



THE UNIVERSITY OF
**WESTERN
AUSTRALIA**

Lawrence Wilson Art Gallery

Education Kit

Feeling abstract?

Paintings from the UWA

Art Collection, 1950-1990 |

17 July — 27 November 2021



Education Kit

This Education Kit was prepared to accompany the exhibition [*Feeling abstract? Paintings from the UWA Art Collection, 1950-1990*](#), an exhibition at the Lawrence Wilson Art Gallery (17 July — 27 November 2021).

The kit provides educational resources for teachers and students from K-12. Aligned with School Curriculum Standards Authority outcomes, it includes context for research across curricula including Visual Arts, Design, Humanities and Social Studies along with art making and interpretation tasks.

Prepared by Dr Janice Lally, Curator of Academic and Public Programs, Lawrence Wilson Art Gallery, UWA and Erin Knight, Visual Arts Educator.
Enquires: janice.lally@uwa.edu.au

EXHIBITION TITLE: *Feeling abstract? Paintings from the UWA Art Collection, 1950-1990* |
The full list of works in the exhibition appears in the Appendix to this Education Kit.



George Haynes, *Tropical*, 1968, acrylic on composition board, 122 x 122cm, The University of Western Australia Art Collection, The Joe and Rose Skinner Bequest, 1980

Introduction to the exhibition *Feeling abstract?*

The exhibition *Feeling abstract? Paintings from the UWA Art Collection, 1950-1990*, traces key developments in Australian abstract painting over a forty year period through works in the UWA Art Collection. It includes examples of gestural abstraction from the 1950s, hard-edge painting from the 1960s, and expressive painting from the late-1970s and 1980s.

Abstraction is a 'drawing away' from resemblance to the visible world. Rather than attempting to create an illusion of three-dimensional reality, the abstract painter uses formal elements such as shape, colour, gestural marks, and texture to produce visual effects on the canvas.

Figurative artists may also include abstract methods in their painting practice: the landscapes of Fred Williams reflect the artist's observation and experience of nature, but also make visible a refined formal language of mark making. In the work of George Haynes, figurative and abstract elements interact on the picture plane in ways that can be visually beguiling. In *Tropical* (1968) it seems that the view outside has become imprinted on the flat planes of the venetian blinds, creating a concertina of colour that is both abstract pattern and vivid landscape. Equally, some works that appear purely abstract may allude to aspects of the natural world: for example, Lesley Dumbrell's hard-edge painting *Zig zag* (1980) seeks to represent lights in the night sky.

The earliest works on display, from the 1950s and early 1960s, broadly reflect the response of artists in Australia to a variety of international movements in abstract art. Many of the artists represented in the exhibition were European-trained emigres, Australian artists who had studied in Europe and New York, or artists who were influenced by international exhibitions that toured Australia during the period.

In the 1950s abstract art in Australia (concentrated in Sydney) was strongly influenced by the European movement of *Art Informel*, and was further stimulated by the exhibition 'French Painting Today' that toured Australian capital cities (though not Perth) in 1953. Emphasis on the artist's freedom of expression – the encouragement of spontaneity, improvisation, and immersion in the painting process – were key characteristics of this artistic style. Such an approach can be seen in Tony Tuckson's *Closed black* (1958-61). Other examples include works by Ralph Balson, Nancy Borlase, Lina Bryans, Margot Lewers, John Olsen, George Olszanski, and John Passmore. The prevalence of abstraction was the cause of strong debate in Australian art circles in the 1950s – and in 1959 a group of mostly Melbourne-based artists, the 'Antipodeans', was formed in response to it, in defence of the figurative tradition.



Lesley Dumbrell, *Zig zag*, 1980, synthetic polymer paint on canvas,
152.5 x 288.5cm, The University of Western Australia Art Collection,
Acquired with the assistance of the Visual Arts Board of the Australia Council, 1980

From the early 1960s, new forms of abstraction were developing amongst the avant-garde, particularly in Melbourne. The National Gallery of Victoria's 1968 exhibition 'The Field' showcased the work of these artists in styles that can be broadly defined as hard-edge or colour-field painting. Such paintings focused on the beauty and power of geometric forms: the visual interactions between bold, hard-edge shapes of flat, unmodulated colour. Such combinations could produce optical effects of vibration and movement on the canvas.

Many of the artists that participated in 'The Field' are represented in the exhibition and include Sydney Ball, Gunter Christmann, Col Jordan, John Peart, Trevor Vickers and Dick Watkins. Sydney Ball's *Ispahan* (1967) was, in fact, exhibited in 'The Field', being donated to the University the following year.

The MoMA travelling exhibition 'Two Decades of American Painting', which toured to Melbourne and Sydney in 1967, was of considerable

interest to Australian artists. Visiting the exhibition in Sydney, Miriam Stannage was inspired to begin producing large-scale hard- and soft-edge abstractions, including *Spotlight* (1969) which utilised a spray painting technique.

The 1960s and 1970s saw the emergence of new art forms in Australia such as installation, performance and video art, supplanting to a significant degree the predominance of painting. In the 1980s, however, a new interest in painting (figurative, semifigurative and abstract) emerged in Australia, and internationally. In the exhibition we see examples of this resurgence in the work of Jenny Watson, John Beard, and Jurek Wybraniec.

Sally Quin
Curator, The University of Western Australia Art Collection

THE ARTS

This Education Kit contributes and responds to “Ways of Teaching” for The Arts that states: ‘Making and Responding are intrinsically connected. Together they provide students with knowledge, understanding and skills as artists, performers and audience members and develop students’ skills in critical and creative thinking. As students make in the Arts, they actively respond to their developing work and the works of others; as students respond in the Arts, they draw on the knowledge and skills acquired through their experience in making artworks.’

Supported by a school visit to the gallery to view the exhibition *Feeling Abstract*, these art activities may be used by students and teachers to create learning experiences which reference SCSA:

- use all aspects of perception: sensory, emotional, cognitive, physical and relational to make learning experiential for students
- develop skills in students through modelling, coaching, practising and reflecting
- enable students to work individually and collaboratively, using flexible grouping to accommodate their needs and strengths
- encourage students to take risks and extend their ideas
- foster participation in projects in a flexible, dynamic learning environment
- provide opportunities for students to experience the Arts in live or virtual settings
- explore significant and recognisable examples of the Arts from different times and cultures to develop in students an aesthetic and cultural appreciation of the Arts.

Art Activities: Abstract Design from Nature through Design Development

The thought of teaching abstraction can be both daunting and exhilarating. With no correct or prescribed ways to approach the genre, the following learning programs can be adapted to suit different ages and year levels. The different approaches taken highlight the possible journeys into abstraction and the creative path that can be taken to develop an abstract work of art.

Abstract art is non-representational, it can be seen in ornamental (non-figurative) art that is present in most cultures. However modern abstraction emerged in North America and Europe in between 1910 and 1920. Two approaches grew from this movement, one form was imagery derived from nature that is abstracted until it no longer represents conventional reality, the second form is non-objective or pure forms of abstraction that has very little reference to reality.

Abstraction has a long inextricable association with music. At the very beginning of modern abstraction, in the early 1900s, Vassily Kandinsky, who was one of the leading artists of the movement in Europe, saw music as colour and form. Art critic Roger Fry described Kandinsky's artwork *Improvisations* as a 'pure visual form of music' (Honour & Fleming, 1991). This visual representation of music can also be seen in Australian abstract painter Roy De Maestre's work. This relationship between art and music could be explored in the classroom with guided exercises, allowing students to visually represent their experience of music. Using colour and form with the expressive power of shapes, colour, brush strokes, textures, size and scale, students could aim to visually represent a piece of music.

The following learning programs take students through the two different forms of abstraction. The Year 9 program distills abstraction through visual reference to natural form by following design development processes. The second program explores pure abstraction, focusing on colour, shape, texture, scale and pattern to create an artwork that is non-representational and based on an analogous colour palette.

ASSESSMENT TASK	
Year level	9
Learning area	The Arts
Subject	Visual Arts
Title of task	<i>Abstraction from Nature</i>
Task Details	
Task Description	Creating an abstracted composition for a painting
Type of assessment	Making
Purpose of assessment	To determine student progress through both formative and summative assessments.
Assessment strategy	Production
Evidence to be collected	<p>Students will complete a resolved artwork accompanied by teacher directed inquiry and design development documentations:</p> <p>Production:</p> <ul style="list-style-type: none"> • Drawings produced from an initial traced image that explores simple shapes within a flower. Drawing should demonstrate an ability to discern shapes and tone to define form. • A selection of compositional design studies that explore different combinations of layout. Students should explore elements and principles such as scale, pattern, repetition, contrast and emphasis. • A selection of colour studies that are reflective of a considered colour palette. • Annotations and comment throughout the process that visually/orally identify the process undertaken (step by step). Accompanying annotations with art terminology should support the images. • Colour and design studies that reflect a variety of approaches and/or an exploration of design alternatives. • The resolved artwork will be an A3 sized work on MDF board or canvas.
Suggested time	40 Hours

Content from the Western Australian Curriculum	
Inquiry	<ul style="list-style-type: none"> Ideas for art-making appropriate for chosen discipline (e.g. brainstorm, mind map, annotations/sketches, photography, media testing) Exploration of media, materials and technologies in order to understand how they can be applied to a variety of art forms. Visual art language (visual art elements and principles of design) used in the development of artwork. Recognition and use of visual art conventions (e.g. examining the representation of the human form in cultural contexts). Personal responses in written and visual form to illustrate understanding of themes, concepts or subject. Introduction of ideas inspired by an artistic style in their own artwork.
Art practice	<ul style="list-style-type: none"> Materials, techniques and technologies explored to develop and represent their own artistic intentions. Techniques and processes chosen to develop and refine artwork when representing ideas and subject matter. Safe and sustainable practices when producing artwork. Processes and resolved artwork appraised; ways to improve art practice; reflection.
Presentation	<ul style="list-style-type: none"> Resolved artwork presented with consideration of personal expression and audience; can be verbal or written.
Task Preparation	
Prior Learning	Students have previously completed Visual Art in Years 7 and 8 and have the knowledge of the creative process, various studio techniques, visual art terminology and have been introduced to critical analysis frameworks.
Assessment Differentiation Assessment Task	Teachers should differentiate their teaching and assessment to meet the specific learning needs of their students, based on their level of readiness to learn and their need to be challenged. Where appropriate, teachers may either scaffold or extend the scope of the assessment tasks.
Assessment Conditions	Inquiry and art practice are to be completed within class time.
Resources	<ul style="list-style-type: none"> Tracing paper Pencils 2B Light tables if needed Images of flowers Scissors Black Artline pens (thick and thin) Photocopier Cartridge paper Paint pens Gouache paint Abstract artwork as inspiration MDF or canvas support Brushes Paint

MARKING KEY	
INQUIRY	Marks
Communication of ideas, drawings, and designs	
Ideas, drawings and designs are coherent and successfully communicated.	4
Ideas, drawings and designs are simple and adequately communicated.	3
Ideas, drawings and designs are clear and effectively communicated.	2
Ideas, drawings and designs are undeveloped and communicated in an obvious way.	1
Use of visual art language in the development of ideas	
Applies relevant visual art language effectively to develop ideas.	4
Applies visual art language appropriately to develop ideas.	3
Applies some visual art language to develop ideas.	2
Applies minimal visual art language to develop ideas.	1
Personal responses about the creative process	
Provides detailed reflective comments (written and visual) about the creative process.	4
Provides considered reflective comments (written and visual) about the creative process.	3
Provides simple reflective comments (written and visual) about the creative process.	2
Provides little or no reflective comments (written and visual) about the creative process.	1
ART PRACTICE	Marks
Experimentation with media, materials and technologies to represent own artistic intention	
Experiments purposefully with media, materials and/or technologies to represent own artistic intention.	4
Experiments appropriately with media, materials and/or technologies to represent own artistic intention.	3
Experiments moderately with media, materials and/or technologies to represent own artistic intention.	2
Experiments superficially with media, materials and/or technologies to represent own artistic intention.	1
Application of techniques and processes to resolve artwork/s	
Applies specific techniques and processes to effectively represent ideas and style.	4
Applies appropriate techniques and processes to competently represent ideas and style.	3
Applies simple techniques and processes to represent ideas and style.	2
Applies inappropriate techniques and/or processes to superficially represent ideas and/or style.	1
PRESENTATION	Marks
Display of resolved artwork with consideration of personal expression and audience	
Demonstrates discernment and personal expression in the display of artwork and to an intended audience.	4
Demonstrates consideration and personal expression in the display of artwork and to an intended audience.	3
Demonstrates some consideration and personal expression in the display of artwork and to an intended audience.	2
Demonstrates minimal consideration and personal expression in the display of artwork and to an intended audience.	1

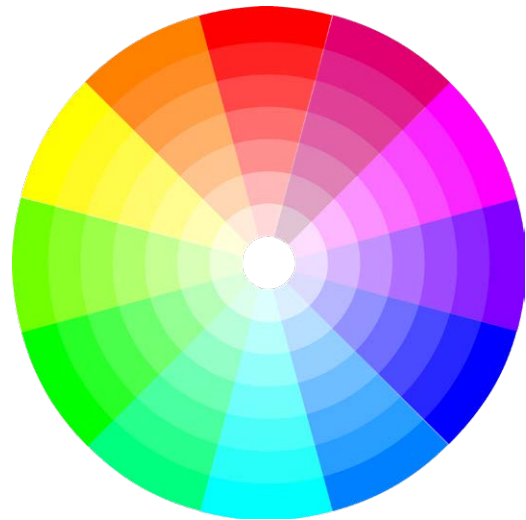
INSTRUCTIONS FOR TEACHERS

1. COLOUR STUDY

Creating a colour palette needs some consideration as colour has a big impact upon the success of a design.

Colour palettes can be created through choosing analogous colours (colours that sit side by side on the colour wheel).

You can also look to nature - such as insects, birds, plants and animals on land and in the sea. Nature has some fine examples of how to place colour together successfully.



Alternatively, you can look to other artists for inspiration and study the way they have combined colour.

Examples using images from the exhibition *Feeling Abstract:-*

next page above:

Erica McGilchrist, *Hero resting on his laurels*, 1962, oil and mixed media on paper on board, 90.2 x 130 cm, The University of Western Australia Art Collection, Tom Collins Bequest Fund, 1964

next page below:

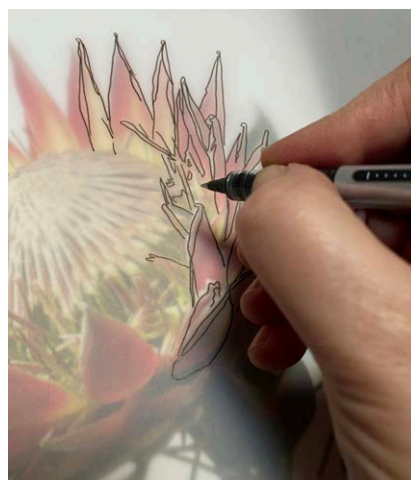
Sydney Ball, *Ispahan*, 1967, acrylic on canvas, 182.8 x 341 cm, The University of Western Australia Art Collection, Gift of Dr Albert Gild, 1969

There are many apps available that are free, easy to use and quickly generate palettes. See <https://coolors.co/palettes/trending>



2. INQUIRY AND DESIGN DEVELOPMENT

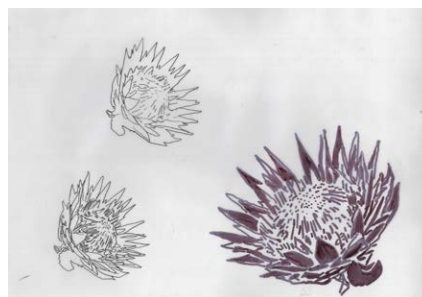
1.
Select a flower and draw in detail using 2B pencil.
It is important to look for as much detail as possible when you initially trace the design. This will give you more information and further options for later reference.



2.
Trace over drawing, looking for strong and interesting shapes. Translate tone into shapes, such as light and dark areas.

Working with tracing paper, you are able to easily flip the image and/or retrace over different areas to reselect sections of the source image.

You can retrace the image so you can emphasise or deselect certain areas to further develop the design.



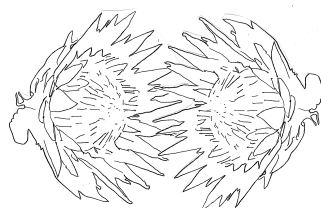
3.
Create larger design using your drawing

Consider photocopying the drawing.

Enlarge and reduce the image to create variety and interest in the composition.

In this phase of design development consider: repeating designs or tessellating them.

Consider focusing on one or two of the elements and principles of design to further develop the design; including variety of lines, different shapes, lines implying perspective, texture and contrast for example to add visual interest.



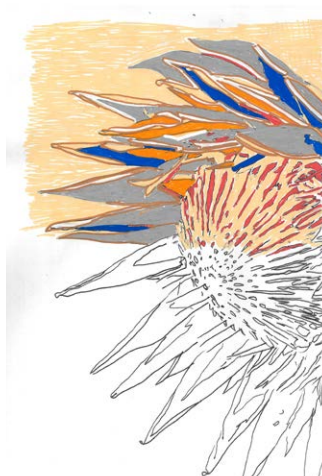
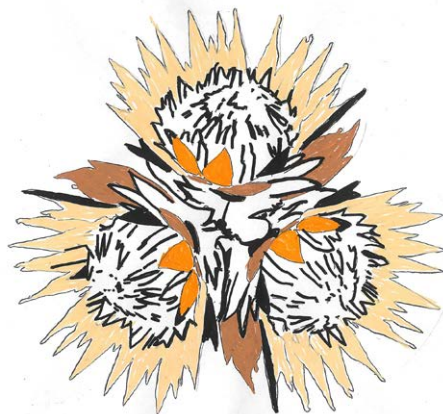
3. DESIGN DEVELOPMENT

Photocopy the design, so that you have multiple copies for the design. This way you tend to feel less pressured about making mistakes and may feel more free to experiment; analogous colour schemes are a good place to start...

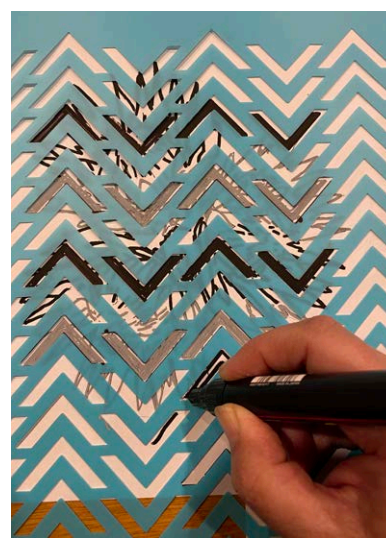
Refer to Colour study section (page 18)

Use gouache, or a paint pen to trial different colour combinations, these mediums give good opaque coverage and you are able to see results quickly.

You can take a section of your artwork, zoom in and change it to create an abstracted design.



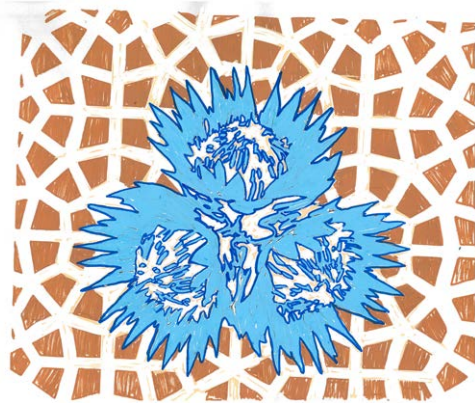
Stencils can provide an interesting variety of patterns, overlaying geometric patterns on top and/or throughout the design can add interest.



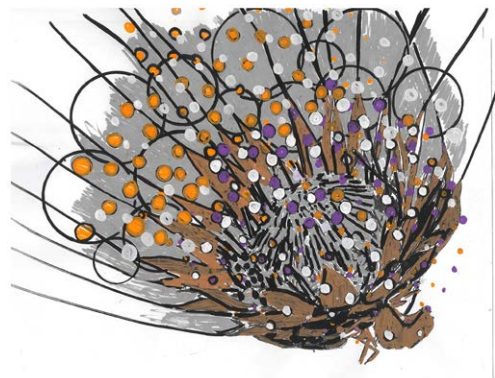
Using limited or a monochromatic colour palette is easier to work with and can make quite an impact.



Strong simple patterns and colour choices create impact and the motif can be easily repeated over a larger area.



Overlaying and reworking into designs with a variety of scale and patterns can add interest. Smaller sections of the design could be enlarged to create a more abstracted composition.



4. STUDIO PRACTICE

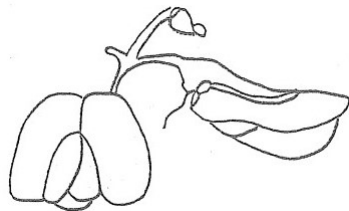
Transfer the design on to canvas or primed board using any of the following techniques:
Trace using an overhead projector
Transfer using a grid system
Transfer using carbon paper or pencil rubbing.

DESIGN EXPLORATION

1.

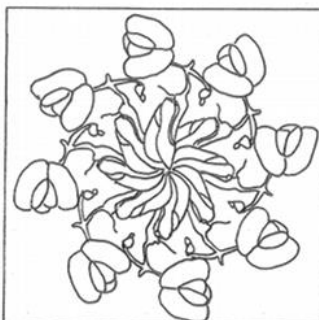
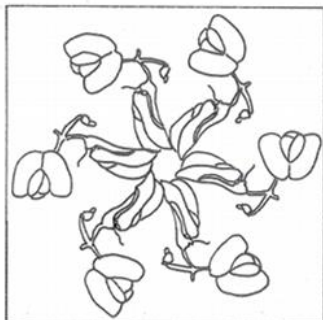
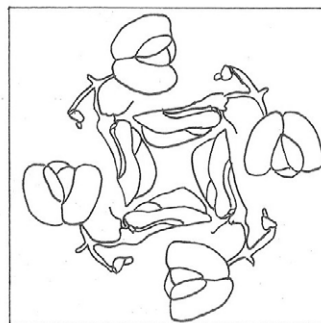
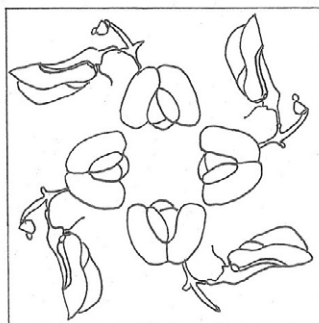
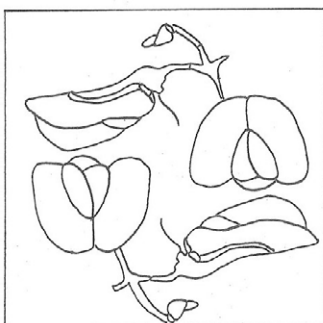
Initial Drawing

A.



Design exploration

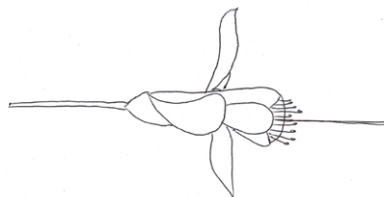
B.



2.

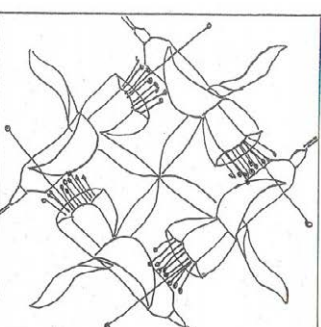
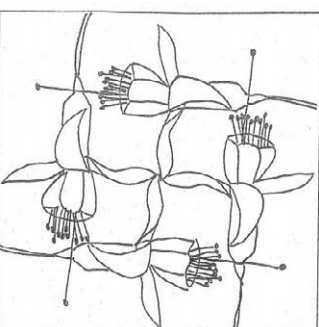
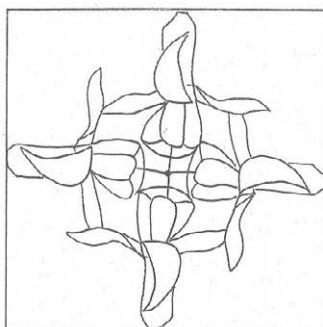
Initial Drawing

A.



Design exploration

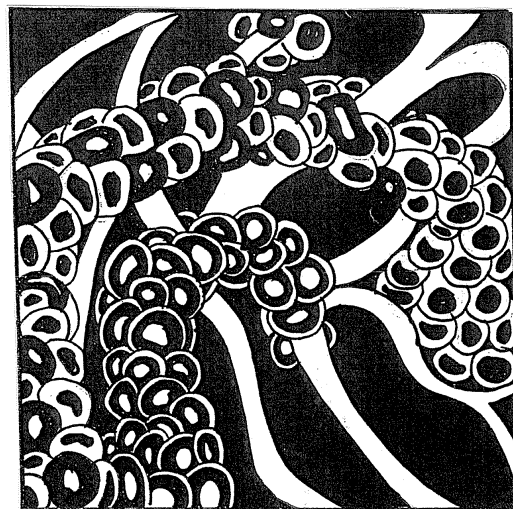
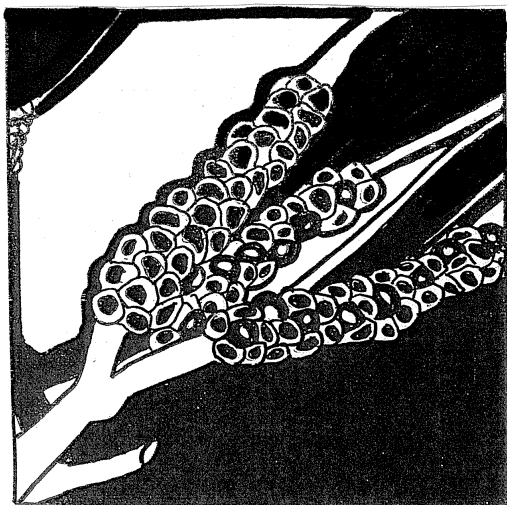
B.



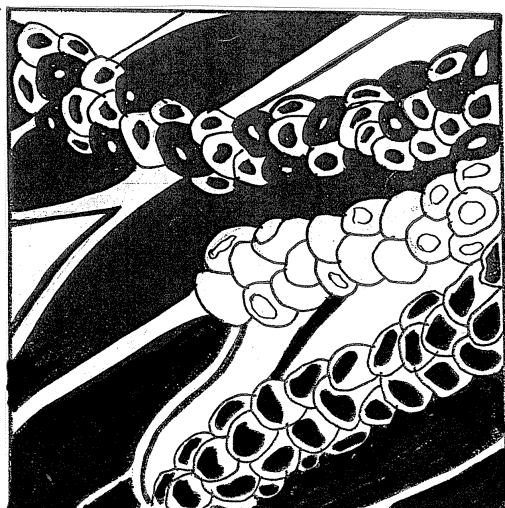
DESIGN DEVELOPMENT

Initial Drawings and manipulation - eg. reversal, mirror, rotation of images

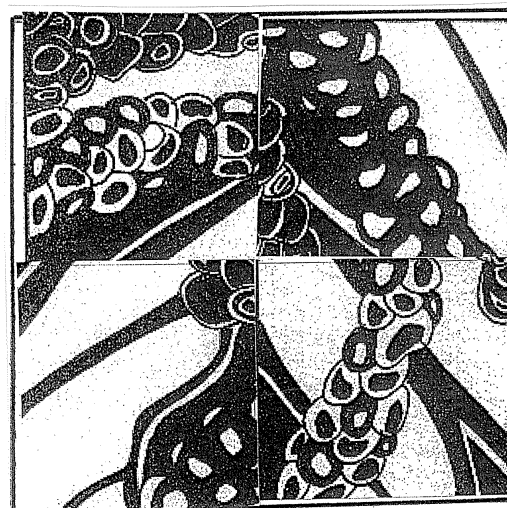
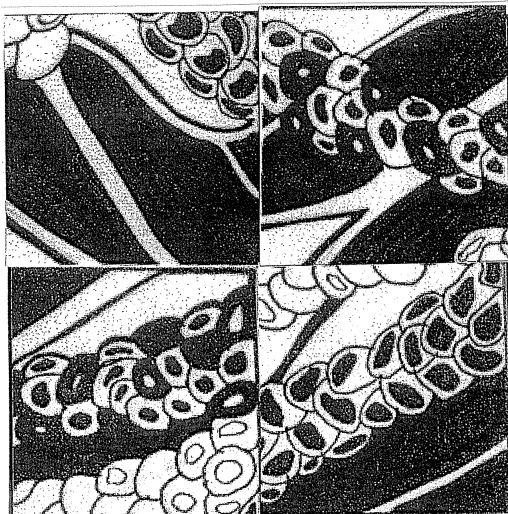
i



ii



iii

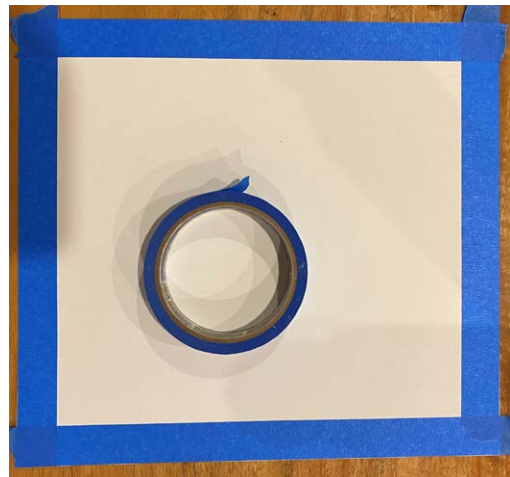


ASSESSMENT TASK	
Year level	3
Learning area	Visual Arts
Subject	Abstract Art
Title of task	<i>Abstraction from Nature</i>
Task Details	
Task Description	Creating an abstract painting/collage.
Type of assessment	Making
Purpose of assessment	To determine student progress through both formative and summative assessments.
Assessment strategy	Production
Evidence to be collected	Final paintings on paper
Suggested time	3 hours
Content from the Western Australian Curriculum	
MAKING	
Ideas	<p>Exploration of artwork from other cultures, such as styles and symbols of Indigenous Australian and Asian cultures.</p> <p>Exploration of visual art elements, in conjunction with different materials, media and/or technologies, when creating artwork.</p>
Skills	<p>Development of artistic processes and techniques to explore visual conventions through:</p> <ul style="list-style-type: none"> • shape (asymmetrical shapes; composite shapes; space around shapes; organic) • colour (tints – mixing white; shades – adding black) • line (thick, thin, dashed, continuous, broken) • space (simple perspective – foreground, middle-ground, background) • texture (etching by scratching through surfaces; texture quality – matte, sheen) to create artwork <p>Experimentation with a variety of techniques and use of art processes, such as weaving, photomontage or painting in artwork.</p>
Production	<p>Presentation of an idea to an audience and reflection of the visual art elements and materials used in artwork.</p> <p>Presentation and consideration of where and how artwork is displayed.</p>

Task Preparation	
Prior Learning	
Assessment Differentiation	<p>Teachers should differentiate their teaching and assessment to meet the specific learning needs of their students, based on their level of readiness to learn and their need to be challenged.</p> <p>Where appropriate, teachers may either scaffold or extend the scope of the assessment tasks.</p>
Assessment Task	
Assessment Conditions	
Resources	<ul style="list-style-type: none"> • Heavy weight watercolour paper or cartridge paper, minimum 200gsm • Painter masking tape (blue) • Acrylic paint, pre-mix a good selection of colours. You could use tempera paints or sample pots of acrylic house paint from a hardware store. Consider colour groups and provide a good selection of hues. • Paintbrushes • Water pots • An assortment of pre-painted or unpainted adhesive paper (in cool and warm colours). You can use large sticky labels, or photographic sticker paper (200gsm) available from most office supply shops.

INSTRUCTIONS FOR TEACHERS

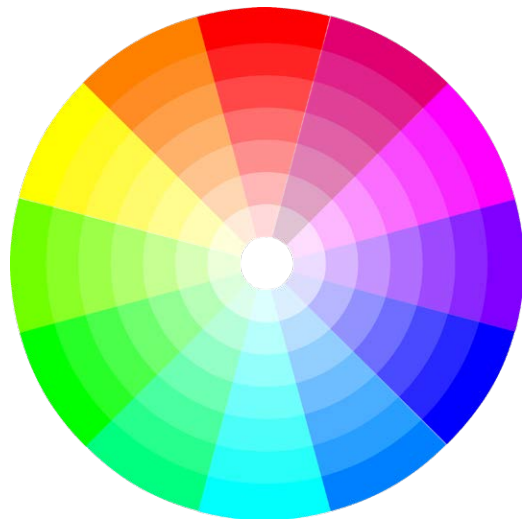
1.
Using heavy cartridge or water colour paper, tape the edge with painter masking tape.



2.
Colour theory:

Teaching points

- Primary, secondary and tertiary colours.
- How warm and cool colours differ.
- What are complimentary colours.
- What are analogous colours.



3.
Place paints on tables in colour families or analogous groups.
Be sure to keep cool and warm colours separated.



4.
Students will then draw and cut shapes from the pre-painted papers.

Students then stick these onto their base paper, making sure that they do not overlay the masking tape.



5.
Students will now move to a table that has warm or cool colours and begin to paint. Students should be blocking in shapes in different colours, making sure that the colours lay cleanly side by side.


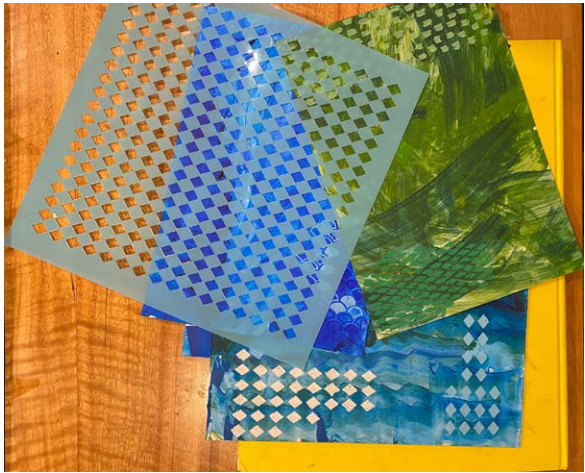

Try not to paint one colour over the top of another colour.



6.
Students can paint big shapes of colour, blobs or different types of lines to fill the area.

They should paint around their painted papers and try not to paint over the top of them.

7. Allow this first layer to dry completely.

<p>8. Now add a few more painted paper sections and/or use stencils to add pattern using paint pens.</p>	
<p>9. Students can now add another layer of paint. They can choose the opposite palette to what they have worked with, but restricting colour choices often gives a better end result.</p>	
<p>10. Make sure that all of the white of the paper has been covered, before they start creating finer lines and shapes.</p>	
<p>11. Consider using whites and greys.</p>	
<p>12. Consider the use of repetition or pattern to create visual interest.</p>	
<p>13. Allow to dry completely.</p>	
<p>14. Students may explore how to modify simple shapes such as squares, triangles, or circles to enhance the composition.</p>	
<p>15. Using a paint pen they are to choose one or two colours and place one or two of their altered shapes in the composition. Consider using repeatedly.</p>	
<p>16. Allow to dry and then carefully pull off the painter's masking tape to reveal a crisp edge.</p>	
<p>17. Using chalk pastels, lines and shapes could be drawn back into the composition; aim to use cool on cool/ warm on warm colours if you choose to do this.</p>	

Artwork Examples A and B.



REFERENCES

School Curriculum Standards Authority Visual Arts Syllabus content:

<https://k10outline.scsa.wa.edu.au/home/teaching/curriculum-browser/the-arts/visual-arts2>

Honour, Hugh & Fleming, John, *A World History of Art*, (1982), Macmillan Reference Books London, pp 572

Feeling abstract?

Paintings from the UWA Art Collection, 1950-1990

List of Works

Sydney Ball

Ispahan, 1967, acrylic on canvas, 182.8 x 341cm, The University of Western Australia Art Collection, Gift of Dr Albert Gild, 1969

Ralph Balson

Non-objective painting, 1956, oil on board, 54.5 x 61.5cm, The University of Western Australia Art Collection, Estate of Dr Harold Schenberg, 2000

untitled (matter painting), 1960, enamel on board, 61.5 x 55.8cm, The University of Western Australia Art Collection, Australian Art Acquisition Fund with assistance from Mr Charles Nodrum, 1990

John Beard

The Gods, 1984-85, acrylic on linen, 168.5 x 176.5cm, The University of Western Australia Art Collection, Gift of Mr Nunzio Gumina, 1993

Brian Blanchflower

Events out there, 1972-3, acrylic on cotton duck, 137 x 137cm, The University of Western Australia Art Collection, Acquired with the assistance of the Visual Arts Board of the Australia Council, 1976

Nancy Borlase

Green Freedom, c. 1960, oil on board, 60 x 85cm, The University of Western Australia Art Collection, Estate of Dr Harold Schenberg, 2000

Lina Bryans

Verticals, 1963, oil on canvas on board, 101.3 x 80.4cm, The University of Western Australia Art Collection, Gift of Dr Ian Bernadt, 1997

Judy Cassab

Kossack, 1968, oil on hardboard, 27 x 36.4cm, The University of Western Australia Art Collection, Anne Mendelson Bequest, 1988

Gunter Christmann

Zettel, 1970, acrylic on cotton canvas, 173 x 142.3cm, The University of Western Australia Art Collection, Acquired 1977

Fred Cress

Tylar, 1976, acrylic on cotton canvas, 213 x 167.5cm, The University of Western Australia Art Collection, Dr Albert Gild Fund, 1977

Lidija Dombrovska Larsen

The lonesome traveller, 1989-91, acrylic on cotton duck, 122 x 168cm, The University of Western Australia Art Collection, Australian Art Acquisition Fund, 1991

Lesley Dumbrell

Zig zag, 1980, acrylic on canvas, 152.5 x 288.5cm, The University of Western Australia Art Collection, Acquired with the assistance of the Visual Arts Board of the Australia Council, 1980

William Frater

untitled (landscape with old house), n.d., oil on composition board, 48.6 x 59cm, The University of Western Australia Art Collection, Dr Albert Gild Fund, 1974

Elizabeth Ford

A long hot summer, 1974, oil on cotton canvas, 175.2 x 294.5cm, The University of Western Australia Art Collection, Gift of Professor Allan Edwards, 1975

Sam Fullbrook

untitled (flower study), 1968, oil on composition board, 45.3 x 50.2cm, The University of Western Australia Art Collection, The Joe and Rose Skinner Bequest, 1981

Bird in a mulberry tree, n.d., oil on composition board, 56.6 x 45cm, The University of Western Australia Art Collection, The Joe and Rose Skinner Bequest, 1981

Guy Grey-Smith

Breakaway Country, Mount Magnet II, 1978, oil on canvas on hardboard, 122 x 183cm, The University of Western Australia Art Collection, Acquired with the assistance of the Visual Arts Board of the Australia Council, 1979

Helen Grey-Smith

Apples, 1976, acrylic on composition board, 58 x 44cm, The University of Western Australia Art Collection, Acquired with the assistance of the Visual Arts Board of the Australia Council, 1977

Stacha Halpern

Self-portrait, 1964, oil on canvas, 41 x 27 cm, The University of Western Australia Art Collection, Presented by Pola and Bronek Stein in gratitude for the life they have enjoyed in Australia since their arrival in 1939, 1995

George Haynes

Tropical, 1968, acrylic on composition board, 122 x 122cm, The University of Western Australia Art Collection, The Joe and Rose Skinner Bequest, 1980

And yet another blue high, c. 1968, oil on composition board, 183 x 262cm, The University of Western Australia Art Collection, University Senate Grant, 1969

A side stroke, c. 1969, acrylic on canvas, 97 x 170cm, The University of Western Australia Art Collection, Gift of an anonymous donor, 2019

A yellow pool for Rose, c. 1970, acrylic on canvas, 85.2 x 98cm, The University of Western Australia Art Collection, Joe and Rose Skinner Bequest, 1980

Inside-Outside, c. 1970, oil on canvas, 140.8 x 167.8cm, The University of Western Australia Art Collection, Gift of Sir James and Lady Cruthers, 1988

Every cloud has a silver lining, 1971, oil on canvas, 167.4 x 279.4cm, The University of Western Australia Art Collection, University Senate Grant, 1972

Col Jordan

Vatican Spaces, 1975, acrylic on canvas, 162.5 x 162.5cm, The University of Western Australia Art Collection, Acquired with the assistance of the Visual Arts Board of the Australia Council and the Dr Albert Gild Fund, 1976

Margo Lewers

Composition with black, 1958, acrylic on board, 52.1 x 41cm, The University of Western Australia Art Collection, Gift of Dr Ian Bernadt, 1993

Erica McGilchrist

Hero resting on his laurels, 1962, oil and mixed media on paper on board, 90.2 x 130cm, The University of Western Australia Art Collection, Tom Collins Bequest Fund, 1964

Godfrey Miller

Tree series (forest series), 1948-53, oil on linen on board, 56.5 x 50.3cm, The University of Western Australia Art Collection, McGillivray Bequest Fund, 1982

John Olsen

Mediterranean, 1967, gouache, 49.6 x 62.7cm, The University of Western Australia Art Collection, The Joe and Rose Skinner Bequest, 1981

Moving moon and bird, 1979, oil on canvas, 166 x 166cm, The University of Western Australia Art Collection, Dr Albert Gild Fund, 1980

George Olszanski

untitled (blue painting), 1958, oil on composition board, 88.5 x 73.2cm, The University of Western Australia Art Collection, 1977

John Pasco

Estuary's Garden, c. 1974, oil on cotton canvas, 168.5 x 176.5cm, The University of Western Australia Art Collection, Gift of Mr and Mrs R K Constable, 1985

John Passmore

untitled, c. 1958-59, oil on board, 76.6 x 80.3cm, The University of Western Australia Art Collection, The Joe and Rose Skinner Bequest, 1981

untitled (seascape), c. 1958-59, oil on board, 43 x 46.2cm, The University of Western Australia Art Collection, The Joe and Rose Skinner Bequest, 1980.

Abstract in yellow, 1959, oil on board, 66.2 x 73.8cm, The University of Western Australia Art Collection, Tom Collins Bequest Fund, 1961

untitled, n.d., oil on cardboard, 34.2 x 23.5cm, The University of Western Australia Art Collection, The Joe and Rose Skinner Bequest, 1979

John Peart

Screen box, 1966, oil on hardboard, 213.3 x 61cm (four panels), The University of Western Australia Art Collection, Gift of Dr and Mrs R K Constable, 1985

David Rankin

Trees and cloud, 1977, acrylic on canvas, 175 x 136cm, The University of Western Australia Art Collection, Gift of the Visual Arts Board of the Australia Council, 1985

Miriam Stannage

Spotlight, 1969, acrylic on canvas, 151.2 x 151.2cm, The University of Western Australia Art Collection, University Senate Grant, 1970

Tony Tuckson

Closed Black, 1958-61, oil on board, 137 x 183cm, The University of Western Australia Art Collection, Dr Albert Gild Fund, 1977

Trevor Vickers

untitled, 1976, acrylic on canvas, 51 x 61cm, The University of Western Australia Art Collection, McGillivray Bequest Fund, 1999

Dick Watkins

Tite bloom, 1967, acrylic on canvas, 131 x 131cm, The University of Western Australia Art Collection, Gift of Professor Allan Edwards, 1989

Jenny Watson

The child bride, 1987, oil, gouache, acrylic, plastic, paper, pins and coin on cotton duck, 172.5 x 158cm, The University of Western Australia Art Collection, Gift of ICI Australia Limited, 1995

Ken Whisson

Ah, yes, now I remember. No. 3, 1982, oil on cotton canvas, 99.5 x 119.4cm, The University of Western Australia Art Collection, Acquired with the assistance of the Visual Arts Board of the Australia Council, 1984

Fred Williams

untitled (trees in a landscape, Mittagong), 1957, oil on board, 94 x 88.5cm, The University of Western Australia Art Collection, Tom Collins Bequest Fund, 1961

Blue landscape (Lysterfield), 1967, gouache, 52.7 x 71.6cm, The University of Western Australia Art Collection, University Senate Grant, 1974

Pink and silver, 1967, gouache, 51 x 72.5cm, The University of Western Australia Art Collection, The Joe and Rose Skinner Bequest, 1978

Foothill landscape, 1968, oil on canvas, 122.5 x 132.5cm, The University of Western Australia Art Collection, The Joe and Rose Skinner Bequest, 1981

untitled (landscape), 1968, gouache, 41.4 x 65cm, The University of Western Australia Art Collection, The Joe and Rose Skinner Bequest, 1981

untitled (landscape), 1968-69, gouache, 66 x 85cm, The University of Western Australia Art Collection, The Joe and Rose Skinner Bequest, 1981

Jurek Wybraniec

Untitled III, 1990, oil on canvas, 150 x 150.5cm, The University of Western Australia Art Collection, University Senate Grant, 1990



THE UNIVERSITY OF
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CULTURAL PRECINCT

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The University of Western Australia
35 Stirling Highway
Crawley WA 6009
Tel: +61 8 6488 3707
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Cover image: Erica McGilchrist, *Hero resting on his laurels*, 1962, oil and mixed media on paper on board, 90.2 x 130cm, The University of Western Australia Art Collection, Tom Collins Bequest Fund, 1964