



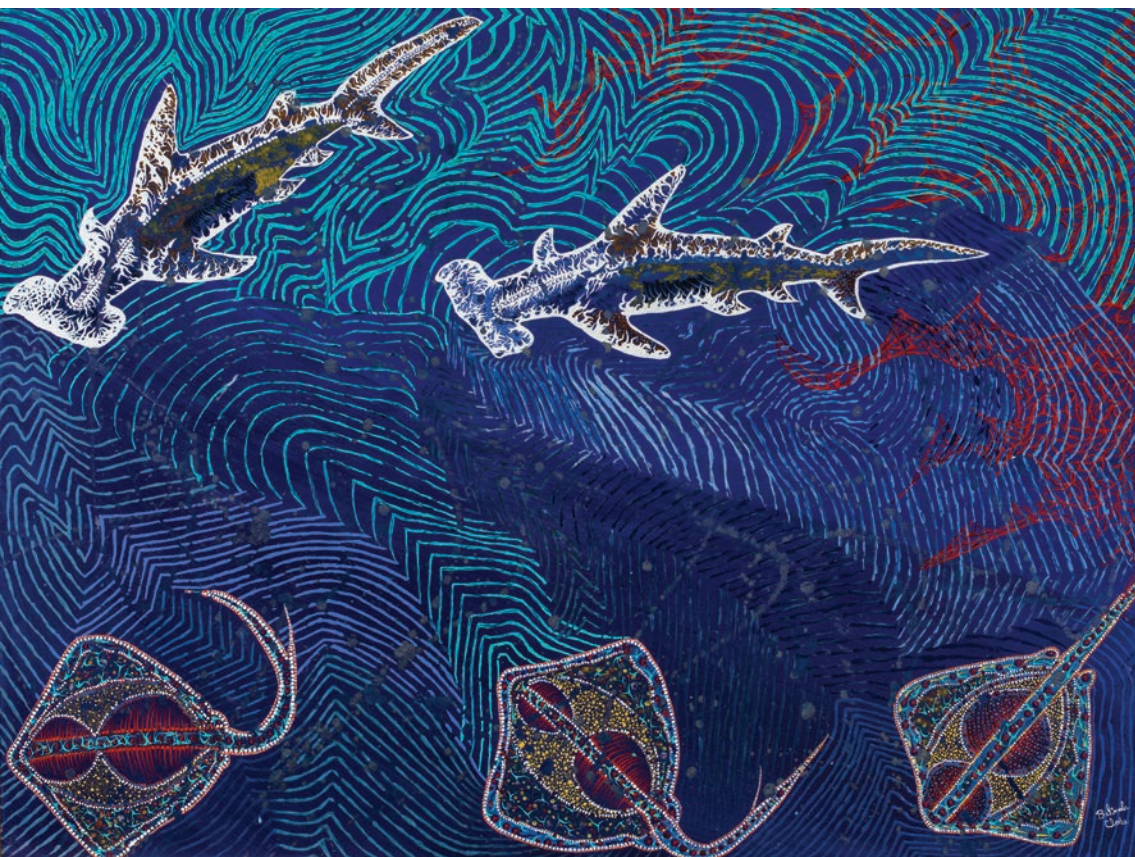
DRAWING ANIMAL

Works from the
Redland Art Gallery Collection

Redland Art Gallery, Cleveland
21 June – 25 August 2026



REDLAND ART
GALLERY



Belinda Close, *Hammerheads chasing stingrays*, 2014,
Synthetic polymer paint on canvas, 920 x 1225mm.
Redland Art Gallery Collection. Acquired in 2014 with Redland
Art Gallery Acquisition Funds. Courtesy of the Artist.
Photograph by Carl Warner.

DRAWING ANIMAL

Drawing Animal brings together artworks from the Redland Art Gallery Collection that highlight the ways animals are deeply entwined with human activity.

The title, *Drawing Animal*, combines two distinct ideas that pivot on a contradictory use of the word *drawing*. On one hand, we might think of *drawing* as a generative activity: the act of bringing something into being or making it visible. The artworks do this by taking animals as their subject. Focusing our attention on these creatures gives prominence to their form. On the other hand, we might think of the word *drawing* as referring to the process of extraction, which occurs when animals are viewed for their value as food, labour or spectacle. Extraction, within this context, is both transformative and destructive. Extraction assigns value to animals based on their ability to contribute to systems of capital, their value rests in what can be drawn from them. By combining these two concepts, *Drawing Animal* presents artworks from the collection that show our deep connection with, and impact on, the non-human creatures that surround us.

Many of the artworks in this exhibition suggest a rethinking of the European philosophical tradition that centres the human and views nature, including animals, as a bounty to be used for human benefit. By decentering the human, these artworks refocus our relationship with

the living environment around us, offering different possibilities for engaging with animals and their habitats. The works in this exhibition speak to the many different types of entanglements between humans and animals, offering as many perspectives as there are works. Some are observatory, some contemplative and some critical, but all demonstrate the interconnectedness of animals and humans, and speak to ways of being that expand beyond the human.

The first work a viewer encounters when entering the exhibition is *Hammerheads chasing stingrays* (2014), a painting by Quandamooka Elder Belinda Close. The artist says of this work:

“My painting tells the story of two hammerheads hunting three stingrays in shallow Quandamooka waters on the incoming tide. The different patterns are made in the water as the sharks chase the stingrays.”¹

This painting uses vibrant colors and expressive brush strokes to create a sense of the movement and energy of the dance between these two species as they engage in a hunt that has occurred many times in these waters.

The room shares space with *black seeds* (2016) by Carol McGregor, an artist of Kulin Nation and Scottish descent. *black seeds* is a small possum skin cloak that is part of an embodied practice, inspired by ancestral cloak making. Traditionally, a small possum skin would be made at a person's birth. The personal designs would map Country and record clan affiliations. The cloak would evolve with the wearer, being added to throughout their lifetime and usually buried with them.²

This important ancestral practice was actively disrupted by colonisation, which denied access to resources and the ability to share knowledge and techniques.³ McGregor's practice, like other contemporary cloak makers, revitalises these techniques, rebuilding knowledge and culture. Extensive research into natural pigments and stitching techniques, as well as plant types, locations and uses, evolved through consultation and discussions on Country and is shared with community.⁴

Bruce Pascoe's book *Dark Emu* is a key text in articulating the ways traditional owners sustainably managed land using complex agricultural and land management techniques. Pascoe outlines numerous agricultural practices from across Australia, which were self-sustaining for millennia.⁵ These practices were disrupted by colonisation, at which time the means and methods for gathering skins were altered. The possums that comprise the cloak *black seeds* were sustainably sourced from Aotearoa (New Zealand) where possums are an introduced species.⁶ Using skins that are the byproduct of culling processes supports attempts to realign the natural environment of Aotearoa to a pre-colonial equilibrium. The revitalisation of this ancestral practice continues a sustainable approach to the use of animals for cultural practice and remembering.

The three artworks displayed in the second gallery space speak directly to the traditions of Dutch still life painting. The emergence of still life painting in the seventeenth century arose at a time of economic and scientific prosperity resulting from emerging colonial trade monopolies and enslaved labour.⁷ Dutch society was somewhat unique in that it had accumulated national wealth in surplus, but it did not have cultural

traditions, which allowed this surplus wealth to be absorbed by the state. In France, state funds were channelled into court life, which resulted in the display of riches at Versailles. Italy had a tradition of civic investment that supported the architecture of Florence and Venice.⁸ In the absence of these state traditions, domestic interiors became a way of expending colonial wealth in Dutch society. As a reflection of this, Dutch still life paintings emerged as a way of representing a sense of plenty back to the society from which it emerged: a way of understanding or making sense of this newly acquired wealth.⁹ Several of the works presented in this exhibition draw on the aesthetic of Dutch still life painting to offer new perspectives on this European tradition which emerged as a direct result of colonisation.

Michael Cook's *Nature Morte (Exploitation)* (2021) depicts a lavishly arranged table, displaying Australian fish, octopus, crabs and lobsters as a banquet. The bounty emerges from a dark background, evoking the aesthetic of Dutch Masters, such as Willem Kalf, Willem Claesz Heda and Pieter Claesz. On closer inspection the animals are surrounded by oil, a reference to the devastating effects of oil spills on marine life and habitats. Here, a vessel of oil pours into a dish containing water lilies. Coal is displayed interchangeably with food. The photograph draws on the colonial history of the still life aesthetic, but subverts the intention of the image by showing the effects of the exploitation of natural resources caused by colonisation and continuing within contemporary industrial practices.

In Cook's work, a heron standing in a pool of oil and the fish that it is poised to eat, forms the centrepiece of the table. The heron appears as food, being displayed on a table, but it is also reminiscent of oil-soaked



Marian Drew, *Possum with five birds*, 2003, Archival pigment on cotton paper, 750 x 900mm. Redland Art Gallery Collection. Acquired in 2021 with Redland Art Gallery Acquisition Funds. Courtesy of the Artist.

animals viewed on the news when a tanker runs aground or an offshore rig leaks. The all-too-familiar scenes of marine life languishing in thick black ooze are rendered uncanny by their simultaneous presentation here as food. This is a reminder that while we watch these scenes from a distance, marine life lives among the consequences of human-made natural disasters, and the effect ultimately moves up the food chain. These disasters are a legacy of the logic of extraction as a mode of engagement with animals and their habitat.

Marian Drew's photograph, *Possum with five birds* (2003) from the *Australiana Still Life* series, evokes a humble still life scene. A possum and five birds are offered up on the table as food, but these Australian native animals that have been sourced by the artist were victims of roadkill. These animals were not slaughtered for food and are not suitable for consumption. They are collateral damage from road networks. Placed within the context of a still life, a connection is made between the presentation of food and the knowledge of its potential toxicity: an apt metaphor for the effects of road networks on animals, through direct hits, disruptions to habitat and pollution.

Many of the animals in the *Australiana Still Life* series were sourced on the roads between Hemmant and Wynnum, which was along the artist's school run route at the time the work was made. Drew notes that people's familiarity with roadkill creates a complacency that renders these animals invisible when they are viewed from a car window. The artist brings these animals into vision by placing them on the domestic table and creating a sense of intimacy. She also uses the immediacy of photography to draw the viewer into the here-and-now of the images. This immediacy makes it difficult

to ignore the death of the animal, as the photograph acts as a record of the animal's passing and commemorates the death.¹⁰

Joachim Froese's photograph *Rhopography #8* (2003) evokes the logic of Dutch still life painting, whereby beauty sits at the edge of decay. Floral arrangements are assembled and painted at the moment when the first petal drops. The impending decay is indicated by the inclusion of insects amongst elaborately constructed flower arrangements. Froese takes the logic of Dutch still life painting but does not share the aesthetic.¹¹ Instead, he uses a macro lens to photograph the beetles in extreme close-up. This very tiny scene is enlarged to an enormous scale and held in sharp focus. This enables the viewer to focus their attention on the minute details of the insects, which are usually incidental to the broader image, hence the title *Rhopography #8*. This term is derived from the Greek *rhopos*, which refers to trivial things that are overlooked in the broader search for meaning.¹² In an act of decentering human perspective, the dramatic change in scale draws the viewer into the realm of the insect by making the insect occupy a similar space to the human.

Writing of Froese's work, Robyn Daw anthropomorphises the insects by describing the scene in theatrical terms. She states:

"In a macabre fashion, and without any sense of the horror of death, nor the longed-for metaphysical afterlife, the insects act out a Shakespearean drama of beauty, passion and death."¹³

Pamela See, *In Australia, you can fish in the waters*, 2012, Canson Mi-tientes paper, 620 x 510mm. Redland Art Gallery Collection. Donated by Pamela See 2015. Courtesy of the Artist. Photograph by Carl Warner.



Daw suggests the drama of a stage play without a sense of consequence. We are watching a drama play out, but we do not have access to the motivations of these creatures so different from ourselves. A strange intimacy ensues as we momentarily occupy the same space as the enlarged insects, but without any real access to their world.

Moving away from references to Dutch still life painting and into the final section of the exhibition, Pamela See's paper cut *In Australia, you can fish in the waters* (2012), part of the *Dependable* series, depicts two people fishing in Moreton Bay. The artwork responded directly to the Pacific Adventurer oil spill in 2009, which resulted in upward of 270 tonnes of heavy fuel oil being dumped into the ocean off South-East Queensland.¹⁴ See takes a global issue and places it within the hyper local context of two recreational fishers. As reference images, she used personal photographs taken during the years 2008 and 2010 that document the recreational use of water in Queensland, depicting everyday scenes such as a family walking their dog and a couple skydiving.¹⁵

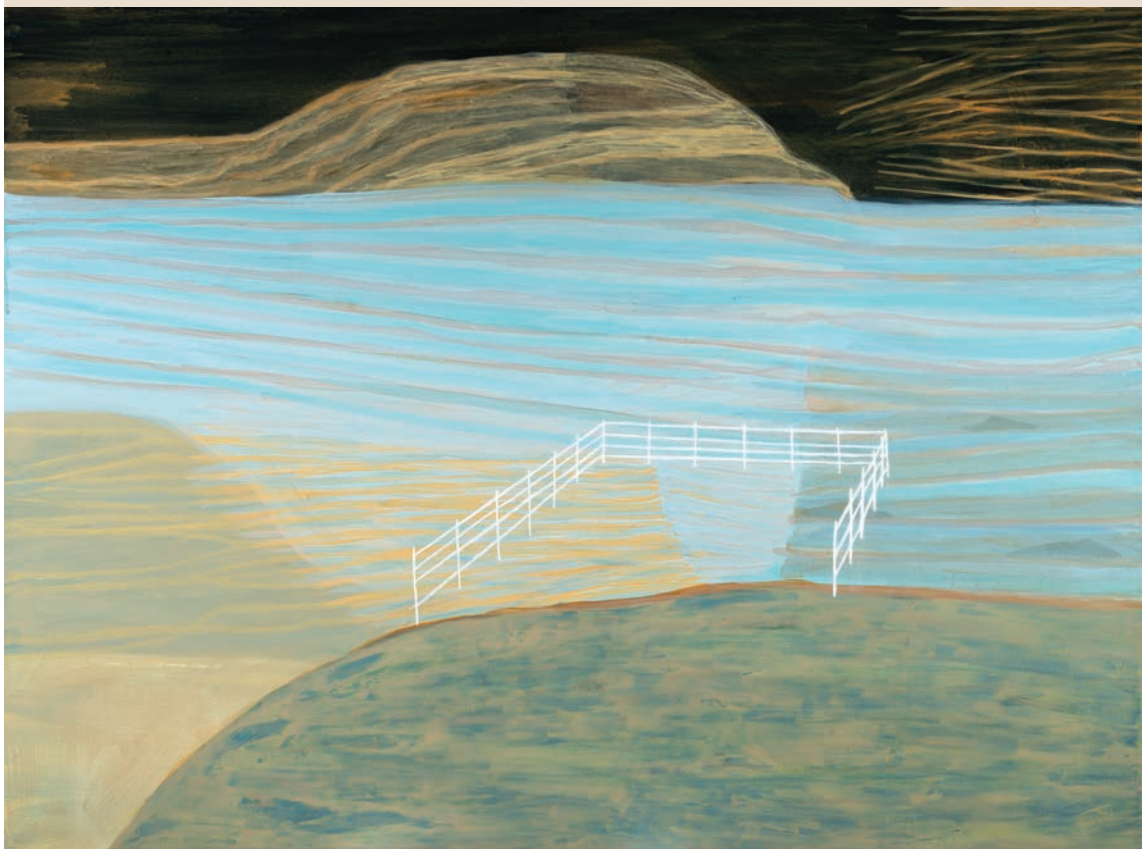
See uses a technique inspired by Foshan paper cutting, which is endemic to the Guangdong province in China where her mother's family is from.¹⁶ This technique creates a silhouetted scene that obscures the detail of the figures. A dark patch of liquid, defined by the reflection of light upon its moving surface, is ominously located in the foreground of the scene. Black paper is used to create an oscillation between the liquid being read as the clear water of the ocean and as the black oil from the spill. The work produces a similar visceral effect to the still lives of Cook and Drew by implying the absorption of environmental toxins through the ingestion of animals.

The artists produce an emotive response to images that might otherwise be dismissed due to our familiarity with the subject when disseminated through standard media channels.

Paula Payne's painting *Human Nature* (2023) is part of a broader series of works inspired by memories of time spent in the Redlands. Payne recalls kayaking, camping and swimming with her children on Minjerribah (North Stradbroke Island). This painting depicts the shark-net swimming pool at Dunwich on Minjerribah, which she notes offers flimsy protection from the presumed predator. The presence of the nets work to demarcate space and define behaviour, by channeling swimmers into a designated area that is deemed safe. The nets literally and metaphorically deflect nature, positioning humans as separate and vulnerable to natural ocean predators.¹⁷

Writing about the shark-proof swimming pool located off the shores of nearby Noogoon (St Helena Island), Cathy Keys notes that the now abandoned pool was historically used to signal a safe swimming area for wardens of the penal settlement on the island. This was used to establish a fear of sharks in the water outside the pool that was leveraged against prisoners to dissuade escape.¹⁸ This fear of sharks, established as part of colonisation, is something that has continued into the current era, with media contributing to a disproportionate fear compared to actual rates of fatal shark attacks.¹⁹

Payne uses a fine brush to depict the shark-proof net, which is inserted above the layer that depicts the surface of the water. This use of contrasting applications of paint subtly indicates the indifference of the surrounding nature, as the water seems



Paula Payne, *Human Nature*, 2023, Acrylic on Canvas, 1220 x 910mm. Redland Art Gallery Collection. Donated by Paula Payne 2025. Courtesy of the Artist. Photograph by Carl Warner.

undisrupted by the presence of the net. This simple detail speaks of the arbitrariness of the net and what it demarcates, in the context of the larger vastness of the landscapes that it aims to define.²⁰

Jalo Boma (after the burn) tears from the sea (2019), a work by Quandamooka artists Sonja Carmichael and Elisa Jane Carmichael, combines materials that have been gleaned from Country on Minjerribah (North Stradbroke Island). Ghost nets, which are synthetic fishing nets discarded in the ocean as litter, are gathered in an act of reversing their effect as a pollutant on the environment. The ghost nets are woven with ungaire, a traditional weaving material from Minjerribah. Weaving both materials and combining the traditional diagonal knot of Quandamooka weaving with techniques imposed and learnt during mission times, speaks to the way colonisation has altered both cultural knowledge and the natural environment.

It has taken much time to recover lost knowledges because traditional practices were actively dismantled by colonisation. As such, the suspended component of the artwork contains weavings that are incomplete. The holes that permeate the traditional weaving patterns act as reminders of knowledge lost. Below the hanging element of the work is a basket that combines the ghost nets and ungaire, speaking to the rebuilding of knowledge, through contemporary weaving practices.

The woven basket is surrounded by fish scales and similarly sized pieces of plastic recovered from the ocean. Each element speaks to the pervasiveness of pollutants in the ocean and its effect on marine life. The harsh solid non-biodegradable plastic can be seen in sharp contrast with the delicate

fish scales that disintegrate and are naturally reabsorbed into the environment.

When speaking to the artists there is a sense of time spent with each element of the work. The weaving process begins with the collection of materials, preparing takes time, as does the weaving process. Sonja Carmichael mentions that the ghost nets spend time in the sea with animals, like dugongs, turtles and humpback whales. As such, the nets are now part of the contemporary ocean despite being a synthetic material that litters the sea. She also speaks of the colour of the nets being like the ocean.²¹ This is an industrial design element used to camouflage the nets but is here repurposed as an expressive element of the work. This continued act of repurposing elements that are designed to be extractive speaks to the resilience and generosity of the makers. Contemporary extractive technologies are replaced by traditional processes that have a reverential and sustainable relationship with animals.

Naomi Hobson's *Fish Boys* (2022) is part of a series of photographs titled *Adolescent Wonderland*. Hobson presents vibrant images of youth as experienced from within the remote community of Coen in Cape York Peninsula, where the artist lives and works. Animals and insects populate the entire photographic series through both actual animals and representational props: a grasshopper held carefully in the hand, an inflatable flamingo, a chicken, people wearing shark masks and a rabbit suit. These images present a joyous interconnection

Sonja Carmichael and Elisa Jane Carmichael, *Jalo Boma (after the burn) tears from the sea*, 2019, Ungaie, ghost net, discarded wire, silk, fishing line, discarded plastic, fish scales, Lomandra and raffia, 1220 x 400mm. Redland Art Gallery Collection. Acquired in 2020 with Redland Art Gallery Acquisition Funds. Courtesy of the Artists and Onespace Gallery. Photograph by Louis Lim.



between the river, people, animals and insects.

Fish Boys depicts two young men standing in the Coen River proudly holding two fish above their heads. The photograph is accompanied by a quotation, “We loaded up from down the arm, plenty red bream come up from the freshwater flood. Reggie.” The photograph captures a moment in time as the two boys go about their daily lives fishing in the river and stopping to pose for the camera.

These documentary photographs show the vibrancy of youth culture in the community of Coen in the full colour of the present moment. At the same time they subtly speak to the history of the region. Marcia Langton writes about the photographs in the *Adolescent Wonderland* series:

“Hobson brings her subjects to life, capturing the joy, the extraordinary and mundane of their lives set against the black and white backgrounds which she intends as a representation of a dark past, redolent with memories of the frontier told by her elders.”²²

These photographs speak to the present and past in a single image and reclaim indigenous self-determination by presenting images of community from within community. The centrality of animals within this, actual and representational, is a pervasive part of the narrative told through the photographs.

Brian Robinson’s linocut print *Fisherman’s still life with Air Jordan 4’s* (2020), depicts an outdoor still life that compiles elements from memories of growing up on Waiben (Thursday Island) in the Torres Strait. It is an arrangement of objects associated with fishing. A thick anchor line runs across the

print, supporting objects such as fishing reels, hooks and a pair of Nike sneakers. A glass floatation buoy hangs from the rope: a relic from the pearling industry. The fishing reels are contemporary tools hung up to dry after fishing and the Nikes are symbolic of leisure time spent playing basketball.²³ This outdoor still life brings together past and present as well as work and leisure.

These elements of contemporary life are set among a background of traditional designs from the Torres Strait. Talking about the way ancestral narratives are shared, Robinson has said:

“These yarns would often come when you were sitting in the dinghy cleaning the day’s catch, in between dives to catch crayfish, or on hunting expeditions.”²⁴

The sharing of ancestral knowledge, while engaged in the daily fishing expedition, is given presence in this print through the interweaving of objects and traditional designs. The print speaks to memory as an eclectic mix of many different elements, contemporary and traditional. Here, as with Hobson’s work, we find fishing entwined with community; a relationship that contrasts sharply with the commercial fishing nets discarded by industry and incorporated into the Carmichaels’ work.

Yuriyal Bridgeman’s painting, *Crow, Ascending* (2023), uses the vibrant aesthetic of abstraction that has been developed throughout his practice. The iconography of traditional Papua New Guinea shields combines with the design elements of rugby league jerseys to create an aesthetic of abstraction from which a crow is seen ascending. The figure of the crow is visually dispersed via a cross formation at the centre of the canvas. The crow appears to float



Naomi Hobson, *Fish Boys*, 2022, Photographic print on cotton rag, 820 x 1160mm. Redland Art Gallery Collection. Acquired in 2025 with Redland Art Gallery Acquisition Funds. Courtesy of the Artist. Photograph by Carl Warner.

in a liminal space between the foreground and background of the image, occupying all visual planes of the canvas at once.

The painting was inspired by a simple story that may strike a familiar chord with viewers of the work. At home in his house at Redcliffe, the artist noticed a crow that lay dead in his backyard. He buried the bird at the site. As he did this, several other crows circled and landed nearby to watch. When the practical and symbolic gesture of burying the bird finished, the crows flew away. This everyday scene speaks to the connectedness of humans and animals even within the suburban environment in South-East Queensland.²⁵

Writing about Bridgeman's practice, Michael Mel has noted:

"In the PNG Highlands, the cultural life of communities and everything around them – above and below – has always been connected. Humans (ancestors and present), animals, nature, water, stars and material things are interconnected in extraordinary, inextricable ways."²⁶

The anecdotal story, rendered by Bridgeman through painted imagery, references a myriad of other elements via the artist's personal aesthetic and speaks to a world of animals that is connected to humans. The reason why the crows watched the burial is unknowable, but it nonetheless speaks to an extricable shared connection between human and animal worlds, present even in the suburban environment.

James Bridle uses the term more-than-human to describe the unknowable aspects of differing species. He offers a critique of scientific research that applies markers of human intelligence when defining animal intelligence. This is a process which has been used to validate human superiority over animals and one that, I would argue, is in dispute in many of the artworks in this exhibition. Bridle states:

"Intelligence, then, is not something to be tested, but something to be recognised, in all the multiple forms that it takes. The task is to figure out how to become aware of it, to associate with it, to make it manifest. This process is itself one of entanglement, of opening ourselves to forms of communication and interaction with the totality of the more-than-human world, much deeper and more extensive than those which can be performed in the artificial constraints of the laboratory. It involves changing ourselves, and our own attitudes and behaviours, rather than altering the conditions of our non-human communicants."²⁷

Many of the artworks in *Drawing Animal* take an incidental moment and investigate this. It might be the death of a crow in suburbia, a couple of people fishing in a dinghy or sharks hunting stingray. These simple moments that we observe and live every day have the potential to reveal much about ourselves, our culture and the way that we relate to nature around us. Works by Cook, Drew and See critique the way animals and



Brian Robinson, *Fisherman's still life with Air Jordan 4's*, 2020, Linocut on paper. 670 x 970mm. Redland Art Gallery Collection. Acquired in 2020 with Redland Art Gallery Acquisition Funds. Courtesy of the Artist and Mossenson Galleries. Photograph by Carl Warner.

the broader environment suffer as a result of human activity. Other artworks bring together these different elements in a single work. *Jalo Boma (after the burn) tears from the sea* shows many interrelated elements that combine a critique of colonisation at the same time as they draw on elements of the contemporary colonial-altered landscape to continue cultural practices in a sustainable way.

Drawing Animal brings together many different perspectives on the way animals and humans are entwined. All of the works speak to our existence within a more-than-human world, expanding beyond the human-centric perspective that has dominated European thought and colonial practices. This exhibition offers a new encounter with, and unique perspective on, a selection of artworks in the Redland Art Gallery collection. As such, *Drawing Animal* is part of an ongoing process of sharing artworks and generating new ideas, inspired by a collecting practice that spans many people over many years.

Simone Hine

Yuriyal Bridgeman, *Crow, Ascending*, 2023, Enamel on Linen, 1800 x 1500mm. Redland Art Gallery Collection. Acquired 2025 with Redland Art Gallery Acquisition Funds. Courtesy of the Artist and Milani Gallery. Photograph by Carl Warner.



ENDNOTES

- 1 RAG Collection (wall text).
- 2 Carol McGregor, *Art of the Skins: un-silencing and remembering*, PhD Doctorate Thesis, Griffith University: QCAD, 2019. 3.
- 3 McGregor, 4.
- 4 McGregor, 93 – 99.
- 5 Bruce Pascoe, *Dark Emu: Aboriginal Australia and the birth of agriculture*, Broome: Magabala Books, 2014.
- 6 <https://youtu.be/hDmTOZhXJOA?si=myGYEEo-FCOtT7br>
- 7 Maria Quirk, “Women and Dutch still life painting”, *NGV Magazine*, issue 35, 2022. 35.
- 8 Norman Bryson, *Looking at the Overlooked: Four Essays on Still Life Painting*, London: Reaktion Books, 1990. 99.
- 9 Bryson, 104.
- 10 In conversation with Marian Drew, 29 April 2026.
- 11 In conversation with Joachim Froese, 19 March 2026.
- 12 Robyn Daw, “Joachim Froese: Rhopography”, *Photofile*, Vol. 61, 2000. 57.
- 13 Daw, 57.
- 14 <https://www.amsa.gov.au/marine-environment/incidents-and-exercises/pacific-adventurer-11-march-2009>
- 15 In conversation with Pamela See, 5 December 2025.
- 16 <https://www.moretonbay.qld.gov.au/Galleries-Museums/Events/Online/Art-Collection-Up-Close/Pamela-See>
- 17 In conversation with Paula Payne, 4 December 2025.
- 18 Cathy Keys, “Sharing the waterways: Shark-proof swimming, penal detention and the early history of St Helena Island, Moreton Bay”, *Queensland Review*, Vol. 27.2, 2020. 130.
- 19 Keys, 121.
- 20 Ronelle Clarke, *A View from the Edge*, exhibition catalogue, Redland Art Gallery, 2023. <https://www.paulapayne.com.au/workspaulapayne/a-view-from-the-edge-redlands-art-gallery-2023>
- 21 In conversation with Sonja Carmichael and Elisa Jane Carmichael, 13 May 2026.
- 22 Marcia Langton, “Adolescent Wonderland” in *Adolescent Wonderland*, Self Published, 2024. 19.
- 23 <https://mossensongalleries.com.au/artwork/fishermens-still-life-air-jordan-4s/>.
- 24 Brian Robinson and Carody Culver, “Pop mythologies: Old Gods and New Icons”, *Griffith Review*, 80, 22 May 2023: <https://www.griffithreview.com/articles/pop-mythology/>
- 25 In conversation with Yuriyal Bridgeman, 10 December 2025.
- 26 Michael Mel, “Yuriyal Bridgeman and the Shields of Protection”, in *Yuriyal Bridegman: yubilong (mi) bilongyu*, Brisbane: Griffith University Art Museum, 2025, 61.
- 27 James Bridle, *Ways of Being: Beyond Human Intelligence*, London: Allen Lane, 2022. 52.

Front cover image: Yuriyal Bridgeman, *Crow, Ascending*, (Detail) 2023, Enamel on Linen, 1800 x 1500mm. Redland Art Gallery Collection. Acquired 2025 with Redland Art Gallery Acquisition Funds. Courtesy of the Artist and Milani Gallery. Photograph by Carl Warner.

the 1990s, the incidence of *S. flexneri* has increased in the United Kingdom [10]. In the United States, *S. flexneri* has been reported as the most common serotype in children with acute bacterial dysentery [11].

There is a paucity of data on the epidemiology of *S. flexneri* in the United Kingdom. In the 1970s, *S. flexneri* was reported as the most common serotype in children with acute bacterial dysentery in the United Kingdom [12]. In the 1980s, *S. flexneri* was reported as the most common serotype in children with acute bacterial dysentery in the United Kingdom [13].

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In the 2080s, *S. flexneri* was reported as the most common serotype in children with acute bacterial dysentery in the United Kingdom [23]. In the 2090s, *S. flexneri* was reported as the most common serotype in children with acute bacterial dysentery in the United Kingdom [24]. In the 2100s, *S. flexneri* was reported as the most common serotype in children with acute bacterial dysentery in the United Kingdom [25].

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REDLAND ART GALLERY, CLEVELAND

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Admission free

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Sunday 9am – 2pm

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Redland Art Gallery acknowledges the traditional custodians of the lands, waters and seas where we live and work. We pay our respects to Elders, past, present and future.

Redland Art Gallery is an initiative of Redland City Council, dedicated to the late Eddie Santagiuliana.

