

# Corporeal

An exhibition of prints exploring the theme of the body by 23 contemporary Australian artists

Graeme Drendel  
Di Ellis  
Philip Faulks  
Rodney Forbes  
Sue Fraser  
David Frazer  
Rona Green  
Rew Hanks  
Kaylene Kelly  
Michael Kempson  
Alexi Keywan  
Martin King  
Deborah Klein  
Terry Matassoni  
Ron McBurnie  
Janet Parker-Smith  
Travis Paterson  
Ben Rak  
Heather Shimmen  
Stephen Spurrier  
Anne Starling  
Clayton Tremlett  
Scott Trevelyan

## *Corporeal*

Notes on the prints:

All measurements are image size height x width in cm  
All works printed on paper size 50.0 x 60.0 cm  
All works printed 2012 by the artist unless otherwise noted  
All works printed in an edition of 23 unless otherwise noted



Graeme Drendel

*Strong girl*  
etching 44.5 x 34.8

I wanted to make an image that indicated a powerful and confident female figure.

[www.graemedrendel.com](http://www.graemedrendel.com)



## Di Ellis

*Pocket*  
woodcut and chine collé 50.0 x 60.0 edition 28

Pockets were worn in the days before handbags. A woman could secrete her valuables in this garment worn individually or as a pair under her skirt. Being under her skirt and with a slit opening, the pocket became symbolic of female genitalia. My practice examines costume with the theme of personal fortification in a patriarchal society.

[www.diellis.blogspot.com.au](http://www.diellis.blogspot.com.au)



Philip Faulks

*Demeter in the Underworld*  
linocut 50.0 x 40.0 printed by Heather Nye

*Demeter in the Underworld* explores the idea of transformation and revelation initiated by death. What was buried rises to the surface. Disguises are removed to illuminate another version of the story. Secrets are unearthed and things will never be the same again.

[www.philipfaulks.com](http://www.philipfaulks.com)

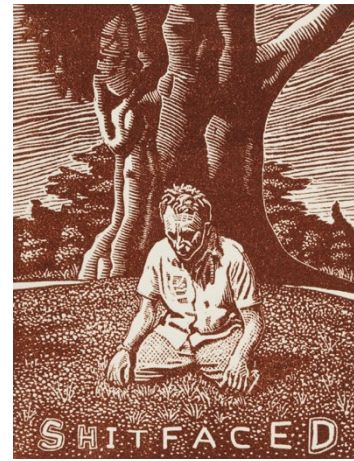


Rodney Forbes

*She keeps secrets in her hair*  
linocut 26.0 x 41.5 printed by Kate Zizys

One of my central concerns is how we tell stories and find knowledge, and also the healing dimension of story-telling and image making. The alterity of stories is secrets and the body's way of hiding things is via hair, lips, eyelids, turning away. This piece is one of a series of four about the body and the tacit.

[www.australiangalleries.com.au](http://www.australiangalleries.com.au)



David Frazer

*Shitfaced*  
wood engraving 10.0 x 7.5

[www.dfrazer.com](http://www.dfrazer.com)



Sue Fraser

*Mostly water*  
linocut 50.0 x 35.2 printed by Bill Young

Millions of words are written about the body – every shape and size, every ailment known to man, remedies for this and that are all discussed. Not much is ever said about the fact that the human body consists of 60% water – the one thing the majority of bodies have in common!

[www.suefraser.net](http://www.suefraser.net)



Rona Green

*Nekromancer*  
linocut and hand colouring 50.0 x 60.0

"Is all that we see or seem but a dream within a dream?"  
– Edgar Allan Poe

[www.ronagreen.com](http://www.ronagreen.com)



Rew Hanks

*Cook's curios*  
linocut 51.0 x 42.0

After a skirmish with the Hawaiians in 1779 Cook was stabbed to death. Depicted above his portrait is a small coffin-shaped box that contains a tiny painting of Cook's death and a lock of his hair. This little relic was carved by the sailors on Cook's last ship, HMS Resolution, as a keepsake for his wife Elizabeth.

[www.wattersgallery.com](http://www.wattersgallery.com)



Michael Kempson

*The body politic*  
etching and aquatint 47.0 x 36.0

*The body politic* resulted from a residency at Sydney's Taronga Zoo, where instead of the exhibits, it was the soft toy animals sold in the gift shop that sustained my interest. It addresses geopolitics, primarily the dynamics of Australia's engagement in the Asia/Pacific region. Will we foster relationships based on mutual respect or are we to hark back to the fear driven priggishness of our past?

[www.flindersstreetgallery.com](http://www.flindersstreetgallery.com)



Kaylene Kelly

*Ctrl-Alt-Delete*  
screenprint 40.5 x 53.0

What once belonged in the realm of science fiction is becoming a reality in current conflict zones; robots and unmanned weapons systems have been unleashed. As digital warriors become more autonomous who will be held accountable for bloody blunders, programmers, designers, manufacturers, human monitors or their superiors?

[www.kaylenekelly.com](http://www.kaylenekelly.com)



Alexi Keywan

*99% invisible*  
etching 60.0 x 50.0

Investigating familiar yet often overlooked urban forms, spaces and signals in my work the subsequent interpretations are often foreboding and illustrate underlying facets of isolation and disconnection of the human condition. In *99% invisible*, this is symbolised by a bowser, a modern totem which is emblematic of urbanised humanity.

[www.australiangalleries.com.au](http://www.australiangalleries.com.au)





Martin King

*Stranger in paradise*  
etching 45.0 x 45.0

"We are intuitive beings and sometimes blinded by circumstances beyond our control."

[www.martin-king.com](http://www.martin-king.com)



Terry Matassoni

*The local*  
lithograph 40.5 x 53.7 printed by Peter Lancaster

As a figurative artist, I am keen to explore the urban environment and the narratives held within the spectacle of the every day. *The local*, is based on a trendy café near my home. Once a dilapidated warehouse, it is now the place to be seen.

[www.terrymatassoni.com.au](http://www.terrymatassoni.com.au)



Deborah Klein

*Corporeal/Ethereal*  
linocut 58.0 x 38.5 printed by Andrew Gunnell

"Curse the mind that mounts the clouds  
In search of mythical kings  
And only mystical things  
Mystical things  
Cry for the soul that will not face  
The body as an equal place ..."

Dory Previn, *Mythical Kings and Iguanas*, 1971

[www.deborahklein.blogspot.com.au](http://www.deborahklein.blogspot.com.au)



Ron McBurnie

*Headland*  
etching and drypoint 32.0 x 26.0

I focused on a part of the body I could easily see, which in this case was my head. It was a warts and all image made by looking into a magnifying mirror. I wanted a visceral response to what I saw in the way I drew the marks.

[www.ronmcburnie.com](http://www.ronmcburnie.com)



Janet Parker-Smith

*Cumulative error*  
photo etching 60.0 x 50.0

This work explores nature's boundless capacity for reinvention and rejuvenation, and the necessity for this as a means to survive. It discusses the effects of progression and existence on our environment and nature.



Ben Rak

*Socially structured movement*  
screenprint 60.0 x 50.0

This work is about the importance of body language in the delivery of an identity performance. Building on my own affiliations to Jewish and surfing cultures, I depict Jewish dancers and the legs of a surfer 'hanging ten' – constructed out of bar codes, implying that consumer culture is all encompassing.

[www.benrak.com.au](http://www.benrak.com.au)



Travis Paterson

*I always wanted to be a better rent boy than I actually was*  
multi-plate aquatint etching 37.5 x 30.0

"We learn to live somewhere between the lives we have and the lives we would like ...!" – Adam Phillips

[www.travispaterson.net](http://www.travispaterson.net)



Heather Shimmen

*Blue blood*  
linocut and hand colouring 48.0 diameter

Blue blood  
The blue ooze suffuses across the surface.  
Is this female marked by a stain that stigmatizes?  
Is she an infamous harlot or one of impeccable character,  
a blue blood?  
You decide.

[www.australiangalleries.com.au](http://www.australiangalleries.com.au)



## Stephen Spurrier

*Into the realm of the dancing pixie*  
screenprint and hand colouring 50.0 x 60.0

And so the pixie dances – seemingly against the odds: helicopters fly past, wars go on, human against human and human against other creatures. History passes by but still she excitedly dances on, full of curiosity and forever the optimist.

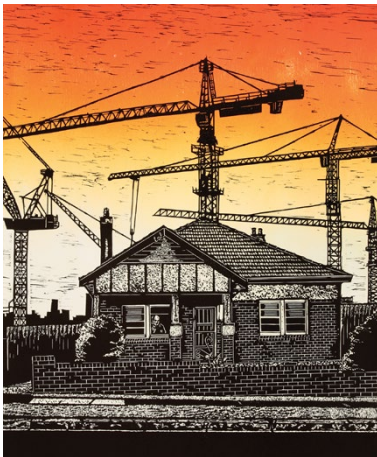
“We dance for laughter, we dance for tears, we dance for madness, we dance for fears, we dance for hopes, we dance for screams, we are the dancers, we create the dreams.”  
– Albert Einstein



## Clayton Tremlett

*Tribute: (a presence in absence)*  
linocut and embossing 60.0 x 50.0

Our experience of the tangible comes from sensations formed within the body. The dominant sensation I felt when my sister died of cancer in 2012 was absence. Although her physical body is gone the sensation of her presence remains. (This work is best viewed while listening to Joy Division’s *The Eternal*).



## Anne Starling

*Under construction*  
linocut and woodblock 60.0 x 50.0

Confined within his home the old man gazes out of the window. Threatened by growing urbanisation his dwelling becomes all that is left of his physical presence.

[www.gripeditions.com.au](http://www.gripeditions.com.au)



## Scott Trevelyan

*Untitled*  
drypoint, etching, embossing and à la poupée 15.5 x 39.0

The interpretation/misinterpretation of words nowadays is more pronounced with the use of SMS type technology. I am often in doubt as to the meanings of some messages and their being taken out of context.

[www.scott-trevelyan.com](http://www.scott-trevelyan.com)

## *Corporeal*

Curated by Rona Green

16 February to 12 May 2013

Geelong Gallery  
Little Malop Street  
Geelong, Victoria, Australia 3220  
T + 61 3 5229 3645  
[www.geelonggallery.com](http://www.geelonggallery.com)

Open daily 10am–5pm  
Closed Christmas Day, Boxing Day, New Year's Day and Good Friday  
Free entry

4 June to 31 July 2014

Switchback Gallery  
Gippsland Centre for Art and Design  
Federation University Gippsland Campus  
Churchill, Victoria, Australia 3842  
T +61 3 5122 6261

Open 9am–5pm Monday to Friday or by appointment  
Closed on public holidays  
Free entry

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