a lack of anchoring—by such actions as rotating, revolving and whirling. When standing still and observing his hinterland surroundings, William Robinson could see that everything was moving—clouds, sun, moon, wildlife, the wind, leaves, vegetation and all the other environmental features and elements.

Robinson points out that some of his hinterland pictures, in which tree trunks rise into the sky while other verticals and sometimes oblique planes simultaneously descend, ‘have a feeling of plunging downwards’. The artist says that ‘vertigo must explain some emotional involvement in the paintings’. His rainforest works, with their multiple viewpoints, are not the result of mathematical equations, but offer a sense of ‘combined feelings’ and collated moments in time and the movement of day and night.

The artist has acknowledged the implicit question of boundaries in his recovered Eden. Instinctively rejecting that art could have defined boundaries, he examined his new environment in exacting detail, at first having ‘no idea’ how to paint the complicated landscape and its verticalities and vistas. He felt he could not rely on other landscape artists because ‘this was a landscape that wasn’t really explored by a lot of painters’. Robinson had no pictorial frame of reference for the rainforest. He turned to exploring ‘how to set out’ his latent vision for

paintings freighted with ‘combined feelings’ and emotional possibilities through diagrammatic investigations focusing on discrete compositional elements.

What William Robinson was engaged upon was not dissimilar in certain underlying principles to a central idea in urban psychogeography: exploring the relationships between psyche and place. It intended to study the specific effects of the geographical environment on the emotions and behaviour of individuals. Robinson’s project, rural- rather than urban-based, shared with psychogeography a consuming interest in discovering new and unexpected ways of apprehending one’s surroundings through the *dérive* which aimed, by walking or ‘drifting’ through the environment, to discover the emotions provoked by a particular place.⁴

Reflecting on vertigo, Robinson said it was ‘certainly part of how I came to paint. Maybe without vertigo I wouldn’t have found exactly that path. I don’t suffer vertigo in an aeroplane, it’s just to do with cliffs and certain heights’.

It may be pertinent here to mention the artist’s ‘before and after’ handling of voids, that is, in the pre-rainforest works and the hinterland paintings. In the former, for example in pictures of ‘chooks’ and farmyard scenes, the swirl or action locus of the subject tends to be either centrally positioned, or towards the centre of the picture plane and perhaps extending towards the perimeter. Voids tend in these earlier works to be either at or near the perimeter, or extend towards the edges. In many of the rainforest paintings, voids tend to be centred or at the top, or run through near-central areas, with dense or sometimes nearly impenetrable landscape details crowding close to the edges.

Creation landscape:
Man and the spheres I-III 1991 (detail)
Three colour lithographs
QUT Art Collection, Brisbane



Top:
Creation landscape:
Water and Land I-III 1991
Three colour lithographs
QUT Art Collection, Brisbane

Above:
Creation landscape:
Man and the spheres I-III 1991
Three colour lithographs
QUT Art Collection, Brisbane

Opposite:
Creation landscape:
Water and Land I-III 1991 (detail)
Three colour lithographs
QUT Art Collection, Brisbane



Though animals were to largely disappear from the hinterland works by the late 1980s, whimsy continued, albeit markedly changed, until superseded by the rainforest landscapes. At Beechmont, Robinson's essays in whimsy included *Foggy landscape with figures and parrots* 1984, *Puddle landscape I* 1986, *Sunset with riders* 1986, *William and Shirley swimming* 1987, *Creation night, Beechmont* 1988, and the stoneware bowls *William and Shirley, starry night* 1990 and *William and Shirley, day and night* 1995.

In *Puddle landscape I* cows look at their watery reflections or look up inquiringly as trees appear from different viewpoints, Shirley waves, William looks down at his reflection in water (into which a light drizzle may be falling), a flying parrot's reflection is caught. Altogether, it is Birkdale-at-Beechmont, a new setting for a (mostly) familiar cast in several vignettes of time. Whimsy at Birkdale, Robinson says, was mostly a response to 'things getting out of control—you laugh at yourself'. In *Sunset with riders*, Shirley and William, sunset-framed, ride an imaginary, haggard and slightly-spooked horse which half-gallops, half teeters on an impossibly steep slope, their reflections caught in a starry pool. The landscape, shown from a number of viewpoints, is full of wallabies, birds, cows and other fauna, and becoming complicated. It is suggestive of a dense, dangerous terrain in which domestic animals may easily be lost.

It is worth noticing here that in the seventeenth century, a principal meaning of 'whimsy' was dizziness, giddiness and vertigo. More recently, it denoted the circular motion of a merry-go-round.

William and Shirley swimming and *Creation night, Beechmont* hover between whimsy and a more formal presentation of the

protagonists and their visual context, in which myriad stars reflected in water allow these paintings to assume cosmic importance. There are indications of gravity and a gravitas intelligently saved from moral earnestness by a sense of wonder. We may also glimpse humanity's niche in creation and a universal timelessness. This impression is heightened in *William by lamplight* 1990, in which the lantern-carrying figure calls up—for those with wider cultural frames of reference—other works of Christian art, cultural history and philosophy.

With the rainforest works, a flood of such contextual comparisons may become inevitable. They are important for several reasons; their combined weight goes in a particular direction which is instructive in interpreting the rainforest paintings as a group. The overall burden for the artist is not towards natural theology or pantheism or any fundamentalist view of nature, but rather towards its reconciliation with the eternal from the perspectives of Catholicism. Though his posture as an artist and believer may differ very considerably from some of the following—the poets Richard Crashaw, Thomas Traherne, Gerard Manley Hopkins, and Les Murray (whose books are dedicated 'To the glory of God'); and the painters Caspar David Friedrich, Samuel Palmer and Holman Hunt—Robinson resembles them in passion and artistic seriousness. The viewer may also recall Romantic poetry's concern with attaining the universal through the particular, where dense and carefully considered detail, at times minutely partitioned, accumulated to make a potent and influential statement singularly much greater than its parts.

Robinson was especially moved by a visit to Chartres Cathedral in France, where the proportions of scale and internal height



William by lamplight 1990
Oil on canvas
Private collection, Brisbane



Evening shadows, Numinbah 1999
Oil on canvas
QUT Art Collection, Brisbane

combine to form an overwhelming sense of spiritual grandeur. His manipulations of perspective in presenting majestic elevations in the rainforest paintings provide an echo of this effect in nature.

In the present exhibition, rainforest works from 1990 to 2005 are represented by oil paintings, colour lithographs, pencil drawings, gouaches, watercolours, pastels, and stoneware vases and bowls. A superb colourist, Robinson feels that all colours have moods, like musical keys,⁵ and the rainforest paintings encouraged an immensely subtle and nuanced set of encounters with colour. The hinterland is presented in its various guises—in mist and rain; in morning light, sunlight, bright light, misty light, evening shadows, and clear night; and with fern trees, gums and rainforest; and gorge, river and sea. Works on exhibition offer a dazzling insight into the remarkable scope of the artist's rainforest oeuvre. The colour lithograph triptych *Creation landscape: Man and the spheres I–III* 1991, beginning with a panel depicting a golden orb spider's web, is concerned with the revolving earth and its connection with all creation; *The sea with morning sun from Springbrook* 1996 has a magical view of ocean from a high mountain viewpoint; *Evening shadows, Numinbah* 1999 is a masterly exposition of the importance of cloudscapes in Robinson's landscapes; the river of sky in *Twin Falls and Gorge* 2000 echoes the importance to the artist of observing the strong sun and clouds; *Fern trees and gums in sunlight* 2000 is an instance of Robinson working up a painting by defining sections, in this case, firstly the sky, and ensuring that 'all forms and colours come together as a complete series of relationships';⁶ and *Sunny day, Tallanbanna* 2002, where the place-name reference is to 'water moving out from rushes',⁷ incorporates a small waterfall at each side.

Robinson surprised his audience when he began painting extraordinary seascapes at Kingscliff in 1994, and later equally impressive landscapes at Springbrook. His own professional motivation was partly to be able to renew the element of surprise in revisiting pictorial issues. William Robinson is fortunate enough to have that unfailing facility and capacity. He gave up a lifetime of formal art teaching two decades ago; but he is now the revered (if informal) instructor of an art public spread throughout Australia.

Bettina MacAulay and Desmond MacAulay

Endnotes

- 1 Conversation with William and Shirley Robinson, 26 June 2010. The artist's subsequent comments, except where otherwise noted, are taken from this conversation.
- 2 Janet Hawley, 'William Robinson's mature perspective', *Good Weekend* magazine, *Sydney Morning Herald*, 20 August 1994, p. 36.
- 3 S. Akweenda, *International Law and the Protection of Namibia's Territorial Integrity: Boundaries and Territorial Claims* (The Hague, Netherlands: Kluwer Law International, 1997), p. 21 ff.
- 4 The term psychogeography was defined in 1955 by the French situationist poet Guy Debord. He thought the concept had 'a pleasing vagueness'. It has been regarded seriously by some, and whimsically by others; but in recent decades has been increasingly accepted by geographers and writers such as WG Sebald and Peter Ackroyd. For more on boundaries and vague terms, see Rosanna Keefe and Peter Smith, eds., *Vagueness: A Reader* (Cambridge, Massachusetts and London, UK: Bradford/MIT Press, 1996).
- 5 Interview with Lou Klepac, in *William Robinson: paintings 1987–2000*, selected and edited by Lou Klepac, with notes and commentaries by William Robinson (Sydney: The Beagle Press, 2001), p. 34.
- 6 *Ibid.*, p. 186.
- 7 *Ibid.*, p. 146.



Puddle landscape I 1986
Oil on canvas
Private collection, Brisbane



Sunset with riders 1986
Oil on canvas
Private collection, Brisbane



William and Shirley swimming 1987
Oil on canvas
Private collection, Brisbane



Study for *Creation night*, Beechmont 1988
Oil on canvas
Private collection, Brisbane



*Foggy landscape with
figures and parrots 1984*
Gouache and watercolour
Private collection, Brisbane



*William and Shirley,
day and night* 1995
Glazed stoneware bowl,
wheel thrown by Errol Barnes
Private collection, Brisbane



William Robinson: A life in brief

Rainforest with light rain 1990
Glazed stoneware vase,
wheel thrown by Errol Barnes
QUT Art Collection, Brisbane

William Francis Robinson was born in Brisbane on 16 April 1936, the second of four children to Ada, née Vogt, and Robert Robinson, accountant and First World War veteran. William began piano lessons in 1943, the year of his father's death.

At Junction Park Primary School, William was the best pastel drawer in his class. His childhood focused on reading, drawing, piano practice and Saturday cinema matinees. Robinson attended Brisbane State High School, and in 1953 the landmark exhibition 'French Painting Today' left a lasting impression. In 1954 he began teacher training. With a two-year scholarship in 1955, he embarked on art teacher training at Brisbane's Central Technical College, a rigorous technical program emphasising drawing, design and the figure under Melville Haysom and Arthur Evan Read. In 1956 Robinson was awarded the College's Godfrey Rivers Memorial Medal for excellence. While a College art instructor (1957–62), he studied part-time towards art teaching and drawing and painting diplomas.

Robinson lectured in art at Kedron Park Teachers' College (1963–69); was Senior Lecturer in Art at Kelvin Grove Teachers' College (1970–75), where Betty Churcher was a colleague; taught in Toowoomba for six months (1975); at North Brisbane College of Advanced Education (1976–81); and at Brisbane College of Advanced Education was Senior Lecturer in Art (1982–89).

In 1958 Robinson married Shirley Rees, settling in Gaythorne. The first of their six children was born in 1959. Robinson began exhibiting in 1961 with Brisbane's Half Dozen Group of Artists, and held his first solo exhibition in 1967 at Design Arts Centre. The Robinsons moved in 1970 to a three-hectare farm at Birkdale. Farmyard life became Robinson's chief theme from the late 1970s.

In 1971 he visited Sydney to see an exhibition of works by Pierre Bonnard, a strong influence on his domestic interiors. William held his first Ray Hughes Gallery, Brisbane, solo exhibition in 1977.

Robinson moved with his family in 1984 to an 80-hectare farm at Beechmont in Queensland's Gold Coast hinterland and began painting its precipitous rainforest landscape, completing the first 'Creation' landscape, *Darkness and light I-V*, in 1988. He resigned from teaching in 1989 to work full-time as an artist. Robinson won the 1987 Archibald Prize for portraiture with *Equestrian self portrait* and in 1995 with *Self portrait with stunned mullet*, and was awarded the Wynne Prize for landscape painting in 1990 and 1996. Robinson began making lithographs with printer Neil Leveson at Australian Print Workshop, with *William by lamplight* 1990 being the first of many. Also in 1990 William and Shirley undertook their first overseas tour, visiting Greece, England, France, and Italy.

The Robinsons' lives were devastated in 1991 and 1992 by the loss of two of their children. The artist became increasingly introspective, and his work more contemplative. Robinson began working on the 'Mountain' series, which he considers among his finest work.

In 1994 the Robinsons moved to Kingscliff, NSW, where changing moods of sea and sky became a primary inspirational focus; acquired a rainforest studio at Springbrook; and travelled to Spain, Italy and France. Visiting Chartres Cathedral was a significant experience. In Paris, Robinson made lithographs at Atelier Bordas, and again in 1998, 2000, 2004 and 2006. John McDonald's *Sydney Morning Herald* review of Robinson's

1994 solo exhibition at Ray Hughes Gallery stated: 'Robinson is the only non-Aboriginal artist since Fred Williams and John Olsen to give...an entirely new view of the Australian landscape'. Solo exhibitions followed annually from 1994 to 1998.

Queensland University of Technology awarded Robinson an honorary doctorate in 1998. In 2001 the Robinsons returned to Brisbane. William held his first solo exhibitions at Philip Bacon Galleries, Brisbane, and Australian Galleries in Melbourne and Sydney. Queensland Art Gallery presented the first full-survey exhibition of his work. In 2005 the Robinsons purchased a coastal retreat near Byron Bay and sold their Springbrook property. William was appointed an Officer of the Order of Australia (AO) in 2007 and the following year William and Shirley moved to a purpose-built house and studio in Brisbane's inner west. In 2009 the William Robinson Gallery opened at Queensland University of Technology.

William Robinson is represented widely in public collections, including the National Gallery of Australia; all Australian mainland state collections; Australian university collections; Parliament House, Canberra; many Australian regional gallery collections; Artbank; Museum of Brisbane and State Library of Queensland; and internationally in the collections of the Metropolitan Museum of Art, New York; the Vatican Museums, Vatican City; and the Auckland Art Gallery and Waikato Art Museum, Hamilton, in New Zealand.



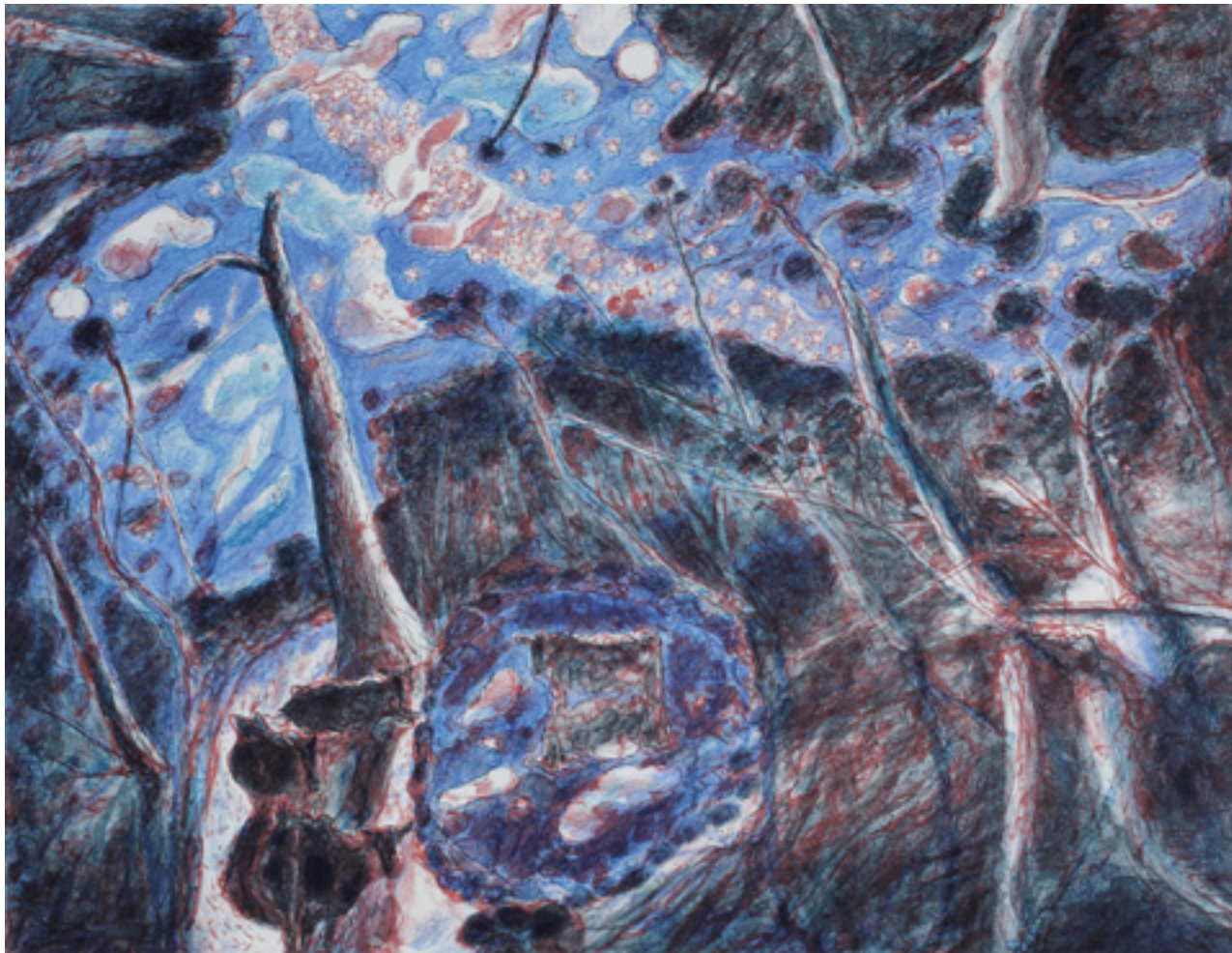
*Rainforest, rain
and sunshine* 1990
Glazed stoneware vase,
wheel thrown by Errol Barnes
Private collection, Brisbane



Twin Falls and Gorge 2000
Oil on canvas
Private collection, Brisbane



Fern trees and gums in sunlight 2000
Oil on canvas
Private collection, Brisbane



Clear night 1992
Colour lithograph
QUT Art Collection, Brisbane

Catalogue of works

Entries have been arranged in chronological order. Titles of works appear in italic type. These are followed by the date of the work, medium description and, for prints, edition details. Measurements are in centimetres, height preceding width. For ceramics, the height measurement is followed by diameter. Details concerning the printer and place of execution are also cited for prints. For works in the QUT Art Collection, the credit line acknowledges how and when the work entered the collection.

Foggy landscape with figures and parrots 1984
Gouache and watercolour
Sheet 80.5 x 121cm
Private collection, Brisbane

Greetings from Beechmont 1984
Pencil
Sheet 56.5 x 76cm
Private collection, Brisbane

Turkey weather 1984
Gouache
Sheet 80.5 x 121cm
Private collection, Brisbane

Landscape with circling clouds 1985
Watercolour
Sheet 57 x 76.5cm
Private collection, Brisbane

Landscape with noon reflection 1985
Watercolour
Sheet 76 x 56.5cm
Gift of the artist under the Cultural Gifts Program, 2009
QUT Art Collection, Brisbane

Puddle landscape I 1986
Oil on canvas
124 x 173.5cm
Private collection, Brisbane

Sunset with riders 1986
Oil on canvas
137 x 188cm
Private collection, Brisbane

William and Shirley swimming 1987
Oil on canvas
76.5 x 101.5cm
Private collection, Brisbane

Study for Creation night, Beechmont 1988
Oil on canvas
76 x 102cm
Private collection, Brisbane

Morning landscape, Beechmont 1989
Oil on canvas
147 x 193cm
Private collection, Brisbane

Rainforest 1990
Oil on canvas
137 x 199cm
Private collection, Brisbane

Rainforest, rain and sunshine 1990
Glazed stoneware vase, wheel thrown by Errol Barnes
36 x 33.5cm diam.
Private collection, Brisbane

Rainforest with light rain 1990
Glazed stoneware vase, wheel thrown by Errol Barnes
37 x 38cm diam.
Purchased 1990
QUT Art Collection, Brisbane

Rocky moon landscape 1990
Colour lithograph. Ed. 19/30
Sheet 63 x 80cm
Printed by Neil Leveson and Martin King, Australian Print Workshop, Melbourne
Gift of the artist under the Cultural Gifts Program, 2002
QUT Art Collection, Brisbane

Starry night 1990
Glazed stoneware bowl, wheel thrown by Errol Barnes
7.5 x 45 cm diam.
Private collection, Brisbane

Untitled (The sunshine print) 1990
Colour lithograph. Ed. 2/30
Sheet 47 x 57cm
Printed by Neil Leveson and Martin King, Australian Print Workshop, Melbourne
Gift of the artist under the Cultural Gifts Program, 2002
QUT Art Collection, Brisbane

William by lamplight 1990
Oil on canvas
137.5 x 197.5cm
Private collection, Brisbane

Creation landscape: Man and the spheres I-III 1991
Three colour lithographs. Ed. 23/45
Each sheet 67.5 x 81.5cm
Printed by Neil Leveson and Kim Westcott, Australian Print Workshop, Melbourne
Gift of the artist under the Cultural Gifts Program, 2002
QUT Art Collection, Brisbane

Creation landscape: Water and land I-III 1991
Three colour lithographs. Ed. 23/45
Each sheet 60 x 75cm
Printed by Neil Leveson, Australian Print Workshop, Melbourne
Purchased 1991 with funds provided by Kay and Robert Bryan
QUT Art Collection, Brisbane

Day and night 1991
Pencil
Sheet 57 x 76.5cm
Private collection, Brisbane



Rainforest in misty light 2005
Oil on canvas
Private collection, Brisbane

- Clear night* 1992
Colour lithograph. Ed. 17/35
Sheet 56 x 76cm
Printed by Kim Westcott, Australian
Print Workshop, Melbourne
Gift of the artist under the
Cultural Gifts Program, 2002
QUT Art Collection, Brisbane
- Cloudy sun* 1992
Colour lithograph. Ed. 20/35
Sheet 56 x 76cm
Printed by Kim Westcott, Australian
Print Workshop, Melbourne
Gift of the artist under the
Cultural Gifts Program, 2002
QUT Art Collection, Brisbane
- Green mountains* 1992
Pencil
Sheet 56.5 x 76cm
Private collection, Brisbane
- The ant tree landscape* 1992
Oil on canvas
Size 137.5 x 198.5cm
Private collection, Brisbane
- The gorge, near Canungra* 1992
Oil on canvas
137 x 197.5cm
Private collection, Brisbane
- Late sunlight and afternoon cloud,
Beechmont* 1993
Colour lithograph. Ed. 20/35
Sheet 56 x 76cm
Printed by Kim Westcott, Australian
Print Workshop, Melbourne
Gift of the artist under the
Cultural Gifts Program, 2002
QUT Art Collection, Brisbane
- Bushfire above Guanaba* 1994
Oil on canvas
91 x 121.5cm
Private collection, Brisbane
- William and Shirley, day and night* 1995
Glazed stoneware bowl,
wheel thrown by Errol Barnes
6 x 50 cm diam.
Private collection, Brisbane
- Study for *The sea with morning
sun from Springbrook* 1996
Oil on canvas
91.5 x 122cm
Private collection, Brisbane
- Autumn sunset* 1997
Coloured pastels and gouache
Sheet 26 x 36cm
Private collection, Brisbane
- Valley river in morning light* 1997
Oil on canvas
91.5 x 122cm
Private collection, Brisbane
- Clear early night, Numinbah* 1998
Oil on canvas
138 x 183cm
Private collection, Brisbane
- Early sun* 1998
Colour lithograph. Ed. 46/75
Sheet 40 x 50cm
Printed by Franck Bordas,
Atelier Bordas, Paris
Gift of the artist under the
Cultural Gifts Program, 2002
QUT Art Collection, Brisbane
- Evening shadows, Numinbah* 1999
Oil on canvas
138 x 183cm
Gift of the artist under the
Cultural Gifts Program, 2003
QUT Art Collection, Brisbane
- Fern trees and gums in sunlight* 2000
Oil on canvas
137 x 183cm
Private collection, Brisbane
- Twin Falls and Gorge* 2000
Oil on canvas
137 x 183cm
Private collection, Brisbane
- Gum forest with pale-headed
rosellas* 2001
Coloured pastels
Sheet 57 x 76cm
Purchased 2007 through the
William Robinson Collection Fund
QUT Art Collection, Brisbane
- Pool in sunlight* 2002
Coloured pastels
Sheet 31 x 41cm
Private collection, Brisbane
- Sunny day, Tallanbanna* 2002
Oil on canvas
91.5 x 122cm
Private collection, Brisbane
- Bright light, Purlingbrook* 2005
Oil on canvas
92 x 122cm
Private collection, Brisbane
- Rainforest in misty light* 2005
Oil on canvas
109.5 x 246cm
Private collection, Brisbane

Acknowledgements

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Stephen Rainbird

