

CRESSIDA CAMPBELL

WOODBLOCK PRINTS AND WOODBLOCKS



Bush Remnants

LIST OF WORKS

(Dimensions are in centimetres, height before width)

<i>Bush Remnants</i>	Watercolour monoprint from carved woodblock	80 x 65.5
<i>Bush Remnants</i>	Carved pine plywood block	80 x 65.5
<i>Bush Objects</i>	Watercolour monoprint from carved woodblock	26.5 x 69.5
<i>Bush Objects</i>	Carved pine plywood block	26.5 x 69.5
<i>Gum Leaves</i>	Watercolour monoprint from carved woodblock	65.5 x 94.5
<i>Gum Blossom</i>	Watercolour monoprint from carved woodblock	35 x 38.5
<i>The Lithographic Studio</i>	Watercolour monoprint from carved woodblock	64.5 x 94
<i>The Lithographic Studio</i>	Carved pine plywood block	65.5 x 94.5
<i>The Etching Room</i>	Watercolour monoprint from carved woodblock	90 x 64.5
<i>The Bush</i>	Watercolour monoprint from carved woodblock	50 x 22
<i>Tools of Trade</i>	Watercolour monoprint from carved woodblock	62 x 75.5
<i>Tools of Trade</i>	Carved pine plywood block	62 x 75.5
<i>The Artist's Residence</i>	Watercolour monoprint from carved woodblock	59.5 x 73.5
<i>Self Portrait</i>	Watercolour monoprint from carved woodblock	42 x 38.5
<i>Poinciana Pods</i>	Watercolour monoprint from carved woodblock	61 x 30
<i>Nuts and Leaves</i>	Watercolour monoprint from carved woodblock	41.5 x 45.5
<i>Xanthorrhoea</i>	Watercolour monoprint from carved woodblock	95 x 64
<i>Possessions</i>	Watercolour monoprint from carved woodblock	39.5 x 49.5

The method of woodblock printing used to produce these works is unusual as every print is unique. Each print is a multi-coloured watercolour monoprint printed from a single carved block. The image is drawn onto a pine plywood block, then carved and painted. When the paint is dry the block is sprayed with water and printed by hand onto dampened paper. One print only is produced so the block is then repainted in order to make another print. The prints exhibited are artist's proofs. There will be two artist's proofs made out of editions of twenty prints.

CENTRAL THEATRES GALLERY, GRIFFITH UNIVERSITY
KESSELS ROAD, NATHAN, QUEENSLAND, 4111, TELEPHONE 07 275 7414.

GRIFFITH UNIVERSITY CRESSIDA CAMPBELL WOODBLOCK PRINTS AND WOODBLOCKS 7 NOVEMBER - 5 DECEMBER 1986

The work in this exhibition was produced over the past three months during which Cressida Campbell has been Artist-in-Residence in the Queensland Film and Drama Centre at Griffith University.

Cressida's only previous visit to Queensland took place when at the age of fourteen she won a tour of Australian National Parks in a competition to design a wildlife conservation poster. During her residency at Griffith, Cressida has lived on the campus and occupied a studio in the bush - a sharp contrast to her Sydney studio above a shop in the centre of Bondi Junction.

Her paintings and prints invariably reflect her immediate personal surroundings or those of people and places with which she has become familiar. Her pictures of the Griffith campus, the print studios, a carpenter's workshop, fragments of Toohey Forest, and even her stark, deliberately cluttered room in the Housing Village, have a sense of spaciousness and serenity lacking in her earlier cityscapes, still-lives and domestic interiors produced in inner-suburban Sydney.

In this print series Cressida communicates her own absorption in the beauty she perceives in commonplace objects, whether they are well-designed machines, finely crafted tools, crumbling but intricate pieces of bark, or leaves which insects have chewed into odd and delicate shapes.

Cressida's interest in the ornamental detail and symmetry of Islamic art as well as the simple lines of Japanese architecture and the surface textures and dramatic compositions of seventeenth century Japanese prints has clearly influenced her current work. While the drawing in prints such as *Nuts and Leaves*, *Gum Blossoms*, and *Tools of Trade* may be naturalistic, their colours and decorative borders have the richness and variety of a Persian rug. At the same time, in prints such as *Bush Remnants*, *The Bush* and *The Lithographic Studio*, the "floating world" of *ukiyo-e* prints is revealed through obstructed views, visible fragments which conjure up an unseen whole, and a choice of vantage point which expresses a personal view of the subject.

Considerable variety of mood exists within the exhibition. On the one hand sits a delicacy of colour and surface texture, and a harmony of composition which creates the sense of serenity in such works as *Gum Leaves* and *Xanthorrhoea*. On the other hand, varying light sources produce oddly-shaped shadows, multiple vantage points, and dramatic shifts in scale giving a surreal quality to prints such as *Bush Objects*, *Poinciana Pods*, and *Possessions*, and revealing the frightening elements of daily existence which for the artist co-exist with the beauty she sees in commonplace objects.

The choice of the woodblock medium by an artist who until two years ago worked exclusively as a painter, has allowed for a simplification of imagery and an emphasis on the graphic qualities in her work. The process of drawing from life onto a woodblock followed by a slow and delicate carving of the image outline, removes the immediacy of the original scene, and provides the distancing and time for contemplation and development of an altered vision based on an abstract and experimental use of colour. The white matrix of the carved line which in these prints is so subtle that it is felt rather than seen, separates and highlights their graphic elements and unifies the images. Cressida's method of production, in which each print is individually painted, also allows her the freedom to be as painterly as each image requires, once the woodblock has been carved. The production of prints rather than paintings, close as these works are to paintings, also allows for a greater accessibility to her work via the availability of multiples.

The Artist-in-Residence Program aims to create new and stimulating work environments for artists, and to assist communities to gain a direct acquaintance with the aspirations and working patterns of practising artists. Cressida Campbell's residency has provided her with a very unfamiliar environment in which to develop her experiments with colour, design, and composition. The determination and intensity of observation revealed in her *Self Portrait* in this exhibition indicates the total absorption which she devoted to her three-month exploration of the residency situation at Griffith.

Margriet Bonnin
November 1986

BIOGRAPHY

1960 Born Sydney
1976-1978 East Sydney Technical College

SOLO EXHIBITIONS

1986 Griffith University, Brisbane
1985 Mori Gallery, Sydney
1983 Hogarth Gallery, Sydney
1981 Hogarth Gallery, Sydney
1979 Hogarth Gallery, Sydney

AWARDS

1986 Mornington Peninsula Acquisition Prize
1985 Queen Elizabeth II Silver Jubilee Award

GROUP EXHIBITIONS

1986 Mornington Peninsula Acquisitive Exhibition
1986 Still Life Exhibition, Ipswich City Art Gallery
1986 Sydney Printmakers
1986 Ninth International Print Biennale, U.K.
1985 Sydney Printmakers
1985 Thea Proctor Memorial Fund, N.S.W. Art Gallery
1985 Perspecta, Art Gallery of N.S.W.

COLLECTIONS

Australian National Gallery
Art Gallery of N.S.W.
Artbank
State Bank
I.B.M.
Private Collections

Cressida Campbell exhibits with Mori Gallery in Sydney.
Cressida gratefully acknowledges the assistance during her residency of friends in Brisbane and colleagues at Griffith University.

The Artist-in-Residence Program is supported by the Visual Arts Board of the Australia Council.
The Queensland Film and Drama Centre at Griffith University is assisted by the Queensland Division of Cultural Activities.



CRESSIDA CAMPBELL

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You and your friends are invited to join us at a party to celebrate the opening of an exhibition of works completed over the past three months by Queensland Film and Drama Centre Artist-in-Residence Cressida Campbell.

The exhibition will be opened by Stephen Rainbird, Director of the Ipswich City Gallery and Member of the Visual Arts Board of the Australia Council.

Tuesday 11 November 1986
6.30pm - 8.00pm
Central Theatres Gallery
Griffith University

The exhibition will remain open 9am - 8.30pm weekdays until 5 December 1986.
Griffith University, Kessels Road, Nathan, Queensland. 4111. Telephone 275 7414.

The Artist-in-Residence Program is supported by the Visual Arts Board of the Australia Council.
The Queensland Film and Drama Centre is assisted by the Queensland Government through the Minister for the Arts.