

Rona Green: 30 Years of Printmaking



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Introduction

Whitehorse Artspace congratulates Rona Green on her 30 years of sustained creativity in the field of printmaking.

We first noticed Rona's strong and unique linear artworks when they caught our attention in the late 1990s and early 2000s. Rona first noticed Artspace when she would accompany her Visual Arts students on visits to our gallery when she taught at the Centre for Creative Industries at Box Hill Institute. There, we understand, she gained a great following and was voted Teacher of the Year 2005.

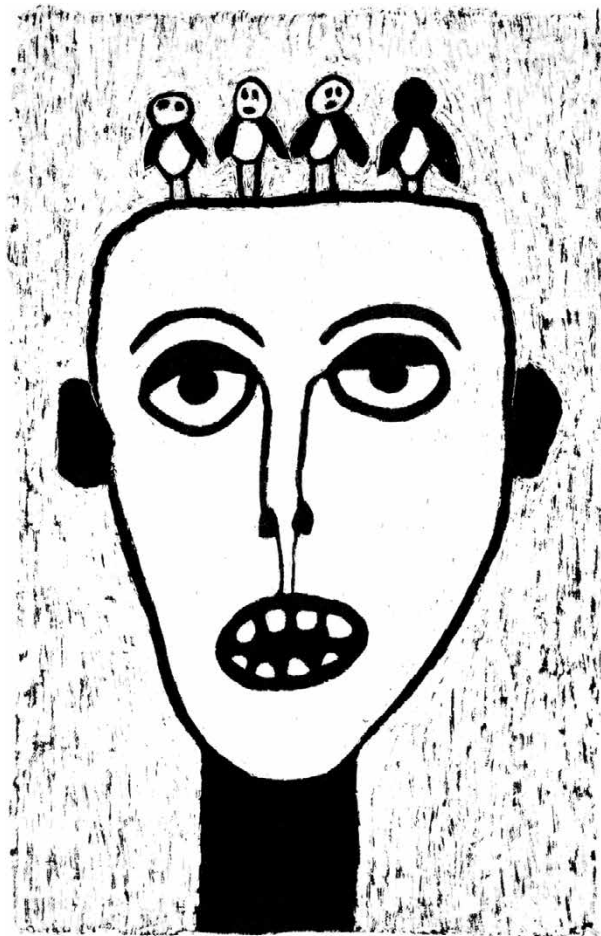
It was a great opportunity for Rona to have her artwork *Cheeky Clive* (a hand-coloured linocut, pictured in the photo opposite on the far left) selected for the Print Council of Australia Print Commission in 2016. We were pleased to have scored this compelling portrait of *Cheeky Clive* who is now part of the Whitehorse Art Collection.

Rona's prints have confronted and motivated audiences in over 30 solo exhibitions during 30 years. We are certain her exhibition at Whitehorse Artspace will also challenge and inspire visitors during March and April 2022.

It is a privilege to have Rona exhibiting at Whitehorse Artspace in our exhibition program. We thank Australian Galleries for enabling us to exhibit this important artist's work. We wish Rona continued success with the development of her compelling anthropomorphic creatures.

Jacque Nichols-Reeves

Senior Arts Officer & Curator, Whitehorse Art Collection
Whitehorse Artspace



Bug Man 1995 Lithograph



Lucky LeVon 2022 Linocut, pigmented ink, watercolour and tea

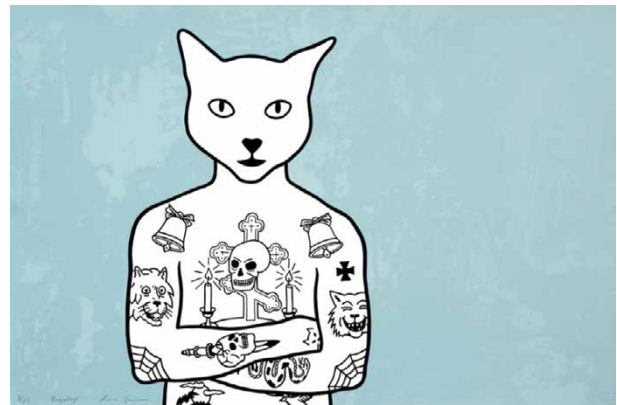
Anthronapomorphism

In a printmaking career spanning more than 30 years, Rona Green has crafted a unique world inhabited by hybrid creatures from her imagination that straddle the line between the animal kingdom and humanity. With her trademark style invoking bold graphics and strong black outlines, her “Manimals”, as she describes them engage the viewer with disconcerting stares, aggressive and yet comical stances, and an endearing stoical grace. Inspired by an early encounter with Egyptian art depicting deities and animal gods, Green has pursued that amalgam of man and beast, however she consciously avoids a distinct separation from humanity believing that ultimately we are all animals of one form or another.

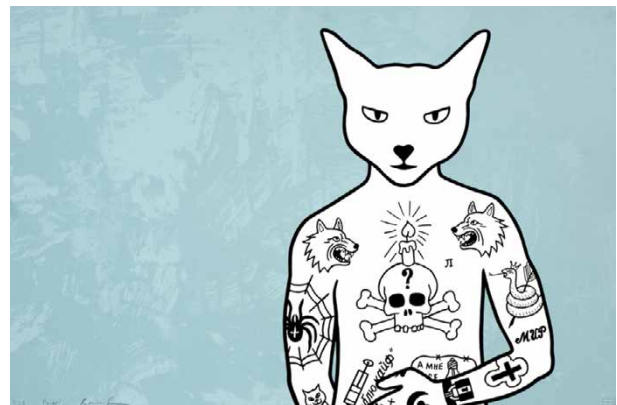
Drawing upon a childhood fascination with comics and cartoons, the artist has developed her own visual language of dynamic linear illustrations involving anthropomorphism and the transformative abilities of superheroes and villains. Delighting in the medium, she has always enjoyed the smell of the ink and the feel of the paper, and the strong visual impact of the simplified and believable imagery that is reflected in the bold graphics, clearly delineated black outlines, and subdued palette of her practice.

Describing her characters as misfits, outsiders, outcasts and loners, Green sees humour as an important dynamic in her work, and seeks to involve the viewer with eye contact from the characters as they in turn seek acknowledgement and acceptance. Her goal is that the interaction will either charm and enchant, or provoke the opposite reaction involving the rejection of the characters plight. Green believes there should be room for the viewer to interpret the images however they wish, and arrive at a personalised narrative that suits their perspective.

Through comic book simplicity, the artist helps us demystify an overly complicated world, with complex ideas distilled through a simplified agent providing a greater clarity. The pared back images have



Bogatyr 2008 Screenprint



Pajari 2008 Screenprint



junkyard dog 2005 Inkjet print

greater depth and potency than a purely realistic representation. Green's characters catch us off-guard and destabilize the viewer with doubts and questions. Are we engaging with good or evil? Are we recognising the characters as humans or animals? Is there more to this story?

A recurring focus of Green's visual landscape is the concept of otherness, which she describes as a magical creative process whereby you conjure something that doesn't exist from the realm of the imagined, in a way that is totally unique to the individual. As an artist she combines remembered experiences of fairy tales, curious characters that were transformational – often the weak becoming strong – and the creation of a high order that people might aspire to. She describes balancing and melding these elements as “riffing in the studio”, a non-verbal and visceral experience where she relies on her own enjoyment of the process as an arbiter of wider interest and engagement.

Specialising in characters from the street, Green's personalities are often tattooed, flawed, or seem to be harbouring a degree of resentment or roguish attitude. Social masking plays an important role with these personalities, where they mimic human traits and try to engage with the viewer in a way that uneasily leaves the impression that they are overcompensating in order to conceal a perceived character flaw. Green is fascinated by how people eventually reveal themselves, and allows the discovery to feed back into the work, using the animals to denote the various personalities and traits that emerge through the process.

Green has never had a plan to make grand statements or to provide social commentary in a prescribed manner. She believes the viewer completes the story, and is particularly open to that form of interpretation, despite the reading sometimes being at odds with her experience during the creation of the work. The feedback and responses continue to inform, reflecting the concerns and interests of our contemporary society.

Caroline Field



Birthday Boogies 2002 Poppets



Kurt Vonnegut, Richard Roundtree and the guy who was Scorpio 2002 Poppets





List of works

Measurements are height before width, followed by depth where applicable.

Where only one set of measurements are listed this indicates a bleed print, i.e. image size is the same as the sheet size.

All works printed by the artist unless noted.



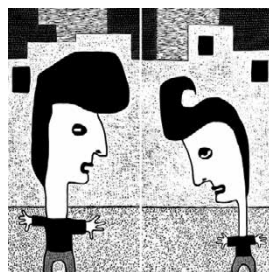
Box man
1992
Monotype
16 x 11.5 cm
Collection of the artist



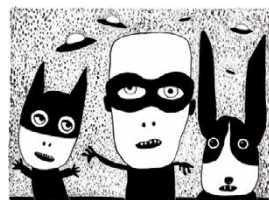
Untitled
1994
Lithograph
Image: 74.5 x 48 cm
Sheet: 87 x 58 cm
Artist's proof
Printed assisted by Panayiota Gogos
Collection of the artist



Bug Man
1995
Lithograph
Image: 33.5 x 21.5 cm
Sheet: 50 x 35 cm
Edition of 4
Collection of the artist



Marcel and Gene
1997
Linocut
Diptych 97 x 48 cm each part
Edition of 6



Encounter
1998
Lithograph
Image: 38.5 x 52 cm
Sheet: 50 x 63.5 cm
Edition of 11



Class and Taste
2000
Linocut
70 x 100 cm
Edition of 13



Pound for pound
2000
Wood engraving
Image: 8.5 x 10.1 cm
Sheet: 28.5 x 25.5 cm
Bon à tirer from edition of 26
Collection of the artist



From *tattooed pets*
2000-2005

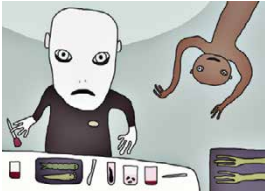
Hoodlum
2000

Lunk
2000

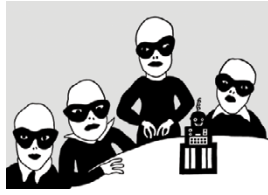
Chief
2004

Nutter
2004

Linocuts from a set of 19
35 x 25 cm each
Editions of 9



clone
2001
Chromogenic print
Image: 12.7 x 17.8 cm
Sheet: 15.7 x 20.8 cm
Edition of 6
Printed by Bond Imaging



Secret Robot Society
2002
Linocut and watercolour
49 x 70 cm
Edition of 13



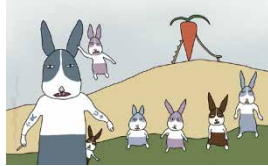
celery man
2003
Poppet (xerography, fabric, polyester fibre filling, thread and mount board)
69 x 35 x 5 cm
Private collection



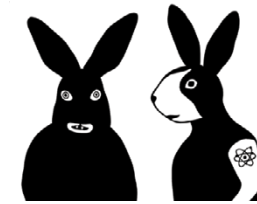
junkyard dog
2005
Inkjet print
Image: 50 x 40 cm
Sheet: 55 x 44 cm
Edition of 13
Printed by Final Grade



Birthday Boogies
2002
Poppets (xerography, fabric, polyester fibre filling and thread)
32.7 x 40.3 x 6 cm
Private collection



Weekend Buck taking kittens to Carrot Slide Park
2002
Chromogenic print
Image: 25.4 x 40.6 cm
Sheet: 28.4 x 43.6 cm
Edition of 6
Printed by Bond Imaging
Private collection



Discotheque Nasties
2004
Linocut
57 x 76 cm
Edition of 13



pretty boys
2005
Sugarlift, aquatint and hard ground etching
38 x 56 cm
Edition of 40
Printed by Belinda Fox and Trent Walter, published by Port Jackson Press
Private collection



Kurt Vonnegut, Richard Roundtree and the guy who was Scorpio
2002
Poppets (xerography, fabric, polyester fibre filling and thread)
32.7 x 40.3 x 6 cm
Collection of the artist



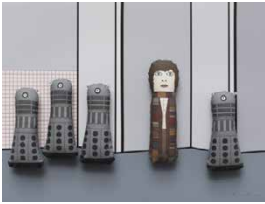
Boog and The Gooch
2003
Poppets (xerography, fabric, polyester fibre filling, thread and chromogenic print)
15.7 x 20.7 x 5 cm
Chromogenic print printed by Bond Imaging
Private collection



Leather Street Birds
2004-2016
Poppets (xerography, fabric, polyester fibre filling, thread and pigmented ink on paper)
32 x 55 x 6 cm
Private collection



Cutter and Dally-boy
2006
Linocuts and watercolour
69 x 54 cm each
Editions of 23



The Doctor – I: Vortis, II: Telos, III: Axos, IV: Genesis, V: TARDIS
2007–2010
Poppets (xerography, fabric, polyester fibre filling, thread, wire, beads and inkjet prints)
Whovian pentptych
29.8 x 38.7 x 4.8 cm each
Inkjet prints printed by Sophia Szilagyí
Private collection

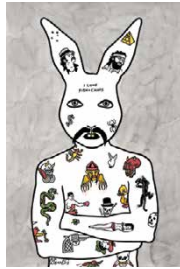


From *the zone*

Bogatyř
2008

Pajari
2008

Screenprints from a set of 4
38 x 57 cm each
Editions of 23
Printed by Rebecca Mayo,
The Dolls House Studio



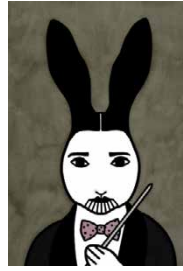
Chips
2008

Linocut, pigmented ink and watercolour
112 x 76 cm
Bon à tirer from edition of 13
Private collection



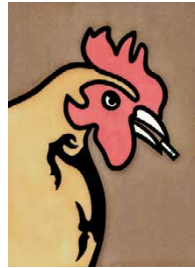
The Surgeon

2010
Linocut, pigmented ink and watercolour
104 x 76 cm
Edition of 17



Maestro

2011
Linocut, pigmented ink and watercolour
55 x 38 cm
Edition of 23



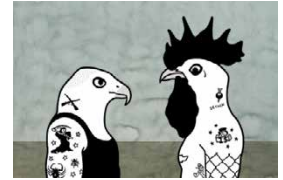
cock likes menthol

2012
Linocut, pigmented ink, watercolour and tea
18 x 13 cm
Trial proof from edition of 56



Lazer

2014
Linocut and pigmented ink
83 x 76 cm
Edition of 23



Shitehawk vs Dirck 'Foo-Foo' De Cock

2015
Linocut, pigmented ink and watercolour
72 x 108 cm
Edition of 17



Pascal and Nastja
2017

Linocuts, pigmented ink and watercolour
57 x 57 cm each
Editions of 23



Icecream days

2019
Linocut and pigmented ink
49 x 72 cm
Edition of 23



M-M-Michel

2020

Linocut, pigmented ink and watercolour

108 x 76 cm

Edition of 17



Stellan

2021

Linocut and pigmented ink

53 x 47 cm

Edition of 23



Lucky LeVon

2022

Linocut, pigmented ink, watercolour and coffee

57 x 76 cm

Edition of 23

Glossary

aquatint: an intaglio process in which rosin is used to produce a tonal surface on a metal plate.

artist's proof (AP): one of a small group of prints set aside from an edition for the artist's use.

bleed print: a print in which the image extends to one or more edges of the paper.

bon à tirer (BAT): the "good to pull" proof designated by the artist as the example that all prints in an edition must match.

chromogenic print: a photographic print made from a colour negative, transparency or digital image, and developed using a chromogenic process.

edition: usually, a set of identical prints, generally numbered and signed.

etching: a technique in which a metal plate is covered with an acid-resistant ground, then worked with an etching needle. The metal thus exposed is "eaten" in an acid bath, creating depressed lines that are inked and printed.

impression number: the number of a print in an edition. The prints in an edition of three would be numbered 1/3, 2/3, 3/3.

inkjet printing: a type of printing that recreates a digital image by propelling droplets of ink onto paper or other surfaces.

linocut: a type of relief print in which the image is carved into a piece of linoleum.

lithography: a printing technique in which the image areas on a lithographic stone or metal plate are chemically treated to accept ink and repel water, while the non-image areas are treated to repel ink and retain water.

monotype: a unique print usually made from painting or drawing on an unmarked plate which is then run through a printing press.

print: an impression made by any method involving transfer from one surface to another.

printmaking: an artistic process based on the principle of transferring images from a matrix onto another surface.

proof: any print that is not part of a regular edition.

relief printing: any form of printing in which raised areas are inked and printed while recessed areas are not.

screenprinting: a process where ink is forced through a mesh screen onto a surface. Making certain areas of the screen impervious to printing ink creates a stencil, which blocks ink from passing through the screen, and the ink that passes through forms the printed image.

sugarlift: an aquatint technique in which the image is drawn on the plate with a water-soluble sugar solution.

wood engraving: a type of relief print made on the end grain of a block of wood.

xerography: a dry photocopying technique.

References:

Printmaking: History and Process by Donald Saff and Dell Sacilotto, 1978

The Contemporary Print from Pre-Pop to Postmodern by Susan Tallman, 1996

Rona Green: 30 Years of Printmaking

17 March – 30 April 2022

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www.whitehorseartspace.com.au

Gallery hours

Tuesday to Friday 10am–4pm & Saturday 12pm–4pm

Free entry



Whitehorse
ARTSPACE

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Solander Gallery, New Zealand

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www.ronagreen.com



Above

Leather Street Birds 2004–2016 Poppets

Front cover

M-M-Michel 2020 Linocut, pigmented ink and watercolour

Inside front cover

Rona Green at Australian Galleries in Melbourne with her exhibition *The thrill of it all*, 2018
Photography: Tim Gresham

Centrefold

Marcel and Gene 1997 Linocut

Inside back cover

The Surgeon 2010 Linocut, pigmented ink and watercolour

Back cover

Encounter 1998 Lithograph



FATALITÉ

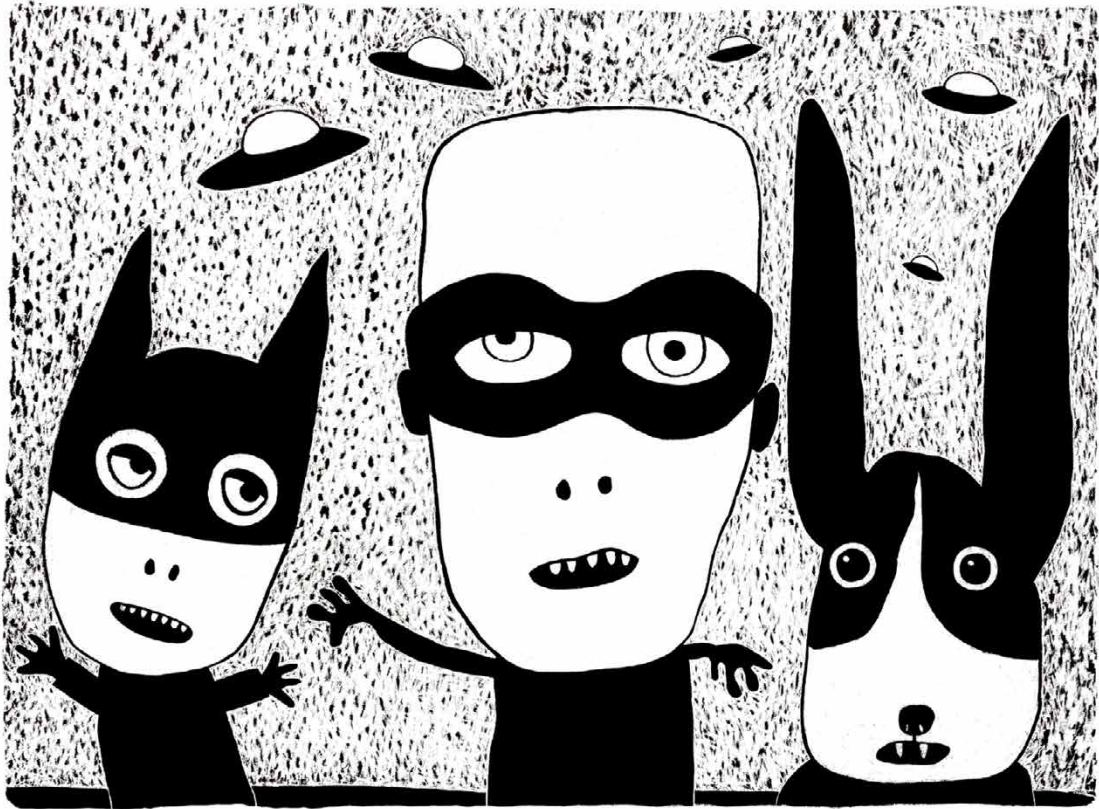
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2/8

"Encounter"

Roman Gromov 1978