

# NEW AND OLD TERRITORIES

2014 Print Commission Launch



Michael Kempson *Longing and Belonging* etching and aquatint





Derived from an autochrome by General Joly, courtesy centre of research at the Palace of Versailles. I chose a work with text, and the other work is drawing based on the idea of lace. The way the work (journey) start with a framework (dots) on which the pattern for the embroidery can start (usually a botanical subject). The botanical border is from my father's garden and of course linking France and Australia.

**Nathalie  
Hartog Gautier**

*Retracing, 2009*

Gouache, digital print on archival paper

Image: 50 x 100 cm,

Paper: 64 x 110 cm

Courtesy Akky van Ogtrop

**\$1,800**

**Nathalie  
Hartog Gautier**

*Scanning, 2010*

Gouache, digital print on archival paper

Image: 50 x 100 cm,

Paper: 64 x 110 cm

Courtesy Akky van Ogtrop

**\$1,800**



**Marion Manifold**

*Memoranda, 2011*

Linocut

Image: 45 x 40.5 cm,

Paper: 67 x 56 cm

Courtesy Print Council of Australia

**\$450 unframed**



**Rona Green**

*Non compos mentis*, 2000

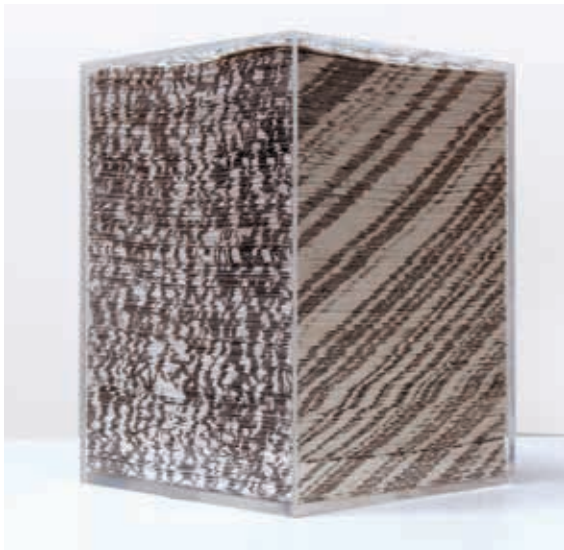
Linocut

Image: 25 x 76 cm,

Paper: 25 x 76 cm

Courtesy Print Council of Australia

**\$450 unframed**



**Helen Mueller**

*Water's Edge 2*, 2010

Unique unbound book in  
Perspex box

18.5 x 12 x 12cm

Courtesy Akky van Ogtrop

**\$650**

## ARTIST BOOKS

Courtesy Akky van Ogtrop

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### ***On the Shelf, 1991, Concertina book***

Carolyn Dodge  
linocut



### ***The immortal visits heaven or "Barbie visits Greece" 2001***

Imaginary postcards manufactured with  
photoshop by Dianne Fogwell  
Produced in a limited edition of 10

### ***Paper Memory, 2005***

Commemoration of the 10th anniversary of  
the Sydney Art on Paper Fair, Commissioned  
and published by Akky van Ogtrop

**\$90**

### ***The Books of Stretch (and Squeeze), 2002***

Vol. 1 The Head, by Stephen Spurrier  
Published by UGG BOOT PRESS

### ***The Barcelona Diaries, 2003***

Vol. 2, by Stephen Spurrier  
Published by UGG BOOT PRESS

### ***Concrete Poetry, 1996***

#### **Hand bound by the artist**

Handset and printed  
Bernadette R. Crockford  
Edition of 4

Published by Edition and Artist book  
Studio, Canberra School of Art

### ***Without Resource to the Devine, 1999***

Written by Dan Harrison  
Mezzotints by Greg Harrison

### ***The Book of remarkable meaningless and extremely irrelevant sequences, 2012***

Stephen Spurrier  
Published by UGG BOOT PRESS

### ***Listen Carefully, 2006***

Audiotoop Book and CD  
Published by Korm Plastics,  
The Netherlands.

### ***Cats, Cakes, Clothes and Cups, 1999***

Dianne Longley  
A personal deck of playing cards  
Published by Illumination Press and printed  
at The Print Studio, Adelaide SA  
Numbered 2/8



*The Bendigo Leparello No 1, July 1999*

An edition in concertina format executed during a two- day print workshop given by Dutch Master Printer Rento Brattinga at La Trobe University Bendigo,

*Participants:* John Robinson, Barry Weston, Jennifer Marshall, Robert Jacks, Craig Gough, Dean Bowen, Rosalind Askins, Tim Jones, Vincent Drane

Numbered 17/18.



*An Australian Bestiary, 1999*

This artists' book was produced in the Printmaking

Department of the Northern Institute of TAFE,

Meadowbank College in October/November 1999.

<i>Artists:</i> Rod Armstrong,	Irena Opacak,
Jasmine Ashby,	Simone Pascek,
Belinda Clulee,	Elizabeth Pozega,
Karen Greenwood,	Sandi Rigby,
Rew Hanks,	Annette Simpson,
Michael Kempson,	Gerald Soworka,
Bruce Latimer,	Mary G.T. Webber.
Robyn Lipson,	Numbered 19/19
Fiona Mulrooney,	



**Janet Parker Smith**

*Animal Instincts, 2010*

deconstructed book, digital prints in perspex box

Image: 28 x 34.5 x 17cm

**\$1,200**



### **Ron McBurnie**

*This was Whistler's mother's cat's third attempt to jump onto the table of the Margaret Olley painting, 1997*

Hard ground etching and aquatint

39 x 49cm

Courtesy Akky van Ogtrop

**\$1,350 framed**

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### **Janet Parker Smith**

*Farm Play, 2009*

Screenprint

Image: 44 x 50 cm,

Paper: 56 x 76 cm

Courtesy Brenda May Gallery

**\$450 unframed**

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### **Darren Bryant**

*Little Boy, 2009*

4 colour screen print and embossing

Image: 39.5 x 29.5 cm,

Paper: 39.5 x 29.5 cm

Courtesy the Print Council of Australia

**\$300 unframed**



### **Ben Rak**

*Sole Surfer (if my clod be washed to sea)*, 2011

4 colour screen print and embossing  
Image: 38 x 38 cm, Paper: 38 x 38 cm  
Courtesy Print Council of Australia

**\$350 unframed**



### **Jennifer Marshall**

*Porifer II, State 2, from Cape Liptrap, Drypoint*

Image: 90 x 60 cm  
Paper: 101 x 80 cm  
Courtesy Akky van Ogtrop

**\$1,800**

### **Jennifer Marshall**

*Porifer IV, Sea Sponge from W.A., 2003*  
Drypoint and woodcut

Image: 90 x 60 cm  
Paper: 101 x 80 cm  
Courtesy Akky van Ogtrop

**\$1,800**



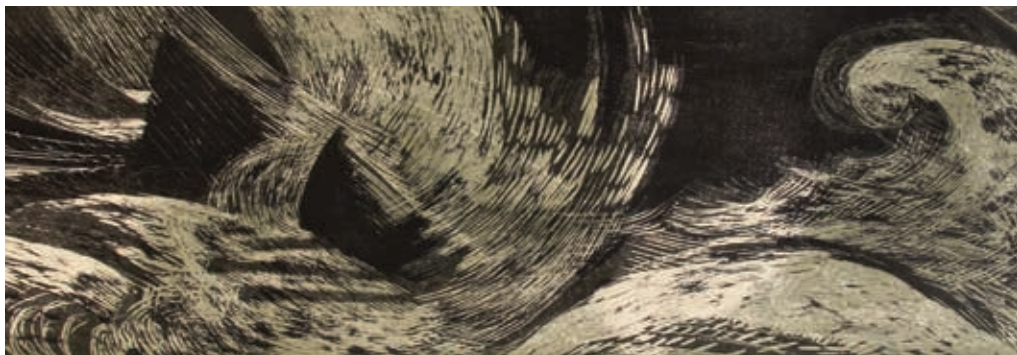
### **Jennifer Marshall**

*Porifer 4 from WA, 2002*  
Drypoint and woodcut

Image: 90 x 60 cm  
Paper: 101 x 80 cm  
Courtesy Akky van Ogtrop

**\$1,800**





The long, narrow woodcut *Tempest* is based on (19th wood engravings of two incidents off King Island in Bass Strait in the (19th - the wreck of the British Admiral in 1874, with loss of 77 lives, and the Netherby in 1866, all 502 passengers and crew rescued. In less than 50 years over 800 lives were lost off King Island. My image shows the long boat, used to take off survivors, as it battles the huge waves. The *Tempest* won the ANL Maritime Art Award.

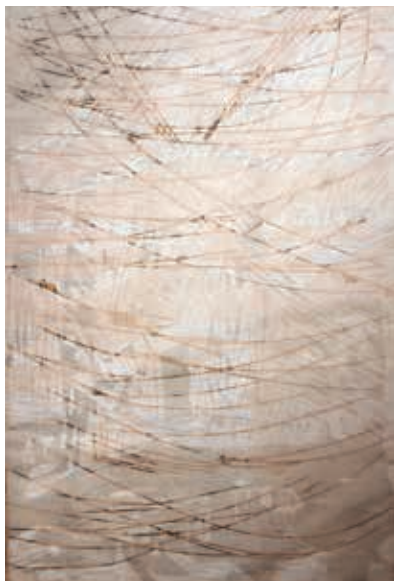
**Jennifer Marshall**

*The Tempest*, 2004  
woodcut

Image/Paper: 46 x 250 cm

Courtesy Akky van Ogtrop

**\$1,800**



**Ruth Burgess**

*Beyond the Mountain*, 1992

Multi block woodcut,  
edition number 8/8

Image: 107 x 62 cm,

Paper: 110 x 81 cm

Courtesy the artist

**\$3,150**



### **Ron McBurnie**

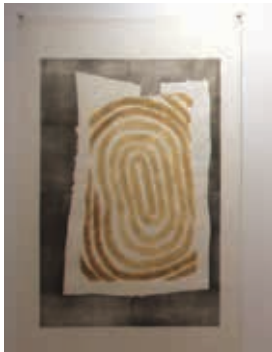
*Her hair, mainly that swept the street,*  
from the *Suburban series*, Poem by  
Lloyd Jones, 2013

Circular book, etching

28.5 x 10cm diameter

Courtesy Akky van Ogtrop

**\$350**



### **Gary Shinfield**

*Enclosures 2A, 2B, 2C and 2D*, 2011

Woodcut and monotype on  
handmade Chinese paper

Image: 90 x 60 each,

Paper: 144 x 76 each

Courtesy the artist

**\$2100 each**



In 2010 I travelled to Skopelos, Greece for a workshop organized by Basil Hall. Here I made a number of images based on a particular site – a deserted monastery with an enclosed courtyard and a small chapel within. The following year I developed this theme into a series of unique state prints (woodcut with monotype) printed on handmade Chinese paper. The images in this exhibition are from this body of work. They were printed at Australia Print Workshop, Melbourne in 2011.



**Roslyn Kean**

*Garden paths and Whispers*, 2013

Woodblock and Linocut

Image: 56 cm x 76 cm

Represented by Spot81, Sydney

**\$2,000**



**Roslyn Kean**

*Night Rain-Softly falling*, 2013

Woodblock and Calligraphy

76 cm x 103 cm

Represented by Spot81, Sydney

**\$2,500**



**Caren Florence**

*I am Writing to You from a Far-Off Country: Experiencing Henri Michaux*, 2000



**Geraldine Berkemeier**

*Windshift*, 2012

Waterless Lithograph (unique state)

Image: 46 x 36 cm

Courtesy the artist

**\$550**

**Geraldine Berkemeier**

*Estuary*, 2011

Waterless Lithograph

Image: 54 X 55 cm

Courtesy the artist

**\$600**



**Geraldine Berkemeier**

*Water Garden I*, 2013

Waterless Lithograph (unique state)

Image: 78 X 57 cm

Courtesy the artist

**\$500**

**Geraldine Berkemeier**

*e-merging Conversations*, 2010

Waterless Lithograph 1/2

Image: 38 X 74 cm

Courtesy the artist

**\$650**



**Ruth Burgess**

*From The Forest*, 2011

Wood Engraving,  
edition number 1/12

Image: 15 x 23 cm

Paper: 51 x 54 cm

Courtesy the artist

**\$1,450**



**Ruth Burgess**

*Forest Prelude*, 2013

Wood Engraving

Image: 24 x 19 cm

Paper: 56 x 38 cm

Courtesy the artist

**\$1,450**

## 2014 Print Council Annual Print Commission



### Janet Parker-Smith

*Stranger, 2014*

Screen print and glitter. Artist Proof

Image: 35 x 27 cm,

Paper: 57.5 x 38 cm

This work is representative of human and nature and their boundless capacity for re-invention and rejuvenation. The Curios are evident of a mutation that may provide advantageous new traits in a foreign environment that could survive and multiply, or bring adverse effects.



### Layli Rakhsha

*From series of home, 2014*

Screen print and glitter,

Artist Proof

41 x 28.2 cm

From series of home represents both my visual and conceptual investigations on the idea of home. I ask myself questions such as how can I visualize home in Australia? What are the impacts of my everyday experiences on the image of home? Handwriting the single word Khaneh (home) on top of each printed work provides me the opportunity to search the answers to my questions and visualize a place, as home, that may only exist in my mind.



### **Samuel Tupou**

*Falé Machina, 2014*

Screen print, Artist Proof

Image: 33 x 26 cm,

Paper: 38 x 56 cm

My artwork is about present day realities and future aspirations. Exploring themes of migration, culture clash, decoration and value, with particular focus on elements that unite the Pacific, such as recurring design motifs, traditional patterning and the convergence of cultures. I employ patterns derived from traditional Pacific Island 'Tapa' or bark cloth, set against stylized images and wildly artificial colours of western pop culture.



### **Nina Juniper**

*Shibuya Reconstructed, 2014*

Photographic screen print, solvent transfer and chine collé on Aches 88, Artist Proof

Image: 29.5 x 19 cm,

Paper: 57 x 38 cm

Nina Juniper is an emerging printmaker whose practice explores ideas of architectural space, the public realm and spatial history. Her works apply distortion, and layering as techniques of intervention and descriptions of human interaction in public space. She is interested in the function and dysfunction of the public realm, the role of architectural space, and the historical context of the built environment.



### **Michael Kempson**

*Longing and Belonging*, 2014

Etching and aquatint, Artist Proof

Image: 43.5 x 63.5 cm,

Paper: 56 x 76 cm

Since my residency at Sydney's Taronga Zoo I have deployed Chinese-manufactured soft toy animals from its gift shop to comment on vexing contradictions. *Longing and Belonging* ponders Australia's challenges in coming to terms with its global position in Asia and alludes to emerging, not so cute geopolitical complexities in the Asia/Pacific region, the influence of dominant economies, past domino theories and our blinkered dependence on the fluctuating value of finite natural resources.



### **Mini Graff**

*The wrong Brooklyn #1*, 2014

Screen print, Artist Proof

56 x 76 cm

*The wrong Brooklyn #1* is part of a greater series, investigating place and identity through a nostalgic lens of the graffiti vernacular born in the other Brooklyn. Separations are drawn with Sharpies, the preferred writing tools of subway graffiti writers.





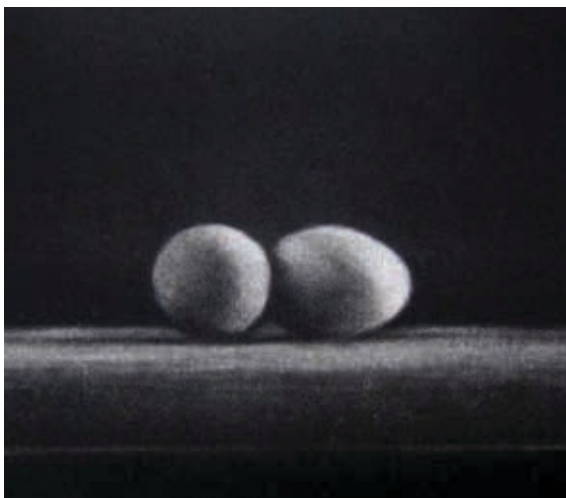
## Jacqueline Aust

*Out of the Blue (from Still Life series),*  
2014

Photogravure and relief print,  
Artist Proof

Image: 28.5 x 40 cm,  
Paper: 41 x 51 cm

Bird skeletons are often bleached by the elements becoming fragile objects outlasting their useful function. Bones speak to us. We respond to them viscerally, as subjects or objects, meanings or matter. This gannet skull has an uneasy ambivalence as a symbol fluttering between life and death, serving to warn against behaviours that reduce our bird species to such remains.



## Cleo Wilkinson

*Inception IV, 2014*

Mezzotint, Artist Proof

Image: 7.5 x 10 cm,  
Paper: 28 x 19 cm

The mezzotint print achieves tonality by roughening the plate with a 'rocker'. Using this technique a high level of tonal richness can be achieved. I try to emphasize the singularity and silence of a form. What is missing in the shadows, and suggested, provides the greatest potential for me.



**Catherine Macdonald**

*Own Sweet Time*, 2014

Drypoint, Artist Proof

29.5 x 25 cm

I have been exploring the notion of the anonymous portrait, working from photos taken in the street of strangers. I combine these images with narratives. *Own Sweet Time* contemplates what you can be seen to take with you, even if you take nothing.



**Maria Josette Orsto**

*Kurlama*, 2014

Etching with open bite and aquatint,  
Artist Proof

Image: 50 x 50 cm,

Paper: 55 x 77 cm

This story is about Kurlama or 'yam' that we prepare for ceremony after the wet season.

It is a big ceremony for Tiwi people where the four skin groups (Fish, Pandanus, Rock and Sun) get together to receive Tiwi names and pay respect to our ancestors.



**Robert Jacks**

*Untitled, 1990*

Relief Etching, Edition 22/30

Image 22.5cm x 15.5cm

Courtesy Akky van Ogtrop

**\$550 unframed**

**Robert Jacks**

*Yellow guitar, 2003*

Screenprint, printed in colour,  
from two stencils, Edition 1/40

Image 48 cm x 32.7cm

Courtesy Akky van Ogtrop

**\$1,500 unframed**

**Robert Jacks 1943-2014**

Remembering distinguished Australian artist Robert Jacks  
AO who sadly died in August 2014.

