

# 21 AUSTRALIAN PRINTS

from the

GRIFFITH UNIVERSITY ART COLLECTION  
Brisbane

**ISBN 0 86857 186 5**

Published by Griffith University, Nathan, Queensland, Australia, 4111  
for the Griffith University Works of Art Committee, March 1984.

*Designed by:* Richard Blundell, Centre for the Advancement of Learning and  
Teaching, Griffith University.

*Typesetting:* Poly-Graphics Pty Ltd, Brisbane, Australia.

*Offset Plates:* Haighs Filmset Pty Ltd, Brisbane, Australia.

*Printing:* Jeff Waits, Reprographics, Griffith University.

*Cover Image:* Detail from "Iron (Two Views)" (1978-80) etching  
by Ray Beattie.

# **21 AUSTRALIAN PRINTS**

from the

GRIFFITH UNIVERSITY ART COLLECTION  
Brisbane

**RAY BEATTIE  
ARTHUR BOYD  
JOHN BRACK  
JOCK CLUTTERBUCK  
TONY COLEING  
LAWRENCE DAWS  
JANET DAWSON  
BASIL HADLEY  
GRAHAM KUO  
COLIN LANCELEY  
BRUCE LATIMER  
SALLY L'ESTRANGE  
KEITH LOOBY  
BEA MADDOCK  
JOHN OLSEN  
LLOYD REES  
SALLY ROBINSON  
JORG SCHMEISSER  
BRIAN SEIDEL  
JAN SENBERGS  
FRED WILLIAMS**

## PREFACE

The Griffith University Art Collection from which this exhibition is drawn consists of over 400 paintings, drawings, original prints, collages, photographs and sculptures, mainly by contemporary Australian artists.

The works have been collected since 1975 largely with funds consisting of .5% capital building costs set aside for this purpose when the University was built. In addition, the Visual Arts Board of the Australia Council has made acquisitions grants. Contributions to these funds from the public and donations of art under the Taxation Incentives for the Arts Scheme are also welcome. Individual works and exhibitions from the collection are available by arrangement for loan to schools, libraries, regional galleries and other public institutions. The remainder of the collection is on display throughout the University, and members of the public are always welcome to view the works in what is arguably the most beautiful natural bushland campus in Australia.

Griffith University has despite its relative youth already established a reputation for supporting arts projects financially and through opening its facilities to the public. This exhibition is a small but significant tribute to the work of the University's foundation Vice-Chancellor, Emeritus Professor F.J. Willett A.O., D.S.C., and the Griffith University Works of Art Committee's founding Chairman, Emeritus Professor C.F. Presley. Their support for the development of the arts in Australia and belief in the sharing of resources held in trust for the community, have enabled Griffith to provide a focus for cultural activity in Queensland.

**Dr. Margriet Bonnin**

Chairperson

Griffith University Works of Art Committee

1984



## ABOUT THE EXHIBITION

This small exhibition of twenty-one prints by some of Australia's leading printmakers has been selected from the collection of art works acquired by and housed at Griffith University in Brisbane. With its predominantly 'works on paper' bias, the collection offers a fairly broad survey of contemporary trends in Australian art augmented by a smaller but equally interesting group of works by American, Asian and European artists. The print area is particularly strong and includes several items of significance which have been important stimuli for the print movement in Australia or have played a seminal role in the development of individual print *oeuvres*. Where these are included in this exhibition they are acknowledged as such in the interpretative statements accompanying the works.

In addition to its collecting function, Griffith University is actively involved in the promotion of the visual arts in Queensland. The graphic arts, in particular, have benefited tremendously. Since 1977, the University has pursued an enlightened program of bringing to the State reputable printmakers as part of its Artist-in-Residence Scheme. During the past five years seven printmakers have participated in the project — Brian Seidel (1977-78), Michael Callaghan (1979), Therese Kenyon Mackie and Bob Daly (1980), Ray Beattie and Stephen Spurrier (1981) — all with the assistance of grants from the Visual Arts Board of the Australia Council, while in 1981 Alan Mann was also a resident, with assistance provided by the Queensland Government. Kaye Green, a Melbourne-based printmaker specializing in lithography, will be the Artist-in-Residence during 1984.

Another exciting development is the community-access Etching Workshop. This was established permanently following Brian Seidel's residency. His twelve-month visit to the University coincided with the Visiting Artist's Etching Scheme. Lawrence Daws, as host-artist, arranged for a number of artists to participate in the Workshop. They included Colin Lanceley, Donald Laycock, Arthur Boyd and Stephen Killick. Consequently, each of these artists is well represented in the collection, the works either having been generously donated, or purchased by the University.

"21 Australian Prints" is an integral part of Griffith University's continuing commitment to the visual arts. In providing the necessary funding to co-ordinate and tour the exhibition to various Queensland centres in conjunction with the Queensland Arts Council, the University is making available to a wider section of the community a valuable resource which, until now, has remained largely the province of a Brisbane audience.

**Stephen Rainbird**

Guest Curator, February 1984

## CATALOGUE

All measurements are in centimetres, height then width. Measurements refer to plate dimensions for etchings, to image sizes for screenprints, lithographs, woodcuts and linocuts.

The title of a work is enclosed in brackets where the title is unknown and a descriptive title has been assigned to it. Similarly, brackets are used where the date is known but not inscribed on the work.

l.l. lower left  
l.r. lower right  
bot.c. bottom centre

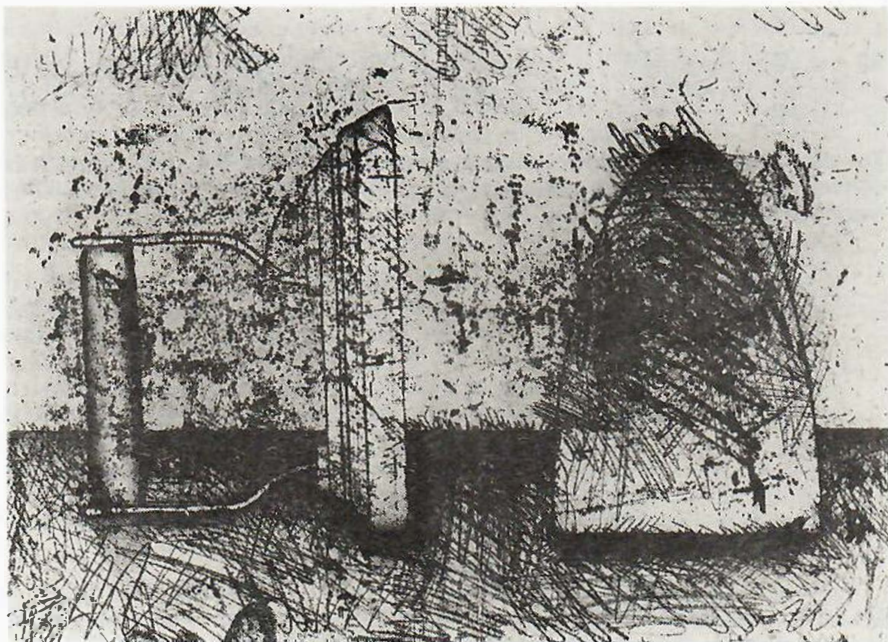
**FURTHER INFORMATION ON PRINTMAKING TECHNIQUES APPEARS AT THE END OF THIS CATALOGUE.**

## RAY BEATTIE

Born 1949 in Belfast, Northern Ireland.

Arrived Australia in 1967.

Lives in Brisbane, Queensland.



1. **Iron (Two views).** 1978-80  
Soft-ground etching from the portfolio "Utensil series".  
23.8 x 33.0cm  
Inscribed: I.l. corner, A.P.  
bot.c., Iron (Two views)  
I.r.corner, R. Beattie 1978-80  
Gift of the artist, 1981.

"The "Utensil series" is a collection of soft-ground etchings produced on the reverse side of used etching plates, building the composition around existing blemishes on the plates. At the time of their execution, these prints were a total change in direction, from tight colouring and textural variety, to a freer drawing style in monochrome.

I consider printmaking to be a medium for serious and independent visual creativity. Broadly speaking, I do not so much wish to satisfy a taste for the picturesque, as wanting to make a significant contribution to ideas.

The printmaking process itself is essentially an objectifying one in which various stages of technique and intuitive projection are necessary to convert an image from the mind to a series of plates or stones, and then to sheets of blank paper. These techniques simultaneously transpose, modify and create ideas in separate steps" — Ray Beattie, February 1984.

## ARTHUR BOYD

Born 1920 in Murrumbeena, Victoria.  
Currently living in London, England.



2. **Portrait of Lawrence Daws. (1978)**

Drypoint.

50.5 x 40.0cm

Inscribed: l.l.corner, 18/40

l.r.corner, Arthur Boyd

Purchased 1978.

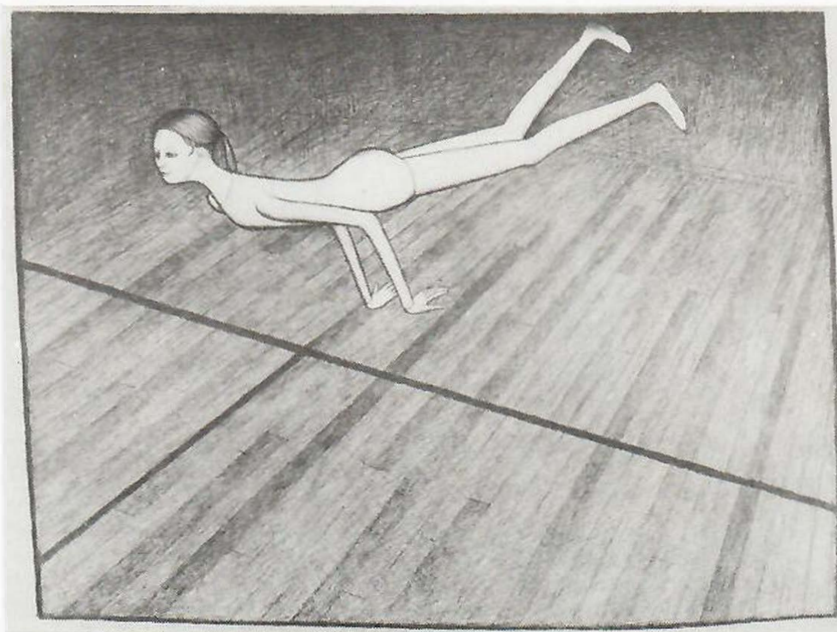
Drypoint, possibly the simplest of all intaglio techniques, is generally used to reinforce etching or, occasionally, engraving. In this portrait study of the well known Australian artist, Lawrence Daws, however, Boyd uses it to the exclusion of these other processes. The great quality of drypoint lies in the burr, which is the residue of metal fragments created after the steel 'pencil' is drawn across the surface of the plate. The burr retains ink during printing which gives the line a rich, velvety texture as shown here.

Boyd has used the plate with all the freedom of a sketch pad to present the image directly and simply. The sentiment conveyed by the sitter — through the extraordinary power and penetration in the eyes and the inescapable stare — is not unlike the quality found in his earlier dream world figures based on mythological and religious themes.



## JOHN BRACK

Born 1920 in Melbourne, Victoria.  
Lives in Melbourne.



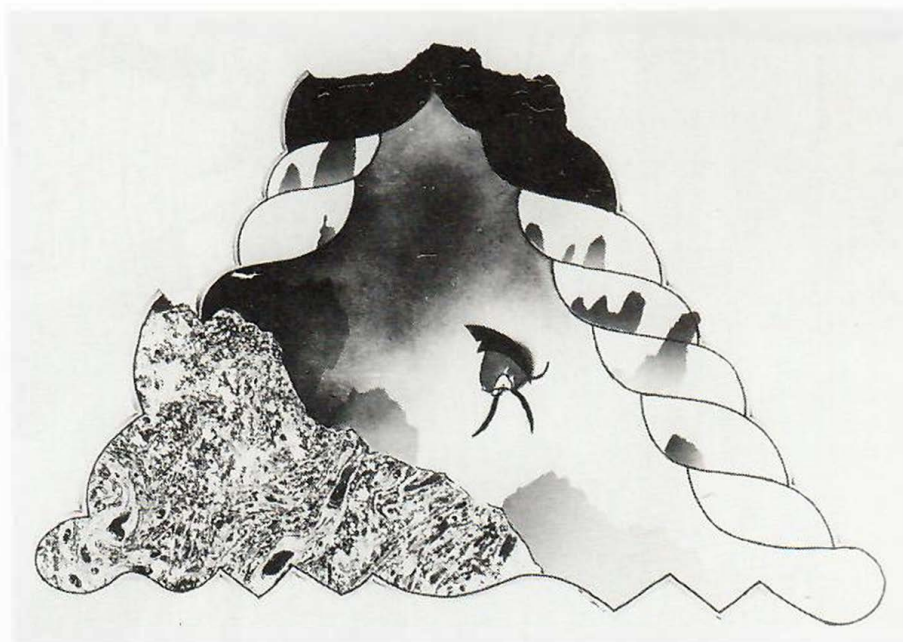
3. **On the elbows.** 1977  
Lithograph.  
49.0 x 67.2cm  
Inscribed: l.l.corner, 11/25  
bot.c., On the elbows  
l.r.corner, John Brack 1977  
Purchased 1983.

The human figure is a recurring theme in John Brack's prints. The female nude, in particular, is used in an almost clinical manner to illustrate different aspects of the human condition. Here, its depiction as a stereotype is intentional, not in a satirical way, but more as a subjective response to the disconnections, imbalances and discords which are so much part of our highly urbanized, impersonal way of life.

Brack's monochromatic approach is ideally suited to lithography which offers a variety of tonal effects through the selection of several different lithographic pencils, crayons and inks. In this print, the artist employs a combination of hatching and cross-hatching in pencil and crayon to realize areas of subtle gradation as well as broader expanses of more uniform tone.

## JOCK CLUTTERBUCK

Born 1945 in Edenhope, Victoria.  
Lives in Melbourne.



4. **Cave with falling object.** (1975)  
Colour etching and aquatint.  
50.0 x 76.0cm  
Inscribed: l.l.corner, 5/20  
bot.c., Cave with falling object  
l.r.corner, Clutterbuck '75  
Purchased 1976.

As a sculptor Clutterbuck views printmaking as a natural corollary of sculpture and hence suitable in providing solutions to sculptural problems. Therefore, it is to be expected that his graphic work should display quite definite sculptural tendencies. This is especially so in his handling of the strongly etched lines which encompass the irregular shapes of his compositions. In "Cave with falling object" the convex outlines, in particular, suggest interior volume while the concave lines give a feeling of solidity to the surrounding white space. Clutterbuck's sculptural concern for surface and form is reinforced here in the stark contrasts he establishes between the richly textured, warm tonal gradations of the shape and the crisp, clean expanse upon which it sits. The final result is a sensuous, graphic style in which natural phenomena, such as water and rock, are translated in a sculptural way.

## TONY COLEING

Born 1942 in Warrnambool, Victoria.  
Lives in Sydney, New South Wales.



5. **(Untitled).** 1979  
Colour linocut.  
53.0 x 37.8cm  
Inscribed: l.l.corner, 26/27  
l.r.corner, T. Coleing '79  
Purchased 1983.

Although Coleing's recent work is highly illustrative, much of its content remains deliberately ambiguous. There are obvious references to the human condition as demonstrated in the frequent use of the human skull, portraits of world leaders and well-known landmarks, but this is never fully acknowledged. The addition of minutiae, seemingly unrelated to the central motif, greatly increases the ambivalent nature of the work.

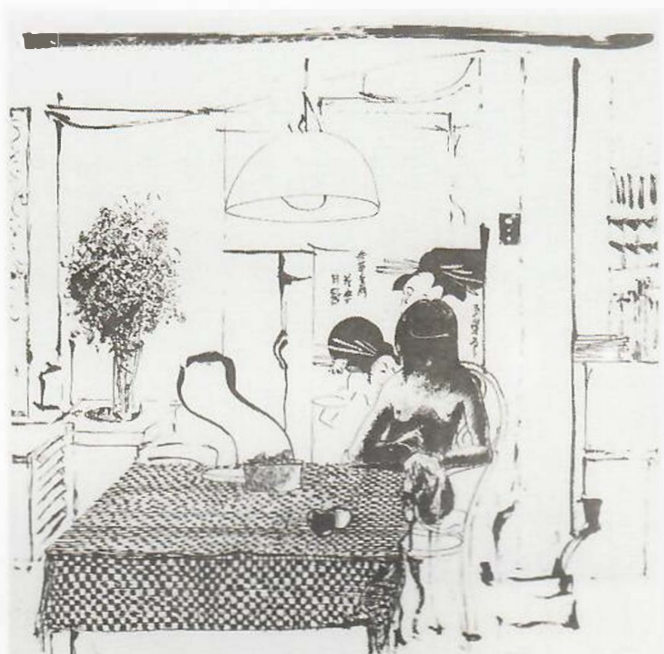
In this untitled linocut Coleing's interest focuses on the human figure, depicted as a series of alternate positive and negative shapes on a background of vigorously gouged lines. Although their meaning remains hidden within the highly introspective framework of the artist's style, the overall strength of the work lies in the extraneous feeling they evoke.



## LAWRENCE DAWS

Born 1927 in Adelaide, South Australia.

Lives at Owl Creek near Beerwah in Queensland.



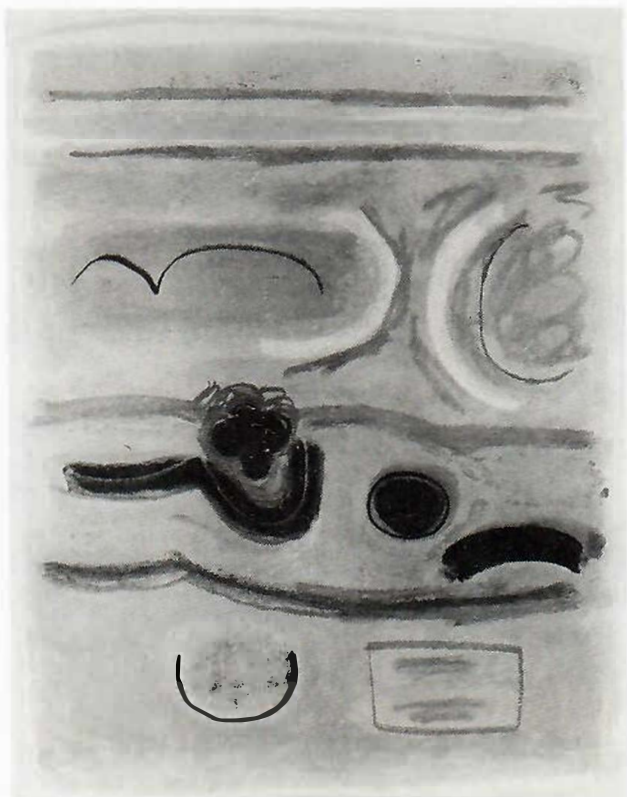
6. **Girl sewing.** (1978)  
Aquatint and drypoint.  
49.7 x 49.7cm  
Inscribed: l.l.corner, 20/40  
bot.c., Girl sewing  
l.r.corner, Lawrence Daws  
Gift of the artist, 1978.

"Girl sewing" is one of thirty-one etchings produced by Lawrence Daws at the newly formed community-access workshop at Griffith University during 1977-78. The majority of these prints were of an experimental nature and related to works on smaller plates done previously on Bribie Island. The subject matter varies considerably — Beerwah landscapes, studies of the female nude, portraiture, interior views at Owl Creek, to more romantic symbolic themes. The unifying and continuing quality of the work is the rich linear and tonal control. "Girl sewing", in particular, illustrates Daws' deft handling of line through drypoint, while a subsequent print, "Girl sewing 11", largely demonstrates his consummate use of aquatint.



## JANET DAWSON

Born 1935 in Sydney, New South Wales.  
Lives in Binalong, New South Wales.



7. **Lithograph and pastel.** 1960-64  
Colour lithograph and pastels.  
60.8 x 46.5cm  
Inscribed: l.l.corner, 19/20, Janet Dawson 1960-64  
l.r.corner, Lithograph and pastel, Artist's Proof  
Purchased 1983.

In 1956 Janet Dawson was awarded the National Gallery of Victoria Travelling Scholarship which resulted in four year's study in Europe. While at the Slade School in London she studied lithography and later, in Paris, printed lithographs for a number of French artists. On her return to Australia in 1960 Dawson became the Director of Gallery A in Melbourne and there started a print workshop, an activity she would be involved in until the end of 1964. "Lithograph and pastel" was produced during that period. In style, it closely relates to American new-abstraction, a movement which was becoming increasingly popular at that time. However, Dawson's original use of inflected line and tonal modulations, elements which would become characteristic features of all later work, clearly distinguishes this piece from its American counterparts. The curious addition of coloured pastels adds to the illusory nature of the print.

## BASIL HADLEY

Born 1940 in London, England.

Arrived Australia in 1964.

Lives in Adelaide, South Australia.

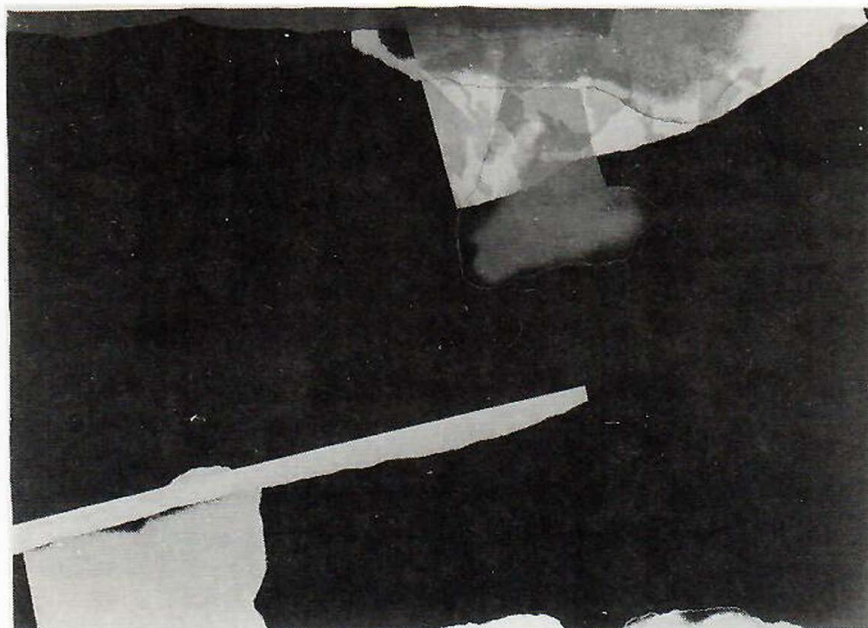


8. **Smile.** 1979  
Colour screenprint from hand-worked stencils.  
52.0 x 76.2cm  
Inscribed: l.l.corner, 8/50  
                  bot.c., Smile  
                  l.r.corner, Basil Hadley 1979  
Purchased 1980.

Basil Hadley frequently uses graffiti as the basis of his art. This type of imagery, spontaneous and casual in its appearance, is easily adapted to screenprinting. Here, this is achieved by exploiting the tusche technique, essentially a process in which lacquer stencils (as opposed to paper) are utilized to facilitate the reproduction of different textures and linear effects. As a result, "Smile" realizes many of the features that one normally associates with the familiar drawings and writings found on walls. Unlike graffiti, however, Hadley's motifs are pre-selected, enabling him to manipulate the formal elements as required. In this way, previously disjointed themes are transformed into more cogent patterns.

## GRAHAM KUO

Born 1949 in Canton, China.  
Arrived Australia in 1962.  
Lives in Sydney, New South Wales.



9. **Nightwatch.** 1976  
Colour screenprint from hand-worked stencils.  
50.0 x 69.5cm  
Inscribed: l.l.corner, 65/65 Nightwatch  
l.r.corner, Graham Kuo 1976 with monogram  
Purchased 1983.

Essentially, Graham Kuo's main concern is colour — in itself, as a form, shape and in relation to other colours. Nothing is depicted literally in his work, everything issues from imagination and feeling. His brilliant grasp of the fundamentals of design results in spontaneous and often lyrical prints of great simplicity.

"Nightwatch" is representative of the way in which he engages the complexities of abstraction. The large black rectangle is pierced by a sharp diagonal bar which activates as well as harmonizes the composition. Despite the flatness of its surface, the work maintains the illusion of a shallow pictorial space in which colours simultaneously dissolve and project.

Kuo's preference for paper stencils (often deliberately torn to effect an imperfect edge), broad areas of dense colour, delicately washed surfaces and subtle overprinting, clearly demonstrates his versatile approach to the medium.



## COLIN LANCELEY

Born 1938 in Dunedin, New Zealand.

Arrived Australia in 1940.

Lives in Sydney, New South Wales.



10. **Popiel.** 1972

Colour screenprint from hand-worked and photographic stencils.  
76.0 x 56.0cm

Inscribed: I.l.corner, A.P. Popiel  
I.r.corner, Lanceley '72

Purchased 1976.

This screenprint is an extension of Lanceley's earlier work in other media. During the 1960s his art underwent a gradual transformation, both in its physical appearance and in terms of the ideas presented. The object-orientated assembled junk sculptures of the early 'sixties slowly gave way to a more refined painting/sculpture dichotomy showing a new feeling for formal relationships. Following his move to London in 1965 the work experienced further change, providing the artist with the opportunity to concentrate more on style, form and thought. "Popiel", with its ambiguous spatial concerns, illustrates the extent of the new development. Through the discipline of the medium and a reductionist approach, Lanceley synthesizes form and creates a vocabulary which is appealing and distinctive.



## BRUCE LATIMER

Born 1951 in Sydney, New South Wales.  
Currently living in New York, U.S.A.



11. **New York print.** 1977  
Colour screenprint from photographic stencils.  
56.5 x 76.2cm  
Inscribed: I.I.corner, Bruce Latimer 7/47, 1977, New York print  
Purchased 1983.

Bruce Latimer's prints are essentially self-portraits, not in the traditional sense but rather in the selection of highly personal subject matter to convey deeply felt attitudes, beliefs and predilections. Although his own image is sometimes included as part of the design (to reinforce the specifically personal way he sees his work), it always assumes an ancillary role to the overall structure of the work. In "New York print" Latimer uses the self-portrait concept to investigate his own role as an artist and to expose paradoxes within art — both of a formal kind (the strange spatial effects) as well as of a more esoteric nature.

The printing technique employed here is painstaking — involving the use of photography, numerous stencils, accurate registry and careful assemblage. However, the artist's easy competence in manipulating these procedures results in a completely unified composition in which the technique appears effortless and never intrudes.

## SALLY L'ESTRANGE

Born 1953 in Brisbane, Queensland.  
Lives in Melbourne, Victoria.



12. **Sleeping figure.** 1983  
Etching and aquatint.  
45.0 x 60.5cm  
Inscribed: l.l.corner, 2/4  
l.r.corner, S. L'Estrange '83  
Purchased 1983.

Sally L'Estrange is both a painter and printmaker who works directly from photographs, particularly those appearing in daily newspapers. Frequently, she combines a number of techniques in the one work. Many of her recent prints, for example, have been over-painted with luminous colour. In "Sleeping figure" L'Estrange presents a semi-illustrative image devoid of any additional processes so as to maximize particular characteristics inherent in etching. All detail is spared, instead emphasis is given to the linear flow of the woman's body and the tonal qualities of the cloth. The format, in which the raw outline of the form dominates, is not unlike the cool detachment of most Pop Art imagery. However, L'Estrange's work differs markedly from that style in her individual ability to imbue subjects with a humanistic sympathy as evidenced by the personal reference evoked in the impression of the rose in the upper right of the composition.

## KEITH LOOBY

Born 1940 in Sydney, New South Wales.  
Lives in Sydney.



13. **Justice.** 1977  
Etching from the portfolio "History of Australia".  
45.0 x 59.0cm  
Inscribed: l.l.corner, 7/50  
                    bot.c., Justice  
                    l.r.corner, Looby '77  
Purchased 1979.

Since the mid-1970s Keith Looby has concentrated on issues and problems confronting his native Australia in a three-part series entitled, "The history of Australia", "The black and white history" and "The personal history". The etchings, drawings and paintings emanating from these groupings in effect comprise a biography of the artist, depicting the influences, cultural and intellectual, which have affected him and determined his development. "Justice", a meticulously executed etching printed in brown, forms part of "The history of Australia" portfolio. It relates to Looby's period at Boongarrie, an isolated house in the middle of the bush near Kurrajong in the Hawkesbury River region of New South Wales. Here, he was strongly influenced by Aboriginal history.

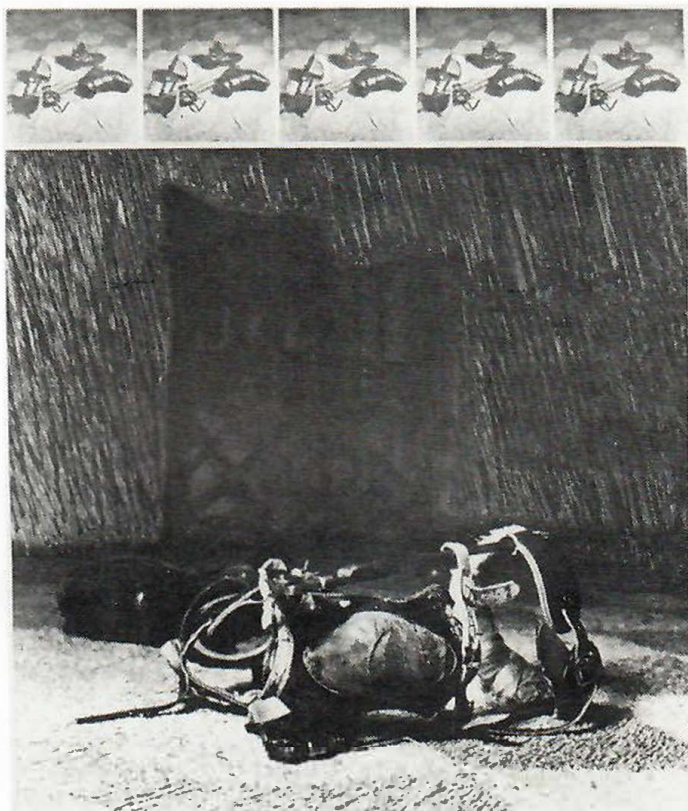
Looby's complete mastery of the etching technique is evident in the way he manipulates line to produce areas of highlight and shade, creating an overall voluminous effect which is a characteristic feature of his work.



## BEA MADDOCK

Born 1934 in Hobart, Tasmania.

Currently living in Launceston, Tasmania.



14. **Calliper.** 1974

Photo-etching and aquatint.

43.2 x 36.5cm

Inscribed: l.l.corner, 8/10  
bot.c., Caliper (sic)  
l.r.corner, Bea Maddock '74

Purchased 1983.

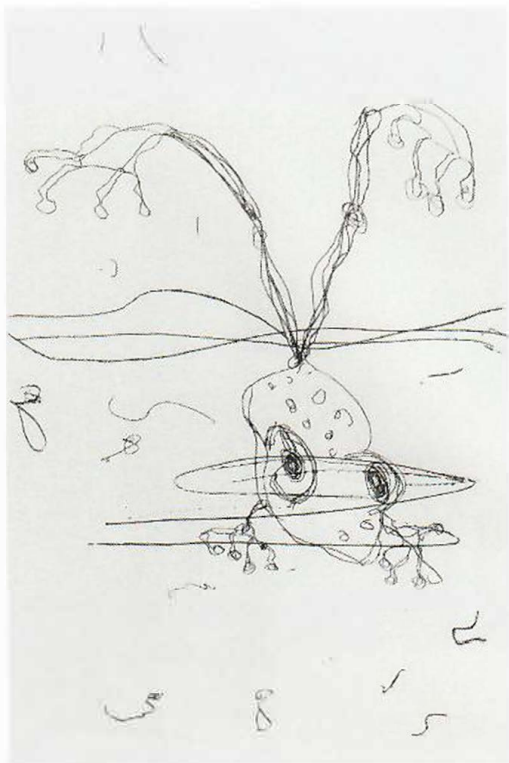
Bea Maddock's images derive from photographic sources, either personal shots or from newspapers. The subjects are usually common objects (a chair, her own coat, shoes), self-portraits or segments from specific events which have left an indelible impression on her (natural disasters, demonstrations, funerals). The choice of image is never arbitrary but always related to her personal experience of life. A print like "Calliper", therefore, both describes a real object with its connotations of wear, use, comfort and personal possession and, at the same time, incorporates references to a particular moment or feeling that has deeply influenced the artist. To this extent her statements are largely autobiographical.

Maddock's incredible technical mastery, in this case the use of etching and aquatint on photo-sensitive zinc, stems from nearly three decades of sustained commitment to printmaking, virtually to the exclusion of all other media.



## JOHN OLSEN

Born 1928 in Newcastle, New South Wales.  
Lives in Clarendon, South Australia.

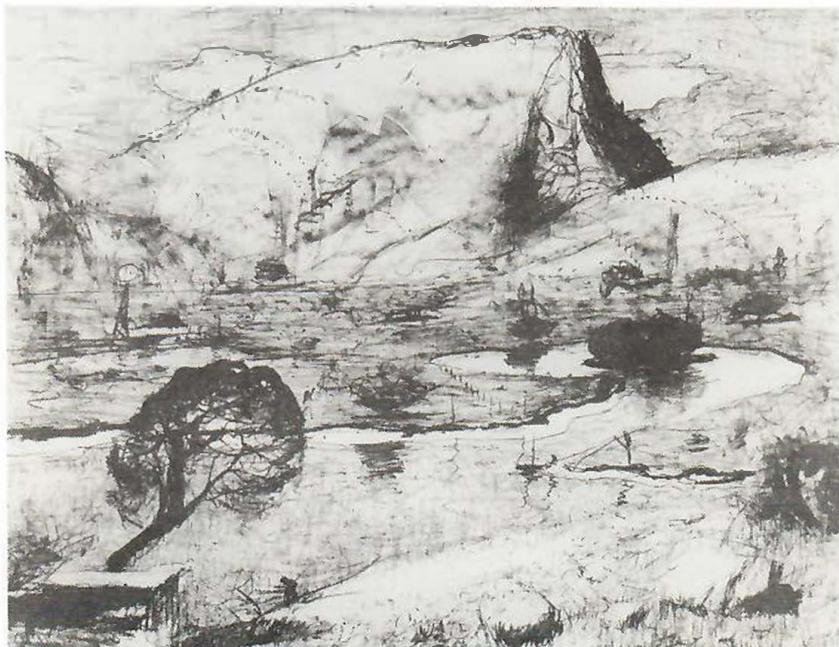


15. **Frog jumping.** 1975  
Etching from the portfolio "Edge of the void".  
50.0 x 33.2cm  
Inscribed: l.l.corner, 39/50  
bot.c., Frog jumping  
l.r.corner, John Olsen '75  
Purchased 1976.

In November 1974 John Olsen accompanied the well-known Australian naturalist, Vincent Serventy, on an excursion to the remote and desolate Lake Eyre region in South Australia. From this trip the artist began a new series of work based on the animal, bird and fish life found at the lake. The paintings, watercolours, drawings and prints that developed, collectively known as the "Edge of the void", are now widely acknowledged as some of the most enigmatic and lyrical works in Olsen's oeuvre. "Frog jumping" is one of six etchings completed in 1975 related to the theme. Sandra McGrath, the Sydney art critic, has written of these prints: "... (they) have a delicious sense of wit and joyful absorption in the subject matter. It is as if, under Serventy's tutelage, Olsen, like a child, is seeing nature for the first time. His sense of wonder, as well as his understanding of the formal structures of the animals or birds themselves, gives a particularly vital presence to the subjects" ('A Remote Eden' in *Art and Australia*, Vol 14, No 2, 1976, pp.140-51). Reproduced by kind permission of the author and Art and Australia.

## LLOYD REES

Born 1895 in Brisbane Queensland.  
Lives in Sydney, New South Wales.



16. **The distant Derwent.** 1980  
Lithograph from the portfolio "Caloola suite".  
50.5 x 66.0cm  
Inscribed: l.r.corner, L. Rees '80  
Purchased 1980.

A strong feeling for drawing is the basis of all Lloyd Rees' work. This is especially true of his first set of lithographs, "Caloola suite", which was completed in 1980 following a visit to Tasmania. That Rees should decide to launch into a new medium so late in life, at the age of eighty-five when most men would be content with familiar methods, affirms his continued energy and enthusiasm for producing work of great originality.

"The distant Derwent" is the second work in a suite of six lithographs based on the Caloola theme. In order to maintain the feeling for the grandeur and beauty of the Tasmanian landscape, the artist drew directly onto lithographic transfer paper so that nothing of the moment which first captured his imagination would be lost. In this way, the work retains the spontaneity of his original drawing and loses little in the translation from lithographic crayon to ink.

## SALLY ROBINSON

Born 1952 in England.  
Arrived Australia in 1960.  
Lives in Sydney, New South Wales.



17. **Mt. Olga 1. 1981**

Colour screenprint from hand-worked and photographic stencils.  
(Part of a three-panel print entitled "Mt. Olga I, II and III").

95.0 x 60.5cm

Inscribed: l.l.corner, 16/27 Mt. Olga 1

l.r.corner, S. Robinson '81

Purchased 1981.

"After completing art school, I took up a position as an artist at the Australian Museum in Sydney. This stimulated my interest in Australian natural history and over the years my print images became more and more concerned with landscape and fauna and less involved with white man and city life. One of my favourite areas is the desert inland — country so vast and harsh that white man struggles to survive and often fails, but where wildlife flourishes and Aboriginal man has lived in harmony for thousands of years ...

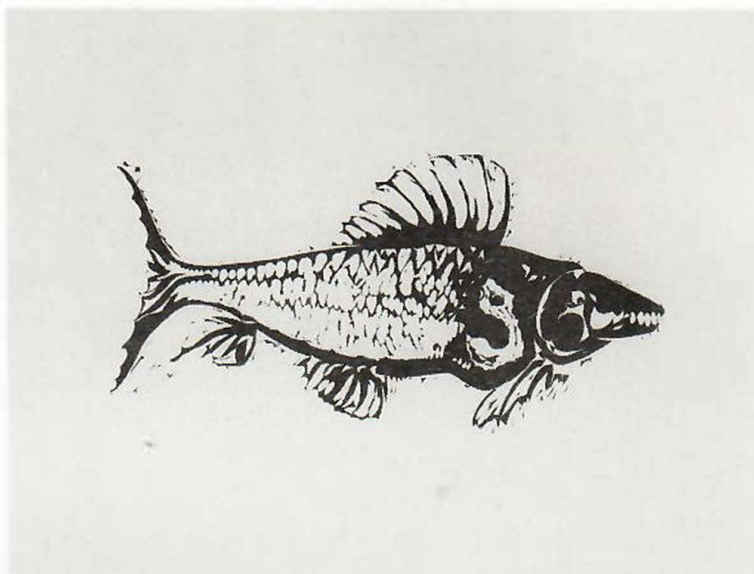
I travel inland as often as possible to build up a photographic library of black and white as well as colour photographs from which I select elements that typify my concepts and express my feelings about a particular area of Australia. In the studio, these photographs are reduced to a printable form using graphic techniques of posterization and half-tone production which are then combined as a photo-montage. From this I draw the full-size cartoon which is used to produce the stencils for screenprinting" — Sally Robinson, January 1984.

## JORG SCHMEISSER

Born 1942 in Stolp, Poland.

Arrived Australia in 1978.

Lives in Canberra, Australian Capital Territory.



18. **Yamasachihiko loses his brother's fishing hook. 1970**

Woodcut.

15.5 x 31.5cm

Inscribed: bot.c., 10/100 Jorg Schmeisser '70 with monogram

Purchased 1980.

"Yamasachihiko loses his brother's fishing hook" is a work dating from the period when Schmeisser was teaching at the International Design Institute in Kyoto. It shows a strong Japanese influence, particularly in the simplification and manipulation of form. His disposition to an Oriental viewpoint is followed through in the choice of support as well, in this case a light-weight Japanese mulberry paper.

Woodblock by its very nature, both in the texture of the block and in the interplay of black and white, has a special quality of the primitive. Here, the artist exploits this aspect extensively — possibly a consequence of his having had contact with primitive art while participating in archaeological excavations (between 1965-73) as an artist of the University of Missouri Expedition which worked in Israel and Greece.



## BRIAN SEIDEL

Born 1928 in Adelaide, South Australia.  
Lives in Melbourne, Victoria.

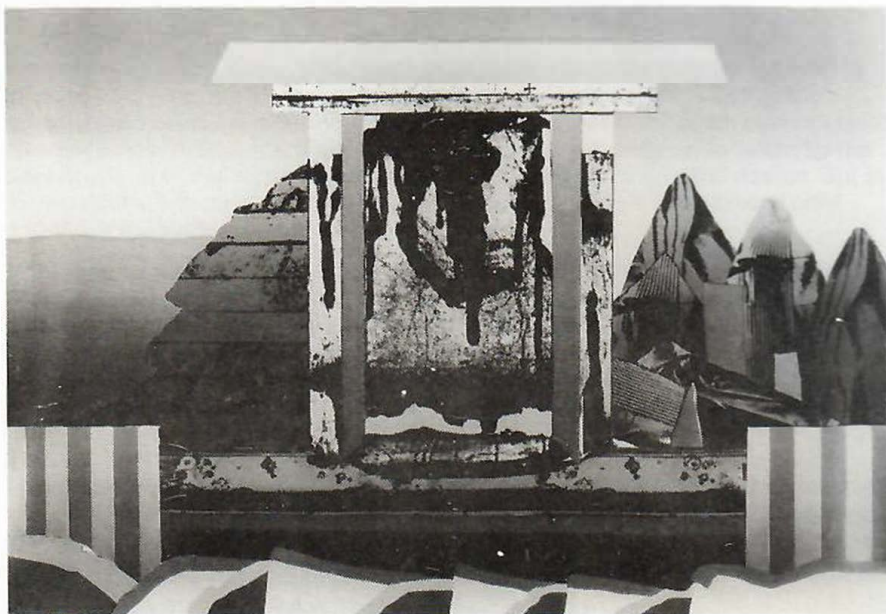


19. **Still bedroom figure.** 1978  
Etching and aquatint.  
49.5 x 50.0cm  
Inscribed: l.l.corner, 5/25  
bot.c., Still bedroom figure  
l.r.corner, Brian Seidel '78  
Gift of the artist, 1978.

The female nude is a recurring theme in Seidel's prints. It is usually depicted in a semi-representational manner, either as part of an interior setting or as a direct portrait study. In nearly all examples, the primary focus is on the play of light and shade as it envelops, heightens or completely transforms the figure. In "Still bedroom figure" the contrasts of light and shade are powerfully rendered adding a sense of mystery and drama to the scene. The correlation of etching and aquatint — the latter technique, essentially a tone process which can be used to imitate the appearance of watercolour washes — is exploited to produce a more painterly, dynamic style.

## JAN SENBERGS

Born 1939 in Riga, Latvia.  
Arrived Australia in 1950.  
Lives in Melbourne, Victoria.



20. **Modern monument in colour.** 1975  
Colour screenprint from hand-worked and photographic stencils.  
55.0 x 81.0cm  
Inscribed: l.r.corner, Modern monument in colour — J. Senbergs  
'75, 7/26  
Purchased 1976.

Although chiefly a painter, Senbergs has also established a reputation since the mid-sixties as an accomplished printmaker. The clarity of forms and surface textures found in the paintings and his strong interest in the way photography can be combined with other media are features easily suited to screenprinting.

"Modern monument in colour" is a highly orchestrated work in which Senbergs uses the now familiar window format to express feelings concerning past and present experiences. These are conveyed in a semi-abstracted style. The wide horizon and high sky in the left half of the composition suggest visions of the Australian landscape while the more mountainous, compact terrain to the right recalls his earlier link with Europe.

The print is built up from a series of simple stencils, one over the other, eventually finishing off with the use of photographic line and half-tone stencils.

# FRED WILLIAMS

1927-82. Born Melbourne, Victoria.



21. **First variation of You Yangs landscape.** (1965-66)  
Etching, engraving and drypoint (State ii).  
26.5 x 16.0cm  
Inscribed: l.l.corner, 10-30  
l.r.corner, Fred Williams  
Purchased 1981.

Fred Williams' etchings are a natural extension of his preparatory sketches. He frequently painted in watercolour from the subject, did one or more etchings and then began the major painting in oils. Working in this manner provided him with the opportunity to explore more fully the potential of a particular theme or set of ideas. Consequently much of Williams' work is serialized. The You Yangs, for example, is a subject which pre-occupied the artist between 1962-66 during which time he assiduously examined the variety of flat and hilly terrain situated south-west of Melbourne. In trying to capture the essential character of this landscape, his work underwent a pronounced stylistic change. Shapes were abstracted, reduced and transformed leading to a very minimal, yet distinctive format of tiny dots and dashes.

Williams completed a total of ten intaglio prints based on the You Yangs. This work is the first of two variations of "You Yangs landscape number 2" begun in 1963. With the well defined engraved horizon line, it marks a progression from the earlier axial prints and foreshadows the more decorative compositions that would follow.



## **ORIGINAL PRINTS**

An original print is designed, made and printed by an artist in the medium of his or her choice.

Commercial prints, such as calendars or most book illustrations, are merely reproductions, produced by photo-mechanical means.

Original prints begin as designs or drawings by the artist which are then transferred to a surface of wood, linoleum, stone, metal, silk or photographic film. This 'plate' is then inked and impressed upon a flat surface, usually paper, although materials such as cloth and plastics are sometimes used. This three step process is usually undertaken by the artist. Occasionally, a professional printer will do the actual printing of the design. But in that case, the artist works closely with the printer to ensure that the completed print conforms to the original design and concept.

Original prints are printed in limited editions, usually signed by the artist and assigned a number indicating the size of the edition. For example, the number 7/50 appearing at the bottom of an image indicates that the print is the seventh print-out from an edition of 50. The letters A.P. (Artist's Proof) refer to a work made by the artist for his or her own satisfaction or information before printing the edition.

There are various media in which the artist may choose to make prints. These include:

### **WOODCUT**

The design is drawn directly on the surface of a block of soft wood which is cut parallel to the grain. The parts which are to print white are cut away, leaving the black lines in relief. Colour prints are produced by cutting a separate block for each additional colour. These are then printed 'in register' in a relief press or by hand-rubbing with a baren (a printing pad).

### **LINOCUT**

Produced in the same way as a woodcut except a linoleum block is used. Usually printed in a relief press.

### **ETCHING**

The image to be printed is chemically etched into a plate (usually copper) and filled with printer's ink. The surface is carefully wiped clean so that the ink is found only in the incised design. Damp paper is laid on the plate and both are rolled through a press. The paper, under great pressure is pressed down into the grooves to catch the ink and to print the design. Etchings have a platemark. This is a depression in the paper surrounding the printed area.

Soft-ground etching and aquatint are closely related to etching. Soft-ground etching is used to imitate a wide variety of textures, particularly the effects of pencil and chalk drawings. Aquatint is essentially a tone process which can be used to reproduce the appearance of watercolour washes.

### **ENGRAVING and DRYPOINT**

While engraving and drypoint are members of the same class of print as etching, they differ in that the linear work is created using a small metal tool (a graver or burin) as opposed to chemicals.

In engraving the burin is pushed across the plate to effect a sharp, clean line (whereas in etching the line is irregular in contour). In drypoint the metal point is pulled across the surface to produce lines that have a rich velvety texture.

### **LITHOGRAPHY**

Lithography is based on a chemical process — the natural antipathy of water and oil. The design is drawn on limestone or metal plate with a special greasy crayon or ink which acts as a protection against a light etching with acid and also as a repellent of water. Greasy printer's ink, when rolled over the moistened surface of the stone or plate, will adhere to the greasy parts of the surface (the design) whereas the non-greasy damp

parts will reject the printer's ink. Paper pressed onto the stone/plate will then pick up the deposited ink and form the print.

Transfer lithography — one of the devices occasionally employed for making a lithograph is the use of transfer paper. In this method the artist draws the image directly with lithographic crayon on a sheet of special paper which is then placed face down on the stone or plate and run through the press. The design is thus transferred to the printing surface, which is then treated in the conventional manner. Such a process makes it possible to execute designs out-of-doors directly from nature.

### **SCREENPRINT**

This process involves the use of stencils. Ink penetrates those parts of the screen which have not been stencilled out. By using successive stencils it is possible to produce prints in several colours. The stencils are usually either paper or are made by brushing an impervious lacquer on the screen itself.

### **PHOTOGRAPHY**

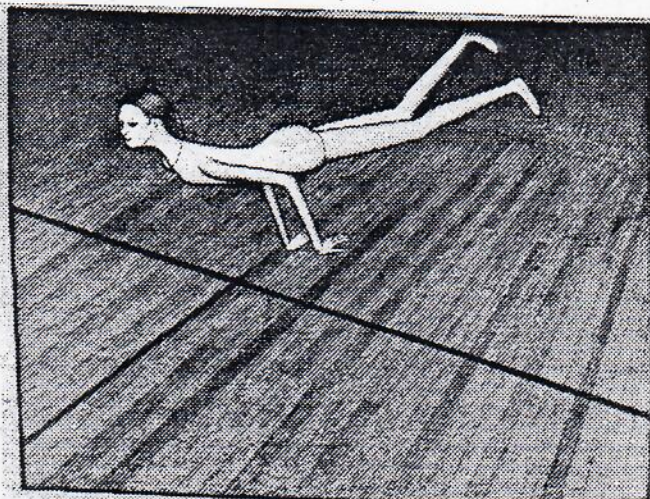
Photography can also be used in printmaking. In very simple terms, this involves the exposure and development of sensitized film which, when completed, is transferred to the screen, plate or stone. Once the film has been applied to this surface, the artist then proceeds to print using one of the processes outlined above. Hence, the terms photo-lithograph, photo-etching and so on.



S.C. DALL 4  
17/4/85

**ART**

# Original prints to go on show



TWENTY-ONE original prints selected from Griffith University Art Collection will be exhibited, at Landsborough Shire Civic Centre from April 29 to May 4, and at Noosa Shire Gallery from May 12 to 31.

Included in the exhibition will be prints by some of Australia's leading printmakers — Arthur Boyd, Lawrence Daws, Keith Looby, John Brack, and the late Fred Williams.

Although relatively young, Griffith University has a well established reputation for supporting arts projects, and actively pursues a public access policy.

More than 400 paintings, drawings, original prints, collages, photographs and sculptures comprise the collection, mainly by contemporary Australian artists.

• ABOVE: Lithographic print by Victorian artist John Brack, whose work will be among an exhibition to be seen on the Sunshine Coast this month and next.

Previously, access to these works was by loan arrangements with schools, libraries and other public institutions.

Now, in association with Queensland Arts Council, this first tour will give greater community access to a part of this prestigious collection from Griffith University.

Artists represented in this collection are Ray Beattie, Arthur Boyd, John Brack, Jock Clutterbuck, Tony Caleing, Lawrence Daws, Janet Dawson, Basil Hadley, Graham Kuo, Colin Lanceley, Bruce Latimer, Sally L'Estrange, Keith Looby, Bea Maddock, John Olsen, Lloyd Rees, Sally Robinson, Jorg Schmeisser, Brian Seidel, Jan Senbergs, and Fred Williams.



# Uni Art Collection on Show

**Twenty-one original prints selected from Griffith University Art Collection will be exhibited in Dalby Arts Centre, Marble Street, from Tuesday, July 30, to Friday, August 2.**

Included in the exhibition will be prints by some of Australia's leading print-makers— Arthur Boyd, Lawrence Daws, Keith Looby, John Brack, and the late Fred Williams.

Although relatively young, Griffith University has a well established reputation for supporting arts projects, and actively pursues a public access policy.

Over 400 paintings, drawings, original prints, collages, photographs and sculptures comprise the collection, mainly by contemporary Australian artists.


Previously, access to these works was by loan arrangements with schools, libraries and other public institutions.

Now, in association with Queensland Arts Council, this first tour will give greater community access to a part of this prestigious collection from Griffith University.

Artists represented in this collection are:

Ray Beattie, Arthur Boyd, John Brack, Jock Clutterbuck, Tony Coleing, Lawrence Daws, Janet Dawson, Basil Hadley, Graham Kuo, Colin Lanceley, Bruce Latimer, Sally L'Estrange, Keith Looby, Bea Maddock,

John Olsen, Lloyd Rees, Sally Robinson, Jorg Schmeisser, Brian Siedel, Jan Senbergs, Fred Williams.


 QUEENSLAND ARTS COUNCIL  
PRESENTS

**21 AUSTRALIAN PRINTS**

**FROM THE GRIFFITH UNIVERSITY  
ART COLLECTION, BRISBANE  
ADMISSION FREE  
at DALBY ARTS CENTRE**

**Tuesday, July 30 to Friday, August 2**  
10 a.m. to 5 p.m.

Queensland Arts Council receives financial assistance from the Queensland Government through the Minister for the Arts

 QUEENSLAND ARTS COUNCIL  
**DALBY BRANCH**  
PRESENTS

**21 AUSTRALIAN PRINTS**

**FROM THE GRIFFITH UNIVERSITY  
ART COLLECTION, BRISBANE  
ADMISSION FREE**

**At the DALBY ART CENTRE from  
TUESDAY JULY 30 to FRIDAY AUGUST 2**  
10 a.m.—5 p.m.

Queensland Arts Council receives financial assistance from the Queensland Government through the Minister for the Arts

The official opening of the Griffith University Art Collection will be performed at the Dalby Art Centre by the Patron of the Dalby Art Group (Dr. E.H. Cramond) on Monday evening, between 7 and 8 p.m.

Members of the Junior Arts Council, parents and friends are invited to attend the evening which will take the form of a wine and cheese evening.

Twenty-one original prints selected from Griffith University Art Collection will be exhibited at Dalby Arts Centre from Tuesday July 30 to Friday August 2 at Marble St, Dalby.

Included in the exhibition will be prints by some of Australia's

## *Art collection on view at Dalby Art Centre*

leading printmakers: Arthur Boyd, Lawrence Daws, Keith Lobby, John Brack, and the late Fred Williams.

Although relatively young, Griffith University has a well established reputation for supporting arts projects, and actively pursues a public access policy.

Over 400 paintings,

drawings, original prints, collages, photographs and sculptures comprise the collection, mainly by contemporary Australian artists.

Previously, access to these works was by loan arrangements with schools, libraries and other public institutions.

Now, in association with Queensland Arts Council, this first tour will give greater community access to a part of this prestigious collection from Griffith University.

Artists represented in this collection are: Ray Beattie, Arthur Boyd, John Brack, Jock Clutterbuck, Tony Coleing, Lawrence Daws, Janet Dawson, Basil Hadley, Graham Kuo, Colin Lanceley, Bruce Latimer, Sally L'Estrange, Keith Looby, Bea Maddock, John Olsen, Lloyd Rees, Sally Robinson, Jorg Schmeisser, Brian Seidel, Jan Senbergs, Fred Williams.