



# Familiar Unfamiliar

A touring exhibition of prints by 45 Australian artists celebrating the 45th anniversary of the Print Council of Australia

## **Familiar Unfamiliar**

It was with great pleasure that I accepted the invitation from the Print Council of Australia, to curate an exhibition celebrating their 45th anniversary. As an artist this project has been an interesting opportunity to comb the country and bring together printmakers I know, as well as learn of practitioners that were previously unknown to me - all of whom work in inventive ways with a myriad of print media.

The 45 artists selected to participate were asked to create a work using the printmaking technique of their choice. All of the artists approached the endeavour with enthusiasm and have generously donated their work to the Print Council of Australia Print Archive. I would like to formally thank the artists and their galleries for supporting Familiar Unfamiliar. I would also like to acknowledge the Print Council of Australia for continued dedication to the promotion and appreciation of Australian printmaking.

Rona Green  
September 2011

Note about the prints: All works printed 2011 on paper size 28 x 38 cm by the artist unless otherwise noted and dimensions listed are image size height by width in centimetres.



**Rosalind Atkins** (VIC)  
*Vague Likeness*  
monotype 38 x 28

What can be familiar and unfamiliar? I am all too familiar with the hair on my head but once it is cut and lying on the floor it becomes something else. It has become a tool to create a new identity.



**Rebecca Atkinson** (WA)  
*What was, what is and what will be*  
collagraph 21 x 12

We are part of the environment not separate from it. There are processes which occur in nature that are reflected in human life and vice versa, necessary occurrences such as death, darkness, decay or even the shedding of skin. These processes give way to and encourage new life, growth and creation. Without darkness there is no light.

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**G.W. Bot** (ACT)  
*Glyph Spirits*  
linocut on tapa cloth 28 x 38 (2009)

Glyphs for me are a language of the Australian landscape – they are words the landscape speaks with. I have been reading this language for many years now. 'Glyph Spirits' is part of this language.



**Rob Brown** (NT)  
*Greetings from Darwin*  
etching, drypoint & chine collé 30 x 20

Darwin never made it to Darwin. His ship, HMS Beagle did. In 1839 it sailed into Darwin harbour and the captain decided to call the place Darwin. What the hell has Darwin got to do with Darwin? He should have called it Larrakia after the local indigenous mob, or The Beagle. At least the Beagle actually went to Darwin. If Darwin was called The Beagle we would have lots of fun things like The Beagle Mall and The Beagle Hospital and The Beagle Police. Anyway, it's not called The Beagle or Larrakia, it's called Darwin and this print celebrates that.

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**Darren Bryant** (NSW)  
*Advance Wars (Drone Pilot)*  
screenprint & blind embossing 38 x 28

Inspired by and sourced from vintage toys models. 'Advance Wars (Drone Pilot)', investigates ideas about identity surrounding social, cultural and historically inherited gender stereotypes formed in childhood, through play. Sourced from a model train set promotional booklet, my print shows a family happily playing trains under a backdrop of nuclear little boy bombs. I feel my print tries to question social norms connected to accepted or expected expressions of identity through nostalgic images of historical reference and popular culture.

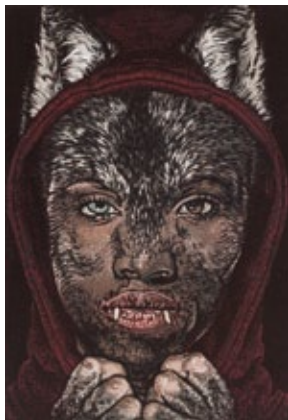
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**Susanna Castleden** (WA)  
*The Other Side of the World*  
screenprint, maps & thread 20 x 38

This work comes from a series of prints and drawings that investigate ways of knowing and understanding our place in the world. The antipodal points are marked as a way of imagining how far the furthest point is from where we are – the opposite side of the world.

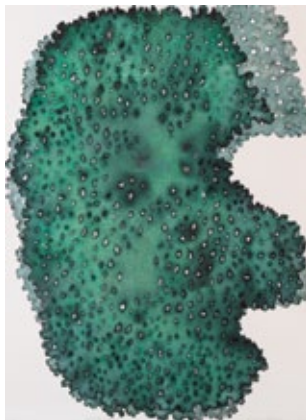
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**Jazmina Cininas** (VIC)  
*Micah is half of everything (else)*  
reduction linocut 31 x 21.5

Micah Wilkins, the complex, damaged and sometimes maddening (anti) heroine of Justine Larbalestier's 2009 novel 'Liar' is decidedly undecided, stuck somewhere in between black and white, girl and boy, human and wolf, mad and sane, dangerous and safe. She's half of everything, especially everything else.

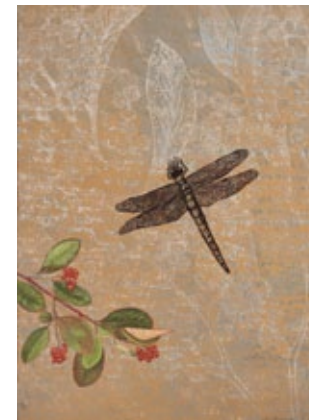
[facebook.com/thegirliewerewolfproject](https://facebook.com/thegirliewerewolfproject)



**Chris De Rosa** (SA)  
*Sponge Face*  
inkjet print, etching, pigment stain & perforation 38 x 28

As Leonard Cohen said: 'There are heroes in the seaweed'. For the past few years the beginnings of my work have been the result of combing the south coast beaches where I live, collecting rich and strange weeds and sponges. Partly inspired by the automatic frottage images produced by Max Ernst, this 'Boofhead' silhouette appeared amongst the seaweeds I have been collecting from my local beach. Ernst was inspired by an ancient wooden floor where the grain of the planks had been exposed after years of scrubbing. The patterns produced suggested images to him.

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**Dianne Fogwell** (ACT)  
*Territory*  
woodblock, linocut & oil paint 38 x 28

The terrain we are compelled to explore is not always what it seems at first glimpse.

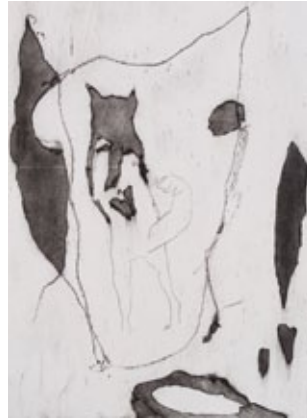
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**David Frazer** (VIC)  
*Silicon Age*  
etching 7.5 x 9.8

A dead crappy shop from the past, selling something crappy from the future, creating a fusion of crappy-ness.

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**Liam Garstang** (NSW)  
*The Dream Still*  
drypoint 38 x 28

He was dead, but in my dream he hovered off the ground with his back to me. His image flickered like an old VHS tape on pause. When I woke, I recorded my reoccurring dream onto a drypoint plate.



**Franck Gohier** (NT)  
*The Mango Tree*  
woodcut 30.5 x 24 (1987-2011)

I live in Darwin and so have always been interested in the origins of our towns name. I imagined the two biggest creation theories of Western European thought meeting in one image, one place... Darwin, NT under a Mango tree. I made this Woodcut in 1987. It was my first relief print and the only proof I had made was destroyed many years ago now. It was strange pulling a print from this block after so many years... Familiar yet Unfamiliar!

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**Rew Hanks** (NSW)  
*The Last Supper*  
linocut 28 x 38

Since the Tasmanian Tiger became extinct the Tasmanian Devil is now the world's largest marsupial carnivore. Unfortunately this much maligned creature is also facing extinction caused by the rare contagious facial tumour disease. This 'murderous marsupial' supposedly preys on farmers livestock and is often illegally shot and poisoned. The Devil plays 'Roadway Roulette' when it scavenges for fresh roadkill while cruising the highways at night only to become roadkill itself. This Devil wears a coat of many spots. These spots belong to its closest living relative the Quoll who also faces extinction from foxes and loss of habitat.

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**Harry Hummerston** (WA)  
*Introduction to Disaster Planning XVII*  
blind embossing 38 x 28

My works are created using individual elements that play off each other in order to evoke responses that are both contradictory and paradoxical in an attempt to challenge the conventional in all its forms.

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**Locust Jones** (NSW)  
*Downhill*  
sugar lift etching 29 x 25  
printed by Michael Kempson (2010)

Downhill – a metaphor for our times.

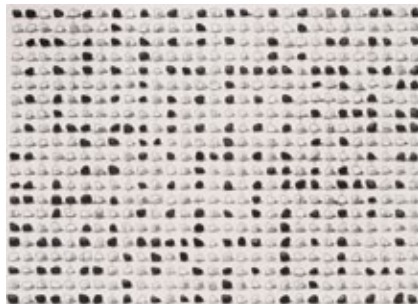
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**Kaylene Kelly** (QLD)  
*Gimme Shelter*  
 screenprint 24 x 34

When real soldiers train for real war in the virtual world of video games it is little wonder these two worlds collide on the battlefield. This print explores the confluence of games and war, where there is no defined border between the two industries of war and entertainment. The central image is from an American military video of a 2007 incident in Iraq, where civilians were shot from an American Apache helicopter. The footage and dialogue was disturbingly similar to a video game. 'Gimme Shelter' is a 1969 anti-war song resurrected to promote a popular 'first person shooter' video game.

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**Michael Kempson** (NSW)  
*Across 6 - God another way (3)*  
 etching & aquatint 21.5 x 29

I ameliorate objects that become metaphorical characters, commenting on my vexed observations of a world rife with strife and contradiction. As a renal colic sufferer this also weighs on my mind. This arrangement of white and black stones hint at the challenge puzzles offer, particularly those of the cryptic variety. The problem with crosswords, much like the current environmental debate, is that you always seem to have to wait until tomorrow for the solution. I also noticed, far too late, that the exhibition curator wanted some reference to people or animals in the print. Thankfully the odd obscure clue can often get you out of trouble.

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**Barbie Kjar** (TAS)  
*Rouge*  
 drypoint 38 x 28  
 printed by the artist & Bill Young (2010)

Rouge is part of a series on tattoo. It references the dual existence of external and internal tattoos or memories.

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**Deborah Klein** (VIC)  
*Looking back to see...*  
linocut & hand colouring 38 x 28

This image looks back across time from one place with which I was once familiar – the St. Kilda of my childhood and adolescence - towards another: London, where I lived for several years in the 1970s. The cat is another kind of familiar, usually associated with witches. We met in London. In the 1980s she came to live in St. Kilda with me. I tend to revisit London more often. The St. Kilda I remember is long gone; ironically, it feels far more unfamiliar and distant. No place is impervious to change, except when carefully preserved in our memories.

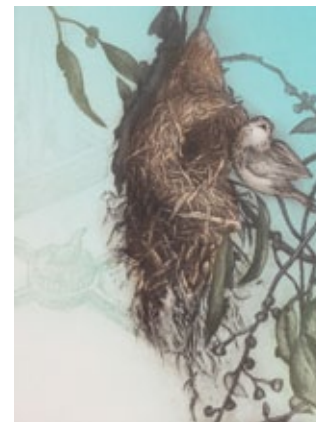
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**Julian Laffan** (NSW)  
*Natasha Under Plumwood*  
woodcut 38 x 28

This woodcut is of filmmaker and anthropologist Dr Natasha Fijn beneath an ancient flowering Plumwood tree. The shadow from the foliage reflects her attitude and philosophy based on eco-humanity principles relating to humans and other animals. This image is of Natasha reflecting on past projects in Mongolia and about her future work in Arnhem Land. It was drawn directly on a block in our kitchen and hand cut and printed at home in Braidwood. The woodcut is a significant medium as the nature of the grain echoes concepts relating to time, history and identity.

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**Bruce Latimer** (NSW)  
*Two Birds*  
etching 25 x 19

Birds' nests demonstrate their mastery of architecture and interior design. Topiary demonstrates mans ability to make small trees look like birds.

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**Rebecca Mayo** (VIC)  
*Serres' Topology (a crumpled hanky)*  
enamel screenprint on copper & blind embossing 38 x 28

Michel Serres' poetic and mathematical descriptions of time are reflected upon in this print. An old man finds the grave of his young father. Something is opened and folded.

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**Ron McBurnie** (QLD)  
*Thick as Thieves*  
etching & aquatint 14.8 x 19.8

In Australia we use so many colourful colloquialisms. This is one of my favourites. Both of these thieves are big fans of Casey. Maybe it's the Casey from Australian Idol? I tried to catch the thieves in the camera flash (of their own automatic snap) after one of their daring heists.

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**Lorelei Medcalf** (SA)  
*The Garden*  
etching 21 x 30

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**Arone Meeks** (QLD)  
*Trilogy*  
etching 17.8 x 12.2  
printed by Hanna Parker

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**Janet Parker-Smith** (NSW)  
*The Animal Within*  
screenprint & etching 31.5 x 27

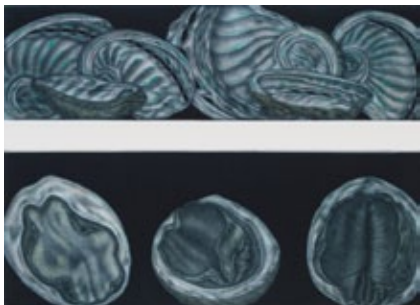
This work deals with ways of seeing and aims to provoke enquiry about how one receives, perceives and imagines physical otherness. It deals with displacement through the use of otherness as a mechanism of protection, inclusion, exclusion, isolation and connection. The aim is to collapse the binary of the familiar and unfamiliar and the ordered and disordered.

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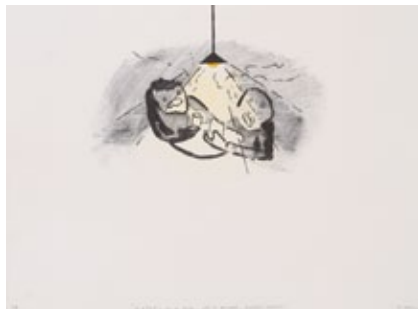
**Travis Paterson** (NSW)  
*Campfire Stories*  
aquatint 38 x 28

I could mention that storytelling serves as a way of explaining, conceptualising and reinterpreting our world. That it's a well-used and semi-reliable process that can transition the unfamiliar into the recognisable or the familiar into the unknown. Instead, here for you is a small story (within a story) about stories.



**Graeme Peebles** (VIC)  
*Familiar - Unfamiliar*  
mezzotint 19 x 27  
printed by Bill Young

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**Jason Phu** (NSW)  
*A beer, in a pub, on a night, under light*  
lithograph 28 x 38

A pub is where Great Leaders plan an attack.  
A pub is where Great Leaders are stabbed in the back.  
A pub is where young men talk of Death.  
A pub is where old men talk of Death.  
A pub is where you have a beer.  
A pub is always very near.

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**Ben Rak** (NSW)  
*True Blue*  
screenprint 38 x 28

This work is about the hybrid aspects of contemporary identity. More specifically a snapshot of my personal experiences having been born in one country, grew up in another and in adulthood migrated to a third (Australia). These experiences have encouraged me to explore the relationships between different forms of personal and group identity, including culture, sub-culture, geographic location and consumerism.

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**Therese Ritchie** (NT)  
*You Know Me*  
inkjet print 28 x 38

'You know me' is an education campaign developed by The Larrakia Nation in association with the Northern Territory Government Department of Justice and Department of Health. Its primary objective is to put a face to the Darwin residents who are called 'Long Grassers'. Long Grass people live rough and without shelter in bush and urban camps around Darwin; and for many reasons experience the deprivation of their basic human rights by having their possessions confiscated on a regular basis and their camps bulldozed or burnt.

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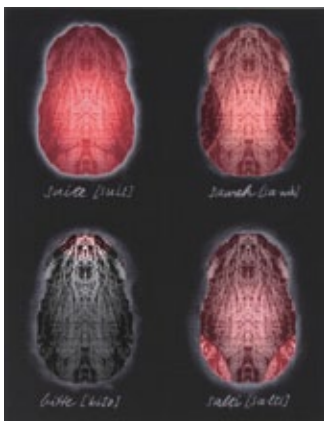
**David Rosengrave** (VIC)  
*Untitled*  
woodcut 22.5 x 30



**Julie Ryder** (ACT)  
*Darwin's Dilemma*  
inkjet print on card 22 x 18

In 1859 Charles Darwin's publication 'Origin of Species' polarised Victorian scientists and society alike with his theories on evolution. He wrestled with his conscience for 20 years before ultimately publishing. Society was outraged and shocked at the thought that people could be descended from animals as opposed to being created in a fixed form by God. Darwin was lampooned and ridiculed, but ultimately upheld his position, thus changing our knowledge of evolutionary process forever. My print incorporates many unreal hybrid and grotesque creatures displayed in an ornate Victorian pattern, referencing the fears and hysterical reactions that accompanied Darwin's puzzling findings.

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**Olga Sankey** (SA)  
*The Lesson*  
inkjet print 32 x 25

Sankey's work is about how stories and narratives are constructed and in the arbitrariness of the process of naming things. Her interest in the gaps in communication, which arise from errors in translation and interpretation, is at least in part due to her bilingual upbringing. Magritte's word paintings and Eugene Ionesco's absurdist plays have nurtured this interest. This piece is about how language shapes one's identity and how easily this can be compromised through the slippage between eye and ear and tongue.

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**Michael Schlitz** (TAS)  
*Gravity and Light*  
relief intaglio 28 x 38

Pictures are for looking at.

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**Jakob Schmitt** (VIC)  
*Under the Westgate*  
linocut 38 x 28

*Under the Westgate*, is a self portrait which reflects on my pursuit to capture the sheer beauty of the industrial landscape. The work aims to highlight the complex lines of the man made structures, whilst merging them into the clothing on the figure in the foreground. This is a response to my personal connection with the landscape.

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**Annelise Scott** (VIC)  
*Holder of History*  
reduction linocut 38 x 28

The house is so much more than just a building. After sixty years this home is once again the container of a new and evolving history.

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**Heather Shimmen** (VIC)  
*Buzz*  
linocut, ink & organza 38 x 28

There is a metamorphosis taking place, a transition from woman to insect which is at an intersection – which way will it go?

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**Glen Skien** (QLD)  
*Desolation Row - The Circus is in Town*  
etching 28 x 38 (2010)

This image is a variation of a series of etchings that explore Bob Dylan's 1965 poetic, dream-scape narrative 'Desolation Row'.

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**Stephen Spurrier** (QLD)  
*Self Portrait #62 - With Delusion*  
screenprint & hand colouring 38 x 28

One of an ongoing series of prints and paintings based on the concept of self reflection as a comment on the ideals of the 21st century.

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**Neale Stratford** (VIC)  
*The Perfect Wedding*  
archival pigment print 30 x 20

I always thought I was odd, strange and not quite normal. My psychosis is like the tide, ebbing and flowing, an ephemeral obstacle that blends the reality with the fantasy, the delusion with the factual, mixing wanton desires with normal life aspirations. I am Autistic - I have Asperger's syndrome. Action figures have always been a part of my life. Referencing art history and by using action figures from popular culture, I create photographic scenes and scenarios that represent the autistic vagaries of my mind. I explore the internal psyche, a phantasmagorical dystopia where my mind sometimes inhabits.

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**Scott Trevelyan** (NSW)  
*Origin of Species?*  
drypoint & etching 32 x 23

Having been an avid apiarist for the past twenty years or so, I am constantly amazed at the difficulties the humble honeybee, *Apis mellifera*, faces in its daily search for its food (which in turn, ends up our own honey). Currently, Australia is the only honey-producing country left in the world where the parasitic bee mite, *Varroa destructor* is not present. The imminent arrival of *Varroa* into Australia has the potential to wreak havoc on our agriculture/horticulture industries by severely impacting pollination-reliant food crops as well as decimating honey production. There is no non-chemical treatment available to date!

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**Paul Uhlmann** (WA)  
*Cupola 2nd October 2010, 8.00.47 AM*  
inkjet print 36 x 28

This print is taken from an on-going archive 'called to breathe (what is it to live a life?)'. A hexagon wooden room has been stationed in my garden under gum and wattle trees for the past few seasons. In the centre of the ceiling I have cut a round hole. I go there to contemplate the passing of everyday events as they unfold over the cupola. Everything is movement – birds, insects, trees and clouds. Rain pours through the hole. Through my experiments with a camera obscura and other methods of recording I forget myself – I become the sky.

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**Katie West** (WA)  
*Some problems aren't visible through trees*  
inkjet print 26 x 36

Driven by diverse yet interconnected notions regarding identity and the natural environment, from the outset this work is autobiographical. Parallel to this is an aim to highlight the continuous interaction between the individual and the collective memory of a society. In Australia I feel we lose sight of this, as two cultures combined by history remain segregated by belief and perception. I believe this segregation is reflected in the overall treatment of the natural environment in this country. As people come and go the natural environment is constant. This work is dedicated to the memory of my mother and grandmother.

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**Deborah Williams** (VIC)  
*Nuzzle Loud*  
engraving, etching & roulette intaglio 28 x 38

We live in a culture that adores and adorns our companion animals. Devotion is generally without question. However, do we see them for who they are, as distinct from ourselves? Our feelings are frequently projected onto animals; they are anthropomorphized, brought unwittingly into our worlds. For a dog it must surely be as complex a relationship, enduring and interdependent, loving and loyal, yet simply 'other'. These images have emerged from a direct experience with the dog that begins with observation. My work sees the dog not as a breed above, apart or beyond, but of its own.

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## Familiar Unfamiliar

A touring exhibition of prints by 45 Australian artists celebrating the 45th anniversary of the Print Council of Australia  
Curated by Rona Green

Launch venue: c3 contemporary art space 28 September - 16 October 2011

Tour itinerary: Tweed River Art Gallery 2012 and Swan Hill Regional Art Gallery 2013

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VICTORIA**



Familiar Unfamiliar is supported by the Victorian Government through Arts Victoria

Image right: Rew Hanks *The Last Supper* linocut 28 x 38 Title page image: Jazmina Cininas *Micah is half of everything (else)* reduction linocut 31 x 21.5

