

Endless Answers, One Question

An exhibition of selected prints by Open Bite Printmakers

January 25 – February 18 2017

ROD ARMSTRONG

Statement: The two larger prints are derived from the evolving and multi-use facility that is Cockatoo Island and its changing usage over time

3G's transform 'Improbable absurdities #1', Zinc plate, digital Chine collé, woodcut edition 2/4 a/p 1

Intaglio, relief, computer, \$460 framed, \$220 unframed

3G's transform 'Improbable absurdities #2', Zinc plate, digital Chine collé, woodcut edition 4/5

Intaglio, relief, computer, \$460 framed, \$220 unframed

KAREN BALL

Statement: Karen explores identity through metaphor, motifs and symbolism. Her art practice has become a vehicle for personal analysis. Inanimate objects of significance to the artist, including suitcases and shoes, are used in narratives of life and living.

by moonlight, Concertina book, Etching, lithograph, Chine collé, unique state, 11 x 13 cm (closed), 80 x 13 cm (open), \$1,200

HELEN BRANCATISANO

Statement: The Industrial School for Girls on Cockatoo Island was established in 1871 and was plagued with mismanagement and cruelty. In my mind, the girls, conflicting fragile and spirited, shared an essence of character with their predecessors, the exiled cockatoos. A new mythology is created as the girls find the alter egos in the birds.

Invocations #1, Drypoint etching, \$400

Invocations #2, Drypoint etching, \$400

Invocations #3, Drypoint etching, \$400

MONICA CHIVAS

Statement: Imagery shows a repeat pattern with many cups and mugs representing – endless answers, whilst the lone tea-pot would be the one to question.

Cuppa'n'chat I, Aluminium etching, \$300 framed, \$230 unframed

Cuppa'n'chat II, Aluminium etching and carborundum, \$320 framed, \$250 unframed

Cloud views, Aluminium etching, \$300 framed, \$240 unframed

SEONG CHO

Statement: Trail Series is an abstract expression of physical and spiritual landscapes. It is a topographical representation of the memories. The work presents no physical time or space but is a transcendental image that portrays the intricate and complex 'trail' we leave behind, and before those to come, as we form relationships and try to find our sense of place in the world. Using wood print technique and calligraphy inspired brush stroke design came as an inspiration from my Korean cultural heritage, and it brings a freedom to convey my own long and varied journeys.

Trail XI-I, Woodblock, printed on Korean mulberry paper, 89 x 53.5 cm (framed), image size 70 x 38 cm, \$910

Trail XIII-II, Woodblock, printed on Korean mulberry paper, 138 x 76 cm (framed), image size 122 x 61 cm, \$2,200

Trail VIII, Woodblock, printed on Korean mulberry paper, 48 x 56 cm (framed), image size 31.5 x 40.5 cm, \$540

ELIZABETH COWELL

Statement: Elizabeth Cowell has been working across all print mediums and more recently, has been concentrating on etching and screen-printing. She enjoys exploring the natural world, with its organic lines, texture and tones and is now following themes that link elements from the past with contemporary life. Elizabeth works from her Balmain studio.

In the Soup, Multi plate etching and aquatint, \$400 framed, \$300 unframed

Morning Light, Etching and aquatint, \$320 framed, \$220 unframed

Channelling the Past, Screen print, \$360 framed, \$250 unframed

JOHN CRAWFORD

Statement: Global warming and mineral extraction can have devastating effects on our farming communities and the natural environment of the land and the ocean. The subterranean strata contain water, gas, oil, coal, uranium and other minerals. Do we need them all and how can we manage their extraction to benefit our population and to maintain renewable resources?

Dry Country Maturing Sun, Relief woodcut U/P, \$820

Fragile Strata, Relief woodcut and ink wash, \$690

MARY CULLEN

Statement: My three etchings are all connected by one element, water, I am interested in the effect of light, atmosphere and reflection on the water, and the challenge for the artist to capture this effect on paper. However familiar the scene; and I see Mort Bay every day, the challenge is always there.

Canberra Duck, Etching, \$250

Giverny September 2016, Etching, \$450

Storm Gathering over Mort Bay, Etching, \$450

MIRIAM CULLEN

Statement: When faced with our darkest fears, sometimes all we can do is embrace... them, and each other.

Come Away, Linocut, \$300

Off we go, Linocut, \$300

Jiggety Jig, Linocut, \$300

Bedtime Story, Linocut, \$300

MEGAN EDWARDS

Statement: From finely woven threads of gold to the re-piecing of frayed and worn Japanese workers' clothes, fabric speaks of its national ancestry. These four pieces reference the threadbare and tattered clothing of Australia's early European settlers when pitted against an unfamiliar and unforgiving natural environment.

The Silence after sound, Etching and monoprint, \$350

The silence of death, Etching and monoprint, \$350

The silence of desolation, Etching and monoprint, \$350

The silence amidst many voices, Etching and monoprint, \$350

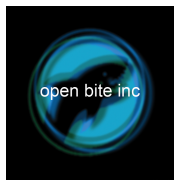
JAN FARRELL

Statement: How can we save our marine environment from destruction?

Stop global warming, stop oil spills, stop off-shore mining, eat fish sustainably.

You can help by acting!

Marine Fantasy, Etching, dry point edition 2/3, \$350



JUTTA FUHRMANS

Statement: I pursue my fascination of the ballet, its movement, grace, vitality and flow in some of my work, continuing exploration brings me to new ways of expression. Printmaking is a remarkable way for us to communicate and use our own initiative.

Tidal Weave, Linocut woven collage/Chine collé, 58 x 78 cm framed, \$400

Tidal Weave 2, Linocut woven collage/Chine collé, 58 x 78 cm framed, \$400

Purple Scream, Etching/collagraph, 40.5 x 36 cm framed, \$300

Purple Scream Still Screaming, Etching/collagraph, 40.5 x 36 cm framed, \$300

LINDA GALBRAITH

Statement: At times, Change has whispered its arrival with a subtlety that makes it difficult to recognise the transition. At other times, it has raged and bellowed its path through history.

With this in mind, these images are built 'in computer' from photographs I have taken of items representing a variety of cultural and historical periods. They are then overlaid with further photographs of culturally contrasting motifs – Islamic tiles, Christian stained glass, Asian fabric designs and images of collagraphs, solar plates and prints of Western wallpapers.

My Strangeness Shouldn't Alarm You.

(top - left to right)

Dressed in Another Culture

Finding a Safe Place

Am I a Stranger?

Someone Else's Clothes

Look Closely, You'll See Me There

Wrong Place, Right Time

I told you when I came I was a Stranger

A Stranger in Culture Only

A Stranger You Might Know

Series of nine giclée images on Canson Montval Torchon archival paper 280 gsm, All 28 x 28 cm, \$140 each

SONIA GALLART

Statement: My inspiration comes from nature and from special memories from my travels both locally and overseas, with my favourite printmaking technique being etching.

Quick it's hot!, Etching and aquatint, \$420 framed

And the band played on!, Etching and aquatint, \$530 framed

There's light, Etching and aquatint, \$320 framed

What happened to my chestnuts, Etching and aquatint, \$490 framed

SUE HANCKEL

Statement: The power of the symbol to shed light on both personal and mythic narratives is central to my artistic practise. As a printmaker I work with spontaneity and chance to find imagery that speaks of the natural world and a sense of place.

The blue light falls in stillness, Stencil, collage, linocut, \$750

That azure conversation, Stencil, collage, linocut, \$750

REW HANKS

Statement: A recent series of linoprints unite the invasion of Australia by the rabbits and Captain Cook while simultaneously addressing Australian culture's obsession with sport and the ongoing dilemma of racial and gender inequality of indigenous and female competitors.

Playing for Keeps, Linoprint, framed \$2,700, unframed \$1,800

A Touch of Home, Linoprint, Framed \$2,700, unframed \$1,800

HEATHER KEPSKI

Statement: In 1987, Doris Lessing wrote a book *The Wind Blows Away Our Words*, an impassioned plea to the world to stop the carnage in Afghanistan at that time. At that time, one out of every three Afghans were dead or in exile or living in refugee camps. Nothing seems to have changed.

And the Wind Blew Away Our Words, Woodcut, \$550 framed, \$430 unframed

And the Wind Blew Again, Woodcut, \$550 framed, \$430 unframed

Safe in the Arms of..., Woodcut, \$595 framed, \$470 unframed

Gender Bender, Hand coloured woodcut, Framed \$850, unframed \$700

BARBARA MAY

Statement: I have the desire to create art along the lines of nature. It's a feeling in the world, which best describes what moves me through colour, shape and movement. I create art that allows for personal interpretation, blurred realities and creative opportunities which allows oneself to be moved by the undefined.

Australian Series 2, Screen print, edition 1/6, \$550 framed, \$420 unframed

Snow Gums II, Reduction linoprint edition 2/ 8, \$550 framed, \$420 unframed

Easter in Thredbo, Reduction in linoprint, \$550 framed, \$420 unframed

TERESE MCMANUS

Statement: Our environment and the world we live in produces endless answers but the only question is how to protect the world, culture and environment we live in. The answers are endless!

Oberon Rocks, Etching with Chine collé, edition 1/5, 51.5 x 71.5 cm, \$1,000 framed, \$650 unframed

Untitled, Etching with Chine collé, edition 2/4, 20 x 50 cm, \$420 framed, \$190 unframed

Landscape I, Collagraph with rollup, Edition 1/4, 29 x 15 cm, \$300 framed, \$170 unframed

JOANNE MORRIS

Statement: Every time I go back to my native country I feel the strength of my relationship with the land and the natural environment. This piece represents a small slice of my love for New Zealand.

Q: *Where is your heart?*, A: *Pohutukawa Noun. An evergreen New Zealand tree of the myrtle family, which bears crimson flowers and silvery leaves below*, 2016, Hand cut giclée prints, \$350

Q: *What is your name*, A: *My name is HOME*, Hand cut giclée print, \$250

Q: *How many places*, A: *Everywhere*, Hand cut giclée prints, \$180 each

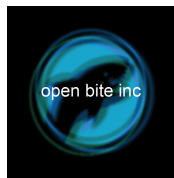
POLLY PICKLES

Statement: I continue to enjoy the wide range of printmaking processes, swinging back and forth between etching and wood or lino cuts. There's a fascination in exploring the physicality of the materials and the technical skills required, but I'm increasingly drawn to the connection between stories and pictures, and the opportunity to express something not easily put into words.

Who Me, Multi plate etchings, \$380 framed, \$250 unframed

Quo vadis, Multi plate etchings, \$380 framed, \$250 unframed

It all depends, Multi plate etching, \$380 framed, \$250 unframed



JUDITH RINGGER

Statement: We need them so how long will it take to collectively respect them?

Closing In, Lino, Chine collé, monoprint, \$1,400

Another Hot Day, Lino, monoprint, \$1,400

The Moon's Ghosts, Lino, Chine collé, monoprint, \$1,400

LISA ROCHFORT

Statement: Inspired by a history of decorative arts, each print is hand coloured. This work belongs to a series of four bird varieties.

Untitled, Hand coloured lino cut, \$1,600 framed

ANNETTE SIMPSON

Statement: is it a question or an answer...

or a question that is an answer...

or an answer that is a question...

that is the question... or answer...

How long is a piece of string, Mixed media collagraph on paper, 38 x 66 cm, \$270

Statement: how often do we put our hopes, dreams, plans in a box mentally or physically to be packed away, sometimes forever.

She put her hopes in a box (2), Mixed media collagraph, paper construction, 24 x 24 x 15 cm and assorted small boxes (inclusive), POA

YOKO TSUSHIMA

Statement: I like to be in touch with nature. I like the tranquility and I enjoy finding some unexpected surprises.

Esplanade Hawkesbury, Japanese woodblock, \$400 framed, \$250 unframed

The Three Frogmouths, Japanese woodblock, \$390 framed, \$240 unframed

Hawkesbury and the Red Boat, Japanese woodblock, \$270 framed, \$175 unframed

TRISH YATES

Statement: Landscape has always been part of my practice, but recently I have enjoyed using a multi plate monotype technique to express my ideas. These works were inspired by a helicopter ride over Northern Australia. The vastness, the textures and patterns of the land viewed from the air has given me a new perspective and direction.

Lyrical Flow 2, Monotype, \$520

Lyrical Flow 3, Monotype, \$520

Lyrical Flow 4, Monotype, \$520

ASHLEY ZHURAWEL

Statement: A book without 'pictures and conversation' is a curious thing to a little girl with a head full of ideas and a heart for adventure. There is a place, like no other. A land of wonder, mystery and danger. Those who don't believe in imagination will never find it.

The Garden Gown, Linocut, hand-coloured, \$1,300

The Queen's Banquet, Linocut, 126 x 81 cm, \$1,000