

W H A T
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G U M
T R E E S
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THE MITCHELTON PRINT EXHIBITION

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Sense and sensibility 1990

Sponsored by Mitchelton Vintners (Aust.) Pty Ltd.

WHAT HAPPENED TO THE GUM TREES?
THE MITCHELTON PRINT EXHIBITION 1990

RICK AMOR

RAY ARNOLD

DORIS GINGINGARA

LIDIA GROBLICKA

RUTH JOHNSTONE

RON McBURNIE

BANDUK MARIKA

MIKE PARR

BRONWYN PIGOT

POOARAAR

JUDY WATSON

HELEN WRIGHT

FORWARD

Mitchelton Vintners is pleased to present the 1990 Mitchelton Print Exhibition entitled "What happened to the gum trees?"

The biennial exhibitions originated in 1980. Initially a regional project based in Victoria's Goulburn Valley, where Mitchelton Winery is situated, the Mitchelton Print Exhibition was formed in association with the Benalla and Shepparton Art Galleries with the support of the Ministry for the Arts.

The 1990 exhibition is the fifth to be mounted and has become recognized as an important event in the Australian arts calendar. Although the support base remains the same a broader vision will see this exhibition travel to South Australia, ACT, NSW and Queensland.

Mitchelton is again to work with our neighbouring regional galleries and the Ministry for the Arts. Special thanks goes to Janie Gillespie, guest curator of this exhibition. Her knowledge and enthusiasm have brought together a diverse collection of works from around Australia under the theme of landscape.

This year sees the introduction of the Mitchelton National Print Prize. By sponsoring the winning artist at the Australian Print Workshop for a period of time during which he or she will have the benefit of expert advice and first rate equipment and materials, Mitchelton seeks to actively promote the art of printmaking in Australia.

The Mitchelton Print Exhibition brings together the complementary traditions of fine art and fine wine. This historical compatibility is highlighted with the representation of the National Print Prize winning work on the prestigious Mitchelton 'Print Label' wine. The 1987 'Print Label' Cabernet Sauvignon is our finest red wine from the 1987 vintage and is itself, a collector's item.

John Valmorbida

Managing Director
Mitchelton Vintners Pty Ltd

INTRODUCTION

The Mitchelton Print Exhibition shows the work of 12 Australian artists from around the country. Country itself, is also the theme of the exhibition, which has been identified by the guest curator, Janie Gillespie.

Janie Gillespie's brief for the exhibition was to find a national cross-section of printmakers, that expressed significant new directions. She focused on landscape based artwork - not as easy as it sounds - hence the title of her essay, "What Happened to the Gum Trees?"

Australian Artists have had a long tradition of fascination with the landscape as a visual expression to portray an aspect of the Australian way of life. This has been evident since the early colonial days, and late 1880s with Australian Impressionism and its followers (Roberts, Conder, McCubbin) founding a national school of landscape painting.

Since then painters have been intrigued by both the outback and the north as well as the urban environment. (Drysdale, Boyd, Williams, Whiteley). So too are the young emerging artists of today.

In this exhibition by 12 very different artists, using the medium of printmaking, the Australian landscape is depicted by distinctive styles and interpretations. White and black Australia are represented in this nationally touring exhibition. As this is the fifth Mitchelton Print Exhibition, all those involved with the project were mindful of the need to achieve a similar standard of excellence as the previous shows.

The sponsor of the exhibition is Mitchelton Vintners P/L. The name "Mitchelton" is becoming more widely associated with the arts, and more importantly, with the best that the arts represent; good taste, collectability, enhancement of life through the intelligent stimulation of the senses. Each year Mitchelton Vintners P/L's premier wine is decorated with a label chosen from the Mitchelton Print Exhibition.

Special mention must also be made of the Victorian Ministry for the Arts, which has provided funds through the NETS program and support in kind. Much assistance has been generously forthcoming from the guest curator's employer, the Australian National Gallery, Canberra.

Joe Pascoe

Director
Shepparton Art Gallery

Pam Gullifer

Director
Benalla Art Gallery

*I closed my eyes as I sat in the jet
And I asked the hostess if she would let
Me take on board a patch of sky
And a dash of the blue-green sea.*

*Far down below my country gleamed
In thin dry rivers and blue-white lakes
And most I longed for, there as I dreamed,
A square of the desert, stark and red,
To mould a pillow for a sleepy head
And a cloak to cover me.¹*

Where is 'my country'? There is nothing in the poem that overtly informs the reader that the country is Australia. However, this poem does not have to refer to clichés to encapsulate the Australian 'landscape'.

A gradual realisation, by Australians, has evolved that it isn't necessary for their land to be described in clichéd, customary terms to be recognisable. With this understanding has come a sureness of expression, not always previously displayed.

Perceptions of the Australian landscape have altered slowly. For many inhabitants it has been necessary to go through a process of re-education to learn the land's language and come to understand its peculiarities and nuances. The lessons have been hard, the country is diverse and changeable. It has often defied its new settlers' attempts to respond to it.

Poets and painters have had to find new ways in which to come to terms with their new feelings and visions. The poets at least could take familiar language and with it describe the unaccustomed vistas.

*On slopes of the range,
When the gnarled knotted trucks Eucalyptian
Seem carved like weird columns Egyptian
With curious device, quaint inscription,
And hieroglyph strange.²*

The Australian landscape has presented unique problems for the artist, with those gnarled 'heroic' gum trees which dominate the countryside, sunlight so overpoweringly bright and a piercing blue sky. Each generation of painters from Glover, Martens and Buvelot to Streeton, Roberts and McCubbin through to Heysen, Boyd and Williams have had to reassess and re-define their, and our, perceptions of the landscape.

Printmakers likewise have had to tackle similar problems in portraying the Australian landscape. The earliest prints from the commencement of white settlement were of a scientific descriptive nature dealing predominantly with unusual native flora and fauna. These were quickly superseded by 'views' of the new country produced for the homeland.

The fascination with the landscape has, over the years, waxed and waned, so too has the interest in printmaking. The 1920s saw a boom in the public's interest and desire for prints, in particular for etchings. The pre-eminent image of this period was the 'heroic' gum tree, strong and defiant, commanding attention with its battle-scarred presence. The gum tree encapsulated perfectly, for the public and artists like Henri Van Raalte and Jessie Traill, the Australian landscape.

The landscape has once again captured the imagination and attention of today's artists, but gone are the traditional portrayals of rivers, mountains and gum trees. The natural landscape has altered little in recent years. Why then have artists' perceptions changed so radically?

No one factor had dictated this shift. Current Australian culture is a composite of many influences and trends. For the artists the re-evaluation of Aboriginal art, the impact of the visual media, the acceptance of migrants and their culture, increased urbanisation and frequent opportunities to travel have all contributed to broaden their vision.

Many of these factors have influenced the decisions made by the artists in this, the Fifth Mitchelton Print Exhibition. Paramount however has been the freedom to express themselves. The participating artists in this exhibition have all been able to respond individually to the landscape, away from the need to conform to the latest art craze or the public's expectations and demands.

The exhibition comprises a wide and diverse group of images, created by artists, the majority of whom work outside the main art centres of Melbourne and Sydney. The works have a sophistication and quality perhaps not expected from such faraway corners as Mount Magnet, Gove Peninsula, Townsville and Hobart.

For the viewer, it will be obvious that the prints selected do not fit a movement, pattern or the accepted definitions of the Australian landscape. The common thread is that they are prints created by Australians. The imagery is varied: ethereal or sensual cypresses; silent, craggy peaks; tortuous rocks; and spirits caught in a storm of adventure. These often contrasting visions of the landscape illustrate the breadth and diversity of Australia, its inhabitants and their culture.

In **Transcend the dripping rock beyond one fall, I-IV** Ray Arnold, an 'adopted' Tasmanian, has been inspired by the local landscape. The brutal towering rockface, the surface jagged and pitted, etched in a myriad of fine lines, is overshadowed by a sombre and brooding cloud, allowing the viewer a glimpse of this transitional view.

In the woodcuts of Rick Amor natural forms – rocks, trees, mountains, rivers take on an anthropomorphic shape. Dark and sinister, menacing, they unsettle the viewer.

The elegant cypresses of Bronwyn Pigot are wistful and delicate sentinels. Tall, strong and purposeful guardians are those of Ruth Johnstone, messengers forewarning danger. In Johnstone's **Cypress 3** and **Somewhere else** they are almost transformed into the biblical burning bush. As in Amor and Arnold's prints fear of destruction and loss hovers uneasily.

The inspiration of Banduk Marika, Doris Gingingara, Pooaraar and Judy Watson, comes from an ancient Australia. In portraying the landscape and its inhabitants, these artists utilise traditional depictions. The imagery however is not a static relic but a constantly evolving expression of their concerns and beliefs.

Marika and Gingingara in exploring their own totems have created prints in which traditional stories have developed an abstract form. The familiar cross-hatching of Arnhem Land art is found in Banduk Marika's prints, however, her arrangements are of a contemporary nature. The bold and vibrant colours in Doris

Gingingara's prints, breathtaking in their luminosity, likewise come from modern techniques.

In Pooaraar's prints, spirits are encountered in a flight of adventure, jostling each other as they merge in a jumble of energy. In her prints, Judy Watson has captured something ethereal. As if in a spindrift, it whirls across the horizon; its form is unclear, a mirage of swirling spirituality.

These Aboriginal artists, despite the use of non-traditional methods and expressions, have allowed the spiritual importance of the land to emerge in the prints.

The landscape of dreams and imagination is the stage for Helen Wright's heroines. Here the figures battle and explore in the hope of discovering some inner truth.

Lidia Groblicka, like Helen Wright, portrays in a consciously non-academic style. Groblicka's whimsical view of a changing Australian society and its relationship to the environment is heavily influenced by her Polish background and the folk art tradition of Europe.

The travels of a modern-day Australian 'Rake' is the focus of Ron McBurnie's witty work. Journeying through the landscape, the Rake encounters suburbs overflowing with the iconography of modern Australian culture and Australian art. McBurnie is not being judgmental when he depicts Hills Hoists and F.J. Holdens, icons as sacred as the kangaroo and gum tree. He is showing that the familiar in our landscape can be important to the way we see ourselves and should not be taken for granted.

Mike Parr's voyage of discovery has engrossed him for over twenty years. He is fascinated by the possibilities and responses from memory distortion. Three prints from the series **Echolalia**, alternatively titled **The road**, recall the endless journey, the repetition of an echo, and the landscape as a memory. Parr is a relative 'novice' printmaker. His prints retain the immediacy of drawing. They have a dynamic forcefulness that springs from a barrage of raw and spiky lines.

It is obvious that it has not been sufficient for each artist to merely 'copy the view'. The urge to explore and discover the landscape has provided the artists with a realm of new experiences. For some, inspiration has come not from the vista itself, but from selected details, memories and associations. The variety of approaches and interpretations illustrates the differing emotional, physical and intellectual points of view, with which the

1 Davis, Jack **Day Flight** in Rodney Hall, chosen by **The Collins Book of Australian Poetry** Sydney, Fontana/Collins, 1981.
2 Gordon, Adam Lindsay **A dedication** in Leonie Kramer, selected by, **My country. Australian Poetry & Short Stories 200 years**, Vol. I Sydney, Lansdowne Press, 1985.

artists have responded.

Forceful, vulnerable, threatening, sensual, beguiling and humorous, these prints generate a range of emotions. Above all, however, is the conviction that these Australian printmakers have, in highly disparate and individual ways, successfully described the Australian landscape.

In the poem **Day Flight**, Jack Davis shares a glimpse of his country. The Fifth Mitchelton Print Exhibition has given us the privilege of experiencing the 'country' of some contemporary printmakers. Uninhibited by previous conventions, these artists have shared with us their thoughts and visions of the land. While it is realised that some viewers will have preconceived expectations, hopefully this exhibition has given them the opportunity to appreciate alternative interpretations of the landscape.

Gone are the gum trees, not because they don't exist any more, rather the artist's perceptions and imperatives have changed. A 'landscape' is a poetic reconstruction of a host of influences, not just the portrayal of a particular icon. As Mike Parr stated at a recent lecture in Canberra 'I wasn't interested in painting gum trees'.



RICK AMOR

was born in Victoria in 1948 and grew up in the bayside suburb of Frankston. He graduated from the Caulfield Institute of Art in 1965 with a Certificate of Art. He then commenced studying at the National Gallery of Victoria Art School under the direction of John Brack, completing his Associate Diploma of Painting in 1968.

Amor won the 1968 National Gallery of Victoria travelling scholarship, unfortunately it provided insufficient support to allow him to travel overseas for the stipulated two years. Instead he took a job managing a poultry farm, whilst continuing to paint.

Throughout the seventies Amor exhibited his cartoons and paintings, frequently at the Melbourne Trades Hall. In 1980 Amor became the first artist-in-residence at the Melbourne Trades Hall, for six months.

He has supported himself in various ways, teaching at Pentridge Jail and Melbourne art schools and supplying cartoons to Left-Wing papers.

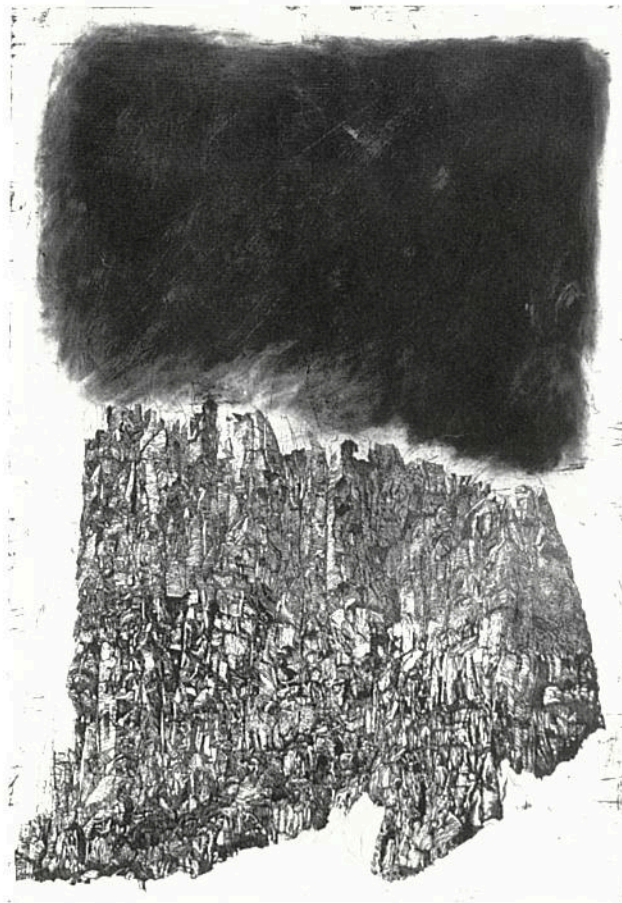
His strong union contacts have given Amor freedom to the often restricted work sites, the source of inspiration of much of his art.

1 *Cottles Bridge*, 1988
woodcut on paper
29.0 x 28.4 cm
edition 10

2 *Rocks and sea*, 1988
woodcut on paper
14.2 x 44.4 cm
edition 10
[illustrated]

3 *Gardens by the city*, 1988
woodcut on paper
44.8 x 58.5 cm
edition 10

Prints courtesy of Niagara Galleries



RAY ARNOLD

was born in Melbourne in 1950. He attended the Melbourne State College, gaining his Diploma of Teaching (Arts and Craft) in 1972. Arnold returned to further study in 1978 at the Chisholm Institute, graduating with a Diploma of Art and Design. In 1981 he obtained a Graduate Diploma of Art (Printmaking).

Arnold taught in Victorian secondary schools from 1972-1979 and then tutored in printmaking at the Melbourne State College and Phillip and Chisholm Institutes.

Upon arriving in Hobart in 1983, Arnold commenced as a printmaking lecturer at the Tasmanian School of Art, University of Tasmania, until 1986. In 1987 he became a full-time worker at the Chameleon Artists' Co-operative. Here he curated exhibitions for the Chameleon Gallery and created many of the posters for the Co-operative, the University and local galleries and theatres.

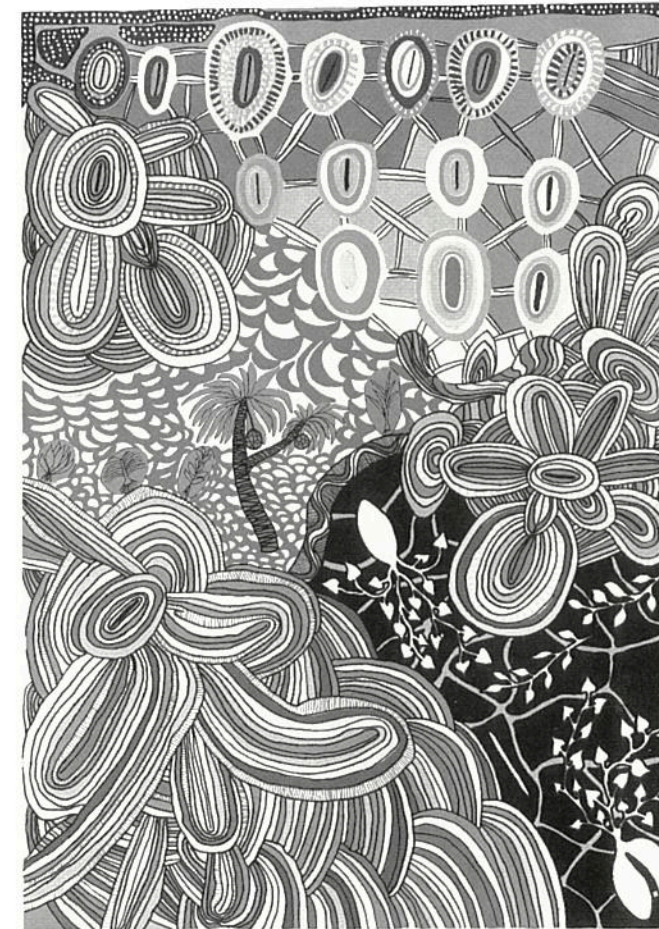
Arnold has been an artist-in-residence in Tasmania, Canberra and Queensland; he has participated in the Community Arts Program and produced works for the Parliament House project. In late 1987 he resided at Savage River, a small mining town on the west coast of Tasmania, where he joined with the local community to share his knowledge of art and create special works. Such projects continue to occupy him.

4 *Transcend the dripping rock beyond one fall II, 1990*
etching and aquatint on paper
129.2 x 88.8 cm
edition 5
[illustrated]

5 *Transcend the dripping rock beyond one fall III, 1990*
etching and aquatint on paper
129.2 x 88.8 cm
edition 5

6 *Transcend the dripping rock beyond one fall IV, 1990*
etching and aquatint on paper
129.2 x 88.8 cm
edition 5

Prints courtesy of the artist



DORIS GINGINGARA

spent her childhood at Maningrida in Arnhem Land. Born in 1946, Gingingara enjoyed the freedom and the instruction of a traditional Aboriginal upbringing until she went to Darwin to attend High School.

In the early seventies Gingingara married Danny Rey, a French chef working in Darwin. They left Darwin in 1975 after Cyclone Tracy devastated the city. Travelling to Perth, and then to mining towns in northern Western Australia, they finally settled in Mount Magnet.

Away from her family and adrift in a new environment, Gingingara started drawing small sketches of the local area and Arnhem Land. Originally undertaken to occupy herself, her art quickly became a means of fulfilment and enjoyment.

In 1987 Danny Rey showed her sketches to Desert Designs who encouraged her to further develop them. By early 1989 some of these designs were being printed onto silks and cottons as part of the Desert Designs fabric range, and her prints were being exhibited in London and around Australia.

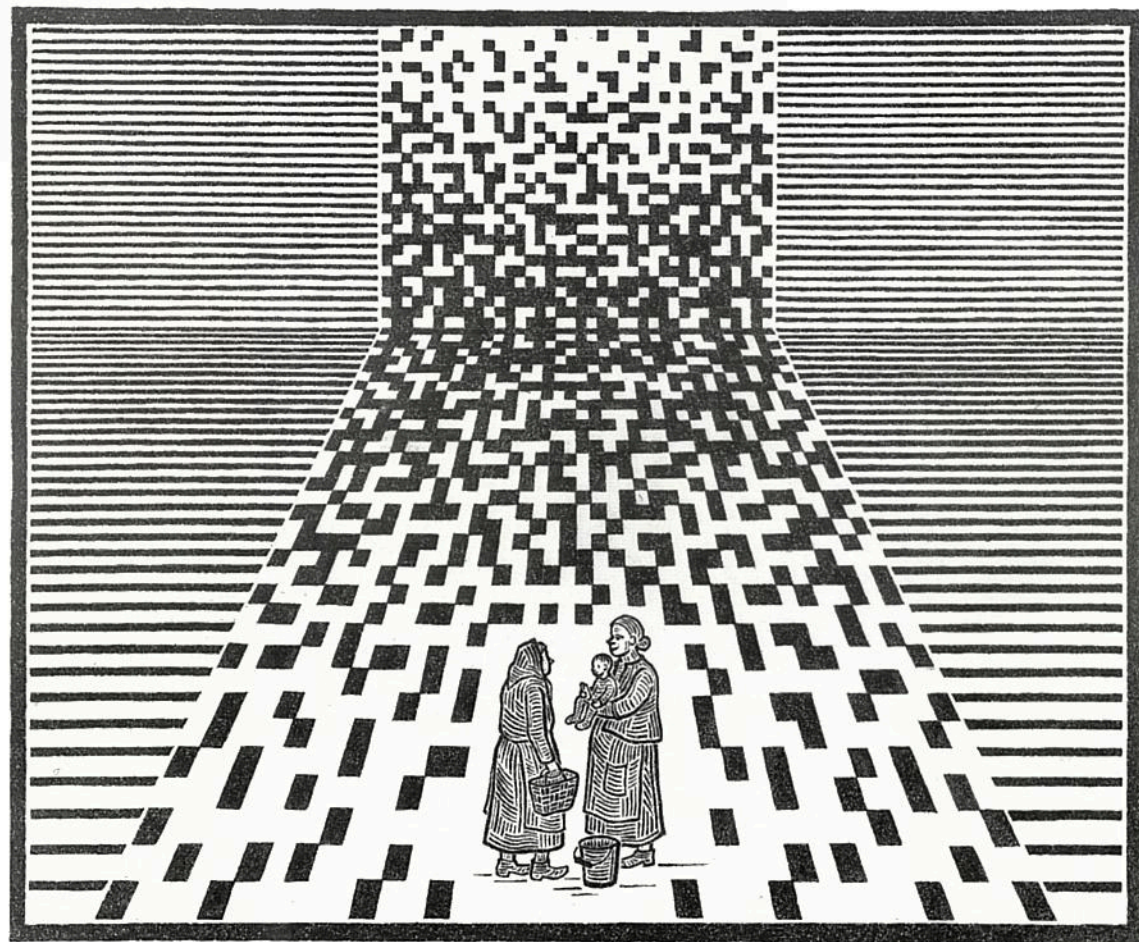
Travel has been an integral part of Gingingara's development as an artist, her inspiration and vision coming from her homeland in tropical Arnhem Land, the Western Australian desert and her husband's birthplace in south-east France.

7 *Grinding stones and tree bark*
colour screenprint on paper
59.2 x 42.1 cm
edition 95
[illustrated]

8 *Rainstorm magic*
colour screenprint on paper
42.2 x 59.2 cm
edition 95

9 *Hunting for ducks and geese*
colour screenprint on paper
42.1 x 59.2 cm
edition 80

Prints courtesy of Desert Designs



LIDIA GROBLICKA

was born in Poland in 1933 and trained at the Krakow Academy of Fine Arts under the direction of Ludwick Gardowski, a leading Polish printmaker. Grobicka's early woodcuts display the influences of the then-current fashion of the Social Realism Movement.

Unexpectedly, in 1959, Grobicka was able to leave Poland and settle in London where she married and had a son.

In 1967 she and her family arrived in Australia, settling in Adelaide the following year. Here she began to exhibit woodcuts and linocuts. Recognition for her work was not forthcoming, but undaunted she continued to pursue her art career. Requiring few tools it was possible for Grobicka to work at home, sitting on the floor cutting her woodblocks.

Grobicka's work is now widely shown throughout Australia. Full recognition has come with a solo exhibition held during the 1990 Adelaide Festival of Arts.

10 *Town*, 1972
woodcut on paper
44.8 x 37.5 cm
edition 20

11 *Computer road*, 1980,
printed 1986
woodcut on paper
37.0 x 44.7 cm
edition 20
[illustrated]

12 *Space cemetery*, 1988
woodcut on paper
36.2 x 36.2 cm
edition 30

Prints courtesy of
Sydenham Galleries



RUTH JOHNSTONE

was born in 1955 and she spent her childhood in the Victorian Western District city of Hamilton. Moving to Warrnambool in 1974, Johnstone enrolled at the Warrnambool Institute of Advanced Education, breaking her studies until 1976, when she re-commenced her Diploma of Fine Art. In 1981 she began a Graduate Diploma of Fine Art (Printmaking) at the Royal Melbourne Institute of Technology.

During the 1980s Johnstone exhibited widely throughout Australia in group exhibitions, and also held solo exhibitions at Powell Street Graphics, Melbourne.

Strongly attached to her local area, many of the exhibitions in which Johnstone has participated have been held in and around her home town of Hamilton.

This is the second time Johnstone has been included in the Mitchelton Print Exhibition. She won the prize in 1984.

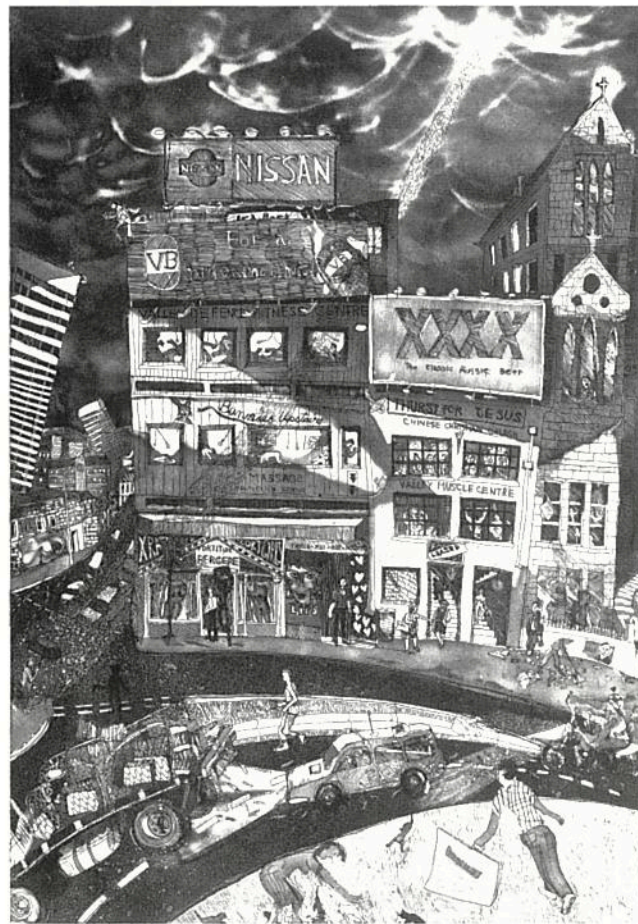
Having just returned from Italy where she spent three months as artist-in-residence at the Besozzo Studio, made possible by an award from the Visual Arts Board, Johnstone is currently lecturing in printmaking at the Melbourne College of Advanced Education.

13 *Cypress I*, 1985
aquatint and etching on paper
100.2 x 50.2 cm
edition 20

14 *Cypress III*, 1986
aquatint and etching printed
with plate tone on paper
100.0 x 50.2 cm
edition 20
[illustrated]

15 *Somewhere else*, 1986
lithograph on paper
98.2 x 60.5 cm
edition 12

Prints courtesy of Powell Street
Graphics



RON MCBURNIE

was born in 1957 in Brisbane. In 1978 he completed his Diploma of Arts (Fine Art) at the Queensland College of Art and, in the following year, attended the Kelvin Grove CAE completing a Graduate Diploma in Teaching.

In 1980 McBurnie moved to Townsville to take up a position as lecturer at the Townsville College of TAFE, teaching at various times printmaking, drawing, painting, history and philosophy of art. Periodically he has left North Queensland, travelling to Mexico and Guatemala in 1981 and Brisbane in 1989, where he completed a Graduate Diploma of Art at Queensland College of Art.

Throughout the 1980s McBurnie has created etchings filled with the activities of suburbia. This culminated in 1988 with the exhibition and publication of **Suburban Etchings**. McBurnie's prints are illustrated in the book and are accompanied by E.M. Fraser's witty poems.

His more recent work has involved re-interpreting *The Rake's Progress* to modern-day Australia.

16 *A Rake's Progress 1, the inheritance or the bar-b-que, 1989*
etching, aquatint and engraving on paper
74.6 x 50.2 cm
edition 30

17 *A Rake's Progress 3, still searching for a gallery, Fortitude Valley 9 pm Friday, 1989*
etching and aquatint on paper
73.8 x 50.4 cm
edition 30
[Illustrated]

18 *A Rake's Progress 6, white dreaming with a black conscience, 1989*
etching and aquatint on paper
74.0 x 50.4 cm
edition 30

Prints courtesy of Grahame Galleries



BANDUK MARIKA

was born at the Yirrkala Mission on the Gove Peninsula, Northern Territory in 1954. Marika is a member of the Rirratjingu clan of which her late father was an important elder.

In late 1973 and early 1974 she lived briefly in Sydney and Newcastle before leaving to marry and settle in Darwin. Separated, she returned to Sydney in 1979 with her children.

In 1982 she encountered Jennifer Isaacs and Liza Kem, who taught her the basics of printmaking. Her first exhibition was in 1982 at the Women's Festival and since then she has exhibited her linocuts, textiles and paintings widely, both in group and one-person shows.

After her brother's death, Marika returned to Yirrkala in 1988 to take up the positions of Curator of Yirrkala Museum and Assistant Manager of Buka Larrnggay Arts. She has now resigned from these positions, enabling her to concentrate on her own art. In 1989 she was appointed to the Council of the Australian National Gallery.

19 *Wawulak Wulay ga Witiiji, 1987*
colour linocut on paper
37.4 x 60.4 cm
edition 65
Commissioned by the Australian Legal Group Contemporary Print Collection

20 *Miyapunwu Njarmjan (Turtle hunting at Bremer Island), 1989*
colour linocut on paper
58.2 x 57.4 cm
edition 23
Commissioned by the Reserve Bank of Australia [illustrated]

21 *Biyay, 1986*
linocut on paper
29.6 x 19.0 cm
edition 20

Prints courtesy of David Astridge



MIKE PARR

was born in Sydney in 1945, he spent his childhood in rural Queensland. Commencing an arts/law degree in 1965 at the University of Queensland Parr dropped-out the following year.

Parr moved to Sydney and in 1968 enrolled to study painting at the National Art School. This was to be a brief sojourn, Parr preferring instead the freedom of self-development.

In 1970, with Peter Kennedy he established **Inhibodress**, an artists' co-operative and alternative space for conceptual art, performance art and video. Widely known as a performance artist, Parr's videos, drawings, photographs and art pieces have been shown in Australia and overseas since then.

Parr travelled to Europe in 1972 and again in 1977-78. He has taught part-time at the Sydney College of the Arts since 1979 and the City Art Institute, Sydney CAE since 1980. Later this year he will take up a twelve month artist-in-residency at the University of Melbourne.

By 1981 Parr had returned to his first love drawing, creating large scale self-portraits. His first prints evolved from an invitation in 1987, to create a print for **The Bicentennial Folio**, a joint commission of the Australian National Gallery and the Australian Bicentennial Authority. This exercise was the genesis of his emergence as a printmaker. Parr and his printer John Loane have now produced over 260 prints.

22 *Echolalia (The road) no. 1*, 1990
drypoint on paper
106.0 x 76.0 cm
edition 5

23 *Echolalia (The road) no. 5*, 1990
drypoint on paper
106.0 x 76.0 cm
edition 5
[illustrated]

24 *Echolalia (The road) no. 11*,
1990
drypoint on paper
106.0 x 76.0 cm
edition 5

Prints courtesy of City Gallery



BRONWYN PIGOT

was born in Melbourne in 1964. Pigot attended the School of Art at the Victorian College of the Arts, majoring in printmaking. Her graduation in 1989 was marked by inclusion in a special exhibition for printmaking graduates held at Stuart Gerstman Galleries.

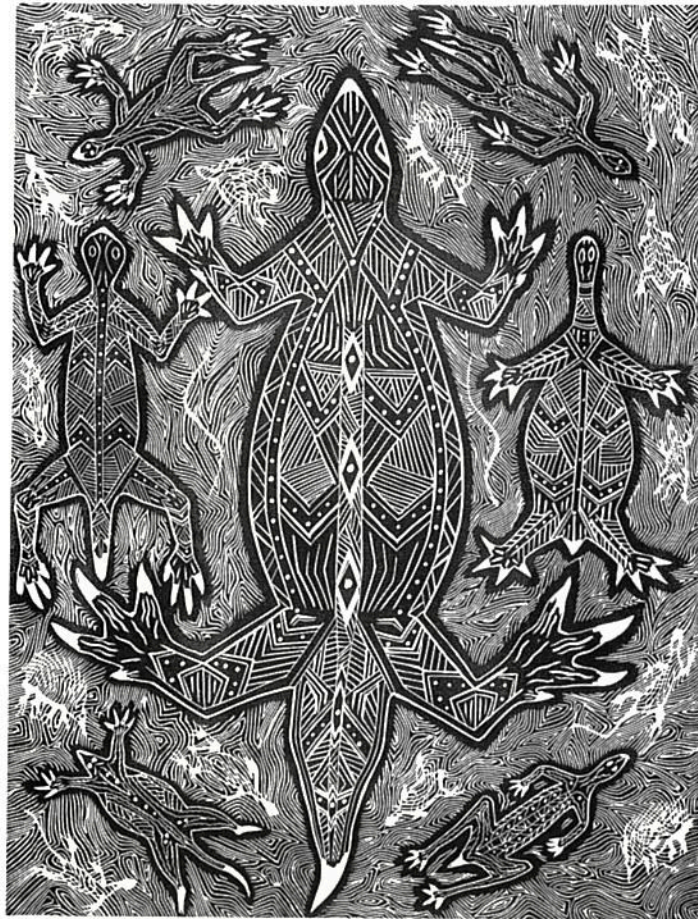
Previously she had participated in student exhibitions held at the Print Council of Australia Gallery and the Victorian Ministry of the Arts Gallery. In 1988 her work was exhibited in the National Student Printmaking exhibition where she won the Canson Australian student award.

25 *Untitled*, 1989
etching and aquatint on paper
20.8 cm diam.
edition 10
[illustrated]

26 *Untitled*, 1989
etching and aquatint on paper
20.6 cm diam.
edition 10

27 *Untitled*, 1989
etching and aquatint on paper
21.0 cm diam.
edition 10

Prints courtesy of
Stuart Gerstman Galleries



POOARAAR

Born at Gnowangerup, south of Perth, in 1939, Pooaraar lived at the United Aboriginal Mission and attended the Broomehill and Katanning schools leaving at the age of fourteen. For the next twenty-four years he led the life of an itinerant worker in Western Australia, Victoria, New South Wales and Queensland.

Returning to Perth in 1977, he attended the newly created Aboriginal Literacy Course for two years and then the Aboriginal Bridging Course at the Western Australian Institute of Technology.

Again requiring employment, Pooaraar worked throughout the length of Western Australia, returning frequently to Perth. In 1986 he was accepted for the Aboriginal and Torres Strait Islander Arts and Crafts Course in Cairns where he gained an Associate Diploma in Arts.

Since 1988 he has been studying at the Canberra School of Art majoring in printmaking. His textiles and prints (linocuts, lithographs and etchings) are now widely exhibited both in Australia and overseas.

28 *Lizard and rock art features*, 1989
colour linocut on paper
39.8 x 30.2 cm
edition 200
[illustrated]

29 *Ancestral guardian spirits*, 1988
linocut on paper
33.4 x 51.1 cm
edition 200

30 *The spirit-catchers*, 1989
linocut on paper
51.0 x 38.6 cm
edition 200

Prints courtesy of the artist



JUDY WATSON

was born at Munduberra on the coastal hinterland of Queensland, in 1959. Growing up in Brisbane she then subsequently attended the Darling Downs Institute of Advanced Education, Toowoomba, gaining a Diploma of Creative Arts in 1979.

In 1980 Watson moved to Hobart, graduating from the University of Tasmania in 1982. Returning to Queensland she lectured at the Townsville College of TAFE until 1986. She then tutored at the Gippsland Institute of Advanced Education, whilst completing her Graduate Diploma in Visual Arts.

Throughout the 1980s Watson participated in many group exhibitions both in Australia and overseas and had solo exhibitions in Sydney and Brisbane.

Watson is a direct descendant of the Wanyi clan of north west Queensland. In exploring her Aboriginal background she has encountered many isolated Aboriginal artists and assisted them in gaining access to art facilities.

Recently Watson was artist-in-residence, for three months, at Griffith University in Brisbane. Now in Canberra at Studio One, a community access workshop, Watson will spend three months establishing a lithographic workshop.

Whilst mostly known for her lithographs, Watson also paints, with a recent work being included in the current Moët and Chandon Touring Exhibition.

31 *Sacred ground*, 1989
lithograph on paper
27.0 x 32.0 cm
edition 12

32 *Circle*, 1989
lithograph on paper
17.3 x 28.7 cm
edition 9

33 *Dust storm*, 1989
lithograph on paper
16.4 x 24.6 cm
edition 11
[illustrated]

Prints courtesy of the artist



HELEN WRIGHT

was born in Sydney in 1956. She moved to Hobart in 1977 to attend the Tasmanian School of Art, graduating in 1979, and staying the following year to tutor drawing.

Wright returned to Sydney in 1981 to complete a Diploma of Professional Art Studies at the Alexander Mackie CAE.

In 1983 Wright moved permanently to Tasmania. Here in Hobart she joined the Chameleon Artists' Co-operative and tutored in printmaking. Wright travelled to Europe in 1985 and later in the same year participated in an exhibition of **Post Lintel Design**, a joint collaboration with other artists in original furniture design-construction.

Further study during 1986-87 enabled Wright to complete a Master of Fine Arts at the Tasmanian School of Art.

Exhibitions of Wright's lithographs and drawings have mainly been confined to Tasmania, however her work has been shown in Sydney, Melbourne, Canberra and Darwin.

Wright travelled to Verroaccio in Italy in 1989 for a three month artist-in-residency. Now back in Hobart she has established a lithographic workshop at the Chameleon Contemporary Art Space.

34 *The distance between two trees*, 1989
colour lithograph on paper
15.4 x 10.8 cm
edition 4

35 *Woman in a landscape*, 1989
colour lithograph,
hand-coloured on paper
15.2 x 10.7 cm
edition 4
[illustrated]

36 *Sense and sensibility*, 1990
colour lithograph on paper
35.0 x 48.6 cm
edition 5
[Cover]

Prints courtesy of the artist