

Sydney Print Makers
Fun and Games
Artist Statements

Rod Armstrong

Except for short stint as a draughtsman all my professional life has been as Land surveyor. Since retiring in the early 2000's, I undertook a fine arts diploma and rediscovered printmaking although I had dabbled earlier with a part-time certificate course. It is now an almost full time, (enjoyable) but vastly different occupation.

I was fortunate enough to join Sydney Printmakers in 2007 but I also exhibit with a number of other printmaking groups.

Artist Statement

For me a literal translation of the above was never going to happen, I am far more prosaic. It is in the process.

Accordingly, a three dimensional challenge was a no brainer, being sufficiently removed from printmaking and yet still relevant.

My initial inspiration was a visit to Cockatoo Island.

From what was once a pristine environment, Cockatoo Island in Sydney Harbour has seen it all from convict settlement to Navy ship building and maintenance through both major world wars. It is now settling into old age as an historic site.

It is mouldering away however, and in a hundred years or so time it will consist only of remnants, rusty facsimiles of what it's past history was. It is certainly headed in that direction now.

My images/sculpture chart a similar time line from seemingly pristine to (hopefully) picturesque degradation

Karen Ball

Karen has won a number of prizes including the Grand Prize at Ku-ring-ai Art Society in 2000, Arts North in 2001 when a series of unique state prints were purchased by TAFE NSW and 2004, the Fauvette Lauriero Exchange Scholarship by Sydney College of the Arts to study at *Ecole National Supérieure des Beaux Arts*, Paris, France

Artist Statement

Karen has for some time collected and used vintage suitcases as motifs. Suitcases symbolise transition, containment, collection and preservation. The houses in this assemblage reference belonging and relocation in a physical and emotional context. Each house includes images and words in a disjunctive combination allowing the viewer to question the meaning. *Playing house* is intentionally ambiguous –both carefree and serious.

Susan Baran

Susan is a Sydney based artist and has been a member of Sydney Printmakers since 2004. She studied at the National Art School and did post graduate studies at City Art Institute (now UNSW Art & Design). She has had many solo exhibitions over her 30 year career and regularly exhibits her prints in group shows both nationally and internationally. Her work is held in many private and public collections including Artbank, AGNSW, NGA, Manly Art Gallery and Museum and Central Queensland University Art Collection

She is currently the President of Sydney Printmakers.

Artist Statement

The work *Sideshow Alley* explores the fun of the fair and the bright lights of the carnival. Complete with the fear inspiring rides, freaky clowns, giant Ferris wheels and even food stands selling cheese on a stick and fresh lemonade. Sideshow alley is a place we love to visit indulging ourselves in fun and often fear all in the name of a good time.

Helen Best

Helen is a traditional printmaker but open to ideas for the future of printmaking. My usual medium was lithography, but recent works have been in woodcuts and lino. I do not usually work to a theme but make use of current ideas. Colour is important to me—changing with the image I am working on at the time

Anthea Boesenberg

Anthea is a printmaker primarily concerned with surface and materiality. This has led her to explore alternative techniques and media, such as rusting, burning, encaustic, stitching, and cutting. The use of paper is a constant.

She has moved almost entirely away from editioning, but continues to use printmaking processes in her work.

Ruth Burgess

Ruth has worked in woodcut and wood engravings for over 40 years. Mosman Gallery recently held a retrospective exhibition of her woodcuts and wood engravings entitled 'From the Forest'.

Her large multi block woodcuts have been influenced by nine journeys to China on cultural exchange, and her wood engravings are part of a series also exploring the forest imagery. Her work is in numerous public and private collections.

Artist Statement

This work is a Zen idea of a bird watcher's tent: the poles and sculptures evoke the fragile presence of the watcher, while the bird images are hand printed in watercolour from found wood blocks that give the images the life of the grain in the wood, and a transparent feeling that represents how impermanent is the bird's presence .

Raphael Butron

I trained as a painter/printmaker at Seaforth TAFE, and was subsequently awarded a BFA from the City Art Institute and then an MA from the UNSW, COFA. I am currently working at the UNSW, Art and Design. I have exhibited in group and Solo shows since the mid 1980's, with work featured in various exhibitions in Sydney and New Zealand, including exchanges with Thailand, Norway and Chile. My work is held in private collections and institutions such as the University of Western Sydney, University of NSW and the National Gallery of Australia.

Artist Statement

My coloured etching *Our Lady of Hope* focuses on the games played by our government in their treatment of asylum seekers. The portrait based on the iconic image of the *Mona Lisa* - the pinnacle of high art and culture is layered with meaning. She is intertwined with barbed wire and has no mouth and therefore no voice. The image references the burka and comments on the relationship between Muslims and Christians. *Our Lady of Hope* is a modern day martyr for contemporary society.

Neilton Clarke

Born Sydney, Neilton Clarke studied at COFA – UNSW, has received awards from AGNSW (Dyason Bequest / Moya Dyring Scholarship), NSW Ministry for the Arts, DFAT (Bangkok), AJF (Tokyo), Tokyo Metropolitan Government and the Japan Foundation, and has undertaken residencies in France, Canada, Thailand, & Japan. Collections include the National Gallery of Australia, AGNSW, Macquarie University, UNSW, Myer Foundation, Cité des Arts, Silpakorn University, Mahanakorn University, and Machida City Museum of Graphic Arts.

Artist Statement

*Cushions you on tar
Your bumper bar
Prone it may be
To the bends like your knee
Is critical to your cart
Arms with its art
Down town or out back
Nigh on a stack
Far fetched or squeal near
Just bump yourself into
The 'oh' zone's flip gear*

The Bumper Bar plays on some of the parallels between humans and cars – their commonalities, protective actions, hardware, devices, 'bodies' and 'gear' – albeit in an oblique manner and in an essentially abstracted mode. The work was hand-printed in Japan using locally sourced woods.

Mieke Cohen

Left school and began studies at East Sydney Technical college in the nineteen sixties (now National Art School); Joined Workshop Art Centre Willoughby where she taught children's art and began Printmaking classes at this newly formed art centre. Currently you will find her still at the WAC enthusiastically introducing many to the magic of "the artist" print.

Artist Statement

Jumping through hoops

What attracted me was the ambiguous idea of having more then one possible interpretation. (latin *ambigere* to go around)

Pru Crabbe

Prue completed a BA (Hons) in Italian at the University of Sydney. After living overseas for several years she studied Drawing and Etching at the Workshop Arts Centre, Willoughby, later going on to complete an Associate Diploma of Fine Arts and a Certificate of Advanced Printmaking at Hornsby TAFE.

Prue has exhibited widely in group and solo exhibitions since 1980 and has taught art to adolescents and children.

Her preferred medium is etching on zinc and photopolymer plates, mostly in black and white. Recently she has become interested in working with digital prints. She is also interested in sculpture, photography and writing poetry.

Tanya Crothers

Tanya has been a teacher, tutor and printmaker for many years - exhibiting in group and solo exhibitions in Australia and overseas. Her work is represented in national and international collections and she has produced an edition of 50 prints for the Print Council of Australia.

Tanya uses a variety of print media, particularly lithography, etching and lino. Recently she has combined her interest in painting with printmaking to produce a series of hand coloured collagraphs from cardboard plates. This medium has enabled her to work at a larger scale – creating bolder images that are developed beyond a limited edition of identical print.

She frequently collaborates with her husband, Jon Crothers – an architect and metalworker with whom she has exhibited in 12 exhibitions during the last two decades.

Barbara Davidson

Barbara Davidson works in a variety of print media including etching, lithography and artists books.

Her artist books are represented in private collections and at the National Library of Australia, the State Libraries of NSW and Queensland and the State University of Virginia, USA.

Davidson has held 11 solo exhibitions and contributed to many group exhibitions. Internationally, her work is included in public and private collections in America, Brazil, Britain, Czech Republic, New Zealand and Sweden. In Australia, she is represented at the National Gallery of Australia, the Art Gallery of NSW and the Powerhouse Museum. She has had three commissions from the Print Council of Australia and won many awards.

Davidson has always pushed the boundaries of technique. For subject matter, she often explores the details and complexities of everyday objects and the places she knows best – especially her domestic and harbour environment.

Her images are distinguished by rich density, fine detail and texture.

Artist Statement

Having played bridge for 70 years and worked in printmaking for 50 years, the theme "Fun and Games" appealed to me. In my print "The Bridge Room" I have used repetition, variation and 'the unexpected', all characteristics of bridge and printmaking. My other print "The Thrill of a Win" also fits in with the theme.

Ruth Faerber

Ruth studied at the National. Art School , Orban Studio, Workshop Arts Centre, University Fine Arts, Pratt Centre for Contemporary Printmaking New York, Sculpture workshops Sweden ,Mexico , Papermaking workshops Tasmania , USA, Japan.

She has held many exhibitions and won many awards. Forty solo exhibitions Australia and overseas incl. New Zealand, London Japan;Monitor Scholarship Pratt Centre New York, (1967); Commission Print Council of Aust.Member Print (1974); Visual Arts Board Grant, Artist in Residence Bezalel, Jerusalem, Israel; Invited participant art Symposium Harnosand, Sweden. (1989); Various Painting and Graphic Awards in Regional, and National,competitions.; Represented in AGNSW , NGA and most State Galleries .

Artist Statement

As sometimes happens in art this image came about by mistake.. It is a digital ink-jet print which I manipulated from an unplanned photograph that,occurred as my Grandson was showing me how to use my new toy....an IPad . Just like magic ! Where did it come from.?...what a world we live in !

Angus Fisher

After completing a design degree in 2004 and working as a graphic designer I studied Fine Arts at the National Art School and graduated in 2010. I currently work as an artist and am represented by 'Australian Galleries' with whom I exhibit regularly in Sydney and Melbourne. I work primarily with natural subject matter and my work is generally known for its intricate detail and simple, elegant compositions.

Artist Statement

Although I almost exclusively work with etching I decided on the more playful medium of lino printing for this exhibition. The two scenes are drawn from my time working in a remote aboriginal community in the Northern Territory. They depict some of the bizarre and often humorous situations involving camp animals that seemed to regularly occur in the community, including dogs attending a team-building BBQ and camp animals waiting outside the art center for their afternoon tea.

Joanne Gwatkin-Williams

Joanne has a BA (Hons) in Fine Art from Aberystwyth University, Wales and continued her arts education in London and Sydney. She has been 'artist in residence' and volunteer art teacher at a number of Sydney schools and has held print making workshops for children. Her influences reflect the family background of horticulturalists, artists, musicians, writers, motoring pioneers; her style travels between abstract and graphic, using a variety of print making techniques. She has taken part in many group and solo exhibitions in Australia and overseas; her work is in local and overseas private collections and has been shown in a number of publications. She is also a member of the Print Circle

Artist Statement

I've always been 'mad for motor racing' - I've attended races since being a baby in the womb. My father was a 'Bentley Boy' and used to test drive the great beasts around the banked track of Brooklands; he ran the Japore Grand Prix; was Clerk of the Course at Brands Hatch and Goodwood - how could I not be motor racing mad ... and here I am with headphones on getting very excited, on race day!

Natalie Hartog-Gautier

Nathalie Hartog-Gautier has exhibited in both solo and group exhibitions. She has been awarded the Paris AGNSW artist studio, the Palace of Versailles as well as residencies in Australia. Her work is in the collection of various public institutions including Macquarie University, Manly Art Gallery and Museum, Grafton Regional Gallery, the National Library and all States Libraries.

Artist Statement

I am interested in the correspondence between the visual representation of different languages and my graphic interpretation of those languages.

In this work I play two games, a game of draughts and a play on word. In English when a player makes his way across the board, to the other player's side, the piece is turned into a "King", in French its a "Dame".

Ian Hale

Studied National Art School 1969-71 graduating at Alexander Mackie C.A.E in 1975 and Graduate Diploma in Education (Sydney) in 1976. Studied Etching under Earl Backen, Max Miller and Rose Vickers. Art Educator full or part time since 1977 in Australia and England. Currently teaching voluntarily in Pgney Chey village school in Cambodia where I have created an Art Workshop for the local students.

Established Ian Hale's Etching Workshop in 1979 specialising in the printing of Fine Art editions for Artists. Elected to Sydney Printmakers in 1985 I have exhibited with them since.

My Etchings have been exhibited in Galleries in Australia and Overseas commencing with my first Printmaking Exhibition at Bonython Gallery in Sydney in 1974. I have exhibited in Printmaking Exhibitions in Australia since first exhibiting in the Freemantle Print Show in 1982.

Angela Hayson

Angela Hayson is a visual artist and a member of Sydney Printmakers. Born in Sydney in 1956, she currently lives in Surry Hills, NSW. In 2005 she graduated from the National Art School with a Bachelor of Fine Arts (Hons), and in 2011 graduated from UNSW Art & Design with a Masters of Art. Angela has exhibited in numerous solo and group exhibitions including regularly exhibiting prints nationally and internationally with Sydney Printmakers in group shows. Her work is held in private, corporate and public collections. In 2004 she received the Australian Galleries Works on Paper Award for Outstanding Achievement in Printmaking.

Artist Statement

Inspiration for this work came from the Paralympics motto ***"Spirit in Motion"***. With free movement and the exhilaration of play being a universal desire, this 'built-up' ladies orthopedic shoe designed for polio sufferers, is fitted with a roller coaster to symbolize liberation of movement and the impressive dexterity required in the pursuit of achievement by those physically disadvantaged. The title of the work is from the song "Girls Just Want to Have Fun" written and recorded by Robert Hazard in 1979, USA and was popularised by Cyndi Lauper's dynamic hit version released in 1983.

Dinah Johanson

Dinah Johanson is a printmaker, painter and maker of kinetic art. She has a background in architecture and science and her artwork reflects this broad interest. Recurring themes include the Moon, rocks, microorganisms, the absurd and goats. Some works include all of the above and some just have goats.

Artist Statement

"I should only believe in a God that would know how to dance."

Who is controlling the universe?

Could it be an old, mad, blind conductor?

A demented clockmaker?

The Übermensch?

While Emile Reynaud was inventing the praxinoscope in 1877 Friedrich Nietzsche was composing "Thus Spoke Zarathustra" and positing that the universe will continue to recur in the same form an infinite number of times. His theory of eternal recurrence depicts time as cyclical rather than linear. Reynaud's little universes spin around in twelve frames of reflected reality. Grand plan or fabulous illusion?

What fun I have had with Emile and Friedrich.

dinahjohanson.com.au

Roslyn Kean

Born in Sydney, Australia. Studied at the National School of Art, Shillito Design School, Sydney. Higher Diploma in Fine Art (MA), Slade School of Fine Art, University College London (UCL), London. Visiting Tutor at the Slade School of Fine Art, UCL, Byam Shaw School of Fine Art, London. Research Assistant & Part-time Lecturer at the Slade School of Fine Art, UCL, London. Part-time lecturer at the City Art Institute, Meadowbank & St. George Technical College Art Schools. Research Graduate, Tokyo National University of Fine Arts and Music, Tokyo. Lecturer, Printmaking Workshop, Canberra Institute of the Arts, Canberra. Artist in Residence, Printmaking Department, Canberra Institute of Arts, Canberra ACT. Lecturer in Printmaking, Sydney College of the Arts, University of Sydney, Sydney. Lecturer in Studio Arts, College of Fine Arts, UNSW, Sydney.

Based in Sydney teaching at various art schools and universities with specialised workshops in Traditional Japanese Woodblock printing methods and establishing The Stables Print Studio

Artist Statement

Roslyn Kean works in the medium of woodblock with a contemporary application of traditional Japanese inking techniques where many blocks are used with complex registration. This work has been inspired by music and the inside workings of a piano. The colours suggest the aged timber of traditional instruments and old music score embracing the history of print.

Michael Kempson – written by Anthony Springford in 2014

Australia and its post-colonial political context are represented in a very different way by Michael Kempson's grid of plush furry animals, *East and West*. It takes a moment to recognize that these cute or childish toys are a metaphor of global competition, power and cold conflict. The animals, each of which represents a nation or an empire, are arrayed like a map of world influence: with the American eagle dominant in one hemisphere and the Chinese panda taking up much of the other. We can't help noticing that these animals, for all their cuteness, have an edge of menace, showing little rows of horns, talons, beaks and teeth. Kempson's grid of team mascots, evenly placed and staring forward, present the world's nations cast at the opening of a tense and violent game, against the flat, neutral plane of undifferentiated, global non-identity. The final inclusion of a gently clawed koala and a kiwi is funny partly because both animals reflect our image of ourselves (for good or bad) as harmless minor players, requiring protection.

Carmen Ky

Carmen Ky explores the intersection of poetic abstraction and figuration in her printmaking and painting. Her work charts the physical and metaphysical planes of the landscape.

Carmen has exhibited widely across Australia and her paintings and prints are represented in public and corporate collections. She has also exhibited with the Sydney Printmakers in China, Chile and Norway. Primarily a painter and printmaker, she is also known for her collaboration with Aboriginal artists and her photography in books and documentary film. Carmen is currently a PhD candidate in the College of Arts & Social Sciences at ANU.

Artist Statement

For me, the fun and games was in the process of making this print. I worked freely using calligraphy brushes loaded with watercolour ink on three sheets of hahnemuhle paper. Then I recycled old lino blocks by cutting them up and re-using them in a new context and printing on the prepared paper. Fun and Games resulted in a free and energetic approach to the print process, while conceptually contemplating the prehistoric resonance of Lake Mungo.

George LoGrasso

In 2014 I spent 3 months in Venice with the express view of drawing the Venetian bestiary found all over buildings etc. On my return I applied some of these images to the current exhibition because Venice is a place of fun and masks now as it was in the past. I was attracted to the game of Briscola and the Tarot cards that were invented in Italy. I utilized these concepts in both the prints I made.

The litho /etching combination "Briscola in Venice" and the "Black Keys" an all etching print utilize the card game and general fun of Venice.

I graduated in 1975 from Alexander Mackie C.A.E in 1975 and later graduated with a Graduate Diploma in Education. I have had numerous solo and group exhibitions and I am represented in many collections Australia wide.

Bernhardine Mueller

Trained in the traditional etching technique on zinc and copper -- (at Meadowbank TAFE and NAS Sydney, as well as at many overseas Print Studio experiences (Berlin, Paris, Dublin, Merano) – which she still practices, as an artist she likes the excitement of exploring the layering technique of mixing relief and intaglio processes to form her imaginative narratives.

Bernhardine is an active member of the Sydney Printmakers and the Australian Society of Miniature Artists. She exhibits here and overseas, held in collections eg. National Gallery of Arts Canberra, Gallery of NSW, and in many Regional, Council and Corporate Collections.

Artist Statement

This game came first to notice in the 17th Century when such a form of game was played by Roman children.

Sometimes my feelings wander through my childhood, and I often long for the sudden joy of skipping, or jumping puddles, kicking a stone or laughing with friends. While I experimented how best to portray the Game of Hopscotch, there is no underlying theory involved. In the individual imagery is a narrative that investigates the universal power that games have, and that resonates into our later lives. Conceptually I felt the individual images also focus on current events and the natural environment.

Janet Parker-Smith

Janet Parker-Smith is a Sydney based artist who works with Printmedia, Sculpture and Altered books. She has been exhibiting nationally and internationally for 18 years. Her work deals with identity and displacement aiming to provoke enquiry about how we receive, perceive and imagine physical otherness. Janet is supported by Brenda May Gallery, Sydney where she has had several solo exhibitions.

Janet exhibited at Sydney Contemporary 2015. She has been chosen as a finalist in many art competitions and has had recent work purchased by the Art Gallery of NSW and National Gallery of Victoria. Her work was included in the "Hello Dollies" exhibition at Penrith Regional Gallery in 2012. Her work is held in numerous public and private collections.

Janet has been Master Printer for various artists including Locust Jones, Debra Dawes and UK artist Mario Minichello. Janet is the Studio Supervisor in Printmedia at Sydney College of the Arts and a casual academic in the Printmedia Department where she has worked since 2006.

Janet was recently involved with Crossing Boundaries, a Printmedia collaboration between 5 Australian artists and 5 New Zealand artists who challenge traditional printmaking structures. This work was shown both in New Zealand and Australia. Her work was also recently selected for a print/collage exhibition at Grafton Regional Gallery titled Aberrant Play showing from August to October 2015.

Pozega, Elizabeth

Artist Statement

Playing in the backyard. The smell of freshly cut grass. Daydreams, simplicity and wonder. Fun and games, before reason sets in.

Ben Rak

An artist, educator and curator, Ben Rak was born in California, USA (1978) and is presently working and living in Sydney, where he lectures at UNSW Art & Design and ANU School of Art. Rak holds a BFA in printmaking (2008) with first class honours and an MFA (2013) all from COFA.

Artist Statement

Rak's recent work is part of an ongoing look in to the relationships between cultural symbols and consumer culture. It investigates how our embracing of consumer culture reduced our social affiliations to a performance of clichés and stereotypes.

Sandi Rigby

Artist Statement

My "Game of Owls " was conceived after researching the history of old board games. I discovered the earliest game was "The Game Of Goose" with uncertain origins. Some people connect the game with the Phaistos Disc others claim it was originally a gift from Francesco I de' Medici of Florence to King Philip II of Spain sometime between 1574 and 1587. In June 1597 John Wolfe attested that the game existed in London. It is thought to be the prototype for many of the commercial European racing board games. The game is mostly played in Europe as family entertainment. Replacing the "Geese" with "Owls" seemed for me a natural way to go, as my last exhibition was a body of work all about the Powerful Owl. The game is a limited edition etching of 25 prints.

Susan Rushforth

Susan Rushforth , is a graduate of the Alexander Mackie College of Fine Arts, (COFA), Sydney and holds a Master of Fine Arts, College of Fine Arts, University of New South Wales, Sydney. In 1990-1991 she studied Japanese Woodblock printing under Tokuriki Tomikichiro and sumi brushwork with Shotei Ibata-San from 1991 -1994 in Kyoto. In 1993 she became a Research Student at Seika University in Kyoto where she studied woodblock printing and paper making under Akira Kurosaki. In 1994, Rushforth was awarded a College of Fine Arts, University of NSW, Faculty Research Project Grant to do research at the Hall of AWA Japanese Handmade Paper at Tokushima, Japan. In 2000 Rushforth participated in an Artist in Residence in collaboration with Primrose Paperwork Papermakers at Arthur Boyd Bundanon Artist Centre.

Susan has held solo shows in Japan and Australia and exhibited in group shows in Australia, Asia, Europe and America. Her work has been included in the permanent collections of the Art Gallery of NSW, Australia, Stanthorpe Art Gallery, Queensland, Australia, Manly Art Gallery and Museum, Sydney, Australia, The International Collection of Graphic Art, Cremona Civic Museum, Italy and at the Printmaking Museum of Douro, Portugal. She has given workshops for various institutions in Sydney. Susan lives and works in Pittwater, north of Sydney, and is inspired by all aspects of nature.

Artist Statement

‘Interplay’ is the game between two entities. In this print the entities are abstracted as the forces of nature. The forces are in constant interaction as in a conceptual game of life with particular reference to the energy of mountain forms and the play of rising mist. These forms were inspired by my personal experience of the environment of the Blue Mountains near Sydney.

Denise Scholz-Wulfinf

Born and still living in Sydney,, Denise attended City Art Institute, (CoFA), in the early 1980s majoring in drawing. Initially interested in painting and drawing Denise attended life drawing classes for many years at East Sydney Technical College at Darlinghurst. Exhibiting at galleries such as the Holdsworth contemporary galleries at Darlinghurst.

Denise's interest in printmaking combined elements of both painting and drawing. By attending short printmaking courses run through the Tin Sheds and the University of Western Sydney at Bankstown, she was able to develop confidence and proficiency in the many skills involved in the production of a successful fine art print.

With an ongoing interest in the narrative and figurative work of old masters' Denise enrolled in a M.Lit. (Visual Arts & Design), enabling her to research the work of Pieter Bruegel the Elder. The degree involved not only a written component but also the production of a series of prints inspired by contemporary life.

Many series of etchings followed often inspired not only by Pieter Bruegel but also by William Hogarth, William Blake and Renaissance ideas. Much of this work was exhibited at galleries in Sydney, such as Mura Clay in Newtown and Max Taylor Galleries in Summerhill.

Denise became a member of Sydney Printmakers in 2007, and has participated in many touring and local exhibitions organized by Sydney Printmakers.

Denise has been awarded many prizes including the Camden Art Show, Ryde Art Prize (prints), RAS miniature prize, RAS Print Prize, and been a finalist in the Portia Geach Award, the Blake Prize for Religious Art, the Burnie Print Prize and the Fremantle Print Award.

Gary Shinfield

Artist Statement

This work was made in honour of Thai born, Australian artist Viruch Pikhuntod, 1973 – 2015. I made the work over the last year, and the images trace something of our journey together and his end game. Each image complements the other.

In hindsight, I see references to the dilemma of facing one's mortality, the struggle to survive against the odds, and the beauty of spirit in times of darkness.

These works began as etchings. As time progressed a woodcut was added to the lower right hand corner, and finally linocuts were used to suggest a journey into the labyrinth.

Anne Smith

Artist Statement

I remember the first pictures that really impressed me when I was very young and I was taken to Museums and Art Galleries in England. There were many etchings and I was immediately struck with the fine detail – that was what I wanted to do!

I was always interested in the history of art and in medieval art, tapestries and illuminated manuscripts. So I find the writing of 12th C authors like Chaucer – Canterbury Tales – and 16th C Cervantes – Con Quixote – inspiring. It is easy to visualize the lives of the characters and their surroundings.

The opera now is a major influence, also a wonderfully graphic and visually stimulating experience and many of my etchings and paintings are based on librettos from different operas.

In 2000 I was invited to have a solo exhibition in Japan and as it was my first visit I took the opportunity to see the Japanese artist Munakata's work whenever the chance arose and to add to my collection of Japanese silks. Over the last couple of years I have had painting trips to France, Vietnam and Burma. While there I was sketching the wonderful '*art nouveau*' brasseries in Paris and studying work of artists like Matisse and Chagal, looking at ancient temples and teak monastries in Vietnam and Burma, and soaking up the atmosphere in each place ready to incorporate this in my next series of paintings and etchings. All these influences find their way into my work when I am back in my studio in the Blue Mountains.

Stark, Laura

Laura Stark is a professional artist and educator specialising in printmaking. She was born in Trieste, Italy, migrated to New Zealand as a child and eventually settled in Australia, where she works from her studio workshop on the edges of Sydney, close to the Royal National Park.

Her work reflects her life experiences; themes of identity and disconnection, the New Zealand and the Australian landscape constantly reappear. Her preferred medium, once etching, is now the collagraph, a painterly approach to printmaking which reflects her love of the texture and colour in nature.

Artist Statement

Undercliff Walk I, II, III and Totems IV, Undercliff VIII

These works are about my fun activity, bush walking. More particularly they are inspired by a walk in the Blue Mountains, last year, a windy and rainy day, on a path which was rarely frequented and in difficult terrain. But the memories I retained of the overhanging escarpments, the texture and colour of the cliffs and the watercourses has remained with me and needed to be expressed.

The collagraph plate which ensued has been used in many ways.

The 'Totems' are made of prints of different sections of it, using a variety colours and also incorporating monotype segments. The aim is to give a feeling of the path, winding through trees, rocks and water.

The triptych expresses the continuity of the walk through different terrains.

Starling, Anne

I studied at the City Art Institute/UNSW College of Fine Arts, completing my Master of Art in 1994 and Master of Fine Arts by Research in 2012. Exhibiting since 1986, both in Australia and internationally, I have been the recipient of numerous awards, scholarships and residencies including; the PLC Scholarship to attend Impact 6 Conference in Bristol, England, the Print Council of Australia's Annual Print Commission in 2002, the 2005 Geelong Acquisitive Print Award and in 2011 I was the Grand Prize Winner of the Silk Cut Print Award. My work is represented in a number of public collections including; The Art Gallery of NSW, Australian National Gallery, State Library of Victoria, and various regional galleries.

Artist Statement

My work *Hilda and Paddy* is carved in lino and printed over a colour woodblock. It focuses on an interaction / confrontation between two figures who appear to be at a stand off on a suburban street. As twilight falls the women play a game of cat and mouse though who will win is left for the viewer to decide.

Andrew Totman

Sydney and Riverina based artist and educator, Andy is an international exhibitor of prints, drawings and paintings. Having had 50 solo exhibitions and more than 100 group shows, His works are in major collections around the world, as well as locally with the National Gallery of Australia and Art Gallery of NSW. Lecturing on printmaking and practical demonstrations on six continents. As an educator he is the Head of the Art and Design departments for the Riverina Institute leading the Institute in innovation of delivery and process development.

Andy Totman is a northern Californian born in 1961. He came to Australia in 1996 and worked as an artist, Totman brought colour and figurative form to the Sydney school from his B.A. and M.F.A. studies completed in 1983 and '86 respectively at the University of San Diego and Wichita State University. Within these courses he also refined his skills in multiple and colour plate etchings, cardboard plate techniques, paper making and cast paper-making. These three works on display are a throwback to the playful works that Totman brought to Sydney almost 20 years ago, this deliberate use of high impact colour is a treat of things to come in his practice.

Madeleine Tuckfield-Carrano

Australian Artist, Madeleine Tuckfield-Carrano is recognised as one of Australia's leading contemporary printmakers. She has exhibited paintings, works on paper and prints since 1981 within Australia and overseas, with over 25 solo and numerous curated, group and finalist award exhibitions in Australian and Internationally.

Living and working in Sydney, Tuckfield-Carrano has travelled extensively around Australia, as well as overseas on painting and photography trips to Europe, Asia, China, Japan, Morocco, Canada and America.

Robyn Waghorn

My formal exploration of the print started at Gympsea College of TAFE and the Fine Art Certificate, majoring in Printmaking, followed by 'single subjects' and then Printmaking: Post Certificate at East Sydney College of TAFE. I graduated from Sydney College of the Arts- Honours: majoring in Printmaking. My art practice has been about the landscape, the panorama, the division of space - the landscape both conceptually and constructed or reconstructed, using a limited palette.

Artist Statement

MAZE: a network of paths and hedges designed as a puzzle through which one has to find a way. I am looking at landscape, conceptually. My prints are about documentation of a space...more particularly the aftermath of bushfires. In this work, I have reformatted the panorama into a constructed landscape, The Maze, the maze is the landscape in miniature...I have encompassed our fear of the bush...and our dread of the "lost child" in our landscape, with the inclusion of figures. I am mapping a space.

Cheryle Yin-Lo

Cheryle graduated with a BA in Visual Arts from Sydney College of the Arts and works primarily in photography and digital printmaking. She has worked as a teacher and a freelance exhibition curator and has a Doctorate of Cultural Research from University of Western Sydney.

Artist Statement

As a young child watching my father play mahjong- the ancient Chinese game of strategy was always a mystery. So instead he taught me the fun game of turtle and finding pairs and learning about Confucian values of filial piety, harmony, order and balance in the world.

Sharon Zwi

Sharon was born and grew up in Johannesburg, South Africa.

She studied Art at Reading University in the U.K. and did a postgraduate diploma in Printmaking at the Slade School of Fine Art, University College London. In 1982 she immigrated to Sydney. She did a Photography course at TAFE in Sydney, and later a postgraduate diploma in Museum Studies.

She works as an artist in various types of Printmaking and Photography. Her most recent exhibition was a photography exhibition called *TIME EXPOSURES: 60 Life Portraits*, which was held at Fisher Library, at the University of Sydney, from May to the end of July 2013 as part of the HeadOn Photography Festival.

She has been a participating member of Sydney Printmakers since 1994, exhibiting annually.