PRINTS
from the
COLLECTION

PRINTS FROM THE COLLECTION
FINE ARTS GALLERY UNIVERSITY OF TASMANIA
11 March – 4 April 1986

An exhibition organized by the Art Exhibitions Committee of the University of Tasmania.

FOREWORD

The Fine Arts Committee began collecting artworks in 1968, and since that time has built up a considerable body of contemporary art. The aim of the Committee has been 'to stimulate and encourage an interest in, and appreciation of, the visual arts on the University campus'. With this objective in mind the campus has been utilised as an extended gallery in which artworks are displayed in locations as disparate as the Central Science Laboratory and the Child Care Centre. Consequently, artworks in the Collection tend to be seen in isolation, and it is difficult for the casual observer to gain anything but a vague impression of the Collection as a whole.

The withdrawal of the prints for redocumentation has presented a rare opportunity for several of these works to be seen together. The exhibition illustrates some of the major trends in contemporary Australian art over the past 20 years, including the figurative work of Nolan and Counihan (purchased in 1968 and therefore the earliest acquisitions), the abstract and 'Minimal' work of such artists as Leach-Jones, Ewins and Leti (acquired during the 70's) and the most recent acquisitions which reveal a current focus on contemporary and personal issues.

It is hoped that the exhibition will give some insight into the concerns of the Committee, which recognises a responsibility to support and promote contemporary Australian (particularly Tasmanian) art, and within the constraints of its budget to acquire a collection of the highest quality available.

Dr. Richard Jones
Chairman, Fine Arts Committee

Judith Alexandrovics
(b 1944 Melbourne, Victoria)

1. **Mother and Child** — Folly of Man Series (1984)
   Etching (87 x 83 mm)
   Purchased, October 1984
2. **Cliff Hanger** — Folly of Man Series (1984)
   Etching (280 x 300 mm)
   Purchased, October 1984
3. **Good Government** — Folly of Man Series (1984)
   Etching (285 x 300)
   Purchased, October 1984
4. **People are Individuals** — Folly of Man Series (1984)
   Etching (260 x 290 mm)
   Purchased, October 1984
5. **Folly of Socialism** — Folly of Man Series (1979)
   Etching (220 x 230 mm)
   Purchased, October 1984
6. **Terrorist on a Merry-Go-Round** (1983)
   Etching (390 x 285 mm)
   Donated by the artist, July 1984

Painter, printmaker, teacher.
Studies Graduated from RMIT in Fine Arts (painting) 1970;
Study tours to UK, Europe 1979 and USA 1981; Post-graduate
course (painting) at Philip Institute 1984
Exhibitions One-man shows at Warehouse Galleries, Melbourne
1972, 1975-78; Holdsworth Galleries, Sydney 1971, 1981, 1983-
84; Standfield Gallery, Melbourne 1979-83; Qantas Gallery,
London UK 1981; Hawthorn Gallery, Melbourne 1982.
Participated in many important group shows since 1974, recently,
Archibald, Art Gallery of NSW, Sydney 1984; Spring Festival,
Mornington Regional Gallery 1985; With Distil Fink, Hawthorne
1985.
Represented National Gallery, ACT; Artbank; National Gallery
of Victoria; Mornington Regional Gallery; VAB Collection;
Regional galleries at Ballarat and Swan Hill; University of
Tasmania; Parliament House, Canberra; Private collections in UK,
USA and Australia.
Selected bibliography Germaine, Max: *Artists and Galleries of
Australia* Boolarong Publications, Brisbane, 1984;
McCulloch, Alan: *Encyclopedia of Australian Art* Hutchinson,
Melbourne 1984.

No. 4

Ray Arnold
(b 1950 Melbourne, Victoria)

7. **Hard Ground–Soft Ground South West Tasmania** (1984)
   Etching. 4/10. (3 panels, each 930 x 495 mm)
   Purchased, October 1984

Painter, printmaker, photographer, papermaker and teacher.
Studies State College of Victoria 1969-72 for Diploma of
Teaching; Caulfield Institute of Technology 1976-78 for Diploma
of Art and Design, and 1980-81 for a graduate Diploma in
Printmaking.
Exhibitions One-man shows at Hawthorn City Art Gallery 1981;
Robin Gibson Gallery, Sydney 1982, 1984; Australian Galleries
1983; Participated in Western Pacific Print Biennale 1978;
Contemporary Australian Printmakers USA, UK 1979-82;
Australian Screenprints 1982; 'Directions Now', Michelton
Ministry for the Arts 1982; Australian Prints to Toronto, North
America 1983; Chameleon Printmakers, Hobart 1984.
Represented Tasmanian Museum and Art Gallery; Regional
galleries in Launceston, Warrnambool, Mornington, Shepparton,
Maitland, Fremantle, Alice Springs, Geelong; University of
Tasmania; Private collections in Australia, USA and UK.
Publications Edition of Prints commissioned for the Print
Council of Australia 1979; Article IMPRINT 2 1982,
Interpretation of Landscape - Ray Arnold, Stephanie Wallace.
Selected bibliography *Directory of Australian Printmakers 1982*;
Germaine, Max: *Artists and Galleries of Australia*, Boolarong
Publications, Brisbane 1984.

No. 7

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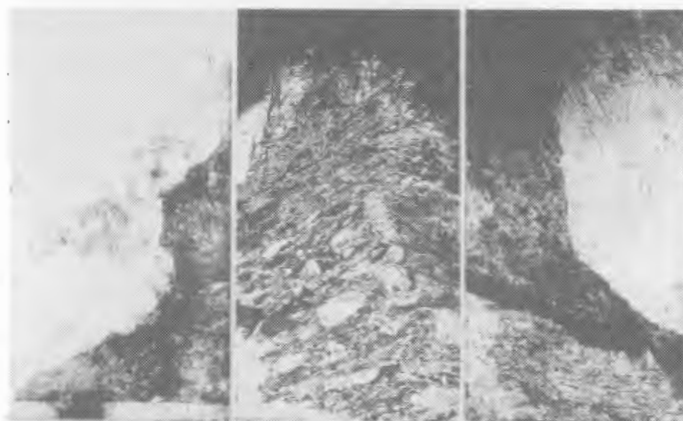
George Baldessin
(b 1939 Melbourne, Victoria - d 1978 Melbourne, Victoria)

8. **Window and Factory Smoke, no 2** (1970)
   Etching and aquatint on metal foil. 10/25. (505 x 760 mm)
   Purchased, September 1971

Painter, printmaker and sculptor.
Studies RMIT (painting) 1958-61; Academy of Fine Arts, Brera, Milan, Italy 1962-63.
Exhibitions First group exhibition, Australian Print Survey 1963; First one-man show at Argus Gallery, Melbourne 1964. He exhibited widely in Australia and overseas, participating in many International Print Biennali. Selected to represent Australia at International Biennial, Sao Paulo, Brazil 1975. One-man show, Bonython Galleries, Adelaide 1978.
Represented National Gallery, Canberra; Australian State and regional galleries; University of Tasmania.
Selected bibliography Merewether, C: *Biennale de Sao Paulo Australia 1975* (Catalogue); Davies, S: *'Occasional Images from a City Chamber'*, Imprint 4, 1975.
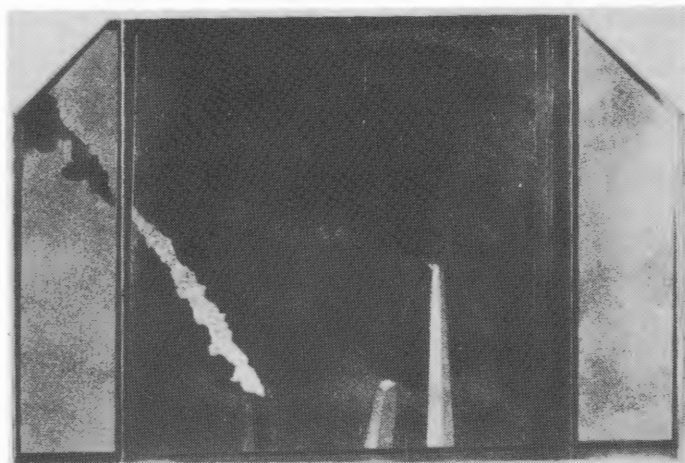
No. 8

Arthur Boyd
(b 1920, Murrumbeena, Victoria)

9. **Woman and Pelican** (1978)
   Etching. 19/50. (600 x 500 mm)
   Purchased, May 1979
10. **Two Figures and Dog's Head** (1978)
    Etching. 19/40. (600 x 470 mm)
    Purchased, May 1979
11. **Portrait of Lawrence Daws** (1978)
    Etching. 19/40. (500 x 400 mm)
    Purchased, May 1979

Painter, ceramic sculptor and potter.
Studies No formal art studies other than a year of night classes at the National Gallery Art School, Melbourne. He learned painting from his grandfather, Arthur Merric Boyd.
Exhibitions First one-man show held in Melbourne, 1939. Since then he has held many one-man shows in Australia and overseas. Retrospective shows held at Whitechapel Gallery, London 1962; Adelaide 1964; Demarco Gallery, Edinburgh 1969; ANU Canberra 1971-72; Skinner Gallery, Perth 1972; Australian Galleries, Melbourne 1982. Significant group shows include Venice Biennale 1958; Australian Painters 1964-66 Exhibition (Mertz Collection), Corcoran Gallery, Washington DC USA 1967; 'Landscape and Image', Australian Gallery Directors Council Travelling Exhibition to Indonesia 1978.
Awards Britannica Award 1971; OBE, London UK; Order of Australia (OA) for services to the Arts 1979.
Represented Victoria and Albert Museum, London; Print Room, British Museum, London; National Collection, Canberra; All Australian State Galleries; Mertz Collection, USA: Contemporary Art Society, London; Many provincial, institutional and private collections in Australia and overseas.
Selected bibliography Smith, Bernard: *Australian Painting 1788 - 1970*, Oxford University Press 1974: *Directory of Australian Printmakers 1976*; Phillip, Franz: *Arthur Boyd*, Thames and Hudson 1967; Von Maltzahn, Imre: *Arthur Boyd Etchings and Lithographs*, Lund Humphries, London 1971; Germaine, Max: *Artists and Galleries of Australia*, Boolarong Publications, Brisbane 1984.

No. 9

Rodney Broad
(b 1947 Dannevirke, NZ. Arrived Australia 1969)

12. **Bush** (1972)
    Woodcut (470 x 440 mm)
    Purchased, April 1972
13. **Print no 21** (1972)
    Woodcut (300 x 180 mm)
    Purchased, April 1972

Sculptor and teacher.
Studies Diploma in Fine Arts (sculpture) from University of
Canterbury, NZ 1965-68; Christchurch Teachers College, NZ 1969
except for two months when he worked under Stephen Walker in
Sydney.
Exhibitions One-man shows at Contemporary Art Society Gallery
1970; Fine Arts Gallery, University of Tasmania 1972; Devonport
Art Gallery 1973, 1974; Bowerbank Mill Gallery, Deloraine,
Tasmania 1975. He has participated in many joint and group shows
in New Zealand and Australia, most recently: 'Graven Images',
Perth 1985; 'Six Contemporary Artists', Tasmanian Museum and
Art Gallery 1985; with Jan Hunter, Salamanca Place Gallery,
Hobart 1985; 'Australian Perspecta' Sydney 1985.
Awards Guthrie Travel Award (NZ) to study in Australia 1969.
Commissions Barnett Memorial, Bio Medical Library, University
of Tasmania 1973; Commonwealth Law Courts, Hobart 1984.
Represented Christchurch City Art Gallery; Christchurch
Teachers College; University of Canterbury, NZ; University of
Tasmania; Tasmanian Arts Advisory Board; McClelland Gallery,
Victoria; Mildura Sculpture Centre; Tasmanian Museum and Art
Gallery; Queen Victoria Museum and Art Gallery, Launceston;
Burnie Art Gallery; Rosny College, Hobart; The Examiner,
Launceston; Blackman's Bay Primary School, Tasmania.
Selected bibliography Scarlett, Ken: *Australian Sculptors*,
Melbourne 1980; Sturgeon, Graeme: Catalogue for '*Australian
Sculpture Now*' 1984; Germaine, Max: *Artists and Galleries of
Australia*, Boolarong Publications, Brisbane 1984; Sturgeon,
Graeme: Catalogue for '*Australian Perspecta*', Art Gallery of NSW,
1985.

No. 12

Jeff Burgess
(b 1954, Ulverstone, Tasmania)

14. **North West Tasmania, I** (1984)
    Monoprint on Kitikata paper (150 x 200 mm)
    Purchased with the assistance of the Visual Arts Board,
    Australia Council, December 1985
15. **North West Tasmania, II** (1984)
    Monoprint on Kitikata paper (150 x 200 mm)
    Purchased with the assistance of the Visual Arts Board,
   Australia Council, December 1985

Painter, printmaker and sculptor.
Studies School of Art, Hobart (Fine Arts, painting and drawing)
1973-76; study tour of Europe 1977.
Exhibitions One-man shows at Long Gallery, Hobart (Launceston
and Burnie) 1984; Salamanca Place Gallery, Hobart 1985. His
work was included in the exhibition of James Watson's Collection
in the Festival of Perth 1985/86.
Awards TAAB Post-graduate scholarship to study in Europe
1977; TAAB arts-based Industry Grant 1983.
Represented Tasmanian Museum and Art Gallery, Hobart; Queen
Victoria Museum and Art Gallery, Launceston; Burnie Regional
Art Gallery; University of Tasmania; School of Art, Launceston;
and private collection in WA, SA, NSW, Victoria and Tasmania.
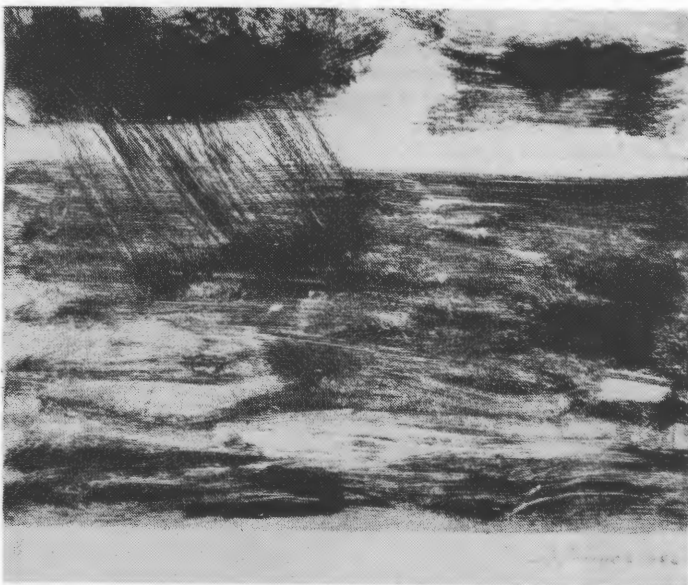
No. 15

Noel Counihan
(b 1913 Melbourne, Victoria)

16. **Peace Means Life** (1959)
    Woodcut 35/50. (560 x 340 mm)
    Purchased, May 1968

Painter, draughtsman, cartoonist, and printmaker.
Studies Self-taught except for one year of night classes at the
National Gallery Art School, Melbourne, 1930.
Exhibitions He has exhibited widely in Australia and overseas.
First one-man show held at Soho Gallery, Melbourne 1933; Recent
exhibitions include, prints and drawings, Australian Gallery
Directors Council touring show 1981; Selected prints, 1931-81,
National Gallery of Victoria 1983; 'Noel Counihan - 50 years of
his art'. Flinders University Art Museum, SA 1984.
Awards First prize, 'Australia at War' Exhibition 1945; Crouch
Prizes 1956, 1957; McCaughey Prize 1958; VAS Drawing Prize
1958; Bronze Medal International Graphics Exhibition, Leipzig
1959 (for Peace Means Life print).
Commissions PCA Member Prints 1970.
Represented Toronto Gallery, Canada; National Collection,
Canberra; State Galleries of NSW, Qld, WA, Tasmania; Regional
Galleries in Geelong, Newcastle, Ballarat, Bendigo; Mertz
Collection; Private and institutional colections in Australia and
overseas.
Selected bibliography Dimmack, Max: *Noel Counihan*,
Melbourne 1974; Smith Robert: *Noel Counihan Prints 1931-1981*, a
catalogue raisonne, Hale & Iremenger,Sydney 1981; *Noel Counihan
- 50 years of his art*, Exhibition Catalogue, Flinders University Art
Museum 1984; *Directory of Australian Printmakers 1982*; Germaine,
Max: *Artists and Galleries of Australia*, Boolarong Publication,
Brisbane 1984.

Christopher Croft
(b 1947, Melbourne, Victoria)

17. **Acrobat with Symbols** (1973)
    Etching. 2/10. (165 x 100 mm)
    Purchased, December 1973

Painter, printmaker, cartoonist and teacher.
Studies RMIT 1966-68; Tasmanian CAE (printmaking) 1973.
Exhibitions One-man shows at Bowerbank Mill, Deloraine,
Tasmania 1973, 1976 and 1978; Autoren Galerie, Munich 1977;
Hadash Gallery, Melbourne 1978; Stadia Graphics, Sydney 1979;
Collectors Lithograph, Melbourne 1979. He has been included in
several surveys of contemporary Australian printmaking in
Australia and Europe. Recently participated in 'In Sequence',
Tasmanian School of Art Gallery, University of Tasmania 1985.
Awards Include Inaugural Print Prize, Westmead Centre, NSW
1979; VAB grant 1980; Australia-Japan Foundation grant 1983.
Represented Australian National Gallery, Canberra; National
Gallery of Victoria; Regional, institutional and private collections
in Australia, Europe, Japan and USA.
Selected bibliography *Directory of Australian Printmakers 1982*;
Conversations with Christopher Croft – Imprint 1/1979; Haerdter,
Michael: *Christopher Croft – auf dem Weg zum Memory Theater*,
Kunstlerhaus Bethanien, Berlin 1981; Germaine, Max: *Artists and
Galleries of Australia*, Boolarong Publications, Brisbane 1984.

No. 17

No. 16

Lawrence Daws
(b 1927 Adelaide, SA)

18. **The Moroccan Window** (1978)
    Etching. 19/40. (450 x 600mm)
    Purchased, May 1979

Painter and printmaker.
Studies Architecture and engineering at Adelaide University and SA School of Mines; National Gallery Art School, Melbourne 1949-53; Italy 1957-60.
Exhibitions First significant exhibition was with Pugh, Laycock and Howley at the Victorian Artists Society Gallery 1955; First one-man show was at Macquarie Galleries, Sydney 1956. He has exhibited widely in Australia and abroad, notably in the Whitechapel and Tate Gallery exhibitions of Australian art 1961-62; the second Biennale des Jeunes, Paris 1962; 'The Complete Graphics 1964-1978', Philip Bacon Gallery, Brisbane 1978; Bonython Gallery, Adelaide 1978; 'Moroccan Paintings', Philip Bacon Gallery, Brisbane 1979; 'Images of Ourselves', Tate Gallery, London 1980'; 'Paintings from the Glasshouse Mountains', Robin Gibson Gallery, Sydney 1980.
Awards Prizes in Dunlop contest 1953, 1954; Italian Scholarship 1957; International award, Biennale des Jeunes, Paris 1962; Silver medal Bienal de Sao Paulo, Brazil 1963; Georges Art Prize, Melbourne 1977.
Represented The Mertz Collection, USA; Tate Gallery, London; Scottish National Gallery of Modern Art, Edinburgh; The Royal Society, London; The Victoria and Albert Museum, London; National Collection, Canberra; All State galleries; Regional galleries at Mildura, Ballarat and Newcastle; Australian university collections and many private collections in Australia and overseas.
Selected bibliography Weston, Neville: *Lawrence Daws*, Reed, Sydney 1982; McCulloch, Alan: *Encyclopedia of Australian Artists*, Hutchinson, Melbourne 1984; Germaine, Max: *Artists and Galleries of Australia*, Boolarong Publications, Brisbane 1984.

No. 18

Rod Ewins
(b 1940, Fiji. Arrived Australia 1956)

19. **Link I** (1973)
    Etching on laminated metal foil. 2/5. (600 x 480mm)
    Purchased with the assistance of the Tasmanian Arts Advisory Board, 1975.

20. **Chopper I** (1973)
    Etching on laminated metal foil. 2/4. (950 x 615mm)
    Purchased with the assistance of the Tasmanian Arts Advisory Board, 1975.

Printmaker and teacher.
Studies University of Sydney (Medicine, 1957-60); University of Tasmania (Diploma Education, 1968-69); Julian Ashton Art School, Sydney 1961-62 (painting and drawing); City and Guilds of London Art School 1963-65 (painting, sculpture, printmaking).
**Exhibitions** Regular group exhibitions throughout Australia and abroad since 1965. One-man retrospective exhibition 'Work in Transition', University of Tasmania 1978; Recent one-man shows include, invited one-man, Cadaques and Barcelona, Spain, 1984; Handmark Gallery, Hobart 1984; Stadia Graphics, Sydney 1985.
Awards Include Graphics Section Prize in Tasmanian Art Gallery Purchase 1968; Purchase prize Fremantle Arts Centre 1975; Commissioned PCA Member Print 1977; Joint Winner Shell Invitational Award WA 1980 and Mini Print International, Cadaques, Spain 1983; John Powell Ash Memorial Award (Gold Coast City Art Prize) 1984.
Represented Artbank, NSW; Art Exhibitions Bureau, Lodz, Poland; Art Gallery of New South Wales; Department of Foreign Affairs (Overseas Embassies collection); Parliament House of Australia Gallery, ACT; Queensland Art Gallery; Tasmanian Museum and Art Gallery; public collections in Australia and overseas; private collections in UK, USA, Canada, Fiji, Spain and Japan.
Publications Fijian Artefacts, Rod Ewins, Tasmanian Museum and Art Gallery 1982.
Selected bibliography *Rod Ewins – Work in Transition*, monograph, B Campbell, University of Tasmania 1978; *Directory of Australian Printmakers* 1982; McCulloch, A: *Encyclopedia of Australian Art*, Hutchinson, Melbourne 1984; Germaine, M: *Artists and Galleries of Australia*, Boolarong Publications, Brisbane 1984; *Imprint*, Sept-Dec 1985.
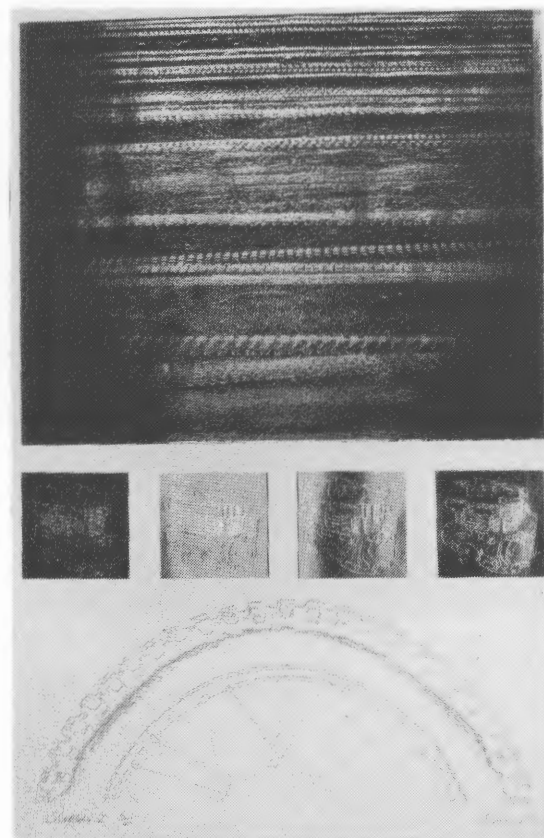
No. 20

Christine Forsyth
(b 1949 Hobart, Tasmania)

21. **Shoes** (1978)
    Photo-engraving. 1/18. (550 x 700mm)
    Purchased, 1978
22. **Double Arch** (1985)
    Screenprint. 6/15. (265 x 700mm)
    Purchased with the assistance of the Visual Arts Board,
    Australia Council, October 1985.
23. **Wall with Entrance** (1985)
    Screenprint. 2/15. (345 x 730mm)
    Purchased with the assistance of the Visual Arts Board,
    Australia Council, October 1985.
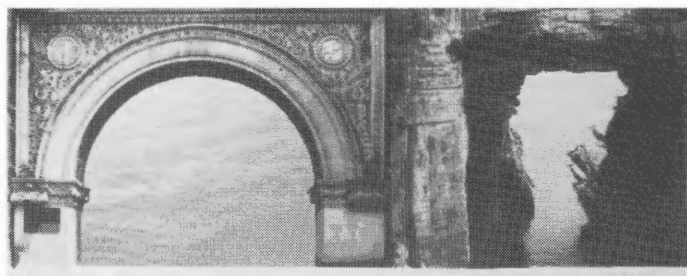
Printmaker.
Studies Tasmanian School of Art 1967-69; City and Guilds Art
School, London 1974-75; City of London Polytechnic (Sir John
Cass School of Art) 1975-77.
Exhibitions One-man shows at Coughton Galleries, Hobart 1978,
1982; Adelaide Fine Arts and Graphics 1979; The Field
Workshop, Melbourne 1982; Participated, OZ Gallery, Melbourne
1978; Launceston Design Centre 1979, 1982; Australian Print
Show to Sweden 1980; Handmark Gallery, Hobart 1983-85;
'Three Tasmanians in Print', Burnie, Deveonport and Hobart 1985;
Australian Print Show to USA 1985/86.
Commissions PCA Member Print 1979, 1984.
Represented Tasmanian Museum and Art Gallery; Queen
Victoria Museum and Art Gallery, Launceston; University of
Tasmania; Caulfield City Council; Institutional and private
collections in Australia and overseas.
Selected bibliography *Directory of Australian Printmakers* 1982;
Article in *Imprint*, 2. 1984; Germaine, Max: *Artists and Galleries of
Australia*, Boolarong Publications, Brisbane 1984.

No. 22

Sigi Gabrie
(b 1949 Melbourne, Victoria)

24. **Moorish Spindle** (1981)
    Screenprint. 4/16. (1030 x 645 mm)
    Purchased with the assistance of the Visual Arts Board,
    Australia Council, December 1985

Painter, printmaker and sculptor.
Studies RMIT, Fellowship in painting 1969-72; Hawthorn State
College, Victoria, Diploma of Education 1974.
Exhibitions One-man shows at Ewing Gallery, Melbourne
University 1973; Stuart Gerstman Galleries, Melbourne 1975-77,
1981; he has participated in, Nineteenth Tasmanian Art Gallery
Purchase Prize 1975; Spring Festival of Drawing, Mornington
Peninsula Arts Centre 1975; 'Australian Printmakers' 1976;
'Money' Show, Ewing Gallery 1977; La Trobe University 1978;
First Australian Sculpture Triennial 1981.
Commissions PCA Member Print 1973; Australian
Contemporary Dance Theatre (set and costume design for winter
season) 1984.
Awards MPAC Print Prize 1978; Henry Worland Prize,
Warrnambool 1979.
Represented National Gallery, Canberra; Monash University;
University of Tasmania; WA Institute of Technology; Burwood
State College; Philip Morris Collection; La Trobe University
Collection; Visual Arts Board; Qld Art Gallery; Frankston State
College; Artbank, Sydney; New Parliament House Construction
Authority; private collections throughout Australia, and Vilnius
State Gallery, Lithuania.
Selected bibliography *Directory of Australian Printmakers* 1982;
McCulloch, A: *Encyclopedia of Australian Art*, Hutchinson,
Melbourne 1984; Germaine, M: *Artists and Galleries of Australia*,
Boolarong Publications, Brisbane 1984.
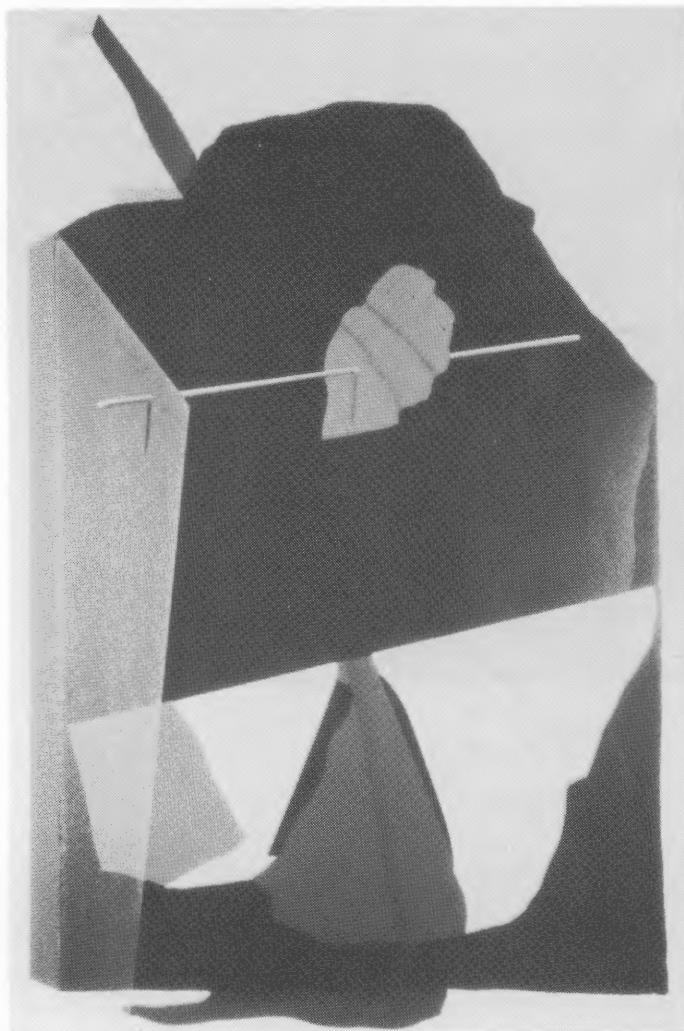
No. 24

Janice Hunter
(b 1943 Grafton, NSW)

25. **Mother and Child 1** (1984)
   Etching. 1/15. (305 x 225 mm)
   Purchased, December 1984
26. **Mother and Child 2** (1984)
   Etching. 5/15. (300 x 230 mm)
   Purchased, December 1984
27. **Mother and Child 3** (1984)
   Etching. 2/15. (305 x 230 mm)
   Purchased, December 1984
28. **Mother and Child 6** (1984)
   Etching. 1/15. (195 x 250 mm)
   Purchased, December 1984
29. **Mother and Children 1** (1984)
   Etching. 1/15. (250 x 305 mm)
   Purchased, December 1984

Printmaker and teacher.
Studies Tasmanian CAE (B. Arts — Visual Arts) 1977-80; University of Tasmania (Master of Fine Arts) 1982-83.
Exhibitions One-man shows at Bowerbank Mill, Deloraine 1981; Avago Gallery, Sydney 1983; University of Tasmania 1983; Birra Gallery, Melbourne 1984; Handmark Galleries, Hobart 1985. Has participated in many group shows in Australia, most recently, Women and Arts Festival, Hobart 1984; Installation WAM Windowbox, Adelaide Festival 1984; with Rodney Broad at Salamanca Place Gallery,Hobart 1985; Australian Perspecta '85, Sydney 1985.
Represented Parliament House, Canberra; Artbank; Devonport Gallery; University of Tasmania; Hobart Technical College; Private collections in Tasmania.
Selected bibliography *Directory of Australian Printmakers* 1982; Holmes, Jonathan: *Australian Art Review* 1983; Germaine, Max: *Artists and Galleries of Australia*, Boolarong Publications, Brisbane 1984; Cochrane, Grace: Article in Catalogue for *'Australian Perspecta'*, Art Gallery of NSW, Sydney 1985.

Colin Lancely
(b 1938 Dunedin, New Zealand. Arrived Australia 1940)

30. **Vulnerable Forester** (1978)
   Etching. 19/50. (500 x 500 mm)
   Purchased, May 1979
31. **The Petrified Lake** (1978)
   Etching. 19/50. (500 x 500 mm)
   Purchased, May 1979
32. **A Battle With Some Wine Skins** (1972)
   Screenprint. 29/80 (770 x 570 mm)
   Purchased, December 1981

Painter and sculptor.
Studies National Art School, East Sydney 1956-60.
Exhibitions His first one-man exhibition was with the Imitation Realists at MOMA, Melbourne 1962. He has exhibited widely in Australia, UK, Europe, USA and Japan. Recent shows include, 2 Biennale der Europaischen Grafik, Baden Baden 1981; IV Biennale Medellin, Colombia 1981; Macquarie Galleries, Sydney 1982; 48th Carnegie International, Pittsburgh USA 1982; Australian Perspecta 1983.
Awards Young Contemporaries Art Prize, CAS, NSW 1963; Helena Rubinstein Scholarship 1964; Edinburgh Open 100 Prize, Edinburgh Festival 1967; Best suite of prints (Krakow) 1968; Musee Silesienne Purchase Prize (Poland) 1968; Europe Prize for Painting (2nd prize), Ostend, Belgium 1980.
Represented Australian National Gallery, Canberra; Australian State and regional galleries; MOMA (New York); Tate Gallery and Victoria and Albert Museum (London): Centre National d'Art Contemporain (Paris); Stedelijk Museum (Amsterdam); Bezalel National Art Museum (Israel); National Museums of Cracow, Warsaw, Poznan, Musee Silesienne (Poland); Kunstvrein (Hamburg, Germany).
Selected bibliography Greer, Germaine: Catalogue introduction, One-man show, Realities Galleries, Melbourne 1976; *Directory of Australian Printmakers* 1982; Germaine, Max: *Artists and Galleries of Australia*, Boolarong Publications, Brisbane 1984; *'Australian Perspecta 1983'* Catalogue, Art Gallery of NSW 1983.

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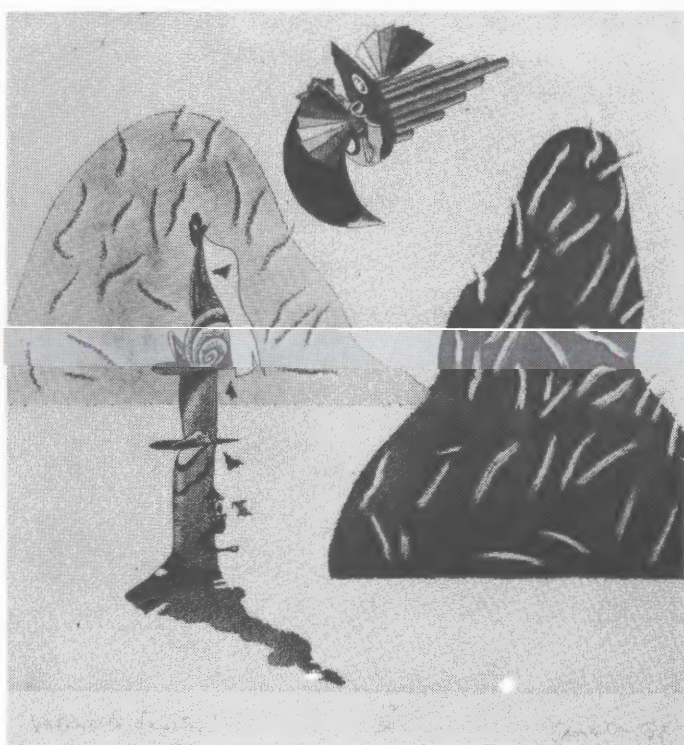
No. 30

Donald Laycock
(b 1931 Melbourne, Victoria)

33. **Kings of Benin** (1978)
   Etching. 19/40. (495 x 500 mm)
   Purchased, May 1979
34. **Satyr 1** (1978)
   Etching. 19/40. (600 x 495 mm)
   Purchased, May 1979

Painter, printmaker and teacher.
Studies Caulfield Technical College, Victoria 1946-47; Melbourne National Gallery School 1949-53; Royal Melbourne Institute of Technology (under Charles Reddington) 1959.
Exhibitions First of 10 one-man shows at MOMA, Melbourne 1959; South Yarra Gallery 1961, 63, 65, 68, 70, 71; Bonython Galleries, Adelaide 1963, Sydney 1968; Included in many important group shows in Australia and overseas, including, 'Recent Australian Art', Whitechapel Gallery, London 1961; Paris Bienal des Jeunes 1963; 10th Bienal of Sao Paulo, Brazil 1969; 'Recent Australian Art', Art Gallery of NSW, Sydney 1973. A Retrospective exhibition of his work was held at Melbourne University Gallery 1972.
Awards Travelodge Art Prize 1970; Second Blake Prize 1956; Georges Art Prize 1963, 1964, 1966, 1970; Helena Rubinstein Travelling Scholarship 1963-64.
Commissions Include 'Night Sky Mural', Expo 67, Montreal, Canada 1967; Mural, Australian Pavilion, Osaka, Japan 1969; Marland House, Melbourne 1970; Foyer, Concert Hall, Victoria Arts Centre, Melbourne 1981-82.
Represented National Gallery, Canberra; National Gallery of Victoria; Art Gallery of SA; Art Gallery of WA; Benalla Art Gallery, Victoria; Castlemaine Art Gallery, Victoria; Newcastle Art Gallery; University of NSW: Australian National University, Canberra; Monash University, Melbourne; University of Tasmania; Private collections in Australia; Mertz Collection, USA.
Selected bibliography *Art and Australia*, Vols 4/2, 5/4, 7/2, 8/4, 13/2; *Directory of Australian Printmakers* 1976; Germaine, Max: *Artists and Galleries of Australia*, Boolarong Publications, Brisbane 1984.

Alun Leach-Jones
(b 1937 North Wales, UK. Arrived Australia 1959)

35. **Untitled** (c 1972)
   Screenprint. 8/40. (535 x 850 mm)
   Purchased, 1972

Painter, printmaker, teacher and tapestry maker.
Studies Liverpool College of Art, UK 1955: SA School of Art, Adelaide 1959-63.
Exhibitions His first one-man show was at Australian Galleries, Melbourne 1964. Since then he has exhibited widely in Australia and abroad: Australian Print Survey 1963-64; Australian Imprint (S-E Asia 1971); Images (India 1972); Australian Prints (Victoria and Albert Museum, London 1972); Australian Graphics 1974 (Mexico); Melbourne Printmakers (Arts Council, ACT 1970). He has participated in many major international graphic biennials since 1968. Recent exhibitions include Rudy Komon Gallery, Sydney 1982; Ray Hughes Gallery 1983; Ivan Dougherty Gallery, drawings, 1983.
Commisions Include PCA Patrons Print 1967; Macquarie University, Sydney (mural) 1977; District Council Building, Perth (tapestry) 1981; Unicom Design, Melbourne (tapestry) 1982; Victorian Tapestry Workshop (tapestry) 1983.
Represented Australian National Gallery, Canberra; Australian State and regional galleries; MOMA, New York; Major art museums in New Delhi, Kuala Lumpur, Cardiff, Auckland; SEATO Headquarters, Bangkok; NSW State Government; University collections in Qld, Tas, Sydney, Macquarie, ANU; Artbank; Bank of NSW; BHP; ICI; Philip Morris, etc.
Selected bibliography '*Alun Leach-Jones Paintings 1964-76*, Monash University Exhibition Gallery 1976; Nick Waterlow: *Alun Leach-Jones*, Calalogue, Bertha Urdang Gallery, New York 1983; *Directory of Australian Printmakers* 1982; Max Germaine: *Artists and Galleries of Australia*, Boolarong Publications, Brisbane 1984.

No. 35

No. 33
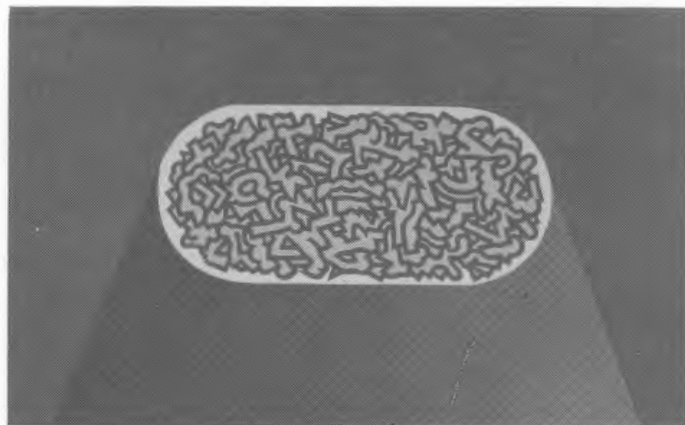
Bruno Leti
(b 1941 Rome, Italy. Arrived Australia 1951)

36. **Walkerville** (1978)
Etching/aquatint. Proof 1/25. (275 x 960 mm)
Purchased, November 1978

Painter and printmaker.
Studies Melbourne University; Melbourne Teachers College;
Caulfield Institute of Technology 1959-63; RMIT (Associateship
Diploma, Fine Art) 1971-75.
Exhibitions Recent one-man shows include Gallerie Dusseldorf,
Perth 1980; Rudy Komon Art Gallery, Sydney 1980, 1984; Stuart
Gerstman Galleries, Melbourne 1984; Recent group exhibitions
include Mitchelton Print Exhibition 1982-84; Mini Prints PCA
1984; Basle International Art Fair, Switzerland 1984; Victorian
Prints to Japan 1984; Contemporary Australian Prints to USA
1985.
Awards Include Italia Prize for Prints 1975; Queensland Art
Gallery Trustees Pedersen acquistive 1976; Mitchelton Print
Exhibition, Label Award 1982.
Commissions PCA Member Print 1978; PCA Patron Print 1985.
Represented Hirshorn Museum, Washington DC, USA;
Biblioteca Comunale, Milan, Italy; BHP Collection; Artbank;
Queensland Art Gallery; City of Hamilton Museum & Art Gallery,
NZ; National Gallery of Victoria; ANG, Canberra; State and
regional galleries; Educational institutions and private collections in
Australia and abroad.
Selected bibliography *Directory of Australian Printmakers*, 1982;
Germaine, Max: *Artists and Galleries of Australia*, Boolarong
Publications Brisbane 1984; McCulloch, Alan: *Encyclopedia of
Australian Art*, Hutchinson, Melbourne 1984; Scheiwiller, V:
Bruno Leti Incisioni, Catalogue for exhibition at Biblioteca
Comunale, Milan 1979; *Imprint*: Sept-Dec 1985.

No. 36

Greg Moncrieff
(b 1950 Melbourne, Victoria)

37. **L'Albatros** (1982)
Folio of 5 screenprints and text sheet. 1/35. (each 195 x
275 mm)
Purchased, with the assistance of the Visual Arts Board,
Australia Council, September 1985

Painter and printmaker.
**Studies** RMIT 1969-72, Fellowship Diploma Fine Arts (painting).
Exhibitions One-man shows at Crossley Gallery, Melbourne
1975, 1977, 1978; Powell Street Gallery 1980, 1983. Many
important print shows since 1971, including participation in
travelling exhibitions to Poland, Japan, UK and USA. Recently 'In
Sequence' at Tasmanian School of Art Gallery, University of
Tasmania 1985.
Awards Caltex Award, painting 1973; Australia Council (Visual
Arts Board) Travel Grant 1975; Special Projects 1975, 1981;
Henri Worland Memorial Print Prize, Warrnambool 1978.
Commissions PCA Member Print 1972.
Represented National Gallery, Canberra; National Gallery of
Victoria; Ararat Art Gallery; Ballarat Fine Art Gallery; Geelong
Art Gallery; Mornington Peninsula Art Gallery; Shepparton Art
Gallery; Warrnambool Art Gallery; Visual Arts Board; Artbank;
Melbourne University; University of Tasmania; Royal Melbourne
Institute of Technology; State College, Melbourne: Darwin
Community College; Portland CEMA Collection; Corio Council
Collection.
Selected bibliography Kempf, Franz; *Contemporary Australian
Printmakers*, Lansdowne Editions, Melbourne 1976; Germaine,
Max: *Artists and Galleries of Australia*, Boolarong Publications,
Brisbane 1984.
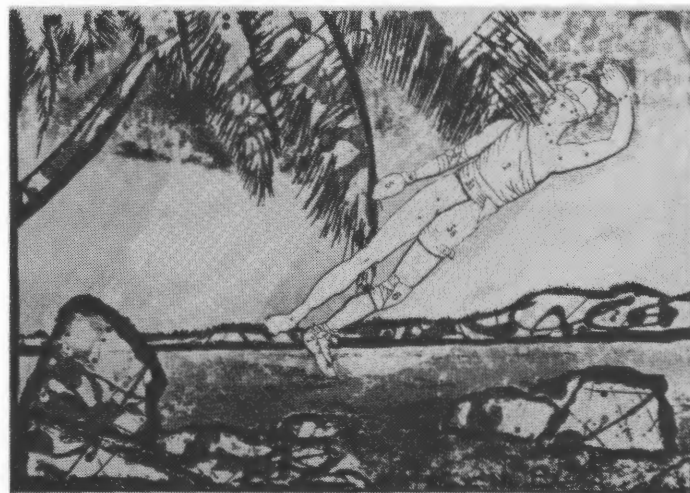
No. 37   4 in series of 5

Daniel Moynihan
(b 1948 Melbourne, Victoria)

38. **Kingdom** (1970)
    Etching. 5/10. (500 x 390 mm)
    Purchased, 1970
39. **Tasmanian Tiger in Paris** (1984)
    Etching-aquatint. 14/30. (500 x 640 mm)
    Purchased with the assistance of the Visual Arts Board,
    Australia Council, September 1985
40. **Thylacine** (1984)
    Etching-aquatint. 18/30. (590 x 390 mm)
    Purchased with the assistance of the Visual Arts Board,
    Australia Council, September 1985
41. **Thylacinus Cynocephalus (Tasmanian Tiger)** (1984)
    Etching-aquatint. 5/30. (390 x 590 mm)
    Purchased with the assistance of the Visual Arts Board,
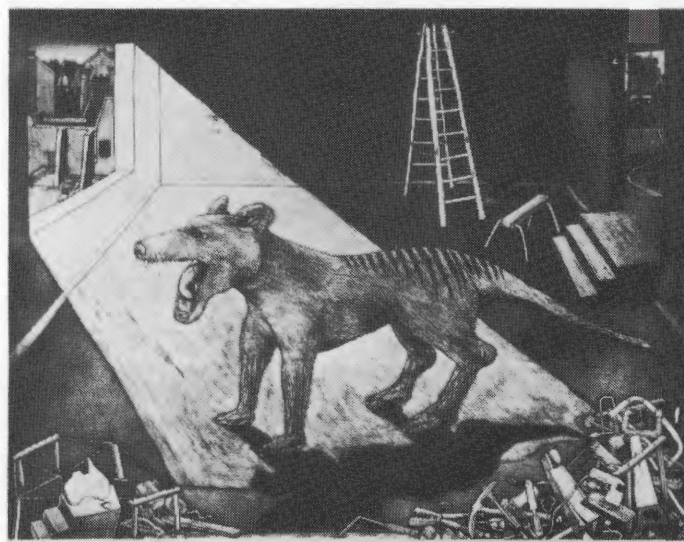   Australia Council, September 1985

Painter, printmaker and teacher.
Studies Preston Institute of Technology 1964; Diploma of
Painting and Printmaking, RMIT 1967.
Exhibitions One-man shows at Powell Street Gallery, Melbourne
1969-71, 1972, 1974, 1981, 1984; Crossley Galleries, Melbourne
1971; Bonython Gallery, Sydney 1973; Survey of Prints 1974-
1983, PCA 1983; Cité International des Arts, Paris 1984; Stadia
Graphics, Sydney 1985. Has participated in many group shows,
recently, 34 Australian Print-makers touring USA 1983; 'In
Sequence' Tasmanian School of Art Gallery, University of
Tasmania 1985.
Awards Crouch WC Prize 1968; MPCA Print Prize 1976: Power
Studio Cité International des Arts, Paris 1983/84; Diamond Valley
Print award 1983; Warrnambool Print Prize 1984; Box Hill Print
Award 1985.
Represented Bibliotheque National, France; Australian National
Gallery; New Plymouth Gallery, NZ: Artbank; Regional galleries at
Mornington, Ballarat and Launceston; Institutional and private
collections in Australia and overseas.
Selected bibliography Cross, Elizabeth: *Imprint* Aug 1982;
Germaine, Max: *Artists and Galleries of Australia*, Boolarong
Publications, Brisbane, 1984.

Nicholas Nedelkopoulos
(b 1955 Melbourne, Victoria)

42. **Everyday Strife** (1984)
    Etching-aquatint. 15/20. (500 x 1000 mm)
    Purchased with the assistance of the Visual Arts Board,
   Australia Council, September 1985

Painter and printmaker.
Studies Prahran CAE 1973-75; Preston IT 1975-76; Victorian
College of the Arts 1977; RMIT 1979.
Exhibitions One-man shows at Victorian College of the Arts
1977; Ray Hughes Gallery, Brisbane 1982; The Cockatoo
Workshop, Launceston 1985; Participated Australian Perspecta
1983; 8th British Print Bienale 1984; 'In Sequence' Tasmanian
School of Art Gallery, University of Tasmania 1985.
Represented National Art Gallery, NZ: Australian National
Gallery, Canberra; Art Gallery of NSW: Queensland Art Gallery;
Griffith University, Queensland; University of Tasmania.
Selected bibliography Catalogue of Australian Perspecta 1983,
Art Gallery of NSW; Germaine, Max: *Artists and Galleries of
Australia*, Boolarong Publications, Brisbane 1984.

No. 42

No. 39
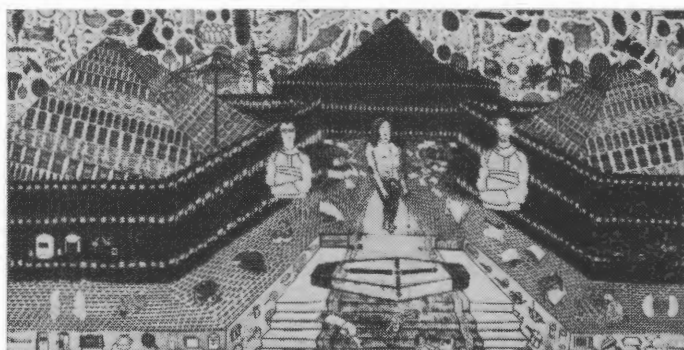
Sidney Nolan
(b 1917 Melbourne, Victoria)

43. **Horse and Kelly** (c 1964)
    Lithograph. 13/75. (525 x 760 mm)
    Purchased May 1968

Painter and printmaker.
Studies Prahran Technical College and National Gallery Art School, Melbourne 1934; Printmaking under S W Hayter Paris 1957-58.
Exhibitions Since his first one-man show in Melbourne in 1940, he has held more than 70 over the years in Australia, Europe and USA. Retrospective shows of his work were held at the Whitechapel Gallery, London 1957; Art Gallery of NSW 1967; Australian Embassy, Paris 1978; New Metropole Arts Centre, Folkestone, UK: Joseph Brown Gallery, Melbourne 1979. Recent shows include, Kangaroo (D H Lawrence) Paintings, Undercroft Gallery, University of WA; Ern Malley Paintings, Art Gallery of WA 1982; Sets for Australian Opera Co. 'Il Trovatore', Sydney Opera House 1983; Holdsworth Gallery, retrospective 1983; Christopher Day Gallery, Sydney 1983, 1984.
Awards include Dunlop Prize Melbourne 1950; Harkness Fellowship USA 1958-60; CBE 1963; Britannica Australia Award 1969. In 1981 he was knighted for services to the arts, and awarded the Order of Merit by the Queen 1983.
Represented Museum of Modern Art, New York; Tate Gallery, London; National Collection, Canberra; All state and provincial galleries; Mertz Collection; Many institutional, commercial and private collections in Australia and overseas.
Publications Nolan, Sidney/Lynn, Elwyn: Myth and Imagery, Macmillan, London 1967; Nolan, Sidney: Nolan at Lanyon, Australian Government Publication Service 1976; Lynn, Elwyn: Sidney Nolan Australia, Bay Books 1979.
Selected bibliography *The Australian Painters 1964-66*, Griffin Press, Adelaide 1966: *Australian Painters of the 70's*, Mervyn Horton, Ure Smith 1976; *Sidney Nolan*, K. Clark, C. MacInnes and B. Robertson, Thames and Hudson, London 1961. Max Germaine, *Artists and Galleries of Australia*, Boolarong Publications, Brisbane 1984.

No. 43

Jan Senbergs
(b 1939 Riga, Latvia. Arrived Australia 1950)

44. **Untitled** (1971)
    Mixed media. 10/20. (610 x 735 mm)
    Purchased, 1972

Painter, printmaker and teacher.
Studies Mostly self-taught. Attended the Melbourne School of Printing and Graphic Art one day a week 1956-59.
**Exhibitions** Since his first one-man show at the Richman gallery, Melbourne 1960, he has exhibited widely in Australia, and has participated in many International print exhibitions in Japan, Brazil, UK, USA, Yugoslavia. Recent exhibitions include, Tasmanian Museum and Art Gallery 1984; Retrospective 1961-81, at RMIT 1984.
Awards Include Helena Rubinstein Travelling Art Scholarship 1966; Georges Invitation Art Prize 1969; Regional gallery art prizes, Newcastle 1969, Launceston 1970, Shepparton 1971, Ballarat 1972; Sir William Angliss Art Prize 1976; Georges Drawing Prize 1982.
Commissions Include PCA Patron Print 1977; Panels for High Court of Australia 1977-80.
Represented MOMA, New York; Museum of Fine Arts, Houston, Texas; Chase Manhattan Bank, New York; Australian National Gallery, Canberra; State galleries (NSW, Victoria, SA, WA, Tasmania); Regional galleries (Newcastle and Launceston); University of Tasmania.
Selected bibliography *Art and Australia*, Vol 14/1 1976; *Directory of Australian Printmakers* 1982; Germaine, Max: *Artists and Galleries of Australia*, Boolarong Publications, Brisbane 1984.
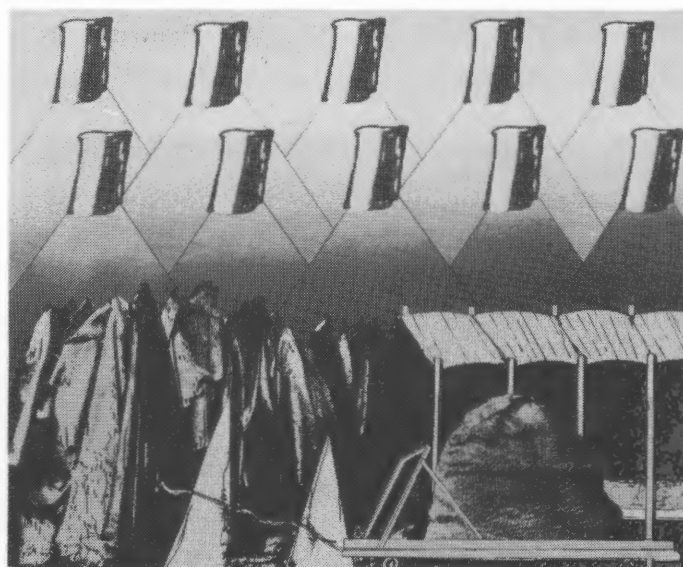
No. 44

Fred Williams
(b 1927 Melbourne, Victoria – d 1982 Hawthorn, Victoria)

45. **Untitled** (1968)
Etching. 9/15. (350 x 270 mm)
Purchased, 1972

Painter and etcher.
Studies Melbourne, NGV School 1943-47; George Bell School
1946-50; Chelsea School of Art, London and Central School of
Arts and Crafts, London 1951-56.
Exhibitions First group exhibition at Stanley Coe Gallery,
Melbourne 1951. First one-man show at Rudy Komon Gallery,
Sydney 1962. He exhibited widely both in Australia and abroad,
his last exhibitions were: 'Bass Strait Seascapes' at the Tasmanian
Museum & Art Gallery 1981; The Mornington Peninsula Arts
Centre 1981; Monash University Gallery, 1982; Rudy Komon
Gallery, Sydney 1982.
Awards Include Student Drawing Prize, NGC 1949; Helena
Rubinstein Travelling Art Scholarship 1963; Transfield Art Prize
1964; WD & HO Wills Prize 1966; John McCaughey Prize,
Sydney 1966, 1971; Wynne Prize for Landscape 1967, 1977; Hon
Doctorate of Law, Monash University 1980.
Commissions Include PCA Patron Print 1968; Etchings for Art
Gallery Society of NSW 1975.
Represented MOMA New York; Victoria and Albert Museum,
London; Australian National Gallery, Canberra; All State galleries
and many regional and university galleries; Private collections in
Australia and abroad.
Selected bibliography Mc Caughey, P: *Fred Williams*, Bay Books
1980; Mollison, J: *Fred Williams Etchings*, *Rudy Komon Gallery
1968*; *Kolenberg, H: Bass Strait Landscapes 1971-78*, Tasmanian
Museum & Art Gallery 1981 (Exhibition Catalogue); *Directory of
Australian Printmakers* 1976.

Helen Wright
(b 1956 Sydney, NSW)

46. **Tirra Lirra By The River** (1983)
Lithograph. 4/8. (740 x 465 mm)
Purchased, December 1984
47. **Untitled** (1984)
Screenprint. 6/6. (764 x 1000 mm)
Purchased, December 1970

Printmaker.
Studies Graduated from Tasmanian School of Art 1979;
Alexander Mackie CAE, Sydney (Diploma of Professional Art
Studies) 1981; Currently enrolled in Master of Fine Arts
Programme, Tasmanian School of Art.
Exhibitions One-man show at Tasmanian School of Art Gallery
1980; Has participated in Printmakers Exhibition, Ivan Dogherty
Gallery, Sydney 1981; Purchase Exhibition, National Gallery of
Victoria 1981; Memorial Gallery of Fine Arts, Sydney University
1983; Henri Worland Memorial Print Prize Exhibition,
Warrnambool 1983; Chameleon Printmakers Exhibition, Hobart
1984; 'Three Tasmanians in Print', Burnie, Devonport, Hobart
1985.
Represented National Gallery of Victoria; Burie Art Gallery;
Univeristy of Tasmania.

No. 47

No. 45

Original Prints – Glossary

An original print should not be confused with a reproduction which is a mass-produced copy of an image expressed in another medium, such as a painting or drawing. An original print is a work of art in its own right. Printing techniques not only provide the artist with a rich, diverse means of expression, but also the opportunity to produce a number of identical images, thereby enabling him to make his work accessible to a wider public.

WOODCUT

This is a form of relief printing. Its use dates from the 14th c. A design is cut into a flat block of wood. The surface of the wood is then inked and pressed onto paper. The areas where the wood has been gouged out remain white. Woodcuts are done on blocks of soft wood, cut plank fashion, and will give many hundreds of impressions before wearing out.

ENGRAVING

Engraving is often used as a generic term for all intaglio prints, but specifically it is a technique in which the artist cuts directly into a metal plate, usually copper or zinc, using a gouging tool called a burin. Ink is then applied to the surface, and rubbed off again, leaving ink lying in the engraved furrows. A piece of damp paper is laid on the plate and both are rolled through a heavy press which forces the paper into the ink-filled furrows. The technique was in use by the middle of the 15th c.

ETCHING

This technique was developed during the early 16th c, and is a form of engraving on metal, usually copper. The plate is coated with a thin resinous ground which is impervious to acid.
The etcher then draws on this with a needle, exposing the copper wherever he wants a line to print. The plate is immersed in acid which eats away the exposed parts. The plate is removed from the acid at various intervals to enable the etcher to stop out certain lines with varnish. In this way he can control the quality and depth of line from the finest grey to the deepest black.
A soft-ground etching looks like a pencil or chalk drawing. This effect is achieved by mixing the ground with tallow. A thin sheet of paper is laid over this and the etcher then draws directly onto the paper with a pencil. Under the pencil's pressure the ground sticks to the paper, giving a grainy effect when the plate is bitten.

AQUATINT

This is a form of etching but is a tone process in which a porous ground is used, the acid penetrating to form hundreds of tiny dots. Variations of texture can be obtained by, for example, pressing sand-paper on the grounded plate, or mixing sugar with the ground.

LITHOGRAPH

The lithographic technique developed from the knowledge that water runs off a greasy surface. At the time of its invention (the turn of the 18/19 c) it offered an advantage over relief and intaglio processes in that it was simple, quick and economic —there was almost no limit to the number of prints which could be taken. The process involves drawing with a greasy chalk onto a thick slab of stone, or a zinc plate. The surface is wetted, and greasy ink is then applied which adheres to the greasy chalk, but runs off the wet areas.

SCREENPRINT

This is a stencil process, developed during the 20th c, and is characterised by even layers of colour, sometimes bearing the imprint of the screen mesh. The screen is a gauze fabric stretched taut on a frame. Parts of the mesh are blocked out with stencils or a water-soluble gum so that when ink is drawn across the inside of the framework by a blade called a squeegee the colour only penetrates through the open areas to the paper beneath.

Photographic images can be used in conjunction with engraving, lithography and screenprinting. This involves the exposure and development of sensitized film which is transferred to the plate, stone or screen before processing with any of the above methods.

MONOPRINT

This is a one-off print (ie an edition of one) which is taken from a painting made on a sheet of metal or glass.

MIXED MEDIA

This description can mean any combination of print techniques.

NUMBERING

It is common for prints to be numbered in pencil on the margin, for example, 2/10. This is the edition number and in this example indicates that the print is the second in a run of 10.

ARTIST'S PROOFS

These are prints, taken, usually before the edition is run, by the artist or under his supervision, and for his own use and information.

SIGNATURE

It is customary for artists to sign and date their prints.
This indicates the authenticity of the print and the artist's approval of its quality.

References: Peter and Linda Murray: A Dictionary of Art and Artists, Penguin Books, 1965; Pat Gilmour: Catalogue of the 4th British International Print Biennale, Bradford Art Galleries and Museums, 1974; Franz Kempf: Contemporary Australian Printmakers, Lansdowne Press, Melbourne, 1976.