



*The Artist-in-Residence Program is supported by the Visual Arts Board of the Australia Council.
The Lithography Studio has been established with assistance from the Utah Foundation.
Lithographic stones and furniture were provided by the Queensland Government Printing Office.
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Kaye L. Green

Contemplating Hills as Drawings

Kaye Green is currently Artist-in-Residence at Griffith University where she was invited to establish a Lithographic Studio to add to the other access printmaking studios at the Queensland Film and Drama Centre.

Kaye gained her B.A. (Visual Arts) at the Tasmanian School of Art, her M.A. (Fine Arts) at the University of New Mexico, and studied at the Tamarind Institute of Lithography in Albuquerque, U.S.A.

You and your friends are invited to join us in a celebration to preview her exhibition which marks the official opening of the new studio and includes the first prints to come off the press. The exhibition will be opened by Mr. H. F. Bartlett C.M.G., O.B.E.

Monday 8 October, 1984

6.30pm - 8.00pm

Central Theatres Foyer

Griffith University

*The exhibition will remain open from 9am - 5pm weekdays, and 2pm - 5pm weekends until 26 October 1984.
Griffith University, Kessels Road, Nathan, 4111. Telephone 275 7414.*



Kaye L. Green

Contemplating Hills as Drawings

For the past five months Kaye Green has been Artist-in-Residence at the Queensland Film and Drama Centre, Griffith University, where she was invited to establish an access lithography studio to add to the Centre's already existing printmaking facilities. Kaye arrived to an empty room and within a month she had installed the lithography press, fully equipped and stocked the studio, and begun a series of workshops to introduce the facilities to Queensland artists. All the work in this exhibition has been produced in the new studio between May and September 1984.

Kaye was born and educated in Tasmania, spent a year of high school as an exchange student in Japan, received her Bachelor of Arts at the Tasmanian School of Art, her Master of Fine Arts at the University of New Mexico, studied at the Tamarind Institute of Lithography in the United States, and currently teaches at the Gippsland Institute of Advanced Education in Victoria.

The exhibition consists of drawings, lithographs, linocuts and handmade books in which the images are based on specific features of the Queensland landscape mainly from the Atherton Tableland, the Darling Downs and the islands of Moreton Bay. The dominant images in most of the work are solitary hills revealing a startling prismatic fracturing of colour and shape.

Kaye works in the landscape with notebooks which contain sketches, descriptions, comments and personal contemplative notes such as those she has allowed us to include on the last page of the catalogue. Her approach to the landscape is both meditative and passionate. The hill is a symbol of self, of the infinite, of strength and solitude. Repeated use of the hill symbol represents an attempt to integrate in a single image the consciousness of beauty in external physical reality with an inner private world which struggles with concepts of the self and the divine. Dedication to the exploration of a single image provides the opportunity for an exaltation of life and the earth while at the same time allowing the artist unlimited opportunities for formal experimentation, refining the image within a deliberately limited frame. Landscape is crystallised into a dominating structure or colour in which a

fragment of colour or small segment or shape in the land surface may be exposed as an expression of the whole.

Other images such as rocks, birds, vegetation, fences, and pathways reflect the character of each hill. The titles of the works are very important to Kaye, often expressing a mood or idea rather than referring to the actual hill that inspired a drawing.

Kaye's use of colour is controlled, and many of the drawings are produced as black and white monoprints with overlays of coloured pencil. Devices which divide the surfaces of the hills, such as fences, contour lines, ploughed and planted areas, cracks, roads, rows of trees, and power lines segment the drawings to receive different light sources and reflect different, often complementary colours. These divisions point like fingers of colour connecting one section to another and generally leading the eye upwards to contemplate the sky and the boundaries at which the sky and the hill meet and merge. Once again the segmenting of the surface also provides a reminder of the inner tensions inherent in the strata below the surface.

Often we don't see the entire hill in these drawings. Sections of landscapes fill the entire frame of a box which operates both to focus attention by eliminating non-essentials and as a distancing device providing a sense of grandeur which forces the viewer to contemplate the hill as though from afar. The segmenting of a hill into several such boxes suggests obliquely various nuances within the same image.

The hand-made books and box of drawings are an extension of these notions of enclosure, segmenting, and repetition. In "Elements of a Hill" the first and last drawings show the hill itself while the intermediate drawings analyse fragments of the elements that make up the whole. In "Portraits of Hills" a series of drawings examines the same hill in different lights, from different aspects. A sense of close scrutiny is emphasised in the variation of scale within the exhibition from the tiniest image of the "Seven Sisters" in books to the largest drawings. The presentation of these "bound" works requires an additional effort from the viewer to share in the artist's intense

absorption with the subject.

Despite her obvious fascination with colour, as a printmaker Kaye has an appreciation of the possibilities of black and white which may often provide a richness and greater "sense" of colour than the use of coloured inks. Colour lithographs such as "Contemplating Hills as Drawings" may involve drawing separate images for each colour on as many as a dozen different lithographic stones. Such a disciplined and planned process often operates in conflict with Kaye's manner of working in which she feels the image taking over from the image maker and carrying her with it. When this happens, a potential colour print may result in a black and white image as though the artist has been driven to continue on the same stone to produce a drawing in which the colours are revealed in the tones of black and white. The occasional lino-cuts Kaye produces are part of a process of self discipline in which the artist challenges herself to analyse form and structure in black and white, in a physically and technically demanding medium.

Kaye is a prolific, almost obsessive worker who appears restless without a pencil in her hand. This is her second exhibition in eight months. She attaches great importance to cultivating an atmosphere of solitude in her work, seeing human life as a small part of the universe. At the same time her spirit of exaltation has encouraged visitors to her studio in the Griffith bush. In the early morning, midday, late afternoon and evening sand goannas, possums and native birds congregate around her workshop, several of them actually entering the studio and perching on the press. Outside the studio amidst a miniature forest constructed of twigs sits a small brightly coloured red and blue hill firmly enclosed in an orange box.

MARGRIET BONNIN

October 1984

LIST OF WORKS

Seven Sisters Series

| | <u>MEDIUM</u> | <u>IMAGE SIZE (HxWcm)</u> |
|--------------------------------|--------------------------|---------------------------|
| 1. Experiencing Hills I | Ink, Pencil | 88 x 53.5 |
| 2. Experiencing Hills V | Ink, Pencil | 82.5 x 53 |
| 3. Experiencing Hills VI | Ink, Pencil | 32 x 43 |
| 4. Experiencing Hills VII | Ink, Pencil | 36.5 x 50 |
| 5. Experiencing Hills IV | Ink, Pencil | 57 x 39 |
| 6. Experiencing Hills III | Ink, Pencil | 55.5 x 37.5 |
| 7. Experiencing Hills II | Ink, Pencil | 58.5 x 43 |
| 8. Concerning Hills | Lino Cut | 10 x 97.5 |
| 9. Flying Hill | Lino Cut | 16.5 x 12.3 |
| 10. A Hill With Shadows | Lithograph | 17 x 14 |
| 11. A Hill At Night | Lithograph | 17 x 13.5 |
| 12. Hill Suite 1 - 9 | Lithograph & Chine Collé | 15 x 20 (9) |
| 13. Hill Panel | Ink, Pencil | 26 x 9 |
| 14. Changes In Hills | Ink, Pencil | 26 x 13 |
| 15. Hill With Coloured Shadows | Ink, Pencil | 26 x 10.5 |
| 16. Hilltop | Ink, Pencil | 10 x 7.5 |
| 17. Hill Image | Lithograph | 15.2 x 9 |
| 18. Looking For Hills | Ink, Pencil | 9 x 13 |
| 19. Thoughts On Hills | Ink, Pencil | 16.5 x 9 |
| 20. Hill With Trees | Ink, Pencil | 58 x 26.5 |
| 21. The High Place | Lithograph | 19 x 13.2 |
| 22. A Small Hill | Lithograph | 19.7 x 10.4 |
| 23. Aspects Of A Hill | Ink, Pencil | 56 x 36 |
| 24. Friends On A Hill | Ink, Pencil | 18 x 13 |
| 25. Dwelling On A Hill | Ink, Pencil | 10 x 15.3 |
| 26. Hill Poem | Ink, Pencil | 16 x 10.5 |
| 27. Hill Portrait | Ink, Pencil | 14.5 x 10.5 |
| 28. Discussing Hills | Ink, Pencil | 17 x 13 |
| 29. Coloured Hills | Ink, Pencil | 12.5 x 27 |

| | | |
|-------------------------------------|---|-------------|
| 30. On The Edge Of An Island | Lithograph | 17 x 40 |
| 31. Views Of Another Island | Lithograph | 19 x 29.5 |
| 32. Hills From The Groyne | Lithograph | 12.5 x 26.5 |
| 33. Contemplating Hills As Drawings | Lithograph | 15.3 x 38.5 |
| 34. Sky Over Small Island | Lithograph | 12 x 21.5 |
| 35. Looking To An Island | Lithograph | 14.4 24.6 |
| 36. Secret Island | Ink, Pencil | 9.5 x 26 |
| 37. Rising Island | Ink, Pencil | 10 x 26 |
| 38. Longing For A Hill | Lithograph | 32 x 20.5 |
| 39. An Idea Of Hills | Ink,Crayon,Pencil | 18 x 54 |
| 40. Island With Hills And Birds | Lithograph | 13.5 x 21.6 |
| 41. Shadows On An Island | Ink,Crayon,Pencil | 20.2 x 58.5 |
| 42. Island Hill With Sky | Lithograph | 21.2 x 15 |
| 43. Hills From An Island | Lithograph | 18.5 x 15.8 |
| 44. Elements Of A Hill | Suite of 7 Drawings in hand made box | 29 x 21 (7) |
| 45. Portraits of Hills | Hand Made Book | 22 x 17 (5) |
| 46. Hill Drawings | Hand Made Book | 20 x 20 (6) |
| 47. Seeing Five Hills | Hand Made Book | 17 x 97 |
| 48. Seven Sisters | Hand Made Book | 9.5 x 88 |
| 49. Seven Sisters 2 | Hand Made Book | 8.5 x 88 |
| 50. Six Hills | Hand Made Book | 11 x 70 |
| 51. Five Hills | Hand Made Book | 8 x 40 |
| 52. Four Hills | Hand Made Book | 7 x 40 |
| 53. Two Coloured Hills | Hand Made Book | 13 x 37 |
| 54. Two Hills | Hand Made Book | 9 x 27 |
| 55. Two Small Hills | Hand Made Book | 13 x 32 |
| 56. Two Divided Hills | Hand Made Book | 13 x 32 |
| 57. Two Hills With Sky | Hand Made Book | 13 x 31 |

I long to watch
The day more closely
To see everything
From the height of a
Hill.
See how the hills
Reach for the
High Places?

Have you ever been to a place
Where the flowers stood up
Alone
Out of the undergrowth?
The trees are there.
Birds sit on branches
And the flowers stand out,
Alone
Out of the undergrowth.

Only the wind knows
As everything journeys by
Only the sky waits
To see each morning
Rise
Only the mountains stand
Alone
To see the sky.

*I gratefully acknowledge the assistance
given to me during my residency by many
people — particularly the staff of
Griffith University.*

*I would also like to thank Laura McKew
for her help and friendship and the
Co-ordinator of the Queensland Film and
Drama Centre, Margriet Bonnin, whose
friendship, encouragement and support
have been of great significance to me.*

*Kaye L. Green
October, 1984.*

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