



ABBOTSLEIGH

 Grace
CossingtonSmithGallery



Print Council
of Australia
Inc.

NEW AND OLD TERRITORIES

Selected works by Australian printmakers and the presentation of the 2014 Print Council of Australia annual print commission.

Curated by Akky van Ogtrop

Exhibition - 1-27 September

2014 Print Commission Launch
Saturday 6 September 3-5 pm

Geraldine Berkemeier

e-merging Conversations, 2010

Waterless Lithograph 1/2

Image: 38 X 74 cm

Courtesy the artist

\$650

Geraldine Berkemeier

Windshift, 2012

Waterless Lithograph (unique state)

Image: 46 x 36 cm

Courtesy the artist

\$550

Geraldine Berkemeier

Water Garden I, 2013

Waterless Lithograph (unique state)

Image: 78 X 57 cm

Courtesy the artist

\$500

Geraldine Berkemeier

Estuary, 2011

Waterless Lithograph

Image: 54 X 55 cm

Courtesy the artist \$600

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

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

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

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

Encounter, 2010

Gouache, digital print on archival paper

Image: 50 x 100 cm, Paper: 64 x 110 cm

Courtesy Akky van Ogtrop

\$1,800

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.

Rona Green

Non compos mentis, 2000

Linocut

Image: 25 x 76 cm, Paper: 25 x 76 cm

Courtesy Print Council of Australia

\$450 unframed

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

Roslyn Kean

Garden paths and Whispers, 2013

Woodblock and Linocut

Image: 56 cm x 76 cm

Represented by Spot81, Sydney

\$2,000.00

Roslyn Kean

Night Rain-Softly falling, 2013

Woodblock and Calligraphy

76 cm x 103 cm

Represented by Spot81, Sydney

\$2,500.00

Marion Manifold

Memoranda, 2011

Linocut

Image: 45 x 40.5 cm, Paper: 67 x 56 cm

Courtesy Print Council of Australia

\$450 unframed

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

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
\$350

Helen Mueller

Water's Edge 2, 2010

Unique unbound book in Perspex box
18.5 x 12 x 12cm

Courtesy Akky van Ogtrop
\$650

Janet Parker Smith

Farm Play, 2009

Screenprint

Image: 44 x 50 cm, Paper: 56 x 76 cm

Courtesy Brenda May Gallery
\$450 unframed

Janet Parker Smith

Animal Instincts, 2010

deconstructed book, digital prints in perspex box

28 x 34.5 x 17cm

Courtesy Brenda May Gallery
\$1,200

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

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.

ARTIST BOOKS

Courtesy Akky van Ogtrop

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

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 last lost Doughnut, 1998

Illustrators: Phillip Day, Ingeborg Hansen, Virginia Wallace-Crabbe
Author: Robin Wallace-Crabbe
Linocuts, bichromates, letterpress, edition of 12

The immortal visits heaven or "Barbie visits Greece"
2001

Imaginary postcards manufactured with photoshop by Dianne Fogwell
Produced in a limited edition of 10
N.F.S.

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

Paper Memory, 2005

Commemoration of the 10th anniversary of the Sydney Art on Paper Fair,
Commissioned and published by Akky van Ogtrop
\$ 90

The Book of remarkable meaningless and extremely irrelevant sequences, 2012

Stephen Spurrier
Published by UGG BOOT PRESS

On the Shelf, 1991

Carolyn Dodge
Concertina book linocut

Without Resource to the Devine, 1999

Written by Dan Harrison
Mezzotints by Greg Harrison
Edition of 4
Published by Edition and Artist book Studio,
Canberra School of Art

Listen Carefully, 2006

Audiobook and CD
Published by Korm Plastics, The Netherlands.

The Books of Stretch (and Squeeze), 2002

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

The Barcelona Diaries, 2003

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

Concrete Poetry, 1996

Hand bound by the artist
Handset and printed Bernadette R. Crockford



**Print Council
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2014 Print commission

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

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.

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.

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.

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.

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.

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.