

# Splendacious

A print exchange folio and exhibition project

Emma Armstrong-Porter / Ute Braatz / August Carpenter / Matthew Clarke / Elizabeth M. Cole  
Dianne Colk / Paul Compton / Warren Cooke / Carlton Cox / Beth Croce / Ann Cunningham / Rachel Derum  
Philip Faulks / Kevin Foley / Sarah Gabriel / Alex Gillies / Jillian Green / Rona Green / HAHA  
Greg Harrison / Bill Hay / Bridget Hillebrand / Judy Horacek / Callum Jackson / Shana James / Chris Lawry  
Tim Lines / Soula Mantalvanos / Cassie May / John McClumpha / Aaron McLoughlin / Deborah Miller  
Julia Milton / Millie Mitchell / Glenn Morgan / Helen Mueller / Rachael Ness / Leonie Oakes  
Sharron Okines / Lex Palmer Bull / Travis Paterson / Jim Pavlidis / Michael Reynolds / David Rosengrave  
Penny Ruthberg / John Ryrie / Gary Shinfield / Glen Smith / Shanti Stamp / Sophia Szilagyi  
Simone Tippett / Justin Watson / Zoe Woebken / Joel Wolter

Curated by Rona Green

# Splendacious

Notes on the prints

All works printed in editions of 56 on paper sized 28 cm x 28 cm  
Measurements listed are image size height x width in centimetres  
All works printed by the artist unless otherwise noted



## Emma Armstrong-Porter

*Biography of a 30 Something at the Gasometer Hotel*  
2019  
Linocut  
28 x 28

Wrinkled paper like worn skin presents a nonlinear narrative of a night out in Collingwood. Final destination the Gasso. Tattoo motifs telling the tale of pub predators, the burdens of booze and the importance of the Hotel as an institution of a community lead by Musos and Bartenders. An homage to tattoos, the ink in this piece embeds the biography into the paper, along with a pub crawl map. This is a memory probably lost by the subject of the print. Nah. Yeah. It was a good night, I think.

[emmaarmstrongporter.wordpress.com](http://emmaarmstrongporter.wordpress.com)



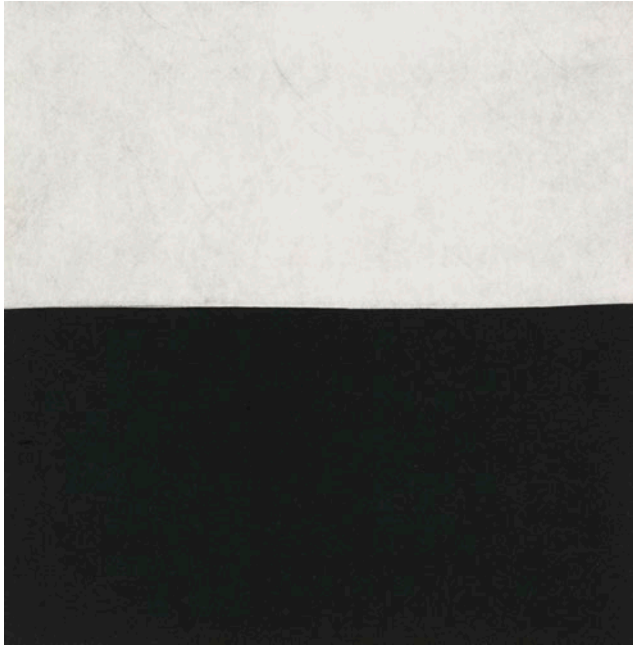
## Ute Braatz

*A splendacious poppy garden*  
2019  
Etching  
21 x 14

*A splendacious poppy garden* reflects the joy of spring. The annual Carnival of Flowers in Toowoomba celebrates spring with an abundance of flower gardens. Queens Park always has a wonderful poppy garden with sweeping beds of bright colours to meander around. Bees are an integral part of our human existence and without them 'beings' would not exist. Reflecting the interwoven connection of 'beings' to nature. These 'beings' are self-sufficient by having beehives as a part of their bodies. In turn, creating a mobile eco system to ensure their existence. These 'beings' meander through a splendacious poppy garden while the bees feast on the delights.

@ute\_braatz

Represented by Galleri Heike Arndt DK Berlin



## August Carpenter

*Kismet*

2019

Monoprint and chine collé

28 x 28

I utilise a drawing and print based practice as a platform to examine interactions between person and place, in particular the effect emotion has in manipulating the recollection of a place real or recalled. Currently I'm a recipient of the Tate Adams Memorial Fellowship Residency at State Library Victoria & Baldessin Press.

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



## Matthew Clarke

*E.T.*

2019

Linocut

18 x 21

Printed by the artist and Glenn Morgan

I am an artist, I am based in South West Victoria. I live with a disability. I don't believe it is an impairment to making successful linocuts. This print is based on extraterrestrial life.

@matthewclarke86\_art

Represented by Mossenson Galleries



## Elizabeth M. Cole

*Traveller One*  
2019  
Linocut  
20 x 20

I have recently been exploring the use of real and/or appropriated images and memories to create visual narratives, based on my interest in European exploration of the Silk Road. *Traveller One* is from 'The Resilient Women - Travellers' series, a body of work exploring the resilience of Western female travellers such as Isabella Bird, Mildred Cable, Janet Wulsin and others in Central Asia between 1890 and 1930. The series frames and focusses on the lives of these female travellers, who defied convention to live extraordinary lives of intrepid travel, motivated by faith and curiosity.

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



## Dianne Colk

*Grace*  
2019  
Etching and aquatint  
15 x 15

I have lived in North Fitzroy for many years and have frequently used the Access Studio at the Australian Print Workshop to edition my etchings. My subject matter depends on what interests me at the time: people going about their everyday activities, dog walkers, my own dog.





## Paul Compton

*the fog lifter*

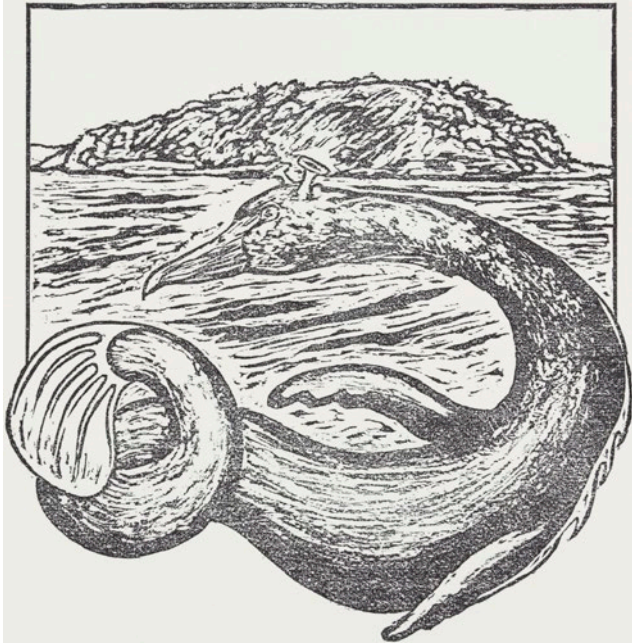
2019

Woodcut

28 x 28

Printed by Greg Harrison

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



## Warren Cooke

*The Anchorage*

2019

Woodcut

24 x 23.5

@artbycooke



## Carlton Cox

*Escapade*

2019

Multi block linocut

20 x 20

My home and studio environment includes an expansive wetland with a well populated ecosystem. This amazing environment includes about 100 inquisitive and amusing Tasmanian Native Hens (*Gallinula mortierii*). These flightless birds, in the Rail family, are endemic to Tasmania and became extinct on continental Australia about the time of the Dingo's arrival. The social structure of native hens is unique and when observed on a daily basis they provide endless interest and entertainment. I often imagine them as adventurous and curious travellers. *Escapade*, a five colour linocut, is the imaginary voyage of three audacious joy riders.

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



## Beth Croce

*Bandicoot Recovery - A Promising Beginning*

2019

Reduction linocut and chine collé

20.5 x 20.5

With hungry foxes removed and plague-ridden feral cats made unwelcome, the bandicoots are finally free to settle in to their new island home. While the eastern barred bandicoot is still listed as 'extinct in the wild', animals born and bred in captivity, plus others moved from large fenced reserves, are now embarking on new lives in truly wild and free locations. Early results of the recovery program are encouraging. These refugees appear to be thriving in their new environment and represent hope for a future for this species and others like it.

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



## Ann Cunningham

'*Pellaea Falcata*' - *Splendacious Pteridomania*

2019

Linocut

28 x 28

Drawing, painting and printing things botanical gives me great pleasure. The pleasure derives from close observation and I like to think that my work invites the viewer to look more closely. The botanical photographs of Karl Blossfeldt were an early inspiration. In 2017 I produced a set of 40 nature prints of ferns from the Royal Botanic Gardens Melbourne Fern Gully. Each specimen was directly printed to display both sides of the fern. That set now sits beside sets of nature prints from 1869 and the 1920's on the shelves of the Herbarium Library. *Pellaea Falcata* was one of the ferns I printed.



## Rachel Derum

*To Cast Aside the Weight of Facts*  
2019  
Pigment inkjet print  
28 x 28  
Printed by Dangerfork Print Co.

'Still, what I want in my life  
is to be willing  
to be dazzled—  
to cast aside the weight of facts  
and maybe even  
to float a little  
above this difficult world.  
I want to believe I am looking  
into the white fire of a great mystery.  
I want to believe that the imperfections are nothing—  
that the light is everything—that it is more than the sum  
of each flawed blossom rising and falling. And I do.'  
- Mary Oliver *House of Light*

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





## Philip Faulks

*Song Book*

2019

Hand coloured linocut

25 x 25

Printed by the artist and Bill Hay

[philipfaulks.org](http://philipfaulks.org)



## Kevin Foley

*The Row's*  
2019  
Etching and aquatint  
17.5 x 17.5

The repetition of the row's in the vineyard throughout the seasons changes your view of the landscape as you drive past them. The bareness in winter offers a glimpse of the symmetry of the tangled vines without their lush covering of leaves.

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

Represented by PG Printmaker Gallery, Port Jackson Press and Lauriston Press





## Sarah Gabriel

*Comedian of the forest*

2019

Linocut

28 x 28

The Crimson Rosella's inhabit my garden in Central Victoria. They seem to love life, always going somewhere and darting in and out of trees in large flocks, making loud noises. They sometimes fly alongside our car for a kilometre or two! An old man who lives up in this area was telling me he calls them the 'Comedian of the forest'. I decided with the title for this years print exchange of Splendacious and my connection to Australian bird-life, that the Rosella's would be a perfect fit!

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

Represented by Lauriston Press



## Alex Gillies

*Keys To The City*  
2019  
Linocut and type  
25.5 x 20

Self-taught across all my creative endeavors, from printmaking to playing drums to writing. I have always tried to make the most of what I can with the minimum of tools and or process - trying to distil down and communicate through relief prints, the strange surrealist worlds of my imagination. This print marks a return to the medium after a several-year absence. A Brisbane native, currently camped out in New York, this print speaks of home, of searching for safe places and that feeling of being an outsider where you can unlock any door but still not find where you belong.

[againstthewoodgrain.wordpress.com](http://againstthewoodgrain.wordpress.com)



## Jillian Green

*La Fin*

2019

Linocut

16.5 x 16

Printed by Rona Green

Continuing to explore the themes of providential relationships and the interconnected bond between humans and animals, *La Fin* is a snap shot at the conclusion of a two decade love affair. A signing off, a final morning with a splendid feline who was both brawn and magnificence.

@jg.visual



## Rona Green

*Kev the clown*  
2019  
Hand coloured linocut  
28 x 28

Kev is a clown bumbling around.

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

Represented by Australian Galleries, Beaver Galleries, Penny Contemporary and Solander Gallery



## NED KELLY CAVE'S

# HAHA

*Pilgrimage to Ned Kelly Caves*

2019

Aerosol paint and stencils

28 x 28

Pilgrimage to Ned Kelly caves is an exciting journey, reachable only by a 4WD vehicle, then a 40 minute hike off track through dense bush growth to reach the final destination, the caves, where over 100 years ago the Kelly Gang hid from the authorities. Inside this cave there are two entrances and large crystals that Ned Kelly would have seen and touched, this location is not on any tourist map but is only for the hardcore pilgrim. This print is a 7 layer hand cut stencil that portrays the Ned Kelly caves, a splendacious life time achievement.

[regantamanui.com](http://regantamanui.com)



# Greg Harrison

*Cuckoo*

2019

Mezzotint and etching

17 x 11.5

[mrgregharrison.blogspot.com](http://mrgregharrison.blogspot.com)



## Bill Hay

*For the Record*

2019

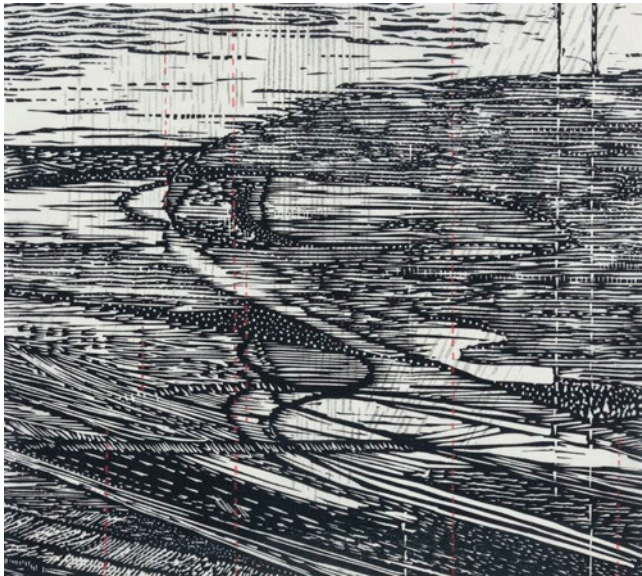
Hand coloured linocut

22.5 diameter

To be truly Splendacious: STOP THE SPIN - BRING THEM IN.... Refugees are welcome here.

Represented by Four Eight Four





## Bridget Hillebrand

*Wetlands*

2019

Hand coloured linocut

28 x 28

*Wetlands* reflects on the landscape of Grassflat Swamp Flora and Fauna Reserve in Western Victoria. My long association as a climber with the Wimmera landscape has enriched my awareness of the landscapes mutability and fragility. I remember a time when billabongs were dry and after torrential rains, the rhythmic calls of Eastern Banjo frogs filled the night air.

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





## Judy Horacek

*The Garden*

2019

Hand coloured linocut

15 x 16.2

Printed by Dianne Longley, Agave Print Studio

Recently I have become interested in Mycenaean and Cycladic figurines - early symbolic representations of human-like figures. The meaning of the figurines has been lost over time - are they toys or sacred objects used in rituals, are they gods, goddesses or simply everyday people? This Splendacious print folio gave me the opportunity to create a space of shining flowers and place one of these mysterious figures there. She wonders, we wonder.

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

Represented by Beaver Galleries



## Callum Jackson

*Shower*

2019

Hand coloured linocut

20 x 25

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



## Shana James

*Immersed in the Pattern of Being Who She Thought She Was*

2019

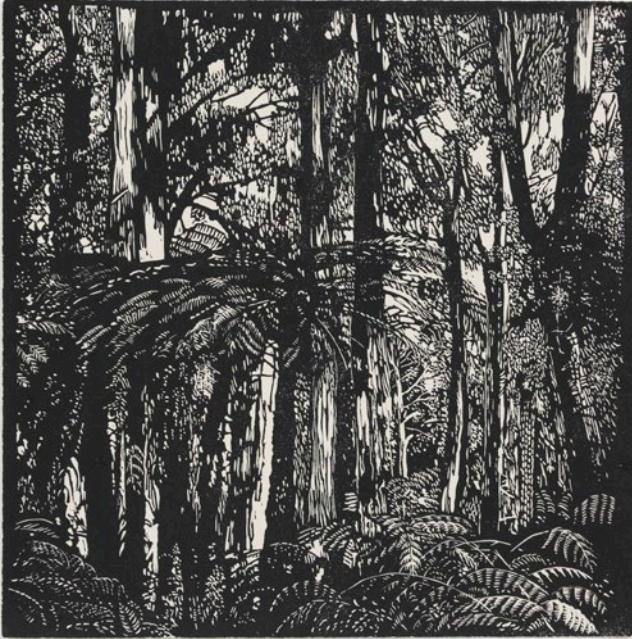
Linocut

20 x 20

Much of my recent work uses the story of Alice in Wonderland as a critical lens to explore ideas around self-identity and self-actualisation. My research into the text, first published in 1865, has led me to look at Victorian society and the patterns of that society. How the patterns of your life affect the person you become. I am interested in ideas to do with being immersed in pattern as a metaphor for daily life and in the way we sometimes create our lives as a series of repeated patterns.

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

Represented by Stala Contemporary

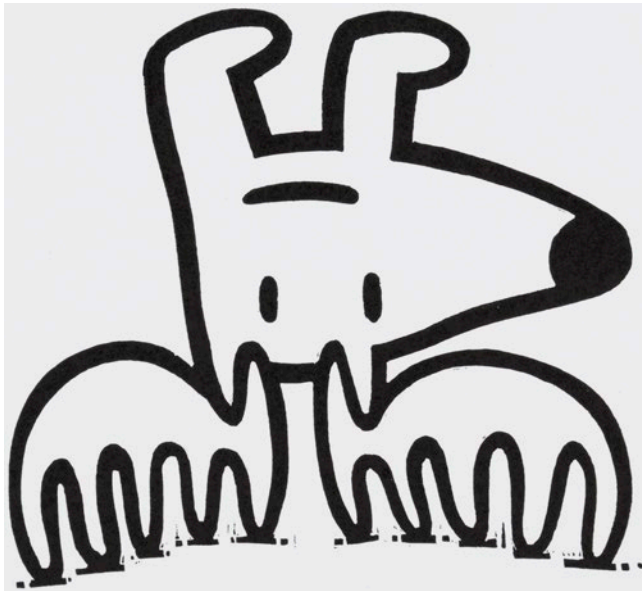


## Chris Lawry

*In The Bush*  
2019  
Linocut  
28 x 28

*In The Bush* is one of a series I have made called 'Walking to Sassafras'. I based the series entirely on a walk through Sherbrooke Forest and Alfred Nicholas Garden, from my home in Belgrave, to Sassafras, one lovely day in Autumn.

[www.facebook.com/chrislawryprintmaker](https://www.facebook.com/chrislawryprintmaker)



## Tim Lines

*Upside Down Moose*  
2019  
Linocut  
28 x 28



## Soula Mantalvanos

*Lyno at The European*

2019

Etching

28 x 28

Printed by Theo Mantalvanos

In 2008 a series of portraits of Lynn Savery were produced after a chance meeting between two local artists in a cafe. Despite living hundreds of miles apart now, phone, text and special post parcels, have sustained and nurtured their friendship. One portrait – *Lyno at The European* – somehow escaped being produced. How exciting to be able to realise it this year, the year Lyno won the Doug Moran Portrait Prize.

@soulamantalvanos

Represented by Queenscliff Gallery & Workshop



## Cassie May

*Untitled*  
2019  
Linocut  
21 x 24 irregular

@indy\_neko

Represented by Neospace





## John McClumpha

*The Garden Gate*  
2019  
Multi block linocut  
23 x 23

This is an imaginary scene, inspired by the typical public gardens, parks, and cemetery entrances that you find in country towns – all of them... Splendacious!

@biggusgiovannus

Represented by Tussock Upstairs





## Aaron McLoughlin

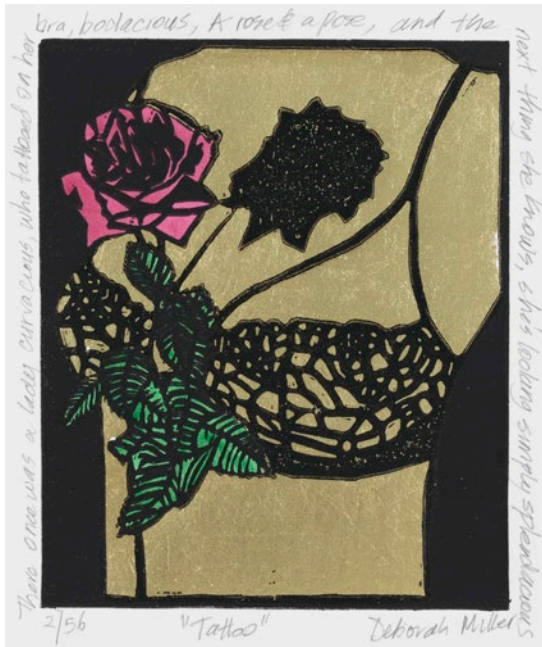
*Big John*

2019

Linocut

28 x 28

Printed by Rona Green



## Deborah Miller

*Tattoo*  
2019  
Linocut  
19 x 15

There once was a lady curvaceous,  
Who tattooed on her bra, bodacious,  
A rose and a pose  
And the next thing she knows  
She's looking simply Splendacious.

This is an image that was produced after a photographic session of myself last year! Earlier this year I developed a nasty invasive and aggressive breast cancer. My breasts have been removed. This has led to a series of art works along the same line, as I was dealing with this trauma. I have been grateful to this exhibition for allowing me to start with something Splendacious.

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

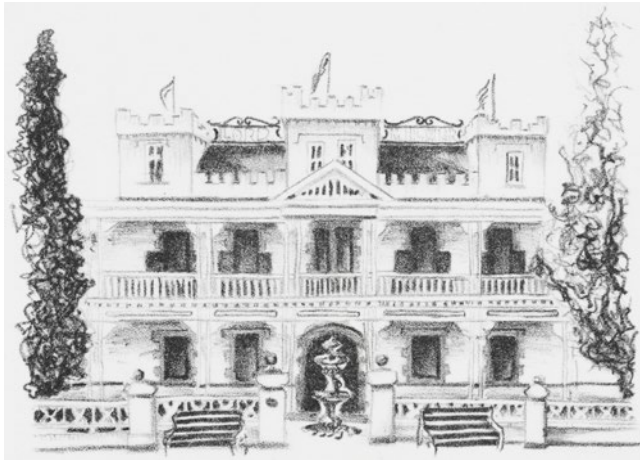


## Julia Milton

*Waterlily World*  
2019  
Linocut  
28 x 28

My work reflects on a recent trip to Far North Queensland. It was my first visit to this area of Australia and took on an almost magical feel of entering a completely different world with the most wonderful animals and plants.

@juliamilton1



## Millie Mitchell

*Matjiesfontein (oasis)*

2019

Lithograph

17 x 21

The Lord Milner Hotel is located in the micro town of Matjiesfontein, South Africa, in the middle of the Karoo desert. It is a preserved colonial establishment offering an escape from the desert heat, an oasis. The lush grounds and luxury of the estate is in stark contrast with the vast ruggedness of the Karoo, making it quite the 'splendacious' sight.

[milliemitchell.com](http://milliemitchell.com)

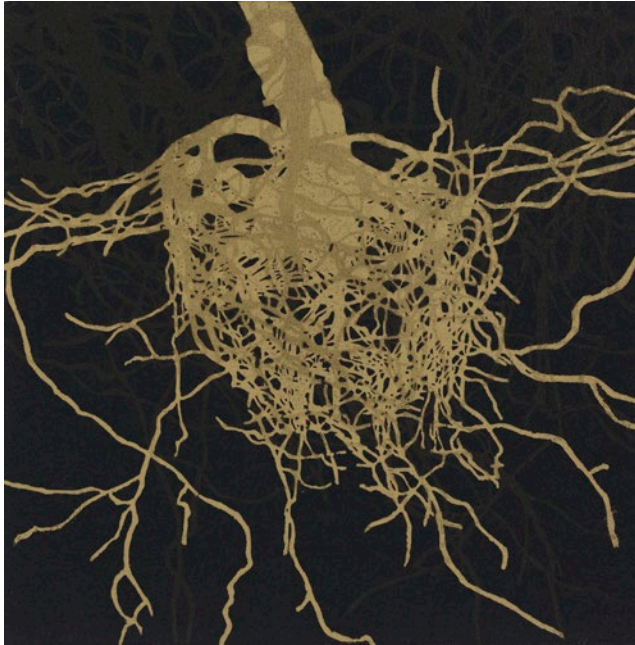


## Glenn Morgan

*Winx*  
2019  
Linocut  
15 x 21

I, like many people in Australia, was captivated by Winx the champion race horse. What a ripper of a horse. And I'm not even a racing person. Hope you like the image.

Represented by Australian Galleries



## Helen Mueller

*Your Heart of Gold*  
2018  
Woodblock print  
28 x 28

I have been examining tree root architecture in my recent work. It strikes me that roots are not unrelated to our hearts both in a physical sense – arteries and veins reach out from this central organ to the outer reaches of our bodies – and in a metaphorical sense – we reach out with our hearts beyond our bodies to others. So this is your heart of gold, energetically, compassionately – splendidly – reaching out into the world for connection.

@helen.m.mueller

Represented by May Space



## Rachael Ness

*Reaching for Venus*

2019

Etching and aquatint

28 x 20

This work is a nod to the sculptors of the Roman era who lived life to the fullest and captured their lust for life and human beauty through their exuberance. If I could capture half of what they achieved that would be **SPLENDACIOUS!**

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



## Leonie Oakes

*Sanguine*

2019

Etching

28 x 28

Printed by the artist and Dark Matter Press

sanguine

*/ˈsɪŋɡwɪn/*

Optimistic or positive, cheery, especially in an apparently difficult situation.

"She hesitated momentarily and a confident smile whispered in and took flight." - Leonie Oakes

@leonie\_oakes\_artist

Represented by Handmark Gallery and Port Jackson Press





## Sharron Okines

*The Reading Room*

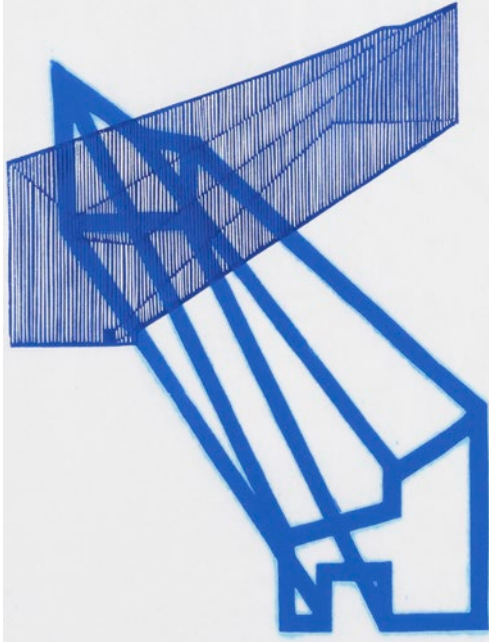
2019

Linocut

23 x 23

Sparkly crystal equals Splendacious to me, and the chandeliers in the Reading Room at the Fitzroy Town Hall are certainly that! I love the challenge of trying to create a feel of sparkle through my chosen print medium of linocut.

[sharronokines.weebly.com](http://sharronokines.weebly.com)

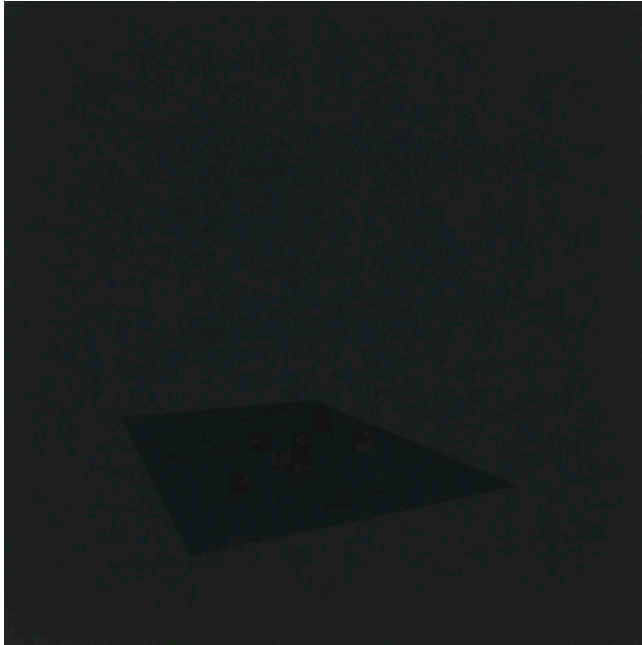


## Lex Palmer Bull

*Encounter*  
2019  
Linocut  
28 x 28

This piece explores the tension inherent between the realised and envisioned environment and how oppositional structures allow for an exploration of imagery and materiality. The rigid, grid-like projection in blue (echoing architectural blueprints and their capacity to represent envisioned structures) contrasts with the fragility and softness of the paper and the deliberate yet unpredictable nature of the ink bleed. This suggests a conflict that operates in much of our built environments and aesthetic expectations. It is a structural dualism inherent in both my ideology and art practice.

[lexpalmerbull.com](http://lexpalmerbull.com)



## Travis Paterson

*buried deep in my hard drive is a folder of photos of you*  
2019  
Screenprint  
7 x 17

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



## Jim Pavlidis

*Footscray*  
2019  
Hand coloured linocut  
15 x 20

Represented by Queenscliff Gallery & Workshop



## Michael Reynolds

*Humbug*  
2019  
Multi block linocut  
28 x 28



## David Rosengrave

*Brain Wave*

2019

Hand coloured linocut

28 x 28

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



## Penny Ruthberg

*Self Portrait*

2019

Screenprint

28 x 28

Printed by Inkpot Studios

Using the dog as a totem animal, and with a wry sense of humour, my work explores the relationship between humans, culture and pet keeping.

@pennyruthberg





## John Ryrie

*Titivillus IV*  
2018  
Linocut  
16 x 12

@jdryrie



## Gary Shinfield

*Splendacious 3*  
2019  
Multi block woodcut  
28 x 28

The word Splendacious suggests yellow, pink, salsa music and dance. This image celebrates a dance of desire.

[www.garyshinfield.info](http://www.garyshinfield.info)



## Glen Smith

*Level or Levelled Crossing*

2019

Acrylic aerosol paint on paper

28 x 28

Taking printmaking to a street level and raw aesthetic, this six layered spray edition embraces the infamous association of Melbourne's urban art aesthetic of stencil graffiti and its grungy nature and repetition.

Identifying with the theme of Splendacious, the eye of this artist has a solid appreciation for the city and sees a real magnificence to be found in the layering of urban iconography within these built environments.

I take inspiration from the city in the way early colonial artists were inspired and found awe within the Australian bush. Being always immersed in our local landscape, here it is presented in a twenty first-century context with beauty found in the sensory overload, geometric structures, silhouettes and signage.

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

Represented by Boom Gallery and Port Jackson Press



## Shanti Stamp

*Tracey's got a doodle*

2019

Linocut

28 x 28

The work I create explores my love of story, with a focus on identity and rebelliousness. Taking a tale from my life and reducing it to a soundbite, I make a representative linocut image of an everyday object. Often it is something that I find humorous or that moves me in some way.

@mrs.stamp.art



## Sophia Szilagyi

*splash*

2019

Pigment inkjet print

27.5 x 27.5

The thrill of a big splash. The shock of getting wet by a big splash. The pride in making a big splash. The pure enjoyment or dislike of the splash of water.

[sophiaszilagyi.com](http://sophiaszilagyi.com)

Represented by Otomys

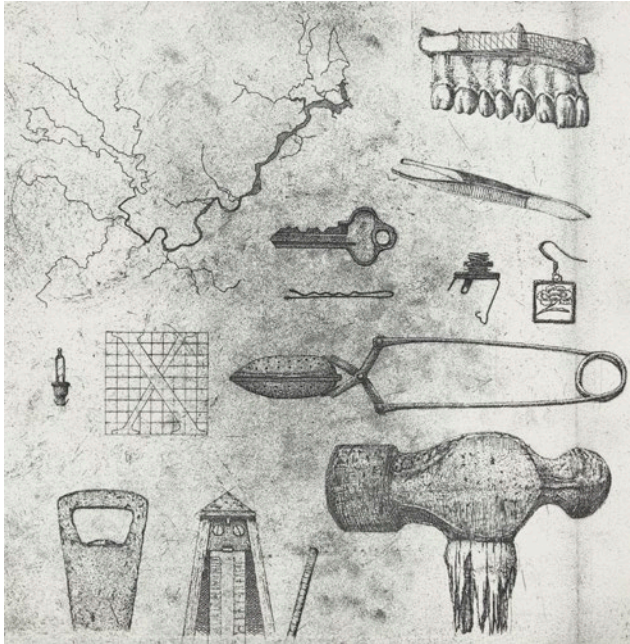


## Simone Tippett

*Splendacious Ponies*  
2019  
Screenprint  
26 x 26

When I was 4 years old, I informed my parents (with great seriousness) that I would die if they didn't let me have a pony. 46 years later, I still don't have a pony, but am surrounded by them: my Dad and Step Mum are utterly horse-obsessed, I've watched the *Man from Snowy River* with my Dad more times than is sensible, our print studio is behind a friend's café called Pony & Cole, and every year I curate a pony-themed print exhibition for the SA Living Artists Festival... Splendacious!

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



## Justin Watson

*Suburban Alchemy (massa confusa)*

2019

Etching

28 x 28

My images of everyday objects and mechanisms are keenly observed and finely depicted. This work highlights the variation and anthropomorphism in these items, whilst also touching on their inbuilt obsolescence and the environmental impact of this phenomenon.

[jomow.com](http://jomow.com)





## Zoe Woebken

*Tuesday in Suburbia*

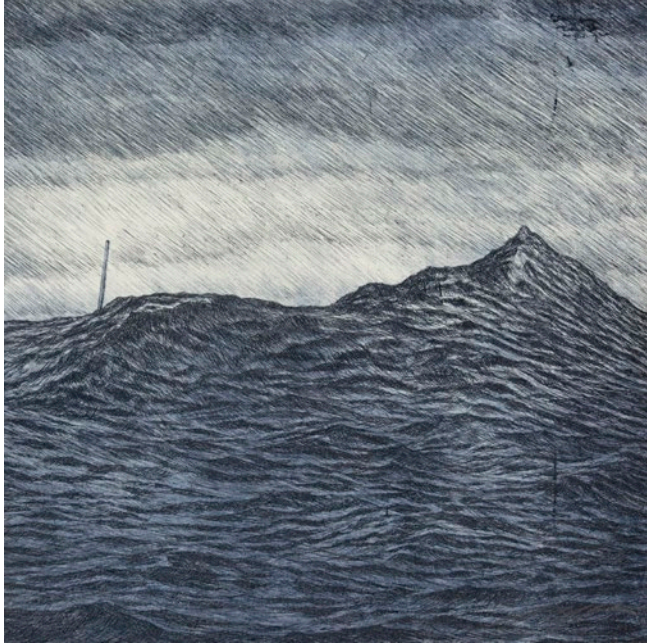
2019

Reduction linocut

16 x 21.5

*Tuesday in Suburbia* depicts a singular suburban house reflecting the familiarity and comfort of suburbia. Through fine details and a classic suburban exterior, I have combined a sense of individuality and familiarity within the suburban home.

@zoe\_woebken\_art



# Joel Wolter

*The mast*  
2019  
Etching  
28 x 28

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

# Splendacious

Catalogue published by Rona Green

Images and text © the artists 2018-2019

Photography by Tim Gresham  
[www.timgresham.com](http://www.timgresham.com)

Exhibition framing by Neo Frames  
[neoframes.com.au](http://neoframes.com.au)

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