

Logan Art
COLLECTION

Cover Image: Lola Irvine, *Banksia Integrifolia* (detail)
1999, oil on canvas, 600 x 500mm



Logan Art Collection

Selected works of the Logan Art Collection

Acknowledgements

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Logan Art Collection Catalogue 2007

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Foreword

This catalogue presents selected works of the Logan Art Collection, bringing together artists from Logan, Queensland and across Australia. The collection essentially aims to be reflective of the time in which we live. Works celebrate the creativity of Australia's artists and explore what could be described as the 'spirit' of Logan City and the diversity of its residents.

Historically the Logan Art Collection arose out of the Logan Art Award which commenced in 1988. A number of works featured in the collection were acquired through the Award during its ten year history. The first Logan Art Award was held in conjunction with the John Paul College Art Exhibition. Subsequent events were held at the Kingston Butter Factory Community Arts Centre until the establishment of the Logan Art Gallery in 1995.

The Logan Art Award attracted significant works of art to Logan City and played an important role in facilitating cultural development in the local community. It enabled the highest quality contemporary art works to be selected for acquisition in the development of the Logan Art Collection.

The acquisitive award was open to artists Australia wide and artists were encouraged to submit entries in the categories of Paintings, Works on Paper and Sculpture.

Today, the Logan Art Collection features an increasing range of paintings, works on paper, photographs, ceramics, mixed media works and sculptures. The collection incorporates the *Logan, A Sense of Place Collection* which specifically seeks to reflect aspects of Logan City's physical and social environment. Works featured in the *Logan, A Sense of Place Collection* bring together various artists' ideas and impressions about the Logan area and what it is like to live in the city. The collection describes and discusses the community and the different ways it can be seen and experienced.

In recent times, works for the Logan Art Collection are acquired through Logan City Council's Art Collection Policy. Suitable works are selected from exhibitions held at the Logan Art Gallery, from studios of local artists and via gifts and bequests through the Commonwealth's Cultural Gifts Program.

The Logan Art Collection plays an important role in assisting the local community to explore ideas and stories of Logan City's recent past, while illuminating the vibrant present and encouraging the region's individuals to imagine their futures.

Esther Austin

Daisy Hill

1993, oil on canvas
850 x 1010mm

Esther Austin's *Daisy Hill* records a view of this appealing Logan City location, detailing the landscape complete with its domestic built environment, as experienced by the local artist in the early 1990s. The site was of particular interest to Austin as at the time the artist was considering moving there. The fondness held for Daisy Hill can almost be felt in the warm colours used to depict the welcoming homes, while the cool green of the hill appears as an oasis against the dry foreground of surrounding grasslands.

Austin is known for her fascination with the landscape and is particularly adept at capturing the subtle play of light as it caresses rock formations, trees and bodies of water alike. Other landscapes by the artist held in the Logan Art Collection include *Bush Fire in Wembley Road* and *View from Tanah Merah*.

Austin has a long career in the visual arts commencing her studies at the East Sydney Technical College in 1945. She has been a member of the Royal Queensland Art Society since 1967 and a member of the prestigious Half Dozen Group of Artists since 1992. Exhibiting in many group exhibitions across Queensland and several solo exhibitions in Brisbane, Logan and Port Moresby, Austin's works are held in both private and public collections.



Jill Barker

Waists (Pearl)

1994, painted polyurethane foam
330 x 300 x 105mm each (4 units)

The four units are constructed from polyurethane foam and are designed to be mounted on a smooth, white wall, so that light reflected from the fluorescent paint on the back of each panel illuminates the wall. Surface texture and shape are Barker's dominant concerns in the work. The four units and the spaces between them, reflect the position of the waist as a kind of 'non-area' between the more usually recognised erogenous zones, while the total arrangement alludes to the composition associated with more traditional paintings.

From 1990 to 2006, Jill Barker lectured full-time at the Queensland University of Technology. She has received several Arts Queensland Grants as well as an Australia Council Residency at the Barcelona Studio. Jill Barker has held numerous solo exhibitions including *The Sonada Project* at University Art Museum (University of Queensland) in 2006. She obtained her Master of Arts (Humanities) from Griffith University in 1994, a Bachelor of Arts (Visual Arts) Degree with Distinction from Curtin University in 1988 and a Bachelor of Science Degree from the University of Queensland in 1972.

Bibliography

Daniel Mafe, *Mourning Practice*, Eyeline no. 38, Summer 1998/99; Jill Barker & Gillian Swanson, *Stock Still & Sweet Little Girl*, Exhibition Catalogue, 1995; Susan Osting & Jill Barker: *Sweet Little Girl*, Exhibition Review, Eyeline, no.25, Spring 1994, p.47.



Lyell Bary

My Mother's Blanket

1997, acrylic on plywood
1800 x 1200mm

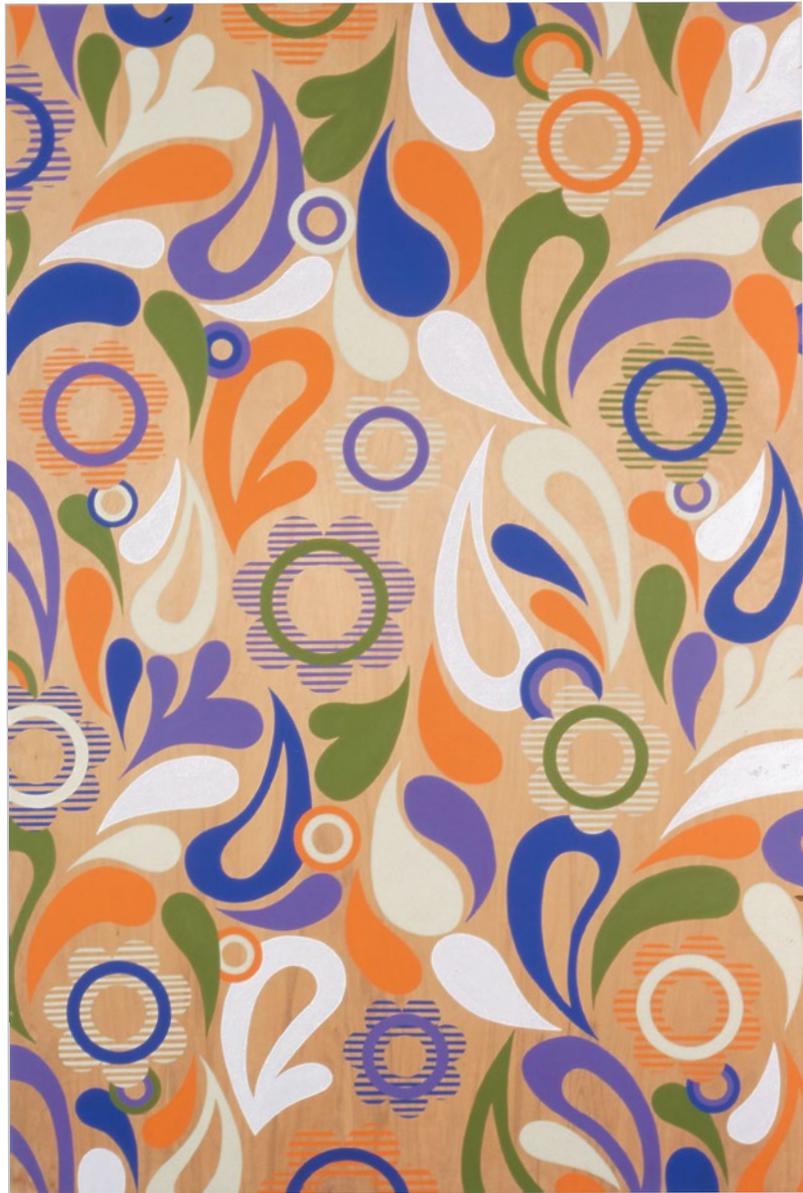
The combination of the size, title and textile markings of *My Mother's Blanket* prompt the viewer to expect the blanket to fall from the wall and envelop, cosset and comfort. Although on plywood, the title of the work and the painted pattern negates the underlying hard surface. The title and painted surface are in contradiction to the hardness of the timber beneath, softening and coaxing the timber into a seemingly other form. This plywood surface still shows through though, lending itself to the work as a seventh colour, fusing both support and surface application as one.

Unlike other works Bary has produced, where he has acknowledged and integrated the very form of the woodgrain in the pattern of the painting, *My Mother's Blanket* strays from this practice. The strength of the idyllic notion of 'Mother's blanket' and all these words cannot override the need of the artist to reach to the readymade grains in the timber for reference.

Lyell Bary was born in Picton, New Zealand, in 1960 and came to Australia in 1981. Relatively late to begin his career as an artist Bary first exhibited in 1993. He is intrigued by ordinary, everyday objects and materials, the way their uses change over time and the histories such objects accumulate. Influenced by the work of American artist Robert Indiana, Lyell Bary's work often uses text and abstract images from popular culture sources. His work has a strong conceptual framework and is characteristically minimalist.

Bibliography

Rex Butler, *Blow Up for the exhibition Every Little Detail*, catalogue essay, Experimental Art Foundation, Adelaide, 1997;
David Broker, *Assenting the Ludicrous*, review of the exhibition 535001-536000 Broadsheet, CACSA, 1997.



Erik Berg

Mayes Cottage

1996, oil on canvas board
590 x 900mm

For Erik Berg, this old cottage is not a site for pleasant contemplation, for the 'speed society' has moved from rough-hewn cabins to skyscrapers. Rather, the artist encourages reflection upon the commercial objectives gained at the expense of an earlier society bred on fortitude and endurance. A society which did not encourage financial improvement to the detriment of education. Berg paints his subjects with an unadorned directness revealing his desire to document and record the changing face of his surroundings and his concerns about the unthinking nature of development.

Born in Denmark in 1931, Erik Berg came to Australia in 1969 and settled in Brisbane within an area which is now known as Logan City. Entirely self-taught, painting and the promotion of artistic endeavour have been the artist's hobbies since childhood. Since retirement, he has been able to dedicate himself more seriously to these interests. His work is held in several school and local government collections.



Richard Blundell

Responding to the degradation of the natural landscape around him, Blundell uses the power of aesthetics to evoke passion for the natural environment in the viewer.

Blundell suggests these works are part of a body of work that is “a working hypothesis about the role of artistic production and aesthetics in the formation of place, the development of cultural capital and in establishing eco-culture.” He goes on to express that “the likely influence of aesthetics over social, political or economic decisions seems frail, improbable or even foolish. On the other, the role of aesthetic experience and cultural memory in the formation of identity seems very powerful.” (Blundell p 3.)

Like so many Australian artists Blundell’s works are a contemporary recording of the landscape surrounding him. The viewer can envisage Blundell placing colour on the canvas, transferring the image from eye to canvas, documenting the sheen or shimmer of light or the dark shadows from the view in front of him.

These works are an important document and reaction to the rapid depletion of local forest and the encroachment of suburbia. The proportions of the canvasses are suggestive of Blundell’s awareness of the remnants of bushland. The slivers of canvas heighten the viewer’s awareness of the vulnerability of the ever diminishing natural landscape.

A prolific painter, Richard Blundell is Deputy Director at Queensland College of Art (Gold Coast and Logan) and has exhibited at various Queensland galleries and also galleries in New South Wales, Victoria and Vietnam.

Bibliography

Attunement: Painting, Nature and Australian suburbia, Logan Art Gallery: *Ecology of Place* Catalogue, March 2006; Artist’s Statement, Logan Art Gallery - *Ecology of Place* Catalogue, March 2006.

Dark Forest II: Daisy Hill

2006, oil on canvas 365 x 1500mm

Ridgeline II: Daisy Hill

2006, oil on canvas 365 x 1500mm

Distance: Daisy Hill

2006, oil on canvas 365 x 1500mm



Joanna Burgler

Car Body (International 1940)

1991, oil on canvas
1220 x 1550mm

For Joanna Burgler, the transformation of the rigid geometric shapes of the industrial world by nature's chaotic patterning, encourages contemplation and exploration of the complex relationship between man and nature. In *Car Body (International 1940)*, the entire front section of the car is being corroded by rust, marking the surface with abstract shapes in ochre and red. Weeds and tendrils grow around and within the car, while distorted images of ourselves and our environment are reflected back to us in the headlights and chrome bumper-bar. The incorporation of the viewer into the work in this way implies that the old vehicle has an integrity of its own, full of memories and nostalgia.

Born in Canberra in 1955, Joanna Burgler has exhibited widely in Byron Bay, having settled in the area after obtaining her Diploma of Art (Painting) in 1979 from the Alexander Mackie College of Advanced Education in Sydney. She has travelled widely throughout India, Nepal and Switzerland.

Bibliography

Elizabeth Stuart, *Women Artists*, Port Melbourne, Vic. Lothian, 1993; Nevill Drury (ed.), *New Art Eight, Profiles in Contemporary Australian Art*, Craftsman House, 1993; Max Germaine, *Women Artists of Australia*, Craftsman House, 1991.



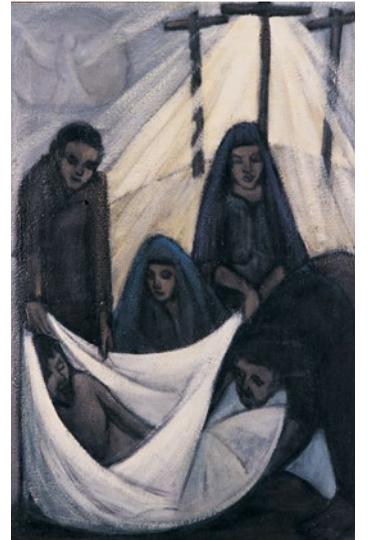
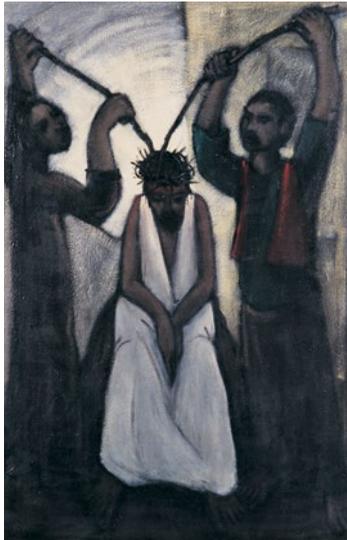
Max Daneels

Flagellation, Crucifixion and Deposition (triptych)

1992, oil on masonite
1000 x 640mm each

Referencing biblical scenes of the flagellation, crucifixion and deposition of Christ this triptych, by Belgium born artist Max Daneels, is in a style reflective of his oeuvre. The strong, simple lines frame blocks of colour and the linear movement continuously draws the eye over the image. The paintings are dark yet light simultaneously, perhaps reflective of the subject matter which is despair and sorrow but ultimately, for believers of the biblical story, the bringer of joyous redemption. In each image Daneels' deft hand captures a transcendental light escaping from the darkness, with Christ enveloped in shining white heralding what is to come.

A self taught artist, Daneels spent much of his early life living in various parts of Europe and began exhibiting regularly in Belgium and France from the 1950s onwards. Moving to Australia in 1980 Daneels exhibited in various venues around Brisbane and displayed a major survey exhibition at Logan Art Gallery in 1998. He later embarked on the ambitious project to create 39 works named *Peregrinations Through the Twentieth Century* documenting figures and events which he believed significant to the period.



Elizabeth Duguid

Hunchy Landscape

1991, pastel on paper
785 x 1300mm

This spontaneous landscape by Elizabeth Duguid depicts the pineapple farms at Hunchy in the Sunshine Coast hinterland. Residing in the area, Duguid has embraced the local landscape recording it with her decisive application of colour which she advocates is the essence of her work. The rhythmic movement of this work with its languishing colours is reminiscent of much of her life.

Duguid suggests she finds “the ever changing subtleties of colour in nature fascinating - the way the colour changes with the time of day, after rain, after fire. The same subject can be an ever changing story.”

Born in Sydney in 1941, Duguid studied art at the Tasmanian College of Art and moved to the Sunshine Coast in 1991. Duguid has been the recipient of many awards and prizes throughout her career and her work is held in both public and private collections.

Bibliography

Canvassing Colour, Logan Art Gallery: *Canvassing Colour*: Elizabeth Duguid, March 1995.



Guy Gilmour

Geraldine's World

**1996, acrylic on canvas
1520 x 1120mm**

A woman tending her vegetable patch; a man hanging out the washing; a cat on a table with the produce from the garden. All are part of the everyday routine for most people, but here they take on an almost surreal aspect. The hyper-realist technique adopted by Gilmour mimics and exaggerates photography's ability to record an image in perfect focus; an effect augmented by the use of sharp edges and a palette of high-key, richly saturated colour. The eye is disturbed by this all-over clarity of vision: only able to focus on one area of the work at a time, the viewer becomes disoriented and this everyday scene is suddenly made to seem foreign.

Guy Gilmour was born in Sydney in 1953, graduating with a Bachelor of Arts (Visual Arts) from the City Art Institute, Sydney in 1985. He has exhibited with Robin Gibson Gallery, Sydney as well as with Cintra Galleries, Brisbane. The winner of several regional art prizes, his work is held in collections throughout Australia.



Hollie

Tree Skin, Tree Heart

1994, oil on plywood
1800 x 1080mm

The densely textured, gnarled surface of the timber in Hollie's *Tree Skin, Tree Heart* forms the perfect foundation for the complex, vibrant application of colour which seems to cause the surface of the work to shimmer and pulsate. The effect is achieved by the juxtaposition of brilliant colours, as well as by the manner in which they are applied: sometimes in broad slashes of paint, but more usually in small dots, which strongly refer to the techniques of the Pointillists; specifically, the French artists Paul Signac and Georges Seurat.

Yet Hollie's acknowledgement of her European artistic heritage does not deny the influence of her local Brisbane area. In the words of Peter Cripps, former Director of the Institute of Modern Art Brisbane, her individualism is of an expressionist, colourist variety "you wouldn't fit anywhere else". In fact, it seems rather that Hollie is driven to express an intensely felt personal spirituality and the techniques and media she adopts are all with the intention of exploring, in the words of Urszula Szulakowska, "her psychological and spiritual life in relation both to nature, as well as to those traditions which symbolise the connection of psyche to earth and cosmos".

Born in Brisbane in 1958, Hollie has exhibited widely throughout her local region and interstate. She was the 1990 *Moet & Chandon Fellow* and was commissioned in 1994/1995 to produce ten works for the Brisbane International Airport. Her works are held in the collections of the Australian National Gallery, Canberra, the Queensland Art Gallery, and Brisbane City Gallery and by Moet & Chandon, Epernay, France.

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Hollie, MOCA Bulletin, no.29, March 1990; Hollie Leads Field in Moet & Chandon, Courier Mail, 26 February 1990, p.22; Moet & Chandon Australian Art Foundation Touring Exhibition Catalogue, 1990; George Petelin, "A Material Horoscope for Hollie and Moet", Eyeline, no.8, March 1989, pp. 10-11; Urszula Szulakowska, "Hollie", in Contemporary Australian Art to China 1988-89, Catalogue; Kate Collins, "Seeing Stars?", Sunday Mail, 13 November, 1988; Bronwyn Larner & Fran Considine, *A Complementary Caste: A Homage to Women Artists in Queensland, Past and Present*, The Centre Gallery, Surfers Paradise, 1988.



Reginald Knox

Scrubby Creek

1997, oil on canvas
1520 x 1220mm

A sense of almost mystic peace pervades this canvas by well-known local Indigenous artist Reginald Knox. Despite being located among the bustling suburban centres of Logan, the creek nevertheless still exerts a powerful sense of timelessness and calm. In fact, the scene is almost prehistoric: heavy vines intersect in the forefront of the canvas, while ancient trees and mist-covered pools are all depicted in fine detail. Yet while encouraging us to reflect on the past, the beauty is still readily accessible in our own time and area and is made the focus of this work.

Reginald Knox was born in Goondiwindi, Queensland, in 1934, a member of the Kamiliroi tribe. One of nine children, he was raised at Toomelah Mission at Boggabilla, where he excelled in art from an early age. Upon leaving school, the artist worked as a ring-barker and fencer, travelling throughout Queensland and New South Wales. He entered the Toowoomba Art Exhibition in 1968 where he won first prize, the Brisbane Bicentennial Art Exhibition in 1970 in which he won both first and second prize and was the recipient in 1983 of a Fellowship Grant through the Australian Arts Board. He presented an exhibition at the Queensland University Anthropology Museum in 1990, which related to the Brisbane and Turrbal Aborigines who once occupied the area. His work has also been displayed at the Queensland Art Gallery, the Brisbane City Hall and the Brisbane Entertainment Centre. He currently teaches Aboriginal art and culture in schools throughout Queensland.



Sally Morgan

Sunset

1990, screenprint on paper
640 x 940mm

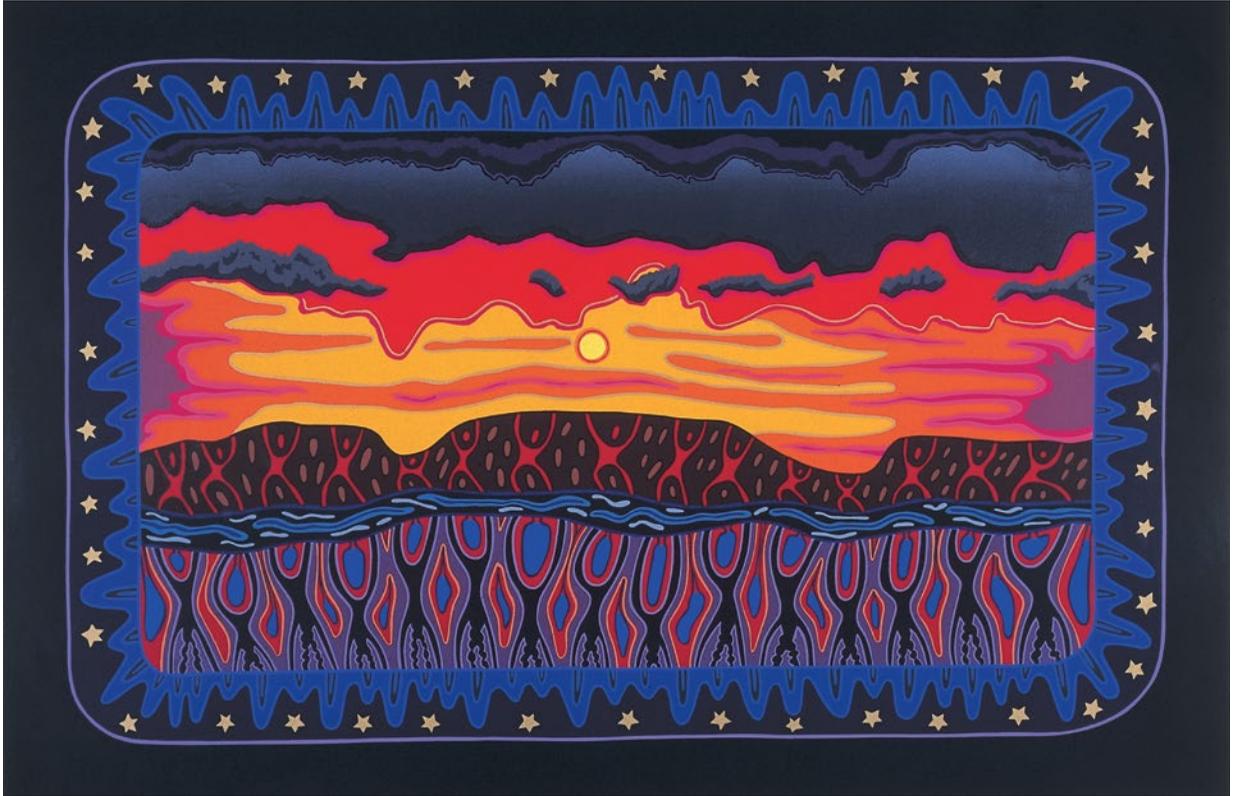
The strongly visual and oral nature of Aboriginal culture, provides Sally Morgan with a rich heritage upon which to draw for her artistic works. Throughout the artist's life, a strong desire to communicate issues and beliefs which have been central to Aboriginal peoples for thousands of years is apparent; her works in effect construct a link between two cultures, making in the words of one curator, "Aboriginal expression comprehensible to people who haven't made an intense study of it."

In *Sunset*, Morgan reflects the grandeur of an outback sunset with its vivid reds, ochres, yellows and blues, yet at the same time displaying the essential harmony between the people and the earth they inhabit; the human forms seem to support and define the mountains behind which the sun is setting. The whole scene is unified by a vivid band of blue and encircled by small white stars. For Morgan, "Issues of conservation and environment have gone beyond questions about the quality of life we are creating for ourselves. They have become questions of survival."

As a child, Sally Morgan had drawn almost obsessively before being criticised by teachers once too often for the style she had developed. It was only after meeting a distant relative many years later that she recognised in her early works the distinctive marks of an Aboriginal style and found the confidence to focus again on visual art. Morgan is the author of *My Place*, an acclaimed autobiography detailing her quest for identity and the discovery of her aboriginality, as well as *Wanamurranganya: The Story of Jack McPhee*.

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Tjalamini Mia, *Daughters of the Dreaming: Sisters Together Strong*, Art Gallery of Western Australia, Exhibition Catalogue, 1997; Nikki Barrowclough, "For All of Us", Good Weekend Sydney Morning Herald, 12 October 1996, p.25; Sonia Barrow "Universal Appeal in Icons of Aboriginal Identity", Canberra Times, 7 April 1989; Avril Quail, *A Koori Perspective Australian Perspecta 1989 Catalogue*, Art Gallery of New South Wales, 1989; Jennifer Isaacs, *Aboriginality: Contemporary Aboriginal Paintings and Prints*, University of Queensland Press, 1989.



Rodney Spooner

Another View

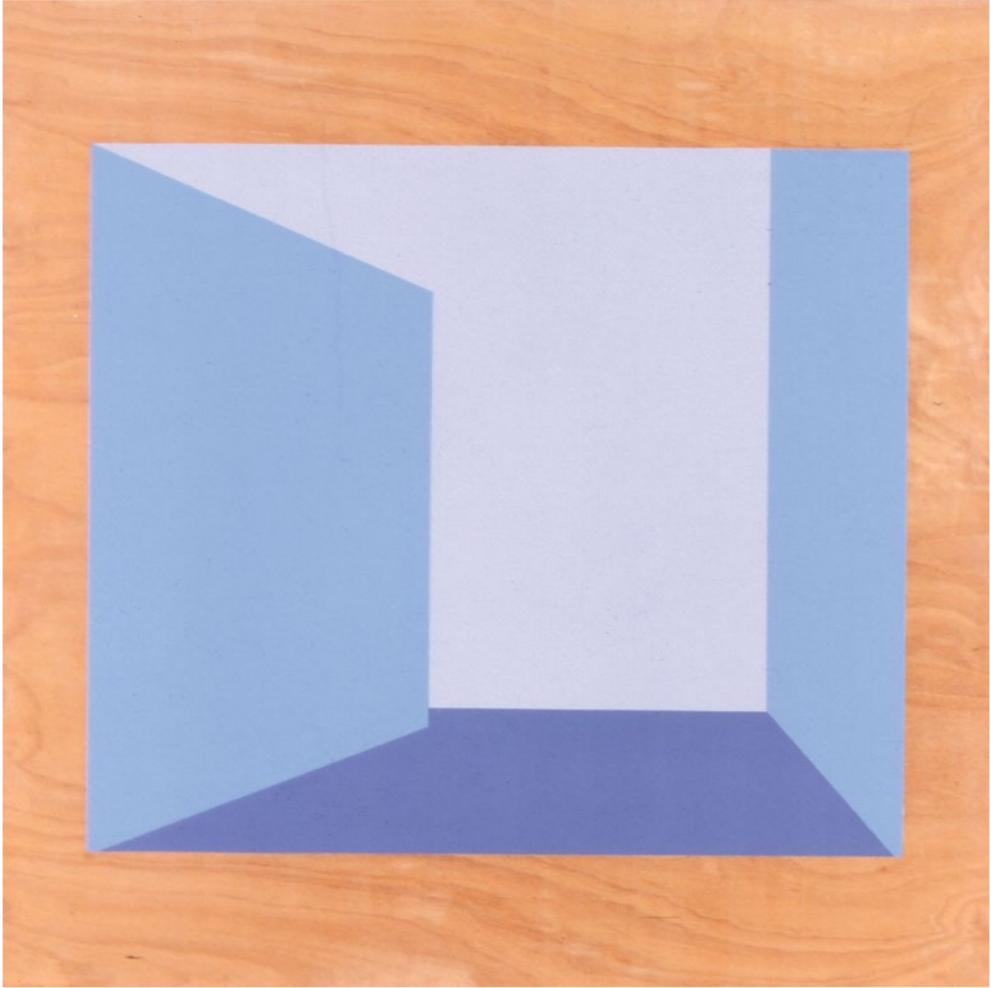
1995, synthetic polymer paint on plywood
1200 x 1200 x 100mm

In Rodney Spooner's *Another View*, the idea of space and the ability of art to make us reassess our surroundings is under consideration. What looks initially like a partitioned room constructed with walls at ninety degree angles, on closer inspection becomes less stable: the left hand 'wall' seems to shift closer to the edge at the top of the painting than at the bottom. Geometry therefore does not re-create or accurately define the space, but operates to remind the viewer that this is, after all, a construct: a work created by the artist, in the words of Robyn Daw, so that "the clean lines and sharp edges simultaneously define and camouflage the systems that uphold each other, the image and its housing."

Rodney Spooner has been widely awarded, particularly for his installation works, including being named overall winner of the 1993 Churchie Exhibition of Emerging Art, the Gold Coast City Art Prize, the City of Hobart Art Prize and an Arts Queensland Project Grant. He is represented in the collections of the Museum of Contemporary Art, Sydney, the Queensland Art Gallery and the Queensland University of Technology Art Collection, as well as in the collections of the Federal and Family Courts in Brisbane. He has exhibited at David Pestorius Gallery, Brisbane, the Institute of Modern Art in Brisbane, with Selenium Sydney and with the University of Southern Queensland, Toowoomba.

Bibliography

Rex Butler, "Rodney Cut a Hole", *Eyeline*, 1996; Rex Butler, "Ruins in Concrete", *Art + Text*, Vol. 48, p.34; Benjamin Genocchio, 'Another Room', *Eyeline*, Vol. 30, Autumn/Winter 1996, pp. 14-15; Clare Williamson, *The Object of Existence*, Exhibition Catalogue, Australian Centre for Contemporary Art, South Yarra, 1995; Michelle Helmrich, *Out of Exile and Into the 90s, An Exotic Otherness Crossing Brisbane Lines*, CAST, 1994.



Christopher Trotter

Domestic Noisy Mynah

**1997, recycled metal, machine parts,
motor mower body and handle
840 x 420 x 1350mm**

For Christopher Trotter, scrap metal and industrial discards form the basis of distinctive and evocative works. The artist has carefully selected and composed the materials to endow the work with its own 'personality', while promoting the concept of recycling materials to achieve creative solutions to problems of renewability of resources. In this case, the old Victa mower symbolises the typical suburban backyard and, like a real mower, the handle turns, causing the noisy mynah birds perched on the handle and the motor to chirp and fly around.

The artist examines the classic Australian culture of 'making do', in a whimsical, creative and entertaining way, encouraging the viewer's interaction with the work. *Domestic Noisy Mynah* won the People's Choice prize in the Logan Art Award, 1997.

Bibliography

Gail Heathwood, "Showcase", The Weekend Australian Magazine, 26-27 March 1994, pp.26-7; Exhibition Catalogue, Christopher Trotter, Cintra Galleries, Brisbane, 1993; "Artist Chris Sculpts a Scrap-Heap Skippy", Courier Mail, 26 November 1992, p.7.



Chris Worfold

The Red Cedar Studio

2002, oil on mixed
media on board
(diptych, 2 panels) A & B:
1630 x 1220mm each

Surrounded by trees in the rural region of Cedar Vale is the artist's idyllic studio, the subject of this work. *The Red Cedar Studio* features a jumbled series of objects from everyday life, a favoured subject of the artist. However in this large-scale painting, elements of movement and time are suspended, creating an enchanting scene. An artist's inspection from close up and from afar is juxtaposed akin to the way that Worfold sees the world.

The strong natural light of the outside environment directly illuminates the studio space highlighting key items such as the Mother-In-Law's Tongue by the door, a metaphoric plant offering many symbolic interpretations to the viewer.

In *The Red Cedar Studio* Worfold incorporates actual objects from the domestic environment working over them with oils until they meld into the image laid over the undulating surface. The combination of subject and inclusion of personal items gives this work a quiet intimacy.

Chris Worfold graduated from the Queensland College of Art with a Bachelor of Visual Arts in 1992. He obtained a Graduate Diploma of Education in 1993 and Honours with his Bachelor of Visual Arts from the Queensland University of Technology in 1994. He has held solo exhibitions at the Fortitude Gallery, Brisbane, of which he was co-director and at Logan Art Gallery and other Brisbane galleries including Gallery 482, Smith+Stonely and Palace Gallery. He is represented in public and private collections throughout Australia.

Bibliography

Chris Worfold: New Paintings Exhibition Room Brochure, Logan Art Gallery, July 2002.



Works celebrate
the creativity of
Australia's artists
and explore what
could be described
as the 'spirit' of
Logan City and
the diversity of its
residents.

Frank Alcock
Mountain Lookout
1988
oil on canvas
655 x 860mm



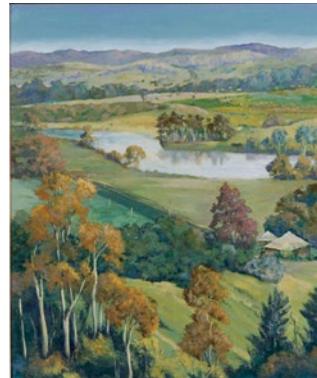
Nick Ashby
Magik Castle, Nobby's Beach
1994
synthetic polymer paint on canvas
1450 x 2690mm

Tony Allison-Levick
Waves of the Wind
1990
painted steel
610 x 920 x 320mm



Esther Austin
Bush Fire in Wembley Road
1980-90
oil on canvas
750 x 900mm

Nick Ashby
Figure
1990
oil on canvas
1795 x 930mm



Esther Austin
View from Tanah Merah
1980-90
oil on canvas
985 x 835 mm

Scott Avery
Book of Boats
1997
found boat timbers
990 x 1140 x 770mm



Jillian Beardsworth
Theoretically Speaking
2006
mixed media
205 x 660mm

Lyell Bary
Prozac Painting/Iris
1995
acrylic on plywood
1830 x 915mm



Erik Berg
Bridge Work
1995
oil on canvas
610 x 900mm

Jillian Beardsworth
An Elementary Treatise
2006
mixed media
220 x 270mm



Erik Berg
Compton Road
1996
oil on composition board
690 x 1050mm



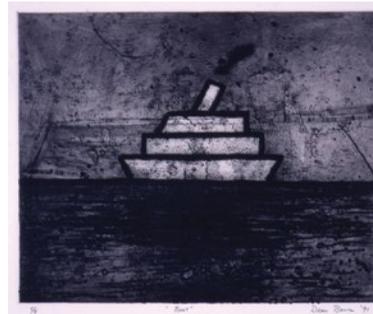
Erik Berg
Stage One
 1995 oil on canvas
 690 x 1460mm



Martin Howard Boscott
Chromatic Gram
 C-1-12
 1993
 dyes and pigments; filter
 paper and card
 500 x 405mm

Christopher Bluefields

Oranges in Mexico
 1992
 oil on canvas
 545 x 690mm



Dean Bowen

Boat
 1991
 etching on paper
 380 x 470cm

Christopher Bluefields

Tree of Life
 1993
 oil on canvas
 1490 x 1190mm



Catherine Brown

Junior Flip-Out Sofa
 1996
 plastic, fibre, thread,
 miniature sofa
 600 x 730 x 450mm

Jan Bryant

Proteas Persian
1988
pastel on matt board
555 x 645mm



Minuella Chapman

*They Sometimes Walk and Talk
Like That*
1990
painted tin
930 x 130 x 110mm



Roderick Bunter

Bizarre Love Triangle
1997
enamel, vinyl and
graphite on plywood
1055 x 245mm



David Charlton

Marbled
Ceramic Vase
2001
ceramic
280 x 150mm



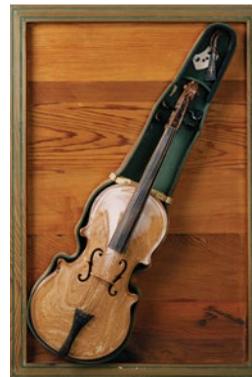
Minuella Chapman

She Was Never Very Happy
1992
lead and metal
740 x 60 x 70mm



David Charlton

Violin
2001
ceramic
690 x 433mm



The collection
incorporates the
*Logan, A Sense of
Place Collection*
which specifically
seeks to reflect
aspects of Logan
City's physical and
social environment.

Barbara Cheshire

*Bicentennial -
But Where Am I Going?*
1988
mixed media on
canson dessin
1580 x 390 x 35mm



Debra Connors

Rubenesque Figure
1990
pastel, gouache, collage on paper
720 x 550mm



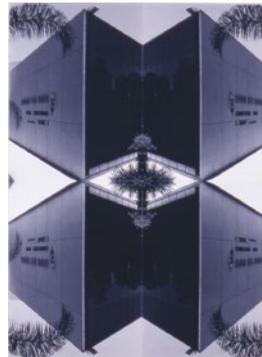
Paul Churcher

*Brisbane Landscape-
After Seurat*
1990
oil on composition
board
610 x 910mm



David Cooling

*Logan "Central"
Reflections*
1997
monochrome
photograph
800 x 590mm



Margaret Clark

*Standing Side by Side
When the Storms are
Most Severe* 1917
1995
6 plates, etching,
collage, oil crayon, ink,
gouache and tea on
paper
1800 x 1100mm



Prudence Cumes

Kodak 8046STD
1995
C type colour
photograph
2000 x 750mm



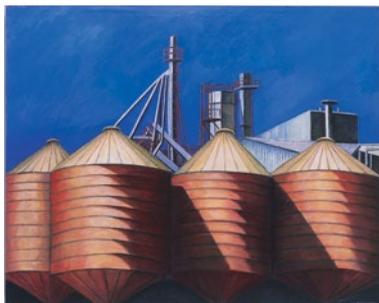
Kathleen Dempsey

Silos at Loganlea

1995

acrylic on canvas

1220 x 1520mm



Donna Free

David and Delilah in

Heaven #2

1989

oil on cardboard

1250 x 910mm

Diane Deshong

Vortex

2005

watercolour, gouche

and acrylic on paper

495 x 390mm



Joe Furlonger

Village in Dorset

1990

oil on canvas

430 x 540mm

Margaret Fredrickson

Portrait of Reg Knox

2000

oil on board

820 x 595mm



Joe Furlonger

Hook, Village in

Dorset II

1989

watercolour on paper

385 x 455mm

Micke Glikson

Muroroa
1996
pastel on paper
1590 x 1460mm



Kath Hastings

*Mastectomy,
Hysterectomy and No
Love For Me*
1996
ink on paper
1350 x 1280mm

Juli Haas

Party Games
1991
drypoint and
watercolour
500 x 330mm



Scott

Hollingsworth

*'As You Like It' -
Logan's Run*
1997
watercolour and
acrylic on road atlas
pages
300 x 665mm

Genny Haasz

Girl on a Bull's Back
1988
ink on paper
800 x 980mm



Scott

Hollingsworth

Car Altar Piece
Undated, acrylic on
found metal object
1200 x 1530mm

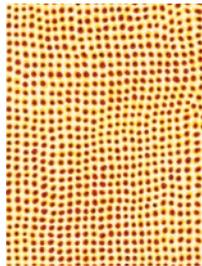
Scott Hollingsworth

Dream of the Authentic
1997
mixed media on board,
artist frame part of work
1426 x 820mm



Scott Hollingsworth

Untitled
(44 works on paper)
Undated,
watercolour and ink on
paper
various dimensions



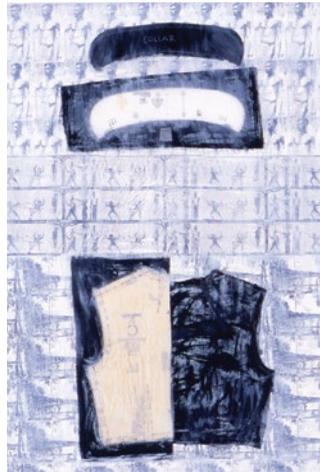
Adrian Hunter

Hermannsburg Trolley
1993
oil on canvas
1050 x 1550mm



Jan Hynes

Pattern for Australia
(*Running up a Little*
Black Number)
1993
photocopies, acrylic paint,
sewing pattern sections,
black crepe fabric, cotton
thread on board
1220 x 860mm



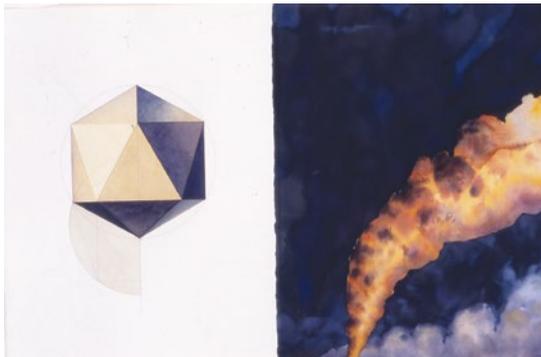
Jan Hynes

Shell Warfare
1990
pencil on paper
1220 x 860mm



John Honeywill

Armistice IV (Gulf War Series)
1992,
watercolour on paper
560 x 1500mm



The collection
describes and
discusses the
community and
the different ways
it can be seen
and experienced.

Lola Irvine
*Banksia
Integrifolia*
1999
oil on canvas
600 x 500mm



Sherrie Knipe
Print Product Trolley
1992
etching and aquatint on
paper, twigs
945 x 745mm

John Ivanac
*Memories of a Journey
- Mackay to Clermont*
1993
acrylic on canvas
1305 x 1010mm



Pam Lethlean
*Canning Street, North
Carlton, Victoria*
1989
oil on canvas
970 x 1220mm



Darren Johnson
The Logan River Tinnie Trail
2003
watercolour on paper
300 x 1240mm



Rosanna Li Wei Han
Soles for Souls (detail)
2003
readymade objects of
cardboard and
mixed media
various dimensions

Lyn Lubach

Curtis Falls
1988
oil on canvas
board
685 x 540mm



Kim Mahood

Edge
1994
bitumen and powder
paint on canvas and
paper
1300 x 950mm



Rosemary Lugg

Labrador Xmas '89
1989
pastel, oil and collage
on paper
1090 x 980mm



Alicia Maroto

Building Around
2005
acrylic on canvas
1530 x 1860mm



Katerina Lytras

Senility - Most People Hide It Away
1992
linocut on paper
410 x 1070cm



Alicia Maroto

Sunset at the Lagoon
2003
pastel on paper
1530 x 1860mm

Ronald McBurnie

Court of All Desire

1991

etching

610 x 450mm



Simon Mee

Wrestling With the

Angel of the Lord

1997

pencil on paper

255 x 235mm



Andrew Merry

The Endangered

1993

oil on composition

board

945 x 1255mm



Sally Mintram-Finegan

Office No. 2

1993

mixed media on paper

900 x 655mm



Shelagh Morgan

Mutespace

1988

collage and mixed media on paper

(3 panels) A & B: 555 x 755mm,

C: 360 x 270mm



Christine Morrow

Layette - Trousseau

1994

human hair, fabric, elastic, metal

various dimensions

Norbert Moschner

Logan Mill 1886
1996
oil on canvas
407 x 500mm



Jack Oudyn

Bumpy Ride
2003
collage on paper
185 x 265mm



Jimmy Ngalukun

*Egret with Eeltail Catfish and
Water Lilies*
1985
natural ochres on bark
1260 x 360mm



Alexander Panevin

Say Cheese
1995
colour etching on
paper
350 x 350mm



Jack Oudyn

Branches
2003
collage on paper
165 x 215mm



Wendy Pound

Without You I Would Fall Over
2003
acrylic and mixed media on
ceramic
810 x 390 x 680mm



The Logan Art Collection plays an important role in assisting the local community to explore ideas and stories of Logan City's recent past, while illuminating the vibrant present and encouraging the region's individuals to imagine their futures.

Margaret Redman

Neranwood I
1992
oil on canvas
975 x 815mm



Patricia Tolcher

Rituals (from 'Totemic Structure' series)
1993
synthetic polymer paint
on paper
800 x 656mm



R. Reithmuller

Untitled (detail)
1992
magazines and acrylic
various dimensions



Christopher Trotter

Fish
1988
ochres on corrugated iron
panels with wood support
1340 x 800mm



Kate Ryan

New Farm II
Undated
oil on canvas
1200 x 850mm



Christopher Trotter

Home
1997
recycled steel, machine
parts
690 x 580 x 450mm



Christopher Trotter

The Christmas Chook
1999
recycled machine parts
350 x 310 x 200mm



Christopher Trotter

The Christmas Chook
drawing
1998
ink on paper
665 x 430mm

not pictured

Christopher Trotter

The Owl and the Pussycat
1999
recycled machine parts
900 x 620 x 460mm



Christopher Trotter

Tracks in the Iron
1988
ochres on corrugated
iron panels with wood
support
1110 x 830mm



Unknown Artist
Shark and Brolga
1985
natural ochres on bark
680 x 240mm



Scott Whitaker

Chalice
1991
rusted metal, wax and
resin
970 x 900 x 900cm





Scott Whitaker
Exotic Allegory I (diptych)
1990,
oil and wax on canvas
1020 x 2030mm



Chris Worfold
Canasta
1996
synthetic polymer paint,
cushions with wood
1200 x 1000mm

Scott Whitaker
Yellow Tea Cup
1992
oil and wax on plywood
2425 x 1210mm



Jewel Young
*Waterford Bridge -
Waterford*
1996
oil on canvas board
355 x 450mm

Logan's Sister City gifts donated to the Logan Art Collection:

Noriko Fujii

Untitled (Hakubai *White Plum in Tree*)

1996, acrylic on wood

1205 x 1285mm

Gift of Hirakata City Council, Japan

Hansai Kikko

Untitled

1996, ceramic vase in timber box

240 x 230 x 235mm

Gift of Hirakata City Council, Japan

Hiroyuki Mizuta

Untitled (Shell Fan)

1996, mother of pearl shell, mixed media

565 x 640mm

Gift of Hirakata City Council, Japan

Hiroko Omori

Untitled (Logan City and Hirakata City Council Emblems)

1996, silk fabric infolding lacquer frame

285 x 515mm

Gift of Hirakata City Council, Japan

Hiroko Omori

Untitled (Oshie pasted cloth picture)

1996, fabric and thread mounted on painted cloth support

695 x 545mm

Gift of Hirakata City Council, Japan

Hiroko Omori

Untitled (paddle doll, female)

1996, wood, silk and paint

230 x 100 x 35mm

Gift of Hirakata City Council, Japan

Hiroko Omori

Untitled (Fujimusume 'Type of Hagoita')

1996,

Doll: silk fabric infolding lacquer frame

760 x 325 x 80mm

Shuttle Cocks: feathers, synthetic hair and bells

85 x 95mm

Gift of Hirakata City Council, Japan

Hiroko Omori

Untitled (paddle doll, female)

1996, wood, silk and paint

220 x 100 x 40mm

Gift of Hirakata City Council, Japan

Hiroko Omori

Untitled (Kamuro 'Type of Hagoita')

1996, wood, silk and paint

620 x 230 x 100mm

Gift of Hirakata City Council, Japan

Kiyoko Sakamoto

Untitled (Fuugetsu 'Girl wearing kimono in Spring or Autumn')

1996, fabric, porcelain and mixed media

450 x 265 x 180mm

Gift of Hirakata City Council, Japan

Chosen Shinoda

Untitled (Calligraphy cloud poem)

1996, ink on fabric and card support

780 x 1815mm

Gift of Hirakata City Council, Japan

Keiko Yoshikawa

Untitled (Oshibana - 'pressed flower art')

1995, pressed flowers

550 x 660mm

Gift of the Artist

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