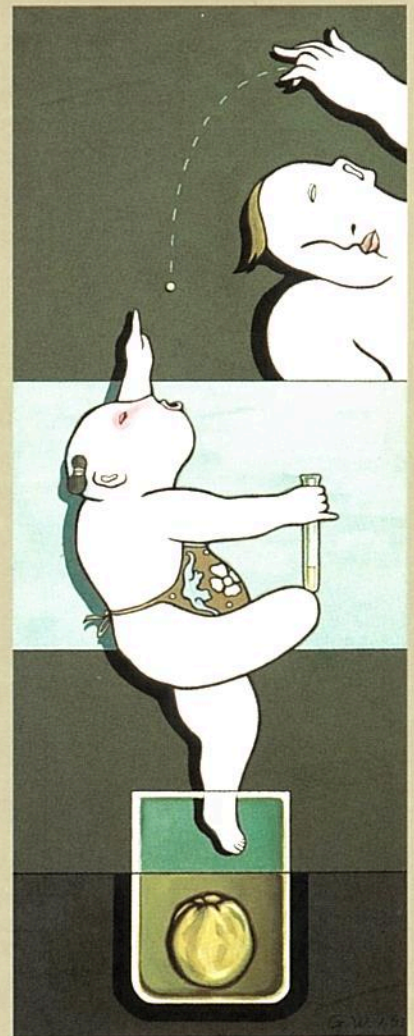
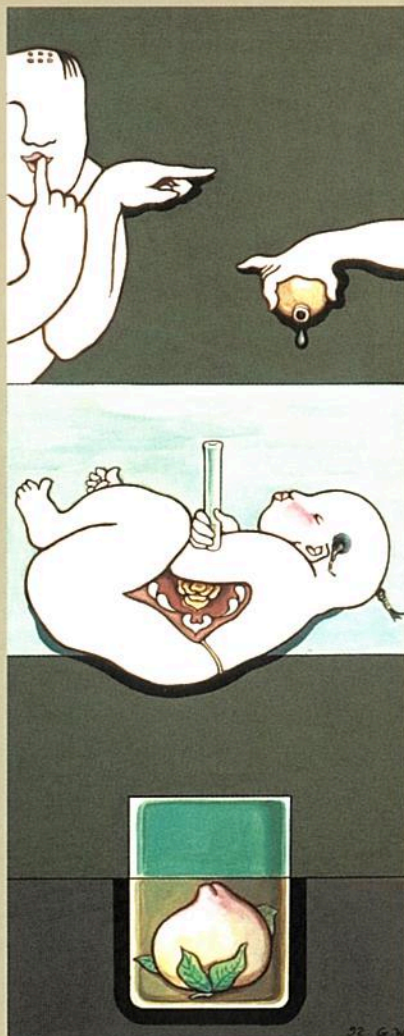
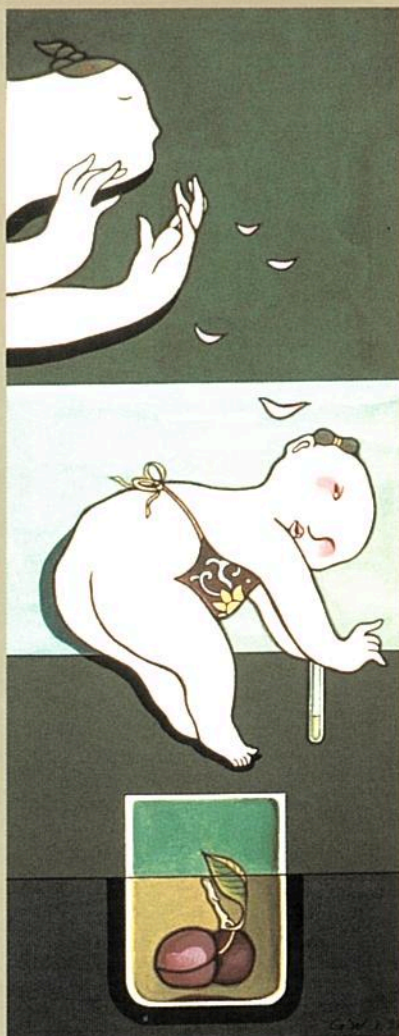


ART *at* UNSW

collecting from a university's perspective



selected acquisitions 1991 - 1995

ART *at* UNSW

collecting from a university's perspective

selected acquisitions 1991 - 1995

THE UNIVERSITY OF
NEW SOUTH WALES



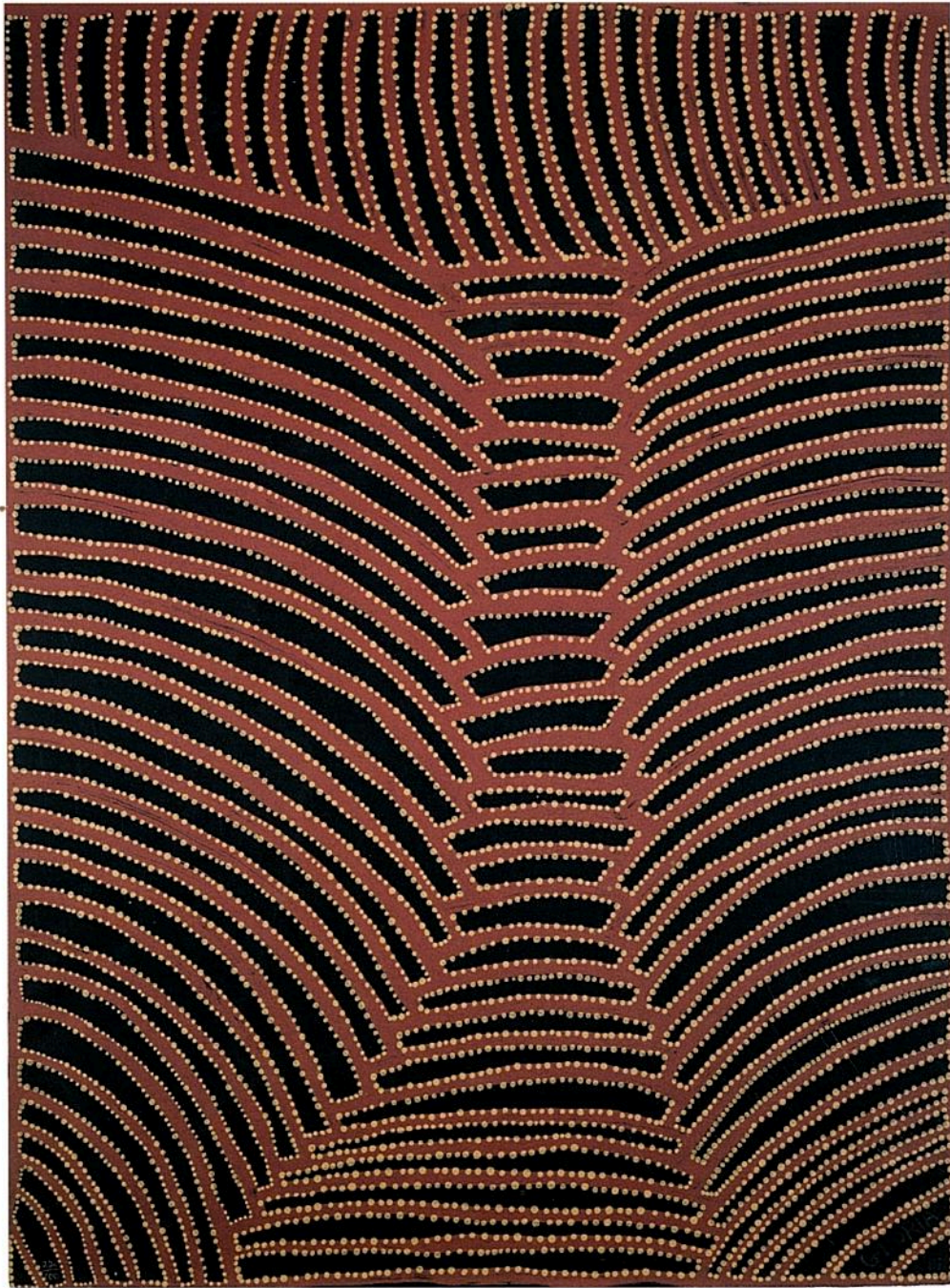
FOREWORD

The University of New South Wales was established in 1949 as the New South Wales University of Technology and rapidly developed a reputation for excellence in Science, Technology and Commercial disciplines. What has not been so widely recognised is our commitment to the Humanities and the Fine and Creative Arts.

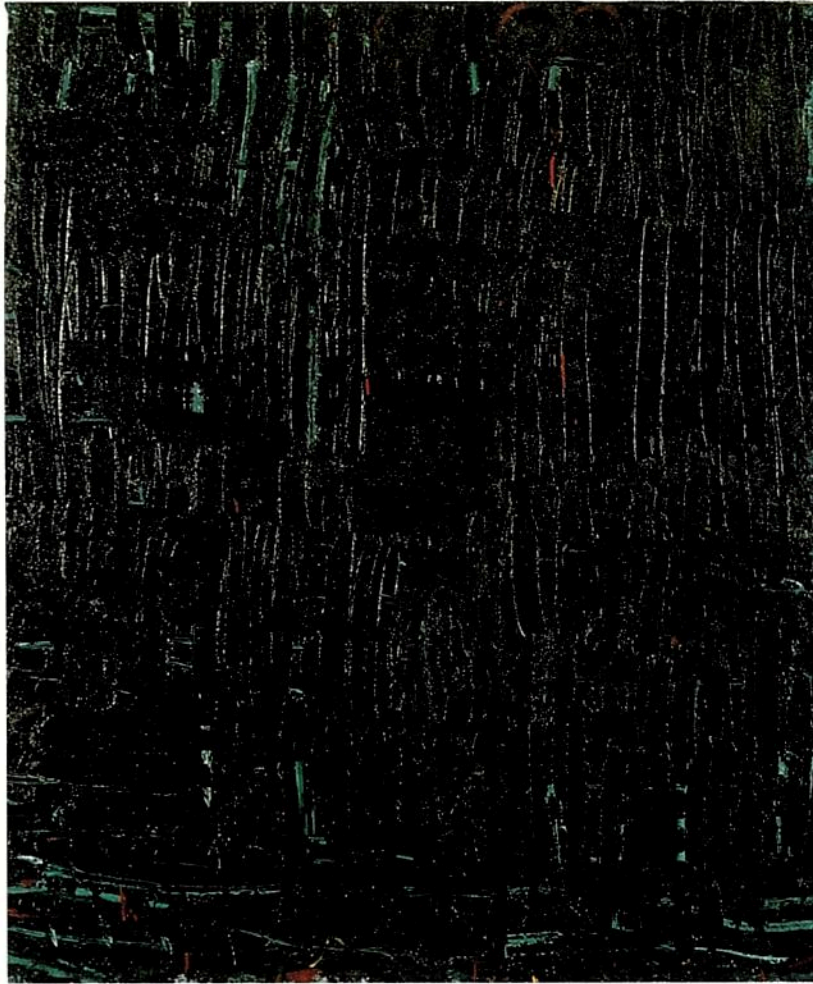
For many years, initially with the support of the volunteer U Committee and more recently from its own discretionary funds, the University has built up a collection of contemporary Australian artworks: paintings, sculpture, prints and photographs. This is on permanent display throughout the University to give pleasure and aesthetic and intellectual stimulation on a daily basis to the 32,000 staff and students who work here.

I am delighted the University is able to make a selection of this work available to the public in this exhibition, to share more widely the works which we have chosen in recent years to reflect and to further our mission to earn international recognition as a university of outstanding quality.

Professor John Niland AO
Vice Chancellor and Principal



Gloria PETYARRE *Mountain devil ceremony* 1994
screenprint, ed. 22/100 79 x 58 cms
Purchased 1995



Aida TOMESCU *All green* 1994
oil on canvas 183 x 152 cms
Purchased 1995

A PARTICULAR PERSPECTIVE

The University of New South Wales Art Collection has grown over the years by commission, acquisition and especially gift to consist of several hundred works of art in a variety of media: paintings, sculptures, works on paper and ceramics, mainly covering Australian art from 1950 to the present.

The purpose of the Collection is to enhance the environment for students, staff and visitors and to expose this audience to an aspect of Australia's culture with which they may not be familiar. The University's reputation in science and technology teaching and research is complemented by an emphasis on the arts and humanities and within this context of expanding cultural experiences on campus, the Art Collection plays a crucial role.

In early 1993 I was appointed as the first full-time curator. It was clear that the collection required a policy if it was to play a significant role in the life of the University. It should not be reduced to decoration for the offices and foyers of the campus, nor could it aspire to rival the national and state collections. There was a more ambitious and yet realistic possibility, in conformity with the new vision for UNSW as it approaches its 50th anniversary in 1999.

The basis of the new policy is twofold: first of all to limit collecting to works related to the period since the University's foundation in 1949, by Australian artists, particularly those who have a proven record of practice and development of their art form and who are represented in public collections or who have received recognition through awards and prizes; more specifically and more positively, to seek works that relate to the variety of concerns encountered in the University community: art can and should create the opportunity for bridging disparate areas of interest. The arts and sciences have been intimately involved over the centuries, and in spite of the tendency to specialisation in modern times - including the aesthetic specialisation of art for art's sake - there are still many artists who draw inspiration from medicine, physics, geology, biology,



Elwyn LYNN *Cloud burst and burnt land* 1989
mixed media on canvas 150 x 150 cms
Gift of the artist to the College of Fine Arts, 1992



William ROBINSON *Creation series: man and the spheres II* 1991
lithograph, ed. 34/45 56 x 75 cms image area
Purchased 1995

chemistry, astronomy and the applied sciences. In addition, artists have been interested in law, literature, theatre, music, architecture, anthropology, psychology and the practice of art itself: in other words, in most of the disciplines taught at The University of New South Wales. It goes without saying that the intention is not to collect illustrations of these various sciences and arts, but works that constitute an artistic reflection on important domains of human knowledge and endeavour.

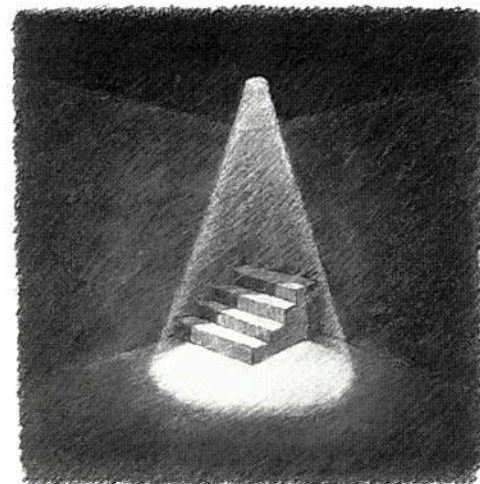
With these criteria in mind, works are acquired to fill gaps and build upon strengths in the Collection as well as develop the representation of artists already held, in order to create a comprehensive, though specifically oriented, group of Australian works of art from the second half of the twentieth century. Rather than reproduce a miniature version of collections held in the National and State Galleries, the UNSW Art Collection will thus reflect the particular perspective of The University of New South Wales within the field of Australian art.

In addition to this central focus, there are two further aspects to the Collection: a notable group of Aboriginal bark paintings acquired through a few generous donations, and a set of significant works in the abstract expressionist style that was prominent in the early years of UNSW. Both of these areas of the Collection are strong enough to merit further prudent additions.

This exhibition is designed to illustrate the new policy through a selective survey of acquisitions since 1991. The works are presented under the following headings: the environment, political, sociological and psychological experiences, medical and scientific exploration and practices, music and theatre performance as well as recent Australian art and craft history.

As ecology, the environment may seem a relatively new concern; in fact the land which sustains our existence is the oldest subject of human reflection, whether it has been thought about from the perspective of religion, or sciences such as geography, geology, agronomy or most recently as a matter of social and political importance; land, environment and the sense of place have obviously been a central concern of art.

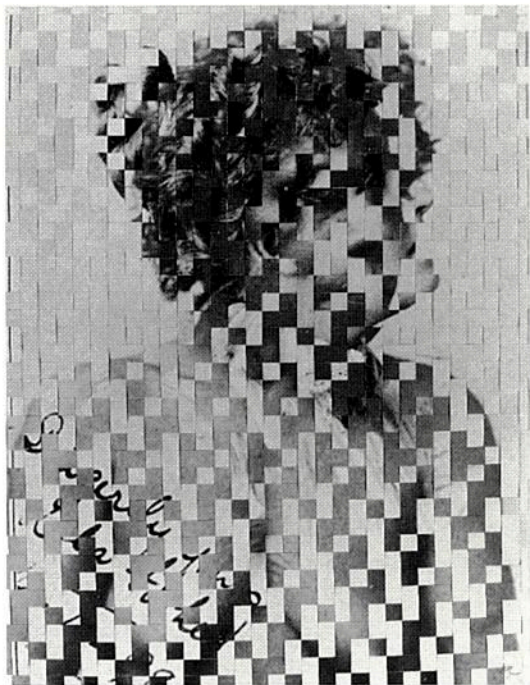
William Robinson's triptych *Creation series: man and the spheres I, II, III* (1991) and Elwyn Lynn's *Cloud burst and burnt land* (1989) deal respectively with the burgeoning life of the forest and the almost metaphysical aridity of the desert, two quasi-religious European Australian responses to the landscape. In contrast, Jan Senbergs' large four-part etching, *The Port Liardet Limner* (1992) presents a raw image of a container ship leaving port where warehouses, bridges, cranes, construction sites and expressways are the inevitable signs of 'civilisation', while two screenprints from Sally Robinson's *Antarctic impressions* (1992-93) series evoke voyages of exploration and the technology which allows scientific reconnaissance of the land.



Hossein VALAMANESH *Cornered* 1987
pastel on paper 76 x 57 cms
Purchased 1995



Jan SENBERGS *The Port Liardet Limner* 1991 (detail)
etching, ed. 10/25, tetradych 119 x 89 cms each image area
Purchased 1995



Fiona MacDONALD *Mob # 3* 1993
woven sepia photographs 72 x 62 cms with frame
Purchased 1995

James GLEESON *Untitled To dare to be without daring!...* 1978
mixed media and collage on paper 70.8 x 50.8 cms paper size
Gift of the Agapitos/Wilson Collection to the College of Fine Arts,
1995



In our culture, the religious or spiritual and the scientific are distinct specialisations, whereas in Aboriginal culture, the spiritual and the practical are inseparable. The works of Emily Kame Kngwarreye and Gloria Petyarre illustrate this clearly with their unmistakable sense of place, ceremony and belonging. Within the UNSW Art Collection the Aboriginal bark paintings balance the 'university' theme, embodying an older set of cultural values and an inimitable sense of the environment, which is increasingly important within many university disciplines.

If the environment and the landscape are among the oldest and most universal of aesthetic concerns the social behaviour of human beings is equally fundamental and inseparable from the environmental issue. In the University it is the object of philosophy, history and of the various 'human sciences' - anthropology, sociology, politics, psychology. The proliferation of theories in these fields and their dissemination through education and the media have inevitably affected the vision of artists.

In particular, artists have been influenced by psychological theories of the unconscious mind and by the cataclysmic social and political events of the twentieth century, which have undermined faith in the rational organisation of society. Tibor Wiener's untitled crowd scene of 1949-52 is an image typical of this sensibility, in which the throng represents both the irrationality of the unconscious mind and the fragmentation of society. Such imagery has been incomparably evoked by Peter Booth's work of the 1980s, but here he is represented by more recent drawings which walk a tightrope between the idyllic tranquillity of snow scenes and the horror of bombed cities.

Euan MacLeod's paintings may also suggest the absence of social order - the single naked human figure wandering in empty forests - they may also rouse a more general sense of searching. In *Ditch* (1992) the image's mystery is enhanced as the adult is accompanied by a child, hinting perhaps that the quest is one which lasts a lifetime, while its futility is alluded to by the stairs to nowhere in Hossein Valamanesh's *Cornered* (1987).

A particularly Australian social question is dealt with in Fiona MacDonald's woven photographs. The 'weaving' together of different cultures leads to the implicit domination of the less powerful: in *Mob # 3* (1993) a white female settler merges with an Aboriginal woman and more obviously in *Mob # 11* (1993) a white male Bishop is woven over three South Sea Islander seminarians.

The works of James Gleeson and Arthur McIntyre, in contrast, evoke the private psychological world of the erotic imagination. If Gleeson's surrealistic collages are disturbing in their juxtaposition of tattooed naked men and monstrous insects, McIntyre's abstract drawing *French kiss* (c.1975) tempts the viewer with its multiple vortex-like apertures.



Peter BOOTH *Russia* 1994
pastel on paper 54 x 85 cms
Purchased 1995



(CLOCKWISE FROM TOP LEFT)

Cressida CAMPBELL *Music in the kitchen* 1994
 screenprint, ed. 23/75 56 x 76 cms paper size
 Purchased 1994 Part of the *Virtuosi print portfolio for Youth Music Australia*

Colin LANCELEY *Wind and percussion* 1994
 lithograph, ed. 23/75 56 x 76 cms paper size
 Purchased 1994 Part of the *Virtuosi print portfolio for Youth Music Australia*

John OLSEN *The sound of landscape* 1994
 colour etching, ed. 23/75 56 x 76 cms paper size
 Purchased 1994 Part of the *Virtuosi print portfolio for Youth Music Australia*

George MILPURRURRU *Goose egg hunting* 1993
 screenprint, ed. 23/75 56 x 76 cms paper size
 Purchased 1994 Part of the *Virtuosi print portfolio for Youth Music Australia*

Of all the positive sciences, those that concern the human body, such as anatomy in particular and more recently biology, naturally have the closest relation to art, especially in the European tradition, in which the representation of the body has been fundamental. Clearly the scientific exploration of the body is never free of social or political implications - something touched on both in Michael Esson's studies of medical specimens - *Langer's lady* (1994) and *Situs inversus* (1994) - and in Guan Wei's whimsical images from the *Test tube baby series* (1992-93) that combine elements reminiscent of traditional Chinese culture and others that evoke the modern laboratory. Fiona MacDonald's scissor works are likewise a reflection on the processes of science and on the form of scientific knowledge: a knowledge that entails cutting up, dissecting, analysing into parts. None of these artists is attempting to rival science, nor for that matter either to praise or condemn the scientist, but to reflect from the standpoint of art on a neighbouring and very different domain of knowledge.

The visual arts have a long history of interest in other arts such as music, dance, theatre and literature. Artists have found subject matter in the practice of these arts, and theoretical ideas in the theories of these fellow arts. Perhaps the most suggestive analogy in modern times has been that of music, as an alternative model to replace the traditional 'sister art' of poetry.

Sound can be interpreted visually in many ways: from the chirrup of crickets and hum of birds' wings in John Olsen's *The sound of landscape* (1994) or the calling of irate bush fowl in George Milpurrurru's *Goose egg hunting* (1993) to the contrast between the cacophony of public performance suggested in Colin Lanceley's *Wind and percussion* (1994), the more personal practise at home in Cressida Campbell's *Music in the kitchen* (1994), and the Zen-like sound of an unplayed grand piano in *Location unknown* (1994) by Imants Tillers.

Since 1990 the University's interests in the arts have been extended by the inclusion of the College of Fine Arts, which brought with it a specific collection



Gareth SANSOM *My music* 1993
lithograph, ed. 23/75 76 x 56 cms paper size
Purchased 1994
Part of the *Virtuosi* print portfolio for Youth Music Australia



Sydney BALL *Elmira pink* 1976
acrylic and enamel on cotton duck 228 x 168 cms
Presented by Mrs Carolyn Ward, 1995

of works related to the College's colourful history, its academic programme, staff and students. Consequently, the collecting of works which assist with the teaching of Australian art and craft history is also relevant.

Over the past five years various pieces fitting this category have been kindly donated or presented through the Taxation Incentives for the Arts Scheme. Artist's representations within the Collection have been enlarged: for example, Dr Elwyn Lynn's gift of *Donna Negra* (1965-66) by Wendy Paramor and Gisella Scheinberg's donation of an untitled landscape by the same artist; Carl Plate's *Dark forms light segments* (1964) and James Gleeson's *Germination* (c.1970), were both given to the College of Fine Arts along with three of Gleeson's collages from the Agapitos/Wilson Collection; two large canvases - John Firth-Smith's *Passing by* (1968) presented by Mrs Rosemary Foot and Sydney Ball's *Elmira pink* (1976) presented by Mrs Carolyn Ward - build upon the representation of Australian abstract expressionism within the Collection, which has been further strengthened by the purchase of Aida Tomescu's *All green* (1994), an example of the lasting vigour of this style as well as representational of its continuing development.

Works by two of Australia's prominent sculptors, Margel Hinder and Robert Klippel have been purchased by the College of Fine Arts, which over the years in its various forms has developed a small, idiosyncratic sculpture collection concentrating on the works of staff members, and, when funds have allowed, other significant Australian sculptors.

An interesting meeting point in the histories of UNSW and the College of Fine Arts is in the area of ceramics. Obviously an important form of artistic expression taught in any art school, ceramic studies were also offered in the University's School of Architecture. As a consequence, the School developed a small collection of ceramics within which are a number of works by renowned Japanese artist Shoji Hamada, who was invited to UNSW by the potter and former lecturer, Ivan McMeekin during the 1960s. At the time of his visit Hamada was acknowledged as one of Japan's 'living national treasures' and his style and methods have influenced many leading Australian potters.

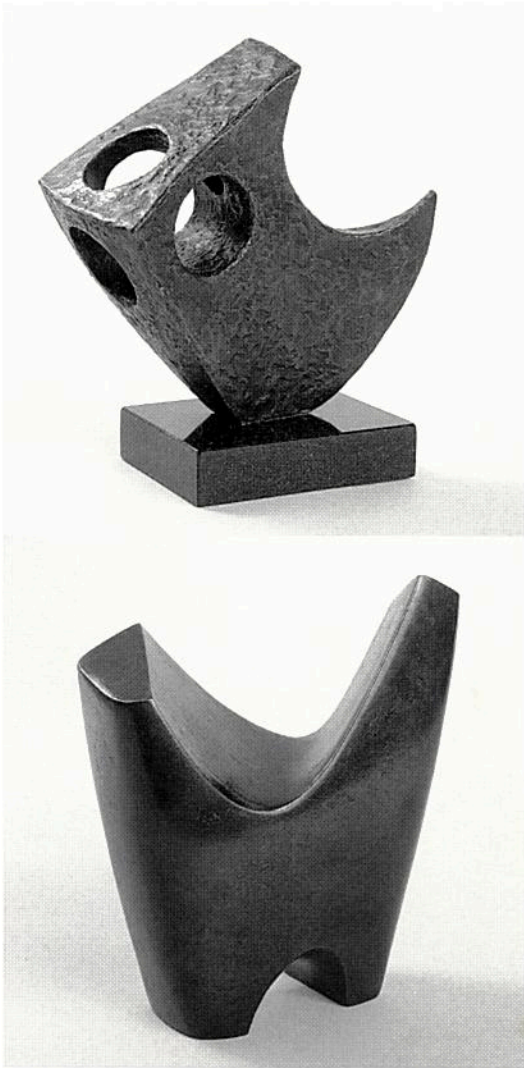
With this in mind *Still life with blue bowls* (1995) by Queensland potter Gwyn Hanssen Pigott was purchased. Hanssen Pigott's work consists of combinations of finely crafted porcelain bowls, beakers, bottles, boxes and



Michael ESSON *Langer's lady* 1994
etching, ed.3/20 22.5 x 17.5 cms
Purchased 1995

Brian O'DWYER *Dragon's teeth* 1993
bronze, unique 15 x 34 x 17 cms
Purchased for the College of Fine Arts Collection, 1995





Margel HINDER *Little bird* c.1980
bronze, ed. 1/4 20 x 21.5 x 10.5 cms
Purchased for the College of Fine Arts Collection, 1994

Margel HINDER *Free form* c. 1964/1995
bronze, ed.1/4 27 x 24.5 x 10.2 cms
Purchased for the College of Fine Arts Collection, 1995

cups. She has taken the idea of 'still life' beyond the picture frame by presenting us with three dimensional versions of the familiar items usually found there.

Her training was with Ivan McMeekin in Australia and Michael Cardew and Bernard Leach in the UK. McMeekin and Cardew are represented in the former School of Architecture collection which was begun as a result of their working at the University in the 1960s. An early teapot by Hanssen Pigott is also held.

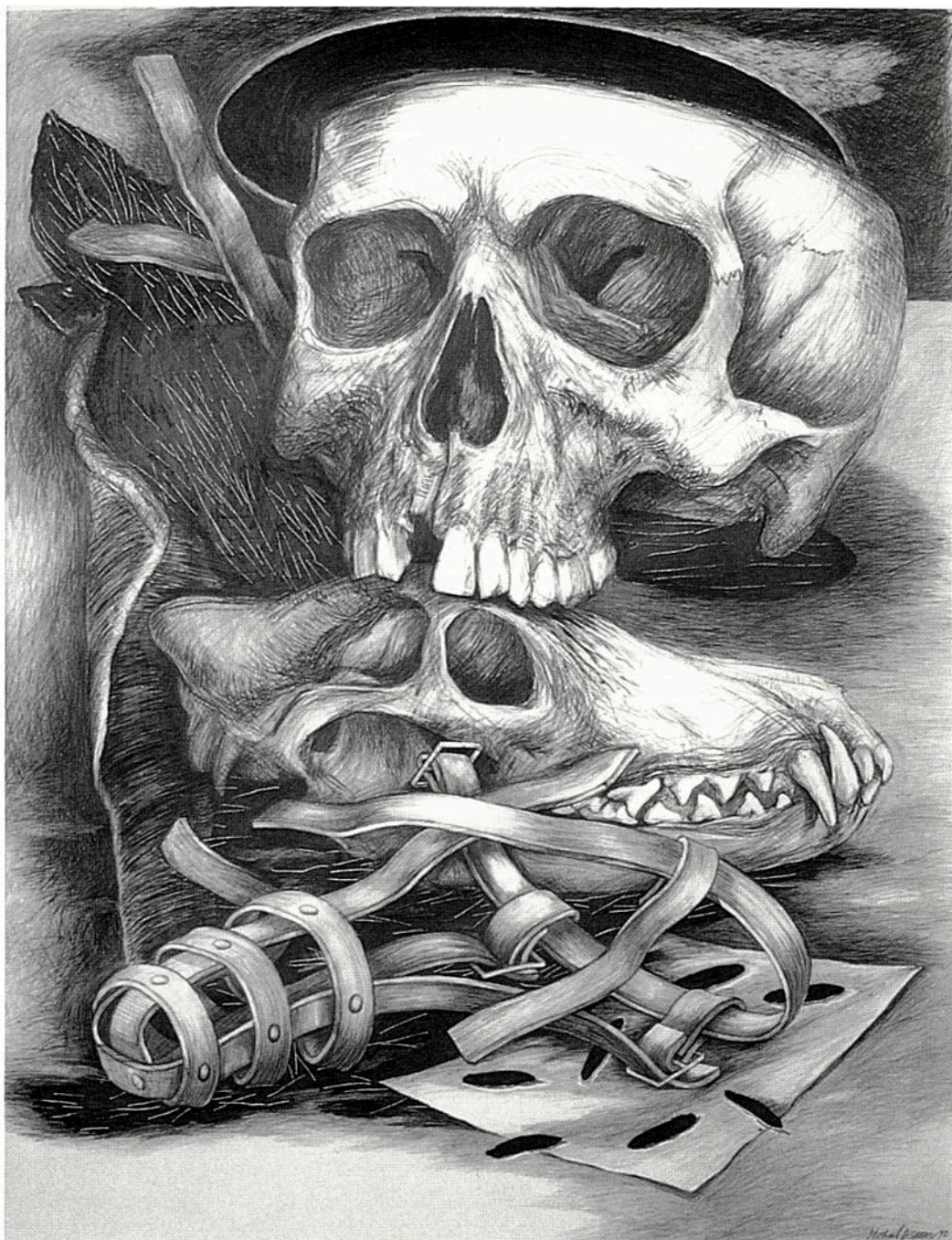
As it is not feasible to build a comprehensive collection of Australian ceramic art, which is already a major activity of the Powerhouse Museum, a more pragmatic and appropriate objective is to build a collection concentrating on those artists who have been influenced by the Hamada, or more broadly, the Sino-Japanese tradition of the potter's art, and follow their creative development. By setting such parameters the Collection can focus on a smaller number of artists who have some connection, whether direct or indirect, with UNSW history.

The works in this exhibition are diverse. But collecting is rarely a matter of assembling identical or equivalent things. The University's Collection is obviously subject to a variety of demands and constraints. But its ultimate, and I believe realistic goal is to assemble a set of works that is truly a university's collection: which speaks to the University's interests but from an independent perspective; which can be displayed in offices and foyers and appeal directly to the concerns of students, staff and visitors, but which also amounts to a whole possessing aesthetic and intellectual integrity.

BELINDA ALLEN
Curator
UNSW Art Collection
January 1996



Gwyn HANSEN PIGOTT *Still life with blue bowls* 1995
wood fired porcelain 27 cm x 37 cms
Purchased 1995



Michael ESSON *Vesalian interpretation no 4* 1991
pencil and coloured pencil on paper 103.5 x 134 cms
Purchased with funds from the U Committee, 1992

SELECTED ACQUISITIONS 1991-1995

ALL MEASUREMENTS ARE
HEIGHT X WIDTH X DEPTH

BALL Sydney

Born 1933 Australia

Elmira pink 1976

acrylic and enamel on cotton duck

228 x 168 cms

Presented by Mrs Carolyn Ward, 1995

BOOTH Peter

Born 1940 UK/Australia

Russia 1994

pastel on paper

54 x 85 cms

Purchased 1995

Ruin 1994

pastel on paper

62 x 100 cms

Purchased 1995

BYRNES Richard

Born 1959 Australia

For Genesis 1992

bronze

84.5 x 25 x 27 cms

Purchased 1993

CAMPBELL Cressida

Born 1960 Australia

Music in the kitchen 1994

screenprint ed. 23/75

56 x 76 cms paper size

Purchased 1994

*Part of the Virtuosi print portfolio
for Youth Music Australia*

ESSON Michael

Born 1951 Scotland/Australia

Langer's lady 1994

etching, ed. 3/20

22.5 x 17.5 cms

Printed at Edinburgh Print Workshop

Purchased 1995

Situs inversus 1994

etching, ed. 3/20

32 x 22 cms

Printed at Edinburgh Print Workshop

Purchased 1995

Vesalian interpretation no 4 1991

pencil and coloured pencil on paper

103.5 x 134 cms

Purchased with funds

from the U Committee, 1992

GLEESON James

Born 1915 Australia

Untitled *What is considered to be...*

1978

mixed media and collage on paper

70 x 51.5 cms paper size

Gift of the Agapitos/Wilson Collection
to the College of Fine Arts, 1995

Untitled *To dare to be without daring!...*

1978

mixed media and collage on paper

70.8 x 50.8 cms paper size

Gift of the Agapitos/Wilson Collection
to the College of Fine Arts, 1995

Untitled 1976

mixed media and collage on paper

74.7 x 55.8 cms paper size

Gift of the Agapitos/Wilson Collection
to the College of Fine Arts, 1995

HINDER Margel

1906-1995 USA/Australia

Little bird c.1980

bronze, undated, ed. 1/4

20 x 21.5 x 10.5 cms

Purchased for the

College of Fine Arts Collection, 1994

Free form c. 1964/1995

bronze, undated, ed.1/4

27 x 24.5 x 10.2 cms

Purchased for the

College of Fine Arts Collection, 1995

KLIPPEL Robert

Born 1920 Australia

Opus 668 1987

assembled painted wood

90 x 29 x 32 cms

Purchased for the

College of Fine Arts Collection, 1991

KNGWARREYE Emily

Born c. 1916 Australia

Arlatyeye Awelye 1990

acrylic on canvas

121 x 90 cms

Purchased 1993

LANCELEY Colin

Born 1938 NZ/Australia

Wind and percussion 1994

lithograph, ed. 23/75

56 x 76 cms paper size

Purchased 1994

*Part of the Virtuosi print portfolio
for Youth Music Australia*

LEACH-JONES Alun

Born 1937 UK/Australia

Landscape of bone 1991
pastel, charcoal on paper
77 x 111 cms

Purchased with funds
from the U Committee, 1992

The hidden singer 1990
screenprint
72 x 57 cms
Gift of the artist to the
College of Fine Arts, 1992
In memory of Graeme Sturgeon
(1936-1990)

LYNN Elwyn

Born 1917 Australia

Cloud burst and burnt land 1989
mixed media on canvas
150 x 150 cms
Gift of the artist to the
College of Fine Arts, 1992

MacDONALD Fiona

Born 1956 Australia

Mob # 3 1993
woven sepia photographs
72 x 62 cms with frame
Purchased 1995

Mob # 11 1993
woven sepia photograph
72 x 62 cms with frame
Purchased 1995

Bladder wrack and tangle 1994
collage
46 x 35.5 cms
Purchased 1995

Peziza penicilium 1994
collage
46 x 35.5 cms
Purchased 1995

MacLEOD Euan

Born 1956 NZ/Australia

Ditch 1992
oil on canvas
137 x 183 cms
Purchased 1993

McINTYRE Arthur

Born 1945 Australia

French kiss c.1975
undated
oil on board
98 x 69 cms
Gift of Mrs Gisella Scheinberg
to the College of Fine Arts, 1994

MILPURRURRU George

Born 1934 Australia

Goose egg hunting 1993
screenprint, ed. 23/75
56 x 76 cms paper size
Purchased 1994
*Part of the Virtuosi print portfolio
for Youth Music Australia*

O'DWYER Brian

Born 1937 Australia

Dragon's teeth 1993
bronze, unique
15 x 34 x 17 cms
Purchased for the
College of Fine Arts Collection, 1995

OLSEN John

Born 1928 Australia

The sound of landscape 1994
colour etching, ed. 23/75
56 x 76 cms paper size
Purchased 1994
*Part of the Virtuosi print portfolio
for Youth Music Australia*

PARAMOR Wendy

1938-1975 Australia

Donna Negra 1965-66
gouache on paper
104 x 125 cms
Gift of Dr Elwyn Lynn, 1994

PETYARRE Gloria

Born c. 1945 Australia

untitled 1991
synthetic polymer on canvas
119 x 176.5 cms
Purchased 1992

Mountain devil ceremony 1994
screenprint, ed. 22/100
79 x 58 cms
Purchased 1995

PLATE Carl

1909-1977 Australia

Dark forms light segments 1964
oil on canvas
125 x 186 cms
Gift of the Agapitos/Wilson Collection
to the College of Fine Arts, 1995

ROBINSON Sally

Born 1952 UK/Australia

Mawson 1993

screenprint, ed. 31/50

82 x 65 cms

Purchased 1995

Part of the Antarctic impressions series

Challenger Glacier 1993

screenprint, ed. 31/50

51 x 86 cms

Purchased 1995

Part of the Antarctic impressions series

ROBINSON William

Born 1936 Australia

Rainforest with staghorn 1990

glazed earthenware pot

thrown by Errol Barnes

41 x 41 x 41 cms

Purchased 1991

Creation series: man and the spheres I, II, III 1991

lithograph, ed. 34/45, triptych

56 x 75 cms each image area

Purchased 1995

SANSOM Gareth

Born 1939 Australia

My music 1993

lithograph, ed. 23/75

76 x 56 cms paper size

Purchased 1994

Part of the Virtuosi print portfolio for Youth Music Australia

SENBEGGS Jan

Born 1939 Latvia/Australia

The Port Liardet Limner 1991

etching, ed. 10/25, tetradych

119 x 89 cms each image area

Purchased 1995

TILLERS Imants

Born 1950 Australia

Location unknown 1993

lithograph, ed. 23/75

56 x 76 cms paper size

Purchased 1994

Part of the Virtuosi print portfolio for Youth Music Australia

TOMESCU Aida

Born 1945 Romania/Australia

All green 1994

oil on canvas

183 x 152 cms

Purchased 1995

TUCKSON Tony

1921-1973 Egypt/Australia

Untitled 1953-57

gouache on paper

51.5 x 76 cms

Purchased 1991

VALAMANESH Hossein

Born 1949 Iran/Australia

Cornered 1987

pastel on paper

76 x 57 cms

Purchased 1995

WEI Guan

Born 1957 China/Australia

Test tube baby series no 18 1993

acrylic on canvas

125 x 48 cms

Purchased 1995

Test tube baby series no 19 1993

acrylic on canvas

125 x 48 cms

Purchased 1995

Test tube baby series no 4 1992

acrylic on canvas

125 x 48 cms

Purchased 1995

WIENER Tibor

1907-1969 Hungary/Australia

untitled c. 1949-52

gouache on cardboard

56.5 x 55 cm

Gift of Mrs Irene Wiener, 1993

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ART at UNSW: collecting from a university's perspective

selected acquisitions 1991-1995

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ART at UNSW: collecting from a university's perspective
an exhibition of selected acquisitions 1991-1995
from 17 February to 16 March 1996 at the
Ivan Dougherty Gallery
College of Fine Arts, UNSW
Selwyn Street, Paddington NSW 2021

COVER ILLUSTRATIONS:

Guan WEI

Test tube baby series no 18 1993 acrylic on canvas 125 x 48 cms Purchased 1995

Test tube baby series no 4 1992 acrylic on canvas 125 x 48 cms Purchased 1995

Test tube baby series no 19 1993 acrylic on canvas 125 x 48 cms Purchased 1995

Exhibition Curator: BELINDA ALLEN (BA Vis. Arts, Grad. Dip. SCA)
Curator UNSW Art Collection

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THE UNIVERSITY OF
NEW SOUTH WALES

