

AGES

23 June to 22 July 2022
A survey of works from Stephen Hall

Foyer
<i>Messiah 21-C (aka; The Trump Drawings)</i> , 2020, suite of 30, pencil on Hahnemühle paper, 29.5 x 21 cm each (unframed, presented in a Solander Box with interleaved acid free tissue)
<i>Mumbai: Merry-Andrew the Limner always plays a straight bat and sheds a tear in passing</i> , 2009, acrylic, gouache, charcoal on cotton paper, 184 x 169 cm, finalist Dobell Prize for Drawing, 2009
<i>Kedumba Musing 3</i> , 2011, ink on cotton paper, 78 x 75 cm
<i>Taisi oyster farm Taiwan 1, 5, 7</i> , 2015, ink on cotton paper, 33 x 42 cm each
<i>Going back making it right</i> , 2011, ink on cotton paper, 85 x 103 cm
<i>PLUCK TAKE BURN</i> , 2014, acrylic, gouache, pastel, charcoal on cotton paper, 182 x 174 cm
<i>Taisi oyster farm Taiwan 8, 12</i> , 2015, ink on cotton paper, 33 x 42 cm each
<i>Merry-Andrew Across Land 44 (camouflage)</i> , earthenware ceramic underglaze and clear glaze, wood and resin, 62 x 12 x 16 cm
<i>Kedumba Musing 8</i> , 2012, earthenware ceramic underglaze and partial clear glaze, 77 x 88 x 40 cm
Room 1
<i>The Trap</i> , 1985, oil pastel, ink, gouache on cotton paper, 130.5 x 100 cm
<i>Merry-Andrew the Limner at 4 years old wearing a newspaper hat riding toy Zoro's horse or a self-portrait attempted in the style of El Greco</i> , 2009, acrylic, gouache, charcoal on cotton paper 92 x 77 cm
<i>The Prophecy</i> , 1986, etching, oil-based ink on paper, 83 x 71 cm Awarded Barry Stern Print Prize 1986
<i>Self-portrait</i> 1980, oil on canvas, 31 x 40.5 cm
<i>Pondering Narcissus and the function of self-portraiture in a frame of my own making with a portrait of you</i> , 2020, varnished acrylic paintings on canvas, on mirror, decorated frame with broken ceramic sculptures 41 x 41 cm (round) [easel presentation only]
<i>A Fine Baby</i> , 1997, etching, oil-based ink on paper, 83 x 71 cm
<i>Arriving by Boat</i> , 2008, acrylic, gouache, charcoal on cotton paper, 66 x 61 cm
<i>Noble</i> , 2007, earthenware ceramic underglaze and clear glaze, 19 x 32 x 21 cm
<i>"C" cleans up</i> , 2007, earthenware ceramic underglaze and clear glaze, 20 x 48 x 33 cm
<i>Billy's the best</i> , 2008, earthenware ceramic underglaze and clear glaze, 27 x 22 x 39 cm
<i>Blackwattle Creek Pig</i> , 2008, earthenware ceramic underglaze and clear glaze, 15 x 18 x 32 cm
<i>Seeing anew (Thomas Watling with wallaby)</i> , 2007, earthenware ceramic underglaze and clear glaze, 29 x 20 x 16 cm
<i>Dashed by Darts</i> , 2006, earthenware ceramic underglaze and clear glaze, 22 x 22 x 22 cm
<i>Slashed and Gouged</i> , 2006, earthenware ceramic underglaze and clear glaze, 18 x 28 x 15 cm
<i>God be with Denis</i> , 2006, acrylic, gouache, pastel, charcoal on cotton paper, 142 x 108 cm Finalist Blake prize 2006
<i>St Monday</i> , 2007, acrylic, gouache, pastel, charcoal on cotton paper 142 x 108 cm Awarded NSW University Alumni Art Prize 2007
<i>Mr Tyndale</i> , 2003, charcoal and pastel on cotton paper, 99 x 127.5 cm, Finalist Blake Prize 2003
<i>For Art's Sake</i> , 1985, etching, oil-based ink on paper, series of 12, each 30 x 20 cm NSW Travelling Scholarship Exhibition 1985

Room 2
<i>Project Resettlement</i> , 2018, earthenware ceramic underglaze, bolt and wire, 32 x 23 x 27 cm
<i>Eisenstein Theory Belt</i> , 2018, ink on cotton paper, 204 x 105 cm
<i>The Death of Starlight (Solitary Angel)</i> , 2019, acrylic, gouache, pastel charcoal on cotton paper, 130.5 x 95 cm
<i>The Death of Starlight</i> , 2019, earthenware ceramic underglaze, underglaze pencil, 24 x 25 x 33 cm
<i>On the verge of elegy</i> , 2017, acrylic, charcoal, gouache, watercolour, pastel and oil pastel on cotton paper, 132 x 96 cm
<i>The Starlight Rebellion: Against Enforced Utilisation</i> , 2019, ink and gouache on cotton paper, 52 x 170 cm
<i>The Starlight Rebellion: Against Violence 3</i> , 2019, ink and gouache on cotton paper, 33 x 27 cm
<i>The Starlight Rebellion: Against Enforced Utilisation 2</i> , ink and gouache on cotton paper, 33 x 27 cm
<i>The Starlight Rebellion: Enforced Utilisation 3</i> , ink and gouache on cotton paper, 33 x 27 cm
<i>The Book of Emergence and Submergence</i> , 2010, acrylic on Khadi Paper handmade book, 30 x 36 x 2 cm (closed)
<i>The First Book of Horses</i> , 2010, ink on Khadi Paper handmade book, 24 x 25 x 33 cm
<i>The Second Book of Horses</i> , 2010, ink and 3D lens on Khadi Paper handmade book, 24 x 25 x 33 cm
<i>The Book of Sixty</i> , 2010, ink, gouache and pencil on Khadi Paper handmade book, 21 x 25 x 2 cm (closed)
<i>The Death of Starlight</i> , 2019, charcoal, pencil and gouache on Khadi Paper handmade book, 14 x 16 x 2 cm (closed)
<i>Merry-Andrew the Limner; an Opera yet to be composed</i> , 2010, ink and gouache on Khadi Paper handmade book, 21 x 25 x 2 cm (closed)
<i>Exemplum</i> , 2018-2019, ink, watercolour and gouache on Khadi Paper handmade book, 14 x 16 x 2 cm
<i>Equine Pierrot (3 works)</i> , 2018, earthenware ceramic underglaze and clear glaze, various sizes
<i>Asking answers revealing questions punctuating with sighs, Ghost Horse</i> , 2017, etching on cotton paper, 44 x 52 cm, awarded Grace Cossington Smith Gallery Local Artist Award 2018
<i>Asking answers revealing questions punctuating with sighs, Planet</i> , 2017, etching on cotton paper, 44 x 52 cm, awarded Grace Cossington Smith Gallery Local Artist Award 2018
<i>Asking answers revealing questions punctuating with sighs, Space Chair</i> , 2017, etching on cotton paper, 44 x 52 cm, awarded Grace Cossington Smith Gallery Local Artist Award 2018
<i>Merry-Andrew the Limner triptych: Water Land Space</i> , 2018, 32 underglazed and clear glazed tiles in an altar-piece style frame, with 3 inserted acrylic on canvas paintings at rear, 90 x 130 cm
<i>Death of Queen Jane</i> , 2018, ink on cotton paper, 86 x 104 cm Awarded Hornsby Art Prize Drawing Category 2018
Room 3
<i>Hawkesbury Minotaur</i> , 2021, acrylic, gouache, pastel, charcoal on cotton paper, 168 x 151 cm (unframed)
<i>Flogging a Dead Horse: Force and Resistance</i> , 2019, acrylic, gouache, pastel, charcoal on cotton paper, 153 x 129.5 cm (unframed)
<i>Flogging a Dead Horse: Men</i> , 2019, acrylic, gouache, pastel, charcoal on cotton paper, 153 x 129.5 cm (unframed)
<i>Love in the time of Covid 1</i> , 2020, pencil, ink, coffee, red wine, human blood, ash, matches, on cotton paper, 105 x 75 cm (unframed)
<i>Love in the time of Covid 2</i> , 2021, ink, coffee, human hair and whiskers, yard clay, medicine label, snail eaten envelope, pencil, 105 x 75 cm (unframed)
<i>Love in the time of Covid 3</i> , 2022, ink, coffee, beach sand, ocean salt, sea sponge, Mudjee red wine, 105 x 75 cm (unframed)

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We acknowledge the Elders, past, present and emerging.*