

Dale Hickey
Australia 1937

Suburbia (Malvern)

1967

synthetic polymer paint on canvas

La Trobe University, FM Curtis Collection
Purchase

LTUC118

Clifton Pugh
Australia 1924–1990

Portrait of Professor John Scott AO
Vice Chancellor La Trobe University 1977–89
1987
oil on canvas

La Trobe University Art Collection
Commission 1987

LTU0580/87

Bindi Cole
Australia 1975

Wathaurung Mob
2008–12
pigment print on rag paper

La Trobe University Art Collection
Purchase 2013

LTU2372/13

Gordon Bennett
Australia 1955–2014

Abstraction (Fringe Dweller)

2013

acrylic on paper

La Trobe University Art Collection
Purchase 2013

LTU2379/13

Lauren Berkowitz

Australia 1965

White Totems

1988

wood, synthetic polymer paint, steel

La Trobe University Art Collection

Donated through the Australian Government Taxation

Incentives for the Arts Scheme by ICI Australia Ltd 1996

LTU0943/96

James Gleeson
Australia 1915–2008

The Ear of Dionysus

1990

oil on canvas

La Trobe University Art Collection
Purchase 2000

LTU1225/00

Darren Wardle
Australia 1969

Enter the Dark

2007

acrylic and oil on canvas

La Trobe University Art Collection
Purchase 2007

LTU2065/07

Brook Andrew
Australia 1970

I Split Your Gaze
1997
ink jet print

La Trobe University Art Collection
Purchase 2007

LTU2072/07

Julie Rrap
Australia 1950

Pearl John
2003
digital print

La Trobe University Art Collection
Purchase 2008

LTU2090/08

Robert Jacks
Australia 1943–2014

Metropolis 15

1985

oil on canvas

La Trobe University Art Collection

Donated through the Australian Government Cultural

Gifts Program by Mr Peter McMahon 2009

LTU2204/09

Stephen Bush
Australia 1958

Bassel Hunter

2012

oil and enamel on linen

La Trobe University Art Collection
Purchase 2012

LTU2349/12

Minnie Pwerle
Australia c1920–2006

Awelye Atnwengerrp
2005
acrylic on linen

La Trobe University Art Collection
Purchase 2006

LTU1997/06

Charles Blackman
Australia 1928

Untitled (Portrait)

nd

oil on canvas

La Trobe University Art Collection

Donated by Dr Joseph Brown AO OBE 1984

LTU0357/84

Leonard French
Australia 1928–2017

The Legend of Sinbad the Sailor
1956

duco and enamel on board, 7 panels

La Trobe University Art Collection

Donated under the Australian Government Cultural Gifts

Program by Mr Ion Nicolades 1999

LTU1212/99

Juan Ford
Australia 1973

From Grave to Cradle

2008
oil on linen

La Trobe University Art Collection
Purchase 2008

LTU2091/08

William Frater

Scotland 1890 arrived Australia 1910 died 1974

Jessica (nude study)

1970

oil on masonite

La Trobe University, FM Curtis Collection

Gift of the Artist 1970

LTUC014

Sir William Dargie
Australia 1912–2003

Portrait of Max McKay MA DipEd PhD
Director, Bendigo CAE 1976–88

1989

oil on canvas

La Trobe University, FM Courtis Collection
Commission 1989

LTUC243

Arthur Boyd
Australia 1920–1999

The Grampians

1950

oil on board

La Trobe University, FM Curtis Collection
Purchase

LTUC045

Grace Cossington-Smith
Australia 1892–1984

Lillies

1940

oil on board

La Trobe University, FM Curtis Collection
Purchase

LTUC079

Elaine Haxton
Australia 1909–1999

Girl with Kite

1940

oil on board

La Trobe University, FM Curtis Collection
Purchase

LTUC098

Shaun Tan
Australia 1974

*Orange – Illustration for pages
12 and 13 of “Memorial”*

1998
mixed media on board

La Trobe University, FM Courtis Collection
Purchase

LTUC317

Sydney Ball
Australia 1933–2017

Kazami Window

1967

acrylic on canvas

La Trobe University Art Collection
Purchase 1986

LTU0351/86

Petrina Hicks
Australia 1972

Lauren #2

2006

light jet print

La Trobe University Art Collection
Purchase 2006

LTU2012/06

Fred Williams
Australia 1927–1982

Scrub, Lysterfield
1967
oil on canvas

La Trobe University Art Collection
Gift of the Williams Family in Memory
of Jenny Wilkinson 1987

LTU0594/87

Tommy Carroll
Australia 1955

Wungkul Country

2012

ochre and pigment on canvas

La Trobe University Art Collection
Purchase 2015

LTU2423

Christian Thompson
Australia 1978

Lamenting the Flowers

2012

Type C photograph on Fuji pearl metallic paper

La Trobe University Art Collection
Purchase 2013

LTU2356/13

Simon Terrill
Australia 1969

Southbank

2007

Type C photograph

La Trobe University Art Collection
Purchase 2012

LTU2390/12

John Brack
Australia 1920–1999

Procession

1978

watercolour, pen and ink

La Trobe University Art Collection
Purchase

LTU0035

John Brack
Australia 1920–1999

Nude on Chair
1972
pencil on paper

La Trobe University, FM Curtis Collection
Purchase

LTUC056

Matthew Butterworth
Australia 1976

Squinting Self

nd

oil on canvas

La Trobe University, FM Curtis Collection
Purchase

LTUC305

Noel Counihan
Australia 1913–1986

The Scream

1966

oil on board

La Trobe University, FM Curtis Collection
Purchase

LTUC030

Russell Drysdale

England 1912 arrived Australia 1923 died 1981

Landscape with Children

1979

watercolour

La Trobe University, FM Curtis Collection

Purchase

LTUC101

Mithinarri Gurruwiwi
Australia 1929–1976

The Rock Python (and Rainbow Serpent)
Named Yulunggur

nd

coloured pigment on bark, split wood & fibre

La Trobe University, Ethnographic Collection
Donated under the Australian Government
Taxation Incentives for the Arts Scheme by
Mr James and Mrs Irene Davidson

LTUE714

Siri Hayes
Australia 1977

Crossing the Merri
(from Lyric Theatre Series)

2003

Type C photograph

La Trobe University Art Collection
Purchase 2005

LTU1957/05

Darren Sylvester
Australia 1974

Don't Substitute a Life to Satisfy Mine
2007
lambda print

La Trobe University Art Collection
Purchase 2010

LTU2303/10

NEW ACQUISITION

Sam Jinks

Australia 1973

Medusa (Beloved)

2016

silicone, pigment, resin

La Trobe University Art Collection

Purchase 2017

NEW ACQUISITION

Bill Henson

Australia 1955

Untitled

LS-HW SH 69 N25

2016-17

archival pigment inkjet print

La Trobe University Art Collection

Purchase 2017

Unknown

Australia

The Land is All

c1985

poster

La Trobe University, Stewart E Fraser Collection

Donation

LTUSFP0987.a

Unknown

Soviet Union

Ctahet hawa (untranslated)

1984

poster

La Trobe University, Stewart E Fraser Collection

Donation

LTUSFP1933-2

Unknown
Soviet Union

Untitled (untranslated)

nd

suite of 4 x leaflets

La Trobe University, Stewart E Fraser Collection

Donation

LTUSFP1426,27,28,29

Australian Union of Students Media for
the Lesbian Political Action Group
Australia

Lesbians are Everywhere

c1970s

poster

La Trobe University, Stewart E Fraser Collection

Donation

LTUSFP1258.a

Phoenix Editions, Berkley California
United States of America

Guerrilla Warfare

c1965–1980

poster

La Trobe University, Stewart E Fraser Collection
Donation

LTUSFP0721

Unknown

China

Li Xiang (Aspiration)

1978

poster

La Trobe University, Stewart E Fraser Collection
Donation

LTUSFP0038

Li Zhi Gou, Artist
Shang Hai Education Publishing House
China

(The Future Summons)

1980
poster

La Trobe University, Stewart E Fraser Collection
Donation

LTUSFP0092

Destiny Deacon

Australia 1957

Oz Games – Under the spell of the tall poppies

1998

light jet print from Polaroid original

La Trobe University Art Collection

Donated through the Australian Government Cultural Gifts

Program by Dr Jonathon Hartley 2003

LTU1764/03

Mike Parr
Australia 1945

Cover Page
(from Sore suite of 18 prints)
2009
relief

La Trobe University Art Collection
Donated through the Australian Government
Cultural Gifts Program by Julie and Kevin Chambers 2016

Mike Parr
Australia 1945

Untitled
(from Sore suite of 18 prints)
2010
intaglio

La Trobe University Art Collection
Donated through the Australian Government
Cultural Gifts Program by Julie and Kevin Chambers 2016

Inge King

Germany 1915 arrived Australia 1950 died 2016

Maquette for Dialogue of Circles

1976

steel, paint

La Trobe University Art Collection

Donated through the Australian Government

Taxation Incentives for the Arts Scheme by

Ms Inge King and Mr Grahame King 1996

LTU0977/96

Stuart Devlin

Australia 1931 arrived England 1964

Ceremonial Mace

1969

silver and gold plate, enamel, metal

La Trobe University

Commission 1969

Milton Moon
Australia 1926

Conical Form
1997

slab-built stoneware, oxides, glaze

La Trobe University, Etta Hirsh Collection
Donated through the Australian Government
Cultural Gifts Program by Anouk & Vaughan Hulme
in memory of Etta Hirsh 2009

LTUEH247/08

Len Castle

New Zealand 1924–2011

Bottle Form – Spherical

c1972

wheel-thrown stoneware, speckled glaze

La Trobe University, Etta Hirsh Collection

Donated through the Australian Government

Cultural Gifts Program by Anouk & Vaughan Hulme

in memory of Etta Hirsh 2011

LTUEH013/08

Petrus Spronk

Netherlands 1939 arrived Australia 1957

Bowl (Korean Series)

2006

wheel-thrown earthenware, burnished, twice-fired

La Trobe University, Etta Hirsh Collection

Donated through the Australian Government

Cultural Gifts Program by Anouk & Vaughan Hulme

in memory of Etta Hirsh 2009

LTUEH184/08

Les Blakebrough

England 1930 arrived Australia 1948

Two Dishes, One Bowl (demonstration)

1965–66

wheel-thrown stoneware, glaze, Raku fired

La Trobe University, Etta Hirsh Collection

Donated through the Australian Government

Cultural Gifts Program by Anouk & Vaughan Hulme

in memory of Etta Hirsh 2009

LTUEH036,37,37/08

Fred Williams
Australia 1927–1982

Nude with Chair

1952

conte on paper

La Trobe University, FM Curtis Collection

LTUC091

Unknown

Papua New Guinea

Shield

nd

wood, natural pigments, ochres

La Trobe University, Ethnographic Collection

LTUE436

Unknown

Australia

Bima Husband

Tiwi Islands, Northern Territory

nd

wood, natural earth pigments

La Trobe University, Ethnographic Collection

LTUE795

Allen David

India 1936, Australia 1948–63

England 1964–77, Israel 1977–1983

arrived United States c1983, died 2014

Plate

c1966

laminated and coloured glass, resin

La Trobe University Art Collection

Donation

Manny and Etta Hirsh were keen supporters of the arts, with a strong interest in ceramics. Their collection began with their engagement when they acquired a David and Hermia Boyd piece. Etta's motivation, in particular, drove a rapidly growing and significant accumulation of ceramics over the course of five decades. The Hirsh's commissioning of artists for new works was an important influence on the Australian ceramic scene.

After seeing work by Milton Moon exhibited in Adelaide, Manny and Etta commissioned the artist to produce a series of works to serve food in for their many famed dinner parties. It was important that the pieces they owned were not only fine examples of quality art, but that they were functional pieces to be handled and used in the social festivities of their vibrant lives.

These two prints by Mike Parr come from a suite of 18 that were produced during a number of visits to the Art Vault in Mildura. La Trobe University has a campus at Mildura and a long-standing relationship with the Art Vault facility. Many great artists have stayed and worked in Mildura, and the town has a wonderful artistic history.

The full series of prints by Parr reveals a diverse range of printing techniques including lithograph, intaglio and relief prints. The artist gifted the suite, boxed handsomely in a fabric solander box, to the donor, who in turn has donated it to the University through the Australian Cultural Gifts Program. This generosity in giving is an important way in which artworks find their way into our collections.

Leonard French holds an important position in the University Collection, with several works located in significant sites on the Bundoora and Bendigo Campuses. This particular work is noteworthy for its place in the cultural life of Melbourne. Commissioned in 1956 by Ian Nicolades for his *Legend* café on Bourke Street, this large seven panel mural hung high on the wall behind the counter and the coffee machine, overseeing the seminal days of Melbourne's cosmopolitan café culture. Bold, expressive and assertive, French's work marks a moment in time that birthed a burgeoning new city in a rapidly multicultural context.

Recently restored, *The Legend of Sinbad the Sailor* is presented here as an acknowledgement of the artist's talent, a nod to the era from which the University itself started, a recognition of its importance as a cultural document, and as a symbol of the generosity of the donors who contribute to the depth and strength of the University's collections.

In 1970, the artist William Frater gave a full day painting demonstration at the Bendigo Teachers' College. The model, a local pharmacist, sat for the day to assist while Frater took the students through composition, colour theory and other processes involved in preparing a portrait.

At the conclusion of the class, the artist signed the painting and donated it to the College on the spot. The class clapped, and the model wiped a tear from her eye, saying she was thrilled to know the "painting of me will live after I am gone".

With works from the FM Curtis collection on display in the Education Faculty at Flora Hill, students have a rare opportunity to study artwork up close and on a regular basis. Staff on campus use these artworks as dynamic teaching resources and this Elaine Haxton painting is a fine example. On close inspection you can see how the angle of the kite string has been altered and how the artist has manipulated the composition of the female figure.

Seeing such detail in the painting enables teachers to explain the process of painting and to discuss the decisions made by an artist as they work. It demystifies certain techniques and aspects of art and reinforces the viewer's power to dissect and interpret images.

This painting represents the very best of modern Australian art as well as the spirit of intellectual curiosity at the heart of the University. Kindly donated by the Williams family in memory of Jenny Wilkinson, it was generously gifted to the University Art Collection following the untimely death of the post-graduate student, who was researching the artist's work. It has become a symbol of passion for the arts and of humanity's place in the broader context of universal nature.

The University has acquired examples of the work of its art students over the years and this painting by Matthew Butterworth is an excellent sample. Butterworth studied art at La Trobe University in Bendigo and has since gone on to be represented in the National Works on Paper Prize, Doug Moran Prize, Footscray Art Prize and exhibits regularly on the national stage. Opportunities to be brought into a collection in this way provides support and encouragement at the start of promising careers.

Sitting alongside the likes of Noel Counihan and Fred Williams, Butterworth's self portrait holds its own and celebrates the quality of the local talent that has pursued study at the University.

“... an essential piece of equipment to make a University function correctly is a mace ...”

Mr AG Oldham Esq, March 1968

One year after the first students arrived on campus at Bundoora, AG Oldham wrote to Vice Chancellor Myers with an offer to commission a ceremonial mace. More than eighteen months later, following intercontinental meetings, consideration and approval of the maquette – miniature prototype – and disappearances and delays along the postal route, this mace was presented and put to use at the conferring of the University’s first degrees in December 1969.

The La Trobe University Mace is an extraordinary example of modernist design, created by the renowned Australian goldsmith and jeweller Stuart Devlin. The London-based artisan had designed the University of Melbourne’s mace the year before, and is also known for his design of Australia’s decimal currency, and later the Order of Australia regalia.

In La Trobe University’s 50th year, the mace is again put to use in an official capacity: introducing the community to an exceptional selection of works from the University’s collections of art and artefact.

An example of the work of Allen David, this glass plate was used by the artist to show the effects he could capture by incorporating colour, movement and light through the medium of glass. The artist was commissioned in 1966 by master architect Dr Roy Simpson to create a glass screen monumental in scale – that would protect the entrance to the library on the new campus at Bundoora, while offering a striking artistic backdrop for the central Agora.

The eleven-metre long screen can still be seen at the Borchardt Library today, preserved within the Charles La Trobe Lounge on the second floor: an enduring example of Simpson's determination that art and creativity should be, and is, an integral aspect of University life.

Unknown

Apulia (Italy)

Apulian red-figure bell-krater fragment

c370–350 BCE

terracotta

La Trobe University, AD Trendall Research Centre Collection
Donated by AD Trendall 1998

LTUT1998.09

This fragment comes from a bell-krater, a large bowl for mixing wine and water, and used at a symposium. Only a single finely-drawn figure remains: an old satyr, a papposilenos, who looks to our right, his naked torso seen in three-quarter view. He holds a wreath in his left hand and carries a large kottabos-stand in his right.

Kottabos was a party-game: the diners, reclining on couches, flicked the wine-dregs in their cups at a metal disk balanced on the stand. We do not know who painted this fragment, but the style suggests a date about 370-350 BCE.

La Trobe Painter
Corinth (Greece)

Corinthian Aryballos

c620–590 BCE

terracotta

La Trobe University, AD Trendall Research Centre Collection
Gift to La Trobe University by AD Trendall under the
Australian Government Taxation Incentives for the Arts
Scheme 1995 LTUT1995.01

This small vessel, called an aryballos, was a container for perfumed oil, used by both men and women for cleansing the body. Such small pots were a speciality of the important commercial city of Corinth during the 7th and 6th centuries BCE. The fine, pale clay of this aryballos is characteristic of Corinthian pots.

The central zone is decorated with six male figures: five dancers and a flute-player. These so-called “padded dancers” may be thought to be comic actors but they never wear masks, so they may be engaged in ritual dancing associated with public festivals. This aryballos is the name-piece of the La Trobe Painter, active c620–590, who specialised in decorating aryballoi with such figures.

Three-Dot Group (Cassandra-Parrish
Workshop)
Campania (Italy)

Campanian Red-Figure Bail-Amphora
c350–330 BCE
terracotta

La Trobe University, AD Trendall Research Centre Collection
Gift to La Trobe University by AD Trendall under the
Australian Government Taxation Incentives for the Arts
Scheme 1995 LTUT1994.02

This bail-amphora is a type of vessel characteristic of the red-figure pottery produced in Campania during the 4th century BCE. Originally intended as a jug to hold liquid, especially wine, this example was probably used as a funerary gift.

The main side shows a Greek warrior attacking, carrying shield and spear, and raising a large rock. On the reverse is a youth wrapped in a cloak. Heads of a woman and youth decorate the neck. The vase cannot be assigned to a particular painter, but has been attributed to the Three-Dot Group within the workshop of the Cassandra and Parrish Painters.

Wilhelm Tischbein

Naples

*Book – Collection of Engravings from Ancient
Vases...now in the possession of Sir Wm.*

Hamilton, Vol 1, Naples

1791

La Trobe University, AD Trendall Research Centre Library

LTUL138.01/17

Sir William Hamilton was British Envoy to the royal court in Naples from 1764 to 1800. One of his passions was the acquisition of Greek vases, especially from the cemeteries of Campania.

Many vases in Hamilton's second collection were drawn by Wilhelm Tischbein and other artists from the Neapolitan Academy of Fine Arts, and published during the years 1791-1795 in four volumes edited by Tischbein. Volume 1 contains the famous engraved frontispiece of Sir William and Lady Hamilton (Emma) at the uncovering of a tomb at Nola.

Unknown

England

Academical Dress, University of Cambridge

Worn by AD Trendall, 1968

Doctor of Letters Bonnet and Hood

c1968

velvet, satin, cord

wool, satin

La Trobe University, AD Trendall Research Centre Collection

LTUL138.02/17

Trendall was awarded a Doctorate of Letters (Litt D) by Cambridge University in 1968. This is a higher degree than a Doctorate of Philosophy (Ph D). It is necessary for a candidate to supplicate for the degree by the presentation of a published work or works that have made a significant contribution to scholarship.

Trendall would have received the degree for the two-volume opus: *The Red-figured Vases of Lucania Campania and Sicily* (Oxford, Clarendon Press, 1967), a magisterial work that remains the basis for any study of Greek red-figured pottery in Italy.

Stuart Devlin

Australia 1931 arrived England 1964

Companion of the Order of Australia (AC)

Awarded to AD Trendall, 1976

Insignia (badge, ribbon, lapel pin)

and presentation box

1976

La Trobe University, AD Trendall Research Centre Collection

LTUL138.03/17

The Order of Australia was established in 1975, now with four grades of honours (general and military), of which Companion (AC) is the highest, equivalent to a British knighthood. The badge for an AC consists of a gold disk showing the wattle flower.

Trendall received the award in 1976 in the Australia Day list “for eminent achievement and merit of the highest degree in services to Australian Universities and to the study of the Humanities”. Trendall received many other honours: he was, for example, a knight (Commendatore) of both the Vatican and of Italy.

Black and White Stripe Painter
Canosa (Italy)

Apulian red-figure fish plate

c330–310 BCE

fired clay

La Trobe University, AD Trendall Research Centre Collection

Donated by AD Trendall 1998

LTUT1998.03

The shape that we call a fish plate, decorated in red-figure or in black slip, appears about 400 BCE, and was produced in Athens and in southern Italy until the late 4th century BCE. Such fish plates were used at elaborate banquets, but were more commonly placed in tombs as offerings.

This piece must have come from a tomb in Apulia (S. Italy) and was probably made at Canosa. The upper surface is decorated with a cuttlefish and two striped perch, all edible varieties. They are arranged around a central depression ornamented with a rosette, and used to hold sauce.

Unknown

Italy

Apulian fish plate (modern facsimile)

c1950–1990

terracotta

La Trobe University, AD Trendall Research Centre Collection

Donated by AD Trendall 1998

LTUT1998.04

This red-figured fish-plate is intended to be an example of the variety produced in Apulia in southern Italy, especially at Taras (mod. Taranto). The upper surface and the central depression are decorated in typical fashion. Nevertheless, the plate is modern, probably made in Italy in the second half of last century.

The most indicative feature is the use of raised clay pellets (barbotine) to adorn the surface of some of the fish: this was never done in antiquity. It is also possible to distinguish ancient from modern plates by scientific testing (thermoluminescence).