

Milan Milojevic (1954–)

Night and Day

2016

multi-layered digital, etching
and woodblock print

Donated by the artist through the
Australian Government's Cultural
Gifts Program, 2017

AG8843.1-32

CVI ST

'I looked at the stars, and considered how awful it would be for a man to turn his face up to them as he froze to death, and see no help or pity in all the glittering multitude.'

—Charles Dickens,
Great Expectations, 1860–61

CVI ST

Adelaide Ironside
(1831–1867)

A dream

1855

pastel on paper

Purchased with funds from the Art
Foundation and TMAG Friends,
1995

AG5838

TWIST

'I would welcome the
coffin and the roses that
are to wither and crumble
about my shroud, before
the midnight coming...'

—Daniel Deniehy,
quoted by David Hansen,
Artwork Statement, 2023

CVI ST

Henry Williams, nd
**Portrait of John
Gould**

c.1838–40

watercolour

Purchased with the assistance
of the Friends of TMAG and Art
Foundation, 1994

AG5719

TWIST

'The only artist known in Hobart matching the name on the verso is Henry Williams (b.1828), a convict from Southampton transported for larceny on the Cornwall arriving 11 June 1852, fourteen years after Gould.

Williams is described in the convict records as a 'Miniature painter' and later, on a marriage certificate dated 11 October 1852 as 'Artist'... it is unlikely this is a portrait of Gould, but it is possibly Rowland Skipsey Waterhouse (1818–1900), a successful Hobart draper and gentleman out hunting in his finery, painted around 1851.'

—Cobus van Breda,
Senior Conservator (Paper),
TMAG, excerpt, 'Henry
Williams', 2023

John Watt Beattie (1859–1930)

Louisa Anne Meredith

1895

**black and white photograph,
sepia toned**

Presented by Miss Violet Mace, 1935
Tasmanian Museum and Art Gallery

AG5623

TWIST

'The bride, usually a convict of the lowest class, in every sense, was commonly attired in a dress of the most superb white satin, with a London bonnet also of white satin or lace, and frequently a magnificent Canton crape shawl; yellow the favourite colour. The jewellery, parasol, and other adjuncts of this costume being always as gorgeous as money could buy, and as heterogeneous in character...black worsted stockings, or leather ankle boots, peering out beneath a dress of costly brocade or velvet, was common to the whole party.'

—Louisa Anne Meredith,
'Shadows of a Golden
Image', ed. Charles Dickens,
Household Words, 1857

CVI ST

Louisa Anne Meredith
(1812–1895)

Blossoms and Fruit

1860

pencil, watercolour and gum

The Royal Society of Tasmania Art
Collection

AG1738

TWIST

Louisa Anne Meredith
(1812–1895)

Hakeas and berries

1891

pencil and watercolour on
card

The Royal Society of Tasmania Art
Collection

AG1748

TWIST

'I have seen the dismantled cottages and desolate gardens, that were bright and hopeful before the gold madness...I might tell of wives...who turned back to all their infamous habits when released from wholesome restraint by the men's departure for the diggings; of children neglected, scantily fed, and more scantily clothed, and often indebted to chance charity for sheer existence: this state of abject wretchedness and starvation being suddenly changed to one of boastful idleness and dissipation, if the husband returned with enough gold to produce a short-lived, drunken prosperity.'

—Louisa Anne Meredith,
'Shadows of a Golden
Image', ed. Charles Dickens,
Household Words, 1857

THE TWIST

Louisa Anne Meredith
(1812–1895)

Wreath of Berries

1860

pencil, watercolour and
Chinese white

The Royal Society of Tasmania Art
Collection

AG1742

TWIST

Louisa Anne Meredith
(1812–1895)

**Native Pepper Red
Correa Native Lilac**

1891

pencil, watercolour, Chinese
white and gum

The Royal Society of Tasmania
Art Collection

AG1741

TWIST

Pat Brassington (1942–)

The Frog

2023

digital print

Presented by the artist, 2023

AG9123

GWIST

Pat Brassington (1942–)

Lure

2005

digital print, ed.2/6

Purchased with funds from TMAG
Foundation, 2016

AG8802

TMAG ST

Mary Gale Scott (1957–)

**Untitled 1–3, from
The Keeping Room**

2009

oil on linen

Purchased with funds from the
Contemporary Tasmanian Art
Acquisition Fund, 2010

AG8400.1-3

GWIST

'I photographed the *Hummingbird Tree* at the Natural History Museum in London on two separate occasions...

I was unprepared for the funereal tableau before me: the casket-like appearance of the ornate black mahogany and glass display case; the sheer quantity of tiny dead birds; the precarious branching of jagged tree limbs; the thread-thin claws of the hummingbirds – designed to assist aerodynamic flight – ensnared by the coarse bark; the hollow bones and fused spines devoid of oxygen; and, the conspicuous absence of the h-u-u-u-u-m-m-m of lightning-fast wings...'

—Mary Scott, excerpt,
Artist Statement, 2023

WILST

Tom Sloane

Merman

2023

parts of marmoset, redfin perch, extruded polystyrene foam, aluminium wire, berry pins, paper clay, epoxy sculpt, acrylic paint

Platypus

Ornithorhynchus

anatinus

Tasmania

Preparator unknown

'...the Duck-Billed Platypus (*ornithorhynchus paradoxus*), seemed on its first discovery to be a creature quite as wonderful as any mermaid. It has the body of a hairy quadruped, with a duck's bill; the feet are webbed and turned backwards like the flippers of a seal... more specimens proved that the Platypus was not a manufactured monster, it was found necessary to assign to it a distinct and prominent position in the great zoological system, for under no existing genus could the bird-beast-fish-reptile be accurately classed.'

—Samuel Rinder, 'Four Legged Australians', ed. Charles Dickens, *Household Words*, 1853

Raggis Bird of Paradise

Paradisaea raggiana

Papua New Guinea

Preparator unknown

B3943 and B3944

The 'Birds of Paradise' are a collection of species that evolved within the rich rainforests of Papua New Guinea to Australia's north. The male birds dance with iridescent feathers to attract a mate, with each species having a unique style. When dried skins first reached Europe, a legend emerged that these birds floated in the sunlight using their feathers, only falling to Earth when they died. When the Greater Bird of Paradise was first described by early zoologist Carl Linnaeus, he named it *Paradisaea apoda* or 'the legless bird of paradise'.

—David Hocking,
Senior Curator, Vertebrate
Zoology and Palaeontology,
TMAG, 2023

TMAG