

Box Id	Artist	Title	Date	Description	Medium	Extent
	Hackenberg, Eddy	[Men with masks]	198?	Two works are encompassed within one frame. The first one contains a face. The figures left hand side is overlaid with glass (mirror) and the figures right eye is covered in an Australian gold coin. The second work contains a man dressed in leather and a Mexican wrestling mask whilst holding a hockey stick.	Multimedia	78.5 x 42.5 , TBC
	Hackenberg, Eddy	[Man chained]	198?	The Lo-Fi photograph showcases a man with his wrists chained up behind him. Another man is partially within the frame and is holding the man's neck.	Photography	75 x 54.5 , TBC
	Hackenberg, Eddy	Police	1984	The photograph showcases a silhouette in the foreground and a street in the background.	Photography	85 x 54.5, TBC
	Hackenberg, Eddy	[Man Chained up]	198?	The Lo-Fi photograph contains a man chained up.	Photography	85 x 58.4, TBC
	Hackenberg, Eddy	[Landscape Lo-Fi image]	198?	Like previous photographs within this collection, the photograph is Lo-Fi, and only utilizes the colour blue. It is a close up of a male looking into the camera.	Photography	54 x 80, TBC
	Hackenberg, Eddy	Marilyn	1985	The work contains two photographs encompassed within one frame. The first photograph is a lo-fi image of a female. The second work is a collage of two images – in the foreground is two figures kissing, and the background is a photograph of the street.	Collage	96.5 x 41.5, TBC
4.5	Hackenberg, Eddy	Saint Sebastion - Seven gifts of the Holy Spirit'	19??	The work consists of 'Saint Sebastion', the work lists the 'Seven gifts of the holy Spirit' 'Wisdom, understanding, counsel, ghostly strength, knowledge, true godliness, Holy fear' Hackenberg has also assembled vials over the printmaking image. The saint is looking up at the (the amount of?) vials.	Etching on paper	54.8 x 41.5 cm, Board 60.2 x 48.5 cm
4.5	Hackenberg, Eddy	NO CASE' - Juanita Neilsen'	19??	The work is an etching of Juanita Neilsen. Hackenberg has overlaid an article that states 'No case' over Nielsen death' on the bottom left corner of the image	Etching on paper	42 x 29.9cm board 60.3 x 48.9cm
4.5	Hackenberg, Eddy	3/7 'Belts Galore'	1984	This abstract work incorporates belts that have been ripped up and painted over in acrylic. The subject is heavily abstract. It also contains a tightened string at the centre of the composition. The board is encompassed by black leather.	Collage of belts, acrylic and string on board	39.2 X 61.5 cm
4.5	Hackenberg, Eddy	Tough Shit- Honey' Panel 1 of 'Walk on bye' series	19??	This photographic collage work is part of the "walk on bye" series. This work encompasses two photographs that is mounted on a panel board. The subject includes..	Collage of photographs	Board 58.7 x 30.1 cm, image 1 - 20.2 x 25.4 cm, image 2 - 20.2 x 25.4cm
4.5	Hackenberg, Eddy	The Meek: Mathew 5.5' Panel 2 of 'Walk on bye' series	19??	This photographic collage work is part of the "walk on bye" series. This work encompasses two photographs that is mounted on a panel board. The subject includes.. Stated on t	Collage of photographs	Board 58.3 x 31.1cm, Image 1 25.4 x 20.2cm, Image 2 25.4 x 20.3cm
4.5	Hackenberg, Eddy	Game Over' Panel 4 of 'Walk on bye' series	19?	This photographic collage work is part of the "walk on bye" series. This work encompasses two photographs that is mounted on a panel board. The subject includes..	Collage of photographs	Board 58.3 x 30.cm., work 1 25.4 x 20.3cm, work 2 25.5 x 20.3cm
4.5	Hackenberg, Eddy	[Woman with glasses]	19?	This photograph contains a close up image of a woman wearing glasses and a face mask. The lower half of the photograph consists of a burned effect. There is a duplicate of this work.	Photograph	33.7 x 50.9 cm
4.5	Hackenberg, Eddy	[Toe resting on bath tap]	19?	This photograph consists of a foot resting on a bath tap. The subject is predominantly encompassed by bath foam. There is a duplicate of this work.	Photograph	50.8 x 33.5 cm

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4.5	Hackenberg, Eddy	[Mannequin and street]	19?	This work is a collage of photographs in which Hackenberg overlaid photographs to establish juxtaposition, composition and ... Within the foreground a mannequin is positioned to the bottom left area of the work. The background contains pedestrians on the street that are walking directly forward towards the mannequin. The work creates this interesting relationship between the pedestrians and the mannequin.	Collage of photographs	50.9 x 33.1 cm
4.5	Hackenberg, Eddy	[Close up of woman]	19?	This Lo-Fi photograph has been taken through the process of photographing a television screen.	Photograph	33.4 x 51.2 cm
4.5	Hackenberg, Eddy	[man tied up at the wrists]	19?	This lo-fi photograph contains a man chained up to the wrists. Similar/ same imagery utilized within 'Saint sebastian' work, the figure wears a crown. Positioned over the area of the heart is an overlaid image two tools that create an X shape. The work consists of a heavy use of red sepia tones that heighten the emotions from the figure.	Collage of photographs	61 x 40.9 cm
4.5	Hackenberg, Eddy	[male figure saint series]	19?	This series is mounted on a single board. It contains three photographs that are slightly manipulated through overlay collage as well as post production painting over the top. The middle photograph is the same photograph as the work previously listed. The far left and right works is the same photograph, however the post production manipulation differentiates between the two.	Collage of photographs	Board 65 x 32 cm, all three photographs are 24.3 x 16 cm
4.5	Hackenberg, Eddy	{female with hair rollers}		This photograph showcases a female at a kitchen sink doing the dishes whilst having hair rollers in and a cigarette in her mouth. The figure is looking directly at the viewer and is within the foreground of the work. The work has a sepia undertone within its tonal values which somewhat aesthetically ages the work whilst questioning the era or year in which this was taken.	Photograph	84.4x57.9cm , 76.8 x 55.1cm
4.5	Hackenberg, Eddy	Dark Eddy	1984	This photograph is a lo-fi photograph of a male's face. The figure's mouth is covered with a black strip. The hues throughout the work is harsh oranges and yellows.	Photograph	84.4x57.9cm , 76.8 x 55.1cm
4.5	Hackenberg, Eddy	(lollipop mold work)		This photograph contains overlaid colouring which emphasizes depth and shape. The male figure is holding a lollipop which is further accentuated through the addition of the overlaid colouring.	Photograph	84.4x57.9cm , 76.8 x 55.1cm
4.5	Hackenberg, Eddy	sebastian II	1984 or 82	This work showcases a male figure - sebastian with his wrists chained up. His body is covered in cuts and he is bleeding from the mouth. He is also looking directly up.	Photograph	84.4x57.9cm , 76.8 x 55.1cm
4.5	Schmidt, Peter	[series of internal and external spaces]	19?	A series containing four works is located on the back of the mounting board of the [Male figure saint series] which was discussed just previously listed.	Watercolour on paper	Board 65 x 32 cm, 1st work 26.2 x 13.2 cm, 2nd work 28.8 x 16.2 cm, 3rd work 29.6 x 13.9 cm, 4th work 28.4 x 15 cm
	Williams, David (Beatrice)	[Self Portrait - David]	?	The work showcases himself within an interior compacted with pots, shelving and Australian plants. The colours throughout the work are muted which is enhanced by the flatness in his technique of painting. The utilization of black outline also further emphasizes the flatness. However the flatness in the foreground and mid ground is contrasted against the expressionistic and textured background of the wallpaper. Medium - Oil on MDF board.	Oil on MDF board	TBC, TBC

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	Williams, David (Beatrice)	[Self Portrait - Beatrice]	?	This work is a self portrait of William's drag persona 'Beatrice'. The subject documents her style throughout the 1960's through the addition of the ornamental flower head piece and the pearl necklace. Artistically it's different in comparison to [Self Portrait - David] as the style is expressionistic through visible brush strokes that emphasizes light, form and texture. [Self Portrait -David] is in a reflective state as he looks to the left, whilst this piece Beatrice is looking directly at the viewer. This heightens a sense of presence within his self portrait.	Oil on MDF board	TBC, TBC
	Gorman, Craig	[Enlist]	?	This work is a collage consisting of military images and typography that is overlaid throughout the subject. The background of the lower half of the work contains the Australian flag whilst the top half contains imagery of planes flying through the sky. The work explores this notion of war and potentially confinement through the inclusion of the netting pattern that dominates over the whole work.	Collage of photographs on foam board	44.5 x 37.5cm
4.5	Gorman, Craig	[Photograph of collage]	?	This work is a photographic documentation of a collage. The work utilizes Australian press articles and imagery to form a shape. Certain text is highlighted such as 'gay bars' and ..	Photograph of a collage	25.5 x 20.2cm
4.5	Lowe, Barry	[Caricature on Leaving]	?	This work is a caricature of a male figure. It states in pink 'Look after it sweets... and it'll look after you!' The backing paper contains messages of farewell's from his work colleagues.	Pencil and textar on board	55.9x24.9cm
4.5	Lowe, Barry	[Nun with a Gun]	?	The work is a cartoon illustration of a man dressed up in nun outfit whilst holding a gun. The male figure is depicted as stocky and hairy which further contrasts against the attire he is dressed in. Black marker is used to further emphasize flatness within the imagery which also highlights Lowe's cartoon/caracture style.	Black marker on board	51 x 28.3 cm
4.5	Lowe, Barry	[Pierced Male genitalia]	?	This work is a photograph of a man's pierced genitalia. It's presented through a circular cut out.	Photograph	40.5 x 31.2cm
4.5	Lowe, Barry	[Man hanging]	1999	This work is a photograph of a man hanging horizontally by the support of rope	Photograph	40.5 x 31.2cm
4.5	Lowe, Barry	Born in the city of angels	1996-7	This work is a photograph of a male figure who is standing in front of a wall. The wall is engraved with angel wings and an angel halo. On the back of the work states 'Printed 97, Number 3'	Photograph	43.4 x 39cm, 40.5 x 30.4cm
4.5	Armstrong, Jane	Caricature by Jane Armstrong on leaving campaign	1987	This work showcases a male sitting on top of a building observing the moon.	Watercolour and fine liner on paper	40.4 x 41.3cm , 18.9 x 19.9 cm
4.5	Phipps, Maxwell	[Male]	?	This watercolour illustration showcases erotic imagery. The work is a close up of a male teenager giving a blow job.	Watercolour on paper	21 x 27cm
4.5	Phipps, Maxwell	[four figures in living room]	?	This work is a cartoon illustration containing four figures within a living room. The figure within the centre of the composition is lying on a couch covered in bruises whilst the second figure to the left is taking off his pants. The two other figures are on the left and right exterior of the work. The figure on the far right is holding a motorbike helmet.	Pencil and watercolour on paper	20.6 x 26cm
4.5	Phipps, Maxwell	[three quick sketches of figure]	?	This work contains three quick sketches of a male figure in different positions. There is no shading, but the emphasis of form is through the utilization of line which heightens and -- the figures form. The repetitive rapid lines -- .	Pencil on paper	21 x 33.7cm
4.5	Phipps, Maxwell	[Motorbike man with binocular]	?	This illustration showcases a male figure wearing motorbike attire. The figure is holding binoculars while on the grass. Imagery of the bike helmet has been illustrated in a previous work [four figures in living room] This suggests that there may be some form of narrative within Phipps's works.	Pencil on paper	20.7 x 26cm
4.5	Phipps, Maxwell	Shrulpp lick slobber	?	This illustration showcases erotic imagery.	Pencil on paper	21.1 x 19.1cm

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4.5	Phipps, Maxwell	[Two men]	?	This illustration showcases two men. The work consists of two different scenes An arrow is drawn in between the scenes to highlight and emphasize the transition from one scene to the next.	Pencil on paper	20.7 x 26cm
4.5	P.T Collins	[male figure encompassed by nature]	?	This illustration showcases a naked male figure surrounded by plants. PT Collins utilizes a strong contrast through the use of the black marker in order to create and emphasize shape and form. 'I copy at 43% I copy at 21%' is written below the illustration.	Pencil and black marker on paper	56 x 38 cm
4.5	Dobie, John	[Sex Shop]	1992	This illustration contains a naked male figure beside a sign that states 'Sex Shop'. Dobie utilizes a cross hatching technique to emphasize form and tone throughout the figures body. Materialistically he utilizes	Fine liner and black marker on paper	38.5 x 25.5 cm
4.5	Dobie, John	[Two naked men]	199?	This illustration showcases erotic imagery. It contains two male figures, the one on the right of the composition has his wrists tied up with a belt - a reference to S&M, whilst the other figure is holding the other figure's penis. The illustration is flat as it showcases no tone, however similar to his previous work, the utilization of cross hatch technique emphasizes form and shape of the figures bodies. The illustration emphasizes their overtly muscley torsos by encompassing majority of the overall composition.	Fine liner and black marker on paper	42 x 29.8cm
4.5	Dobie, John	[four men in alleyway]	199?	This illustrative work showcases erotic imagery between two men in an alleyway. The two figures in the foreground are -- in anal (doggy style). Whilst the two male figures in the background are watching. Like his previous works, form, shape and line are utilized thoroughly throughout the male bodies to enhance the muscley male bodies.	Fine liner and black marker on paper	42 x 29.9 cm
4.5	Dobie, John. Lowe, Barry	Rubbers - Sperm Bank	1992	This illustration is a front cover of 'Rubbers' By Barry Lowe and John Dobie. The subject matter consists of two men, one in which is pointing to his full mouth stating 'I'm here to make a bank deposit' the other man has a shocked expression. His hand is dripping from a love hearted glory hole. The glory hole is labelled ' Night Deposit' The work is intended to be humorous and -- . It's an important work as it showcases that John Dobie and Barry Lowe collaborated.	Fine liner and black marker on paper	42.2 x 29.9 cm
4.5	Rae, Richard	[Two men and chain]	199?	The illustration showcases two men. The fist is on top of the second figure, with his legs spread over the figures waist and torso. He's showcasing his muscley arms whilst holding a leash like chain, that is wrapped around the second figures neck. The first figure is also wearing gloves which further reinstates the theme of S&M that is depicted within this illustration. The second figure has a lust/dumbfounded expression towards the first figure. He is also encompassed by love hearts around his head which further emphasizes that lust factor that is involved in this work.	Fine liner and black marker on paper	46 x 38 cm
		APOLLON	19??	This work is a -- depiction of the statue of Apollo. The	Lithograph with an overlay of watercolour on paper	
		MECURE DIT LE LANTIN	19??	This work is a depiction of Mercury through the representation of a roman statue. On the bottom left of the work it states 'Define' par Granger' and 'PM76-2 Grare' par, alexdra Mafiant' on the right.	Lithograph with an overlay of watercolour on paper	
	Myers, Vali	Death in Port Jackson Hotel	19??	This work captures a mythological/mythical sense through the inclusion of animals throughout the subject matter such as chicken, monkey and a whale. The utilization of organic lines emphasizes this mythical dream like theme. The use of pattern line and colour is significantly utilized.		76.7 x 60.3 cm

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	Myers, Vali	Dido and the Dingo Dog	1969	As the title suggests, this work captures a female called 'Dido' and a 'Dingo dog'. The dingo is captured as dead due to the absense captured in its eyes, lying on the side, tongue out and blood on its paws. 'Dido' is depicted as crying. A pattern of swirls encompasses the subjects. In the bottom left of the work consists a little western town with men with guns and dogs walking towards it. This work tells a story of white men killing a dingo, whilst an indigenous woman mourns over it.		60.2 x 76.7 cm, 27.7 x 50.2cm
	Bisson, P	[Naked Woman on Couch]	19??	This charcoal drawing showcases a naked female lying on a couch asleep. The figure is encompassed by a dark room. The background contains dark curtains, however slightly ajar in the centre, indicates that its day time. The work would be considered 'quiet' however there is something unnerving due to the darkness that encapsulates the figures setting. It's 9/10 of the series.	Charcoal and Fine Liner on Paper	61.5 x 57.5 cm
	Bisson, P	[Naked Woman on Fabric]	19??	This etching showcases a female figure on some form of fabric. There is a sense of unknowness due to the figure not facing the viewer. The utilization of line only captures the outline of the figure. This etching print is 27/40	Etching on paper	38 x 49.1 cm
2.2		RON	1982	This illustration is a portrait of 'Ron'. The use of coloured pencils and black marker emphasizes contrast. It's a traditional portrait as the figure is positioned slightly to the right. The figures expression is serious which juxtapositions against the playful use of colour.	Black marker and Pencil on Paper	34.6 x 22.5 cm
2.2	Jhoro	[Close up of male body]	1986	States in the bottom right corner ' To Jan with fondest regards from Jhoro xxx 1986'	Pencil on paper	38.1 x 28.2 cm
2.2		When I Found Out Poofs Could Play Football.... I Nearly Died	19??	The artist has created a speech bubble out of white out and fine liner over a photograph from the newspaper. The speech bubble states 'When I found out poofs could play football... I nearly died'	Collage	19.4 x 13.3 cm
2.2		[fine liner abstraction]	198?	This abstract work indicates the 1980's because the aesthetic matches Keith Harring due to the inclusion of distorted shapes.	Fine liner and black marker on paper	18.1 x 30.3 cm
	Jon Fabian	[Warrior and Dragon]	1996	A drawing of a warrior male fighting a dragon. Its stated 'Rough' drawing at the bottom right hand side of the work.	Pencil and black marker on paper	42 x 29.8 cm
3.1	Phipps, Maxwell	[Four figures in a living room]	19??	This watercolour illustration showcases two figures in the forground and two figures in the background. The female is looking at a sexbook. 1/4 from a series of watercolour works.	Watercolour on paper	30.5 x 38.1 cm
3.1	Phipps, Maxwell	[Four figures on couch]	19??	A watercolour of four figures conducting in sexual -- . The male teenager is giving a man a handjob whilst the other man is pulling down a transwoman's pants. 2/4 from a series of watercolour works.	Watercolour on paper	30.5 x 38.1 cm
3.1	Phipps, Maxwell	[Male teenager giving blowjob]	19??	This erotic watercolour showcases a teenager giving a blowjob to a man on a couch. 3/4 from a series of watercolour works.	Watercolour on paper	30.5 x 38.1 cm
3.1	Phipps, Maxwell	[Male teenager and man in bathroom]	19??	This watercolour work showcases a naked man and a naked teenager male having a conversation in the bathrom. 4/4 from a series of watercolour works.	Watercolour on paper	30.5 x 38.1 cm
3.1	Phipps, Maxwell	[Sketches while Attending PBL Actors Development Workshop]	1985-1990?	A folio of 29 pages of sketeches of actors including Frank Garfield, Kaarin Fairfax, Jane Menelaus (married to Geoffrey Rush), Lewis Fitz-Gerald, Mataly Mosco, Mark Lee, Anna Marie-Winchester, Caroline Gilmer, Katy Manning, Barry Quinn.	Pen on Paper	25.4 x 37.6 cm
3.1	Phipps, Maxwell	Francis Yoi	1970	This work is a still life of a male nude. The use of charcoal is used to emphasize tone, form and shape of the figure's body. His playful facial expression showcases his personality.	Charcoal on Paper	37.9 x 55.6 cm
3.1	Macswell [Phipps, Maxwell]	Graham Now	2005	This work is a greylead pencil drawing of 'Graham' sleeping in bed. The perspective is looking slightly over him.	Pencil on paper	37.9 x 55.6 cm

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3.1	Phipps, Maxwell	Pontoon	1966	This work is a sketch of people playing poker. Each person has their name written above their head. The illustration includes Sass, Reg, Vic, Sam, Keiren and Cor. The figure in the centre is unnamed.	Pencil on paper	37.8 x 50.3 cm
3.1	Phipps, Maxwell	Watching Roller Game	1966	Similar to the previous work, this is a sketch of people watching a Roller game. Each person has their name written above their head. The illustration includes Tony, Bubbles, Ann and Mr Barfuccis	Charcoal on Paper	37.8 x 50.3 cm
3.1	Phipps, Maxwell	[Still life of a male nude]		This still life depicts a male figure sitting against a rock. The artist has emphasized form through the addition of tone used throughout the figures body.	Pencil on paper	37.8 x 50.3 cm
3.1	Phipps, Maxwell	Jon Anthony Erlington	1966	This is a close up portrait of Jon Anthony Erlington.	Pencil on paper	37.8 x 50.3 cm
3.1	Phipps, Maxwell	[Male nude in dressing gown]	1966	This is an illustration of a man in a dressing gown who is partly naked. The figure is gazing directly at the audience. Phipps heavily utilizes cross hatching and diaganol strokes to emphasize contrast and tone.	Pencil on paper	37.9 x 55.8 cm
3.1	Phipps, Maxwell	Pamela	1966	This is a close up portrait of Pamela.	Pencil on paper	37.9 x 55.8 cm
3.1	Phipps, Maxwell	[House by the river]		This work is a rough textar drawing of a house behind a river.	Textar on Paper	37.3 x 56 cm
3.1	Phipps, Maxwell	[Portrait of unknown woman]	1966	This work is a charcoal drawing of an unknown woman. To an extent it looks incomplete. The work captures the female from a front on angle	Charcoal on Paper	37.3 x 56 cm
3.1	Phipps, Maxwell	[Second portrait of unknown woman]		This work is a charcoal drawing, the figure is most likely the same sitter as the previous work. It also to an extent looks incomplete, as Phipps hasn't finished the hair. The work is depicted slightly from the left of her face.	Charcoal on Paper	37.3 x 56 cm
3.1	Phipps, Maxwell	[Incomplete portrait]		This work like the previous works, is an incomplete piece by Phipps. The work only showcases the figures eyes, eyebrows and nose.	Charcoal on Paper	37.3 x 56 cm
3.1	Phipps, Maxwell	Bentley's Rock Pool		This work is almost a collage of different illustrative scenes that encompasses the composition. In the top left is a loosley sketched figure looking out into the ocean. The second illustration on the right is the same figure, but is sitting within a rock pool. the bottom illustration is two figures looking through a cave onto a treasure box that also includes a human skull. The work has been captured by a faint black textar.	Textar on Paper	37.3 x 56 cm
3.1	Phipps, Maxwell	Francis Yoi	1970	This work is a nude still life portrait of Francis Yoi. Yoi is looking to the left. Quick harsh pencil strokes have been used for the background, which accentuates the figures outline.	Pencil on paper	37.3 x 56 cm
3.1	Phipps, Maxwell	Frieda	1966	This work is a portrait of 'Frieda'. Maxwell has demonstrated a symmetrical composition, by including the top half of the work with the portrait of Frieda's head and shoulders. The lower half is encompassed with her hand resting on the table. It consists of a ring and indicates age through the emphasis on tone and form. The figures head is tilted downwards which heavily suggests this melancholy atmosphere. The work suggests it was a still life drawing or sketch due to the quick fast pencil lines that is shown throughout the depiction of the hair.	Pencil on paper	37.3 x 56 cm
3.1	Phipps, Maxwell	[Portrait of man with neckscarf]		The work consists of a male figure leaning his head onto the right slightly closed hand. Throughout the depiction of his contemplative expression and his body language, this highlights that his figure is thinking deeply.	Pencil on paper	37.3 x 56 cm

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3.1	Phipps, Maxwell	[still life drawing of male figure]		The depicted male nude figure is resting his head on the right hand. That elbow is resting on his right thigh. The figure is sitting on something, however the background isn't depicted at all, only a slight shadow of his body is included to the right of him. The figure is slightly crouched and floating within the page. The use of shade and tone is heavily utilized throughout the figure's form. It is most likely that this illustration is a full body illustration of the figure in the work that was just previously listed (077)	Pencil on paper	37.3 x 56 cm
3.1	Phipps, Maxwell	[Man with glasses]	1966	The work consists of a portrait of a male. His face and shoulders are included within the work. A sense of mystery and tension is created through the inclusion of glasses which covers his eyes from the viewer. The heavy use of charcoal emphasizes this tension and creates a really interesting effect through this vertical like pattern of application that creates this also distorted pixelated look. The figure is in a shirt and tie that connotes this conventional lifestyle. His head is slightly tilted downwards and turned to his right.	Charcoal on Paper	51 x 37.6 cm
3.1	Phipps, Maxwell	[Male portrait gazes at viewer]		This work is really powerful as the male portrait is looking directly and intently at the viewer. Based on the Maxwell Phipps works throughout this collection, this is a rare piece as it is a close up portrait that also incorporates the figure gazing at the viewer. Similar to previous works discussed, the utilization of form, tone and contrast is heavily used, specifically with the application of charcoal, this emphasizes those elements within the subject.	Charcoal on Paper	51 x 37.6 cm
3.1	Phipps, Maxwell	[Male nude life drawing portrait]	1965	This work showcases a man that was also illustrated in [Portrait of man with neckscarf] and [still life drawing of male figure], this is indicated through the inclusion of the ring on the right ring finger. The figure is looking slightly to the right, which emphasizes this traditional depiction of body still life.	Pencil on paper	37.8 x 55.5 cm
3.1	Phipps, Maxwell	[Male nude cross legged portrait]	1966	The figure is depicted in a traditional still life depiction by the way in which the figure is distantly looking into the distance to the left. Maxwell hasn't depicted any background or placement, which emphasizes the figure's body. Maxwell has left the hands and feet unfinished, which highlights that this work was created during a still life drawing of the	Pencil on paper	37.8 x 55.5 cm
3.1	Phipps, Maxwell	Bernie	1966	This work is a life drawing figure illustration of a male body. The figure is Bernie. The pose is highly traditional and classical due to the figure placing his left arm on the left hip and resting his right arm on a tall but unidentified object. It mimics portrait paintings of important figures from the 17th to the 19th century. The figure is looking slightly to the right. His expression is neutral. The figure is wearing thongs which suggests the place was at a beach or a pool setting, this also backs up this idea due to it being created in January.	Pencil on paper	37.8 x 55.5 cm
3.1	Phipps, Maxwell	Bernie II	1966	This work is a life drawing figure illustration of a male body. The figure is depicted sitting in a chair looking directly upwards. Phipps has slightly and simply incorporated indications of the background through basic straight lines and some minor shading. The figure's body is heavily shaded to emphasize tone and muscle, this is particularly utilized throughout his chest. Quick light lines are included to showcase chest hair.	Pencil on paper	37.8 x 55.5 cm
3.1	Phipps, Maxwell	[Lower half of the male figure]	1965	This work is a still life drawing of the lower half of the male figure. It looks almost like a quick trial or test of the work --- as it's the same figure and pose.	Pencil on paper	37.8 x 55.5 cm
3.1	Phipps, Maxwell	[Naked male figure looking up]		This work showcases a naked male figure lying down. There is also a light sketch of another figure slightly behind him, lying on his back looking in the direction of the figure.	Pencil on paper	37.8 x 55.5 cm

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3.1	Phipps, Maxwell	[two naked men in a bedroom]	1965	This is a significant piece within the Maxwell Phipps, as it showcases two figures within a setting that is indicated simplistically with simple and effective lines and shading. The first figure is positioned lying flat on a bed naked. His is positioned within the foreground and midground. This particularly highlights Phipps capacity to do foreshortening within his illustrations due to perspective and angle in which this figure viewed from. The second male naked figure is in the background sitting in on a bedside table or chair and smiling at the first figure.	Pencil on paper	37.8 x 55.5 cm
3.1	Phipps, Maxwell	[Male figure looking to his left]	1967	This is another naked male still life drawing which emphasizes the figures body through form and tone. The male figure is positioned on a couch in a traditional like pose. The couch is emphasized through a heavy application of horizontal pencil strokes. The figure has an older appearance in comparison to the previous male figures that have been depicted in this body of work.	Pencil on paper	37.8 x 55.5 cm
3.1	Phipps, Maxwell	[male figure sleeping in front of fireplace]	1966	This is a still life drawing of a naked man who appears to be asleep. The figure is positioned in the foreground, stretched out with his legs on an ottoman. The background consists of the fireplace which contains detailed geometric patterns and decorative shapes. It's an interesting contrast to the previous works in which the figure was the emphasis, however this work and the last two pieces contain the figures within a setting. Specifically with this work the background contains the high amount of detail and emphasis rather than the figure.	Pencil on paper	37.8 x 55.5 cm
3.1	Phipps, Maxwell	[Figures in jeans]	1965	This work similar to -- where there is to illustrations one in the first half of the page and the second illustration is in the lower half of the page. It seems to be very effective in forming a composition and a narrative. This narrative possibly suggests a sexual experience between two men. The first one showcases a male lying down, on his side. His face is left out to an extent where Phipps has indicated his neck, ear and jaw are slightly shown through faint simplistic lines. The position of the first figure does look as though as he is giving a blowjob. This is also indicate through his hand as it looks like he is cupping or touching a leg which hasn't been formed. The second figure below is possibly a repeat of the first figure or the person who received the blowjob. The figure is lying on the bed wearing just pants similar to the first figure.	Pencil on paper	37.8 x 55.5 cm
3.1	Phipps, Maxwell	[life drawing of clothed lower half of a figure]	1966	This life drawing sketch showcases the figures lower half body, however it is clothed. The drapery of the fabric is emphasized through Phipps use of diagonal cross hatching. The feet are surrounded by faint light geometric squares that indicate Phipps planned how to illustrate the feet in terms of perspective and angle.	Pencil on paper	37.8 x 55.5 cm
3.1	Phipps, Maxwell	Bernie	1966	This work is a portrait of a man called Bernie. The work consists of his head, chest and left arm. The stern expression on his face further emphasizes this classical traditional depiction of a portrait. Like previous works, the depiction of hair is rapidly created through these fast gestural strokes that signify the still life drawing element in it. It also contrasts well against the refined and detailed approach to the rest of the work.	Pencil on paper	37.8 x 55.5 cm
3.1	Phipps, Maxwell	[portrait still life of a female]		This work is a portrait of a female. The work showcases the figure with her resting on her right hand. The figure is looking intently up at something. her right hand re	Pencil on paper	37.8 x 55.5 cm
3.1	Phipps, Maxwell	[Oil pastel portrait]	1970	This work is a portrait that consists of oil pastel as the material. Through this Phipps has utilized it in order to heighten tone, colour and form.	Pencil on paper	47.1 x 35.7 cm

Box Id	Artist	Title	Date	Description	Medium	Extent
3.1	Nellsun, Andi	[If you fall I'll catch you]		This work contains a collage of photographs and text on cardboard. The cardboard has been covered with a black piece of paper. The photograph placed in the foreground slightly within the left lower section of the work is a self portrait of -- . The photograph behind him is a photograph of a slightly distorted stretched male figure. This photograph communicates to one of the text as it states 'If you fall i'll catch you'. the other text is an acrostic poem which states 'Self Steem Means Action Now' the other text is 'I will be waiting' The photograph in the background is an xray of a human head. The photographs and black background is glossy.	Collage of photographs on cardboard	28.8 x 29.2 cm
3.1	Nellsun, Andi	SMILE, THO YOUR HEART IS ..		This work is a collage of a photograph with stickers overlaying the image. The photograph is an x-ray of someone mouth. The letter stickers state ' SMILE, THO YOUR HEART IS . . . ' The border surrounding the image is a glossy red with crosses on the upper left and bottom right side.	Collage of Photograph and stickers on cardboard	12.5 x 27.5 cm
3.1	Nellsun, Andi	[Drawing of a male figure]		This work is a drawing of a male figure through the use of black permanent marker. Showcases the male wearing sunglasses, an earring and a tank top. The male is positioned in the foreground, whilst the background contains diagonal lines to heighten perspective.	Black marker on paper	33 x 20.5 cm
3.1	Nellsun, Andi	[Watercolour of an ocean]		This watercolour piece showcases an ocean. The use of abstract and surrealist forms are evident throughout the work. The sky is heavily abstracted through the inclusion of block coloured forms. The abstract black tenticle like forms in the river contains coloured surrounding it. Green, red yellow and blue circle these forms.	Watercolour on paper	20.2 x 40.2 cm
3.1	Nellsun, Andi	[Figure a part of nature]		The work consists of a landscape that forms the figure. The landscape contains a sea, bush and birds. The figure is formed through simple basic outlines. The hair is conveyed through an island that contains trees.	Ink on paper	20.2 x 40.2 cm
3.1	Nellsun, Andi	[Watercolour of hills]		This watercolour work is a landscape, that showcases a scenery of hills. Due to the application of the watercolour, it looks as though it could be a trial or an experiment piece.	Watercolour on paper	20.2 x 40.2 cm
3.1	Nellsun, Andi	[Plant in Vase}	1992	This watercolour work is a still life of a plant in a vase. The use of watercolour has been used to emphasize colour and tone.	Watercolour on paper	20.2 x 40.2 cm
3.1	Nellsun, Andi	[Oil pastel abstract]		This oil pastel work is an abstract piece that emphasizes colour. The background is a bright blue. The foreground contains green, orange and pink strokes of colour.	Oil pastel on paper	20.2 x 40.2 cm
3.1	Nellsun, Andi	In the chaos of difficulty order is already implicit		Similar to Andi's previous works of collage, this work contains an xray image as the background, and self portrait imagery of himself in the foreground. The text '.. In the chaos of difficulty..' is located on the left hand side, and the text '.. Order is already implicit' is on the right hand side. The text encompasses and forms the overall composition. The photographs of himself showcase him in just his underwear. The photographs are all black and white which contrasts against the coloured text. The work is placed on a long timber board.	Collage of photographs on timber board	45.2 x 25.7 cm
3.1	Nellsun, Andi	Another Insenious Dancer Survives	1994	This work showcases a male naked figure in the foreground. Symbols of HIV, health cross and male same sex attraction are placed within the midground. In the background consists of a moon, stone like structure and a palm tree. However this background is depicted within a confined like space. The figure's muscular body is emphasized through simplistic curved like black lines that indicate tone, form and shape. The use of positive and negative space is dramatized through the emphasis of the black and the white.	Black marker on paper	42 x 29.4 cm

Box Id	Artist	Title	Date	Description	Medium	Extent
3.1	Nellsun, Andi	[AIDS]		This work is a diagram like piece which showcases a line and 6 boxes. Each box has 'AIDS' written in it with an acrostic poem. 'Am I Dead Society', 'Andi Isn't Dying Soon' are two of them. The rest are illegible. The work is on thin butcher like paper and the medium is oil pastel, giving a naive childlike impression, however the content surrounding the written words contrasts the primary impression. The concept and conversation this piece sparks is significant.	Oil pastel on paper	41.9 x 59.4 cm
3.1	Nellsun, Andi	[Building Landscape series - 1]		This oil pastel work is a landscape piece that showcases buildings in the background, and two people in the foreground within a park. The AIDS symbol of the red ribbon is placed on one of the buildings. There is also a rainbow hot air balloon. This work is part of a series that consists of 3 works.	Oil pastel on paper	33 x 49.6 cm
3.1	Nellsun, Andi	[Building Landscape series - 2]		This watercolour piece is a landscape of a city. The buildings are in the background whilst a park is within the midground and foreground. A hot air balloon that indicates HIV through the red A is to the far right of the work. The buildings are left colourless. This work is part of a series that consists of 3 works.	Watercolour and fine liner on paper	33 x 49.6 cm
3.1	Nellsun, Andi	[Building Landscape series - 3]		Part of this series comes the third work which showcases a rainbow hot air balloon to the right of the work with 'Only love can set you free'. A figure is within the basket stating 'A dream is a wish your heart makes'. Text is displayed on the buildings such as 'Dancing is like standing still but only faster', 'Knowledge = Power, Action = Life' 'Hope, Joy, Trust, Desire, Action' There are two figures in the park, one is in the mid-ground and the second is in the foreground stating 'Patient M please return to ward 7B' This work is part of a series that consists of 3 works.	Watercolour, Textar and fine liner on paper	33 x 49.6 cm
3.1	Nellsun, Andi	[Self portrait collage]		This work contains nine black and white photographs of Nellsun's face. Each photograph consists of a different expression. Text and two other photographs of him are overlaid. Text includes 'Andi Isn't Dying Soon', 'Are infections Designing Scientists', 'Attitude is Definitly Safe', 'Am I Dead Sweetheart' 'Avid Interests Dont Stop', 'Accepting Intentions Drives Success', 'Acquired Immune Deficiency Syndrome' and 'And I Desire Sex' . The texts are acrostic poems that surround the word 'AIDS'. The background of the text is a deep red which further connotes the symbolism and suggestion of AIDS/HIV. A question Mark is included that is surrounded by the health symbol (+). The work is taped down to purple paper.	Collage of photographs, text and tape on paper	44.5 x 53.7 cm
3.1	Nellsun, Andi	[Acrostic Poems and geometric patterns]	1995	This work consists of acrostic poems but expanded in comparison to the previous acrostic poems that are included within Nellsun's work. Words include 'Reality', 'Trust' 'Connections' 'Assess' 'Explore' 'Agreement'. Majority of the words have a positive connotation. The mass acrostic poems are encompassed by coloured outlines, forms and patterns. The geometric shape patterns gives an impression of a landscape birds eye view perspective. Colour is very apparent within the work is the use of bright orange, blue and green used as the background. Metallic silver is incorporated behind the acrostic poems which isolates and further enhances the acrostic.	Gouache and textar on paper	40.5 50.8 cm

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3.1	Nellsun, Andi	[Synergy]		This work consists of Nellsun with multiple arms, text below his feet state 'SYNERGY', words surrounding his body state 'YANG' 'YIN' 'WELL' 'ILL' 'LIFE' 'DEATH' 'UP' 'DOWN' 'SAD' 'HAPPY' 'DAY' 'NIGHT' Based on these words and the emphasis on synergy, the work is exploring this notion of opposites, contrasting and essentially balance. Nellsun has positioned his body connoting hinduism. He essentially reflects and represents synergy or balance, as he is positioned inbetween two contrasting terms such as 'sad' and 'happy'. This work is mounted on really bright red paper.	Collage of photographs on paper	50 x 34.4 cm
3.1	Nellsun, Andi	[Andi's Collage]		This work contains photographs of Nellsun, one close up of his face and the other is him crouching. The latter image is mirrored. The third photograph is the image of him with multiple arms, connoting hinduism. A geoemetric pattern is overlaid in the top right hand corner of the work. An acrostic poem is positioned in the bottom left corner. This work seems to represent his body of work with the inclusion of self portraits, acrostic poems and geometric patterns. The background of the work is left white, whilst everything in the foreground and midground remains black and white. The acrostic poem states 'Keep' 'Enlist' 'Sight' 'Appropriate' 'Helpers' 'Of' 'Beware' 'Distraction' 'Goals'. This work is mounted on a white mount board.	Collage of photographs on paper	Mount Board 50.9 x 40.8 cm, 42.3 x 29.8 cm
3.1	Nellsun, Andi	Preparation at the Ritual Ground	1994	The work showcases a male naked figure in the foreground woving red fabric. The background contains a ritualistic setting of three trees, a triangle and 5 poles within a circle. The background's negative space is filled with black marker, whilst the figure's negative space remains white, with black as the positive space. The symbol of (+) is showcased on the figure's wristband, within the trees and within the triangle. The red fabric is the only coloured part of the whole work.	Black marker and textar on paper	53.5 x 40.7 cm
3.1	Nellsun, Andi	[Collage of Male Genetalia]		This work is a collage of photographs. The photographs are presented behind a mountboard. The mountboard seperates the photographs but it is overall cohesive due to the imagery. The imagery consists of super imposed images of male genetalia. The figures are either clothed or naked. All the photographs are black and white or sepia toned. The presentation and the content creates a really interesting concept and discussion surrounding society's attitude towards sexuality and pornography. This work is a reverse of the traditional and dominant male gaze.	Collage of photographs	40.8 x 50.9 cm
3.1		[photographic collage of Nellsun]		This work contains nine black and white photographs in the background which consist of abstract minimal imagery. However the photograph in the centre is a landscape of a rock formation. Four photographs of Nellsun are cut out and overalyed over the nine photographs in the background. The photographs of him consist of him in different positions such as standing on one foot, crouching, placing a leg over his head. They're all somewhat distorting positions. He also only wearing underwear. Text is then positioned surrounding these photographs. One states ' Patience Out Waits Anxiety ++++ POWA' and 'Absolute Ideals Define Serenity' Once again this acrostic poem reffering back to AIDS. The final text states 'Happiness Is Variable Action Restores Clarity'. The text is formed within long curved orange forms. Dot patterns also surround the nine background photographs. This work is heavily loaded in terms of imagery, text and concepts.	Collage of photographs on paper	Need to get dimensions..

Art

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3.1	Nellsun, Andi	[Andi's Folio]		This folio consists of a range of Andi's documented works. There is a newspaper article of his walking journey between adelaide and melbourne. There is also a few original illustrations made in 1994, which could be listed as standalone works, however will currently be associated within its original context.	Multimedia	Folio dimensions
1.6	Whitworth, James Guy	Portrait of Gareth Ernst	2014	This print is a portrait of Gareth Ernst. Whitworth has utilized bright textars to empahsize colour, form, shape and pattern. The figure has his hair covered in leaves and flowers. The background consists of pink blocks that depict a pattern.	Print of coloured textar on paper	42.9 x 28.9 cm
1.6	Lego, Chris	Department of Nothing		This etching showcases a male figure in the foreground. Due to the technique of pointilism, it is intially seen as an abstract piece, however within the foreground as previously mentioned, a male naked figure is presented. Black and a deep red is utilized throughout the composition.	Etching on paper	41.5 x 32.1 cm
1.6	Lego, Chris	[New South Wales Police]		This photograph showcases a New South Wales Police badge placed within a small pottery bowl. Beside the badge is a tiny sculpture of a hand holding up a penis.	Photograph	45.1 x 32 cm
1.6	Unknown	[Figure with red nails]		This stenciled artwork showcases a sillouette of a woman with red nails. Contrast is emphasized through this stencil technique which highlights form and shape within the depiction of the figure.	Screenprinting on paper	mount board 45.6 x 40.3 cm, artwork 21.9 x 17.4 cm
1.6	Sargeant, Will	When I grow up I want to marry whomever I love	2015	This work is a response/reaction to the marriage equality debate. The work is by a three year old which further accenuatates this message of freedom to love and marry whomever.	Acrylic on paper	30 cm x 51 cm