

AMCOR PAPER AWARDS



AUSTRALIAN PAPER

**AMCOR PAPER
AWARDS
1995**

1995



AUSTRALIAN PAPER

**AMCOR PAPER
AWARDS
1995**

AN EXHIBITION OF WORKS OF ART ON PAPER
AND WITH PAPER, BY NINE INVITED ARTISTS.

FIRST AMCOR PAPER AWARDS EXHIBITION 1995

ITINERARY
MELBOURNE
MORWELL
CANBERRA
SYDNEY

Sponsored by
AMCOR PAPER

Published by Westpac Gallery, Victorian Arts Centre
100 St. Kilda Rd. Melbourne 3004
© This catalogue is copyright - text and images
Design & Layout: Bruno Leti
Filmwork & Printing: Impact Printing, Melbourne
Typesetting Layout: Pam Typesetting, Melbourne
Cover: Screenprinted by Larry Rawling in collaboration with Bruno Leti
Photography: Artists independently submitted photographic work
Other photography by John Pollard, Melbourne
Final Handbinding: Norbert Herold, Melbourne

I.S.B.N. 0 7306 7439 8

All the papers for this catalogue were made by Australian Paper,
or provided by Amcor's Paper merchants; Dalton Fine Paper,
The Paper House and Tomasetti.

CONTENTS

ACKNOWLEDGEMENTS

4

PREFACE: DON MACFARLANE

5

INTRODUCTION: JAQUELINE TAYLOR

6

WORKS ON PAPER AND THE TYRANNY OF MEDIUM: SASHA GRISHIN

7-19

ARTISTS' PROFILES: SASHA GRISHIN

20-75

NOTE ON AUTHOR

77

The Artists

G.W. Bot, Fiona Hall, Petr Herel, Bruno Leti, Bea Maddock, Jennifer Marshal, Murray Walker, Kim Westcott and John Wolseley.

Acknowledgments

I thank Don Macfarlane and Jacqueline Taylor for inviting me to contribute an essay for this catalogue and to compile a profile for each artist. I also thank each of the artists involved for sparing time to speak to me in Canberra, Melbourne, Adelaide and New York. Each curriculum vitae I have compiled from information provided by the artist which has lead to a slight lack of uniformity in some of the entries. Thanks to Bob Garlick for advice and assistance in editing and proof reading.

Sasha Grishin,
Canberra, April 1995

Preface

This exhibition celebrates the use of paper as the major medium, which has for centuries recorded the written and pictorial output of many civilisations throughout history.

Despite the increasing use of audio and video tapes and computers, paper is still the major medium for educational, scientific and business communication. I hope that this exhibition shows the extent to which paper has still a very important role in the communication of the visual arts.

Amcor's interest in paper making began in 1868 with the establishment of a paper mill not far from Melbourne's Westpac Gallery. This is only a sliver of the history of paper, but represents the entire history of papermaking in Australia. By a continuing series of mergers, Australian Paper Manufacturers was formed from a range of mainly family owned companies in Melbourne, Fyansford and Broadford in Victoria, Lane Cove and Botany in New South Wales and Geeveston in Tasmania.

More recently, Amcor formed Australian Paper by the integration of Australian and Associated Pulp and Paper Mills and is now the only manufacturer of printing and writing papers in Australia.

Among Australian Paper's product range are the very old generic paper descriptions, bond, bank, cartridge, laid, ledger, wove as well as the modern office and computer grades. All told, Australian Paper makes over 1500 types of printing, writing, publishing and specialty papers.

Given this role, it is appropriate for Amcor to acknowledge the many uses of paper, not the least of these being, in the fine arts. In Australia, paper is made from many things; wood, office waste, cotton waste and old milk cartons, and many things are done with it. The uses of paper we wish to celebrate here are for painting, printmaking, drawing, collage and three dimensional objects.

To perpetuate this celebration, Amcor has established a biennial touring exhibition for a small group of invited artists representing a mixture of age, experience, gender, geography and medium. Each artist has the opportunity to show a range of work and a proportion of these works will be acquired by Amcor Ltd. which hopes that the prize will encourage Australian artists who work predominately on paper.

I would like to thank Jacqueline Taylor, director of Westpac Gallery, for her involvement in arranging this travelling exhibition and my friend Bruno Leti for co-ordinating the exhibits and for producing the catalogue.

My thanks to Dr. Sasha Grishin for his time and scholarly research in writing the essay for this exhibition.

Most importantly I thank the artists for their response and their works.

Don Macfarlane
Deputy Managing Director
Amcor Pty. Ltd.

Introduction

The Westpac Gallery of the Victorian Arts Centre is delighted to assist in the development of the Amcor Paper Awards, and to present this inaugural exhibition of works on paper by invited artists during the gallery's 1995 exhibition programme.

This exhibition opens on July 20th through to August 27th, before travelling to Sydney, Canberra and regional galleries.

The rationale behind the establishment of these new AWARDS lies in Amcor Paper's desire to recognise and promote the use of paper in the making of art. A new initiative in Australia's biennial art calendar.

Participation is by invitation, and this will vary for each biennial award. This year invited artists include; G.W. Bot, Fiona Hall, Petr Herel, Bruno Leti, Bea Maddock, Jennifer Marshal, Murray Walker, Kim Westcott and John Wolseley. These established and younger artists present a multiplicity of expression and media on paper. Each artist is invited to submit a number of works from the past 3 years, allowing for a comprehensive exposé, with a range of media and technique such as painting, drawing, graphics, collage, 3D constructions and artist's books.

By engendering and exploring the versatility of working with paper and providing for the dissemination of this visual culture, the Award's aim is fulfilled.

I would like to commend and thank Amcor Paper, particularly Don Macfarlane, Deputy Managing Director, for his innovative vision for these awards and his support and generosity in bringing his concept to fruition. The acquisition by Amcor Paper in selecting a number of works will initiate an outstanding collection of art on paper, perhaps unique in Australia. Such ongoing commitment by Amcor Paper to these biennial awards will encourage other artists who work with paper, and those who will be motivated to use paper as a result of these awards.

Congratulations and thank you!

With such a large project, there are always many people whose untiring efforts prove invaluable. I wish to thank Bruno Leti, an established and renowned artist working with paper and artist's books, who has tirelessly assisted with the development of these new awards, including the production and design of this catalogue.

Dr. Sasha Grishin, reader in Art History at the Australian National University, we must thank sincerely for accepting the invitation to write the essay and the artist's biographies.

And finally, with this opportunity I wish to thank the participating artists for their enthusiasm and support of this project, and for providing their art for this current exhibition.

Jacqueline Taylor
Director
Westpac Gallery
Victorian Arts Centre

Amcor Paper Awards Works on paper and the tyranny of medium.

Shortly after Leonardo da Vinci's death his disciple Francesco Melzi, using his master's notebooks, compiled *The Paragone*. This was a treatise on the visual arts where it was argued convincingly that the Fine Arts should be included as part of the Liberal Arts, rather than as part of the lowly regarded mechanical arts. There was also proposed a hierarchy for the various art mediums. Leonardo's argument was basically twofold: as the visual arts had a foundation in scientific knowledge with the study of perspective, proportion and chiaroscuro, they had to be admitted into the Quadrivium, the Liberal Arts based on measure, and as they shared a basis with literary themes and imagination, they should be admitted to the Liberal Arts as part of the Trivium, the Liberal Arts based on language. But as the visual arts required a knowledge of both measure and language, not only should they be included in the Liberal Arts, but that they should be regarded as the highest form of the Liberal Arts. The Seventeenth and Eighteenth century Academic tradition accepted and codified Leonardo's suggestions.

Also inherent in Leonardo's argument was that there was a natural hierarchy of art mediums. *The Paragone* proposed a structure whereby painting was the highest form of the visual arts requiring perfect mastery of all of the other art forms to create the perfect illusion of nature on a two dimensional surface through which it could impart a noble literary *istoria*. Sculpture was one step lower down, as it was like the shadow to the real thing, and did not create the illusion of its own light source but was dependant on external lighting. Further down came architecture, while works on paper like drawing and engraving were a preliminary stage or a method of breeding designs, working notes for something which would eventually be realised as a painting. This proposed hierarchy of the arts was also quickly absorbed into the European tradition so that when Giorgio Vasari published in 1550 the first edition of his seminal treatise on the visual arts, in its title it reproduced this structure: *Lives of the Most Eminent Painters, Sculptors and Architects*. The later Academic tradition retained this structure and it was inherited by the Australian pedagogical institutions and entered into Australian usage of the English language, so that the instinctive ranking of the Fine Arts became painting, sculpture and

architecture; works on paper, if at all considered, came as an afterthought.

Within the Western construct of the visual arts Modernism abolished Leonardo's preoccupation with mimesis as one of the principal functions of art and with it the need for serious and ennobling subject matter. Images of landscapes, untouched by historic associations, and totally non-figurative compositions, became as acceptable as paintings illustrating themes from Biblical mythology or ancient history. However it was only within the very recent historic experience that the tyranny of medium and its implied hierarchy has been broken down. Not only does this constitute the rejection of the notion that the most serious form of art is inevitably easel painting with oils, with other art forms occupying a lower step in the scale of importance, but there is also an implied denial of the existence of autonomous art mediums. Some of the most interesting art forms of the past two decades such as collage, assemblage and the monotype, have so significantly eroded traditional medium distinctions that to speak of art today in the traditional medium categories codified in Leonardo's day is an act of distorting anachronism.

Questions of whether collage should be regarded as part of painting, or whether assemblage is a legitimate form of sculpture, or whether a monotype, (which employs the printmaking technology of a plate and a press, but denies printmaking's most discernible characteristic of making multiple originals), should be regarded as part of printmaking, all seem to be beside the point. An artist today tends to employ the medium or combination of mediums most appropriate to the artistic intent. In reality, some of the most interesting art made over the past couple of decades falls into the category which art curators somewhat euphemistically term "mixed media." This not only applies to forms of conceptual art, installation art or environmental art, and the arts which exploit newer technologies, but also to artists working in the more traditional art forms, but who feel the need to combine different technologies to achieve the desired effects. In many instances the old distinctions are largely ignored and, for example, the screenprinting of images onto a canvas which is then realised as a painting, or the incorporation of photographs into a painting, have become common place and no longer attract excited comment from medium purists.

It is within this context of the break down of the traditional hierarchies of the arts and the disintegration of medium boundaries that the category of works on paper has emerged in its own right. It is also

arguably the category in which the most interesting art is being made in Australia today. This is not a prescriptive category which implies the use of particular techniques or pre-supposes the appearance of the finished art object. The sole criterion is that paper should be the chief material employed in the art work, sometimes as a carrier on which the work is executed, on other occasions as an essential ingredient used in the making of the work of art. The forms which the finished work will take may vary from the more traditional forms of printmaking, drawing and photography, through to moulded paper reliefs, artist's books, collages and installations.

It is this very broad category of works on paper that Amcor has selected to sponsor in a new series of travelling biennial exhibitions. It is an acknowledgment of the fact that some of the most interesting work in Australian art is being done today in a form which is not adequately represented in Australian galleries. By inaugurating a series of touring exhibitions, in the first instance nationally and later internationally, achievements in this area by leading Australian artists may receive wider recognition. This inaugural 1995 *Amcor Paper Awards for Works on and with Paper* exhibition contains the work of nine invited artists selected for their innovative work as artists using paper. The artists are G.W. Bot, Fiona Hall, Petr Herel, Bruno Leti, Jennifer Marshall, Bea Maddock, Murray Walker, Kim Westcott and John Wolseley.

Bea Maddock has been one of the most significant Australian artists to consistently work with paper and who has exhibited regularly works on paper over the past thirty years. A couple of years ago, when judging the *Fremantle Print Award*, she voiced her concerns about the over-zealous preoccupation with medium categories and observed "do we now, in the closing phases of modernism, need to segregate printmaking out as a separate and secluded art form? With all the diverse techniques ... it would seem to me to be more appropriate now to categorise prints simply as works on paper. Those artists interested in multiple images, editions, and in traditional techniques like relief print, intaglio, lithography and screenprint could fit comfortably alongside other works on paper like drawing, watercolour and gouache, collage, photographs and laser print. The 'meaningfulness' of technique would then fade to its rightful place in relation to intent of image and the universal language of visual art."

Bea Maddock's work at this exhibition highlights this sense of flexibility with which she approaches the question of technique. Text incorporated within the image has played a major role in her art ever

since her student days at the Slade School of Fine Art in London in 1959-61. On her return to Australia she painstakingly transcribed the text of Jean-Paul Sartre's *L'Être et le Néant* (On Being and Nothingness) and Aboriginal words from the now lost languages of indigenous peoples who have been largely exterminated in her native Tasmania. Her *Red Text*, 1994-95, included in this exhibition, consists of forty pages which contain the etched script from the first book of the Old Testament, *Genesis*, which is printed in an edition of five with hand-ground red ink on hand-made New Zealand paper. After printing, each sheet has been coated with clear encaustic wax, then suspended from a small rod and hung within an acrylic box which serves as a frame. The materials and technique for duplicating a well known text in the age of advance printing technology make us re-approach and re-evaluate the text which now appears as a sacred relic printed in blood on skin and sealed with wax. When hung as an installation, it is a work of enormous presence and aesthetic beauty which raises a whole series of questions concerning the object and the beholder.

Bea Maddock's other two items at the exhibition are artist's books *Artefacts from Tromemanner*, 1990, and *To the Ice*, 1991. Both to some extent are diaristic and reflect the passage of time and the artist's process of work. The first relates to her large painting *Tromemanner... forgive us our trespass*, in the Queensland Art Gallery, where she wrapped up forty-eight Tasmanian Aboriginal stone artefacts and immured them within the panel as enigmatic witnesses to an almost vanished people. As she wrapped these stones she traced their outlines onto the ground of zinc plates while their colour, shape and function she recorded in the form of notes in a small sketchbook. The artist's book consists of twenty-eight double pages, containing forty-eight plates printed in an edition of twenty-five, using etching, engraving, colour monotype and letter press, which explore the stones with their descriptions forming a handwritten text which internally frames the image. *To the Ice*, reproduces in the form of relief etchings printed on a letter press in an edition of ten, the text of the artist's diary of her voyage to Antarctica made in 1987. Both artist's books explore the process of self-revelation, an internal journey, some aspects of which the beholder is permitted to enter.

John Wolseley, is another artist printmaker who long ago abandoned the constraints of working within the limited prescriptions of traditional medium categories. He also shares many of the conceptual and environmental concerns which are encountered in the work of Bea Maddock, but has arrived at his position in art from a very different

perspective. When Bea Maddock visited Antarctica as part of the *Artists in Antarctica Program*, she noted in her diary the similarities between the coastline of Antarctica and that of Tasmania. There was an awareness that at one stage this was a single landmass and that at a certain period in time as the continents drifted apart certain common characteristics remained on the now separated islands and continents.. John Wolseley, long before he settled in Australia in 1976, had been obsessed with documenting the landscape as an attempt to understand the morphology of the earth's surface and the metaphysics involved in its subtle yet profound changes. In 1962, when he was aged in his mid-twenties, he was involved in a survey trip down the Dordogne River and ever since then has lived within the landscape which he has interpreted in his art.

If Bea Maddock noted a similarity between Tasmania and Antarctica, John Wolseley has taken a much broader perspective and has been fascinated by the whole phenomenon of continental drift and the movement of the Tectonic plates which separated the Australian subcontinent from Antarctica and South America. The concept of the ancient continent of Gondwana which has somehow split apart and is continuing to drift apart has been a central preoccupation in his recent work. There is a constant search for the traces of this continental break up, like the scars left by the glaciers and the haunting parallels which abound in places which are now thousands of kilometres apart. If a line is drawn around the earth's globe from Tasmania over Antarctica through to South America, it passes directly over the island of Tierra del Fuego. Both Tasmania and Tierra del Fuego have straits which separate them from the mainland, and both are the last substantial landmasses which point to the frozen continent, but from opposite sides. For John Wolseley there is a strange sense of revelation in the realisation that on both islands are preserved the nearly identical Gondwana Beech trees, mosses, lichens and associated insect life. As with Bea Maddock and her association between Tasmania and Antarctica, with Wolseley there is a mystical doubling in the genius locus, the spirit of the place, where each location has encoded clues which assist in the reading of the sacred mapping of the other.

John Wolseley's two pieces at this exhibition deal with the questions of the passage of time and the traces left behind of the continental drift. They stem from a series of paintings which he executed in Tasmania and when he observed the lakes formed by glaciers he was inspired to travel to Tierra del Fuego where the glaciers were still

active and here it seemed to him that he was observing the same lakes, but at an earlier stage in their evolution. The large panel *Concerning the passing of the glaciers and the coming of the first lichens, Tasmania*, 1994, touches on a number of the central concerns in his art making. Although on one level the paintings stem from his diary entries, which in a sense set the scene and give the work a tangible, tactile reality, but on another level and at the same time, his process of working and the invention of an analytical, epic and even mythical dimension subverts the traditional discourse of travel. His focus in the landscape is very different from the traditional landscape art with its panoramic grand view or the picturesque scene; instead he selects a microcosmic detail, like a fern or lichen, which serves as a visual metaphor for man's relationship with the planet. His record of the territories of lichens can also be interpreted as a record of the territories of nations, or of the geographies of the subconscious.

The complexity and enigmatic quality of John Wolseley's pieces lies precisely in this play on various systems of signs and languages. There is a basic concern with the topography and the morphology of the bones of the landscape. The landscape is not conceived as one made up of inanimate matter, but one which reflects the movement of great forces like magnetic fields and the action of the Tectonic plates, and perhaps more significantly, it is a landscape which is empowered with a spiritual significance of sacred sites and the genius locus. Perhaps on the most fundamental level in his process of art making, through assemblage, the technique of bricolage, where the work is built up through assembling fragments, a comment is made concerning the past and present human usage of a place. It is within those traces found in the landscape, like the scribbling of nature as strange hieroglyphs, a message emerges which frequently carries within it an eschatological note. Both of his pieces at this exhibition encapsulate a real presence of the landscape, in one he uses stone prints, rubbings with paint on the paper made from the actual stones at the site, in the other, the paper itself is made from fragments of his earlier works, plants and bits of felled rainforests. The monolithic language of landscape art has been deconstructed to reveal an investigation into systems of language and knowledge, but where John Wolseley differs with many of the artists who embrace a post-modernist stance and present an epistemological investigation into visual codes, he uses his investigations to make a statement. It is a statement which carries within itself a sense of urgency and poignancy, and which is presented as an art object of haunting beauty.

Kim Westcott and G.W. Bot are two young artist printmakers who also find their starting point in the Australian landscape. Kim Westcott, a graduate in printmaking from the Victorian College of the Arts, allows her perception of her environment to indirectly filter into her large multi-block drypoint prints. Her series of *Dimboola* prints had their origins in a camping expedition when she spent some time staying in the Little Desert in Victoria where she worked directly on the four large copper plates which she had brought with her. The experience of the landscape broke her earlier sense of formal structure and discipline, as the horizontal picture space opened up into faint irregular nuances like freely floating musical notation suspended in an ambiguous space. While music plays a significant role in the artist's life, the reference to it in her art is indirect, like the parallels which Wassily Kandinsky drew between art and music in his *On the Spiritual in Art*; with Kim Westcott there are certain spiritual resonances in the dance of the dot and line, an arena charged with energy, where little pockets of energy collide and dissolve into a void.

G.W. Bot's relief prints at this exhibition come from a series of prints and paintings that she executed in 1994-95 while working on the shores of Lake George. The lake, which is a sacred site for the Aboriginal peoples of south eastern Australia of similar importance as Uluru is for the Aborigines of the central desert, is a mystical presence in her work which serves as a metaphor of a journey through life. The tiger snake and the black swan appear as spiritual beings or ancestral spirits which have a special relationship with this landscape, they hover over the landscape both as its custodians and protectors. While the physicality of the site is omnipresent, it is not recorded only from the point of view of its topography, the charting of its observable characteristics, but as a metaphysical presence, a flexible visual metaphor which may be anchored in the artist's immediate and personal experience, and serves to make a broader comment on humankind's relationship with the spirit of the land.

Murray Walker taught printmaking at the Gallery School in Melbourne together with Bea Maddock. Born in Ballarat in Victoria in 1937 and receiving his early education at the Art School of the Ballarat School of Mines, he sampled art education in Melbourne both at the Gallery School and RMIT, before settling on the Slade School of Art in London. Here he trained with the Hayter trained etcher and engraver Anthony Gross, the lithographer Ceri Richards, the painter and printmaker Philip Sutton, and the painters Keith Vaughan and William

Coldstream. While his time at the Slade overlapped with that of Bea Maddock, and they shared the same teachers and each of them received a scholarship to study in Perugia, Maddock on completion of her studies returned to her native Tasmania, while Walker returned to Melbourne where John Brack appointed him to teach etching at the Gallery School. While Bea Maddock's art became heavily concerned with process, Walker's work explored the question of immediacy of impact, the desire to establish the most direct link possible between what an artist conceives and the beholder sees.

Murray Walker, despite teaching at the Gallery School for a dozen years and occupying a central position on the Melbourne art scene with over twenty solo exhibitions, has remained something of an outsider in Australian art, with none of his works on paper acquired by the National Gallery of Victoria in the past thirty years. His art tends to deal with the phenomenon of psychic pain expressed in the extremes of being and the darker side of human behaviour. In a sense it is a cathartic art, where to externalise the pain of being is to acknowledge its existence, and to negate it. Included in this exhibition are *A Little folio of Pain*, 1993 an unbound artist's book of thirty-six small paintings and inscriptions kept in the form of a visual diary over several weeks and *Meditations before, during and after*, 1994, a series of three heads in the form of monotypes. On first encounter the imagery in his art appears as somewhat unsettling, raw and disturbing, and totally uncompromised with sentimental idealisation. The objects through their immediacy demand our attention. They re-affirm a basic Existentialist philosophical stance, where the individual not only has the responsibility to invent an identity, but with this act of invention carries the total responsibility for his/her actions. Also inherent in the works is a plea to share, to give and to trust, to build a bridge between one individual and another.

Much of Murray Walker's work on paper is concerned with creating a language and a personal calligraphy as a new way of communicating thoughts and feelings through a personal combination of letters and symbols. While drawing heavily on the processes of the unconscious, working out of dreams and random associations, his work has the immediacy of a direct visual hit, naked and unadorned, and somewhat out of place in an art world where it is the decorative work which causes fewest ripples that floats most freely to the surface.

Petr Herel is another artist printmaker who has established in his art a unique visual language. Born in Czechoslovakia and trained in

Prague, his graphic art absorbed the enormously rich cultural heritage of Bohemian art and its peculiar blend of northern gothic naturalism and Surrealism, a tradition to which both Kupka and Kafka were heirs. Since his arrival in Australia in 1973 he has had a significant impact on printmaking in this country, particularly the development of the artist's book. In his work there are frequently literary allusions, especially to such authors as Georg Trakl, Vladimir Holan, Novalis, Rilke, Baudelaire, Borges, Rimbaud, Mallarmé, Donne, Apollinaire and Henri Michaux, however the illustrative aspect is totally missing. The literary reference serves as the initial point of departure for a very personal path of exploration, where the imagery remains mysterious and ambiguous, where the angelic and the demonic elements mix and linger. In the prints and artist's books at this exhibition like *Last Belfry*, *Night Bell* and *Rilke, Last Entry*, the surface at first glance appears as strange and impenetrable, but then through a gradual process of intuitive revelation the viewer can enter the work and start to explore its different dimensions. It is not a purely cerebral process and you cannot resolve the the imagery of the print on a purely rational plane of thinking. It is a process more akin to magic, where elements of the design spark off a host of unexpected associations. The artist creates a visual parable which the beholder is invited to contemplate and while the markings and the faint traces of being are enigmatic and cannot be deciphered on a simple literal level, they are endlessly rich on an associative level.

Another artist printmaker born outside of Australia who has had a significant impact on Australian printmaking is Bruno Leti. Born in Italy, at Roccantica northeast of Rome, he arrived in Australia at the age of nine in 1950 and received his art training in Melbourne. However unlike some of his contemporaries in Melbourne like George Baldessin and Andrew Sibley who disguised their non-Australian origins and sought to be accepted as locals, for Bruno Leti his Italian heritage has been a constant source of inspiration and spiritual nourishment.

While many Australian artists have experienced the impact of Abstract Expressionism and through their art have tapped into ideas of random scanning and the notion that the impulses of the unconscious serve as a rich source for artistic imagery, Bruno Leti also imparts to his work an immensely rich cultural tradition. Much of his recent art involves the notion of journeys through a landscape. These journeys are not in the sense of recording the topography, but a spiritual quest

examining the bones of the landscape and a record of the unconscious resonances which this landscape evokes in the artist. These landscape journeys are more akin to those of Aboriginal artists and of the American artist Richard Diebenkorn, than of those Australian artists who in landscape art explore the conventions of gestural abstraction, like Fred Williams or David Rankin. His series of ten brilliant drypoint prints titled *Journey to*, which are included in this exhibition, involve the encounter with non-figurative totemic forms and free floating gestural marks, which emerge as if echoes from the past and contain within themselves strange intuitive suggestions for the future. The poet Chris Wallace-Crabbe on viewing this series wrote "We are each on a ship of cold space tunnelling outward beyond all the familiar spots where memories had been, the vivid signs, disorderly angels and groaning words. Dangerous though it is at every point we go hurtling past gems at the throat of night, dazzled out of our wits."

His series of monotypes in this exhibition are largely monochromatic and relate directly to his drypoints, but are on a more monumental scale. Works like *The Meeting*, and *Found Emblems*, both of 1995, attain a solemn majesty where much of the drama occurs on a metaphysical level, like a strange clash and encounter with spiritual auras. As with the work of Giorgio Morandi, it is this sense of intimacy of experience, where the audience is invited to participate in the excitement of revelation, which makes the viewing of Bruno Leti prints, artist's books and other works on paper, into such a personally rewarding experience.

Fiona Hall is another artist whose work involves the notion of a journey through a landscape, except in her case it is the constructed urban landscape and her principal tool is the camera. One of the preoccupations of her art is recording the disjunction between intended and the associative meanings of a created image, whether it be a crowd on the beach or a discarded soft-drink can. This goes considerably beyond the Surrealist device of photomontage, where disparate elements have been brought together to create an unexpected image; instead she establishes a new palpable reality which completely subverts its earlier existence. The series of work titled *The Price is Right*, part of which is included in this exhibition, deals with the appropriation of images from popular advertising in glossy magazines and junk mail, and their reconstitution into images which expose the original intended deceit.

Fiona Hall observes concerning this series "The objects in my images have been re-created from discarded aluminium soft-drink cans, which

have then been photographed to give an illusion of the original item - both referring to and emphasising the seduction of the object in advertising imagery, and its reduction in the picture to an object/image of desire. The work attempts to point to the manner in which advertising seeks to make every product desirable - rendering, for example, a common household object as visually appealing as a luxury product. It also refers to the reduction of the cultural diversity of objects to a mass-media homogeneity."

Her use of the large format Polaroid camera produces beautifully crisp seductive surfaces of a professionally formulated icon in her *The Real Thing diptych*, which she then juxtaposes with the sensuous blueprints, where common objects like a bed, mop-head, underpants and a sanitary napkin, have been transfigured into images of an art worthy of museums. It is through this constant manipulation of our sensibilities, that the work of Fiona Hall has that peculiar quality of simultaneously enchanting and repulsing the beholder. It is only after she has managed to seduce us through the surface beauty of her work, that she reveals the dark side of the urban landscape and makes us question our responses to the visual images which constantly bombard us.

As an artist printmaker, Jennifer Marshall, both through her work (with over twenty solo exhibitions), and through her teaching, which has spanned over two decades, has had a profound impact on printmaking in Australia. During her initial training at the South Australian School of Art, the creative energy which emanated from the printmaking workshop with Udo Sellbach and Karin Schepers at the helm, drew her to printmaking. Whereas many of the Australian art schools had predominantly an Anglophile outlook on contemporary art, Sellbach in his workshop introduced the lithographs of Picasso and German Expressionist prints, while Charles Reddington, who taught in painting, also made screenprints, brought to the students' attention not only the broader tradition of his own background in American Abstract Expressionist art, but also the conventions of European art *informel* and *matter* painting.

While many Australian artists on arrival in Europe are shocked by their own provincialism and have to 're-invent' themselves within an international context, when Jennifer Marshall took up the residency at the Power Studio at the Cité Internationale des Arts in Paris in 1974 for her it was a liberating experience which led to the creation of an original and distinctly individual artistic vision which developed in her prints and paintings in the following two decades. While it is

possible to detect in her early work the influence of such artists as John Olsen, in her mature work all is subordinate to a personal vision where elements from Georges Seurat, Turner and the marginalia from medieval illuminated manuscripts combine into brilliantly evocative works of considerable visual impact.

In her series of woodcuts in this exhibition, *The sea, the sea*, the small individual elements have the starkness and clarity associated with the woodcut, but when combined into a single whole, work as an installation, with a haunting visual presence. Although her paintings and prints are basically non-figurative, they create their own reality which the beholder is invited to enter and explore. Her gouaches, both the *Bruny* series, hung individually, and those contained within the artist's book, complement the sense of drama and majesty found in the prints. There is a quiet unfolding consistency in Jennifer Marshall's work, where one print leads on where the previous one left off, and one series grows out of its predecessor. When brought together, her work on paper appears as a major achievement which stands up well in any international company.

What this inaugural Amcor exhibition demonstrates is the rich diversity, originality and excellence in the work of Australian artists who today are primarily working with or on paper. What these nine artists have in common is not only an outstanding mastery of the techniques which they have chosen to employ, but also the preparedness to reject the tyranny of traditional medium constraints and to employ materials and techniques according to their artistic intent. This is a fundamental break with the heritage where artists who worked on paper were either involved in preparatory studies for a major work in another medium, or alternatively were involved in duplicating images for mass circulation. The age when printmakers were praised purely for their technical virtuosity has passed. If Jennifer Marshall employs the woodcut in its traditional form, it is because she requires the crispness and starkness inherent in the technique, to produce an artistic effect required by her unique artistic vision. If John Wolseley in his bricolage of fragments employs monotypes, with collage elements including photographs and photocopies, it is because he feels this to be a peculiar requirement in his attempt to convey the brittle intricacy and fragile surfaces of the environments which he explores in his art. The monolithic approach to techniques in works on paper in serious artistic practice has become a thing of the past.

While the artistic practice of working with and on paper may have changed in the past couple of decades, generally the Australian art audience has not been particularly sophisticated in its reception of other art than easel painting. While there are discriminating collectors of work on paper, even these have largely treated prints, monotypes, photographs, drawings and other works on paper, as a surrogate for paintings. In other words, as icons to be framed, placed under glass and displayed on a wall. Some works on paper, particularly artists' prints and posters of the seventies and the early eighties, responded directly to this challenge and produced large colourful works designed to be seen as wall pieces and to compete for attention with paintings. However in the past decade an increasing number of artists have been concerned with the peculiar and unique properties of works on paper like the surface quality of the paper and the sense of intimacy of viewing. Looking at a print, or at any other work on paper in the flesh and without glass, is a special experience which involves the feel for the tactile quality of the paper, the sensing of the faint traces and nuances of surface colour and the sensation of ink being absorbed by the damp paper. These are just a small number of the unique peculiarities of works on paper. Like examining precious books or manuscripts, works on paper have their own aesthetic qualities peculiar to them. They are art objects to be stored in solander boxes, mapping cabinets, drawers and on book shelves, art objects which can be enjoyed for their unique qualities.

Apart from displaying some of the best work being done on paper and with paper in Australia today, this Amcor travelling exhibition seeks to develop and educate an art audience which will grow to appreciate the distinctive qualities of works on paper.

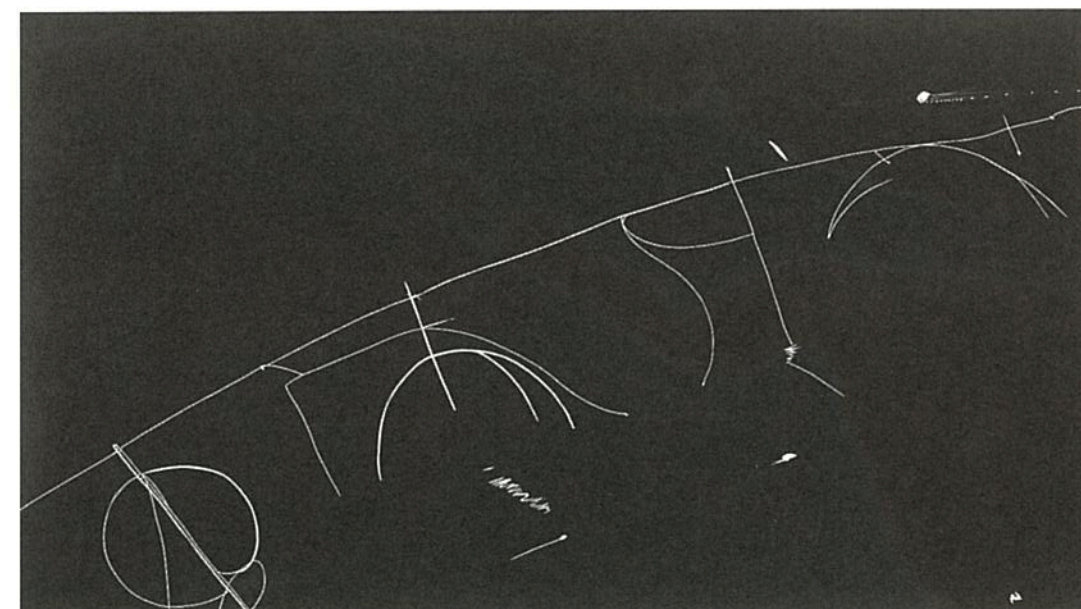
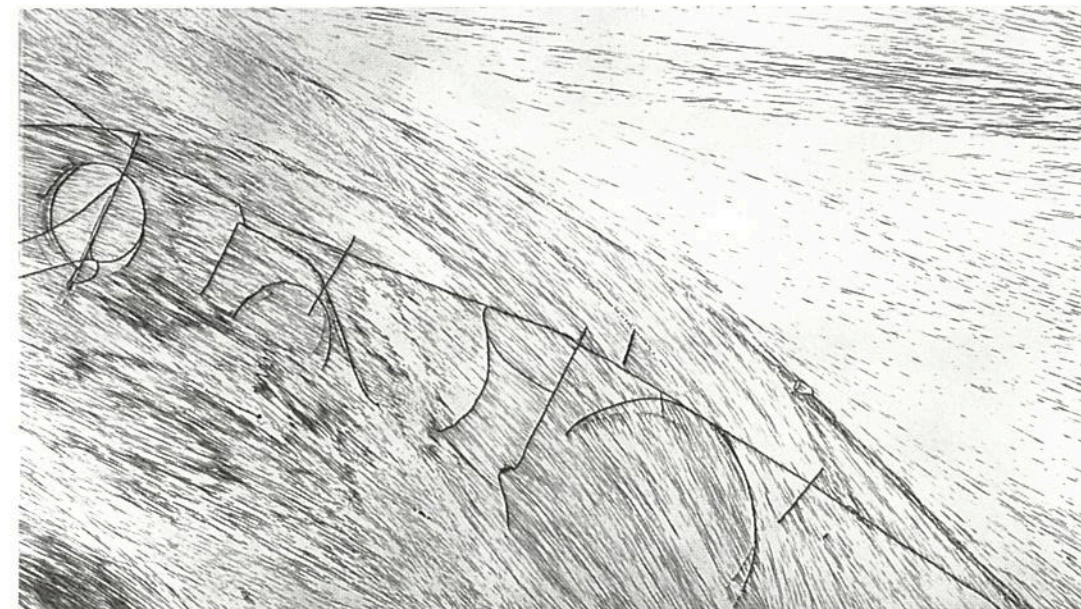
G.W. Bot: Curriculum Vitae

Solo Exhibitions

- 1992 *Crucifixion*, Dubbo Regional Art Gallery
1992 *An enclosed space*, Canberra Contemporary Art Space, Gallery 3
1993 *Crucifixion*, Criterion Gallery, Braidwood, NSW
1994 *Journeys*, Chapman Gallery, Canberra
1995 *Journeys*, Australia Centre, Manila, Philippines
1995 *Journeys*, Australian Embassy, Paris

Selected Group Exhibitions

- 1986 *Kingston Art Space*, Canberra.
1987 *The Blake Prize*, Sydney.
1988 *Woden Library*, Canberra.
10:1 Print Project - National Touring Exhibition.
1989 *Wild Art*, Bondi Pavilion, Sydney.
Edition 89, Ben Grady Gallery, Canberra.
1990 *Fragments and Foundations*, Agog Gallery, Canberra.
Contemporary Art, Jan Jones Gallery, Bowral.
Focus on the Landscape, Studio One Gallery, Canberra.
Social Images, Gorman House, Sydney.
Calvary Hospital Art Show, Canberra.
Artist Made, Ben Grady Gallery, Canberra.
Familiar Territory, Canberra Festival, CAFC.
1991 *Sun, Smoke and Steel*, Studio One National Touring Exhibition.
Hard Pressed, Jan Taylor Gallery, Sydney.
Familiar Territory, Canberra Festival, CAFC.
Berrima District Art Society Print Award, Berrima.
Common Threads/A fine line, Canberra Contemporary Art Space.
Quasions Mornington Gallery, Mornington, Victoria.
Art for Life, Studio One Gallery, Canberra.
Fremantle Print Award, Fremantle.
A tribute to Ronaldo Cameron, Lake Macquarie Art Gallery.
Canberra Souvenir, Canberra Contemporary Art Space.
Social Images, Gorman House, Canberra.
1992 *Third International Women's Day Exhibition*, Melbourne.
Between the covers, Canberra Contemporary Art Space.
Raft Press Book Project, National Library of Australia Canberra.
Addressing the Chair, Canberra Contemporary Art Space.
Fremantle Print Award, Fremantle and Touring Exhibition.
1993 *Blake Prize*, Blaxland Gallery, Sydney.
Best of the 1992 Blake Prize, Drill Hall Gallery, Canberra.
Ten Years of Acquisitions: ANU Collection, Drill Hall, Canberra.
Saints and sacred places, Barry Stern Gallery, Sydney.
Fremantle Print Award, 1993, Fremantle Arts Centre.
The Tree of Life, Studio One Gallery, Canberra.
1994 *Open Art*, Berrima District Art Society, Bowral, NSW
International Exhibition of Graphic Art, Kharkov, Ukraine
Winter Solstice, Barry Stern Gallery, Sydney.
Print Show, Barry Stern Gallery, Sydney
International Print Triennial, MTG 1994, Cracow, Poland
Jacaranda Acquisitive Drawing Award, Grafton Regional Art Gallery, NSW
The print, the press, the artist and the printer, ANU, Drill Hall Gallery, Canberra
Outback Art Prize, 1994, Broken Hill City Art Gallery, NSW
Fremantle Print Award, 1994, Fremantle Arts Centre
Biennial Prints Acquisitive Exhibition, Mornington Peninsula Arts Centre
Contemporary Australian Printmaking, Sherman Galleries, Sydney
1995 *ANU Staff Amenities Fund Exhibition*, Drill Hall Gallery, Australian National University, Canberra
A Changing Landscape, Nolan Gallery, Lanyon ACT
Western Australia Print Exchange Exhibition, Studio One, Canberra
Lake Isle, Goulburn Regional Gallery, National Touring Exhibition



G. W. BOT, *Gulf II*, Linocut, 1995, 53 x 94.5 cm. Ed. 25

G. W. BOT, *Black Swan*, Linocut, 1995, 53 x 94.5 cm. Ed. 25

Awards

- 1992 CAPO Grant
- 1992 Canberra Critics Award, Visual Arts
- 1994 Berrima District Art Society, Print Section, Commended
- 1994 Canberra Critics Award, Visual Arts
- 1994 CAPO Grant
- 1995 ACT Cultural Development Grant
- 1995 Environmental Artists in Schools Scheme

Public Collections.

- National Gallery of Australia, Canberra
- Kharkov Gallery, Ukraine
- City Art Gallery, Wagga Wagga
- Australian National University Art Collection, Canberra
- Ronaldo Cameron Collection, Lake Macquarie Art Gallery
- National Library of Australia, Canberra
- Canberra School of Art, Art Collection
- Mitchell Library, Sydney
- University of Canberra Art Collection
- Mornington Peninsula Art Gallery Collection

Selected Bibliography.

- Directory 1988*, Australian Artists Producing Prints.
- Lisa Waller, article, *Canberra Times*, 10 August 1989.
- Arty Facts*, Wagga Wagga City Art Gallery, January 1989.
- Lisa Waller, article, *Canberra Times*, 30 November 1989.
- Sonia Barron, critique, *Canberra Times*, 9 December 1989.
- Sonia Barron, critique, *Canberra Times*, 4 April 1990.
- Max Germaine, *Artists and Galleries of Australia*, 3rd. edit. 1990.
- Sue-Anne Wallace, critique, *Canberra Times*, 16 March 1991.
- Max Germaine, *A Dictionary of Women Artists of Australia*, Craftsman House, Sydney 1991.
- Rene Sutherland, critique, *Daily Liberal* (Dubbo), 1 April 1992.
- Sonia Barron, critique, *Canberra Times*, 25 April 1992.
- Amanda Uhlmann, article, *Good Times* (Canberra Times) 23 April 1992.
- Ralph Elliott, article, *Canberra Times*, 16 May 1992.
- Kerry-Anne Cousins, critique, *Muse*, June 1992.
- Sonia Barron, critique, *Canberra Times*, 18 November 1992.
- Sonia Barron, critique, *Canberra Times*, 10 April 1993.
- Sonia Barron, critique, *Canberra Times*, 26 September 1993.
- Sasha Grishin, *Contemporary Australian Printmaking: An interpretative history*, Craftsman House, Sydney 1994.
- Kerry-Anne Cousins, critique, *Muse*, July 1994.
- Sonia Barron, critique, *Canberra Times*, 3 June 1994.
- Sonia Barron, *Journeys*, catalogue essay, 1995

Artist's Publications.

- The Spartans*, text by L.F. Fitzhardinge, illustrations G.W. Bot, Thames and Hudson, London 1980.
- Cover Design, *Social Images 1891-1991*, ed. R. Joyce, Goanna Print, Canberra 1991
- Blast*, ed. A Nugent and B. Tully, no 15, 1991.
- Here we go Round the Mulberry Bush*, vol 3, Raft Press, Canberra 1991.
- The Field of Life*, Goanna Print, Canberra 1992.
- To Walk Across a Field*, Raft Press, Canberra 1992.
- A Red Book*, Raft Press, Canberra 1992.
- A Black Book*, Raft Press, Canberra 1992.
- Cover Design, *Brolga: An Australian Journal About Dance*, No 1, 1994
- Journeys*, March 1995

Facing page: G. W. BOT, *Detail from Tiger Snake II*, Linocut



FIONA HALL

Fiona Hall was born in Sydney in 1953 where she trained in painting and photography at the National School of Art before travelling to Europe and spending two years working as an assistant to the photographer Fay Godwin in London. In New York she completed her Master of Fine Art in photography in the Visual Studies Workshop at Rochester and has participated in numerous national and international photographic exhibitions.

Her photographs document the urban environment, its rituals and its constructed icons, and at the same time interpret in an original and unexpected manner that which they document. Some of the major projects in which she has been involved include South Australia Rephotographed; the photographic record of the construction of the new Parliament House in Canberra; and Sydney photographed. Her process of selection and manipulation leads to the creation of a new and credible reality which forces us to re-assess the way in which we perceive the world.

Perhaps more than any other photographer of her generation, Fiona Hall has argued through her work that every image is a deliberate visual construct which when deconstructed reveals the ideological perspective which lay behind its creation and that there are no ideologically neutral images. It is her rare ability to create out of the banal and ordinary something which is startling and unusual which has placed Fiona Hall in the front rank of significant Australian photographers.

List of Exhibits

THE REAL THING, 1994 (Diptych)

Polaroid Photograph 67 x 53 cm

THE REAL THING, 1994 (Diptych)

Polaroid Photograph 67 x 53 cm

UNTITLED (I), 1994 (Diptych)

Polaroid Photograph 67 x 53 cm

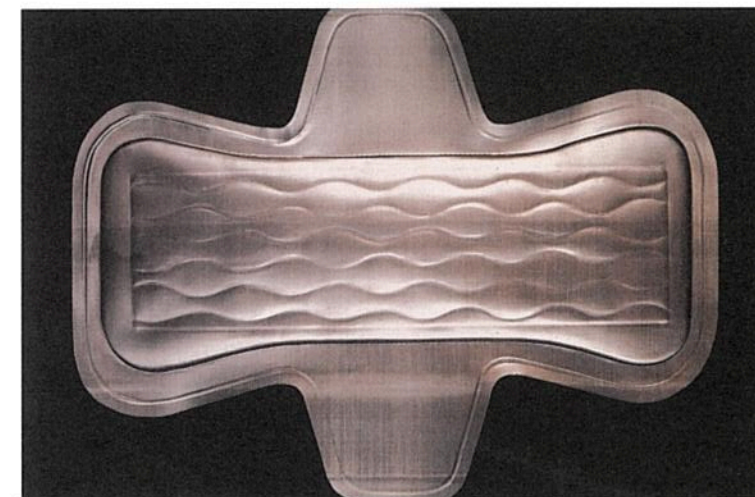
UNTITLED (II), 1994 (Diptych)

Polaroid Photograph 67 x 53 cm

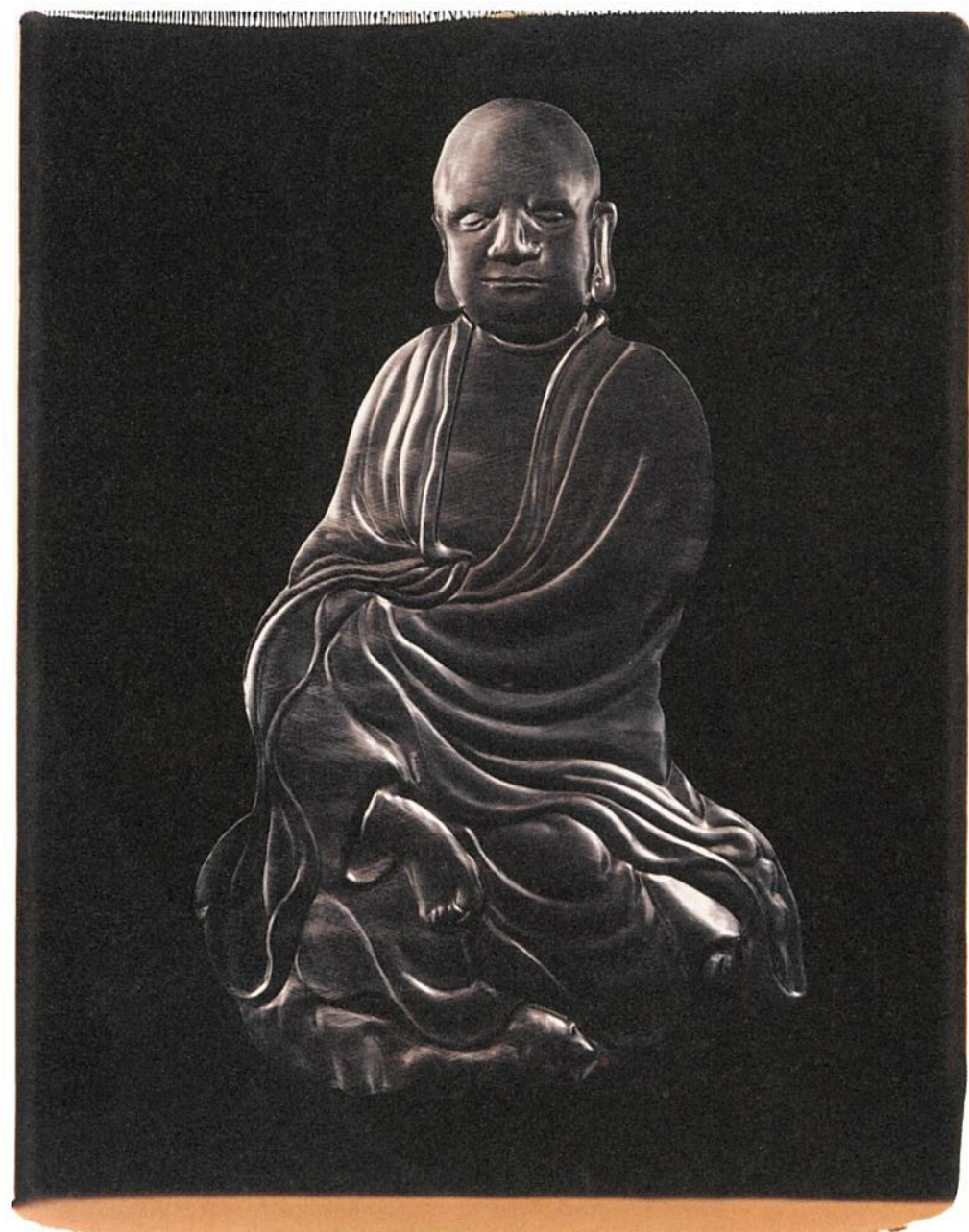
UNTITLED (Triptych)

Polaroid Photograph 1994

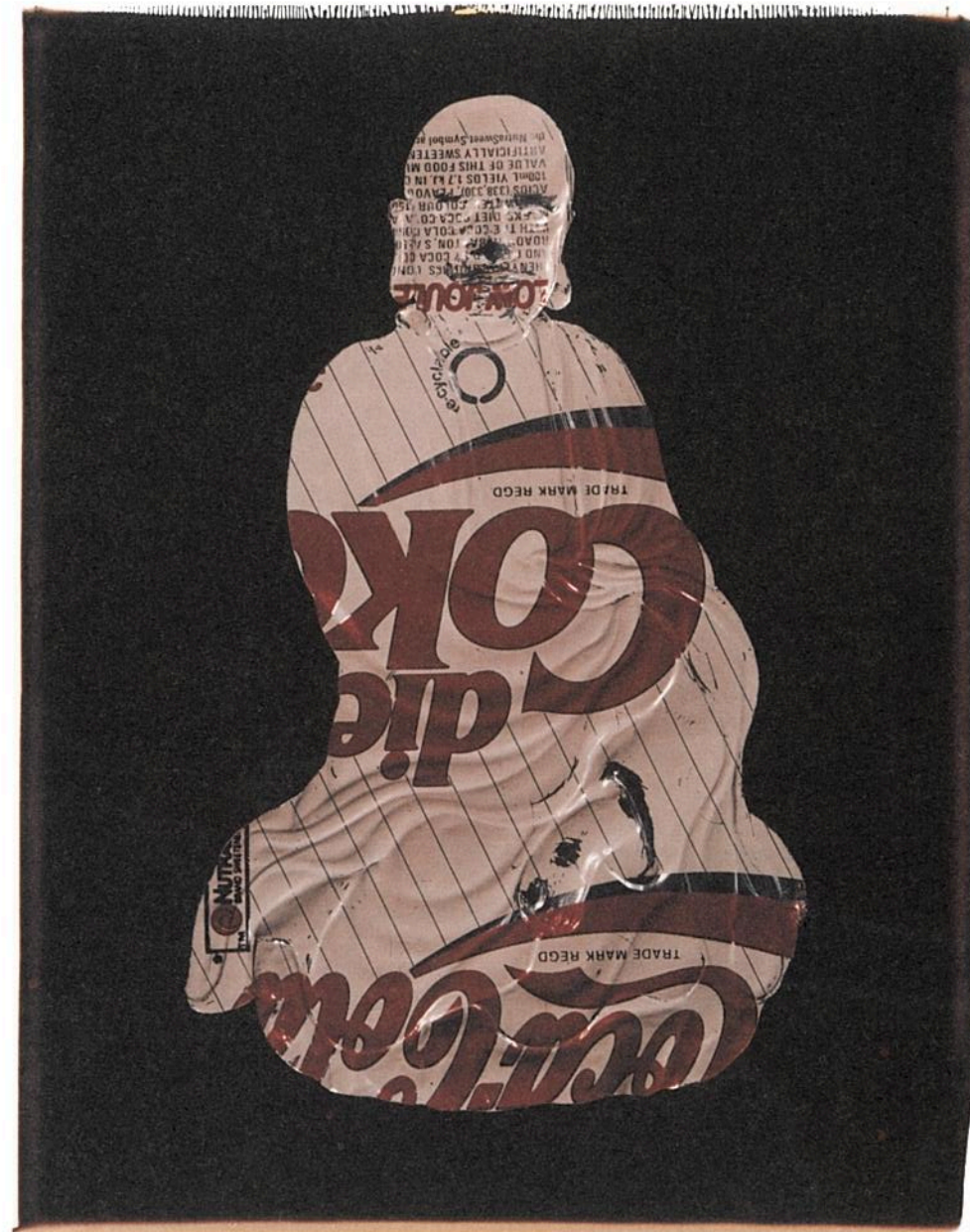
53 x 67 cm each panel



FIONA HALL,
Untitled, Triptych
Polaroid Photographs, 1994
53 x 67 cm



FIONA HALL, *The Real Thing*, Polaroid Photograph, 1994, 63 x 53 cm



FIONA HALL, *The Real Thing*, Polaroid Photograph, 1994, 63 x 53 cm

Fiona Hall: Curriculum Vitae

- 1953 Born Sydney
 1972-75 Painting Diploma, National School of Art, Sydney
 1976 Travelled in Europe
 1977-78 Worked in London as assistant to photographer Fay Godwin
 1979-82 Master of Fine Art (Photography) Visual Studies Workshop, Rochester, New York
 1981 Artist-in-Residence, Tasmanian School of Art, Hobart
 1983 Lecturer, Photostudies, South Australian School of Art, Adelaide
 1989 Residency, VACB Greene Street Studio, New York
 1990 Artist-in-Residence, Philip Institute of Technology, Preston, Victoria
- Commissions**
 1983 CSR Photographic Project
 1984-86 Parliament House Construction Project
 1986 In Full View, Polaroid Camera Project
 1987-88 South Australia Rephotographed
 1988 Polaroid 20 x 24 Commission, New York
- Selected Exhibitions**
 1974 *Thoughts and Images: An exploratory Exhibition of Australian Student Photography*, Ewing and George Paton Galleries, University of Melbourne
 1975 *The Grid Show - A Structured Space*, Ewing and George Paton Galleries, University of Melbourne
 1976 Galeria Fotografica Nadar, Pisa, Italy
 1977 Creative Camera Gallery, London, England
 1978 *Eternal Present*, Tasmanian Museum and Art Gallery Travelling Exhibition
 1978 Church Street Photographic Centre, Melbourne
 1980 Australian Centre for Photography, Sydney
 1981 Australian Perspecta, AGNSW
 1981 *Fifteen Australian Photographers*, Australian Centre for Photography, Sydney
 1981 *The Antipodean Suite*, Tasmanian School of Art Gallery, Hobart
 1981 *Project 38: Re-constructed vision*, AGNSW
 1981 *By Arrangement*, DBR Gallery, Cleveland, Ohio, USA
 1981 Recent Works, Australian Centre for Photography, Sydney
 1982 *Vision in Disbelief*, Biennale of Sydney, AGNSW
 1982 *Contemporary Colour Photography*, Newcastle Regional Art Gallery, NSW
 1982 Visual Studies Workshop MFA Gallery, Rochester, New York, USA
 1982 Australian Centre for Photography, Sydney
 1982 *New American Photographs*, California State College, San Bernardino, USA
 1982 Roslyn Oxley Gallery, Sydney
 1983 Fiona Hall: Recent Photographs: The Developed Image, Adelaide and Australian Centre for Photography, Sydney
 1983 *CSR Photography Project*, AGNSW
 1983 *A Decade of Australian Photography*, NGA
 1984 *Time Present: Time Past*, Australian Centre for Photography, Sydney
 1984 *Interface: A Survey of Art and Technology*, Centre Gallery, Adelaide
 1985 *South Australian Photographers*, Artists Space, Melbourne
 1985 *National Photographic Exhibition*, Albury Regional Gallery, Victoria
 1985 *Australian Perspecta*, AGNSW
 1985 *Common Ground: Personal I*, Adelaide Arts Centre, Adelaide
 1986 *Gods, Demi-Gods and Demi-Demi-Gods: The Developed Image*, Adelaide
 1986 *SA Light*, The Gallery, University of South Australia Union, Adelaide
 1986 *A Survey of Twelve Years Work*, Australian Centre for Photography, Sydney
 1986 *The Gothic Perversity and its Pleasure*, Institute of Modern Art, Brisbane, and 200 Gertrude Street, Melbourne
 1986 *Four Photographers*, Photographers' Gallery, Melbourne
 1986 In Full View, AGNSW touring exhibition
 1987 *Constructed Images: Photographs of the New Parliament House*, Drill Hall Gallery, Canberra
 1987 *Selections from 14 Years: Fiona Hall*, Experimental Art Foundation, Adelaide
 1987 *What is this thing called Science?* Melbourne University Gallery, Melbourne
 1987 *Pure Invention*, Parco Space 5, Tokyo, Japan; Contemporary Art Centre, Adelaide; 200 Gertrude Street, Melbourne

- 1987 *Some Provincial Myths: Recent Art from Adelaide*, Contemporary Art Centre, Adelaide
 1988 *South Australia Rephotographed*, College Gallery, South Australian School of Art, Adelaide
 1988 *Recent South Australian Art: New Acquisitions*, AGSA
 1988 *Australian Photography 1928 - 1988*, Garry Anderson Gallery, Sydney
 1988 *Australian Photography: The 1980s*, NGA touring exhibition
 1989 *From the Sublime to the Sordid*, Experimental Art Foundation, Adelaide
 1989 *Illustrations to Dante's Divine Comedy*, Australian Centre for Photography, Sydney; Australian Centre for Contemporary Art, Melbourne; Experimental Art Foundation, Adelaide
 1990 *Harbour Hymns, City Songs*, AGNSW
 1990 Adelaide Biennial of Australian Art, AGSA
 1990 *Art Contemporain Australien*, Noumea, New Caledonia
 1990 *Fiona Hall: Words*, Contemporary Art Centre, Adelaide, and Australian Centre for Photography, Sydney
 1990 *Fragmentation and Fabrication: Recent Australian Photography*, AGSA
 1990 *Terminal Garden*, Experimental Art Foundation, Adelaide
 1990 *Twenty Contemporary Australian Photographers*, NGV/AGNSW
 1990 *Art from Australia: Eight Contemporary Views*, VACB touring exhibition of Asia
 1991 *Photodeath*, NGA
 1991 *The Corporeal Body*, Drill Hall Gallery, Canberra
 1991 *Australian Perspecta*, AGNSW
 1991 *Stranger than Fiction*, NGA
 1991 *Second Nature*, P3 Art and Environment, Tokyo
 1992 *Adelaide Festival Artists' Projects*, Festival Centre, Adelaide
 1992 *The Temple of Flora*, Waverley City Gallery, Melbourne
 1992 *Garden of Earthly Delights*, NGA touring exhibition
 1993 *Dante in Australia*, Dante Centre, Ravenna, Italy
 1994 *Biodata*, Adelaide Installations, Festival Centre, Adelaide
 1994 *Localities of Desire*, Museum of Contemporary Art, Sydney
 1994 *Sydney Rephotographed*, Museum of Contemporary Art, Sydney

Selected Bibliography

- Maureen Gilchrist, *Thoughts and Images*, Ewing Gallery, Melbourne 1974
 Fiona Hall, *The Antipodean Suite*, Tasmanian School of Art, Hobart 1981
 Ian North, *A Decade of Australian Photography*, NGA, Canberra 1983
 Sandra Byron, *In Full View*, AGNSW, Sydney 1986
 Timothy Morrell, *Some Provincial Myths: Recent Art from Adelaide*, Contemporary Art Centre of South Australia, Adelaide 1987
 Timothy Morrell, 'Picturing the Apocalypse - the Art of Fiona Hall,' *Art and Australia*, vol 25 /2, 1987
 Helen Ennis, *Australian Photography: The 1980s*, NGA, Canberra 1988
 Max Pam (ed.) *Visual Instincts*, Australian Government Publishing Service, Canberra 1989
 Isobel Crombie and Sandra Byron, *Twenty Contemporary Australian Photographers*, NGV/AGNSW, Melbourne 1990
 Julie Robinson, *Fragmentation and Fabrication: Recent Australian Photography*, AGSA, Adelaide 1990
 Linda-Marie Walker, 'The Route You Take,' *Words*, Australian Centre for Photography, Sydney 1990
 Kate Davidson, *Stranger than Fiction*, NGA, Canberra 1991
 Jim Moss, 'A Moment of Gentle Apocalypse,' *Broadsheet*, vol 19 /4, 1991
 Linda-Marie Walker, 'Grief Keeps Watch,' *Perspecta 1991*, AGNSW, Sydney 1991
 Linda-Marie Walker, 'Paradisus Terrestris,' *Adelaide Biennial*, AGSA, Adelaide 1991
 Timothy Morrell, 'Fiona Hall,' *1992 Adelaide Festival*, AGSA, Adelaide 1992

PETR HEREL

Petr Herel was born in 1943 in Horice in Czechoslovakia and was trained at the Prague Academy of Applied Arts as a printmaker and graphic artist. By the time he arrived in Australia in 1973 he was already a distinguished printmaker with extensive artistic experience in both Prague and Paris.

In his earliest prints in Australia there were elements of black comedy and tragic farce as he combined features from his native Bohemian Gothic tradition with contemporary artistic thought. Little devils and gargoyles were released from a world of the unconscious and were bathed in strange and mysterious light. He created a convincing world where the mysterious and the enigmatic seemed to have a palpable and tangible reality, a world in which both Bosch and Kafka would appear as kindred spirits.

In his more recent work, especially the artist's book, an area in which he is a pioneer in this country, much of the imagery loses its earlier clarity of definition. A presence is sensed rather than explicitly depicted, traces appear as if in the dust of the surface and objects are only vaguely suggested, and appear as if engaged within a strange act of alchemy. This refined artistic sensibility, the exceptional mastery of skills as a printmaker and the preparedness to experiment with a wide range of mediums, have made Petr Herel into one of the most accomplished artist printmakers working in Australia today.

List of Exhibits

LAST BELFRY, 1993
Etching, 55.5 x 47.5 cm
Edition 10
Printed by the artist

NIGHT BELL, 1994
Etching
Edition 10
Printed by the artist

RILKE; LAST ENTRY, 1994
Artist's Book
Etching and Letterpress
Edition 5

Graphic Investigation Workshop, Canberra

TOMES: Slova, Barvy, Tvary, Hudba, Ticho.
Artist's Book
Etching and Letterpress
Edition 5
Labyrinth Press, 1988

NERVAL: Fragments d'une premiere version
d'Aurelia.
Artist's Book
Etching
Edition 5
Labyrinth Press, 1994



PETR HEREL, *Last Belfry*, Etching, 1993, 55.5 x 47.5 cm

- 1986 Friedrikstad Print Biennale, Norway
- 1986 Rjeka Drawing Biennale
- 1987 Varna Print Biennale, Bulgaria
- 1987 Winterthur Xylon Triennial, Switzerland
- 1987 Biennale of Graphic Arts, Ljubljana
- 1988 Paris Salon de Mai, France
- 1988 Rjeka Drawing Biennale
- 1989 L'Europe des Graveurs, Grenoble, France
- 1989 Bulgaria, Varna Print Biennale
- 1989/90 Bibliothèque Nationale, Paris "1979-1989 Acquisitions"
- 1990 USA, Japan, Australia and New Zealand, Pacific Rim Bookworks Exhibition
- 1990 Orleans Institute of Visual Arts "Petr Herel and G.I.W.", France
- 1992 Interprint, Lviv, Ukraine
- 1994 Intergrafia '94, Katowice, Poland

Awards

- 1970 Czechoslovakian Book of the Year
- 1976 Georges Prize for Drawing
- 1979 Georges Prize for Drawing
- 1980 Hamilton Invitation Award
- 1980 Warnambool Print Prize
- 1983 Warnambool Print Prize
- 1992 Honourable Medal, Lviv Interprint

Public Collection

- City of Prague Gallery
- Bibliothèque Nationale, Paris
- Il Segno Collection, Rome
- Association Française d'Amateurs d'Estampes, Paris
- Mulhouse Bibliothèque, France
- L'Arco Studio International d'Arte Graphica, Rome
- Arsenal Bibliothèque, Paris
- Dijon Bibliothèque, France
- Print Council of Australia Collection
- Australian Regional Galleries
- Caulfield Art Centre, Melbourne
- Tasmanian Museum and Art Gallery
- Launceston Art Gallery
- Mornington Art Centre
- Queensland Art Gallery
- Art Gallery of South Australia
- Victorian National Gallery, Melbourne
- Australian National Library Collection, Canberra
- Museum of Modern Art, Skopje, Friedrikstad Yugoslavia
- Museum of Contemporary Graphic Art, Norway
- National Gallery of Australia, Canberra
- National Gallery of Czech Art, Prague
- Albertina, Vienna

Selected Bibliography

- Franz Kempf, *Contemporary Australian Printmakers*. Landsdowne, Melbourne 1976
- Cedric Flower, *Erotica: aspects of the erotic in Australian Art*. Sun Books, 1977
- Alan McCulloch, *Encyclopaedia of Australian Art*. Hutchinson, Melbourne, 1984; 1994
- Lilian Wood, *Directory of Australian printmakers*. Print Council of Australia, 1982
- Sasha Grishin, "The Art of Book Illustrating". *Craft arts international*, September/November 1988
- Sasha Grishin, *Contemporary Australian Printmaking: An Interpretative History*, Craftsman House, Sydney 1994



PETR HEREL, *Night Bell*, Etching, 1994

Exhibition Catalogues

- 1990 Petr Herel-Kuilby (*Labyrinth Press*) - Kresby-Grafika Books (*Labyrinth Press*) - Drawings-Prints). Retrospective Exhibition, the Museum of Czech Literature, Prague, Jan.M.Tomes
1989 Petr Herel-Artists Books. Retrospective exhibition, the National Library of Australia, Anne Gray
1988 *Artist's objects*. Heide Park and Art Gallery. Melbourne, Elizabeth Cross
1988 Petr Herel. Bibliotheque de Beaune, Beaune, Bernadette Blandin
1987 *Paper plus: artists books and designer bookbinding*. Crafts Council of the ACT, Nola Anderson
1986 *Crosscurrents*. Heide Park and Art Gallery. Melbourne, Elizabeth Cross
1979 *Contemporary Australian Printmakers*. Print Council of Australia, Melbourne, Alison French

Editions of Artist's Books

- 1994 Gerard de Nerval: *Fragments d'une premiere version d'Aurelia*, Labyrinth Press
1994 Saint-Pol -Roux: *Silence*, Graphic Investigation Workshop
1994 Vladimir Holan: *Orpheus*, Graphic Investigation Workshop
1994 Rainer Maria Rilke: *Last Entry*, Graphic Investigation Workshop
1993 Henri Chopin: *The Rich Hours*, CDAB
1992 Ruth Cowen *Real Estates of the Heart* Graphic Investigation Workshop
1989 Thierry Bouchard: *Rosedale*, Labyrinth Press
1989 Gaston Puel *Croissance, suivi de Ratures*, Labyrinth Press
1989 Pascal Commere: *Talus*, Labyrinth Press
1989 Pavel Zadny: *Snieh/La Neige*, Labyrinth Press
1989 J.B. Lysland: *Quatre Poemes*, Labyrinth Press
1988 Guillaume Apollinaire: *Zone*, Labyrinth Press
1988 Georges Seferis, *On a Ray of Winter Sun*, Labyrinth Press
1988 Arthur Rimbaud: *Voyelles*; Dylan Thomas: *Twenty Four Years*, Graphic Investigation Workshop
1988 Jan M. Tomes: *Slova, Bary, Tvary, Hudba, Ticho*, Labyrinth Press
1987 Rene Daumal: *Phantom Skin*, Labyrinth Press
1987 Pascal Commere: *Un Poeme Parfois Son Ombre*, Labyrinth Press
1987 Pascal Commere: *Fenêtres La Nuit Vient*, Folle Avoine
1986 John Donne: *Hymne To God, My God in my Sickness*, Labyrinth Press
1986 Aristotle: *Recherche et Definition du Lien*, Labyrinth Press
1986 Charles Nodier: *Fievre and other stories*, Labyrinth Press
1984 Antonin Artaud: *Fragments of a Journal in Hell*, Canberra
1983 Auguste Rodin: *Last Testament*, Canberra
1983 MIMES, Canberra
1983 Arthur Rimbaud: *Delirium I., II.*, Canberra
1982 MOON-STEAMER, Canberra, Studio One
1982 MOON-BOW, Canberra, Printmaking Workshop
1982 *Borges Sequel*, Rudy Komon, Sydney
1982 Bohuslav Reynek *Fenêtres*, Canberra
1981 Vladimir Holan: *Nocturnal* Canberra
1981 Charles Baudelaire: *La Charogne*, Canberra
1970 BEYOND WORDS,
1980 Jan Zahradnicek: *Steps of Summer*, Melbourne
1980 Novalis : *Fragments 2*, Labyrinth Press
1978 *Carnet d'un malade*, Semily
1978 *Anotomy of Melancholy*, Semily
1977 MYRLAPODES, Beaume
1977 *Noemie*, Beaume
1969 PRAGUE PASSION 1969, (in memoriam of Jan Palach) VSUP Prague
1969 Novalis : *Fragments 1*, VSUP, Prague
1969 Jakub de Waldt: *Exorcisme of Seven Devils*, VSUP, Prague
1968 MOMENTO MORI, VSUP, Prague
1967 F.M.Dostojevsky: *The Possessed*, VSUP, Prague
1966 George Trakl: *Poetry*, VSUP, Prague
1965 Comte de Lautreamont: *Songs of Maldoror*, VSUP, Prague
1965 Josef Hora: *Song of Native Land*, VSUP, Prague

BRUNO LETI

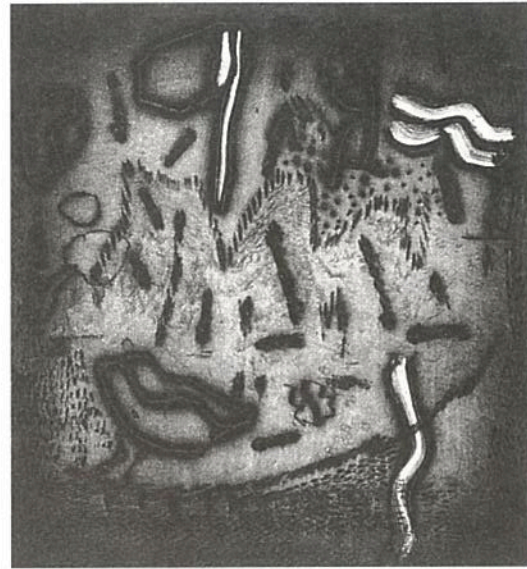
Bruno Leti was born in Roccantica, northeast of Rome, in 1941 and arrived in Australia in 1950. He settled with his family on a farming property at Clonbinane in central Victoria. Although he received his initial artistic education in Melbourne, his conversion to printmaking and to works on paper, to which he has devoted much of his life, occurred on a return trip to Italy where he saw the etchings of Giorgio Morandi and met with Marino Marini and saw how his colour etchings were being printed by a master printer.

Much of his art involves a spiritual yearning, not so much a Romantic search for a lost past, but a spiritual journey within a landscape evoking echoes of the past and somehow unconsciously uncovering hidden tracks which lead into the unexplored future. His art is a meditative and contemplative experience, a gradual process of self-revelation, where in the gestural mark there is an explosive energy, but also a spiritual intensity. His strange totems are like ancestral figures, which relate as much to Aboriginal Australia which he loves and has explored with a passion, as to the continuous narrative reliefs on Trajan's Column or carved Romanesque portals which form part of his cultural heritage.

Bruno Leti has been a major exhibiting painter-printmaker on the Australian scene for over twenty-five years and has made a significant contribution particularly in the areas of monotypes, other prints and artist's books in Australia, Italy and the USA.

List of Exhibits

- | | |
|-----------------------------------|---|
| JOURNEY TO, 1994-95 | DRAWING, 1993-94 |
| Folio of Ten Drypoints | Artist's Book. |
| Poem by Chris Wallace-Crabbe | Etching, monotype, screenprint, chine-collé |
| Edition 15 | Collaboration with Chris Wallace-Crabbe |
| APPREHENSIONS, 1994-95 | and Larry Rawling |
| Artist's Book with nine monotypes | Edition 40 |
| and suite of poems by | THE MEETING, 1995 |
| Chris Wallace-Crabbe | Monotype, 78 x 73 cm |
| Edition of 20 unique books | FOUND EMBLEMS, 1995 |
| TOBACCO SHOP, 1993-94 | Monotype, 78 x 73 cm |
| Artist's Book in collaboration | DOOWI, 1995 |
| with Raphael Fodde, New York | Monotype, 78 x 73 cm |
| Poetry by Fernando Pessoa | |
| Nine etchings & aquatints | |
| Letterpress | |
| Edition 30 | |



BRUNO LETI, Drypoint from Folio *Journey To*, with 10 Drypoints and poem (etched) by Chris Wallace-Crabbe, 1994.
Each image is 14 x 13.5 cm

Bruno Leti: Curriculum Vitae

- 1941 Born Roccantica, Italy, 70 kilometres northeast of Rome.
- 1950 Arrived Australia, living with his family on a farm at Clonbinane, Victoria.
- 1952-60 Primary and secondary education - Salesian Brothers College, *Rupertswood*, Broadford and Seymour High Schools
- 1960-64 Studies art at Royal Melbourne Institute of Technology. University of Melbourne, Melbourne Teachers' College. Caulfield Institute of Technology; obtains Associate Diploma of Fine Art - Painting (RMIT) Dip. Ed.
- 1967 Leaves for Europe visiting Italy, France, Spain, the United Kingdom, Germany, Holland and Scandinavia.
- 1968 Teaches English at Ostia, near Rome.
- 1970 Moves to Canada, teaches art in Hamilton, Ontario. Visits New York, Washington, Boston; Scott Park Secondary College, establishes the Bruno Leti Award for the best art student each year.
- 1971 Returns to Australia.
- 1972 Education Officer at the National Gallery of Victoria; becomes interested in printmaking; awarded the Italia Prize in Melbourne; won Caltex Painting Award.
- 1973 Returns to teaching, part-time; studies printmaking with Tate Adams; works with George Baldessin; experiments with various printmaking techniques.
- 1975 Completes Fellowship Diploma in Printmaking, RMIT; visits Peru, Brazil and Argentina
- 1983, 1986, 1991 Master Classes with Master Printer, Giorgio Upiglio, Grafica Uno, Milan

Solo Exhibitions

- 1967 Broadford Shire Hall
- 1968 Galleria Babuino, Rome
- 1970 Argyle Galleries, Hamilton, Ontario, Canada
- 1972 La Trobe University
- 1976 Gallery Huntly, Canberra
- 1978 Barbara Fiedler Gallery, Washington DC, USA
- 1979 Print Council of Australia Galleries, Galerie Dusseldorf, Perth, Gallery Huntly, Canberra, Harrington Street Gallery, Hobart
- 1980 Rudy Komon Gallery, Sydney; Galerie Dusseldorf, Perth
- 1982 Gallery Huntly, Canberra
- 1984 Rudy Komon Gallery, Sydney; Stuart Gerstman Galleries, Melbourne
- 1986 Gerstman Abdallah International, Cologne and Melbourne; Anima Gallery, Adelaide; Martin Gallery, Townsville; Italian Cultural Institute, Melbourne
- 1988 Westpac Gallery, Melbourne; Gallery Huntly, Canberra; Deakin University, Geelong; Galerie Dusseldorf, Perth
- 1991 Solander Gallery, Canberra; Grahame Galleries, Brisbane
- 1992 Christine Abrahams Gallery, Melbourne; Galleria L'Originale, Milan, Italy; Galerie Dusseldorf, Perth
- 1993 Christine Abrahams Gallery, Melbourne; Italian Cultural Institute, Chicago, USA
- 1994 Solander Gallery, Canberra; Westpac Gallery, Melbourne
- 1995 Christine Abrahams Gallery, Melbourne

Selected Group Exhibitions

- 1976 Georges Art Prize, Melbourne
- 1977 Represented Australia, Japan Print Association, Tokyo
- 1978 Ripartizione di Cultura e Spettacolo, Milan, Italy
- 1985 Victorian Views by Contemporary Artists, Mitchelton travelling exhibition
- 1986 Wynne Prize, AGNSW; Painters' Prints, Mitchelton Wines; Oz Drawing Now (Sixth Biennale of Sydney)
- 1989 With Imprint of Another Culture, Print Council of Australia travelling exhibition; Il Libro D'Arte, Palazzo Bagatti Valsecchi, Milan, Italy
- 1992 Australian Print Workshop, Centre for the development of Artist's Books
- 1993 Blake Prize and Best of Blake Prize, Travelling exhibition; Australian Contemporary Art, High Commission, Singapore
- 1994 Columbia University Library, New York; Artist's Book Fair; State Library of Queensland
- 1995 Dobell Drawing Prize, AGNSW

Public Collections

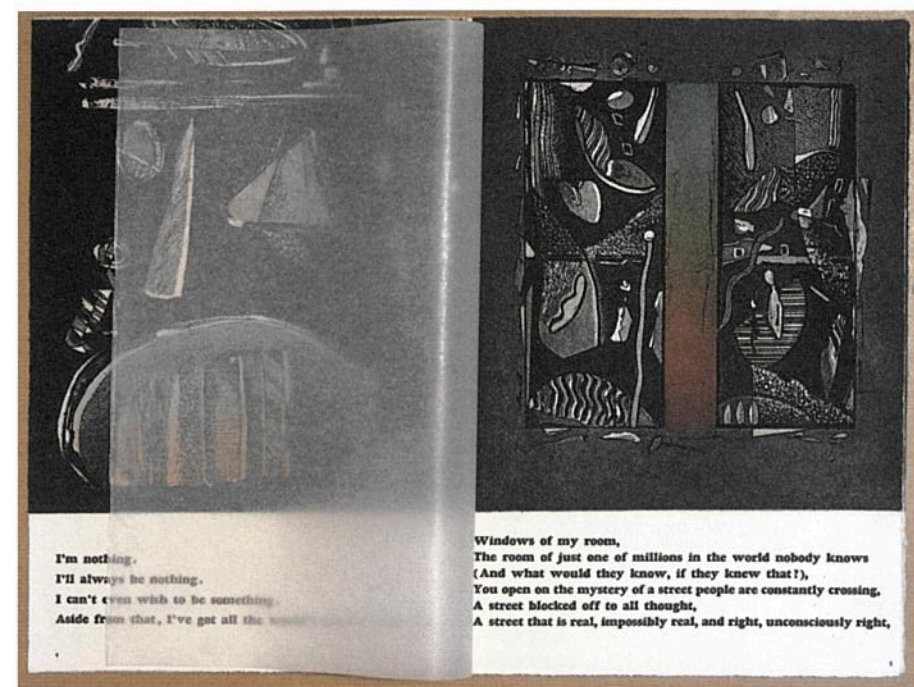
National Gallery of Australia, Canberra
The Hirshhorn Museum, Washington DC.
Parliament House Collection, Canberra
State Galleries: Victoria, Queensland, South Australia, Tasmania and Western Australia.
Art Bank, Sydney;
Museum of Art, Iowa City, USA
Biblioteca Comunale, Milan, Italy
Hamilton Museum and Art Gallery, New Zealand
Universities: Melbourne, Western Australia, Tasmania, Deakin at Geelong and Australian National University.
Regional Galleries: Benalla, Launceston, Fremantle, Burnie, Wagga Wagga, Mt Gambier, Alice Springs, Caulfield, Glen Waverley.
Colleges: Box Hill, Bendigo, Claremont in Western Australia, Capricorn Institute in Queensland, Western Australian Institute of Technology.
Victorian Education Department, Melbourne City Council.
Eltham City Council, Print Council of Australia, Melbourne,
South Australian Department of State Development, Alexander Library, Perth Cultural Centre; James Hardie Collection, State Library, Queensland, Diamond Valley Art Collection.
Corporate Collections: BHP, Comalco Australia, Phillip Morris (Australia and USA), Westpac Bank, Allied Coalfields of Queensland, Shell, ANZ, McCaughan, Price Waterhouse, Baker & McKenzie.

Selected bibliography

Alan McCulloch, *Encyclopedia of Australian art*, Allen and Unwin, Melbourne 1980, revised 1987; 1994
Max Germaine, *Artists and galleries of Australia and New Zealand*, Lansdowne Press, Melbourne 1980, revised 1984.
Max Germaine, *Artists and galleries of Australia*, Craftsman House, Sydney 1990.
V.B. Smith, *Dictionary of contemporary artists*, Clio Press; Oxford 1981.
L. Wood, *Directory of Australian Printmakers*, Print Council of Australia, Melbourne 1976, 1980.
A. Verbeek, *Directory of Australian Printmakers producing prints*, Print Council of Australia, Melbourne 1988.
P. McIntyre, *Australian art in Prints 1970-1980*, Queen Victoria Museum, Launceston, 1980.
Art Look, The West Australian Art Magazine. Vol.5, No. 5, (1979.)
R. Krausman (edit), *Aspect, Art & Literature*, Vol.5 (1980); Vol. 29 (1984)
Art and Australia, Sydney, Vol.28 No.2 (1990)
G. Capogrossi, *Auditorium*, Rome, No. 3 (1969)
Roger Butler, *With the Imprint of Another Culture*, Print Council of Australia, Melbourne 1988
J. Pascoe, *Victoria, Views by Contemporary Artists*, Benalla Art Gallery, 1985.
V. Hammond and S. Karovic, *Painters' Prints*, Benalla Art Gallery, 1986.
Vanni Scheiwiller, *Biblioteca Comunale di Milano*, Milan 1978.
W. Armstrong, *Gerstman Abdallah Fine Arts International*, Melbourne 1984,
J. Zimmer, *Gerstman Abdallah Fine Arts International*, Cologne, 1986.
B. Hoffert, *Westpac Gallery, Victorian Arts Centre*, Melbourne 1988.
Daniel Thomas, *Six for Singapore*, Adelaide 1993
B. Hoffert, *Art Notes*, Longman Cheshire, Melbourne 1993.
S. Grishin, *Bruno Leti's Monotypes*, Transart, Melbourne 1994
S. Grishin *Australian Contemporary Printmaking: An Interpretative History*, Craftsman House, Sydney 1994
C. Wallace-Crabbe, *Emblems, Fragments and Gestures*, Christine Abrahams, Melbourne 1995

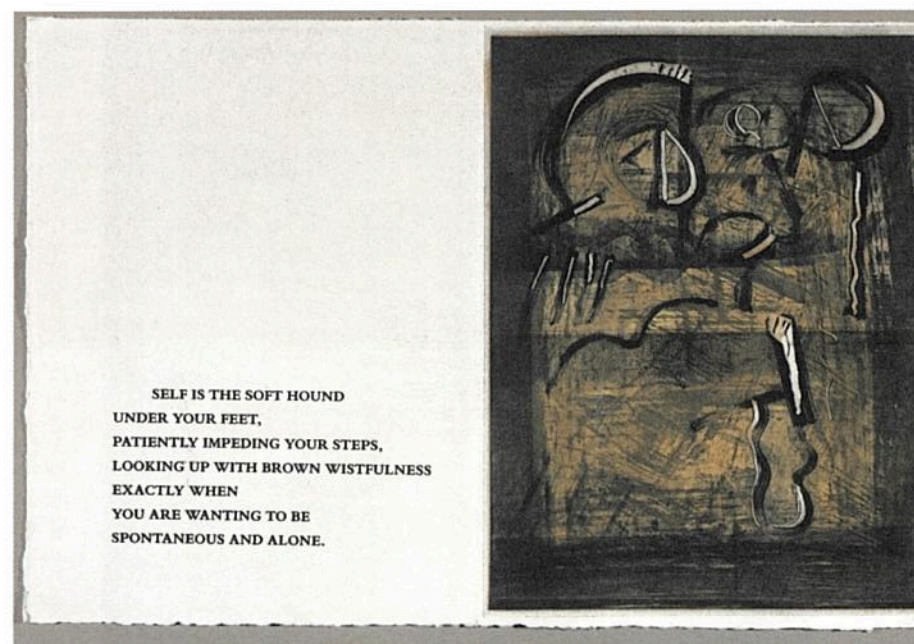
Selected Reviews

Benjamin Forgey, *Washington Star*, 8 January 1978.
Alan McCulloch, *Herald* (Melbourne), 6 September 1979.
Sasha Grishin, *Canberra Times*, 9 May 1979.
Dr Gertrude Langer, *Courier Mail* (Brisbane), 19 September 1979.
John Monks, *Australian*, 2 October 1979.
Nancy Borlace, *Sydney Morning Herald*, 10 May 1980.
Sonia Barron, *Canberra Times*, 10 November 1982.
Elwyn Lynn, *Weekend Australian Magazine*, 14 July 1984.
Anna Murdoch, *Age* (Melbourne), 11 September 1984.
Bernard Hoffert, *Advocate* (Melbourne), 12 September 1984.
Arthur McIntyre, *Age* (Melbourne), May 1984.
John Naylor, *Adelaide Review*, February 1986.
M. Wangen, *Kolnische Rundschau* (Cologne), 27 November 1986.



I'm nothing.
I'll always be nothing.
I can't even wish to be something.
Aside from that, I've got all the windows

Windows of my room,
The room of just one of millions in the world nobody knows
(And what would they know, if they knew that!),
You open on the mystery of a street people are constantly crossing,
A street blocked off to all thought,
A street that is real, impossibly real, and right, unconsciously right,



SELF IS THE SOFT HOUND
UNDER YOUR FEET,
PATIENTLY IMPEDING YOUR STEPS,
LOOKING UP WITH BROWN WISTFULNESS
EXACTLY WHEN
YOU ARE WANTING TO BE
SPONTANEOUS AND ALONE.

BRUNO LETI, Top: *Tobacco Shop*, artist's book, Etching. Aquatint, Letterpress. 1993-94
Below: *Apprehensions*, artist's book, monotype, screenprint. Poem, Chris Wallace-Crabbe, 1994-95

Neville Weston, *Advertiser* (Adelaide), 13 February 1986.
 Sonia Barron, *Canberra Times*, 6 November 1987.
 John Emery, *Advertiser* (Adelaide) 17 August 1988.
 L.Swift, *Imprint* (Print Council of Australia), vol.26, No.2 (1990).
 Bernard Hoffert, *Art and Australia*, vol.28, No.2 (1990).
 Rita Elrich, *Age* (Melbourne), 23 November 1990.
 Sonia Barron, *Canberra Times*, 20 March 1991.
 Sheridan Palmer, *Imprint* (Print Council of Australia), vol.27, No.4 (1993).
 J. Zimmer, *Craft-Arts International*, No.29 (1993-94)

Publications

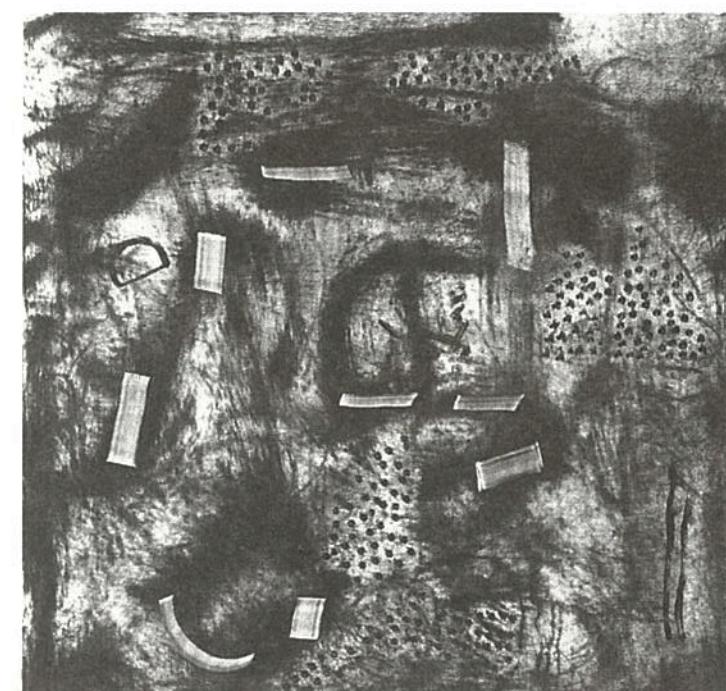
- 1992 Bruno Leti Works on Paper 1972-1992, published by *Dalerock*, Melbourne, 1992, by Bernard Hoffert. ISBN 0 646 105 41 8
- 1994 Bruno Leti's Monotypes, published by *Transart*, Melbourne, 1994 by Sasha Grishin. ISBN 0 646 18640
- 1995 Emblems, Fragments and Gestures, published by Christine Abrahams Gallery, Melbourne, 1995 by Chris Wallace-Crabbe. ISBN 0 7306 74410



BRUNO LETI, page from artist's book *Apprehensions*, monotype 1994.



BRUNO LETI, *Found Emblems*,
 monotype, 1995
 78 x 72 cm



BRUNO LETI, *Doovi*,
 monotype, 1995
 78 x 72 cm

Jennifer Marshall: Curriculum Vitae

- 1959-62 Graduate Diploma of Fine Art (Painting) - South Australian School of Art.
1963 Post-Graduate study in- etching, SA School of Art.
1974 Resident Power Studio, Cité Internationale des Arts, Paris.
1976 B.A. Hons(Fine Arts) - Sydney University.
1977 Awarded Special Projects Grant, Visual Arts Board.
1977-82 Lecturer Printmaking - Sydney College of the Arts.
1982-89 Senior Lecturer/Head Printmaking Dept, Sydney College of the Arts.
1982,91 Guest Lecturer, Glasgow School of Arts, UK.
1983 Awarded British Council Grant to visit art colleges, London.
1984 Study Leave, Glasgow Print Workshop, UK.
1987 Resident - Maya Dyring Studio, Cité Internationale des Arts, Paris.
1988 Invited - Polish Bureau for Contemporary Art, Poland.
1989-92 Lecturer - Painting Dept, Ballarat University College, Victoria.
1992 Sessional Lecturer - Ballarat University College (Painting); Monash University, Caulfield (Prints); RMIT, Bundoora (Prints).
1992,93 VA Advisory Panel to Arts Victoria.
1993 Lecturer (Painting) - La Trobe University.
Board - Australian Print Workshop.
1994 Lecturer - Tasmanian School of Art, Hobart.
Visiting Lecturer - Canberra School of Art.
MA - Monash University.
1995 Lecturer, La Trobe University, Bendigo

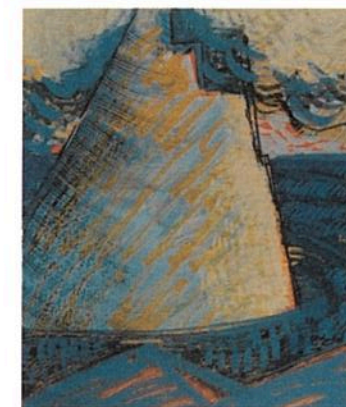
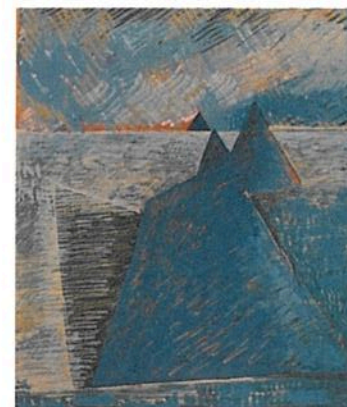
Solo Exhibitions

- 1975 Bonythons, Sydney.
1976 Solander, Canberra
1976 Riverina College of Advanced Education
1981 Contemporary Art Society, Adelaide.
1982 Stadia Graphics, Sydney.
Wollongong City Gallery, NSW.
1984,86 Stadia Graphics, Sydney.
1985 Upstairs Gallery, Sydney College of the Arts.
1986,88 Powell Street Graphics, Melbourne.
1987 Bonython Meadmore, Sydney.
1988 Third-Eye Centre, Glasgow, UK.
Galerei 34, Jaroslav, Poland.
1989 Grahame Galleries, Brisbane
Przemysl, Poland.
1990 Robert Steetle Gallery, Adelaide.
1990,91 Realities, Melbourne.
1992 Akky Van Ogtrop Fine Arts, Sydney.
1993 Monash Studios, Collingwood, Victoria.
1994 Access Contemporary Art Gallery, Sydney.
Bendigo Fine Art Gallery, Victoria.
1995 Adelaide Central Gallery

Selected Group Exhibitions

- 1961-63 Contemporary Art Society - Adelaide and Interstate.
Bonythons Gallery, Adelaide.
1961,79 Invited - Sydney Printmakers.
1964 Australian Print Survey, State Galleries.
1969 Powell Street Gallery, Melbourne.
Ray Hughes Gallery, Brisbane.
Manuka Gallery, Canberra.
1970 Central Street Gallery, Sydney.
1971 Tasmanian Art Gallery, Hobart.
1976 ICA in Assoc Power Institute, Sydney University.
1976,80 Travelling - Print Council of Australia, all States.
1979,81 International Print Biennale - Bradford, UK.
1981 Artists' Books - Frankfurter Kunstverein, W Germany.
Centre de Documentation d'Art Actuel, Barcelona, Spain.

(cont: P. 50)



JENNIFER MARSHALL, *Bruny*, Gouache series, 1994, each panel 19 x 16.5 cm

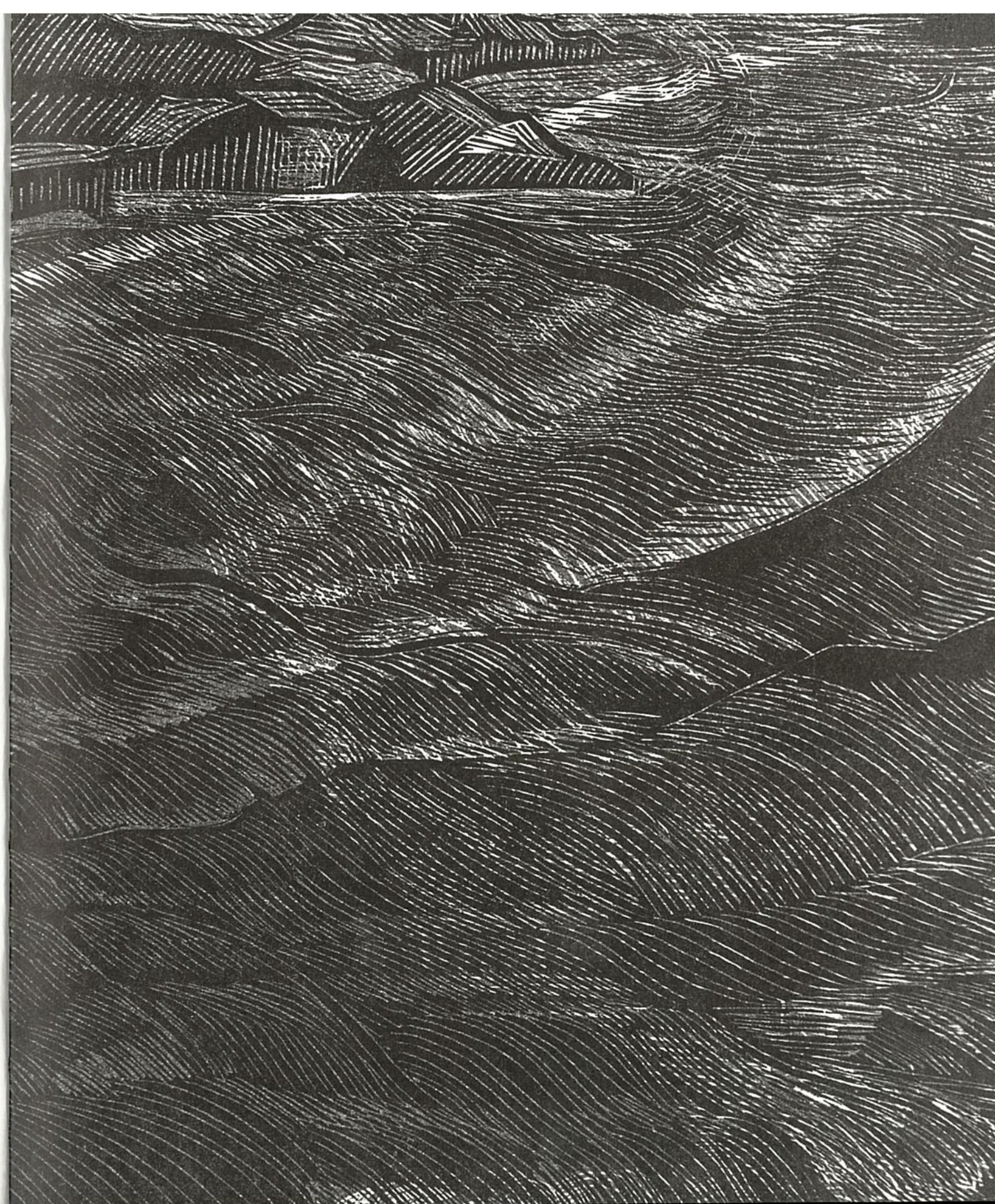
Public Collections

Darling Downs Institute of Advanced Education
Brisbane City Hall Gallery
James Hardy Collection; State Library, Brisbane
Griffith University, QLD
NGV
Gryphon Gallery, Melbourne
La Trobe Valley Collection
Wagga City Gallery
AGNSW
City Art Institute, Sydney
AGSA
Artbank, Sydney

BHP Collection
NGA
CDAA, Barcelona, Spain
Glasgow Print Studio Collection, UK
Bureau of Contemporary Art, Perzemysl, Poland
Westpac Collection, Melbourne
SA Brewing Co, Adelaide
FH Faulding & Co
Telecom
Ballarat Fine Art Gallery
Bendigo Fine Art Gallery.

- 1982 Printmakers of NSW - London.
 1983 Artists' Books, Artspace, Sydney.
 Continuum, Tokyo, Japan.
 Invited - Sydney Printmakers.
 1984 *The Subject of Painting* - Project Exhibition, AGNSW.
 1985 *Insequence*, School of Art Gallery, Uni of Tasmania.
 Invited - International Woodblock Exhibition, Slovenj Gradec, Yugoslavia.
 1986 Invited - British International Print Biennale, Bradford, UK.
 Norwegian International Print Biennale, Fredrikstad.
Big Abstract Drawings, Hogarth, Sydney.
Abstractions, Ivan Dougherty Gallery, Sydney.
 1986,88 Invited - Krakow Print Biennale, Poland.
 1987 Invited - 17th Int Biennale, Ljubljana, Yugoslavia.
 Invited - Xylon 10, Winterthur, Switzerland.
 1988 *Consument Art 88*, Nuremberg, W Germany.
 1989 Invited - XII Krakow Int Print Triennale, Fredrikstad, Norway.
Relief Print, Stuart Gerstman Gallery, Melbourne.
Getting There, Ballarat Fine Art Gallery.
 1990 Ballarat Arts Umbrella, Mining Exchange, Ballarat.
 1990,91 International Print Fair, Sydney.
 1990,92 Realities, Melbourne.
 1990,94 ACAAF, Royal Exhibition Building, Melbourne.
 1991 *Behind the Scenes: Artists' Workbooks*, Ballarat Fine Art Gallery.
Transitional Times, Australian Print Workshop.
Artists' Books, Grahame Galleries, Brisbane.
 1992 *3 Australian Painters*, Webster Uni Gallery, St. Louis, USA.
 Black and White, Tin Sheds Gallery, Uni of Sydney.
 Norwegian International Print Triennale, Fredrikstad.
 Kunstrai, Contemporary Art Fair, Amsterdam.
 1993 Westpac Private Bank, Melbourne.
 Glasgow Print Workshop, UK.
 International Works on Paper Fair, Sydney.
Meet the Press, APW, Melbourne.
 Kunstrai, Amsterdam.
 Birthday/Survey, Access Contemporary Art Gallery, Sydney.
 1994 Erotica, APW, Melbourne.
Printmakers from Australia & France, Espace Alliance, Sydney.
- Selected Bibliography**
 1979,81 Catalogue - International Print Biennale, Bradford, UK.
 1981 Catalogue - *Artists' Books*, Centre de Documentation d'Art Actuel, Barcelona, Spain.
 1982 *The Printmakers*, Art & Australia, Vol.19 No.3
 1982,84 Paul McGillick, *Vogue Australia*, Dec 1982; Nov 1984
 1983 Jennifer Phipps, *Artists' Books*, Continuum, Tokyo, Catalogue essay.
 1984 Catalogue - *The Subject of Painting*, Project Exhibition, AGNSW.
 Paul McGillick, "Jennifer Marshall: A Survey", *Aspect*, Vol.5/4.
 Elwyn Lynn, *Weekend Australian*, Dec 1.
 1985 Catalogue - *Print Sequences*, Tasmanian School of Art.
 Catalogue - International Woodblock Exhibition, Slovenj, Gradec, Yugoslavia.
 Mary Dineen, Imprint, December
 1986 Catalogue - 9th International Print Biennale, Bradford, UK.
 Roger Palmer, *Melbourne Report*, July.
 Elwyn Lynn, *Weekend Australian*, June 13.
 Ser Landbotte, Stadt Winterthur, Aug 17.
 1988 Catalogue - Consument Art 88, Nuremberg, W Germany.
 1989 Michael Richards, *Courier Mail*, March 21.
 1991 Sheridan Palmer, *Transitional Times*, Imprint, Vol.26 No.3.
 1992 Catalogue - Norwegian International Print Triennale.
 1994 Alan and Susan McCulloch, *Encyclopedia of Australian Art*, Allen and Unwin, Melbourne

Facing page: Jennifer Marshall, Detail from The Sea The Sea, woodcut.



BEA MADDOCK

Bea Maddock was born in Hobart in Tasmania in 1934 and first studied at the Hobart Technical College and continued her studies in art at the Slade School of Art in London. She occupied various teaching and administrative posts in art schools in Launceston, Melbourne and Bendigo until 1985 when she totally dedicated herself to the making of her art. As an artist printmaker her work and her activities as a teacher had a profound impact on Australian printmaking of the 1970s and 1980s.

Major concerns in her art include the environment and the Aborigines of Tasmania, while conceptually much of her work stems from French Existentialist thought and the ideas of the passage of time, questions of identity, and the constant process of the invention and re-invention of self. The diaristic nature of her work, seriality and the subversive nature of the technical processes, are all features of her paintings prints, and other works on paper.

In this exhibition her *Red Text* installation takes as its starting point the text of the Book of Genesis, while the two artist's books *Artefacts from Tromemanner* and *To the Ice* formally explore the inter-relationship of image to text, while conceptually touching on ideas of self-revelation and spiritual and physical journeys.

List of Exhibits

RED TEXT, 1994-95

40 Framed pages, etched transcript from GENESIS
Etching covered with clear encaustic wax.

Edition 5

Printed by the artist

TO THE ICE, 1990

Artist's Book,
Relief etching, intaglio, letterpress
Edition 10

Printed by the artist

ARTEFACTS FROM TROMEMANNER, 1990

Artist's Book,
Etching, Engraving, montotype.
Edition 25
Printed by the artist



BEA MADDOCK, *Red Text*, from 40 pages, printed transcript from Genesis

Bea Maddock : Curriculum Vitae

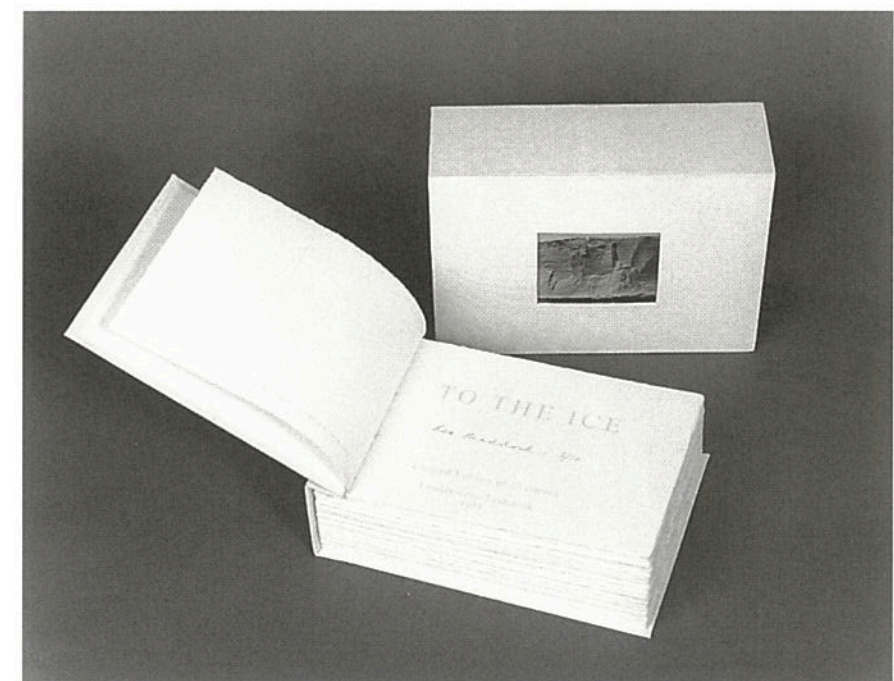
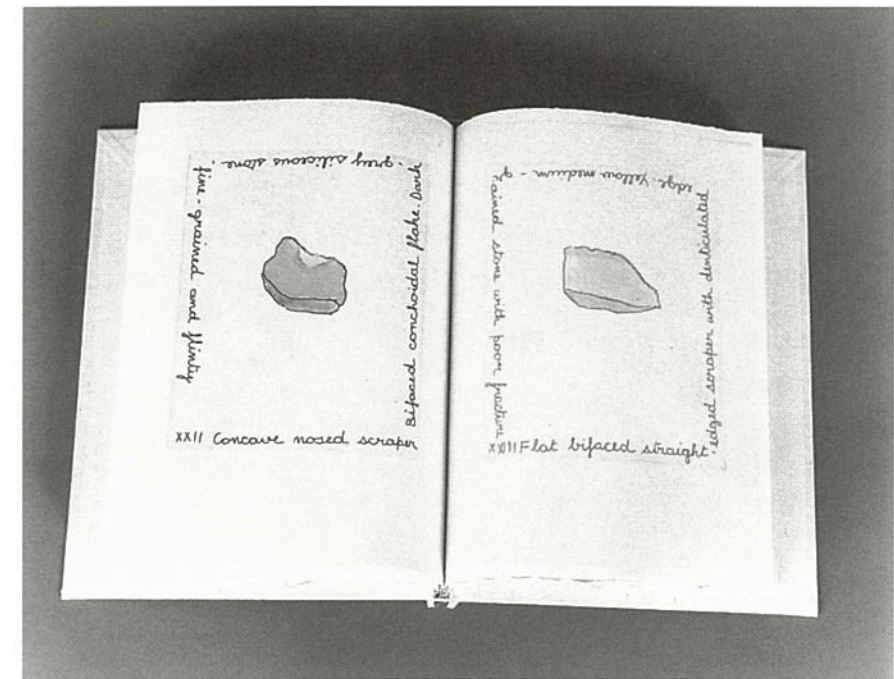
- 1934 Born Hobart, Tasmania
1952-56 Studied Diploma of Fine Art, Hobart Technical College, Tasmania
1959-61 Studied Post Graduate painting and printmaking, Slade School of Fine Art, London, UK. Travelled in Europe and studied for a short time in Perugia, Italy
1962-63 Lecturer in Art, Launceston Teachers' College
1964 Painting and Printmaking full-time in Melbourne
1965-69 Lecturer in Ceramics and Printmaking, Launceston Technical College
1970-72 Lecturer in Printmaking, National Gallery School, Melbourne
1973-81 Senior Lecturer in Printmaking, School of Art, Victorian College of the Arts, Melbourne
1976 Creative Arts Fellow, Australian National University
1979 Artist in Residence, Sydney College of the Arts, Sydney
1979-80 Member of the Visual Arts Board, Melbourne
1980 Acting Dean, School of Art, Victorian College of the Arts, Melbourne
1982 Operated Access Studio (private tutoring), Macedon, Victoria
1982-83 Part-time Lecturer in Printmaking, Bendigo College of Advanced Education, Victoria
1983 Lecture tour of New Zealand
1983-84 Head of School of Art, Tasmanian College of Advanced Education, Launceston
1984-85 Chairperson of the Board of Ritchies Mill Arts Centre, Launceston
1985-88 Member of the Council of the Australian National Gallery, Canberra
1987 Visited Antarctica with the Antarctic Division, *Artists in Antarctica Program*
1985-89 Worked full-time in studios in Launceston, Tasmania and Dunolly, Victoria
1989 Made life member of the Australian National Gallery
1990 Sold the Dunolly studio. Centred all studio work in Launceston. Severed all connections with dealer galleries
1992 Assisted in setting up the Launceston Art Co-operative
1993-95 Working full-time in studios in Launceston and Oatlands, Tasmania

Exhibitions

- 1964-95 Twenty-eight Solo Exhibitions (Tasmania, Melbourne, Sydney, Ballarat and Canberra)
1964-95 Represented in sixty seven Major Group Exhibitions in Australia, Southeast Asia, USA, Canada, New Zealand, Yugoslavia, Poland, Hungary, United Kingdom, Japan, Norway, Italy
1983 Touring Solo Exhibition in New Zealand
1992-93 Touring retrospective Exhibition in Australia

Prizes and commissions

- 1968 Tasmanian Drawing Prize, Launceston, Tasmania
1969 F. E. Richardson Print Prize, Geelong, Victoria
1973 Visual Arts Board Equipment Grant
1974 IVth Prize, International Print Biennale, Poland
1976 Creative Arts Fellowship, Australian National University, Canberra
1977 Commission by the Visual Arts Board for the VIIth International Exhibition, New Delhi, India
1977 Commission of the Commonwealth Games Print Portfolio, Edmonton, Canada
1979 Commission by the Visual Arts Board, Encaustic Panels for the High Court of Australia Building, Canberra
1979 Alice Prize, Alice Springs, Northern Territory
1982 Visual Arts Board Equipment Grant
1986 Commission for Greta Horte Portrait for the Women's College, University of Melbourne
1987 Commissioned by the Australian National Gallery for a painting for the ANZ Bicentennial Art Commissions
1988 Invited to exhibit paintings in the Manton Exhibition, Queensland Art Gallery, Brisbane
1988 Commissioned to design posters for the new Parliament House, Canberra
1988 Commissioned by the Hugh D. T. Williamson Foundation for a painting for the National Gallery of Victoria, Melbourne
1991 Commissioned to make a Centennial Print for the Queen Victoria Museum and Art Gallery, Launceston
1993 Joan and Peter Clemenger Award - Triennial Exhibition of Contemporary Australian Art, National Gallery of Victoria



Top: BEA MADDOCK, *Artefacts from Tromemanner*, 1990, etching, engraving, monotype.
Below: BEA MADDOCK, *To The Ice*, 1991, relief etching, intaglio, letterpress

Public Collection

Museum of Modern Art, New York
National Gallery of Australia, Canberra
National Gallery, Wellington, New Zealand
National Gallery of Victoria
Art Gallery of New South Wales
Tasmanian Museum and Art Gallery
Art Gallery of South Australia
Queensland Art Gallery
Art Gallery of Western Australia
Queen Victoria Museum and Art Gallery, Launceston
City Art Gallery, Christchurch, New Zealand
Waikato Art Museum, Hamilton, New Zealand
Newcastle Regional Art Gallery, New South Wales
Victorian regional galleries in Ballarat, Bendigo, Geelong, Shepparton, Warrnambool and Morwell
University of Tasmania Collection
University of Queensland Collection
Australian National University Collection
Victorian College of the Arts Collection
Melbourne State College Collection
Queensland University of Technology
BHP Collection
Phillip Morris Collection

Selected Bibliography

Ann Stephen and Suzanne Davies, 'Bea Maddock', *Imprint* (1974), no.2, pp.1-3.
Janine Burke, *Bea Maddock: Survey 11*, NGV, Melbourne 1980.
Anne Kirker, *Bea Maddock: Prints 1960-1982*, National Gallery of Art, Wellington, New Zealand 1982.
Anne Kirker and Roger Butler, *Being and nothingness: Bea Maddock*, QAG/NGA, Canberra 1991.
Daniel Thomas, 'Bea Maddock: "Being"', *Art Monthly Australia* (1992), no.50, pp.5-6.
Anne Kirker, 'Bea Maddock: Artist profile', *Imprint* (1992), vol.27, no.3, p.24; no.4, pp.20-21.
Sasha Grishin, *Contemporary Australian Printmaking: An interpretative history*, Craftsman House, Sydney 1994

Facing page: Bea Maddock, Detail from RED TEXT.

brother of Eshcol, and brother of Amer: and these were confederate with Abram. And when Abram heard that his brother was taken captive, he armed his trained servants, born in his own house, three hundred and thirteen, and pursued them unto Dan. And he divided himself against them, and he and his servants, by night, and smote them, and pursued them unto Hobah, which is on the left hand of Damascus. And he brought back all the goods, and also brought again his brother Lot, and his goods, and the women also, and the people.

And the King of Sodom went out to meet him, after his return from the slaughter of Chedorlaomer, and of the Kings that were there with him, at the valley of Shaveh, which is the Kings dale. And Melchizedek King of Salem brought forth bread and wine: and he was the priest, of the most high God. And he blessed him, and said, Blessed be Abram of the most high God, possessor of heaven and earth: and blessed be the most high God, which hath delivered thine enemies into thy hand. And he gave him tithes of all. And the King of Sodom said unto Abram, Give me the persons, and take the goods to thyself. And Abram said to the King of Sodom, I have lift up mine hand unto the Lord, the most high God, the possessor of heaven and earth, that I will not take from a thread even to a shoelatchet, and that I will not take anything that is thine, lest thou shouldst say, I have made Abram rich: save only that which the

XXXIII

MURRAY WALKER

Murray Walker was born in 1937 in Ballarat in rural Victoria, where he received his early education. After some early training at the National Gallery School in Melbourne and the RMIT, he spent two years studying at the Slade School of Art in London before taking up a teaching post in printmaking at the Victorian College of the Arts.

A renowned authority on colonial and folk arts of Victoria, Murray Walker's art has followed an unconventional path between that of a painter and an artist in assemblage work, with the largest and most consistent part of his oeuvre consisting of prints and other works on paper. While his work is often laced with black humour and seems to find a focus on the darker side of human behaviour, it also takes up a strong ethical stance and defends the basic dignity of human existence.

The diaristic and cathartic nature of his work leads to often unsettling imagery, with the artist frequently appearing in the role of the internal refugee and bearing the hurt of an independent artist working in Australian culture. A frequent visitor to Paris, where he feels more at home and accepted than in his native Melbourne, his art is often a plea for a society devoid of any set of crutches, disguises and illusions. In a sense, all of his art is a sort of spiritual fracture, an urgent warning which on one level is deeply disturbing, yet also reassuring, like a shared pain that brings comfort and companionship.

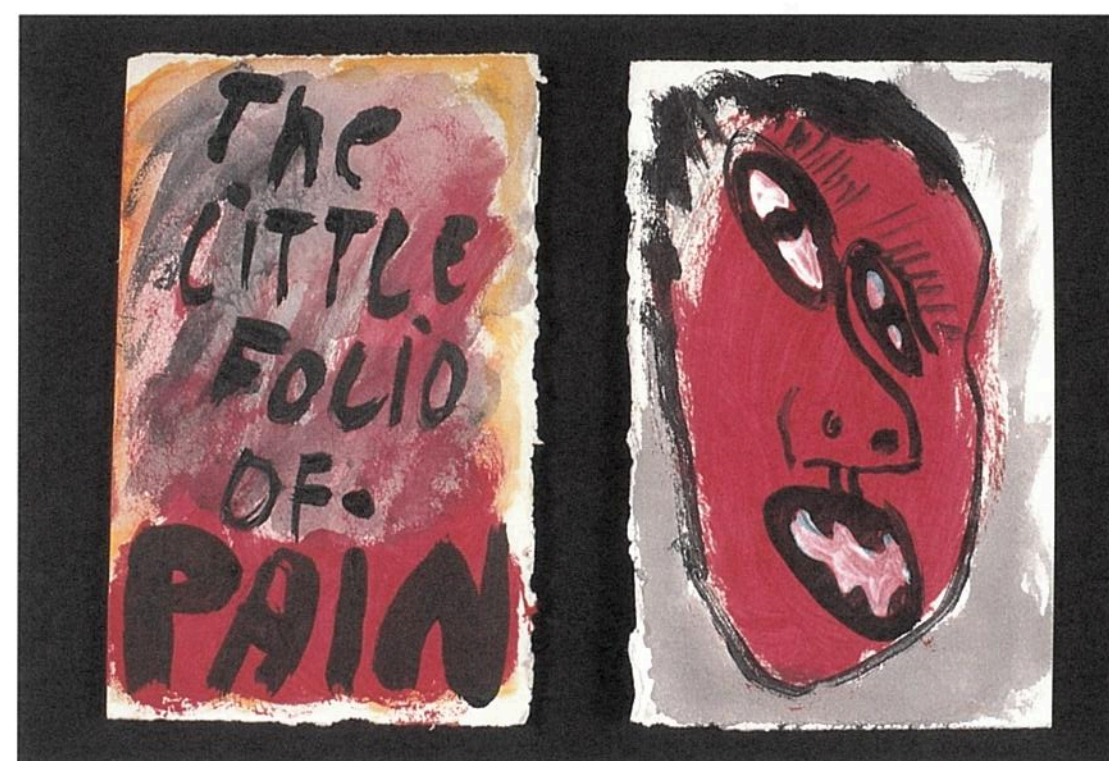
List of Exhibits

MEDITATION BEFORE, DURING
& AFTER, 1994
Monotype (Triptych)
Each panel 76 x 56cm
Printed by the artist

LITTLE FOLIO OF PAIN, 1993
Polymer Paint
36 pieces, each 19 x 12cm

SKETCH BOOK, 1993-94
Mixed Media
Unique

IN BRUNSWICK STREET
Collage and mixed media, 1994
102 x 66 cm



Top: MURRAY WALKER, *Meditation Before, During & After*, monotype, 1994, each panel, 76 x 56cm
Below: MURRAY WALKER, *Little Folio of Pain*, 2 of 36 pieces, each 19 x 12cm. Polymer paint, 1993

Murray Walker: Curriculum Vitae

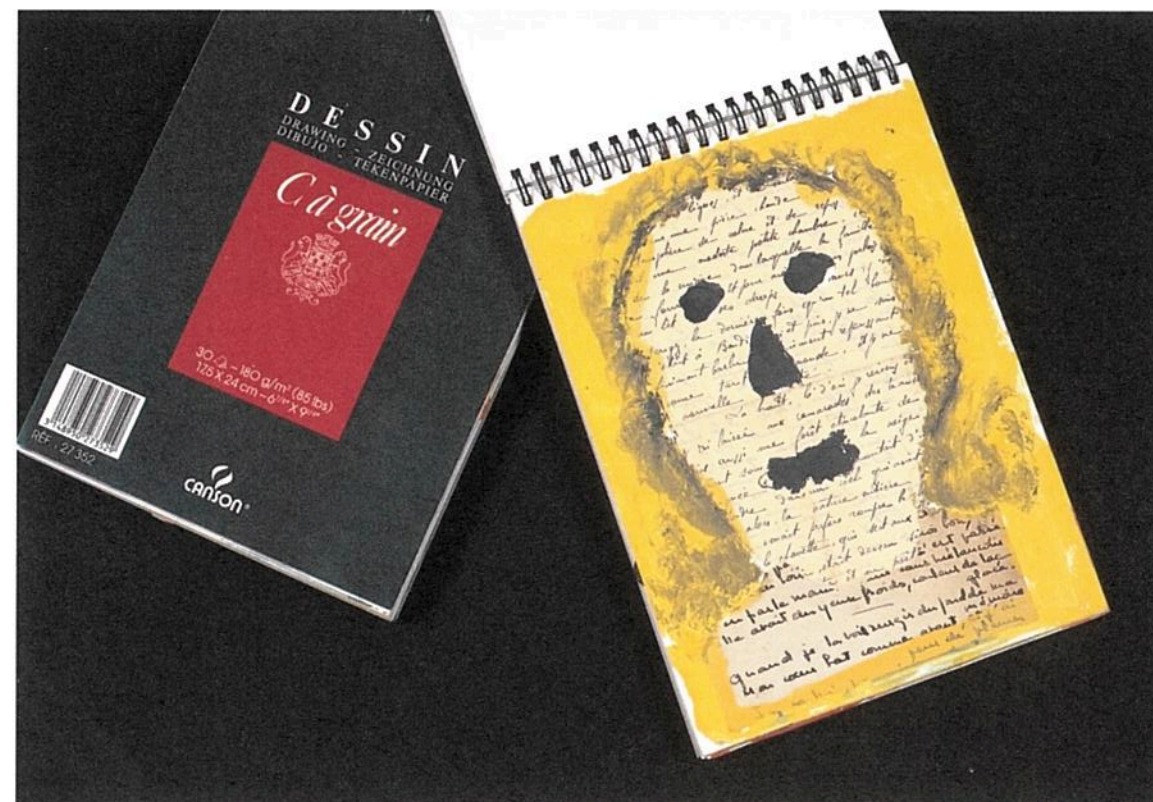
- 1937 Born Ballarat, Victoria
1960-1962 Slade School of Fine Art, London
1961 Accademia delle Belle Arti, Perugia, Italy

Solo Exhibition

- 1966 Leveson Street Gallery, Melbourne
1968, 1970 Tolarno Galleries, Melbourne
1971, 1972, 1973, 1975, 1981 Ray Hughes Gallery, Brisbane
1971, 1974, 1983 Powell Street Gallery, Melbourne
1975, 1976 Abraxas Gallery, Melbourne
1976 Pinacotheca Gallery, Melbourne
1983 University Gallery, University of Melbourne, *A Survey 1961-1983*. Paintings, Works-on-Paper, Decorated Ceramics and Assemblage Sculpture
1984 Powell Street Gallery, Melbourne. Collages and Assemblage Sculpture
1985 Powell Street Graphics, Melbourne. Rubber Stamp Monoprints
1987 Powell Street Gallery, Melbourne. Collages and Assemblage Sculpture
1990 Australian Centre for Contemporary Art, Melbourne. *The River, The Port, The Journey*. Collage and Assemblage Sculpture
1991 Powell Street Gallery, Melbourne. *Rituals and Relics - Ancestor Worship*. Assemblage Sculpture
1992 Powell Street Graphics, Melbourne. *On the Streets and Lanes of Fitzroy and Richmond*. Monotypes
1995 Meridian Gallery, Melbourne. *Anthropaedia*. A Survey of Assemblage Sculptures: 1983 - 1995

Selected Group Exhibitions

- 1983 *Figures and Faces Drawn From Life*, Heide Park and Art Gallery, Melbourne
1983-1984 *Australian Decorative Arts: The Past Ten Years*, National Gallery of Australia at Melville Hall, ANU, Canberra
1984 *Painter's Sculptures*, Australian Centre for Contemporary Art, Melbourne
1985 *Australian and New Zealand Artists' Books*, Auckland City Art Gallery, New Zealand
1986 *Painters' Prints*, Mitchelton Prints Exhibition, Benalla and Sheparton Regional Art Galleries. Toured Victorian and NSW regional art galleries
1987 *Personal Views - Smaller Sculptures*, Westpac Gallery, Melbourne
1988 *Australian Tapestries from the Victorian Tapestry Workshop 1976-1988*, National Gallery of Victoria
1988 *Drawing in Australia: Australian Drawings, Watercolours and Pastels from the 1770s to the 1980s*, National Gallery of Australia, Canberra
1988-1989 *Australian Decorative Arts 1788-1988*, National Gallery of Australia, Canberra
1989 *Prints and Australia: Pre-settlement to Present*, National Gallery of Australia, Canberra
1989 Powell Street Graphics, Melbourne. *The Collage Show - Murray Walker and John Peart*. Touring selected Victorian and NSW Regional Galleries
1989 *Free-Style: Recent Australian Art*, National Gallery of Victoria, Melbourne
1990 *The Great Craft Tour*. Westpac Gallery, Melbourne. Toured Victorian Regional Galleries 990-1993
1991 *Monotypes (John Walker, Murray Walker, Jan Senbergs, and John Peart)* Powell Street Graphics, Melbourne
1991 *Small Sculptures*, Powell Street Gallery, Melbourne
1991 *Table Top Sculptures and Drawings*, Australian Galleries, Melbourne
1991 *Backyards and Beyond - The Australian Backyard*, State Library of Victoria, Melbourne
1991-1995 *Interpretations: The Woven Language of the Victorian Tapestry Workshop*, Victorian Tapestry Workshop Exhibition Collection. Selected galleries throughout Australia; Krefeld Textile Museum, Germany; Australian Embassy, Paris; Australian High Commission, Singapore and Kuala Lumpur
1992 *Victorian Tapestry Workshop Exhibition Collection*, Chicago International New Artforms Exposition, USA
1992-1993 *Dame Edna Regrets She is Unable to Attend: Humour and Satire in Contemporary Sculpture*, Heide Park and Art Gallery; toured State and regional galleries throughout Australia



MURRAY WALKER, *Sketchbook*, (unique) mixed media, 1993-94

Public Collections

Smithsonian Institute, Washington DC, USA
The Guildhall, London, UK
Victoria and Albert Museum, London, UK
National Gallery of Australia, Canberra
Philip Morris Collection, NGA, Canberra
The Elaine and Jim Wolfensohn Lending Collection, NGA, Canberra
National Gallery of Victoria, Melbourne
Tasmanian Museum and Art Gallery, Hobart
South Australian Art Gallery, Adelaide
Queensland Art Gallery, Brisbane
Art Gallery of Western Australia, Perth
Artbank, Sydney
Dept. of Foreign Affairs and Trade, Canberra
National Library of Australia, Canberra
Australian National University, Canberra
University of Melbourne, Melbourne

Selected Bibliography

Brian Seidel, *Printmaking*, Longman 1965
Franz Kempf, *Contemporary Australian Printmakers*, Lansdowne 1976
Cedric Flower, *Erotica: Aspects of the erotic in Australian art*, Sun Books 1977
Janet Mansfield (ed.) *Pottery in Australia*, 1982
Betty Churcher, *A survey: Murray Walker: Paintings, Works on paper, Decorated ceramics, Assemblages*, University Gallery, University of Melbourne 1983 (catalogue essay)
Sasha Grishin, *Contemporary Australian Printmaking: An interpretative history*, Craftsman House, Sydney 1994
Leslie van der Sluys, *Anthropaedia: A survey exhibition 1983 - 95* Meridian Gallery, Melbourne 1995 (catalogue essay)



Facing page: MURRAY WALKER, *In Brunswick Street*, Collage and mixed media, 102 x 66 cm (detail) 1995

KIM WESTCOTT

Kim Westcott was born in Melbourne in 1968 and completed her art studies at the Box Hill College of TAFE and at the Victorian College of the Arts in Melbourne. In her early work there was evidence of a pre-occupation with the tight geometric structures of the Russian Constructivists which in the early 1990s gave way to a series of brilliantly expressive drypoints possessing a sense of natural melody, rhythm and intensity.

While her art is in a way self-referential, and she recently noted "all of the things in my life are in my pictures, I don't encourage them - they just come out," it is not auto-biographical in any descriptive or narrative sense. Her points of reference in the mountains and ranges surrounding Melbourne or the strange lateral expanses of the Little Desert, combine with the sense of movement and travel and the ever present music in the background. All of these elements combine in her process of mark making and in her ultimate conviction that in the end the art object has to have a presence as a beautiful object.

In 1994 she moved to New York as Master Printer at the Garner Tullis print workshop and after the initial impact of the chaos of the information overload of the city, her art is further abandoning its tight formal structures and is taking on a more expressionist nature, with freer gestural marks.

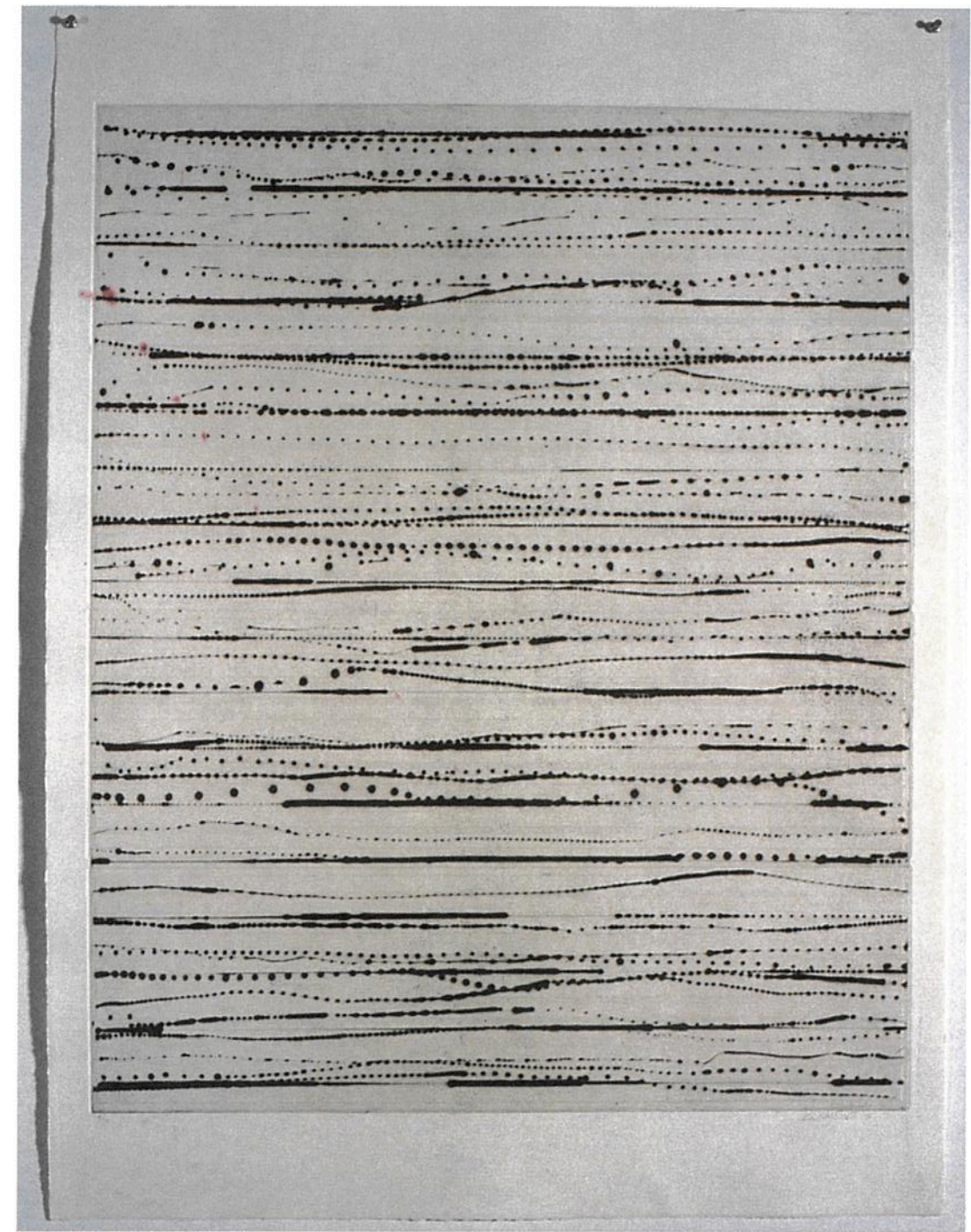
List of Exhibits

DIMBOOLA 3, 1994
Drypoint and Embossing
106.5 x 78.5cm
Edition 10
Printed by the artist

DIMBOOLA 4, 1994
Drypoint and Embossing
106.5 x 78.5cm
Edition 10
Printed by the artist

FOOTSCRAY ROAD, 1994
Die Grinder and Drypoint
122 x 92cm
Edition 10
Printed by the artist

FITZROY, 1994
Die Grinder and Drypoint
122 x 92cm
Edition 2
Printed by the artist



KIM WESTCOTT, *Dimboola 3*, drypoint and embossing, 1994, 106 x 78cm

Kim Westcott: Curriculum Vitae

- 1968 Born, Melbourne
1989 Victorian College of the Arts, Bachelor of Arts, major in Printmaking
1986 Box Hill College of TAFE, T.O.P. Art and Design, Painting, Printmaking, Sculpture, Photography
1987 Steve Wickham, Printer's Assistant
1988 Photographic Profile, Deborah Halpern
1989 Angel Project - Deborah Halpern, commission for the National Gallery of Victoria
1990 Editions Southbank Galleries, Gallery Assistant
1990-1994 Australian Print Workshop; Master Printer
1994 Garner Tullis, New York City; Master Printer and Workshop Co-ordinator

Solo Exhibitions

- 1992 *Drypoints and Embossings*, Powell Street Galleries, Australia
1994 *Etchings and Monoprints*, Tolarno Galleries Australia
Crossing the Beat, The Continental Cafe, Australia

Group Exhibitions

- 1986 Box Hill College of TAFE
1987 Victorian College of the Arts
1988 Victorian College of the Arts
1990 *Australian Contemporary Art Exhibition, A - Z* Gallery, Tokyo, Japan
Victorian Tertiary Students Intercampus Arts Festival, R.M.I.T. Gallery, Australia
Graduate Show, Victorian College of the Arts, Australia
1991 *International Print Biennial*, Sapporo, Japan
Group Show, Delia Grace Gallery, New Zealand
The Fifth International Print Exhibit: 1991, Taipei Fine Arts Museum, Taiwan
1992 *Drypoints and Embossings*, Powell Street Galleries, Australia
Award-Winning Works From the International Print Exhibition, Taipei Gallery, New York, USA
Paperworks 3, Seagate Gallery, Dundee, Scotland
Inaugural Exhibition, Darren Knight, Australia
Fremantle Print Award, Fremantle, Australia
1993 *Fremantle Print Award*, Fremantle, Australia
International Print Exhibition, Machida, Tokyo, Japan
Cameron Frazer, Roger Kemp and Kim Westcott, Darren Knight Gallery, Australia
Group Show, Darren Knight Gallery, Australia
1994 *Contemporary Australian Printmaking*, Sherman Galleries, Australia
New Prints, Eight Contemporary Artists, New England Regional Art Museum, Australia
Paper Under Pressure, Garner Tullis, New York, USA
1995 *Contemporary Australian Prints*, National Gallery of Victoria, Australia

Awards

- 1994 Channel Ten Young Achiever Awards, Finalist
1993 International Print Exhibition, Machida, Machida, Japan
1991 The Fifth International Biennial Print Exhibit, Taipei, ROC Grand Prize
Queen Elizabeth Silver Jubilee Trust
1989 Final Year Printmaking Award, Victorian College of the Arts
Eckersley (sales) Pty Ltd Acquisition Award
National Gallery Society of Victoria Print Award
Trustees of the National Gallery Print Award
1988 National Gallery Women's Association
1987 National Gallery Society of Victoria

Facing page: KIM WESTCOTT, Detail - *Fitzroy*, die grinder and drypoint, 1994

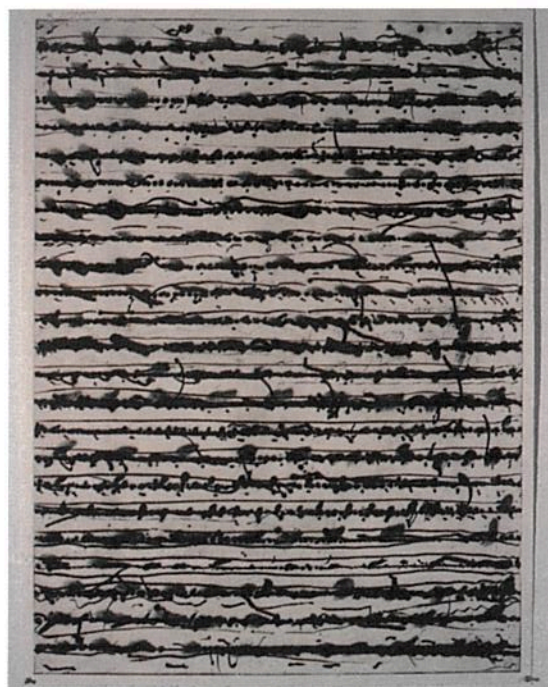


Public Collections

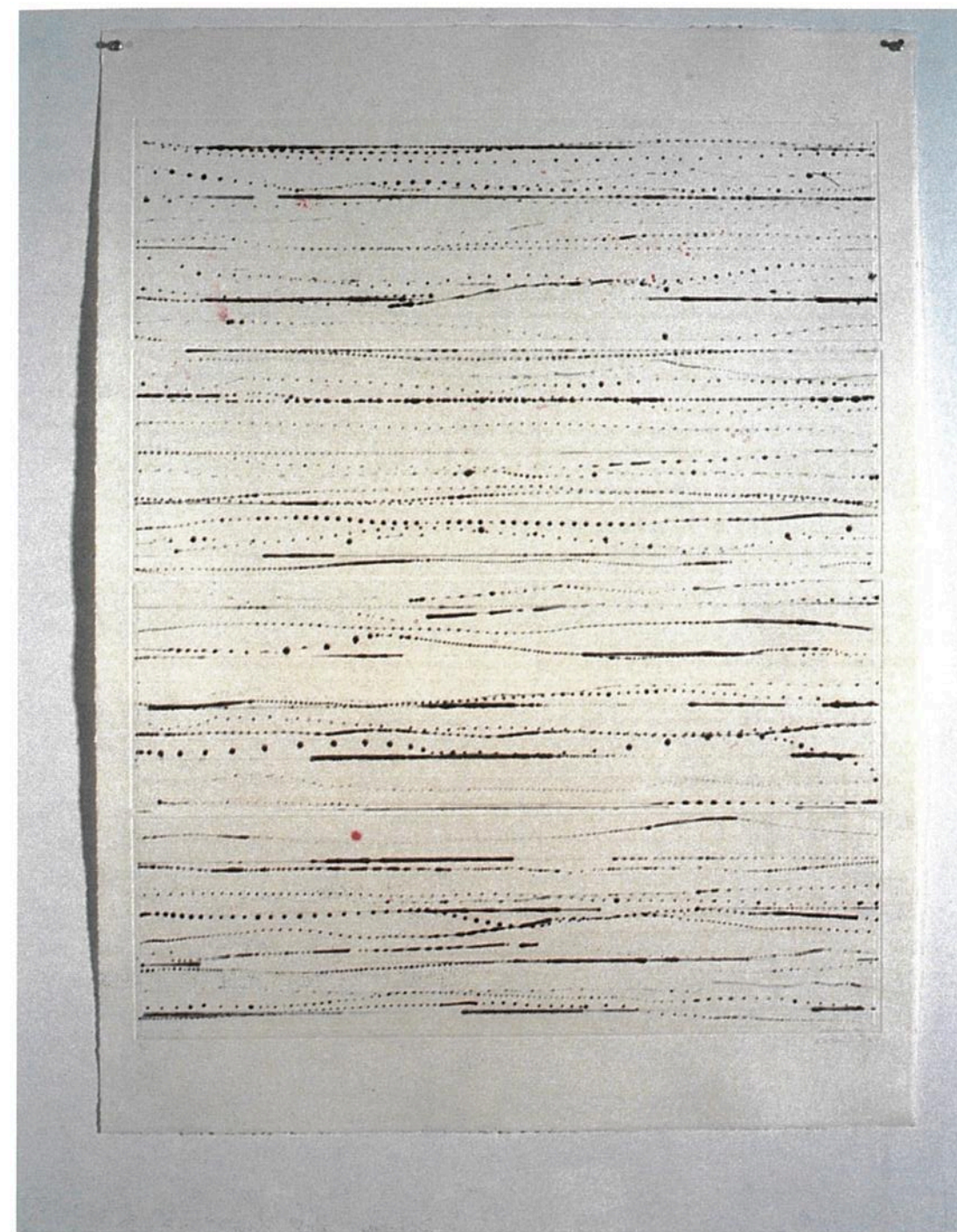
The Cleveland Museum of Art, USA
Machida City Museum of Graphic Arts, Japan
National Gallery of Australia, Canberra
Taipei Fine Arts Museum, Taiwan
Queensland Art Gallery
National Gallery of Victoria
Art Gallery of NSW
Griffith University, Queensland
Art Gallery of South Australia
A - Z Gallery, Tokyo, Japan
Monash Medical Centre Collection
Box Hill College of TAFE
Eckersley Pty Ltd Collection

Bibliography

Catalogue *The Fifth International Biennial Print Exhibit: 1991*; Taipei Fine Arts Museum; Taipei; 1991
Catalogue *Australian Contemporary Art Exhibit*; A - Z Gallery; Tokyo
'Art Review: The Fremantle Print Award'; *Imprint*; vol.27; Summer 1992
Catalogue *International Print Exhibition*; Machida City Museum of Graphic Arts; Tokyo; 1993
Christopher Heathcote, Art Review; *The Age*; 2/7/1993
Anna King Murdoch, 'Artists of the Future'; *The Age*; 23/4/1993
Christopher Heathcote; Art Review; *The Age*; 10/3/1993
Christopher Heathcote; 'Following a Bright Vanguard' in Art Review, *The Age*; 26/10/1994
Catalogue *New Prints: Eight Contemporary Artists*; New England Regional Art Museum; 22 July - 21 August 1994
Christopher Heathcote, Art Review; *The Age*; 18/5/1994
Roger Taylor; 'Freedom to Play'; *World Art*; vol.1, no.1, 1994
Sasha Grishin; *Contemporary Australian Printmaking: An interpretative history*; Craftsman House, Sydney 1994



KIM WESTCOTT, *Footsray Road*, die grinder and drypoint, 1994, 122 x 92cm



KIM WESTCOTT, *Dimboola 4*, drypoint and embossing, 1994, 106 x 78cm

JOHN WOLSELEY

John Wolseley was born in England in 1938. His father, Garnet Ruskin Wolseley, was a prize-winning Slade School artist who was part of the Newlyn artists' colony and was committed to tonal realism. He was a traveller and amateur archaeologist, who remained true to the ideas of the English critic John Ruskin and was a fierce opponent of modernism. John Wolseley lost his mother when he was five and found an early refuge in the landscape through which to escape from a string of ghastly governesses.

Following boarding school in London, and a thoroughly traditional art training at Byam Shaw and the St Martin's School of Art, in an act of conscious patricide he took a concerted stance against the tonal realism of the work of his father and of his father's friends such as Dame Laura Knight, Stanhope Forbe and Harold Harvey, and the ideas of John Ruskin. In 1959 he went to Paris where he worked for eighteen months with English modernist printmaker S.W. Hayter at Atelier 17 and printed for a number of major modernist artists including Miró. Throughout Wolseley's oeuvre there co-exists an awareness of a great European tradition of landscape art, as well as a conviction that for art to be valid it needs to be true to the discourse of its own time. In very recent work, included in this exhibition, he has made his own paper in Tasmania, in part out of his own earlier prints and drawings and in part out of the torn up fragments of his father's work as well as fragments of nature collaged into the paper.

A personal crisis in his life, as well as a desire to explore a more primeval form of nature bearing fewer scars of human cultivation, brought him to Australia in 1976, where he has remained, resident in the Melbourne suburb of St Kilda. Each year he spends a good proportion of his time travelling and camping within the landscape which he paints. His visual diaries of the landscapes which he explores have always gone beyond recording the features of the topography under the varying conditions of light. His landscapes have a metaphysical existence, in his intricate bricolage technique he builds up a dossier of evidence for man's presence in the landscape, as a statement concerning our relationship with our planet. Inherent in his philosophy of art is that there is a mystical voice of the landscape, that nature leaves traces of the past, like the scars from glaciers, through which we can catch glimpses of the future.

List of Exhibits

CONCERNING THE PASSING OF
THE GLACIERS AND THE COMING OF
THE FIRST LICHENS. (TASMANIA) 1994

Watercolour on six panels

COUPE X RAINFOREST,
TASMANIA, 1994

Watercolour and ink on
Handmade paper, with fragments
of print and plant material



JOHN WOLSELEY, *Concerning the Passing of the Glaciers, and the Coming of the First Lichens*, Tasmania, 1994, watercolour

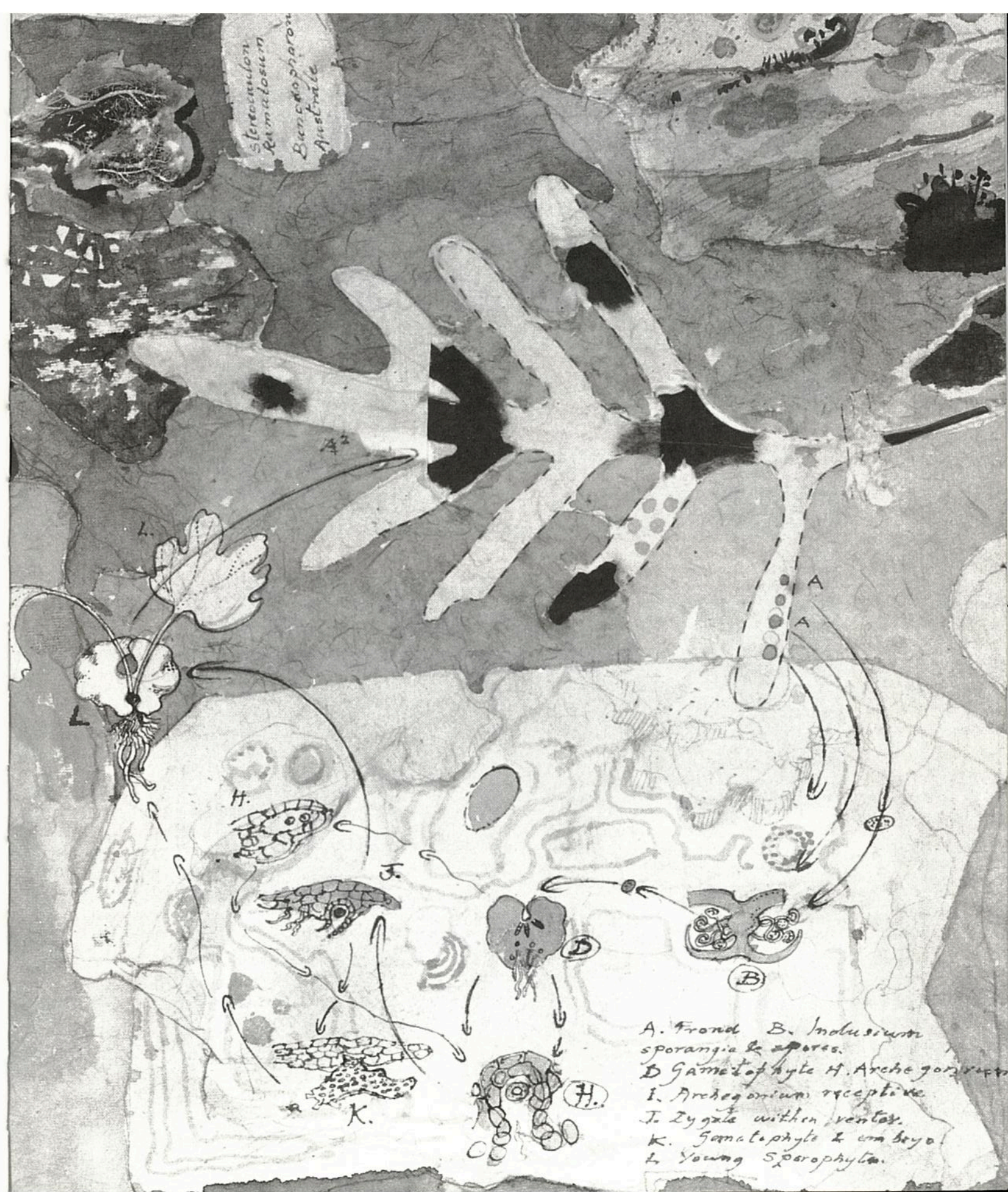
John Wolseley: Curriculum Vitae

- 1938 Born UK, son of Garnet Wolseley, painter
 Educated Byam Shaw and St Martins School of Art, London
- 1959-60 Lived in Paris, working with S W Hayter
- 1962-69 Lived London, worked Birgit Skiolds print workshop
- 1970 Moved back to west of England
 Started Nettlecombe Studios, an artists' and farmers' collective
 Visiting Lecturer, West England School of Art
- 1968-71 Worked in Malta and Gozo, resulting show at Mayor Gallery
- 1972 Chosen by British Council as one of UK printmakers: Florence Print Biennale. Winner of Kantos Prize for Cycle of Love etchings. Also International Print Biennale, Buenos Aires
- 1974-75 Spent six months Spanish Pyrenees and went on an expedition up the Skrang River, Borneo
- 1976 Artist in Residence, Newcastle CAE
 Moved to Thorpedale, Gippsland
- 1976-77 Lecturer, Gippsland CAE
- 1979 La Trobe Valley SEC Prize
- 1979-80 Artist in Residence, Deakin University
- 1979 Winner Capital Permanent Prize, Geelong
- 1980 Winner, Alice Prize
- 1981-82 Awarded Visual Arts Board grant to explore George Gill and Peterman Ranges, NT
- 1983 Artist in Residence, Bendigo CAE
- 1982, 1985, 1988 Won Trustees of AGNSW Watercolour Prize
- 1984 Moved to Blue Mountains
- 1984-87 Travelled extensively through north-western Australia
- 1986 Artist in residence, Joye Art Foundation, Sydney
- 1987 Returned to St Kilda, Melbourne
 ANZ Bank Bicentennial Commission for Art Gallery of New South Wales
 Artist in Residence, AGWA, Perth
- 1991-92 Returned to central Australia to explore Simpson Desert
- 1992 Australia Council Fellowship for Simpson Desert Project
 First recipient, Mobil Print Award, Australian Print Workshop, Melbourne
 Gorge Cottage Artist-in-Residence, Launceston, Tasmania

Selected Exhibitions

- 1962 First solo exhibition, Architectural Association, London, A survey trip down the Dordogne River in a collapsible dinghy
- 1965 Solo exhibition, Mayor Gallery
- 1966 Wardour Music Festival Joint 3D works with Noah Morris
- 1974 Touring Exhibition East Anglia sponsored by S.W. Arts
- 1978 Solo exhibition at Realities Gallery, Melbourne
- 1980 Solo exhibition at Geelong Regional Art Gallery
 Solo exhibition Rex Irwin, Sydney, *The Larapinta Land Journey*
Landmarks, Victorian College of the Arts Gallery
- 1981 Solo exhibition Realities Gallery, Melbourne
- 1984 *From Bendigo to Kyoto*, Bendigo regional Art Gallery and Rex Irwin, Sydney
- 1987 *From Wittenoon to Broome- Paintings of North Western Australia, 1984-1987*, Joye Art Foundation, Rex Irwin Art Dealer, Sydney and at AGWA, Perth in 1988
- 1988 *Nomadism: John Wolseley Twelve Years in Australia: Paintings and Drawings*, Retrospective at the University Gallery, the University of Melbourne
- 1988 *The Face of Australia: The Land, the People, The Present, the Past*, Australian Bi-centennial Authority touring exhibition
- A Changing Relationship: Aboriginal Themes in Australian Art*, S H Ervin Gallery, Sydney
- 1989 *The Pearl Fisher's Voyage from Ise Shima to Roebuck Bay and other recent paintings*, Museums of Modern and Western Art, Tokyo and Kyoto
Life in Mud and Sand, Australian Galleries, Melbourne
Off the Wall, In the Air, A Seventies Selection, Monash University Gallery and ACCA, Melbourne

Facing page: JOHN WOLSELEY, *Coupe X. Rainforest*, Tasmania, 1994. Watercolour and ink on handmade paper, (Detail)



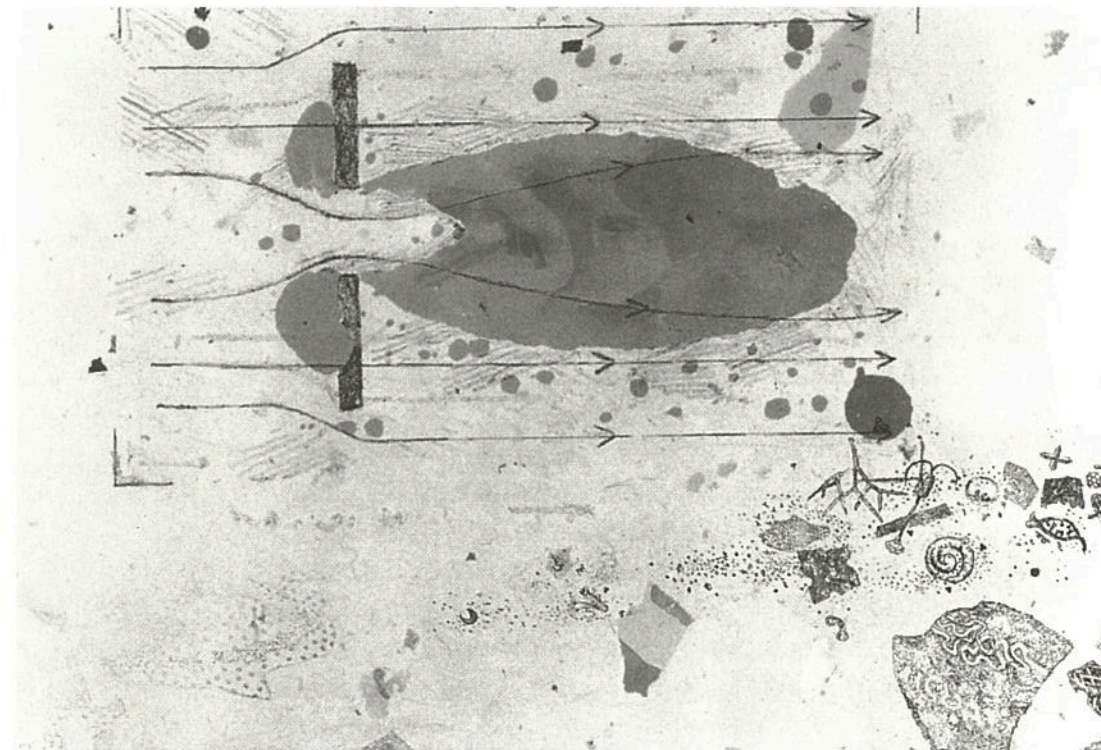
1993 *An Installation 1993 Million Drawings Being an Examination of Australia's Flora Since the Proterozoic Era*, Queen Victoria Museum and Gallery, Launceston
The Simpson Desert Survey, Australian Print Workshop, Melbourne
Paintings, Lithographs and Sedentary Prints from the Simpson Desert by John Wolseley, Rex Irwin, Sydney
Desert: A Catalogue of Hidden Things in Sand and Paper, An Installation, Australian Galleries, Melbourne

Public Collections

Arts Council of Great Britain
 Newman College, Cambridge
 Contemporary Arts Society, London
 Girton College, Cambridge
 Museum of Contemporary Art, Skopje, Macedonia
 Oxford City Art Gallery
 National Gallery of Victoria
 National Gallery of Australia
 Launceston Museum
 Museum and Art Gallery of Northern Territory
 Art Gallery of New South Wales
 The Christensen Fund
 Art Gallery of Western Australia
 State Bank Collection, Sydney
 Parliament House Collection, Canberra
 Joye Art Foundation, Sydney
 Queen Victoria Museum and Art Gallery, Launceston
 University of Tasmania, Hobart
 Swinburne University of Technology, Prahran

Selected bibliography

Robin Wallace-Crabbe, 'John Wolseley', *Art and Australia*, vol. 16, no. 2, 1978
 John Wolseley, *The Great Divide: The Wood Chip Industry*, La Trobe Valley Arts centre, 1979
 Janine Burke, *Lost and Found*, Exhibition Catalogue, Ewing and George Paton Galleries, 1980
 Sandra McGrath and John Olsen, *The Artist and the Desert*, Bay Books, 1981
 'Wolseley on Wolseley', *Orienteering: Painting in the Landscape*, Deakin University press, 1981
 Gary Catalano, *Intimate Australia: The Landscape and Recent Australian Art*, Hale and Ironmonger, 1985
 ANZ Bicentennial Exhibition, catalogue entry Jan Minchin, Melbourne, 1987
 Terence Maloon (introduction), *John Wolseley: From Wittenoom to Broome*, Australian Art Foundation, 1987
 Josko Petkovic, 'John Wolseley: From Wittenoom to Broome - The Coming of the Nomad', *Praxis*, 21, 1988
 Charles Green 'Seduction and the Landscape', *Art and Australia*, vol. 26, no. 2, 1988
Nomadism John Wolseley Twelve Years in Australia, Exhibition Catalogue, University Gallery, The University of Melbourne, 1988
 Michael Johnson, *Bernhard Sachs, John Wolseley*, Exhibition Catalogue, Joye Art Foundation at Baudoin Ledon, Paris, 1989
Diverse Visions, Catalogue Entry Bettina McAuley, QAG, Brisbane 1991
 John Wolseley, "Landscape - Inscape," in *Our Common Ground: A celebration of art, place and environment*, AILA, Hobart 1994



JOHN WOLSELEY, *Coupe X. Rainforest*, Tasmania, 1995. Watercolour and ink (details)

The Author

Dr Sasha Grishin studied art history at the universities of Melbourne, Moscow, London and Oxford and has served several terms as visiting scholar at Harvard University. In 1977 he founded the Fine Art Programme at the Australian National University and now is a Reader in Art History at that university.

He has published extensively in contemporary and medieval art. His books include *Vadim Sidur: A study in modern Soviet sculpture* (Griffin Press, Adelaide 1971), *The art of John Brack*, 2 vols (Oxford University Press, 1990), *Andrew Sibley: Art on the fringe of being* (Craftsman House, Sydney, 1993), *S.T. Gill: Dr Doyle's Sketches in Australia* (Mitchell Library Press, Sydney, 1993), *David Blackburn and the visionary landscape tradition* (John Hart, London, 1994) and *Contemporary Australian printmaking: An interpretative history* (Craftsman House, Sydney 1994). He is presently completing a three volume publication titled *S.T. Gill and his audiences* which will include a comprehensive catalogue raisonné. With Harvard University he is publishing a three volume edition of the drawings and travel notes of the monk Bars'kyj.

Dr Grishin has worked for many years as a critic for the Australian and international press.