



WILLIAM
ROBINSON
GALLERY

WILLIAM ROBINSON ETERNAL PRESENT

WILLIAM ROBINSON GALLERY QUT



Eternal Present

THE STILL LIFE PAINTINGS OF WILLIAM ROBINSON

Eternal Present

THE STILL LIFE PAINTINGS OF WILLIAM ROBINSON



WILLIAM
ROBINSON
GALLERY

Poppies 1962–64
oil on canvas 61 x 41cm
Private collection, Melbourne



Mixed vegetables with copper pot 2015
pastel on paper 46 x 55cm
Courtesy of the artist and Australian Galleries,
Sydney and Melbourne



Tea with bread and honey 2011
pastel on paper 41 x 31cm
Private collection, Canberra



right
Cherries on a blue plate 2010
oil on linen 51 x 41.5cm
Private collection





Sill life with rosé (detail) 2011
pastel on paper 95.1 x 67cm
Private collection, Brisbane

Mason's jug with fruit and flowers 2011
pastel on paper 46 x 61cm
Collection of Ray and Diana Kidd



Native flowers with Granny Smiths 2014
oil on linen 66 x 81.5cm
Private collection, Brisbane



Five peaches 2013
oil on linen 31 x 36cm
Private collection, Brisbane



Sunflowers, pomegranates and limes 2014
pastel on paper 77 x 57cm
Courtesy of the artist and Australian Galleries,
Sydney and Melbourne



Foreword

Professor Peter Coaldrake AO
Vice-Chancellor

The William Robinson Gallery was established as part of the major restoration of Old Government House that was completed to coincide with Queensland's 150th anniversary celebration in 2009. The restoration has seen the building returned to its 19th-century splendour, and all of us at QUT are incredibly proud of the beautiful space that has been created in one of Queensland's most significant historic buildings. It is an excellent example of the state's living heritage, and a tribute to one of Australia's leading contemporary artists and a brilliant QUT alumnus.

The idea for a gallery dedicated to the permanent display of William Robinson's work first came about in a conversation I had with the former Managing Director of the ABC, the late Brian Johns (1936–2016). Brian asked about our intentions for the use of Old Government House once it was restored. We did have a plan for the ground floor, which would operate as a public and functions space, but not for the upper level. He responded straightforwardly: "It's simple, create a major gallery, a gallery for a major artist, and the artist should be William Robinson."

Brian's advice, which we followed, was appropriate given that he was a great art lover and supporter of the arts, and a firm advocate of QUT's efforts in the creative sector. He also played an instrumental role in a number of transformative developments in Australia's cultural life; for example, the *Creative Nation* policy of the early 1990s. He and his wife Sarah acquired a wonderful private collection of Australian art, including a key early work by Robinson—*Interior with black dog* 1970—which they generously loaned to QUT for the major survey exhibition *William Robinson: The transfigured landscape* in 2011. We later acquired the painting, which is on display in the current exhibition, *Eternal present*.

The QUT Art Collection currently holds over 180 works by William Robinson. Developing a collection of Robinson's artwork that is cohesive, focussed, and of national and international significance has been a parallel focus to the exhibitions program

of the William Robinson Gallery. Managed by QUT Precincts, the QUT Art Collection contributes to the University's key priority to further develop QUT's sense of community. Establishing the William Robinson Advisory Group in 2012 (comprising Philip Bacon AM, Professor Sue Street AO, Vanessa Van Ooyen, William and Shirley Robinson, and their children Kate Liddy and Dominic Robinson) has been important in managing the Gallery and the Art Collection, and in ensuring its sustainability.

Although Robinson is perhaps best known for his large-scale landscape paintings portraying the magnificence of nature, many of his early works depict humble still life and interior scenes. These works are equally beautiful. Robinson has a unique ability to engage the viewer in the experience of the painting whether the subject is a vertiginous mountain range or an assortment of domestic objects laid out on a table. In some of Robinson's work from the 1970s, as well as in more recent work from the last few years, he depicts charming still life subjects laid out on his veranda or on a windowsill, with his sprawling suburban garden as the lush backdrop. Nature is never far away.

I am incredibly fortunate to have been involved in the establishment of such a wonderful cultural space as the William Robinson Gallery. We are all humbled by the support we have received over the years and by the generosity of a number of major benefactors. I am particularly grateful for the wise counsel and generous support of Philip Bacon AM and the Robinson family—most importantly, Bill and Shirley. The William Robinson Gallery will ensure that the work of this important Australian artist is marvelled at and appreciated for generations to come.



Interior with black dog 1970
oil on linen 124 x 90cm
QUT Art Collection
Purchased through the William Robinson
Art Collection Fund, 2013

Summer flowers in Poole jug 2014
pastel on paper 29 x 36cm
Courtesy of Australian Galleries,
Sydney and Melbourne



Amaryllis and apples 2015
pastel on paper 57 x 77cm
Courtesy of Australian Galleries,
Sydney and Melbourne



Still life with lemon aspen 2012
oil on linen 41 x 56cm
Courtesy of the artist and Australian
Galleries, Sydney and Melbourne



Native flowers and watering can 2014
pastel on paper 29 x 36cm
Courtesy of the artist and Australian Galleries,
Sydney and Melbourne



Mandarins and cumquats (with Grandma's plate) 1976
gouache on paper 56 x 76cm
Private collection, Brisbane



Untitled (from the artist's sketchbook) 1977–81
watercolour and pencil on paper 37 x 53cm
Private collection, Brisbane





Still life with stunned mullet 2014
oil on linen 53 x 78cm
QUT Art Collection
Purchased through the William Robinson Art
Collection Fund, 2016



Red mullet with compotier of figs 2013
oil on linen 41 x 51cm
Private collection



left
Self portrait with salmon heads 2014
oil on linen 78 x 53cm
Private collection, Brisbane

The sprig of wattle 2010
oil on linen 52 x 67cm
Private collection, Brisbane



Verandah with Poinciana and still life 2011
oil on linen 110 x 162cm
Private collection, Brisbane







left

Spring bouquet in Carnival glass jug 2014
pastel on paper 77 x 57cm
Courtesy of the artist and Australian
Galleries, Sydney and Melbourne

Ranunculus in Charlotte Rhead vase 2014
pastel on paper 63 x 48cm
Courtesy of the artist and Australian Galleries,
Sydney and Melbourne



Sunny morning with room and verandah 2012
pastel on paper 70 x 100cm
Tweed Regional Gallery Collection





Apples and mandarins 2013
oil on linen 41 x 51cm
Private collection



Wattle, banksia, fruit and bread 2014
gouache on paper 28 x 38cm
Courtesy of the artist and Australian Galleries,
Sydney and Melbourne



Garden and cane chair ca. 1972
pastel on paper 48 x 59.5cm
QUT Art Collection
Purchased through the William Robinson
Art Collection Fund, 2008



The lattice verandah 1971–72
oil on canvas 60 x 75cm
QUT Art Collection
Gift of Susan Carleton under the
Cultural Gifts Program, 2002





left

Daffodils, hyacinths and roses 2014

pastel on paper 63 x 48cm

Courtesy of the artist and Australian Galleries,
Sydney and Melbourne

Meg and Kate's flowers (from the artist's sketchbook) 1985

pencil on paper 21 x 14.5cm

Private collection, Brisbane





left

Still life with Chinese vessels 2011
oil on linen 87 x 68cm
QUT Art Collection
Purchased through the William
Robinson Art Collection Fund, 2011

Still life with magnolia and apples 2011
pastel on paper 42 x 31cm
Collection of Craig Edwards, Canberra



Byron bouillabaisse 2014
oil on linen 53 x 78cm
Collection of Gordon and Margaret Marr





William B. ...

Verandah and studio with lilies and lemons 2012
oil on linen 81.5 x 66cm
Collection of Gordon and Margaret Marr



Verandah 1976
pastel and gouache on paper 30 x 40cm
Private collection, Brisbane



Untitled (terrace) ca. 1976–78
pastel and gouache on paper
65.5 x 50.5cm
QUT Art Collection
Purchased through the William
Robinson Art Collection Fund, 2017



Still life with duck eggs and herbs 2014
oil on linen 41 x 51cm
Elliott Dossetor Collection



Eternal Present

John McDonald

The still life paintings of William Robinson

We're more interested in objects than in the
structure of the universe...

—Pierre Bonnard¹

William Robinson is known as one of Australia's great landscapists but from 2010 he has been predominantly a painter of still life and interiors. This aspect of Robinson's career mirrors the late phase of Pierre Bonnard, who for the final seven years of his life (which encompassed the Second World War) rarely ventured far from his home in Le Cannet, where he painted in a small mezzanine room.

Like Bonnard, Robinson's retreat to his home studio is partly a response to the march of time. Now in his eighties, the artist is working with as much dedication as ever, but is unable to trudge through the rainforest in search of promising motifs, as he did in the past.

Robinson's still lifes are not a new departure but rather a return to an earlier period before he became well known. The earliest surviving example is *Poppies* 1962–64, a picture that owes a debt to Bonnard's distinctive palette and to a manner of painting that has been called "overallness",² where each mark seems to be in a loose dialogue with the others. The most surprising part of the painting is the background, which devolves into a cloud of many colours as the 20-something Robinson struggles to create echoes for the bright tones of the flowers.

It's a painting that reveals the emerging artist's knowledge but also his inexperience. The firmly modelled blue vase recalls Paul Cézanne, while the slanted angle of the yellow bowl, which tilts the picture plane, suggests that Robinson had already spent time studying the history of still life. It's the preponderance of white that causes the most difficulty. Bonnard confessed he'd been trying to understand the secret of white all his life, struggling to use white in such a way that it didn't dilute the impact of all the other colours in a painting. The swirl of mid-tones behind Robinson's poppies, in which the colours of the flowers are blended, shows the problems of setting all the other hues against the puritanical whiteness of the central poppies.

Seven years later, in *Apples on a table* 1971, Robinson has taken a huge step towards discovering the 'secret'. White is still the dominant colour but he has eliminated the jarring blues and yellows. This rigorously geometric composition is painted in tones of red, white and black, doled out in careful proportions. The white of the table cloth, and what looks like a napkin that hangs from the top of the picture, is set against a lesser quantity of charcoal black, set off by the red of the apples. It's a skilful balancing act demonstrating the pictorial intelligence that would become Robinson's trademark.

The same skill is apparent in *Mandarins and cumquats (with Grandma's plate)* 1976, in which the darker plane creates a frame for the white table cloth that completely encloses the still life motif. Robinson's growing ambition as a painter is evident in *Interior* and *Verandah* of the same year. In the former, he uses the door to the garden to create a picture within a picture. In the latter, the viewer's eye is pushed hard up against the window which creates a frame for the garden scene. He has realised that such compositional devices allow him to use a greater range of colours and tones without destroying the equilibrium of the picture.

When one considers the sophistication of these paintings, it's astounding to recall the way Robinson was received when he first made his mark on the Australian art scene with the farmyard paintings of the early 1980s. He was frequently dismissed as a naïve artist, a mere rustic who had picked up a brush and painted the first thing he saw. Yet there were curators who recognised Robinson's abilities. Among them was the late Nick Waterlow, who included his farm paintings in the Sydney Biennale of 1986, from where they were acquired by William Lieberman for New York's Metropolitan Museum of Art.

When Robinson won the Archibald Prize in 1987 with his *Equestrian self portrait*, the chorus of jeers was renewed, but this

was mainly a reflection of the narrowmindedness of an artworld in which the 'cutting edge' no longer had much time for painting, while more conservative elements saw only a comical subject. Indeed, the self-deprecating humour of all Robinson's self portraits has posed a constant affront to those who believe great art must always be as solemn as a liturgy.

In his rainforest paintings of the 1990s, it was clear that Robinson was breaking new ground in Australian art and connecting with Romantic traditions that viewed the landscape in transcendental terms. There was nothing whimsical about the *Creation landscapes* 1988–2004, which were virtual symphonies in paint. I won't dwell on these paintings which have been featured in all the major surveys of Robinson's work. It's enough to register the heights to which the artist's imagination had soared. When he changed direction again, and began painting still lifes and interiors, it could only feel like a descent from a lofty peak.

The first of the new works appeared in 2010, surprising admirers who viewed Robinson as a painter of visionary landscapes. To leave the forest and retreat to the sanctuary of one's home and garden was seen as an admission of creative exhaustion, as if the artist had burnt himself out and settled on a much easier path.

It's the intention of this exhibition to show that the return to still life was not a surrendering of the high ground but a concerted effort to bring the same painterly qualities to bear in a different genre. For a painter as knowledgeable as Robinson, every new picture stands at the end of a long tradition. He didn't paint the landscape without an awareness of what artists such as Caspar David Friedrich, J.M.W. Turner and Eugene von Guérard had already achieved. His farmyard paintings had owed a debt to Pieter Breugel the elder and his riotous depictions of peasant life.

In turning to still life, Robinson declared his admiration for Jean-Baptiste-Siméon Chardin, who brought still life out from under the shadow of history painting and portraiture. Chardin imbued

the genre with a significance that would develop until the modern era, when Pablo Picasso and Georges Braque would add a new dimension to the genre – the fourth dimension, if we accept what commentators on Cubism have written.

Defying the theatricality and extravagance of the French Rococo, Chardin depicted simple, homely subjects in a way that privileged close observation over invention. He ushered in a form of realism that prefigured the more aggressive gestures of Gustave Courbet and, later, Vincent van Gogh. He also opened the door to an ideal of 'pure painting', in which the subject is less important than the manner in which it is painted. In Chardin's still lifes, painting *becomes* the subject. Composition is of central importance—not merely in the disposition of objects, but in the gradations of tone and many small colour echoes that create a sense of harmony.

Chardin understood that colour was intrinsically bound up with the play of light and shadow. It was a lesson absorbed by Henri Matisse, who admired and copied Chardin's work. Robinson has noted Matisse's predilection "for keeping the painting within the first pulse of light when the idea first came".³ This "first pulse of light" is elusive, especially for a painter such as Robinson, who works slowly, by means of small touches and revisions, but it is nonetheless crucial if a picture is to retain its freshness.

For Robinson, light has always had transcendental overtones, as if the act of seeing were a perpetual revelation. He wants us to view an arrangement of fruit, flowers or objects on a table as if it were the first time we had laid eyes on such a thing. It's the same spirit one finds in his rainforest paintings.

The phrase 'eternal present' has been used by theologians and psychologists to describe a meditative state in which time seems to stand still. It's a feeling many people experience when contemplating a painting in which the subject is held in a state of suspended animation, never moving or changing. The still life is particularly sympathetic in this regard because it usually represents

a small, closed world. There are none of the distractions offered by a portrait, which invites speculations about personality; or a landscape, which presents us with a scene in which something is always about to happen.

To make a still life seem perpetually new, part of an eternal present, the artist has to avoid the clichés and routines that allow us to dismiss a painting as just another example of a wellworn (or worn-out) genre. Post-Chardin, there have been many renewals of still life, from the metaphysical pictures of Giorgio de Chirico and Giorgio Morandi to the fractured composites of the Cubists.

The modern still life expresses the artist's personality in a manner that can be simultaneously oblique and intimate—'oblique' because we are looking at inanimate objects, not figures or faces; 'intimate' because those objects have their own histories, their own relationships with the human beings who have possessed them, valued them, arranged them in certain ways, and invested them with a range of meanings, both private and public.

When objects are depicted in a work of the Middle Ages, in a Renaissance painting or a Dutch still life of the Golden Age, almost every item has a symbolic meaning. An apple is a symbol of the Fall, a pear of the Resurrection; a pitcher of pure water stands for the Virgin Mary; a skull reminds us of the vanity of earthly things. In some pieces, the iconographical references are so numerous they support contradictory interpretations.

The modern still life is more secular and less rhetorical. Cézanne's apples or Morandi's dusty jugs and bottles don't have an overtly symbolic dimension. A Cubist guitar by Picasso might be seen as a sign of the female form, but there is nothing moralistic in this connection. On the contrary, we read the work as a statement of private sensuality. Conscious of everything that has gone before, the modern still life artist has been free to accept or reject the iconographical standards of the past. A skull is still a symbol of mortality, even in a work by Andy Warhol,

but Cézanne's apples were never plucked from the Tree of Knowledge. Was René Magritte thinking of the pipe as a *memento mori* in his famous pictorial conundrum, *The treachery of images* 1928–29? Does his inscription really mean: "This is not a symbol of mortality"?

Modernity has discovered an immense respect for the thing-in-itself unburdened by religious and cultural associations. At the very end of the Modernist adventure, even paintings were considered as things rather than windows onto the world. Others have insisted that every object in a painting be seen as an aspect of material culture, with stories attached to their manufacture and ownership. Artists have become nostalgic or sentimental about objects which they view through the eyes of antiquarians.

Robinson admits to such a relationship with the objects in his paintings. "I like common, sometimes 'odd' utilitarian things", he writes, "—nothing too ostentatious". He savours "the warmth and logic of objects that have a reason for existence".⁴

His recent still lifes feature a range of plates and vases, mostly sourced from antique shops. Robinson's preference for 'common' things is a reflection of an outlook on life that rejects luxury and gaudy display. He would rather study a plain object that has afforded simple pleasure to its owner, and perhaps has been of some practical use. The items in his paintings are more likely to be displayed on the domestic mantelpiece than in a museum vitrine.

The challenge is to bring out the beauty in these simple things. Robinson is not a collector or admirer of kitsch, a class of objects that has provided a career for a range of contemporary artists, notably Jeff Koons. The taste for kitsch entails an overblown sense of irony, as popular forms of third-rate art are transmuted into valuable objects to be acquired by museums and wealthy collectors. Such a process would be anathema to Robinson, who seeks a genuine aesthetic experience, even in a plate or a teapot acquired

at a junk shop. His work is predicated on direct experience, not upon a strategy intended to position himself within the fashionable discourses of our era.

For Robinson, still life has become associated with interiority, with a deepening interrogation of his personal and artistic priorities. Age is a factor, but not an excuse. His adoption of the genre is more a matter of ‘interior necessity’, to invoke Kandinsky’s famous catchphrase.

Bonnard put the case succinctly:

I believe that when one is young it is the object, the outside world that carries you away: that fills you with enthusiasm. Later, it is the interior realm, the need to express an emotion, that pushes the painter to choose this or that point of departure, this or that form.⁵

At this stage of his career, Robinson has almost nothing left to prove. The only judge he needs to convince is himself, and perhaps the imaginary jury of the artists he admires. Robert Hughes once argued that all good writers had an imaginary master whom they hoped to please. In his case, he nominated essayist, Cyril Connolly.

If one had to select an ideal precursor for Robinson, it would be hard to go past Bonnard. It’s not simply because Robinson shares the same reclusiveness, or has a predilection for certain colours and themes; there is an affinity in the way each artist crafts an art of almost cosmic significance from the most humble, everyday scenes.

In an early painting such as *The lattice verandah* 1971–72, Robinson experiments with the inside-outside motifs Bonnard pursued at Le Cannet and Bordeaux. There is, however, a distinct flavour of Queensland in the shadowy coolness of the latticework set against a view of tropical vegetation drenched in yellow sunlight. The French doors are spatially distorted in the way Bonnard might rearrange the form of a door, a window or a room. Their whiteness is inflected with traces of other colours.

Despite the many empathies between this painting and Bonnard’s work, it has a clarity that one hardly ever finds in the Frenchman’s paintings. The bright red flowers placed prominently in the

foreground are a signpost as to where the picture was made. With the late Bonnard, objects often act like vortexes in the picture, ambiguous signs that resist decoding. Robinson is more firmly attached to the outward form of the object. No matter what he has learned from other artists, his chief source of imagery is always the world in which he lives: the house, the garden, the farm, the forest.

While Bonnard’s still lifes grew increasingly abstract, Robinson’s recent exercises in the genre are just as precise as his earlier ones, perhaps more so. Although he owes a debt to French Post-Impressionism, one must recognise the classical component in Robinson’s work. In a painting such as *Still life with Chinese vessels* 2010, we can see every detail of the bowls, the vase of flowers, the artfully rumpled table cloth, and recognise books on Georges Seurat and Robinson himself. The secondary still life in the mirror is another device one finds in Bonnard, but Robinson never disguises the fact that we are looking at a reflection in a glass. The picture may not reveal all of its complexities in a single glance but there is no suggestion of obfuscation.

In paintings such as *Still life with duck eggs and herbs* 2014, the brushwork is more expressive than usual, the colour more striking, but each object is just as carefully delineated. Robinson’s classicism is even more pronounced in *Still life with stunned mullet* 2014 in which the fish, bread and lemons are displayed on a piece of white paper, against a black background. Here one thinks of Spanish still life, in the severe tonal contrasts and the frugality of the potential meal.

The most ambitious of Robinson’s still lifes are those paintings in which he leads us out of the studio, with its careful arrangement of objects, into the tropical lushness of the garden. We leave an orderly, personalised space universe and enter the realm of nature, where plants strive to escape their allotted boundaries. The multiplication of detail creates many possible stories, as we feel that each object has a private meaning for the artist. The garden is the place where human control becomes more tenuous.

For the critic Guy Davenport, the origins and significance of still life are to be found in the passage from nature to culture, from

primitive life to civilisation. Referring to the anthropological studies of Claude Lévi-Strauss, Davenport writes:

Still life belongs in the slow sinews of a great swell that began with the cultivation of wheat and the fermentation of wine, bread and wine being two of its permanent images. It is an art that is symbiotic with civilisation.⁶

When human beings began to cultivate crops, they also began to appreciate objects. Weapons and utensils were decorated, and valued for reasons other than their utility. It is another step on the road to civilisation to celebrate such objects in a painting or drawing. It implies the growth of stable communities, of wealth, and systems of exchange. It reveals a society that can define itself in terms of objects, whether they be industrially fabricated, handmade or cultivated.

Refining the case for still life as an avatar of civilisation, the Polish poet Adam Zagajewski raises a moral argument in defence of the genre in a discussion of Chardin's *Still life with plums* ca. 1730 in the Frick Collection:

...what we'll see is apparently only a tumbler made of thick glass, some gleaming enamelware, a plate, and a bulging bottle. Through them, though, we'll come to love singular, specific things. Why? Because they exist, they're indifferent, that is to say, incorruptible. We'll learn to value objectivity, faithful depictions, accurate accounts—in an age so adept at exploiting falsehoods.⁷

Robinson's approach to still life acknowledges both the 'civilised' nature of the genre and the simple integrity of the object. He pays a discreet homage to the artists he admires, and shows respect for the humble items he has gathered from many sources. He has not attempted any radical stylistic departures, being content to work from close observation, arranging his subjects in a manner that permits endless variations. The aim is not to break new ground but to dig ever more deeply into a well-worked quarry, uncovering motifs and relationships that are only available to those artists who understand that inspiration is perfectly compatible with the most patient investigation.

¹ Pierre Bonnard in a letter to Henri Matisse, April 1941, in *Bonnard/Matisse: Letters between friends*, intro. and notes by Antoine Terrasse (New York: Harry N. Abrams, 1992), 88.

² Dita Amory, ed., *Pierre Bonnard: The late still lifes and interiors* (New York: Metropolitan Museum of Art, 2009), 13.

³ William Robinson in *William Robinson: Still life and landscape paintings 2010–2012* (Sydney and Melbourne: Australian Galleries, 2012), 6.

⁴ *Ibid.*, 5.

⁵ Pierre Bonnard, quoted in Amory, *Pierre Bonnard: The late still lifes and interiors*, 75.

⁶ Guy Davenport, *Objects on a table: Harmonious disarray in art and literature*, (Washington DC: Counterpoint, 1998), 11.

⁷ Adam Zagajewski, *A defense of ardor: Essays* (New York: Farrar, Strauss & Giroux, 2004), 10.



William Robinson
2012



Still life with pewter jug 2012
pastel on paper 70 x 100cm
Private collection

Interior with clavichord 2012
oil on linen 66 x 81.5cm
Private collection, Sydney



Still life with poppies and amber 2010
oil on linen 41 x 51cm
Private collection



Coffee and croissants 2015
pastel on paper 57 x 77cm
QUT Art Collection
Purchased through the William
Robinson Art Collection Fund, 2016







Self portrait with panama and shells 2010
oil on linen 53.5 x 77cm
Private collection, Brisbane

Apples on a table 1971
gouache on paper 40 x 31cm
Private collection, Brisbane



List of Works

Poppies 1962–64
oil on canvas
51 x 41cm
Private collection, Melbourne

Interior with black dog 1970
oil on linen
124 x 90cm
QUT Art Collection
Purchased through the William Robinson
Art Collection Fund, 2013

Apples on a table 1971
gouache on paper
40 x 31cm
Private collection, Brisbane

The lattice verandah 1971–72
oil on canvas
60 x 75cm
QUT Art Collection
Gift of Susan Carleton under the
Cultural Gifts Program, 2002

Garden and cane chair ca. 1972
pastel on paper
48 x 59.5cm
QUT Art Collection
Purchased through the William Robinson
Art Collection Fund, 2008

Mandarins and cumquats (with Grandma's plate) 1976
gouache on paper
56 x 76cm
Private collection, Brisbane

Verandah 1976
pastel and gouache on paper
40 x 30cm
Private collection, Brisbane

Untitled (terrace) ca. 1976–78
pastel and gouache on paper
65.5 x 50.5cm
QUT Art Collection
Purchased through the William Robinson
Art Collection Fund, 2017

Self portrait with panama and shells 2010
oil on linen 53.5 x 77cm
Private collection, Brisbane

The sprig of wattle 2010
oil on linen
52 x 67cm
Private collection, Brisbane

Cherries on a blue plate 2010
oil on linen
51 x 41.5cm
Private collection

Still life with poppies and amber 2010
oil on linen
41 x 51cm
Private collection

Still life with rosé 2011
gouache on paper
95 x 67cm
Private collection, Brisbane

Still life with magnolia and apples 2011
pastel on paper
42 x 31cm
Collection of Craig Edwards, Canberra

Verandah with Poinciana and still life 2011
oil on linen
110 x 162cm
Private collection, Brisbane

Mason's jug with fruit and flowers 2011
pastel on paper
46 x 61cm
Collection of Ray and Diana Kidd

Tea with bread and honey 2011
pastel on paper
41 x 31cm
Private Collection, Canberra

Still life with Chinese vessels 2011
oil on linen
87 x 68cm

QUT Art Collection
Purchased through the William Robinson
Art Collection Fund, 2011

Interior with clavichord 2012
oil on linen
66 x 81.5cm
Private collection, Sydney

Verandah and studio with lilies and lemons 2012
oil on linen
81.5 x 66cm
Collection of Gordon and Margaret Marr

Sunny morning with room and verandah 2012
pastel on paper
70 x 100cm
Tweed Regional Gallery collection

Banksia and tuckeroo 2012
conté on paper
27 x 41.5cm
Private collection, Sydney

Five peaches 2013
oil on linen
31 x 36cm
Private collection, Brisbane

Still life with Byzanta vase 2012
pastel and gouache on Aquarelle Arches Satine paper
61 x 46cm
Courtesy of the artist and Australian Galleries,
Sydney and Melbourne

Still life with ruby glass vase 2012
pastel and gouache on Aquarelle Arches Satine paper
46 x 57cm
Courtesy of the artist and Australian Galleries,
Sydney and Melbourne

Still life with lemon aspen 2012
oil on linen
41 x 56cm
Private collection

Still life with pewter jug 2012
pastel on paper
70 x 100cm
Private collection

Rose peonies and peaches 2013
oil on linen
81.5 x 66cm
Courtesy of the artist and
Philip Bacon Galleries, Brisbane

Red mullet with compotier of figs 2013
oil on linen
41 x 51cm
Private collection

Apples and mandarins 2013
oil on linen
41 x 51cm
Private collection

Byron bouillabaisse 2014
oil on linen
53 x 78cm
Collection of Gordon and Margaret Marr

Native flowers with Granny Smiths 2014
oil on linen
66 x 81.5cm
Private collection, Brisbane

Still life with stunned mullet 2014
oil on linen
53 x 78cm
QUT Art Collection
Purchased through the William Robinson
Art Collection Fund, 2016

Self portrait with salmon heads 2014
oil on linen
78 x 53cm
Private collection, Brisbane

Still life with duck eggs and herbs 2014
oil on linen
41 x 51cm
Elliott Dossetor Collection

Spring bouquet in Carnival glass jug 2014
pastel on paper
77 x 57cm
Courtesy of the artist and Australian Galleries,
Sydney and Melbourne

Summer flowers in Poole jug 2014
pastel on paper
29 x 36cm
Courtesy of the artist and Australian Galleries,
Sydney and Melbourne

Native flowers and watering can 2014
pastel on paper
29 x 36cm
Courtesy of the artist and Australian Galleries,
Sydney and Melbourne

Ranunculus in Charlotte Rhead vase 2014
pastel on paper
63 x 48cm
Courtesy of the artist and Australian Galleries,
Sydney and Melbourne

Wattle, banksia, fruit and bread 2014
gouache on paper
28 x 38cm
Courtesy of the artist and Australian Galleries,
Sydney and Melbourne

Sunflowers, pomegranates and limes 2014
pastel on paper
77 x 57cm
Courtesy of the artist and Australian Galleries,
Sydney and Melbourne

Daffodils, hyacinths and roses 2014
pastel on paper
63 x 48cm
Courtesy of the artist and Australian Galleries,
Sydney and Melbourne

Pumpkin scones with fruit 2014
pastel on paper
52 x 69cm
Courtesy of the artist and Australian Galleries,
Sydney and Melbourne

Still life with Arabian pot 2014
pastel on paper
63 x 48cm
Private collection, Sydney

Edwardian jug and blue bottle 2014
pastel on paper
63 x 48cm
Private collection, Melbourne

Amaryllis and apples 2015
pastel on paper
57 x 77cm
Courtesy of the artist and Australian Galleries,
Sydney and Melbourne

Mixed vegetables with copper pot 2015
pastel on paper
46 x 55cm
Courtesy of the artist and Australian Galleries,
Sydney and Melbourne

Coffee and croissants 2015
pastel on paper
57 x 77cm
QUT Art Collection
Purchased through the William Robinson
Art Collection Fund, 2016

Macadamias, fruits and flowers 2016
oil on linen
96.5 x 122 cm
Private collection, Brisbane

Publisher

William Robinson Gallery
QUT
GPO Box 2434 Brisbane
Queensland 4001 Australia
www.ogh.qut.edu.au/wrgallery

Staff

Executive Director Professor Susan Street AO
Senior Curator Vanessa Van Ooyen
Curator Kevin Wilson
Public Programs Officer Sarah Barron
Collection Officer Sheryn Smith
Education Program Officer Pia Robinson
Curatorial/Editorial Assistant Katherine Dionysius
Administration Assistant Emma Cain

Printers ColourChiefs, Brisbane

Editor Evie Franzidis

Designer Dougal Morrison

Contributors

John McDonald
Professor Peter Coaldrae AO

Typeset in Anglecia Pro and Helvetica Neue

Printed on 170gsm Novatech Satin

© QUT and contributors

Apart from fair dealing for the purposes of private study, research, criticism or review as permitted under the Copyright Act, no part of this publication may be reproduced without permission of the publisher. All images are reproduced with the permission of the artist.

ISBN 978-0-85856-004-8

Published on the occasion of the exhibition

Eternal present: The still life paintings of William Robinson

14 July 2017 to 25 June 2018

The exhibition and publication have been
presented with the assistance of

PHILIP BACON AM
supporting visual arts at QUT

**Cover**

Still life with stunned mullet 2014

oil on linen 53 x 78cm

QUT Art Collection

Purchased through the William Robinson Art Collection Fund, 2016

