SEVEN   PRINTMAKERS

$1

Sincerely
Jeff Mayes.

Yours sincerely
Alun Leach-Jones

Sincerely
John [signature]

Cheers
George Baldessin

Allan [signature]

Geo. [signature]

Good Luck   Allan Mitelman.

All dimensions are given in centimetres, height preceding width. In the case of etchings, dimensions refer to plate size.

The arrival of migrant artists from Europe after the Second World War has had a considerable impact on Australian culture. Their influence was most evident in the field of print-making in which previously there had been little structured training. The Europeans began teaching during the 1950's and, with their technical guidance and emphasis on experimentation, they revived local interest and established strong traditions of print-making in art schools. This has led to the organisation of workshops similar to those in Europe and North America which have encouraged artists to make use of proper facilities and to draw on the expertise of master printmakers. Janet Dawson, for instance, after working in the Atelier Patris in Paris, returned to Melbourne to create the Gallery A Workshop in 1961, whilst, in 1966 Tate Adams opened the Crossley Gallery in Melbourne, solely for the exhibition of prints. This Gallery has been influential in increasing the public's awareness and understanding of print-making as a creative medium in Australia.

The instigation of major prizes and the formation of print-making societies has provided further impetus: the Print Council of Australia, for instance, arranges annual prizes, whilst Australian artists have been invited regularly to participate in major Print Biennales overseas. Out of this important print-making period has emerged a new generation of print-makers: among them George Baldessin, Jan Senbergs, Bea Maddock and Alun Leach-Jones are perhaps the best known.

The spread of serigraphy (screen-printing) after the Second World War has brought about a development of a number of new techniques: photography has been of major importance and has increased the versatility of screen-printing enormously. Jan Senbergs is an example of an artist who has used the process in an imaginative way: his combination of real and unreal elements in his urban landscapes produces a strange and often disturbing impression of society, made all the more forceful through the formal beauty of his images. Alberr Shomaly uses the "commercial" process for a different purpose: his work places more importance on the technical processes involved in making the print, relying as it does on the manipulation of "straight" photographic images. His use of personal imagery recurrs as a major theme in his work. The latest prints suggest that Shomaly is using commercial machines in an effort to transcend traditional boundaries of what we call "fine art". The screen print also has the tendency to emphasise the planar qualities of colour: Leach-Jones uses the medium to extract these qualities to the utmost; his prints demonstrate the accuracy of the medium, the sheen and the meticulousness of screen-printing.

Unlike screen-printing, etching and photo-etching rely heavily upon the marriage of ink and paper: ink, and, by extension, the image is forced into the paper so that image and the surface become one. Bea Maddock's photo-etchings work in series of images - each individual image being carefully selected for its relationship to the whole. They emphasise the directness of her photographic sources. Allan Mitelman, unlike Maddock, works with an intuited reality: he has stated that his interest in print-making lies with various mark-making possibil-ities; his nervous staccato lines have a child-like, calligraphic quality about them. Jeff Noyes is a young artist exploring collage possibilities in con-junction with etching. George Baldessin's prints (primarily etching and acquatint), although related to his work in other media can stand analysis and discussion on their own. The human condition, as expressed through the human figure, is central to Baldessin's philosophy. The ambiguous image is a recurring theme in his work.

Seven Print-makers was conceived as a project for the Tasmanian School of Art Gallery. Our intention was to show in Hobart a selection of recent work by Australian print-makers. The prints cover the years 1971-1978 and display a variety of techniques as well as a diversity of attitudes towards the creation of images. In presenting it we hope to give some indication of the directions of print-making in Australia.

We would like to thank the artists for their kind co-operation - their warm responses have been exciting and encouraging, particularly since this is the first time we have undertaken such a project. In such a situation, the artists' enthusiasm has proved most reassuring.

We hope people viewing this exhibition will enjoy it as much as we have enjoyed presenting it.

Anne Connors

GEORGE BALDESSIN

Biography

1939 Born Melbourne, Victoria
1958-61 Studies painting at the Royal Melbourne Institute of Technology
1962 Studied at Chelsea Art School, London
1962-63 Studied sculpture at the Academy of Fine Arts, Brera, Milan under Marino Marini
1963 Returned to Melbourne to teach painting at R.M.I.T.
1966 Travelled to Japan for 3 months as result of Alcorso-Sekers Sculpture Prize
1968-69 Resumed teaching at R.M.I.T.
1970-74 Taught in Printmaking Department at R.M.I.T.
1975 Travels to Paris to work in lithography

Solo Exhibitions

1964 Argus Gallery, Melbourne
1965 Rudy Komon Gallery, Sydney
1966 Exhibition touring Yugoslavia
1967 Geelong Art Gallery
1968 Rudy Komon Gallery, Sydney
1968 Crossley Gallery, Melbourne
1969 Gallery One Eleven, Brisbane (now Ray Hughes Gallery)
1970 Rudy Komon Gallery, Sydney
1970 Crossley Gallery, Melbourne
1971 Ballarat Fine Art Gallery, Victoria
1972 Rudy Komon Gallery, Sydney
1972 Crossley Gallery, Melbourne
1973 Desborough Gallery, Perth
1974 Rudy Komon Gallery, Sydney
1974 Crossley Gallery, Melbourne
1974 Mornington Peninsular Art Gallery
1975 Solander Gallery, Canberra, A.C.T.

Major Group Exhibitions

1963 'Australian Print Survey'
1966 'Australian Prints Today', Smithsonian Institute, Washington D.C.
1966/68/70 Represented in the International Print Biennale, Ljubljana, Yugoslavia
1969 International Print Biennale, Bradford, U.K.
1969 International Print Biennale, Cracow, Poland
1969 10th Bienal Museu De Arte Moderna, Sao Paulo, Brazil
1970 International Biennale for Drawing, Yugoslavia
1971 'Australian Imprint' to South East Asia
1971 'Contemporary Australian Prints' to New Zealand
1971 'Images - Australian Prints' to India
1972 'Australian Prints' Victoria and Albert Museum, London, U.K.
1972 Australian Print 1812-1972
1973 'Contemporary Australian Painting and Sculpture' to New Zealand
1973 Participated in the Biennale of Sydney
1973 Print Prize Exhibition, Print Council of Australia
1974 International Biennale of Prints, Tokyo, Japan
1975 Invited (with Imants Tillers) to represent Australia at the Sao Paulo Biennale, Brazil
1975 '3 Print-makers'
1977 'Modern Prints' to Japan

Prizes

1966 Alcorso-Sekers Sculpture Prize
1970 1st Prize, International Biennale for Drawing, Yugoslavia
1970 Maitland Print Prize
1970 Geelong Print Prize
1971 Shepparton Print Award
1971 Comalco Award
1973 Ballarat Art Gallery Prize
1973 Latrobe Valley Ronald Award
1973 Mornington Peninsula Print Prize
1974 Mornington Peninsula Print Prize

Represented

Museum of Modern Art, New York, U.S.A.
Australian National Collection, Canberra, A.C.T.
All Australian State Galleries
City Galleries of Ballarat, Shepparton, Geeling, Launceston and Newcastle

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Due to George Baldessin's recent untimely
death we regret his work was unavailable
for inclusion in this catalogue.

Biography

1937	Born North Wales
1957-59	Studied at the Liverpool College of Art
1959	Arrived in Australia
1960-63	Studied at the South Australian School of Art
1964-66	Travelled extensively in Europe
1966	Worked in a bookshop in Melbourne
1967	Lecturer in painting at Prahran College of Advanced Education
1968-72	Lecturer in painting at the National Gallery School, Melbourne
1973	Lived in New York and India for twelve months
1974-76	Lecturer in painting at the Victorian College of the Arts, School of Art
1977	Appointed artist in residence, Macquarie University, Sydney
1978	Lecturer at Alexander Mackie College of Advanced Education

Solo Exhibitions

1964/66	Australian Galleries, Melbourne
1967	Watters Gallery, Sydney
1968	Strines Gallery, Melbourne
1969	Newcastle City Art Gallery, N.S.W.
1970	Watters Gallery, Sydney
1970	Victorian Provincial Galleries
1970	Gallery One Eleven, Brisbane
1971	Bonython Art Gallery, Adelaide
1971	Barry Lett Gallery, Auckland, N.Z.
1971	Tolarno Gallery, Melbourne
1971	Crossley Gallery, Melbourne
1971	Skinner Gallery, Perth
1972	Samat Gallery, Kuala Lumpur/Singapore, Malaysia
1972	Watters Gallery, Sydney
1974	Lalit Kala Academy, New Delhi, India
1974	Ray Hughes Gallery, Brisbane
1975	Townsville Arts Centre
1976	Rudy Komon Gallery, Sydney
1976	Monash University Exhibition Gallery, Melbourne
1976	Albert Hall, Canberra
1976	Solander Gallery, Canberra
1976	Ray Hughes Gallery, Brisbane
1976	Crossley Gallery, Melbourne
1977	Macquarie University, Sydney
1977	Powell Street Gallery, Melbourne

Major Group Exhibitions

1963	2 Man Exhibition, Hahndorf Art Gallery, S.A.
1963	Eight Australian Artists, Bonython Art Gallery, Adelaide
1963	Australian Print Survey, State Galleries
1968	'Directions' Arts Council of Australia, Canberra
1968	Renting Collection, Pinacotheca, Melbourne
1968	8th International Print Biennale, Ljubljana, Yugoslavia
1968	'The Field' National Gallery of Victoria
1969	10th International Biennale of Modern Art, Sao Paulo, Brazil
1969	5th International Print Biennale, Burnaby, Canada
1970	3rd International Print Biennale, Cracow, Poland
1970	7th International Print Biennale, Tokyo, Japan
1970	'Australian Art Today' to South East Asia
1970	'Melbourne Printmakers' Arts Council of Australia
1970	'Recent Australian Art' Papua, New Guinea
1971	International Buchkunst-Ausstellung, Leipzig, East Germany
1971	'Australian Imprint' to South East Asia
1971	Print Council of Australia Exhibition, Poland
1971	Contemporary Australian Prints, Auckland, N.Z.
1972	4th International Print Biennale, Cracow, Poland
1972	'Images' India
1972	Printmaking in Australia 1812-1972, Newcastle City Art Gallery, N.S.W.
1972	Australian Prints, Pratt Graphic Centre, New York
1972	Australian Paintings and Tapestries of the past 20 years, N.S.W. House, London
1972	2nd International Print Biennale, Frechen, West Germany
1972	Australian Prints, Victoria & Albert Museum, London
1973	10th International Print Biennale, Ljubljana, Yugoslavia
1973	Contemporary Australian Painting & Sculpture, N.Z.
1974	4th International Exhibition of Original Drawings, Museum of Modern Art, Rijeka, Yugoslavia
1974	5th International Print Biennale, Cracow, Poland
1974	2nd International Print Biennale, Fredrikstad, Norway
1974	Australian Graphics to South America
1974	"Intergraphia 74" Katovice, Poland
1975	11th International Print Biennale, Ljubljana, Yugoslavia
1975	Artists Artists, National Gallery of Victoria
1975	Recent Drawings, National Gallery of Victoria
1975	'Australia 75' Jewish Centre, Forrest, A.C.T.
1975	Works on Paper, Powell Street Gallery, Melbourne
1976	3rd International Print Biennale, Fredrikstad, Norway
1977	1st New York International Drawing Biennale, Bronx Museum of the Arts, New York
1977	Australian Colourists 77, W.A.I.T., Perth
1977	Modern Prints from Australia, Print Council of Australia/Japan Print Association, Tokyo, Japan
1978	Works on Paper, Cunningham Ward Gallery, New York
1978	Gallery Artists, Powell Street Gallery, Melbourne

Prizes and Commissions

1963	Maude Vizard-Wholahan Prize, Adelaide
1966	Corio Prize, Geelong, Victoria
1967	Patron Print, Print Council of Australia
1968	Fairchild Electronics, Los Angeles, California
1968	Crouch Prize, Ballarat, Victoria
1968	Transfield Prize, Bonython Art Gallery, Sydney
1968	H.C. Richardson Memorial Art Prize, Queensland
1968/69/70	Georges Invitation Art Prize, Melbourne
1968	N.B.S. Art Prize, Newcastle, N.S.W.
1970	Commission, Mascot International Art Terminal
1970	Commission, Tullamarine International Air Terminal
1970	1st Leasing Art Prize, National Gallery of Victoria
1972/73/74	Sir William Angliss Memorial Prize, Melbourne
1974	Blake Prize
1975	John McCaughey Memorial Invitation Art Prize, National Gallery of Victoria
1976	Victorian Government Tapestry Workshop (First Tapestry commissioned by the Workshop)
1976	Biella Prize for Prints, Biella, Italy
1977-78	Tapestry Commission, Royal Automobile Club of Victoria

Represented

Museum of Modern Art, New York
National Museum of Wales, Cardiff
Museum of Modern Art, Mexico City
Australian National Gallery, Canberra
National Art Gallery of Malaysia, Kuala Lumpur
All Australian State Galleries
Newcastle City Art Gallery
Victorian Regional Galleries in Ballarat, Benalla, Geelong and Shepparton
Auckland City Art Gallery, New Zealand
Universities of Sydney, Macquarie, Queensland and Tasmania
Australian National University, Canberra
Mornington Peninsula Arts Centre, Victoria
S.E.A.T.O. Headquarters, Bangkok
Bank of New South Wales Collection, Sydney
B.H.P. Collection, Melbourne
I.C.I. Collection, Melbourne
Freemantle Arts Centre, W.A.
West Australian Institute of Technology, Perth
State College of Victoria
Kedron Park Teachers College, Queensland
Ballarat Teachers College, Victoria

INDIA

A folio of six screenprints

Printed by the artist and Larry Rawlins in Melbourne
Distributed by Port Jackson Press, Sydney

7 **Grey Line with Yellow** 1976/77
Screenprint, approx 5/6 colours, 59.5 x 86.5
Edition of 40 on Burnie Special Offset 120 lb.

8 **Two Ovals** 1976/77
Screenprint, approx 5/6 colours, 59.5 x 86.5
Edition of 40 on Burnie Special Offset 120 lb.

9 **Two Pyramids** 1976/77
Screenprint, approx 5/6 colours, 59.5 x 86.5
Edition of 40 on Burnie Special Offset 120 lb.

10 **Blue Line with Cream** 1976/77
Screenprint, approx 5/6 colours, 59.5 x 86.5
Edition of 40 on Burnie Special Offset 120 lb.

11 **Pink Haze** 1976/77
Screenprint, approx 5/6 colours, 59.5 x 86.5
Edition of 40 on Burnie Special Offset 120 lb.

12 **Yellow-Green** 1976/77
Screenprint, approx 5/6 colours, 59.5 x 86.5
Edition of 40 on Burnie Special Offset 120 lb.

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Biography

1934	Born in Hobart
1952-57	Studied painting at the Hobart Technical College
1959-61	Post Graduate studies in painting and graphic arts at the Slade School, London
1961-62	Travelled throughout Europe. Studied for a short time in Perugia, Italy
1962-63	Lecturer at the Launceston Teachers College Painting and printmaking in Melbourne
1965-69	Lectured in ceramics and printmaking at the Launceston Technical College
1970-73	Lectured in printmaking at the National Gallery School, Melbourne
1974	Senior lecturer in printmaking at the Victorian College of the Arts, School of Art
1975	Awarded the Creative Arts Fellowship, Australian National University, Canberra
1976-78	Senior Lecturer in printmaking at the Victorian College of the Arts

Solo Exhibitions

1964	Ingles Building, Launceston
1965	Carrick Gallery, Launceston
1966	Art Boutique, Hobart
1967	Crossley Gallery, Melbourne
1968	'Work in Progress' University of Tasmania, Hobart
1968	Crossley Gallery, Melbourne
1969	Ballarat Fine Art Gallery, Victoria
1969	Macquarie Galleries, Sydney
1970	'Ideas Evolved 1960-1970' Queen Victoria Museum and Art Gallery, Launceston
1970	Hobart Teachers College
1970	The Little Gallery, Devonport
1971	Crossley Gallery, Melbourne
1972	The Little Gallery, Devonport
1972	Gallery A, Melbourne (with sculptor Marlene Creaser)
1974	Solander Gallery, Canberra
1974	Gallery A, Sydney
1976	Studio Exhibition, Australian National University Canberra
1976	Stewart Gerstman Gallery, Melbourne
1977	Solander Gallery, Canberra
1978	Gallery A, Sydney

Major Group Exhibitions

1964	Tasmanian Painting, Bible House, Canberra
1964	Six Young Printmakers, Argus Gallery, Melbourne
1966	Australian Prints Today, Smithsonian Institute, Washington D.C.
1968	Bea Maddock and Tony Woods, Queen Victoria Museum and Art Gallery, Launceston
1971	Print Council of Australia Exhibition, Poland
1971	Contemporary Australian Prints, Auckland, N.Z.
1971	Australian Imprint, to South East Asia
1971	9th International Print Biennale, Ljubljana, Yugoslavia
1972	4th International Print Biennale, Cracow, Poland
1972	Australian Prints, Victoria & Albert Museum, London
1972	1st International Print Biennale, Fredrikstad, Norway
1973	'Folio Seventy-Three' International Exhibition, San Francisco Museum of Art, California, U.S.
1974	Australian Graphics to South America
1974	5th International Print Biennale, Cracow, Poland
1974	9th International Print Biennale, Tokyo, Japan
1975	11th International Print Biennale, Ljubljana, Yugoslavia
1975	'3 Printmakers' National Gallery of Victoria
1975	American Graphics Annual, Bethlehem, Pennsylvania, U.S.A.
1976	Priemo Internazionale Biella po l'Incisione, Biella, Italy
1976	'Shue-Werke' Kunsthalle, Numburg, West Germany
1977	'Figura 2' International Buchkunst-Ausstellung, Leipzig, East Germany
1977	Australian representative, 7th International Contemporary Art Exhibition, New Delhi, India
1977	3rd International Biennale, Ualparaiso, Chile
1977	Modern Prints from Australia, Print Council of Australia/Japan Print Association, Tokyo, Japan
1978	International Art Granj Lunij, Ljubljana, Yugoslavia
1978	4th International Print Biennale, Fredrikstad Norway
1978	Commonwealth Games Print Portfolio Exhibition, Edmenton, Canada
1978	Australian Etching, Print Council of Australia, State Galleries of Australia

Prizes and Commissions

1968	Tasmanian Drawing Prize
1969	F.E. Richardson Print Prize, Geelong, Victoria
1973	Visual Arts Board Equipment Grant
1974	4th Prize, International Print Biennale, Cracow, Poland
1974	Membership Print, Print Council of Australia
1976	Creative Arts Fellowship, A.N.U., Canberra
1977	Visual Arts Board Commission, Ten prints for 7th International Contemporary Art Exhibition, India
1977	Commonwealth Games Print Portfolio, University of Alberta, Edmenton, Canada

Represented

Museum of Modern Art, New York
Australian National Gallery, Canberra
All Australian State Galleries
Queen Victoria Museum and Art Gallery, Launceston
Newcastle City Art Gallery, N.S.W.
Victorian Regional Galleries in Ballarat, Geelong, Shepparton, Morwell and Warnambool
City Art Gallery, Christchurch, New Zealand
Warkati Art Museum, Hamilton, New Zealand
University of Tasmania Collection
University of Queensland Collection
Australian National University Collection
B.H.P. Collection
Phillip Morris Collection
Visual Arts Board Collection

'Image as language and language as image, perhaps this explains something of the intention. The concern is with restructuring media imagery so that we are confronted with a new visual and word language. The technique is the means and is self evident.'

Bea Maddock

13 Four by Two 1 1977
Etching and aquatint in black on photo-sensitive zinc,
40 x 30.5
Edition of 10 on Velin Arches

14 Four by Two 11 1977
Etching and aquatint in black on photo-sensitive zinc,
44.5 x 27.5
Edition of 10 on Velin Arches

15 Four by Two 111 1977
Etching and aquatint in black on photo-sensitive zinc,
39 x 32.5
Edition of 10 on Velin Arches

16 Four by Two 1V 1977
Etching and aquatint in black on photo-sensitive zinc,
43 x 29.5
Edition of 10 on Velin Arches

14

16

ALLAN MITELMAN
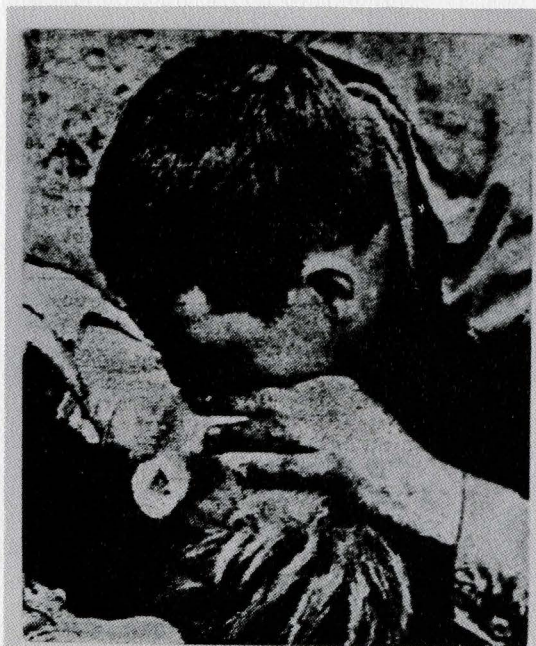
Biography

1946   Born in Poland
1953   Arrived in Australia
1965-68   Studies at Prahran Institute of Technology
1969-70   Travelled in the Middle East and Europe
1972   Lecturer at the National Gallery School, Melbourne
1973-78   Lecturer at the Victorian College of the Arts

Solo Exhibitions

1969   Crossley Gallery, Melbourne
1970   Crossley Gallery, Melbourne
1971   Crossley Gallery, Melbourne
1971   Gallery One Eleven, Brisbane
1972   Gallery One Eleven, Brisbane
1973   Crossley Gallery, Melbourne
1974   Ray Hughes Gallery, Brisbane
1974   Sweeney Reed Galleries, Melbourne
1975   Ray Hughes Gallery, Brisbane
1976   Macquarie Galleries, Sydney
1977   Solander Gallery, Canberra
1977   Ray Hughes Gallery, Brisbane

Major Group Exhibitions

1970   3rd International Print Biennale, Cracow, Poland
1970   Eight Melbourne Printmakers, Arts Council of
          Australia, Canberra
1971   'Australian Imprint' to South East Asia
1971   Contemporary Australian Prints, Auckland, N.Z.
1971   Print Council of Australia Exhibition, Poland
1972   'Images' India
1972   Australian Prints, Victoria & Albert Museum, Lond.
1973   Invitee, Georges Art Prize, Melbourne
1973   New Generation Painters, Mornington Peninsula
          Arts Centre, Victoria
1973   'Two Artists' Ray Hughes Gallery, Brisbane
1974   Australian Graphics to South America
1974   Australian Prints, Pratt Graphic Centre, New York
1974   9th International Print Biennale, Tokyo, Japan
1975   'Artists Artists' National Gallery of Victoria
1975   'Recent Drawings' National Gallery of Victoria
1975   Invitee, John McCaughey Memorial Prize, Melbourne
1975   'Twelve Australian Lithographers' National Gallery
          of Victoria
1975   Australian Graphics, Festival of Creative Arts and
          Sciences, Canberra
1976   'Outlines of Australian Printmaking' City of
          Ballarat Fine Art Gallery
1976   Western Pacific Print Biennale, to all States
1976   'East Coast Drawings' Institute of Contemporary
          Art, Brisbane

1977   Modern Prints from Australia, Print Council of
          Australia/Japan Print Association, Tokyo, Japan
1977   'Australian Colourists' Western Australian Institute
          of Technology
1978   Project 23 (with John Neeson), Art Gallery of
          New South Wales
1978   Australian Etching, Print Council of Australia,
          State Galleries of Australia

Prizes and Commissions

1970   Geelong Print Prize
1971   Membership Print, Print Council of Australia
1973   Visual Arts Board Grant
1974   Corio Print Purchase Award, Geelong

Represented

Museum of Modern Art, New York
Australian National Gallery, Canberra
All Australian State Galleries
Newcastle City Art Gallery, New South Wales
Victorian Regional Galleries in Ballarat, Geelong,
    Shepparton, Wangaratta and Warrnambool
Queen Victoria Museum and Art Gallery, Launceston
Auckland City Art Gallery, New Zealand
Christchurch City Art Gallery, New Zealand
Freemantle Arts Centre, W.A.
West Australian Institute of Technology Collection
University of Queensland Collection
University of Melbourne Fine Art Gallery Collection
Melbourne Teachers College Collection
Kedron Park Teachers College Collection, Brisbane
Kelvin Grove Teachers College Collection, Brisbane

17 **Naugine** 1976
Etching in black with colour applied on the surface,
21.5 x 28.5
Edition of 20 on Arches

18 **Perdido** 1976
Etching in black with colour applied on the surface,
21.5 x 28
Edition of 20 on Arches

19 **Untitled 1977** 1978
Etching in sepia, 13.5 x 11.5
Edition of 20 on Arches

20 **Prez 1** 1978
Etching in black with colour applied on the surface,
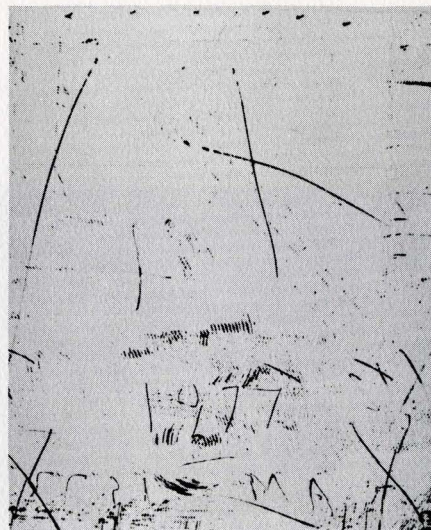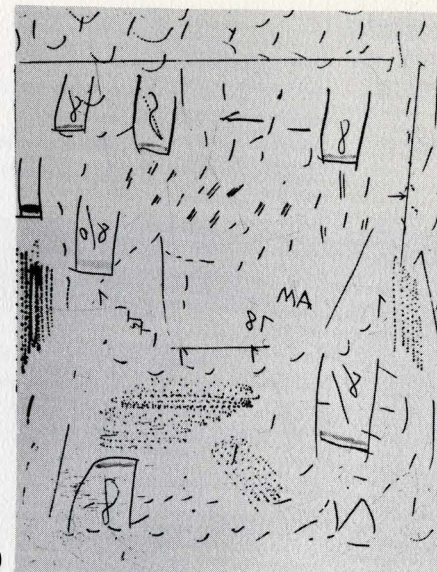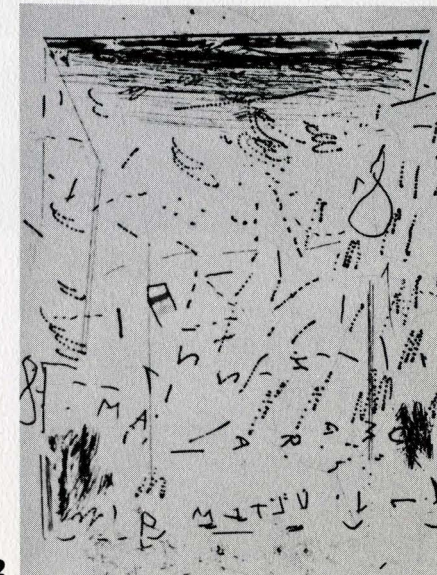15.5 x 12.5
Edition of 20 on Arches

21 **Prez 2** 1978
Etching in black with colour applied on the surface,
15.5 x 12.5
Edition of 20 on Arches

22 **Prez 3** 1978
Etching in black with colour applied on the surface,
15.5 x 12.5
Edition of 20 on Arches

Biography

1952	Born London
1967-70	Left school at 15 and went to work for an engineering company, welding
1970-71	Enrolled for part-time studies in Geography, English, English Literature, Biology, Painting and Sculpture
1971-74	After being successful in Painting and Sculpture he had several years of job changing from welding to gardening to grave-digging to shop-assistant to zoological groundsman to layabout
1974	Arrived in Sydney. Worked for 3 months welding on a building site then travelled to Darwin, Alice Springs, Ayers Rock, Coober Pedy, Adelaide, back to Sydney and across to Perth
1975	Arrived in Perth
1976	Accepted into the Western Australian Institute of Technology School of Arts and Design
1978	Currently in his final year at W.A.I.T. majoring in Printmaking and Sculpture

Exhibitions

1977	Participated in group exhibitions at W.A.I.T., Freemantle Arts Centre and the Printmakers Association of W.A.

23 **Eureka (now)** 1977
Etching and collage, 50 x 81
Edition of 8 on Andora

24 **Still Life** 1977
Etching and collage, 62 x 50
Edition of 12 on Andora

25 **The Relativity of Age** (triptych) 1978
Etching with screenprint and collage, centre panel
84 x 50
Edition of 6 on Andora

23
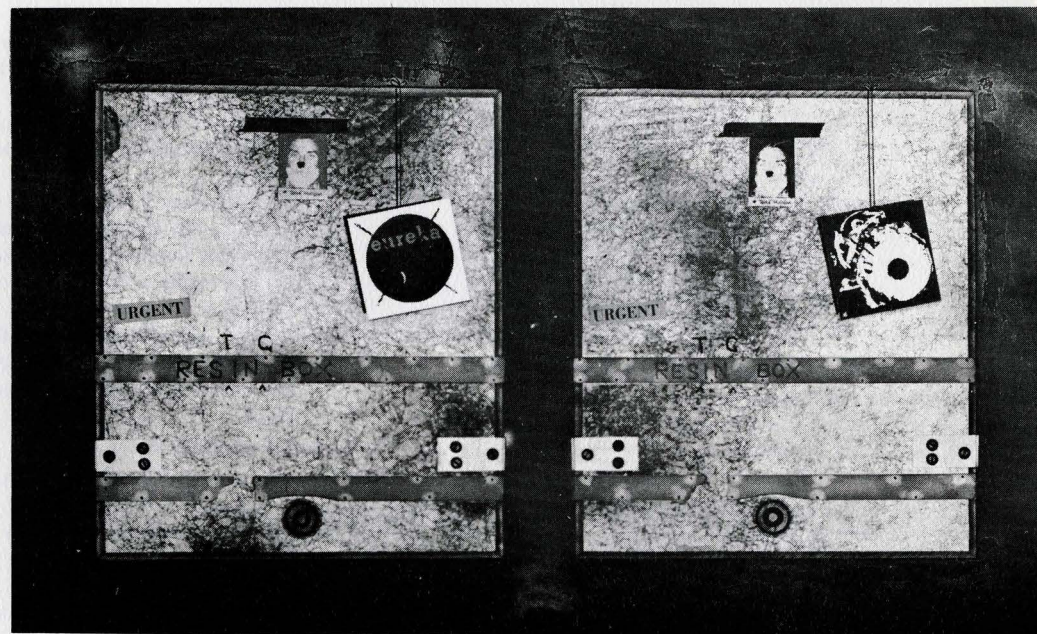
Biography

1939 Born in Riga, Latvia
1950 Arrived in Australia
1956-59 Studied at the Melbourne School of Printing for one day a week as an apprentice screenprinter. Mostly self taught.
1966-67 Went to Europe on an Helena Rubenstein Travelling Art Scholarship
1968-73 Returned to Melbourne to teach painting at R.M.I.T.
1973 Travelled in South, Central and North America as a result of exhibiting at the Sao Paulo Biennale, Brazil
1974 Resumed teaching painting at R.M.I.T., Melbourne
1975-76 Awarded a Creative Arts Fellowship at the Australian National University, Canberra
1977-78 Lecturer in Painting at R.M.I.T., Melbourne

Solo Exhibitions

1960 Richman Gallery, Melbourne
1962 Argus Gallery, Melbourne
1964 Georges Gallery, Melbourne
1966 Rudy Komon Gallery, Sydney
1969 Crossley Gallery, Melbourne
1969 Rudy Komon Gallery, Sydney
1972 Rudy Komon Gallery, Sydney
1972 Crossley Gallery, Melbourne
1972 Gallery A, Melbourne
1974 Rudy Komon Gallery, Sydney
1974 University of Western Australia
1974 Art Gallery of South Australia
1975 Melville Hall, Canberra
1975 Mornington Peninsular Arts Centre, Victoria
1976 Rudy Komon Gallery, Sydney
1976 University of Melbourne Gallery
1976 Albert Hall, Canberra

Major Group Exhibitions

1965 Young Australian Painters Exhibition, Tokyo, Japan
1966 7th International Print Biennale, Ljubljana, Yugoslavia
1966 1st International Print Biennale, Cracow, Poland
1966 6th International Print Biennale, Tokyo, Japan
1968 8th International Print Biennale, Ljubljana, Yugoslavia
1969 10th International Biennale of Modern Art, Sao Paulo, Brazil
1969 International Print Biennale, Bradford, U.K.
1970 7th International Print Biennale, Tokyo, Japan
1970 Ten Printmakers, Print council of Australia, Tokyo Japan

1971 Australian Imprint to S.E. Asia
1971 Contemporary Australian Prints, Auckland City Art Gallery, N.Z.
1972 Printmaking in Australia 1812-1972, Newcastle City Art Gallery, N.S.W.
1972 4th International Biennale of Graphic Art, Cracow, Poland
1972 Australian Prints, Victoria and Albert Museum, London
1972 Australian Prints, Pratt Graphic Centre, N.Y.
1973 12th International Biennale of Modern Art, Sao Paulo, Brazil
1973 Print Prize Exhibition, Print Council of Australia
1973 Contemporary Australian Painting & Sculpture, N.Z.
1973 Contemporary Prints, National Gallery of Victoria
1973 Australian Serigraphs, Auckland, N.Z.
1974 Australian Graphics to South America
1974 8th International Print Biennale, Tokyo, Japan
1974 Australian Prints to India
1975 Australian Graphics, Greenhill Galleries
1977 Modern Prints from Australia, Japan Print Association/Print Council of Australia, Tokyo, Japan

Prizes and Commissions

1966 Helena Rubenstein Travelling Art Scholarship
1969 Newcastle City Art Prize
1969 Georges Invitation Art Prize for painting, Melbourne
1970 Launceston Acquisition Prize
1971 Shepparton Print Prize
1972 George Crouch Prize for Painting, Ballarat
1975 Creative Arts Fellowship, A.N.U., Canberra
1976 Sir William Angliss Art Prize
1977 Patron Print, Print Council of Australia

Represented

Museum of Modern Art, N.Y.
Museum of Fine Arts, Houston, Texas
Chase Manhattan Bank, N.Y.
Australian National Gallery, Canberra
Art Gallery of N.S.W.
National Gallery of Victoria
Art Gallery of South Australia
Western Australia Art Gallery
Tasmanian Museum and Art Gallery
Newcastle City Art Gallery
Queen Victoria Museum and Art Gallery, Launceston

Australian National University, Canberra
University of Tasmania

26 Structure - Cloud 1975
Screenprint in multi-stenciled runs,
55.5 x 81.5
Edition of 25 on Arches B.F.K. Rives

27 Dark Structure - Windows 1975
Screenprint in multi-stenciled runs,
55.5 x 81.5
Edition of 21 on Arches B.F.K. Rives

28 Performance - Three Pieces 1975
Screenprint in multi-stenciled runs,
55.5 x 81
Edition of 24 on J. Green

29 Modern Movement in Colour 1975
Screenprint in multi-stenciled runs,
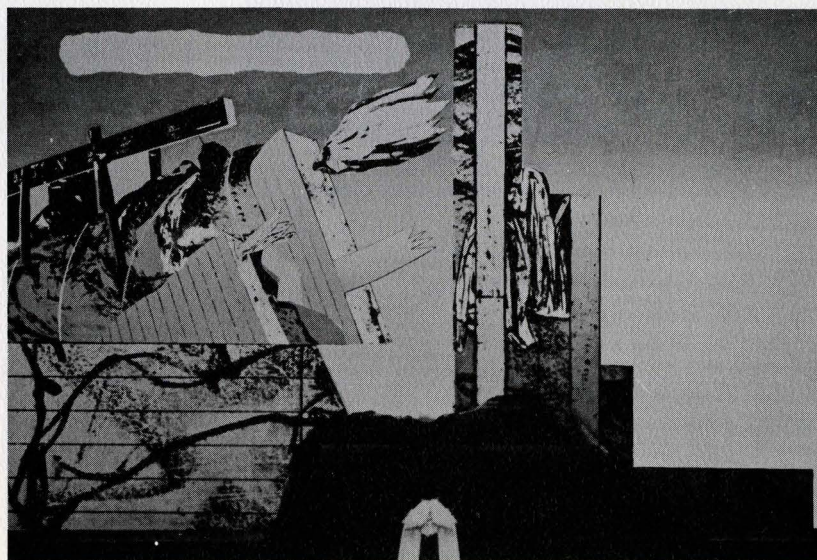55.5 x 81
Edition of 26 on Arches B.F.K. Rives

30 Structure on Legs 1975
Screenprint in multi-stenciled runs,
55.5 x 81.5
Edition of 29 on Arches B.F.K. Rives

31 The Good Looking Print, or Harry Was Right 1975
Screenprint in multi-stenciled runs,
55.5 x 81
Edition of 17 on C.M.Fabriano 100/100 Cotone

29

26

ALBERR SHOMALY
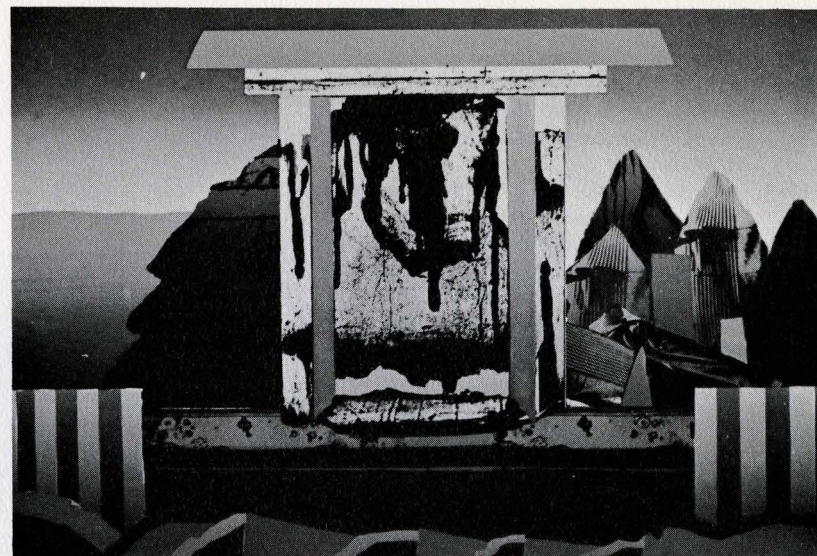
Biography

1950   Born in Bethlehem, Palestine
1964   Arrived in Australia
1968-71   Studies at the National Gallery Art School under
         Murray Walker, and 1970-71 printmaking under
         Bea Maddock
1971   Travelled to England, working in a screenprinting
         factory as well as painting and drawing
1971-72   Lived and worked in Bradford, making prints using
         the facilities of Lautrec Screen, Leeds and Colour
         Reproductions, Pudsey
1974   Returned to Melbourne
1975   Worked at painting and drawing in Perth
1975-78   Working with Group Colour using their Neco
         machine in close co-operation with Ian Bowman,
         the operator

Solo Exhibitions

1971/74   Tolarno Gallery, Melbourne
1974/75/76/77/78
         Coventry Gallery, Sydney

Major Group Exhibitions

1971   Australian Printmakers, Student Exhibition to all
         States
1972   Australian Prints, Victoria & Albert Museum, Lond.
1972   9th International Print Biennale, Tokyo, Japan
1973   Recent Australian Art, Art Gallery of N.S.W.
1974   Australian Graphics to South America
1975   10th International Print Biennale, Tokyo, Japan
1975   Honourable Member, International Print Biennale,
         Tokyo, Japan
1975   3 Printmakers, National Gallery of Victoria
1977   Modern Prints from Australia, Print Council of
         Australia/Japan Print Association, Tokyo, Japan

Prizes and Commissions

1975   Visual Arts Board Assistance Grant
1975   Darnell de Gruchy Art Prize

Represented

Australian National Gallery, Canberra
National Gallery of Victoria, Melbourne
Art Gallery of N.S.W., Sydney
Western Australia Art Gallery, Perth
Western Australia Institute of Technology
Victoria & Albert Museum, London
Phillip Morris Collection
Ballarat Fine Art Gallery, Victoria

*"For the past four years I've been working with
'Group Colour' on their incredible 'Neco' machine
in close co-operation with Ian Bowman, the
operator. Neco gives me another dimension in the
field of printmaking. I find printmaking an exciting
media as I can combine the traditional, commercial,
monotype and experimental techniques."*

Alberr Shomaly

32 Foxy Lady 1971/72
Silkscreen in eight colours and black & white,
83.5 x 109
Edition 35 on Astralux

33 Lots of Portraits 1973
Offset lithograph in four colours,
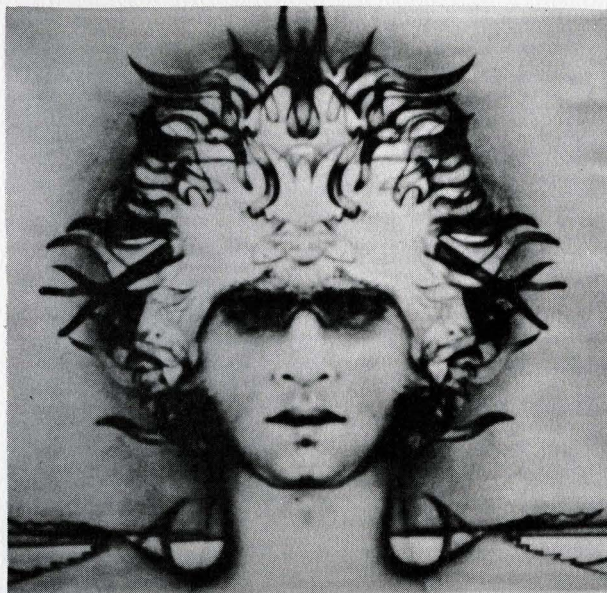75.5 x 101.5
Edition of 25 on Astralux

34 Out of Focus 1973
Offset lithograph in four colours,
46.5 x 59
Edition of 25 on Astralux

35 For Your Pleasure A,B,C 1973
Offset lithograph in four colours with one screenprint,
35.5 x 79
Edition of 25 on Mirror-board

36

37

36 Merman 1978
Neco print on canvas, 166.5 x 168
Edition of 10

37 Merman Aglow 1978
Neco print on canvas, 174 x 162
Edition of 10