

Imaginings

A print exchange folio and exhibition project

Emma 'Ruby' Armstrong-Porter Janet Ayliffe Susan Baran Kylie Blackley Helen Blue
Loris Button Elaine Camlin Laura Castell Jenny Clapson Elizabeth Cole Paul Compton Rachel Derum
Sue Ernst Ian 'Spike' Farrowell Philip Faulks Kevin Foley Sue Fraser Rona Green (curator)
Gracia Haby & Louise Jennison Gregory Harrison Carolyn Hawkins Bill Hay Kate Hudson
Kyoko Imazu Jet James Deborah Klein Jo Lankester Suzie Lockery Cassie May John McClumpha
Aaron McLoughlin Lorelei Medcalf Glenn Morgan Karen Neal Belinda 'Billy' Nye Sharron Okines
Diana Orinda Burns Glenda Orr Travis Paterson Jim Pavlidis Sue Poggioli Jocelyn Rawlins
Bronwyn Rees Trudy Rice David Rosengrave John Ryrrie Jill Sampson Gwen Scott Benjamin Sexton
Heather Shimmen Glen Smith Sandra Starkey Simon Mrs Stamp Maggie Stein Rachel Suarez
Sophia Szilagyi Scott Trevelyan Lee Ward Peter Ward Justin Watson Andrew Weatherill Lynette Weir
Joel Wolter Christine Wrest Smith

Curated by Rona Green

Imaginings

Notes on the prints

All works printed 2017 in editions of 66 on paper sized 19 x 28 cm

Measurements listed are image size height x width in centimetres

All works printed by the artist unless otherwise noted



Emma 'Ruby' Armstrong-Porter

Visual Biography of a Chef at the Bendigo

Linocut

28 x 19 cm

By translating ideas into motifs of criminal tattoos, in this piece I have communicated a biographical narrative of a '20 something's' life working as a chef at the Bendigo hotel in Collingwood. Layering the imagined hand tattoos over a map of Melbourne's inner North gives a sense of place to the story. Using a Linocut technique I pay homage to the method of tattooing; carving images into the skin and recording ideas in ink. The Japanese Mulberry Paper references weathered hardworking skin.

emmaarmstrongporter.wordpress.com



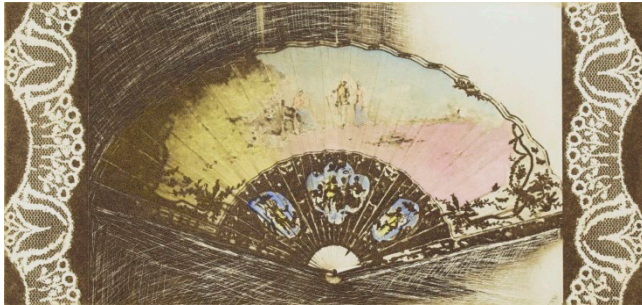
Janet Ayliffe

The Island

Hand coloured photopolymer intaglio print and chine collé
28 x 19 cm

The Island is of my journey, as a child, from Western Cove Kangaroo Island, in the tin canoe made by my father. I set off with my sheep and dog from the inlet lagoon to visit a friend in Kingscote. Lucky for me and my sheep and dog, we were rescued in the open bay. This has meant I could go on – looking into and across the sea – living a life and making my pictures.

www.janetayliffe.com.au



Susan Baran

Baroque Fan

Hand coloured photopolymer intaglio print
10 x 20 cm

I found this Baroque fan on display in the Alcazar of Seville in Spain. It is typical of the Baroque style that started taking place in the 1600s and continued until the time of the French Revolution in 1789. The style is highly decorative and flourished across Europe celebrating the splendour of that time. I have been fascinated in the Baroque era exploring through my prints the grandeur of the architecture, interiors, and decorative objects like this fan.

susanbaran.com.au



Kylie Blackley

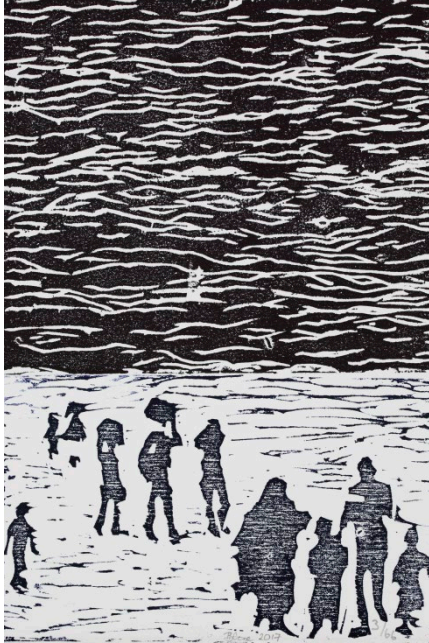
Stealing By Finding

Woodcut

19 x 28 cm

Stealing By Finding is an ongoing series of works based on imagery stolen from the artist's brother's hunting cameras, based on the sense of entitlement each of them feel – one to animals that happen across his farm, the other to images that assist in tracking their untimely deaths.

kylieydiablackley.org



Helen Blue

Sea of tears
Woodcut
28 x 19 cm

The *Sea of tears* represents the distress of persecuted people fleeing across the sea in search of safety. And the distress of those in Australia who struggle to influence the politicians who refuse to provide moral, ethical care for asylum seekers despite being an original signatory to the 1951 Convention relating to the Status of Refugees. This is about imagining safety, freedom and humanity.

hblue98@gmail.com



Loris Button

In Amsterdam

Linocut

28 x 19 cm

Printed by the artist and Peter Ward

In recent years my work has focused on imagery gathered during travels to other parts of the world as a means to interrogate the nature of our engagement with time, memory and place. *In Amsterdam* references a five-week stay in the Netherlands during the early spring of 2014, and forms part of my ongoing 'Travelling Tales' project. On a personal level, this image is particularly evocative of that journey and my first experience of the soft light and the slow, magical unfolding of a European spring.

loris.button@gmail.com



Elaine Camlin

Re-imagining
Linocut and gold leaf
28 x 19 cm

I am a collector; I collect organic objects, from livestock skeletons and insect nests, to seedpods and shells. Once removed from their original context, the identity and meaning of these precious objects shift. They are no longer growing, they are no longer alive, but they are far from static. Over time, my interaction and interpretation, as collector, changes. The objects develop new meanings and my personal response is open to multiple imaginings, impacted by emotions and through significant moments and memories in time. In my art practice, I retrace old imagery, and re-examine objects collected many years ago. The ever-changing forms remain dynamic, providing endless possibilities and re-imaginings.

www.elainecamlin.com



Laura Castell

Banksia
Reduction linocut
18.7 x 15 cm

For a long time I have been fascinated by the unique shapes of banksias, all parts, the leaves, flowers and cones. I do not get to see many where I live but a recent driving trip south allowed me to indulge on these plants and now I like them even more. This print represents my feeling for the beautiful unique shapes and colours of these plants.

www.lauracastellart.com

Represented by Umbrella Studio Contemporary Arts and Art Gallery Whitsundays



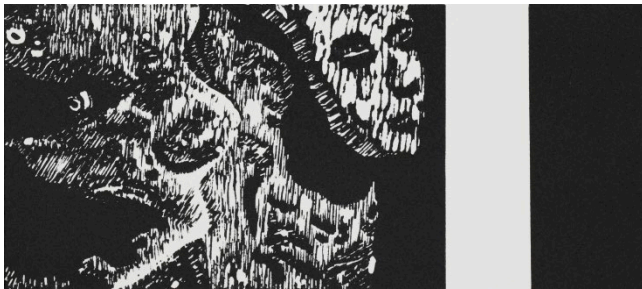
Jenny Clapson

I dream of those who wake at night
Hand coloured photopolymer intaglio print
14.5 x 26.5 cm

While we sleep the nocturnal world awakes and hunts, eats and reproduces – its creatures not dependant on us, living in family groups or alone. I often lie awake and imagine them outside in the darkness. For forty years I have lived amongst the abundant Kangaroo Island wildlife surrounding me and playing a part in my artwork. Completing a Dip Fine Art Painting in 1972 I came to live here, working as an artist, purchasing an etching press and completing prints and paintings for many years.

www.jennyclapsonartist.com

Represented by West Gallery Thebarton



Elizabeth Cole

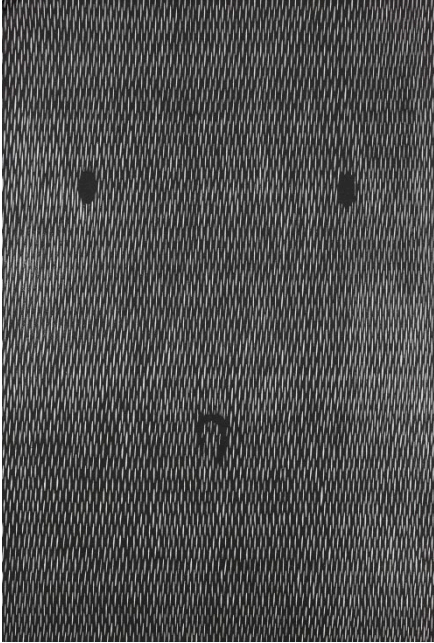
Tomb guardians (Tang dynasty)

Linocut

12 x 27 cm

I have long been fascinated by the Silk Road and early European exploration of Central Asia. This work is based on a photograph taken at the 2016 exhibition 'Tang: treasures from the Silk Road capital' (Art Gallery of NSW). The leonine guardian offers protection while the other, with its human face and animal body, has the power to fight the evil mangxiang beast. The alchemy of printmaking has partially exposed a third face. Yet another guardian?

www.elizabethmcole.com



Paul Compton

boyfriend
Woodcut
28 x 19 cm

www.paulcompton.net



Rachel Derum

The Wolf's Eyelash

Inkjet print

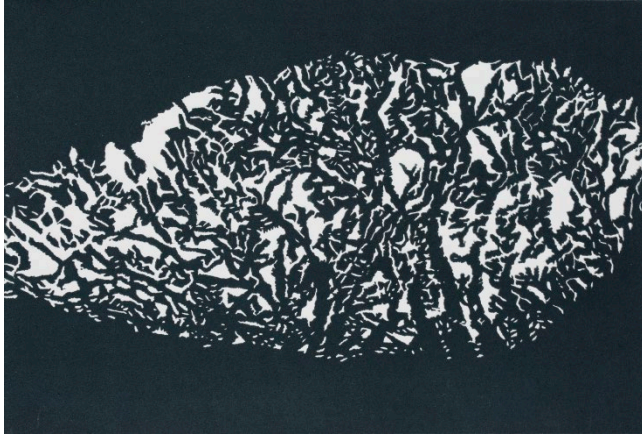
28 x 19 cm

Printed by Dangerfork Print Co.

"She saw all things
with her lash of wolf
all things true,
and all things false,
all things turning against life,
and all things turning toward life,
all things seen only through the eyes of that which weighs the heart with heart,
and not with mind alone"
- Clarissa Pinkola Estés

Released by scalpel blade and reimagined into a collaged wilderness, this figure undergoes a metamorphosis. New meaning emerges from her form. Reflected in the immeasurable landscape she perceives all that whispers and thunders within. Sitting in silent conversation with self and world she knows the boundlessness of both.

www.rachelderum.com



Sue Ernst

"Now, is so small a part of time..."

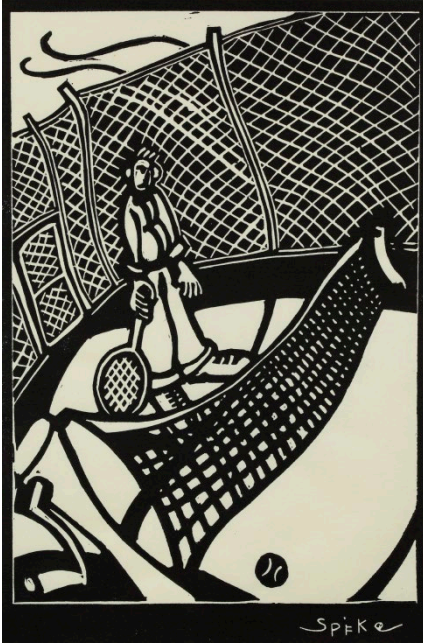
Linocut

28 x 19 cm

The title of this print, *"Now, is so small a part of time..."* is a quote from Oodgeroo Noonuccal's poem 'The Past' that explores family origins and the connection of the past to the present. This print continues my interest in the idea that everything is in a perpetual state of change and connected as the past is to the present. Shadows and reflections often form part of my imagery as they are constantly changing, transitory yet connected, like memories, fleeting fragments of time.

sueernst49@gmail.com

Represented by Queenscliff Gallery & Workshop



Ian 'Spike' Farrawell

Work Sux
Linocut
24 x 16 cm

I am an artist from Canberra, Australia and I was introduced to linocut printing and bookbinding around 2009. I also enjoy experimenting with other mediums such as dry point and collagraphs. My prints are mainly produced in my studio using old book presses. I get a lot of my inspiration from ordinary life and people going about their day to day jobs.

printbookspike.wordpress.com



Philip Faulks

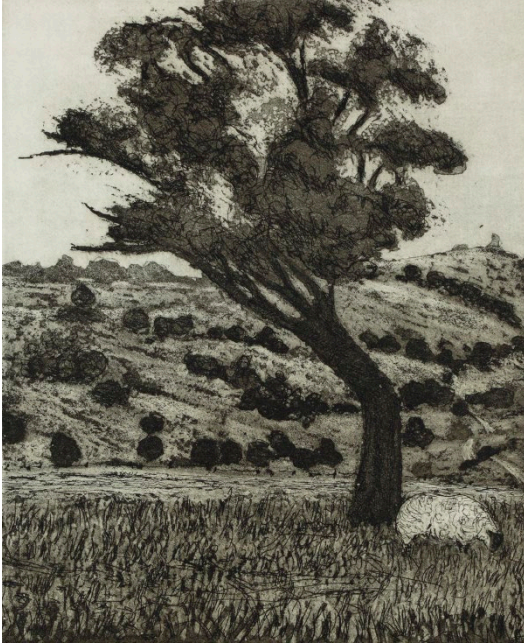
The Unreliable Narrator

Linocut

19 x 28 cm

Printed by Bill Hay and the artist

philipfaulks.org



Kevin Foley

To the West
Etching and aquatint
28 x 19 cm

A depiction of the landscape and weather that I observe looking out from the studio window.

www.kevinfoley.com.au

Represented by Port Jackson Press Print Gallery



Sue Fraser

Her world 2081

Linocut

15 x 10.5 cm

In an ever changing world it is difficult to imagine what lies ahead for of our children. In 2081 this little girl may be in charge of the most powerful country in the world! Technology is advancing at such a pace that soon many jobs in factories will be performed by robots, and for this artist who remembers milking the cow before going to school, the thought is both exhilarating and frightening.

susanf@gmail.com

Represented by Cowwarr Artspace



Rona Green

Rudy

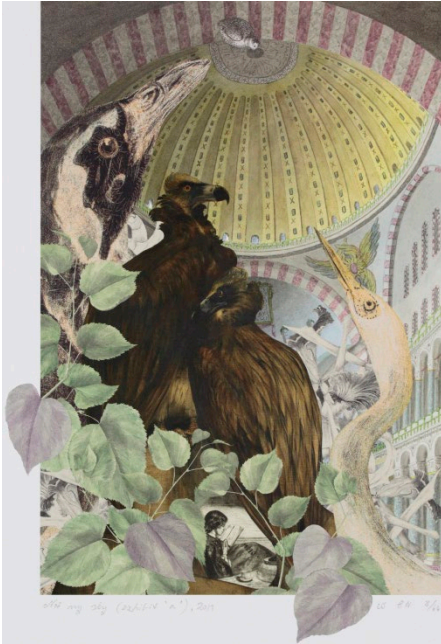
Hand coloured linocut

28 x 19 cm

Rudy is a cheeky little possum just trying to make his way through life.

ronagreen.com

Represented by Australian Galleries, Beaver Galleries and Solander Gallery



Gracia Haby & Louise Jennison

Not my sky (exhibit A)
Inkjet print and collage
15 x 22 cm
Printed by Arten

Beneath the stack of a Griffon vulture's rock nest, a niche in which to read. Beneath the dome of a blue plastered sky, something akin to nature. In our adapted environments, some, but in no way all, of the things we require, if you ignore the creatures on the other side of the glass. In our image, freedom is reconfigured in exhibit A.

gracialouise.com



Gregory Harrison

Bedtime backdrop

Intaglio

17 x 12 cm

mrgregharrison.blogspot.com



Carolyn Hawkins

Dream Home
Screenprint
19 x 28 cm

"The way we recall our lives in the house that is lost and gone, dissolved in the waters of the past, is no ordinary way." – Gaston Bachelard

My work investigates the nostalgia, significance and mystery held in the domestic sphere. *Dream Home* is based on the first share-house that I lived in five years ago – a house that still lingers in my mind. This print explores memory as malleable and imaginative, and examines the connection between psychological and physical space.

www.carolyn-hawkins.com



Bill Hay

Thoughts
Relief print
28 X 19 cm

Represented by fortyfivedownstairs



Kate Hudson

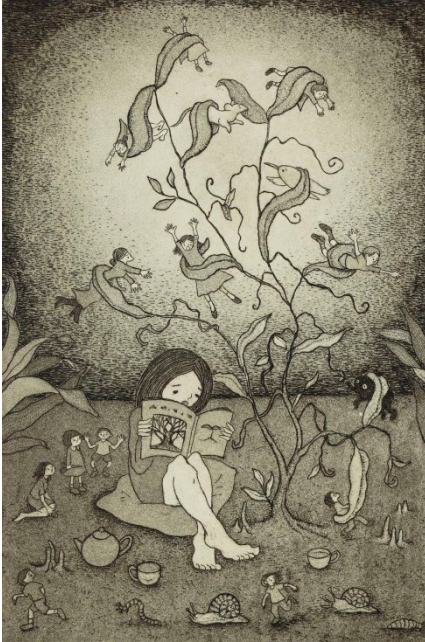
Fairy Wren

Multiblock reduction linocut

21.5 x 14 cm

This black and white form of the White-winged Wren is only found on Barrow Island and Dirk Hartog Island in WA. So I brought him to Melbourne and imagined him hopping about in the spring blossom.

www.katehudsonprintmaker.com



Kyoko Imazu

Tendrils

Etching and aquatint

17.5 x 11.5 cm

In Charles Darwin's book 'The Power of Movement of Plants', he and his son Francis showed that plant roots may be considered to be a 'brain-like' organ, sensing moisture, light, pressure and environment around them. Using their findings as a starting point, I started imagining a world where we could sense all that's transmitted by plants and little insects so we could communicate with them. This print is one of my fantasies where we are able to communicate with plants. But would we share the same understanding of things? Would we have the same concepts of time, space or life in general?

kyokoimazu.com



Jet James

Oasis

Collagraph

26 x 17 cm

Originally called the 'Ditharowa' by the Tharawal people, the now common cabbage tree palm scatters itself across the Coastal town of Yeppoon. It was traditionally used by indigenous people for shelter, eating and medicine, then during the colonial era the first Europeans used the palm to create the first distinctively Australian headwear. Immersing myself in the landscape and disconnecting myself from suburbia gives me a richer and poignant experience. It allows for time to reflect and to appreciate the stillness and natural beauty of the land we live on. I was particularly drawn to the Cabbage Tree Palm for the way the trees cluttered together casting isolated shadows away from the harsh Central Queensland sun, an oasis that teems with life. These long respected and somewhat dormant trees are a fitting way for me to pay homage to the sheer beauty and rich history of the humble Cabbage Tree Palm.

www.jetjames.com.au



Deborah Klein

Fallen

Inkjet print

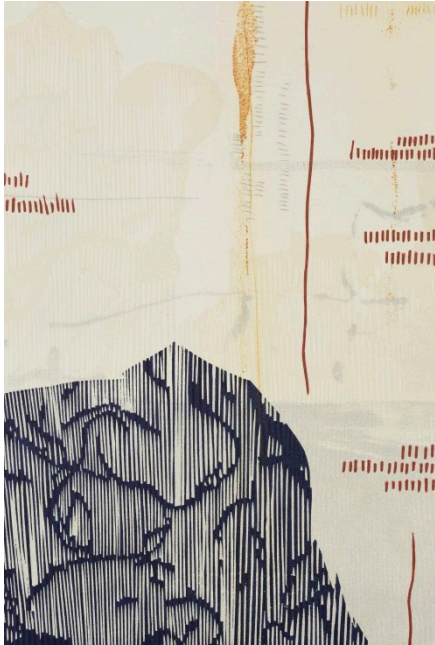
20 x 14.2 cm

Printed by Luke Ingram and Daisy Watkins-Harvey

My current work explores the historic connection between the Victorian Goldfields and China during the gold rushes, a period of Australian history from which Chinese women were conspicuously absent. In the tiny Victorian town of Newstead alone, there were over 3000 Chinese men. The forest floor is still pockmarked with holes, enduring evidence of its gold mining history. The Eucalyptus leaves utilized in *Fallen* were sourced in Newstead forest. My initial research included a study of historic Chinese women's hairstyles. Reduced to shadow forms, however, the women could equally be from any place or time, including the present.

www.deborahklein.net

Represented by The Art Vault



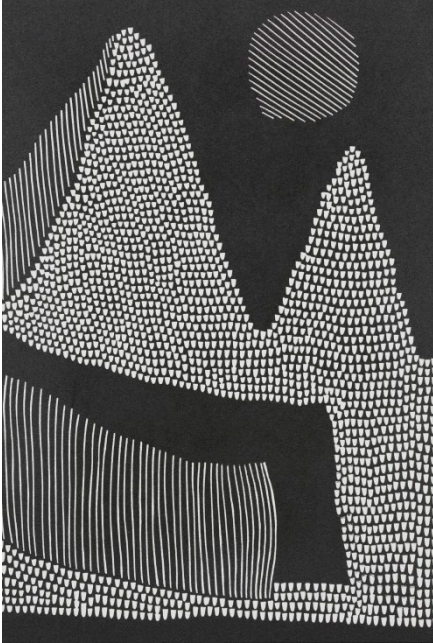
Jo Lankester

Cortex – Charters Towers
Intaglio and relief print
28 x 19 cm

I am a regional artist living and working in North Queensland. The surrounding landscape informs my work; studying the surface of things, including colour, patterns, and textures found on rocks and trees. *Cortex – Charters Towers* is a print created from memory after driving West of Townsville, drawing the surface of trees, then returning to my studio to draw my memories. Mark making and experimentation are the processes behind the work.

www.jolankester.com

Represented by The Art Vault and Umbrella Studio Contemporary Arts



Suzie Lockery

Off the Grid

Linocut

28 x 19 cm

This work contemplates a way of life less tethered to the global, digital umbilical cord that so many of us are accustomed to. Imagining a place more 'off the grid', perched upon a mountaintop and musing at the moon.

[instagram.com/suzielockery](https://www.instagram.com/suzielockery)

Represented by West Gallery Thebarton



Cassie May

Kookaburra
Hand coloured linocut
24 x 15 cm
Printed by Rona Green

The Kookaburra is the first bird up in the morning around my house, and the last to settle at night. I adore their chatter and cackle; and wonder about the politics. My little girl Freya also makes a great Kookaburra impression.

cassie@neospace.com.au

Represented by Neospace



John McClumpha

The Magic Copse

Linocut

15 x 24 cm

The composition for this print is from my imagination, and is thus thoroughly compliant with Rona's selected theme. I enjoy being transported to imaginary places by artists such as Keith Maughan (NZ artist) and Eyvind Earle (a Disney artist from days gone by). In *The Magic Copse*, I can place myself amongst the trees and watch the passing parade of exotic animals, and maybe the occasional Wood Nymph.

john@jagabac.com.au



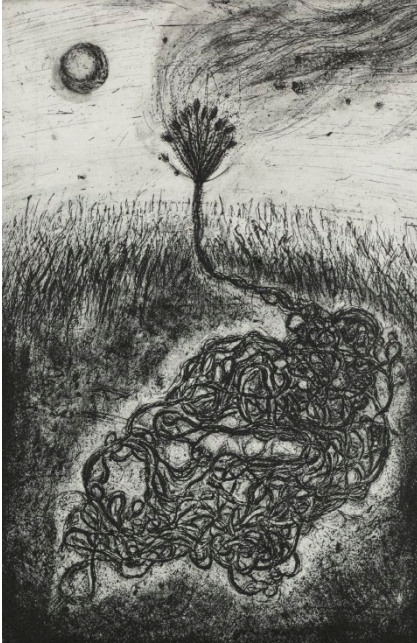
Aaron McLoughlin

Axe Man

Linocut

19 x 28 cm

Printed by Rona Green



Lorelei Medcalf

below above

Soft ground etching and drypoint

19 x 12.5 cm

Imagining the unseen activity that happens beneath the ground when plants grow. And tangled, wandering threads of thoughts and dreams that occasionally sprout a new bloom.

loreleimedcalf.com



Glenn Morgan

We are Off
Linocut
15 x 24 cm

Ollie and I are always dreaming of getting in our old van and heading off, but life has got in our road and we never seem to get a chance. So this image is about us hitting the road. Enjoy.

glennwilliammorgan@gmail.com

Represented by Australian Galleries



Karen Neal

One Day...

Linocut, embossing and chine collé

28 x 19 cm

One day I will fly away and leave the nest. Observing collections of wonderful nests inspired my print as I realised why I am not the only one to be inspired by the amazing complexity and detail birds put into their nest building. Metaphoric references such as 'to feather your nest', 'nest egg', 'empty nesters', draw on the safety and security provided by the 'home' that has been carefully constructed, and prepared but will inevitably be left. These thoughts kept running through my mind while making this nest print that was being so carefully constructed.

www.facebook.com/karennealartandprint

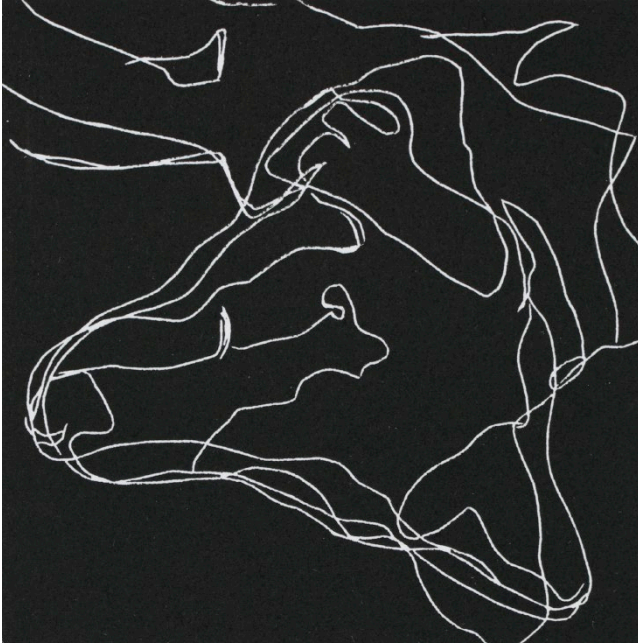


Belinda 'Billy' Nye

Faded Suburbia
Woodcut and linocut
26 x 17cm

Faded Suburbia is a voyeuristic lens into the Australian suburban backyard. The decision of materials was founded on their connotations to past and present; green woodcut relief relaying the organic elements of the past, while a white linocut overlay depicts the structured architecture of today. The solid silhouette of the white buildings conveys how modernity is consuming Australian culture. The image of the Australian backyard is fading. Subsequent generations will not comprehend the duality of privacy and community within the backyard; of property and of gathering, and thus, will only be able to imagine the significance of this iconic space.

www.belindanye.com



Sharron Okines

Dreamings

Linocut

10 x 10 cm

I have been making daily life drawings of my dog(s) every day for over three and a half years, sometimes directly onto a lino block, and mostly whilst they are sleeping. I like to think they are imagining as wildly as we in their doggy dreams.

sharronokines.weebly.com

Represented by Queenscliff Gallery & Workshop and PG Printmaker Gallery



Diana Orinda Burns

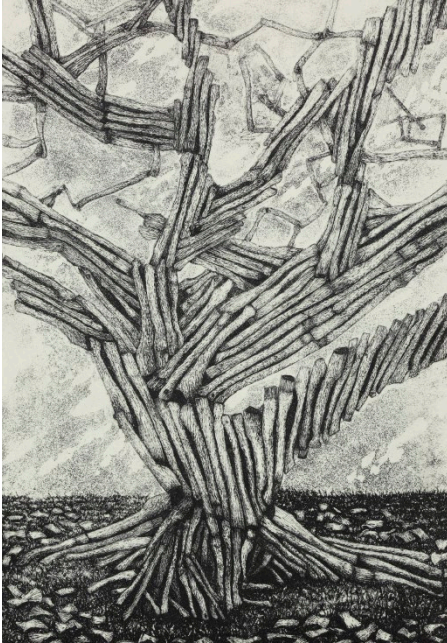
'what if...'

Intaglio and collagraph

28 x 19 cm

'what if...' references my first exhibition that I had in New York in the 1980's and the Greenwich village artists' passion for peace t-shirts. What if.... peace is a state of consciousness - not of politics.

www.studioparadiso.com.au



Glenda Orr

Axe Amnesty Series – Fig Dreaming

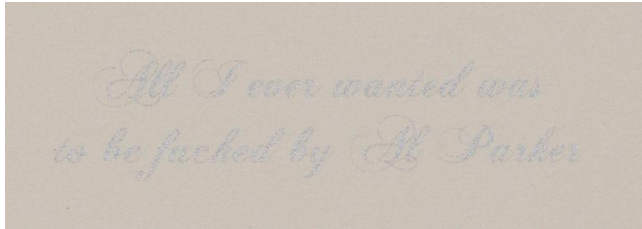
Etching

28 x 19 cm

I have a dream... a dream that one day all axes handles will discard their axe heads and go home, back to their forests. There, their true wood spirit will thrive and blossom. Through reconciliation, they will once again become part of the living – a force of growth. I have a dream... a dream that one day we will want to discard our weaponry, our shields, our fear and anger. We will realise that we are different yet part of a whole – a whole that is integral to our part.

www.glendaorr.com

Represented by Australian Galleries



Travis Paterson

All I ever wanted

Screenprint

2 x 8 cm

Memories and fictions.

travispaterson.net



Jim Pavlidis

Claude
Linocut
16 x 11 cm

www.jimpavlidis.com

Represented by Queenscliff Gallery & Workshop



Sue Poggioli

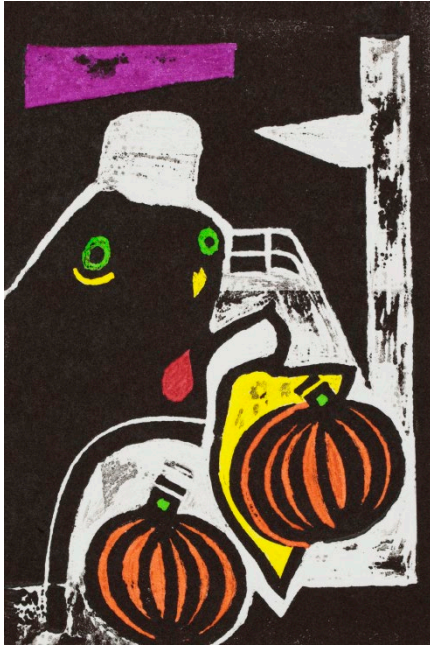
Latin American Grand Final

Hand coloured linocut

19 x 28 cm

This image is one of an ongoing art museum series that play homage to iconic works of art. Two works by one artist are referenced in this print. John Brack's dynamic 1969 painting 'Latin American Grand Final' is full of wonderful pinks, reds and blacks with Brack in the top right hand corner looking on. The crowd in the foreground passing seemingly without seeing the dancers is from Brack's earlier 1955 painting 'Collins Street 5pm'. I imagine Brack's crowds from different eras meeting in one place, my linocut print. The dancers are full of energy, the crowd trudging, exhausted.

www.suepoggioli.com



Jocelyn Rawlins

The Plot
Hand coloured linocut
28 x 19 cm

My studio looks out on my veggie patch. During last summer my pumpkins got out of hand, giving the illusion of 'Triffids' taking over the place. I imagined what it would be like to see steroid-enhanced chooks playing among these wild oversized vines.

jrawlins@bigpond.com



Bronwyn Rees

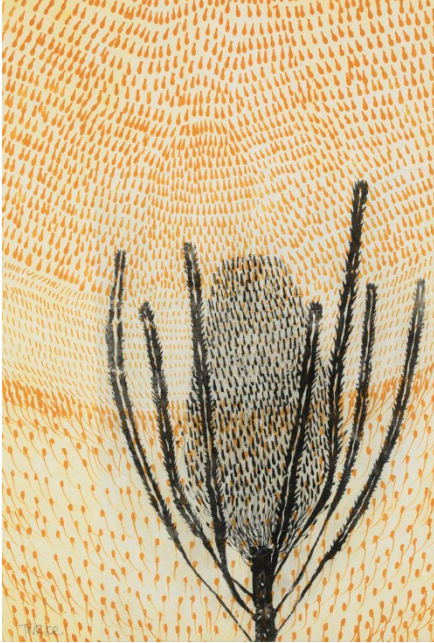
Werribee Gorgeous

Drypoint

19 x 28 cm

I think of landscape as a form of self-portrait – the land is ancient witness to everything squashy little humans get up to and somehow absorbs it all – or has until now. Specifically I am following in the footsteps of Fred Williams to his plein air painting locations, in this case Werribee Gorge. I have become so involved in this particular location that I call it 'Werribee Gorgeous' and I imagine it is the way he would have painted it if he were me. This is a delightful existential conundrum.

bron@dagbag.org



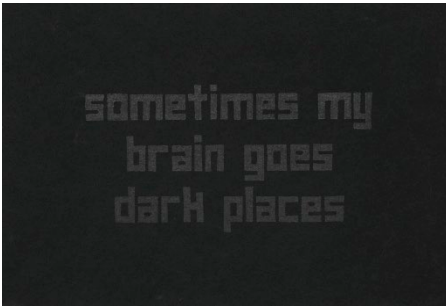
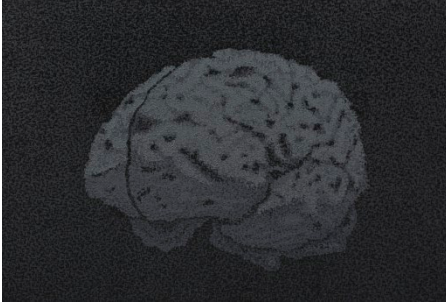
Trudy Rice

Dreaming of Banksias
Photopolymer intaglio print
28 x 19 cm

Australia has more than 170 species of one of my personal favourites, the Banksia which presented me with a dilemma to either replicate this beautiful Australian Native in its original form or morph it into something magical. To my mind, this beautiful plant is symbolic of our determination and constancy. Even after a destructive bush fire, when all seems lost, this tough plant emerges and regenerates. Capturing its texture in my print gives a sense of the outback in all its raw grace, its sandy ochres and its strength of unwavering heritage.

www.trudyrice.com

Represented by Port Jackson Press Print Gallery



David Rosengrave

Sometimes my brain goes dark places

Linocut

19 x 28 cm

www.davidrosengrave.com



John Ryrie

Sea-Maiden II
Linocut
23.4 x 15.4 cm

jdryrie@hotmail.com



Jill Sampson

"with all the futures they dreamed or dealt in"

Etching

19 x 28 cm

"with all the futures they dreamed or dealt in" is a line from Les Murray's poem, 'The Future'. This etching is inspired by the last rays of sunlight shining through a darkening tunnel of trees along the track behind our house. Along this track my children leave and return each day. Sometimes I watch them walk away until they are out of sight and I look for them on days when their return is through evening shadows. My children's lives will stretch into a future that I won't see. I hope the light that beckons them forward will be kind.

jill.sampson@bigpond.com



Gwen Scott

Dog fairy in bunny land

Reduction linocut

18.8 x 15 cm

Not a bunny killer or dreamer anymore the sighthound has morphed into a goodwill fairy enjoying the passing parade of playful bunnies!

www.gwenscottartist.com



Benjamin Sexton

Boy, I could use a lie down.

Silver gelatin print

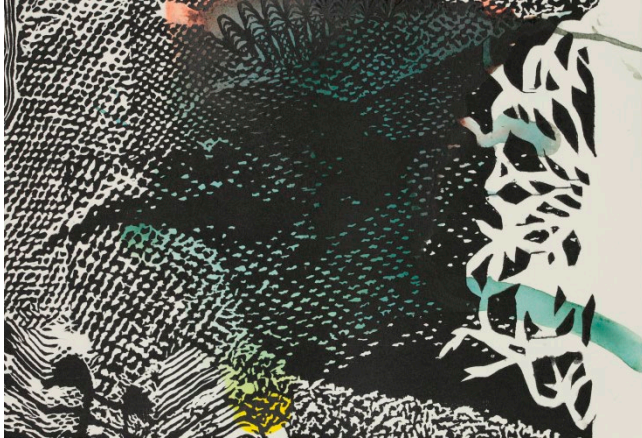
27 x 19 cm

Driving home, a man receives a call from his wife:

"Honey, be careful on the road, apparently there's some idiot driving the wrong way down the highway."

"Tell me about it!" Said the man, "there's hundreds of them!"

benjaminlichtenstein.com



Heather Shimmen

Lyre-Liar
Hand coloured linocut
19 x 28 cm

There is something intangible that I respond to in birds. There are many things that drive me to make images of them. It is a duality, in part their fragility versus the endurance they seem to possess. Birds have an unmistakable outline – one that is beautiful and completely contained and yet when placed in a forested setting this embodiment metamorphoses and becomes embedded in its surroundings. This image is a little detail of an iconic Lyrebird who pretends with its mimicry to be other than itself.

hshimmen@gmail.com

Represented by Australian Galleries



Glen Smith

Highest Reach (Nylex Silo)

Hand coloured screenprint

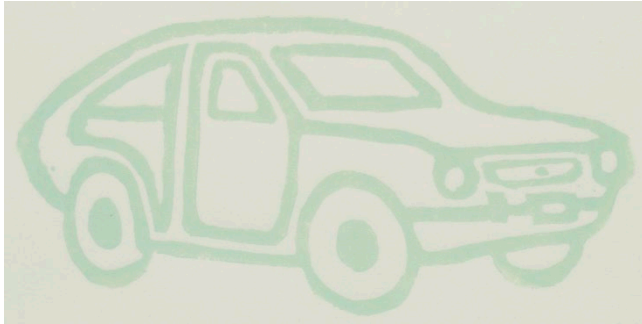
28 x 19 cm

Printed by Dangerfork Print Co.

The highest reach in an urban art context is the ability for a graffiti artist to get their piece as high and prominent as possible. As an imagining, I often consider the logistics behind some of these efforts and the inherent dangers involved. This combined with sentimental attachments to architecture such as the Nylex Clock, being an urban marker-point on the journey home from visiting my cousins when younger. In passing, I would consider what the view would be like from the top and ponder the mechanics in the sign itself. With developers looming, capturing this now seemed fitting.

www.glensthartist.com

Represented by Boom Gallery and Port Jackson Press Print Gallery



Mrs Stamp

After Dinner Mint Cunt

Linocut

19 x 28 cm

On Australia Day weekend the traffic was bumper to bumper. A bloated man in his fifties driving a pristine mint green 60's Toyota Corolla was yelling at us to let him in, but there was no room and we couldn't. He was upset and his face got redder and redder. Ben, in the back seat, wound down the window and with impressive voice projection shouted: "YA AFTER DINNER MINT CUNT!" We pissed ourselves laughing and passed the crestfallen Corolla driver and his mid-life crisis. It was a good day.

[instagram.com/mrs.stamp.art](https://www.instagram.com/mrs.stamp.art)



Sandra Starkey Simon

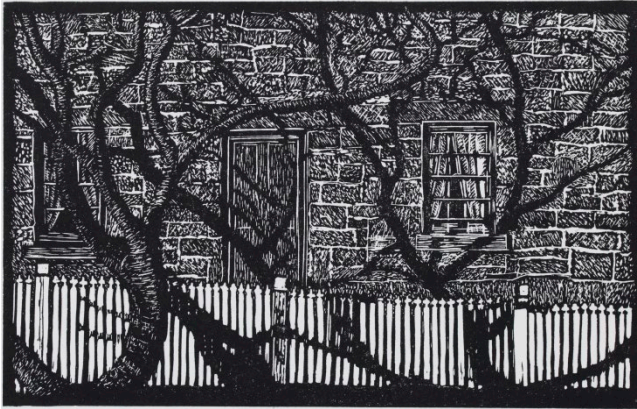
Rubble, Conversation, Echidna

Screenprint

28 x 19 cm

This screenprint blends three far-flung images. The unrealistic combination of a mound of rubble from Syria, a conversation between two women on the banks of the Elbe and a foraging echidna in the Adelaide Hills creates a new narrative. In my work I like to rearrange place and time. My material is both personal and political. These works continue my interest in collaging events and entities.

sandrastarkeysimon.com.au



Maggie Stein

Scratching the Surface

Linocut

14 x 23.5 cm

I'm scratching the surface of the lino and away at my memories and experiences as I work. My inspiration comes from observing and responding to the built environment that surrounds me in inner Sydney. As I play at mark making, I love to discover a fresh mark that allows me to communicate texture and atmosphere.

www.maggiestein.com



Rachel Suarez

Listening

Linocut

28 x 19 cm

Through my practice, I explore my Central American heritage. This includes stories of my family before and after moving to Australia as refugees, the struggle of El Salvador's indigenous people, and my experiences of living in two cultures. I am inspired by folklore and folk art, and stories from people of colour.

rachsuarez.wixsite.com/rachelsuarez



Sophia Szilagyí

poppies imagined (motion study)

Inkjet print

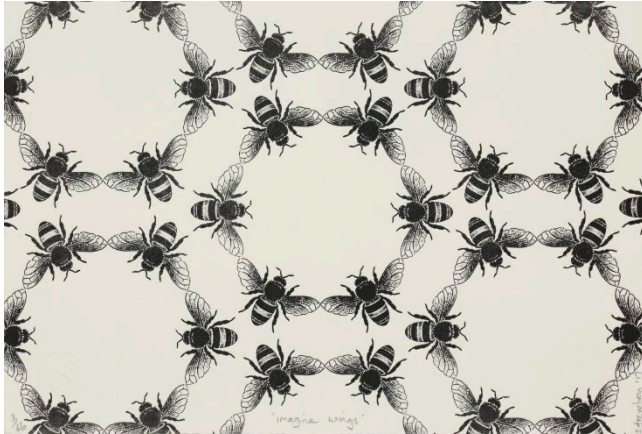
18.5 x 17.5 cm

Printed by Arten

I have noticed when I spend a long time looking on an ordinary or familiar object, the less familiar it can become and the more it seems to embody or represent – take for example a vase of poppies.

sophiaszilagyí.com

Represented by Port Jackson Press Print Gallery, Otomys, Beaver Galleries and Turner Galleries



Scott Trevelyan

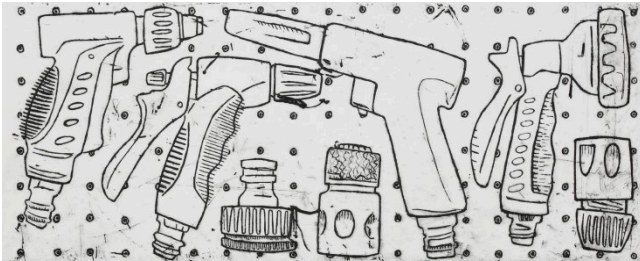
Imagine wings

Photopolymer relief print

19 x 28 cm

After more than thirty years experience keeping the European honey bee (*Apis mellifera*), the inherent problems of continued globalisation increasingly become apparent.

www.scott-trevelyan.com



Lee Ward

just water fights

Etching

12 x 29 cm

Imagine just water fights to settle our disputes.

leewardartist.com.au



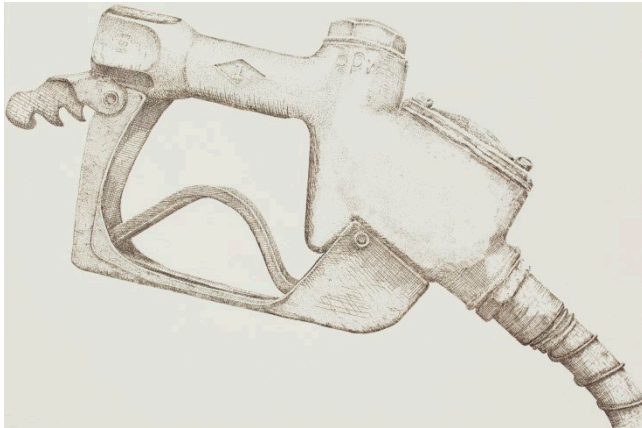
Peter Ward

Clean Coal Machine

Linocut

15 x 22.5 cm

www.peterwardprintmaker.com



Justin Watson

Quickdraw
Etching
19 x 28 cm

Quickdraw is a response to the unease and tension of imperialism, and the motivation and results of its pursuit.

jomow.com



Andrew Weatherill

</> (more or less)
Intaglio and relief print
28 x 19 cm

My art practice addresses ideas surrounding the exploration of looking and oscillates between analogue, digital and spatial positions that extend the nature of contemporary print practice.

qwertypress.com.au

Represented by PG Printmaker Gallery and Queenscliff Gallery & Workshop



Lynette Weir

Enkindled

Hand coloured linocut

23.5 x 12 cm

Enkindled is a design which is emblematic of a new direction I have been exploring in recent years. It showcases my transition towards designs based on the concepts of ornamentation, beauty, patterns and embellishments. *Enkindled* is designed around the *Grevillea rhyolitica*, or Deua Flame, a grevillea endemic to South-Eastern NSW. The Deua Grevillea, with its delicate, falling red flowers, has long been a favourite of mine to photograph, especially when visiting the Eurobodalla Botanic Gardens near Batemans Bay. In this work I have played with positive and negative spaces, imagining ways to play on the plants original patterns and shapes.

lynetteweir.com



Joel Wolter

The wave of change

Etching

10 x 19 cm

www.joelwolter.com.au



Christine Wrest Smith

Sea of Red Dots

Etching

9.5 x 15 cm

The *Sea of Red Dots* was thought an imaginary sea, a myth from another time and place, long since dried up. It began as a legend from artist's exhibitions probably dating as far back as the eighties. Over the years it has been rumoured to be purely a conspiracy by the commercial Art Industry. Now and then whisperings and reported sightings emerge of the *Sea of Red Dots*... as time goes on, many remain sceptical.

www.christinewrestsmith.com.au

Represented by Australian Galleries

Imaginings

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www.timgresham.com

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neoframes.com.au

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Exhibition dates 1 - 19 December 2017

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