



PRINTMAKER GALLERY

Exhibition Catalogue 2020

CHRIS LAWRY – *Forests*

February 6th – 20th



Bridge off O'Donaghue Track

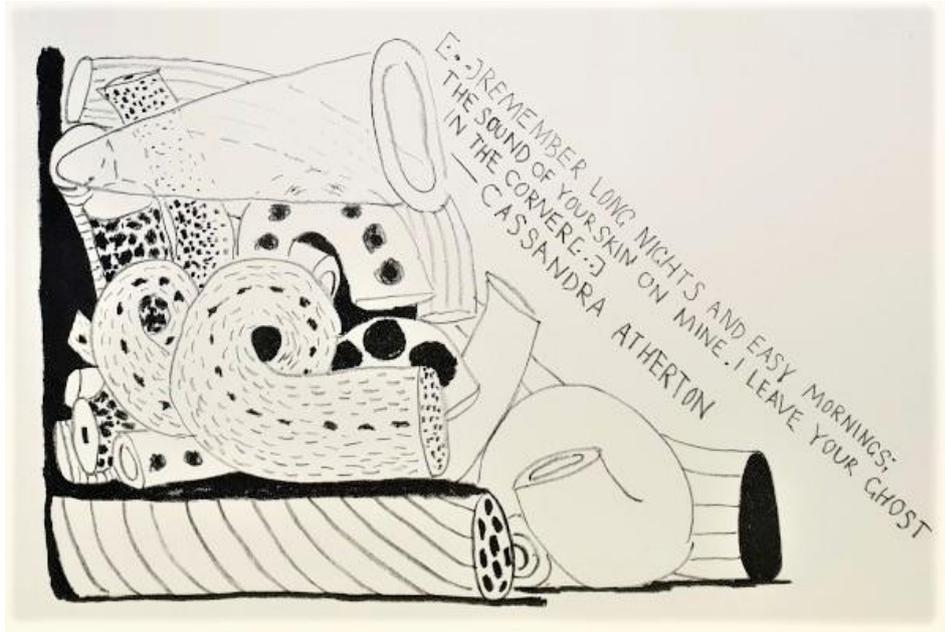
2018, Linocut, printed on Kozo in three parts and mounted on Fabriano Rosapino.

Image size: 75x43 cm

Hailing from Belgrave, Chris Lawry specialises in linocut, woodblock and drypoint printmaking. She grew up in a small house surrounded by the forests of far East Gippsland, where she spent her childhood exploring this beautiful and peaceful habitat. Chris's fond memories from her upbringing amongst the forest continue to inspire her art practice and her desire for a closer connection with nature. Her upcoming exhibition 'Forests', at PG Printmaker Gallery, is an exquisite reflection of this intimate connection. Created in three parts, the works are based on her nature walks through Sassafras as well as the Aokigahara Forest and Nakasendo Way in Japan.

PHIL DAY – Edited & Illustrated

March 5th – 20th



[...] remember long nights and easy mornings
2019, Lithograph, edition of 6, Printed by Sunshine Editions
Image size: 29cm X 19cm

Recently, Phil Day has turned his attention to literary broadsides: a sheet of paper with a short piece of writing accompanied with an image. For each broadside, Day has chosen and edited lines from writers he has come to cherish, these include, Cassandra Atherton, S. K. Kelen, Paul Hetherington, Xavier Hennekinne, and Julia Leigh; resulting in seven lithographs and one copper engraving. (Edited & illustrated also includes Day's recent artist book – *Skelington* – published by Greg Harrison). Lithographs printed by Adrian Kellett of Sunshine Editions. Engraving printed by Greg Harrison

SUSAN WALD – *Mungo*

March 26th – April 9th



Lake Mungo, Red Top II

Mono print Black Ink on Hahnmueller Paper

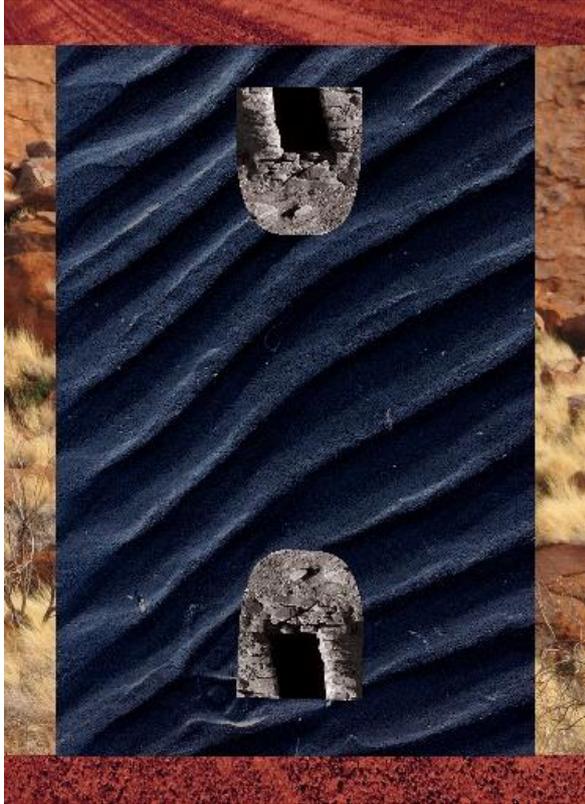
2018, Image Size: 56 x 67.5 cm

Susan Wald's upcoming exhibition explores her response to Lake Mungo, the land, its structure, spirituality, and ancient history, with a series of monotypes made during her residency at The Art Vault in Mildura. These black and white prints were inspired by ten days at Lake Mungo, sitting, drawing and writing in solitude among the sand and mud pinnacles. The artist's aim was to try and capture a sense of the time, spirit and energy of this ancient, powerful land. Experimenting with the space, form and thick black ink, Susan used tools, rags and brushes to wipe, draw and paint the images, trying to penetrate deeper in order to reflect some of the power of this sacred place.

MAY BLUEBELL - *A Series of Abstract Places*

Vol. 2 ~ Desert Ideation

May 7th - 21st



Bushwalking

Collage, Fine Art Giclee print on textured German etching Hahnemuhle paper

2019, Edition of 10

This exhibition is a continuation of a body of work exploring Australian Landscapes, more specifically the Western Desert and the broader Pilbara region. The viewer is gestured into a vista of abstracts and fragmented memories. Her practice is an investigation of how information from our past is recalled and reconstructed. It reveals not only the flaws and errors of memory, but also poignant truths. She seeks to capture those landscapes that have a formative influence on us, by considering their emotional impacts beyond physical reality.

ANGELA COOMBS-MATTHEWS

Flights of Fancy

May 28th – June 11th



Foraging

Mono print, 1/1, 2020

Image size: 78 x 53cm

This body of work explores the natural environment and the inner landscapes of the mind, of the imagination and of dreams. Angela's monotype prints reflect the inner psychological world just as they reflect aspects of the physical world. The interplay between these two worlds provides the stimulus for much of her creative energy and output. Angela is interested in those aspects of her creative process which emerge intuitively and conflate the physical and the metaphysical, resulting sometimes in a rather unsettling sense of inner disquiet.

SUE COOKE – *Silva Inferno*

June 18th – July 2nd

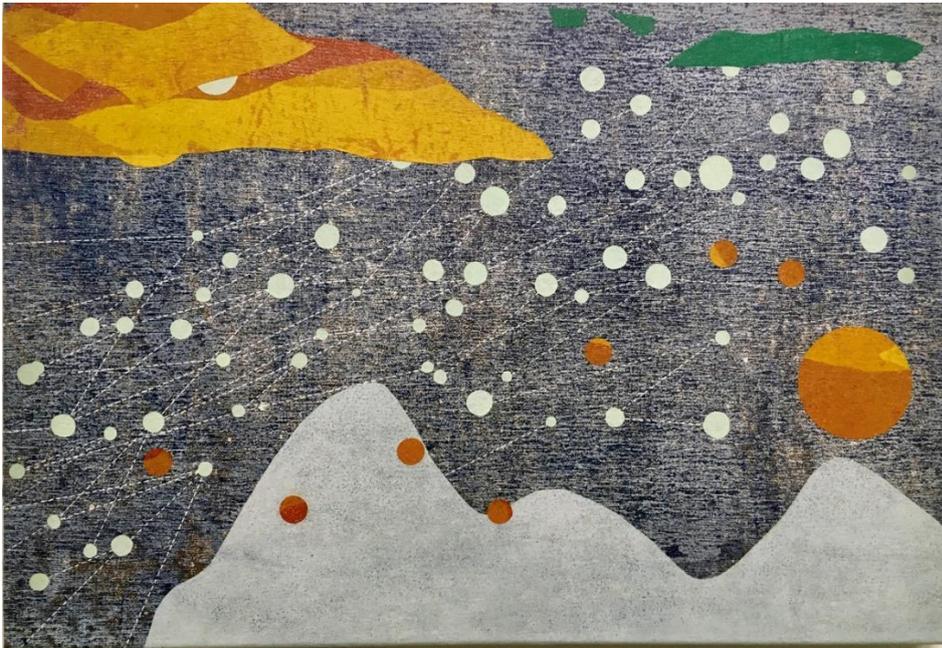


Silva Aurum,
Monoprint (Lithograph and Pastel)
2019, Image size: 38 x 26 cm

Silva Inferno is an exhibition inspired by the glow and the power of fire and its role in deforestation. The exhibition depicts the beauty, tragedy and regeneration of a forest during and after the burn.

JESSI WONG - *Aftermath and Rebirth*

September 10th – 24th



Woodblock print, 66 x 46cm

These imagined sea- and landscapes draw inspiration from the effect of human activity on the environment. The dystopian landscapes are occasionally dark, barren and bleak in shades of grey and black in an imagining of the future. Or they are brown, dry and parched in an overheated world. They are sometimes a strong bright red with yellow clouds, drawing reference to the skies after a nuclear apocalypse; or they can be deep blue, like a vast expanse of water.

SAM BECKMAN – *Passage*

September 25th – 9th October



The Lake in the Hills

2019, Archival pigment print on Canson Platine Fibre Rag, Edition of 30
Image size: 90 x 60cm

After spending an intense time helping a friend through a traumatic experience, I photographed out the window while my partner drove us back home across the state. I picked up the camera just as a way to settle my mind, but the emotional depth that began to emerge surprised me. The long handheld exposures set aside crisp detail in favour of drawing out a deeper atmosphere from the landscape we were passing through. Now with more time, they seem to counterbalance the turbulent emotions and events we had been experiencing. These photographs are suffused with a quiet mystery, a gentle glow. They seem to suggest that being immersed in nature can help restore a sense of calm and composure, and reaffirm a hope for the future.

ELAINE CAMLIN – *Structures, A System*

October 15th – 29th



Micro-Landscape Memory

Hand-drawn paper clay object with monoprint on Arches
2018, Size: 30 x 21cm

Structures: A System investigates the visual representations of structures, both natural and man-made. Each structure is made from an individual element, or part, and by composing these patterns, ideas and thoughts together we read the work as a whole, exploring a larger system. The concept for this exhibition is influenced by my continued interest in individual interpretations and emotional connections to spontaneous patterns and forms in organic objects. Structures: A System presents a series of printmaking, drawing, cyanotypes and artist books that respond to the tensions between internal and external structures.

