PRINTS
from the
COLLECTION
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)
   Etching (87 x 83 mm)
   Purchased, October 1984
   Etching (280 x 300 mm)
   Purchased, October 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.
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; Arthbank; 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.

Ray Arnold
(b 1950 Melbourne, Victoria)
   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.
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.
George Baldessin
(b 1939 Melbourne, Victoria - d 1978 Melbourne, Victoria)

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 Biennals. 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.

Arthur Boyd
(b 1920, Murrumbeena, Victoria)

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.


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.

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.
Awards Guthrie Travel Award (NZ) to study in Australia 1969.

Jeff Burgess
(b 1954, Ulverstone, Tasmania)

Monoprint on Kitikata paper (150 x 200 mm)
Purchased with the assistance of the Visual Arts Board, Australia Council, December 1985

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.
Noel Counihan  
(b 1913 Melbourne, Victoria)  
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; McCaughy 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 collections in Australia and overseas.  

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.  
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.  
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.  
**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.  

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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** Arthbank, 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.  
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**

**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;

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Sigi Gabrie
(b 1949 Melbourne, Victoria)

   - 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**

**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**

**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 Vilnus State Gallery, Lithuania.

**Selected bibliography**
- Directory of Australian Printmakers 1982;
Janice Hunter
(b 1943 Grafton, NSW)

Etching. 1/15. (305 x 225 mm)
Purchased, December 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

Etching. 1/15. (195 x 250 mm)
Purchased, December 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
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,

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

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); Betalel
National Art Museum (Israel); National Museums of Cracow,
Warsaw, Poznan, Musee Silesienne (Poland); Kunsthalle
(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

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 I** (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.


**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.

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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.

**Commissions** 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.

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 acquitive 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.

Greg Moncrieff
(b 1950 Melbourne, Victoria)
37. L’Albatross (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.
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.
Daniel Moynihan
(b 1948 Melbourne, Victoria)

38. **Kingdom** (1970)
   Etching. 5/10. (500 x 390 mm)
   Purchased, 1970
   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.
**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** Bibliothèque 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.

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, Sribbane 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.
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
Whitcchapel Gallery, London 1957; Art Gallery of NSW 1967;
Australian Embassy, Paris 1976; 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;

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.

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
**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.


**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.


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**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.


**Represented** National Gallery of Victoria; Burie Art Gallery; University of Tasmania.
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.

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.