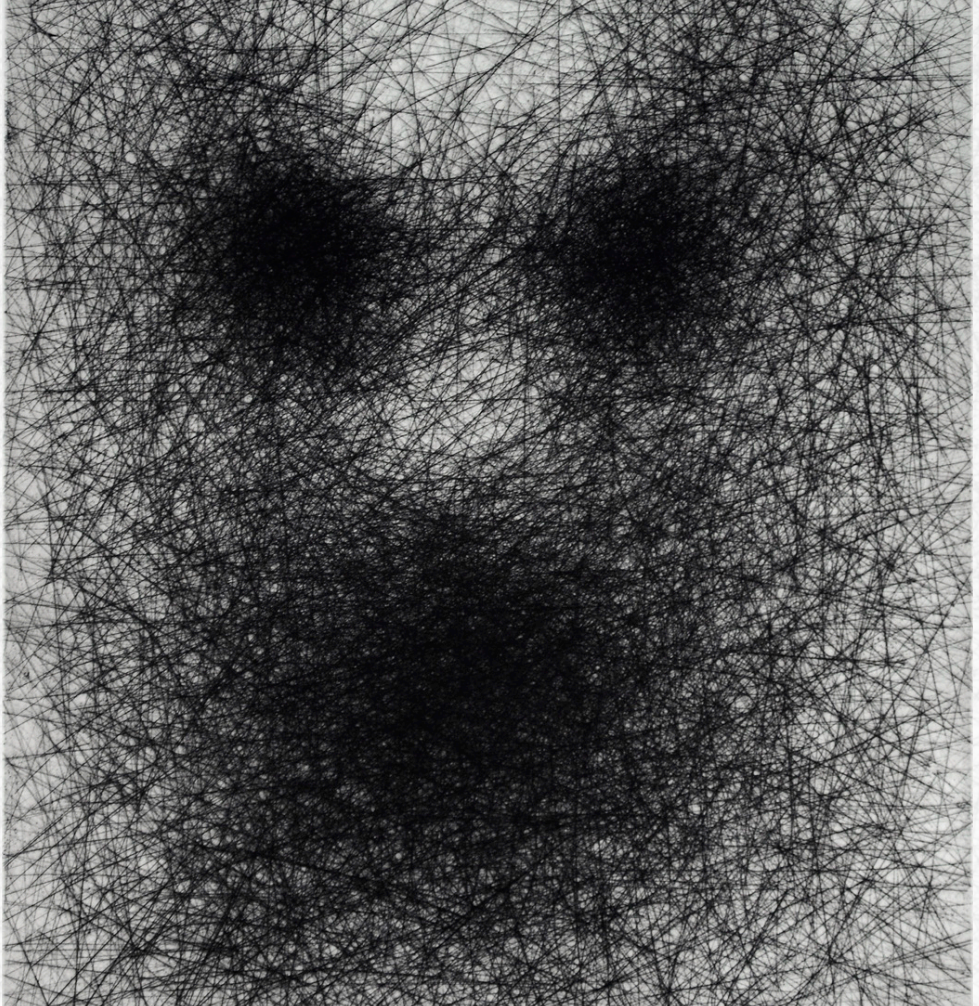


The Art of Cicada Press

27 January to 5 March 2016



Vernon Ah Kee Tony Albert Nudge Blacklock Mathew Calandra
Michael Callaghan Adam Cullen Elisabeth Cummings Louise Daniels
Ian Grant Fiona Hall Nicholas Harding Norman Hetherington Suze
Heymans Cherry Hood Locust Jones Michael Kempson Euan Macleod
Noel McKenna Isobel Major Nampitjinpa Martha MacDonald Napaltjarri
Doris Bush Nungarrayi Punata Stockman Nungarrayi Gregory O'Brien
Chris O'Doherty aka Reg Mombassa Jason Phu John Pule Ben Quilty
Reko Rennie Ann Thomson Guy Warren Marshall Weber Dame Robin
White Adeel uz Zafar Raymond Zada

Cover Image: *Unwritten* (Black), Vernon Ah Kee

Introduction

In 2004, Michael Kempson was provided with the opportunity to reinvigorate the department of printmaking studies at UNSW Art & Design. His solution was the introduction of a research group called Cicada Press, which sought to enliven student contact and experience in traditional fine art printmaking practice. Kempson saw Cicada Press as a unique teaching and learning model where students and artists engaged and collaborated in the technical and conceptual aspects of the printing process. There is much to be admired in the success of Cicada Press where high quality prints are achieved through a creative exchange between the artists, the experienced printmakers and students. In keeping with the aims of learning in an educational institution can be seen a nurturing of collaborative practice, a sharing of diverse cultural ideas and beliefs, a celebration of heritage and community and a commitment to the interpretation of visual culture.

The Grace Cossington Smith Gallery is fortunate to share with Cicada Press the special circumstances of being part of an educational campus. Like Cicada Press, we respect the free and creative exchange of differing ideas in the world.

I am grateful to Michael Kempson for arranging this small survey of the prints from Cicada Press that so clearly illuminate the artists varied stylistic, technical, cultural and political concerns.

Mary Faith

Director, Grace Cossington Smith Gallery, 2016

Cicada Press



Cicada Press is a research group at UNSW Art & Design dedicated to aligning student engagement with the ideas and production skills that are integral to professional fine art printmaking practice. Established in 2004 by its Director, Michael Kempson, its aim is to promote printmaking through the relationships inherent within the dynamic of a custom printing studio. Cicada Press is where well known and respected artists from around the world are invited to make prints with the technical support of UNSW staff and students.

The creative community established at Cicada Press has also been responsible for fostering connections between artists and students so that the print room becomes a space for social, political and artistic exchange.

At Cicada Press making prints involves the use of printing techniques like woodcut, lithography, serigraphy and digital processes, but the majority of images are made using intaglio methods. Printmaking – harnessing the handwork and the engineering involving the capture and transfer of ink, a coming together of metal, pigmented fluid, paper and cloth under pressure to realise an editioned image – can be difficult. So the demanding procedural work routines are shared in a studio environment that is conceived with the intent of supporting artists to realise their ideas. To date, Cicada Press has produced about 1,700 editions in collaboration with 198 artists.

Cicada Press develops projects with artists who use varied working approaches and styles and this diversity is of great instructional value. Conceptual artists, traditional painters, ceramicists and sculptors often join others in the studio with different creative practices, such as cartoonists, designers, novelists and curators, and even puppeteers like the late Norman Hetherington aka Mr Squiggle or the UK's Roger Law of *Spitting Image*.

A major component of the work at Cicada Press is done with the support of UNSW Art & Design's Director of Indigenous Programs, Tess Allas, and artists are invited in specific residencies or to the annual Aboriginal Print Workshops held in February (featured in Lorena Allam's *Erasing the Rowley Line* on ABC Radio National's *Earshot* program, broadcast in 2015).

Invitations to contribute to major international printmaking forums highlight the significance of the educational achievements of Cicada Press. This started with a paper titled 'Cicada as a teaching process' for the 6th Australian Print

Symposium at the National Gallery of Australia in 2007, which resulted in an invitation in 2012 for Michael Kempson to curate an Australian component representing UNSW Art & Design and Cicada Press for the 11th Annual Printmaking Exhibition and Conference for Chinese Academies and Colleges at Guangzhou Academy of Fine Art in China. This was the first time an international art school was invited to attend this prestigious annual event.

Balancing these projects, Cicada Press also pursues diverse international cultural engagements featuring workshops, exchange exhibitions and print collaborations, which have resulted in 36 exhibitions in the Asia/Pacific.

These include:

SILK + SAND: Chinese and Australian prints (2008), Ivan Dougherty Gallery, UNSW and the Central Academy of Fine Art, Beijing China;

Aboriginal Dreams: Paintings, etchings, linocuts – Indigenous art from Papunya Tjupi (2010) at Indus Valley School of Art and Architecture, Karachi;

Personal Space: Contemporary Chinese and Australian prints (2011) at Manly Art Gallery and Museum, which toured Australian and Chinese galleries in 2012/13;

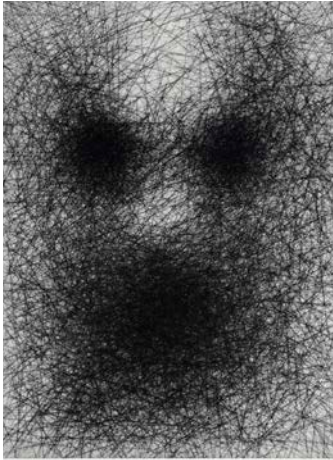
Black Prints from Cicada Press (2013): curated by Tess Allas

New Narratives: Papunya Tjupi Prints with Cicada Press (2015), curated by Vivien Johnson and Michael Kempson at the Kluge-Ruhe Aboriginal Art Collection, University of Virginia, Charlottesville, Virginia USA.

Interchange (2015): A printmaking dialogue between Australia and Thailand shown at Silpakorn University, Bangkok, the Australian National University, Canberra and Mosman Art Gallery.

Seoul-Sydney (2015): Contemporary Korean and Australian Prints, at Galleries UNSW and Gallery C21 at Chugye University for the Arts, Seoul, Korea.

Michael Kempson 2015



Vernon Ah Kee

Multi-disciplinary artist, Vernon Ah Kee was born in Innisfail, Queensland and is of the Kuku Yalandji, Waanji, Yidindji and Gugu Yimithirr peoples. Ah Kee's first solo exhibition, *If I was White* was in March 1999 and in 2004 he co-founded Brisbane-based Aboriginal artists cooperative proppaNOW.

His works featured in *Culture Warriors*, the inaugural National Indigenous Art Triennial held at the National Gallery of Australia in 2007. Ah Kee was selected for *Revolution – Forms That Turn*, the 2008 Biennale of Sydney, and was also a contributor for the exhibition *Once Removed* at the 53rd Venice Biennale of Art, Venice, Italy (2009). He is currently exhibiting in the *When silence falls* exhibition at the Art Gallery of New South Wales.

His etchings critique race and politics in Australia. Ah Kee juxtaposes delicately linear portrait drawings of haunting faces with words alluding to the experience of being Aboriginal in Australia. In an interview with ABC journalist Daniel Browning for *Artlines* (2007), Ah Kee says that his portraits are 'an attempt to revision the Aborigine as a beautiful and worthy subject full of depth and complexity.'

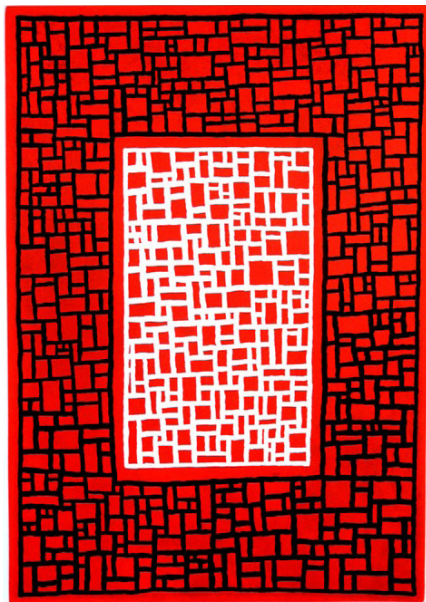


Tony Albert

Born in Townsville, Queensland, Tony Albert completed a degree in Visual Arts, majoring in Contemporary Australian Indigenous Art, at Griffith University. While studying, he undertook a traineeship at the Queensland Art Gallery working on the major exhibition, *Story place: Indigenous art of Cape York and the Rainforest*, 2003. Albert remained at the gallery as an exhibitions project officer and Indigenous trainee coordinator until 2007, when he left to focus on his artwork.

His art practice interrogates contemporary legacies of colonialism in a way that prompts the audience to contemplate elemental aspects of the human condition and representations of the 'outsider'. His technique is distinctly contemporary, displacing traditional Australian Aboriginal aesthetics with a kind of urban conceptuality. Weaving together text appropriated from popular music, film, fiction, and art history, along with clichéd images of aliens, photographs of his family in Lucha Libre (free wrestling), and an immense collection of 'Aboriginalia' (a term the artist coined to describe kitschy objects and images that feature naive portrayals of Aboriginality), the artist presents a tapestry of ideas that makes us question the flimsy line that inscribes and ascribes 'difference'.

Along with Richard Bell and Vernon Ah Kee, Albert is a founding member of the Brisbane-based collective, proppaNOW. In 2013, Albert was commissioned to create an artwork for the Hyde Park War Memorial, installed in Hyde Park South for Anzac Day 2015 to commemorate Indigenous soldiers. He was included in the 10th Biennial of Havana, Cuba, and the 2014 Adelaide Biennial of Australian Art, *Dark Heart*. In 2014, he won both the \$100,000 Basil Sellers Art Prize and the prestigious \$50,000 Telstra National Aboriginal & Torres Strait Islander Art Award. He is represented in major galleries around the country.



Nudge Blacklock

Graham 'Nudge' Blacklock was born in Guyra, NSW, and brought up in the Western Suburbs of Sydney. Nudge didn't speak until he was three years of age but he would walk around nudging people, which gave him the nickname by which he is still known today.

His stories are from his mother's and father's countries, which are the Biripi People from Port Macquarie in Northern NSW and the Ngarabal People from Glen Innes and Tingha. Nudge is considered a quiet achiever, recently being selected to represent Australia as a featured artist in the International River Project with Campbelltown Arts Centre in Sydney's west. His intaglio print *Bodypaint* was selected for the 2012 Telstra Awards, Work on Paper section. A common theme in his paintings is his connection with the land and water.



Mathew Calandra

Mathew Calandra is a master of naïve line work. In the manner of Egon Schiele, Calandra's lines contain a dynamic energy in their awkward simplicity. He is able to imbue the most banal subject matter with character and tone ranging from macabre humour to deep beauty. Figures from popular culture frequently populate his images, in particular Freddy Krueger from *Nightmare on Elm Street* fame.

Mathew Calandra's curriculum vitae documents an exhibition history that includes both national and international curated exhibitions. He has exhibited in The Netherlands, and his work featured in Sydney's prestigious international art fair Sydney Contemporary in 2015. He has worked as an artist in residence in a range of galleries and arts institutions including Sydney College of the Arts and UNSW Art & Design. Calandra

creates his work within the Studio A collective, a supported studio providing professional development to artists with intellectual disability. Further information about Studio A and Mathew Calandra is available via www.studioa.org.au



Michael Callaghan (1952–2012)

Michael Callaghan is a graduate of the National Art School, Sydney. He worked at the Tin Sheds, University of Sydney, tutored in Post Object Art and in 1976 he joined Earthworks Poster Collective. This seminal poster-making group produced the radical political posters that energised and visually recorded the tumultuous political landscape of the 1970s. In 1979, Callaghan founded Redback Graphix in Brisbane, while working as artist in residence at Griffith University. Founded on the principle that artists are paid a living wage, this alternative arts studio worked towards political and social change across a broad issues base. Redback relocated to Wollongong and then Sydney and developed a local and national clientele in community groups, the union movement and the Indigenous community.

Callaghan's works demonstrate his belief in the power of art to mobilise political action and horror of war was an abiding theme in his art. Callaghan is represented in many private and public collections nationally and internationally. In 2009 he was awarded H.C. Coombs Creative Arts Fellowship in the School of Art, Department of Humanities at the Australian National University.



Adam Cullen (1965–2012)

Early in his career, Adam Cullen became renowned as an *enfant terrible* in the Australian art world. He was never afraid to skirt around danger in his aesthetics and his practice. He gained early fame in his art school days by dragging a rotting pig's head around chained to his ankle. He raised eyebrows by collaborating with the infamous Mark 'Chopper' Read for their children's book, *Hooky the Cripple*. He was well established as a Sydney 'grunge' artist when he won the prestigious Archibald

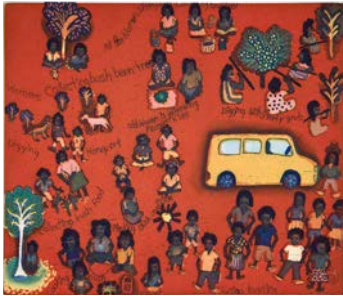
Prize for his portrait of actor David Wenham in 2000. Regardless of the bad boy posturings, there was also an extraordinary sense of humour and pathos about Cullen's work. He played a delicate balancing act between punk brashness and a terrifying, relentless honesty, expressing his own grave doubts about himself and the world around him. In the 2004 monograph *Scars Last Longer*, the author, Ingrid Periz, refutes his image, revealing an artist of extraordinary skill and sensitivity. In 2002, he represented Australia at the 25th Biennale de Sao Paulo. In 2008 the exhibition *Let's get lost*, at the Art Gallery of New South Wales, revealed Cullen's confronting and incisive view of contemporary life.



Elisabeth Cummings

Elisabeth Cummings is acknowledged as one of the most respected painters in Australia. After graduating from the National Art School in Sydney, Cummings attended the School of Vision in Salzburg, Austria, in 1961 with Oskar Kokoschka. Cummings has lived and worked in a studio nestled within 20 hectares of native bush and is the senior painter of the loose-knit 'ecole de Wedderburn'. Holding regular solo exhibitions since 1963, a comprehensive survey show of her work titled *Luminous: Paintings, Drawings and Prints*, was held at Sydney's S.H. Ervin Gallery (2012). Manly Art Gallery is currently exhibiting her work as part of the Destination Sydney series of exhibitions.

Cummings is represented in Australia's most prominent collections including the National Gallery of Australia and the Art Gallery of New South Wales. Her art, according to John McDonald, the former Head of Australian Art at the National Gallery of Australia, Canberra, 'calmly restates the imperishable value of a fundamental visual intelligence'.



Louise Daniels

Louise Daniels was born in Alice Springs but grew up in the Laramba Community, her mother's country, northeast of Alice Springs. Her uncle taught her to paint, along with her grandmother, the renowned late Kitty Pultara. In the past, Daniels has painted dot paintings of bush tucker and other women's Tjukurrpa (Dreaming).

Her technique is exacting and her work is always meticulously executed. In 2011, she began to make beautiful earrings from bottle tops that she and her children collected and hammered out. Daniels, her cousins and aunts sat down and painted them, each pair becoming exquisite miniature works of Aboriginal art.

During this innovative period, Daniels also began exploring social issues that are important to her through her painting. Adopting textual and figurative elements, she paints her aspirations for herself, her family, and the wider Aboriginal community, such as improving diet, health and wellbeing. This shift in the style and content of her paintings is a sign of her growing confidence as an artist, as she seeks to communicate her aspirations and her wisdom to her audience.

More recently she has begun painting stories about the sporting events taking place in Alice Springs, spurred on by her boys' involvement in local football and baseball matches. Her intricate illustrative style is rich in humour, exquisite detail and showcases her animated storytelling abilities.

In March 2015, Daniels was selected to join five other emerging Central Australian artists for a two-week intensive university level residency in printmaking techniques at Cicada Press NIEA/ UNSW Art & Design, Sydney.

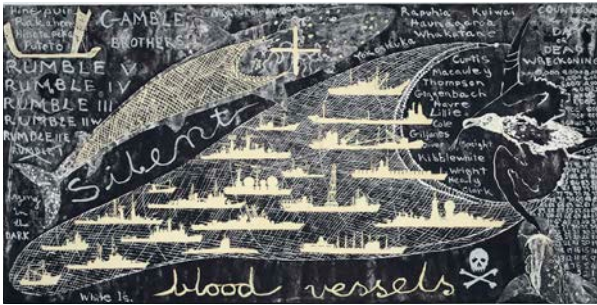


Ian Grant

Born in Sydney, Ian Grant has been included in numerous curated group and survey exhibitions in all states of Australia, in Beijing and in Paris. He was a founding member of ILIRI (Imaging the Land International Research Institute) at UNSW Art & Design where he held academic positions from 1976 to 2006, including Head of Painting Studies.

His work has increasingly focused on imaging the land and the contemporary nature of landscape. Grant's work has been included in various publications on Australian art and he was awarded the Blake Prize in 1987 and the Fleurieu Peninsula Art Prize in 2004. He has

been included in the Wynne Prize at the Art Gallery of NSW ten times. His work is held in the collection of the National Gallery of Australia, the Art Gallery of New South Wales, several regional galleries in New South Wales and Victoria and in corporate and university collections in Australia.



Fiona Hall

In a career spanning four decades, Fiona Hall had established herself, by the early 1980s, as one of Australia's leading photographic artists. She then expanded her oeuvre to include sculpture, installation, painting and eventually printmaking and video. Nicholas Harding

Hall's practice is predicated on an intense engagement with nature, culture and, as Vivienne Webb has written, 'the histories of colonisation, science, systems of knowledge and the ethics of consumption'. An important monograph, *Fiona Hall*, by Julie Ewington, was published in 2006 and her work is represented in every major public art collection in Australia. She featured in a survey exhibition *Fiona Hall: Force Field* at Sydney's Museum of Contemporary Art (2008); *Documenta 13*, Kassel, Germany (2012), *Kermadec: Nine Artists Explore the South Pacific*, which toured major galleries in New Zealand, and the Museo De Arte Contemporaneo, Santiago, Chile (2011/13). Hall represented Australia at the 2015 Venice Biennale.



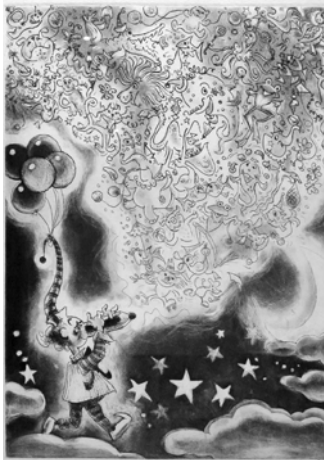
Nicholas Harding

Nicholas Harding is a highly regarded British-Australian artist known for his large-scale painted portraits and pen-and-ink drawings. Harding came to Australia from England as a six-year-old. After studying for a BA he worked for 22 years as a freelance animator. Meanwhile, he was first exhibited in the Sulman Prize in 1980. He showed with his current dealer, Rex Irwin, for the first time in 1992, and has exhibited with Irwin almost every year since.

Harding became known early on for huge pen-and-ink depictions of the railway tracks and shabby streets of inner Sydney, and the scrubby trees of the beaches of the

north coast of NSW. His lush paintings on the same themes, as well as flowers, beach and river scenes and caravan parks are now in high demand from collectors.

Since 1994, he has been a regular exhibitor in the Archibald, Wynne, Dobell, and Sulman prizes. In 2001, the first of several triumphant years, Harding won the Dobell Drawing Prize as well as the Archibald. He was the most represented artist in the National Portrait Gallery exhibition *Idle Hours* in 2009-2010. A major retrospective of his work, *Nicholas Harding: Drawn to paint*, was at the S H Ervin Gallery over the same period. Harding is represented in the National Gallery, the Art Gallery of New South Wales and the Newcastle Region Art Gallery.



Norman Hetherington (1921–2010)

Norman Hetherington was the creator and performer behind ABC's longest running television series *Mr Squiggle*, a marionette with a pencil nose who lived on the moon. Hetherington worked as a cartoonist at *The Bulletin* newspaper, his first cartoon was published in 1938. During the war he served in an entertainment unit and after the war he joined the Clovelly Puppet Theatre. He then attended the Australian Broadcasting Commission's television training school just prior to the introduction of television to Australia.

In 1959 Hetherington and his wife Margaret created *Mr Squiggle* to fill a six-week gap on ABC TV. *Mr Squiggle* created drawings based on scribble patterns (or squiggles) sent in by children and he was given his own show, which ended up running for 40 years.

When *Mr Squiggle* ceased running in 1999, Hetherington designed puppets used in Camp Quality (a charity providing assistance, therapy, and laughter for children and families coping with cancer) performances from 2001 to 2012.

He received a Medal of the Order of Australia, as well as awards from UNSW, the Australian Cartoonists Association and the Television Association of Australia.



Suze Heymans

Suze Heymans completed a Master of Fine Arts Degree at UNSW in 2009 winning the Tim Olsen Drawing Prize in 2007.

Her drawings have been exhibited in the Dobell Prize, Paul Guest Drawing Prize, Jacaranda Acquisitive Drawing Award, Blake Prize and Adelaide Perry Drawing Prize.

Drawing forms the basis of her art making, informing her paintings and printmaking. *Constellation* is the representation of the land in terms of energy and frequency; an articulation of the underlying energy field. It depicts the multi-dimensional relationship of humanity with the Earth using alternative ways of viewing and perceiving the land and the Earth. Through the 'lens of the land', the perception of interactions in the 'field' are imaged as interwoven branch forms and growth patterns. The woven images simultaneously depict the concepts of crystalline structure, constellations, woven forms, electronic circuitry, synapses, nerves, arteries and relationship.



Cherry Hood

Cherry Hood attained a Master of Visual Arts at Sydney College of the Arts investigating gender politics in art, and cultural mores and taboos surrounding the representation of the male body. Hood is best known for her mastery of the medium of watercolour, creating a distinctive style with a unique working technique. Her paintings are composites of several people from photographs and memory, books and magazines. These faces appear startlingly real, conveying fine details of eyes and textures of hair and skin. Hood's works establish a strong relationship with the observer through their powerful gaze and expression but it is the observer who creates the meaning or narrative.

In 2002, Hood won the Archibald Prize with her portrait of the young pianist Simon Tedeschi. She is one of the few female winners in the long history of the award and the first to do so with watercolour.

Hood has also painted David Helfgott, Ben Quilty and, in 2010, Michael Zavros, and all were hung as finalist works. She has held solo shows in Australia as well as in New York, Los Angeles, San Francisco, Toronto, Vancouver and Zurich. Her works are in many private collections in Australia and overseas and she is represented in many of the State Gallery collections.



Locust Jones

Born in Christchurch, New Zealand, Locust Jones lives and works in Sydney. In 1993 he graduated from Sydney College of the Arts with a Bachelor of Visual Arts in Print Media and in 2010 he completed a Master of Visual Arts. Through his works on paper, Jones challenges and delves into issues of contemporary politics and current world issues, interspersing imagery from the media, newspapers, television and the internet, as well as personal experiences of current political situations in the world. He was first influenced by biased media imagery after a residency in Beirut where he saw that

the news is not a one-sided story. His work has an animated and expressive energy, often arranged on large scale panoramic sheets of paper.

Jones has participated in artists' residencies in Lebanon, Beirut and New York. He was the winner of the Hazelhurst works on paper award in 2009 and the Dominik Mersch Gallery Award 2010. In 2015, Jones held the exhibition *A week in the Life of the World* at the Blue Mountains Cultural Centre. He said: 'The first thing I do when I wake up in the morning is turn on the radio, then the internet – Al Jazeera followed by other world mass media internet sites. I listen to stock market quotes, financial information, reports on who has died, what plane has crashed, what politician has been assassinated, what climate change disaster is coming, endangered species and nuclear accidents... I stand next to a wall scribbling down all the facts and figures on cupboard doors in the kitchen while I wait for my coffee to brew. All this information is channelled into my drawings and paintings. I then go out and buy the current newspapers... I have the radio on or live web stream from Al Jazeera while I work. I am permanently plugged into the chaos of the day.'



Michael Kempson

Michael Kempson has developed an extensive printmaking practice in Australia and the Asia/Pacific region through his work as an artist, curator, master printer and academic. His recent prints personify utilitarian objects, natural forms and children's toys in an exploration of inter-relationships, referencing ideas of social inequity and the post-colonial legacy within a wider geopolitical paradigm.

A Senior Lecturer and Director of Cicada Press at UNSW Art & Design, Kempson has, since 2003, initiated print-based research projects with 172 Australian and international artists and curated 32 exhibitions. A recent major solo exhibition was *Seen/Unseen – Michael Kempson A Survey of Prints* at V. M. Art Gallery in Karachi, Pakistan (2010).

Kempson's work is represented in the Museum of Contemporary Art, Bangkok, Thailand; National Taiwan Museum of Fine Arts, Taipei; National Gallery of Australia, Canberra and many State and regional collections.

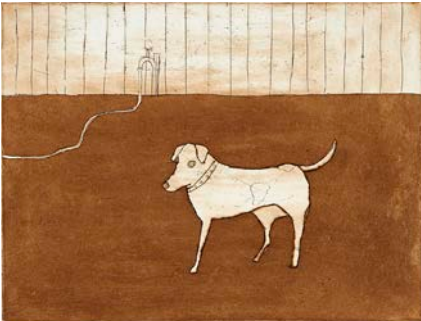


Euan Macleod

Euan Macleod's tempestuous canvases occupy a singular position in the art history of both Australia, his adopted home since 1981, and his place of birth, New Zealand. A prolific painter and printmaker, Macleod revisits and expands the figure-in-landscape tradition so intrinsic to both countries. While his images are permeated with a sense of both Australian and New Zealand geography, they are also deeply, at times disarmingly, inward looking. The recurrent naked figure is at once a self-portrait, an evocation of his deceased father, and a ghostly presence within the image itself. A survey of his paintings from 1991–2009, *Surface Tension*, toured Australia 2010–11, and a major monograph *Euan Macleod - the painter in the painting*, by Gregory O'Brien, was published in 2010.

Macleod won the 1999 Archibald Prize, the 2001 Sulman Prize, the 2006 Blake Prize and most recently the 2009 Gallipoli Art Prize.

His works are held in public collections throughout Australia and overseas, including the Metropolitan Museum of Art, New York; Federal Parliament House Art Collection, Australia; National Gallery of Australia; and the National Gallery of Victoria.



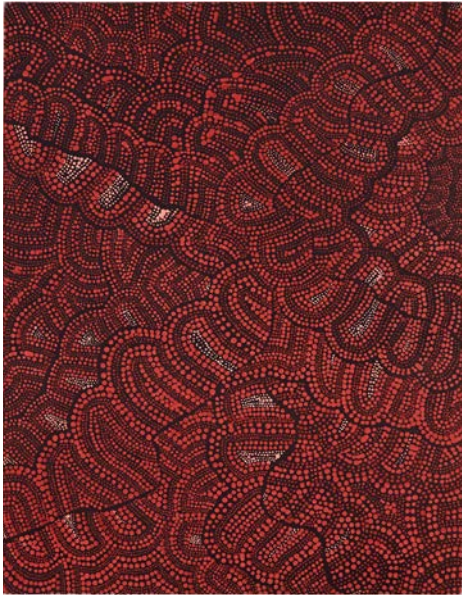
Noel McKenna

Noel McKenna was born in Brisbane and currently lives and works in Sydney. He studied architecture briefly at the University of Queensland, before attending Brisbane College of Art and, in 1981, Alexander Mackie College, Sydney.

McKenna works in a variety of mediums, including ceramics, metal sculpture, enamel and watercolour paints. Through these various methods of art making, he instils a humble and engaging quality to

familiar imagery. Animals have been important in McKenna's work, and in June 2013 he said, 'I think my love of animals began with the stray cats in the West End, Brisbane where I was born in 1956. I used to save the scraps of food from my family's plates and when I got my first job delivering newspapers I used to buy tins of cat food for them. All the members of my family dismissed me as being slightly crazy. Throughout my life I have always been surprised when I encounter people who do not share my feelings about animals.'

McKenna's work has a growing profile, he is regularly listed in the Australian Art Collector's 50 most collectable artists and his paintings, ceramics, sculpture and drawings are appreciated by collectors and curators alike. He has been exhibiting since the early 1980s holding solo exhibitions in Melbourne, Brisbane, Sydney, Adelaide and Hobart, as well as Korea, Hong Kong, Japan, Ireland and New Zealand. His work has been included in many group and touring exhibitions and is included in numerous public collections, including the National Gallery of Australia, National Gallery of Victoria, Art Gallery of New South Wales and the Queensland Art Gallery. McKenna is a regular finalist in the Wynne and Sulman Prizes and has been awarded the Trustees Watercolour Prize at the Art Gallery of New South Wales five times since 1997.



Isobel Major Nampitjinpa

Isobel Major Nampitjinpa was born in 1975 in Alice Springs Hospital (NT). She is the eldest daughter of Punata Stockman Nungurrayi and the granddaughter of Papunya Tula artist Billy Stockman Tjapaltjarri.

Nampitjinpa paints the Dreaming stories that have been passed down to her from both sides of her family, but mostly her grandmother's dreaming from west Kintore and east of Kiwikurra, a place called Yumarri. This is the forbidden love story between two people of the wrong skin.

In late 2007, when Papunya Tjupi Art Centre began operating, Nampitjinpa became its first local Indigenous worker, soon to be joined by her husband Patrick Poulson. She produced her first canvas for the inaugural Papunya Tjupi exhibition at Ivan Dougherty Gallery, UNSW Art

& Design in 2007. Isobel and Poulson reflect the founding artists' determination that, in addition to supporting artists, Papunya Tjupi would create employment for local Indigenous people running the art centre. Nampitjinpa is a Director of Papunya Tjupi Arts.



Martha McDonald Napaltjarri

Martha McDonald Napaltjarri began working with Papunya Tjupi in 2008 and rapidly emerged as one of the art centre's most talented painters with her own distinctive style.

Napaltjarri is the only child of founding Papunya Tula artist Shorty Lungkata Tjungurrayi and his first wife. Martha never attended school but has memories of her father painting in the Town Hall at the beginning of the Papunya Tula movement. Napaltjarri insists that she

did not learn to paint from her father as only men painted in the early days of the Papunya Art Movement. She learned about women's ceremony from female relatives. She worked at the Papunya preschool and at the Papunya Literature Production Centre and Adult Education program and she is a respected elder in the Papunya community. Napaltjarri paints at the art centre every day and is also on the board of Directors.



Doris Bush Nungarrayi

Doris Bush Nungarrayi was born at Haasts Bluff in the Northern Territory. Her father was a Warlpiri man and her mother a Pintupi woman from the Kintore region. She married George Bush Tjangala, one of the original shareholders of Papunya Tula Artists. They lived on an outstation further west toward the Western Australian and Northern Territory border, then moved between Papunya and Alice Springs, where Tjangala sold his paintings. After her husband's death in 1997 Nungarrayi spent increasing amounts of time in Papunya. After the community-based art centre, Papunya Tjupi Arts, was established in Papunya in late 2007, Nungarrayi quickly became one of the most prolific and enthusiastic painters in the community and is usually the first to arrive each morning when – or even before – the doors open. She paints "Papa Tjukurrpa", Wild Dog Dreaming, of which she is the Custodian. Her ancestral

dog dreaming site is Nyunmanu, located south-east of Kintore. More recently Nungarrayi has established special significance for her work by painting about Tjurrpinyi, her name for the entirely personal, autobiographical story of how she met her husband when they were swimming together near Haasts Bluff.



Punata Stockman Nungarrayi

Born at Haasts Bluff, Punata Stockman Nungarrayi is the eldest child of Billy Stockman Tjapaltjarri, one of the founders and one-time Chairman of Papunya Tula Artists and Yintinaka Nampitjinpa (b. 1940). Her grandparents on her father's side were Amnatyerre but they were killed in the 1928 Coniston Massacre when her father was just a baby. Nungarrayi spent her early childhood in Haasts Bluff and then went to school in Papunya. Her memory of her schooldays is that the teachers were 'very strict' and they had to speak English in the classroom. Having trained for six months as a nurse's aide in Darwin after leaving school, she was employed as a health worker in Papunya

for 21 years. In 1980, at a time when no women painted in their own right for the Papunya Tula company, Billy Stockman began teaching his daughters to paint. Nungarrayi remembers being told to 'watch and learn'. Her mother was already helping her father with the background dotting of his paintings and there was discussion among the male painters about letting the women share the resources of the painting company 'so they can teach our grandchildren with the paintings'. These days Nungarrayi looks upon her early efforts as 'just practising'. It was much later that she began doing 'private canvases', which she sold to people working locally in Papunya 'to help support all my grandchildren'. When Papunya Tjupi Art Centre opened its doors in 2007 Nungarrayi began painting regularly and is one of its most consistent and dedicated artists. In 2008 she was elected Chairperson of the organisation.



Gregory O'Brien

Born in Matamata, New Zealand, Gregory O'Brien trained as a journalist and studied art history and English at Auckland University. With one foot in the literary world, the other in the visual art realm, O'Brien has been a prolific and busy presence on New Zealand's cultural scene for nearly three decades. *Lands and Deeds; Profiles of Contemporary New Zealand Painters* (1996) kicked off a busy few years of art-writing and curating exhibitions. While holding a part-time position at City Gallery Wellington, he curated major exhibitions by Rosalie Gascoigne, Colin McCahon, Fiona Hall and others. Presently, he is a co-ordinator/participant in the ongoing 'Kermadec' art project. As an artist, O'Brien has illustrated the work of other New Zealand writers – among them C. K. Stead, Elizabeth Smither, Bill Manhire, Michael King and Jenny Bornholdt.

His artworks can be found on book covers in New Zealand, Australia, England, Germany, The Netherlands and Russia. In 2012, he illustrated Kate De Goldi's novella, *The ACB with Honora Lee*, as well as his own book, *Beauties of the Octagonal Pool*. With his hand-printer brother Brendan, he has produced numerous small press editions bringing together poetry and art, by his own hand and by others.

Since 2008, he has made over 30 etchings with master printmaker Michael Kempson at Cicada Press. O'Brien received an Arts Foundation Laureate Award in 2012. In the same year he was the recipient of the Prime Minister's Award for Literary Achievement for Non-Fiction.



Chris O'Doherty aka Reg Mombassa

Born in New Zealand, Chris O'Doherty migrated to Australia with his family in 1969. A graduate from Alexander Mackie CAE (now UNSW Art & Design) in 1977, he worked as an artist, designer and musician, excelling to such an extent that he has made an indelible contribution to the national consciousness. In 1976 he gave himself the stage name Reg Mombassa as a founding member of the rock band Mental as Anything and,

in 1991, he formed Dog Trumpet with his brother Peter. He has worked closely with Mambo Graphics since 1986, designing T-shirts and posters, and his art practice, dealing with the big issues of religion and sex, the environment and politics, has taken the rich English tradition of social satire and mixed in a little Antipodean disrespect for institutions to produce distinctive images of the Australian vernacular.

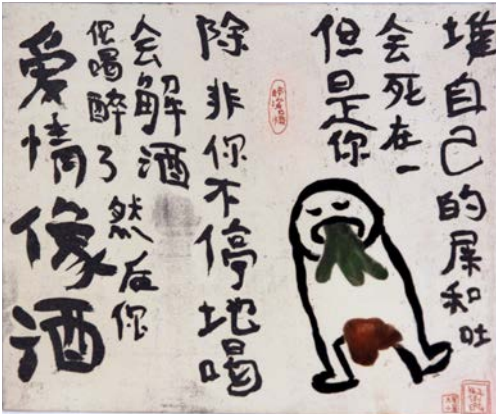
He held his first solo exhibition at Watters Gallery in 1975 and exhibits there regularly. A major survey of his work was held at Sydney's S H Ervin Gallery.



John Pule

From Niue island off New Zealand, John Puhiateau Pule is recognised as one of the Pacific's most significant artists. His work involves media as diverse as painting, drawing, printmaking, film-making and performance. Pule's creative interests entwine his personal narrative with Niuean cosmology and, at the same time, engage with broader issues of migration, colonialism and Christianity. He is a celebrated author, with three novels, as well as being a published poet.

In 2000, Pule was the University of Auckland Literary Fellow and in 2002 took up a distinguished visiting writer's residency in the department of English at the University of Hawaii. In 2005, he was awarded an art residency at Roemerapotheker in Basel, Switzerland, and in 2004 he was honoured with the prestigious Laureate Award from the Arts Foundation of New Zealand. Pule's work is held in numerous public and private collections in New Zealand and Australia.



Jason Phu

Jason Phu graduated from the UNSW Art & Design in 2011 with a BFA Honours. He has also studied in Nova Scotia College of Art & Design and the Central Academy of Fine Arts, Beijing.

Phu's artwork deals with the mixed cultural identities of Australians. Drawing upon his own cultural heritage as a Chinese-Australian he makes light of the dislocation and disassociation that he and others around him have experienced.

Phu joined the Hughes Gallery in 2013 and he regularly shows in group shows in

Sydney and has shown abroad in Taiwan, Thailand and Chicago. Phu was awarded the 2015 Sulman Prize at the Art Gallery of New South Wales. He was also a 2015 Archibald finalist and said, 'I never really wanted to become an artist. I've always wanted to be a cartoonist, doing the Sunday comic strips but I've been too scared to pursue it. In high school I decided I'd like to do engineering. I've always had a penchant for building little mechanical toys but I didn't have the marks to do engineering. So I had to do fine arts. It's been all right and I've enjoyed it but I see myself becoming a chef in the not-too-distant future.'



Ben Quilty

Ben Quilty is an artist producing rich visual images which have earned him a national reputation. Acclaimed as a portraitist, Quilty creates thickly impastoed canvases using vibrant colours and broad brush strokes that build up layers of paint. He works in a wide range of genres, including portraits and still life, but also landscapes that reflect his fascination with Australianness, a passion which has its origins in Arthur Streeton's edict that Australian artists should look to their own backyards for inspiration.

After high school, Quilty followed his interest in art and obtained a Bachelor of Visual Arts from Sydney

College of the Arts. He also undertook a Bachelor of Visual Communication from the University of Western Sydney, which included a unit in Women's Studies. 'I became very aware that to understand [the] strange role that I was playing as a young man in my society... I had to understand contemporary feminist theory.' He also took a course in Aboriginal studies at the University of Melbourne.

After winning the 2002 Brett Whiteley Travelling Art Scholarship, Quilty went on to be a finalist in the prestigious Wynne and Archibald prizes. He won the Doug Moran National Portrait Prize in 2009 with a portrait of Jimmy Barnes; his portrait of artist, friend and mentor Margaret Olley won the Archibald Prize in 2011. In October 2011, the Australian War Memorial commissioned Quilty as an official war artist in Afghanistan to interpret the experiences of Australian Defence Force personnel participating in Operation Slipper. In November 2012, he was appointed a trustee to the Art Gallery of New South Wales.



Reko Rennie

Reko Rennie is a Kamilaroi/ Gamilaroi man, born in Melbourne. He began pursuing an art career after leaving his job, as a journalist for *The Age* newspaper, in 2009. He received no formal artistic training but as a young man discovered graffiti and this became an all-consuming passion. Rennie's use of the geometric diamond pattern as a recurring motif is a reflection of his family connection to the Kamilaroi people of northern NSW. Rennie describes the diamond pattern as a sort of 'family crest' for the Kamilaroi people. His current international public-art practice, evolved from his earlier forays into street art, has led to him working on projects in cities such as Paris, Berlin, Jakarta, Shanghai and Washington DC.

Rennie's mediums range from site-specific installation incorporating neon to painting and printmaking that seek to provoke discussion surrounding Indigenous culture and identity in contemporary urban environments. Recent highlights include: 2013 commission for GOMA in Brisbane; 2012-13 La Trobe University public art commission; 2012 Archibald Prize Finalist; a solo exhibition at SCOPE Art Fair, New York 2012; a 35-metre commissioned work by the Washington DC Arts and Humanities; a two-year public artwork, *Neon Natives*, as part of the 2011 Melbourne Laneway Commission; and an exhibitor in the 2015 Venice Biennale.



Ann Thomson

Ann Thomson was born in Brisbane. After studying with Jon Molvig in the mid 1950s, she left Brisbane for Sydney and completed her studies at the National Art School in 1962. With the exception of a three- year period spent in Brisbane, Thomson has continued to live and work in Sydney and her first solo exhibition was with Watters Gallery in the 1960s.

She is an abstract painter and sculptor and for over half a century has produced a consistent body of energetic, expressive art. Her work has been curated in

numerous exhibitions in Australia, Indonesia, Belgium, London and Venice. In 1998, she was the recipient of the Wynne Prize, Art Gallery of New South Wales. In 2002, she won the Geelong Contemporary Art Prize and, three years later in 2005, was awarded the Kedumba Drawing Award.

Thomson's work is held in private and public collections, including Cincinnati Art Museum; Coventry Collection, NERAM, Armidale; NGA Canberra; Newcastle Regional Art Gallery; United Nations, New York and Parliament House, Canberra.



Guy Warren

Born in Goulburn, Guy Warren is one of Australia's most senior and experienced artists. His main focus is with landscape and the interdependence of the natural world, the figure not as a separate entity, but as part of the landscape. He has received many awards, including the Medal of the Order of Australia (1999) and the Archibald Prize (1985).

Warren studied at the National Art School, Sydney, from 1941–46; in London at the

Chelsea School of Art; and his education culminated with an Honorary Doctorate of Visual Arts from the University of Sydney in 2007. He has had over 50 solo exhibitions, three travelling survey exhibitions, and has participated in nearly 60 group shows since 1955, in Australia, Brazil, the US, Taiwan, Poland, and New Zealand. His work is represented at the British Museum, London; Contemporary Art Society Collection, London; National Library, Beijing; Taipei Fine Arts Museum, Taiwan; and in all State and major national collections in Australia as well as in private collections in the UK, US and Australia. To celebrate Warren's 95th birthday this year, the S H Ervin Gallery is presenting an exhibition of his works from the 1950s and 1960s, produced during his London years and soon after his return to Sydney.



Marshall Weber

Marshall Weber lives in New York. He has significant bodies of work in the media of artists' books, collage, drawing, printing, video, social sculpture and public endurance performances. He has curated hundreds of exhibitions around the world since the 1980s and he is known for his outspoken advocacy for artists and cultural organisations that work outside the conventional academic and commercial art world.

Weber's artwork explores concepts of audience, the expansion of public space, language and travel.

Collected and exhibited internationally, Weber was an Interdisciplinary Arts Fellow of the New York Foundation for the Arts and the McKnight Foundation of Minnesota.

He has received grants from the National Endowment for the Arts and Art Matters and has work in numerous collections globally including the Centre Pompidou, Paris; Palace of the Legion of Honor, San Francisco; Metropolitan Museum of Art, New York; Museum of Modern Art, New York; San Francisco Museum of Modern Art; Smithsonian Institution, Washington DC; and the Victoria and Albert Museum of Art, London. Weber received his MFA at the San Francisco Art Institute in 1981 and went on to co-found Artists Television Access, one of the longest running alternative media art centres in the US. In 1999, he was co-founder and is now Directing Curator of the Booklyn, Inc., where he has recently organized several innovative funding projects for activist arts organisations, including co-producing a fine art print portfolio to benefit the Occuprint Project of the Occupy Wall Street movement. He is working on arts projects with Bulletspace, EZLN (Zapatistas); Food Not Bombs; IVAW (Iraq Veterans Against the War); Justseeds; World War Three Illustrated and many other organisations. He is now building a national program to help under-represented artists and organisations catalogue and place their archives in appropriate educational institutions.



Dame Robin White

Dame Robin White was born in Te Puke and is one of New Zealand's greatest visual artists. Of Pakeha and Maori descent, White was one of the most prominent painters of the 1970s, producing numerous iconic New Zealand images. She subsequently lived on the island of Tarawa in the Republic of Kiribati for 17 years, before returning to New Zealand in 1999. She is now based in Masterton but continues to work with weavers and artists from around the Pacific, particularly in collaboration with Ruha Fifta and a collective of Tongan tapa cloth makers for projects

such as The Kermadecs, which has recently been touring major galleries of New Zealand, the Pacific Islands and the Museum of Contemporary Art in Santiago, Chile. Major works made in collaboration with Pacific women are in the collections of the Queensland Art Gallery, the National Gallery of Australia and the Museum of New Zealand Te Papa Tongarewa. In 2003, White was made a Distinguished Companion of the New Zealand Order of Merit.



Adeel uz Zafar (Pakistan)

Adeel uz Zafar was born in Karachi, Pakistan, and graduated with a BFA (Distinction) from National College of Arts, Lahore (1998). He has worked as an illustrator and is currently an instructor at the Karachi Grammar School. *Size Does Matter* at V.M. Art Gallery, Karachi (2009) was a turning point for Zafar as it catapulted him into important emerging artist status in Pakistan.

His interest in depicting children's toys bound in gauze bandages in a large, meticulously rendered but inverted graphic style combine ideas of innocence and damage, the unequivocally absolute with the delicately intimate.

Zafar has contributed to many national and international exhibitions and held his first international solo exhibition, *Protagonists*, at FOST

Gallery, Singapore (2013). He recently participated in a residency at Cicada Press, resulting in *Semblance of Order* at Parramatta Artists' Studios, Sydney in 2013 and then at Koel Gallery, Karachi, in 2014.



Raymond Zada

Born in Adelaide, Raymond Zada grew up in Port Augusta and Marree, South Australia. He is Aboriginal, with Afghan and Scottish heritage. Zada is based in Adelaide and works primarily with photography, video and digital design. He is also an award-winning radio broadcaster with 13 years' experience in production, presentation, and technical operation.

In 2013, he won the New Media category of the 30th Telstra National Aboriginal and Torres Strait Islander Art Award for his video work, *Sorry*, which examines the complexities of Australian history and the disconnect between language and reality. It combines excerpts from two landmark speeches by Australian prime ministers: Paul Keating's 1993 Redfern address and Kevin Rudd's apology.

Zada's work is held in the collections of the National Gallery of Australia, Canberra; Museum and Art Gallery of the Northern Territory, Darwin; and Art Gallery of South Australia, Adelaide.

List of works

Vernon Ah Kee

abc 2012

Aquatint, Edition: AP

31 x 30 cm (print size)

Represented by Milani Gallery, Brisbane

let's be polite about aboriginal art 2012

aquatint, Edition: PP

31 x 32 cm (print size)

Represented by Milani Gallery, Brisbane

Unwritten (Black) 2012

Etching and aquatint, Edition: AP

66 x 50.5 cm (print size)

Represented by Milani Gallery, Brisbane

Tony Albert

Square 2015

Boomerang 2015

Trapezoid 2015

Circle 2015

(all)

Etching and aquatint, Edition: PP

21.5 x 21.5 cm (print size)

Represented by Sullivan+Strumpf

Nudge Blacklock

Bodypaint 2012

Aquatint

Edition: 25/25

50.5 x 35 cm (print size)

Mathew Calandra

Ghost Movie 2013

Etching, Edition: 2/16

Size: 32 x 24.5 cm (print size)

Represented by Studio Artes, Hornsby

Two men smoking 2013

Colour etching, Edition: 6/8

Size: 25 x 24.5 cm (print size)

Represented by Studio Artes, Hornsby

Michael Callaghan

Operation Iraqi Freedom 2009

Aquatint, screenprint and digital print
(4 panels)

Edition: AP

136 x 107 cm (print size)

Adam Cullen

Mega Dog 2010

Etching with surface roll, Edition: 1/30

19 x 24.5 cm (print size)

Elisabeth Cummings

Flinders Summer 2010

etching, aquatint, open-bite and scraping

Edition: 26/30

25 x 26 cm (print size)

Represented by King Street Gallery on
William, Sydney

Top Paddock 2010

etching and aquatint

Edition: PP

33 x 50 cm (print size)

Represented by King Street Gallery on
William, Sydney

Arkaroola Dawn 2009

etching, liftground aquatint and open-
bite with burnishing and scraping,

Edition: 25/40

24 x 20.5 cm (print size)

Represented by King Street Gallery on
William, Sydney

Among the Termite Mounds 2012

Etching and aquatint, Edition: AP

50 x 69 cm (print size)

Represented by King Street Gallery on
William, Sydney

Turkish Coast 2013

Etching and aquatint

Edition: AP, 25 x 25.5 cm (print size)

\$1550 framed, \$1400 unframed

Represented by King Street Gallery on
William, Sydney

Louise Daniels

Going Hunting Bush Trip 2015

Etching and aquatint, Edition: AP

25 x 29 cm (print size)

Represented by Tangentyere Artists,
Alice Springs

Ian Grant

Hillside South 2009

Etching and aquatint, Edition: 23/40

18 x 20 cm (print size)

Represented by Olsen Irwin Gallery,
Sydney

Parkland III 2009

Etching and aquatint, Edition: AP

17.5 x 17.5cm (print size)

Represented by Olsen Irwin Gallery,
Sydney

Boundary 2011

Etching and aquatint, Edition: 3/35

43.5 x 43.5cm (print size)

Represented by Olsen Irwin Gallery,
Sydney

Fiona Hall

Lying in the Dark 2012

Etching, aquatint, open-bite and
screenprint

Edition: 34/35

50.5 x 101 cm (print size)

Represented by Roslyn Oxleyg Gallery,
Sydney

Nicholas Harding

Untitled (King Street) 2003

Etching, open-bite and aquatint

Edition: AP4,

49 x 46 cm (print size)

Represented by Olsen Irwin Gallery,
Sydney

Norman Hetherington

aka Mr. Squiggle

The Pied Piper 2007

Etching and aquatint, Edition: PP

30 x 22 cm (print size)

Suze Heymans

Constellation 2007

Etching

73 x 48 cm (print size)

Cherry Hood

Roger 2002

Etching and spit-bite aquatint,

Edition: AP

45.5 x 30cm (print size)

represented by Olsen Irwin, Sydney

Jack 2002

Etching and spit-bite aquatint,

Edition: WP

60.5 x 45 cm (print size)

represented by Olsen Irwin Gallery,
Sydney

Locust Jones

Skull 2010

Liftground and spitbite aquatint, Edition:
14/15

25 x 23.5 cm (print size)

Represented by Dominik Mersch Gallery,
Sydney

Michael Kempson

Slow and Fast 2014

Etching and aquatint

Edition: 8/20

33 x 66 cm

Represented by Flinders Street Gallery,
Sydney

East and West 2014

Etching and aquatint

Edition: 1/20

68 x 101 cm

Presents with Presence 2013

Etching and aquatint

Edition: 2/20

66.5 x 50cm

Sticks and Stones 2010

Etching and aquatint

Edition: AP

33 x 66 cm

Euan Macleod

Dark Figures in Smoke 2014

open-bite etching and aquatint, Edition:
AP

100 x 50 cm (print size)

Represented by Watters Gallery, Sydney

Ice-Man 2011

etching, aquatint and open-bite, Edition:
PP

37.5 x 50.5 cm (print size)

Represented by Watters Gallery, Sydney

2 Night Figures 2015

etching, aquatint and open-bite, Edition:
11/40

28 x 31 cm (print size)

Represented by Watters Gallery, Sydney

Nocturne 2015

Etching, aquatint and open-bite, Edition:
11/40

28 x 31 cm (print size)

Represented by Watters Gallery, Sydney

Noel McKenna

Breakfast 2009

lithograph

Edition: AP

36 x 46 cm (print size)

Represented by Darren Knight Gallery,
Sydney

Willie Wagtail 2014

etching and aquatint

Edition: PP

27.5 x 34.5 cm (print size)

Represented by Darren Knight Gallery,
Sydney

Dog, 3 legs 2014

etching and aquatint

Edition: AP

26.5 x 34.5cm (print size)

Represented by Darren Knight Gallery,
Sydney

Isobel Major Nampitjinpa

Untitled 2014

Aquatint, Edition: AP

50 x 39.5 cm (print size)

Represented by Papunya Tjupi Art
Centre

Martha MacDonald Napaltjarri

Untitled 2009

Aquatint, Edition: 20/25

24.5 x 34 cm (print size)

Represented by Papunya Tjupi Art
Centre

Untitled 2014

Etching

Edition: PP

50.5 x 39.5 cm

Doris Bush Nungarrayi

Untitled (Kalinykalinyapa Tjukurpa)

Etching, aquatint and open-bite

Edition: AP

33.5 x 50 cm (print size)

represented by Papunya Tjupi Arts, NT

Punata Stockman Nungarrayi

Mt Denison 2008

Aquatint, Edition: AP

49.5 x 44 cm (print size)

Represented by Papunya Tjupi Arts, NT

Gregory O'Brien

Raoul Island Whale Survey with shipping containers,

Astrolabe Reef 2012-13

etching, aquatint and spit-bite,

Edition: PP

51 x 41cm (print size)

Represented by Bowen Galleries,

Wellington, New Zealand

Memory of Auckland Harbour, July 1985

2010

etching and aquatint, Edition: 22/25

14.5 x 9.5 cm (print size)

Represented by Bowen Galleries,

Wellington, NZ

Chris O'Doherty aka Reg

Mombassa

Skull on Derwent 2014

Etching and aquatint, Edition: 21/25

22 x 38 cm (print size)

Represented by Watters Gallery, Sydney

Sheepwalk 2015

Etching and aquatint

Edition: 33/40

27.5 x 30.5 cm (print size)

Represented by Watters Gallery, Sydney

Bones, poles and wires 2015

etching and aquatint, Edition: AP

50 x 73 cm (print size)

Represented by Watters Gallery, Sydney

Jason Phu

Love is like alcohol 2015

Etching, aquatint and viscosity roll,

Edition: 16/40

27.5 X 33cm (print size)

Represented by The Hughes Gallery

John Pule

Something strange is now in our world
2010

etching and aquatint, Edition: AP

25 x 34.5 cm (print size)

Represented by Martin Browne

Contemporary, Sydney

Ben Quilty

Fang 2005

Etching and aquatint, Edition: 30/35

Reko Rennie

Big Red 2013

Photo-etching, aquatint and viscosity roll

Edition: 23/25

49.5 x 30.5 cm (print size)

Represented by blackartprojects,

Melbourne

Message Stick 2013

photo-etching, aquatint and viscosity roll

Edition: 25/25

43 x 34 cm (print size)

Represented by blackartprojects,

Melbourne

Ann Thomson

Warrior, 2013

Lithograph, Edition: AP

45 x 46cm (print size)

Represented by Olsen Irwin Gallery,

Sydney

Guy Warren

High Country c2006

Etching and aquatint, Edition: 22/22

49.5 x 66.5 cm (print size)

Marshall Weber (USA)

The Gospel According to Mr. Smith 2015

Aquatint, Edition: AP6

71 x 50 cm (print size)

'I can't breathe', RIP Eric Garner 2015

Aquatint and screenprint, Edition: AP2

45 x 41 cm (print size)

Dame Robin White

Braveheart 2011

Etching, Edition: PP

19 cm diameter (print size)

Represented by Peter McLeavey Gallery,
Wellington, NZ

Adeel uz Zafar

*Drawing Appendages: Flyer with
conjoined Joey* 2013

Relief etching, Edition: 14/25

25 x 29.5 cm (print size)

Drawing Appendages: Two headed Pup
2013

Relief etching, Edition: 1/25

25 x 29.5 cm (print size)

Drawing Appendages: Three headed Cub
2013

Relief etching, Edition: PP

25 x 29.5 cm (print size)

Raymond Zada

A Little Sorry 2015

Relief etching, Edition: AP

41 x 29 cm (print size)

