

ARTISTS' STATEMENTS & BIOGRAPHIES

Anna Adams' work is based on the hero myth, a myth that is often viewed as fundamental to humankind. In the prints *You Are My Hero - The Pursuit I and II*, Anna creates a rich and evocative mythology using intensely coloured etchings and a visually arresting personal iconography. This is a story about the strength and courage of youth, love and loss. "The world is a beautiful but dangerous place for young warriors."

Lee Bartley has recently completed a Bachelor of Fine Arts majoring in printmaking at the University of Tasmania. Her work is about journeys through landscapes and incorporates elements of mapping.

Alicja Boyd was born in Gdansk, Poland and migrated to Australia in 1972. Based in Hobart since 1997, Alicja has a Bachelor of Fine Arts degree from the University of Tasmania. Her work for this exhibition was inspired by *The Company*, a movie which dealt beautifully with the daily lives of dancers and choreographers as they prepared for a major production. In this series of collagraphs Alicja has conveyed the movement and grace of the female dancers.

Nicole Choroszy makes prints that investigate the intimacy of the body, and marks, impressions and traces on the body. Existing within a skin is something we all share - we know ourselves and each other through our surface - we are surrounded by skin. In proposing a print to be the impression of a body on a surface (leaving an image that retains a fundamental physical relation to the body as a lasting trace of the action that caused it) Nicole investigates the possibility of the trace connecting the internal and external worlds of artist, viewer and object.

Jenny Dean is a printmaker and video artist whose prints are based on the many drawings she makes to record life events. Jenny believes our memories are unreliable, as are the prints that recall the memories. The prints in this exhibition are the end-process of a record on paper, a printed record and 10 years later a second rendition of the original drawing. The original event is marked out in thick, rapidly drawn, blurred lines. What is left is a memory of the place and a memory relating to the drawings of that place. Both are separate from each other, taking on lives which are independent of the event itself, however both serve to affirm a 'pleasant life'.

Gabrielle Falconer is currently studying toward her Doctorate in Fine Arts at the University of Tasmania. Gabrielle's work is about her experience as a mother of a teenage son and the transformations and complexity of this stage of life for both mother and son. In *Bashed*, Gabrielle puts the viewer in her shoes as she looked at her son's face, bruised and bloody after a beating, and tries to make sense of it. This image presents the physical changes in healing as well as the psychic processes of transformation after the assault.

Diane Foster is working toward a Master of Fine Art at the University of Tasmania. A fascination with history, geology and ecology combined with childhood memories of the coastline around Ulverstone has led to her use of Goat Island and its destruction as a symbol of the often degrading effects of technology and culture on our environment.

Fiona Fraser recently moved to Tasmania from Queensland and is undertaking a Master of Art, Design and Environment degree at the University of Tasmania. Fiona's work is concerned with the way people impact on the environments they inhabit and also her experiences in the

Tasmanian wilderness. "Look at these wondrous places beneath our feet, a galaxy of treasures, rare and exceptional, beautiful and delicate. Tread carefully on our adventures through the world so that others can discover these same unforgettable experiences."

John Ingleton is currently studying toward a Master of Fine Art and Design degree at the University of Tasmania. In recent work John explores the impact of the Australian flora collected by the early explorers and subsequently propagated by the Empress Josephine in France. John uses Napoleon's bee as a metaphor for transportation and cross fertilization, and the Republican hexagon, derived from the beehive, as a symbol for France.

Iona Johnson is currently studying full time for a Doctorate in Fine Art at the University of Tasmania where she uses the techniques of linocut, etching and collograph to explore the sensory experience of moving through the bush at night. Iona seeks to capture in print particular aspects of these moments; the strangeness and unfamiliarity of the known/unknown, which is hidden from view. She uses fragmentation and abstraction to reflect the idea of the dissolution of boundaries and loss of the known and its impact in the realm of the unconscious.

Mayu Kawasaki has lived in Tasmania for four years and is currently studying for a Master of Fine Art and Design at the University of Tasmania. Memories of Japan mingle with memories and experiences of Tasmania to produce a unique body of work which tries to capture and make real these memories so that they will never be forgotten.

Michael Key came to printmaking recently, after thirty years experience as a fine art photographer. Michael enjoys exploring new techniques in printmaking but particularly the use of aquatint

and lift grounds which enable him to achieve a subtle tonality. The prints in this exhibition are based on a trip to New Zealand where the beauty of the windswept black sand beaches created a strong impression on the artist.

Erika Kirchner is enrolled in a Bachelor of Fine Arts at the University of Tasmania. Born in Germany toward the end of World War Two, she carries with her indelible memories of a world in flames through the greed of power-hungry men. Contemporary conflicts keep these memories alive and the suffering of simple folk whose only fault is to be born in the wrong place at the wrong time informs her work.

Linden Langdon is currently working toward a Master of Fine Arts by research at the University of Tasmania. Her work for this exhibition, *Were you there on the day?* combines etching, silk and velvet to create a sculptural form. This piece reflects Linden's long and enduring interest in human interaction with the natural and built environment as well as the impact of trauma on our lives. Traumatic events can be a catalyst for change in many ways, perhaps subliminal, and this work endeavours to explore the transition or process.

Janice Luckman is a collector and hoarder who finds it difficult to part with fabrics because of the memories they evoke; of clothes, occasions, people. Much of these get made into quilts where the stitching acts to link these memories together. Not stylish or fashionable, perhaps not even useful, these objects, old clothes and knick-knacks evoke the senses and nostalgia for the comfort of home and memories of loved ones.

Sara Maher's works for *Indelible* are rubbings executed during her residency on Maria Island in 2006. The works explore historic walls as surfaces/ boundaries imbued with time and place.

The impressions became clues leading her into an investigation of the island's past and present. Within these works she approaches the wall as a boundary; a permeable space and an intimate site of discovery from which greater meaning unfolds.

Deborah Asma Mather is nearing completion of a Master of Art, Design and Environment degree at the University of Tasmania and her work questions the whole concept of the indelible; of the immutability of truth. While the mark on the plate remains constant, the process of applying ink alters the reading of the image. This is, by analogy, a conversation between permanence and flux. A conversation begun perhaps in Ancient Greece when the question was raised, "is it possible to step into the same river twice?"

Margaret McAteer is a printmaker who specialises in screenprinting. Starting out as a member of the Women's Printing Collective in the 1980s, she enjoys the vibrancy and variety of colours available through the medium of screenprint as well as the technical and problem solving issues that it raises. Her work always involves people through whom she endeavours to express her views on humanity, politics and history.

Milan Milojevic is senior lecturer and head of printmaking at the Tasmanian School of Art, University of Tasmania. He employs the relatively new art of digital printmaking in creating his stunning, multifaceted work. His imagined landscapes contain strange, hybrid creatures that are foreign, yet somehow familiar. By refiguring elements from the natural world, he creates new and different species, and in doing so "looks to determine his own location in the world, positioned as he is between and within different cultures" His works are included in many public collections

including the National Gallery of Victoria, National Gallery of Australia, Queensland Art Gallery, Tasmanian Museum and Art Gallery and the Queen Victoria Museum and Art Gallery.

Judy-Anne Muller is an art teacher and printmaker. She is currently working on a series of linocuts where the figure is usually confined to an interior, and a view of an outside world is sometimes suggested. These works are autobiographical and are a reaction to both internal and outside forces. The shell symbolises a part that cannot be wiped or lost, a part that is constant. Perhaps this represents the minimum requirement to exist? What is missing is more important and has a greater influence at times.

Leonie Oakes is currently completing a Master of Fine Arts at the University of Tasmania. Her recent body of work focuses on the relationship between books and bodies and their ability to both reveal and conceal an inner voice. Leonie has constructed wearable books that bring an internal story to the surface of the body. "Silently / I talk out loud / to myself / can you hear me / when I shut my eyes and dream".

Simone Pfister is a printmaker who uses different techniques and processes, often combining these to produce unique state works or small editions. These techniques include stone lithography, embossing of paper, collographs, found objects and stitching. Themes centre on explorations of identity through memory, clothing, collections and found objects, with inspiration coming from both personal and collective narratives and memories of the everyday. The cocoons are constructed from lithographic prints and are sewn together with cotton thread to create sculptural forms. They reflect themes of childhood, change, fragility and strength.

Yvonne Rees-Pagh has recently completed a Master of Fine Arts research degree at the University of Tasmania. Her work for this exhibition is based on the life story of Maria Sibylla Merian, an artist and naturalist who in 1699 embarked on a pioneering expedition to the Dutch colony of Surinam in South America. Merian collected specimens of rare plants and insects and later created drawings and engravings based on these collections.

John Robinson recently completed a Bachelor of Fine Arts degree at the University of Tasmania where he also works as the Print Studio technician at the Tasmanian School of Art. His work reinvents myths about Tasmanian bunyips and applies them to contemporary situations. Gentle Annie the Bunyip is one such myth that is based on the drowning of a young girl while on a school picnic and a now silent waterfall.

Christine Scott is currently working as a freelance artist and graphic designer, and part-time art curator at The Henry Jones Art Hotel. Her recent work *Love letters (flutters) from Shogoji* is about spoken words and unspoken thoughts, the intimate communication between two people who are separated geographically but not emotionally. The butterflies represent the carrying of these messages, and also refer to the practice of Zen monks who, while walking through the temples, open (flutter) the pages of sutra books to silently spread the dharma.

Kath Sinkora believes memories can have a profound effect and burn deeply leaving an indelible imprint on our lives. *Desperate Measures*, Kath's print in *Indelible*, was born of such a childhood memory, an intensely personal event affecting her daily physical life. The image refers to a time when, as a toddler, an angora jumper she was wearing cut off her circulation. It had been worn for so long that she had

outgrown it while still wearing it. The only way to remove it was to cut it off. On many levels this work and the event inspiring it were catalysts in personalising Kath's work and infusing it with meaning.

Jane Slade is a dreamkeeper. Studying for a Bachelor of Fine Art at the University of Tasmania, she uses the mark on the lithographic stone to try to capture the look or the gesture that can conjure up a memory or feeling that may have once been erased or put aside. Weaving the past with the present, neither a young girl nor a young woman, caught between two worlds. Is she dressed up or disguised this dreamkeeper?

Selwyn Stein is a graduate of the University of Tasmania who uses the discipline of printmaking to focus on the perpetually changing patterns created by, or reflected in natural bodies of water. Using a combination of woodcuts, collograph, etching and screenprinting, he explores the emotional and spiritual impact of these patterns from a personal perspective and the way that they parallel the moods we experience throughout our lives.

Debby Taylor is an art teacher who is currently working toward a Master of Fine Art and Design at the University of Tasmania. Her work explores the individual, place and identity. Drawing on experiences from childhood and adolescence, she uses human/animal creature forms to depict human behaviour after the style of the surrealist artist Max Ernst.

Toni Tenbensen has recently completed an Honours degree at the University of Tasmania. Her work, *heartfelt III*, is a series of six mourning neckpieces, each one representing one of her estranged siblings. The undeniable physical and biological proof of her ties to her estranged family, led Toni to inject her

own DNA into her work through the use of her own fingerprint, blood and hair. Hastily sewn together, these desperate symbols of hope suggest religious iconography, presenting complex theories and meanings in simplistic forms.

Jane Tyler is working towards a Bachelor of Fine Art with Honours at the University of Tasmania. Lithography using spirit tusche provides Jane with the ideal medium for expressing her response to the world. The material hardness of the lithographic stone or plate contrasts with the fluidity of the tusche. Jane's process in making her prints is exciting and dynamic with that elusive balance between chance and control. The unpredictability allows a freedom that is a constant source of inspiration.

Nonsense, an artist's book, is a collaboration in fun and light heartedness between Hunter Island Press printmakers and the Eastern Shore Writer's Group. The surrealist game of "Exquisite Corpse" was played by the Eastern Shore Writers to produce the text for this book. One person contributed a word or phrase and folded the paper, giving it to the next person who would do the same. This continued until a collaborative and unusual piece of writing had been created. Members of Hunter Island Press selected individual lines of text to create imagery in varied forms of printmaking.

CATALOGUE IMAGES

(left to right from top to bottom)

PAGE 2

Anna Adams

You Are My Hero - The Pursuit I & II
(detail) 2006
Multiplate colour etching

Lee Bartley

Pod (detail) 2006
Linocut, woodblock, pins

Alicja Boyd

Dance I 2007
Collagraph with watercolour

Nicole Choroszy

Araluen 2005
Etching

Jenny Dean

Indelible memories 2007
Collagraph

Gabrielle Falconer

Hoodie 2006
Etching and carborundum print

Diane Foster

Bang (diptych detail) 2006
Digital prints with linocut

Fiona Fraser

Syzygy: a treasury of local space adventures from the Koonya, St Clair and Shag constellations (detail) 2007
Digital print

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John Ingleton

Fleur de Bees (detail) 2007
Lithograph, silkscreen, etched perspex

Iona Johnson

Unknown markers (detail) 2007
Linocut and etching

Mayu Kawasaki

Kaoloa + PLUS + me 2007
Lithograph

Michael Key

Near Invercargill NZ 2004
Softground aquatint etching

Erika Kirchner

Hamburg 1943 2004
Etching

Linden Langdon

Were you there? (detail) 2007
Etching on silk

Janice Luckman

Cuppa 2007
Digital print

Sara Maher

Eternal Past 2007
Rubbing (convict built wall, Maria Island)
ink, pigment, charcoal, oil pastel on paper

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Deborah Asma Mather

The river fragment (exploring permanence through its opposite) 2007
Etching and collagraph

Margaret McAteer

Indulgence I 2000
Silkscreen

Milan Milojevic

Camouflage (tryptich) 2007
Digital/solarplate with 3D object

Judy-Anne Muller

Suspended set 2006
Linocut

Leonie Oakes

Silently 2007
Cloth, stitching, paper, ribbon
(wearable collar and cuffs)

Simone Pfister

Cocoon #5 2007
Lithographs, cotton thread

Yvonne Rees-Pagh

The natural world of Sibylla Merian 2007
Silkscreen, etching, linocut, woodblock

John Robinson

Annie Saw the Bunyip I (detail) 2006
Linocut, woodblock and relief intaglio

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Christine Scott

Love letters (flutters) from Shogoji
(detail) 2007
Linocut, chine colle

Kath Sinkora

Desperate measures 1997
Etching

Jane Slade

Dreamkeeper 2007
Colour lithograph

Selwyn Stein

The winds are changing 2006
Woodcut

Deborah Taylor

Who killed Cock Robin? (dyptich detail)
2007
Etching and aquatint

Toni ten Bensel

heartfelt III (detail) 2006
Wool, hair, cotton, blood, photocopy
transfer on metal

Jane Tyler

Sentient #1 2005
Lithograph

Members of Hunter Island Press & Easter Shore Writers Group

Nonsense 2007
Artists book