A succession of inspired and generous donors have played a significant role in the development of The University of Queensland Art Collection. The bequest that John Darnell made to The University of Queensland (UQ) in 1931 saw the establishment of the Fine Art Library (later the John Darnell Art Collection), which formed the basis of the collection that is now housed in The University of Queensland Art Museum (UQ Art Museum). Businessman and philanthropist Patrick Corrigan AM has, since 2008, contributed to that tradition by donating a total of 113 artworks to UQ. These include thirty-eight photographs by Greg Weight from his series ‘Australian artists: Portraits by Greg Weight’, which features images of artists such as Lloyd Rees, Margaret Olley, Brett Whiteley, Tracey Moffatt and Gloria Tamerre Petyarre; eleven paintings by significant Indigenous artists including Lily Kelly Napangardi, Kumentje (Makinti) Napangka, George Ward Tjungurrayi and Thomas Tjapaltjarri; photographs by Bill Henson, Jill White and Richard Larter; and, this year, a large mixed-media three-dimensional painting by contemporary artist Jess MacNeil. Dr Campbell Gray, Director of UQ Art Museum, has described Corrigan’s donations as ‘living proof that philanthropy makes a tangible difference to the work of cultural institutions like the Art Museum, and to the experience of our visitors’.

A remarkable individual, Corrigan has had a far-reaching impact on Australia’s cultural landscape over more than forty years. He has been a consistent and liberal donor to the visual arts, and supported enterprises that speak of his passion for jazz and books—he recently became the proud owner of the Better Read Than Dead bookshop in Newtown, Sydney, because ‘I love bookshops … I’ve been a big book collector’. With successful businesses in the freight industry—he has owned and operated Corrigan’s Art Express since 1983—Corrigan has used his personal success for social good. He has shared his enthusiasm for art with the public by making artworks from his substantial collection accessible in surveys like The enduring glance: 20th century photography from the Pat Corrigan collection, Orange Regional Art Gallery (6 December 2002–19 January 2003), and Written with darkness: selected photographs from the Corrigan Collection, UTS Gallery, University of Technology Sydney (12 October–5 November 2004).

His support for, and promotion of, Indigenous art is exemplified by two major publications: New beginnings: classic paintings from the Corrigan Collection of 21st century Aboriginal art (2008) by Emily McCulloch Childs and Ross Gibson with a preface by Indigenous art curator Margo Neale, and Power + colour: new painting from the Corrigan Collection of 21st century Aboriginal art (2013) by Jane Raffan. These books have served to contextualise the contributions of the Indigenous artists represented, and to advance the careers of new and emerging artists.

Corrigan’s enthusiasm for the work of younger artists has found expression in programmes such as the Pat Corrigan Travelling Scholarship for Painting at the National Art School, Sydney, established in 1997. For fourteen years, he was patron of the Pat Corrigan Artists’ Grant Scheme, administered by the National Association for the Visual Arts (NAVA), which advanced the careers of over 1000 emerging artists. In 2000 his contribution was acknowledged with a Member of the Australian Honour List (AM).
Order of Australia ‘for service to the visual arts, particularly as a philanthropist to regional galleries and through a grant scheme for artists’.

His personal commitment to artistic practice in Australia has led him to donate millions of dollars worth of art and funds to a number of cultural organisations—his philanthropy has extended to encouraging friends and colleagues to give generously, and to brokering donations on their behalf. In 1995, Corrigan gave an outstanding collection of Australian bookplates to the Art Gallery of New South Wales. His generosity towards Queensland institutions, large and small, has been particularly noteworthy. With a home in Sydney and on the Gold Coast, Corrigan has taken a personal interest in promoting and furthering cultural endeavour in the state of Queensland—he has joked that the dual residences allow him “to go to [rugby] games in both cities.”

He is Chairman of the Gold Coast City Art Gallery and its Foundation, and is a generous supporter of that institution financially, and as an advocate for its collection and programmes. In 2008, Gallery Manager John Walsh said that he put much of the success of the Gallery ‘down to our incredible chairman, Pat Corrigan.’ During the 1990s, Corrigan made successive donations of Lindsay-family memorabilia to the State Library of Queensland (the Lindsay Collection of Pat Corrigan), which at that time was one of the largest gifts of its kind ever made by an individual. The Collection provides insight into one of Australia’s great artistic and literary dynasties, shedding light on the contributions of influential family members such as Norman Lindsay and his brother, Lionel, and son, Jack. Corrigan has, additionally, donated artworks to the Queensland Art Gallery, and to the art collections of both Bond University and UQ.

Corrigan’s donations have enhanced the UQ Art Collection appreciably, adding in particular to holdings of Indigenous art. These works reveal the artists’ ongoing engagement with their land and culture. Mitjili Napurrula’s *Uwalki–Watja Tjuta* 2005, for example, illustrates an inter-relationship between men’s and women’s ceremonies—she is known for her paintings of the *watja tjuta* plant that men use to make spears, and the associated Dreaming story that comes from her father’s Country at Uwalki in the Gibson Desert, south of Kintore. Gloria Tamerre Petyarre from Utopia Station, northeast of Alice Springs, one of the ‘seven sisters Petyarre’ and niece of revered artist Emily Kame Kngwarreye, paints her Country, her Dreamings and the designs used in women’s ceremonies (*Awelye*). In *Body paint design 2005* she has depicted the patterns applied to a woman’s upper torso for a corroboree.

The philanthropist’s recent gift of five drawings by Denise Green has, similarly, extended the University’s Art Collection. The works on paper, produced relatively early in the artist’s career, join seven already held, and provide a more complete picture of her oeuvre. Through such generosity, Corrigan has contributed to the work of the UQ Art Museum, and to its potential to connect with the University’s students and staff. Several of the paintings he has donated are displayed in University buildings. The Pharmacy Australia Centre of Excellence (PACE) building is, for example, home to Gloria Tamerre Petyarre’s...
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PAT CORRIGAN PAPERS, FRYER LIBRARY

For me, works of art must invoke an involuntary and immediate physiological and emotional response. I only buy what I love. So there has to be a rapport with each work I buy … I want to share the enjoyment I get from my artworks and make them accessible to as many people as possible. So I don’t hold on to anything for too long—I like to spread my artworks around.

The items Patrick Corrigan AM has ‘spread’ to The University of Queensland include a collection of bookplates and art gallery catalogues held by the Fryer Library. Extending to nineteen boxes, the collection includes three boxes and two parcels of bookplates by Australian and international designers. Both historic and contemporary plates are represented; some are extraordinarily rare.

For an example of the historic, we can look to works by prominent Australian bookplate artist Adrian Feint, who readers may recall from an article that appeared in the June 2011 issue of Folios. The Corrigan collection extends the Library’s holdings of plates by Feint, complementing those in the Hayes collection, and bringing the Library closer to holding a full set of the artist’s work.

Another example is the album of fifty-eight armorial plates, which includes a plate by prominent English bookplate artist Charles William Sherborn. Sherborn produced over 500 plates between 1858 and his death in 1912. Also represented in this volume is a ‘WP Barrett’ plate from 1899 made for Australian philanthropist Dame Eadith Campbell Walker DBE.

For examples of real rarities, along with contemporary plates, we can look no further than the album of plates Corrigan commissioned from Australian artists for himself, and as gifts for his family. Note that I didn’t say bookplate artists—Corrigan specifically sought out artists not normally associated with bookplates or commissioned work.

There are three plates by Brett Whiteley, two made for Corrigan and one for his wife. Additionally, there are three signed limited edition prints; aquatints by Rubery Bennett (41/74) and Peter Hickey (41/68), and an etching by Lloyd Rees (67/90). Each of these is embossed with a stamp bearing the text ‘Pat Corrigan Ex Libris’. The simple embossing allows the prints to stand as artworks that happen to be bookplates, and the limited edition harks back to the tradition of adding a remarque to early pulls from a printing plate, which in themselves formed limited editions.

Altogether, the Corrigan collection extends the Fryer Library’s holding of bookplates, providing an addition to, and continuation of, the earlier Hayes collection, and placing smaller collections, such as the thirty bookplates by David Frazer, into a larger context of modern bookplate work. The Library is grateful to Patrick Corrigan for his generosity.

PENNY WHITNEY, librarian, has previously written about Fryer Library’s bookplates for Found in Fryer and the Newsletter of the New Australian Bookplate Society.

REFERENCES
3. Ibid.