

MEDIA RELEASE

21 June - 22 July 2023



Roslyn Kean, *Night Rain Softly Falling*, 2013, woodblock

Saturday 24 June 2- 4pm

The exhibition will be officially opened by Akky van Ogtrop, President Print Council of Australia.

Saturday 1 July 2.30 pm

Conversation with Sasha Grishin AM, art historian, art critic and curator, and Rhonda Davis, Senior Curator Macquarie University Art Gallery.

Roslyn Kean Along the Way

The Grace Cossington Smith Gallery is pleased to announce the upcoming exhibition of Roslyn Kean.

Along the Way offers a unique opportunity to experience five decades of the remarkable career of Roslyn Kean. Commencing her practice in the 1970s with a love of design and calligraphy, she developed techniques as a screen printer, but it was after 1985 that her expertise in the Japanese Mokuhanga technique led to her to primarily work in the traditional woodblock method.

Along the Way highlights the consistency of Kean's unique style. It offers insight into the excellence of her technical skill, her sensitivity to the quality of paper and her pleasure in creating multi-layered prints with allusions to culture, to place, to light and to space. **Exhibition essay by Sasha Grishin.**

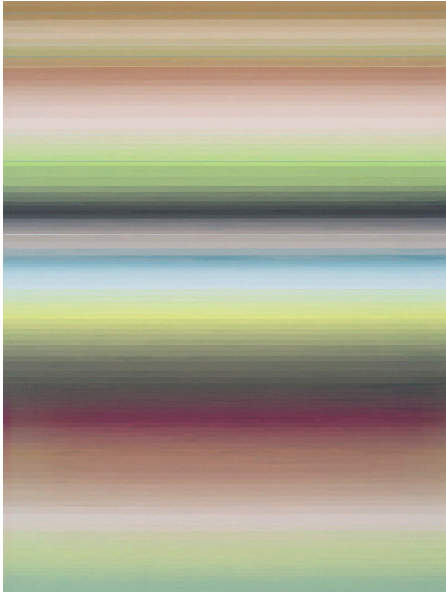
Roslyn Kean is a Sydney-based artist, educator, and director of Stables Print Studio. She has studied at the National School of Art and the Shillito Design School, as well as the Slade School of Fine Art at UCL, Kean has received a Japanese "Monbusho" Research Scholarship and participated in the International Mokuhanga Conferences. She has excelled in international competitions and held residencies at Ink Masters and the Canberra Institute of the Arts. Kean represented Australia at Impact 8 and her artwork is featured in prestigious collections worldwide. She is an active member of The Sydney Printmakers.

Short Statement

21 June- 22 July 2023

Roslyn Kean: Along the Way

Roslyn Kean is a nationally and internationally recognised printmaker renown for her exquisite woodblock prints.



The exhibition presents a continuum in Kean's art.

Intricate colour theory paintings during her early study in Sydney.



The impact on her ideas from her 1985 Monbusho research fellowship related to learnings about the traditional woodblock method in Japan.



Kean's expertise has been recognised by many international print awards for her exceptional expression of Mokuhanga technique.

Images: top to bottom

Liminal Space, 1975, gouache

Burnt Landscape, 1995, Woodblock and gilding

Weaving Ancestral Voices, 2018, Multiblock woodcut