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PSG ART GALLERY

Faculty of Painting, Sculpture and Graphic Arts
Silpakorn University, Bangkok, Thailand
19 November - 15 December 2014

ANU SCHOOL OF ART GALLERY

The Australian National University, Canberra, Australia
2 April - 2 May 2015

MOSMAN ART GALLERY

Sydney, Australia
9 May - 12 July 2015

INTERCHANGE

A PRINTMAKING DIALOGUE BETWEEN AUSTRALIA AND THAILAND

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THE HISTORY OF PRINTMAKING DIALOGUE BETWEEN
AUSTRALIA AND THAILAND

By Somporn Rodboon

6x6 A Selection of Contemporary Australian Prints was the first official touring exhibition to visit Thailand in 1992-1993, touring to Silpakorn University, Bangkok, Chiang Mai University and Khon Kaen University. Anne Kirker, who was at the time the Curator of Prints, Drawings and Photographs at the Queensland Art Gallery, came to assist with the installation of the exhibition at Silpakorn University Art Gallery. The Australia Council, the arts funding and advisory body of the Australian Federal Government, along with the Cultural Branch of the Department of Foreign Affairs and Trade, supported the project that was organised by the Queensland Art Gallery and Asialink, a centre of Melbourne University.

In 1999, Pinaree Sanpitak took part in the residency program at the School of Fine Arts' Northern Editions Printmaking workshop, Northern Territory University (now Charles Darwin University) with printer Basil Hall. Her residency coincided with the presentation of her Installation work in the *3rd Asia –Pacific Triennial of Contemporary Art* at the Queensland Art Gallery.

Other major printmaking projects and related activities include an exhibition of Australian Prints *People in Landscape*, held at Chiang Mai University Art Museum (now Chiang Mai University Art Center) in 2002. In the same year Melbourne's Australian Print Workshop (APW) sent an exhibition *Australian Prints* to Khon Kaen University, curated by APW's Director Anne Virgo that also toured to Silpakorn University and Chiang Mai University. Martin King the senior printer at APW also conducted a print workshop at Silpakorn University and printer Rosalind Atkins conducted a second workshop at Chiang Mai University.

2003 Wittamon Niwattichai participated in the Printmaker in Residence program at Megalo Print Studio and Gallery in Canberra, an access workshop funded by the Australian Capital Territory Government. Later, in 2008 and 2014 Niwattichai was a visiting artist in the Printmedia and Drawing Workshop at The Australian National University (ANU) School of Art, and was supported by the Research School of Humanities and the Arts at ANU, Canberra.

Prints, among other art forms such as painting and sculpture, by Thai and Australian artists formed *Fusion Visions: Thai Australian Artistic*

Connection, held at Silpakorn University. Curated by Somporn Rodboon it was organised to mark 12 years of close collaboration in the visual arts between the two countries. Two years later in 2004, the travelling exhibition *Aboriginal Prints* was organised by the Australian Embassy in Bangkok and displayed at Chiang Mai University's Faculty of Fine Arts before touring other Thai venues. This was the first time Australian Aboriginal prints were seen by the general public in Thailand.

Kitikong Tilokwattanaotai, pursued post-graduate studies in Australia completing a Master of Art (Printmaking) in 2003 at the College of Fine Arts, University of New South Wales (now UNSW Art & Design). Tilokwattanaotai worked closely with Michael Kempson, Director of Cicada Press, an educationally focused custom-printing workshop at UNSW in Sydney. Tilokwattanaotai developed the model of Cicada Press on his return to Thailand to establish Chiang Mai Art on Paper (CAP Studio). This workshop has done much to promote printmaking practice with established and emerging Thai artists as well as nurturing international connections, hosting residencies from Australian artists included in *Interchange*, Joshua Parry and Ben Rak from Sydney and Canberra based Alex Lewis.

In 2005, Michael Kempson visited Thailand giving a lecture in support of *Thai-Australian Contemporary Prints, 2005* at Chiang Mai University, featuring work by Australian artists produced at Cicada Press. The exhibition also included prints by his students, as well as staff from UNSW Art & Design, shown in conjunction with their Thai counterparts from the Faculty of Fine Arts at Chiang Mai University. This was the first cooperative project between these art schools. It resulted in a short-term exchange program for students from both institutions. Later in the same year the exhibition was exhibited at COFAspace at UNSW, Sydney. Kempson's visit marked the beginning of a significant development in artistic relationships between institutions in Sydney and Chiang Mai.

In 2007 at the National Gallery, Bangkok *Gelam Nguzu Kazi – Dugong My Son: Prints from the Western Torres Strait*, featured linocut prints from artists in this far northern region of Australia. Along with the exhibition was a workshop in Thai language, by Vimomarn Khanthachavana and the Australian artist David Bosun, demonstrating linocut techniques.

Kade Javanalikhorn, an artist and academic from Chiang Mai University, participated in a residency at Cicada Press in 2008. Javanalikhorn also held *Without a Word*, a one-person exhibition of paintings and prints produced during the residence, along with work made previously at CAP Studio, Chiang Mai. Continuing the relationship with Thai artists, in 2013 Melbourne based artist Vipoo Srivilasa participated in a residency at Cicada Press producing etchings based on ideas from his ceramic practice.

In 2009 the exhibition *Inside Out* by ANU academic Patsy Payne was held at Tadu Contemporary Artspace in Bangkok of work produced during the period of her Artist in Residence at the Faculty of Painting, Sculpture and Graphic Arts, Silpakorn University. Kitikong Tilokwattanotai was also a visiting artist to the Printmedia and Drawing Workshop at ANU in 2013 following an invitation from Payne, forming part of a broader engagement between ANU School of Art and artists affiliated with Chiang Mai University, including those with a print practice, Kade Javanalikhorn, Rossalin Garst, Richard Garst and former Dean of the Faculty of Fine Art, Pongdej Chaiyakut.

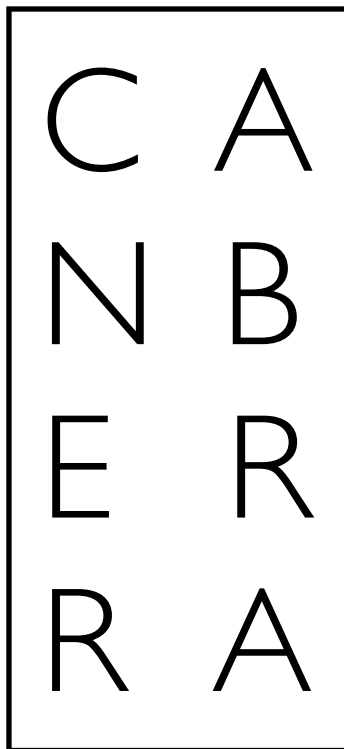
2011 saw *The International Art on Paper Exhibition*, at Chiang Mai University Art Center, organised by Kitikong Tilokwattanotai at the Faculty of Art and Architecture, Rajamangala University of Technology Lanna in association with Michael Kempson at UNSW Art & Design.

One important example of the developing printmaking relationship between our two countries was the invitation to talk at the International Panel for the 'Bridges' Southern Graphics Council International conference in March 2014 in San Francisco, USA. The presentation *Songlines: Community, Connection and Opportunity through Print in the Asia-Pacific* featured Michael Kempson, Kitikong Tilokwattanotai and Ben Rak discussing the dynamic of printmaking practice in the region, highlighting the bonds established between Australia and Thailand.

The outcome of this co-operation has seen an increase in exchange exhibitions and residency programs, some facilitated by institutions and others through personal connections established as a consequence of previous engagement. Many of the artists in *Interchange* have already

established strong and ongoing ties and understand the value of the relationship between Australia and Thailand. Moreover, through *Interchange*, the participating artists promote an increased understanding in the scope and complexity of our respective cultures and the value of further dialogue between our artists in the future. It is worth noting that many art activities between Australia and Thailand are both directly and indirectly supported by the Australian Embassy in Bangkok.

Somporn Rodboon is an independent curator and writer.



Interchange: Canberra

The Australian National University (ANU) School of Art contribution to the *Interchange* exhibition presents work by ten artists associated with the ANU Printmedia and Drawing Workshop.

by Joseph Falsone

Acknowledged masters of their craft stand alongside newer artists who have been taught by, and have worked with, their more established peers. The works divide roughly along political, expressive and symbolic lines, but are united by a shared awareness of printmaking's inherent possibilities, and by a commitment to printmaking as a vital and evolving strand of contemporary art.



Alison Alder's *Cut-out Drones* herald the arrival of Drone Age warfare. With characteristic economy of means, Alder reduces the "unmanned aerial vehicle" to a cautionary silhouette crammed with skeleton cargo. The artist deploys macabre visual puns with the very precision, swiftness and cool calculation much vaunted by drone operators. Cause and effect are yoked together in one striking figure: splayed bones appear in place of ammunition, the pilotless plane is a cramped coffin. Alder unmasks the so-called "humane" weapon of the twenty-first century for what it is - just another way of killing. The skeleton itself offers a forceful reprise of the medieval European motif of Death the Great Leveller - ready to descend on terrorist and innocent alike in a contemporary Dance of Death.

Surya Bajracharya's *In your hands* presents a double-portrait of Australian Prime Minister Tony Abbott and a young girl. Bajracharya appropriates a 2013 pre-election photograph of Abbott adjusting his tie. The original image conveyed battle-readiness and sturdy self-belief, using strong chiaroscuro and raking light to hint at Abbott's religious background while evoking a dramatic promise of change for the nation. A year later, Bajracharya recasts Abbott as a stern paternal figure, his hand firmly on the shoulder of a young girl whom we cannot help but interpret, in the Australian political context, as an asylum seeker. Abbott's eyes are downcast, while the young girl stares unflinchingly at the viewer. If the child's destiny is in Abbott's hands, the rhetorical title and the girl's gaze remind us that ultimate responsibility in a democratic country lies with the people themselves.

The multitude of doll-like silhouettes in Ingeborg Hansen's *Statistics* cause us to reflect on how far contemporary societies, and their politics, depend on aggregated data. The sum total of so many diverse, individual human experiences is both authoritative (taken as a real, objective representation of the popular will, and as such the basis for conferring political power) yet at the same time incapable of conveying the dignity of lived experience. Seen from the heights of statistics, we are indeed like this: a cluster of dolls, differing from one another only insofar as we can be grouped into categories shaded with contrasting colours to aid quick interpretation. Hansen's print is a handmade info-graphic, adopting the increasingly

prevalent design language that is both a help, and arguably a hindrance, to truly understanding the complexity of contemporary society.

Bernie Slater's anti-consumerist critique turns weapons of mass production against the banality of consumer culture. In *Mobile Device #1 - Incendiary*, and *Mobile Device #2 - Invisible Stuff*, Slater's mock point-of-sale hanging boxes sell the detritus of consumer memory: the finely embossed impression of standardised forms we have no names for - the sawtooth edge of a soft plastic packet, familiar from chips, biscuits, condoms and collector cards; the fine trace of that skinny plastic hook that holds price tags to garments, the neat cardboard negative of the ubiquitous hanging hole, like a cartoon cloud. A flurry of ballpoint scribble on *Mobile Device #1* is at once an angry or "incendiary" protest and satirical shorthand for trite graphic design flourishes: it also reminds us of the impatient scrawl with which we test disposable pens, deface the throwaway, and generally attempt to cancel our errors.

Alex Lewis extracts archetypal images from the modern built environment to create two- and three- dimensional prints that challenge the viewer with impossible monuments constructed from familiar architectural motifs. In *Concave* and *Convex*, pale, textured stairways appear against a saturated black background. Part of an ongoing series of works that incorporate complex stair figures, the etchings in this exhibition use intense tonal contrast and theatrically cropped forms to create a psychological charge. Their power lies in the free play of the artist's spatial imagination, which delights in variations on the theme, but also in frustrating our naive ambition as viewers to move through fictional constructions to arrive at another floor or storey. We are left contemplating elegant but impassable bridges, suspended without knowing where or why.

Showreel is a sequence of six photo-collaged and etched images on a single sheet of paper, in which artist Nicci Haynes wheels enigmatically through skeins of expressive lines. Wearing loose-fitting, ink-stained clothes, Haynes tumbles through an indeterminate pictorial space. Multiple gestural performances take place simultaneously: the artist's hand incising a line, the blurred trace of the artist's own somersaulting body. The effect

is spirited, an acrobatic showreel that flaunts Haynes' virtuosity. But it is disquieting, too - the expressive gesture also reveals vulnerability: a figure tossed like tumbleweed, caught by an infernal storm which "whirls all the spirits irresistibly / Along with it, and beats and bowls them over."¹ In the unravelling of line and motion there is also a loss of control, a slipping away of precise meaning. It is as if the artist has deliberately plunged headlong over the edge of what can be expressed in word and gesture, only to better document the fall itself.

A very different suspended body appears in John Pratt's expressive colour woodcut *Edge 1*, a print made from several irregularly sawn blocks. The central fragment depicts the truncated torso and sinewy arms of a diving figure. There is great energy in the figure's carved muscularity, an impression of anguished concentration: nerve-bundles of angular slivers thrust downwards to the tips of straightened fingers, while a dogged fleck of white in the eye focusses attention in the direction of an inescapable fall. The backdrop is at once celestial and aquatic: the black and deep blue of night punctuated by star-like pin-pricks of white and red, or a body of water criss-crossed by flecked ripples and specks of light. A disrupted, tile-like grid partially unifies the fragments, its white lines hinting at a precise system of coordinates that no longer applies, a broken container that can no longer hold fathomless, oceanic forces.

Ruins of another sort are at stake in John Loane's *Rogue Traders*. The work mimics a newspaper's stock pages, a rectilinear mesh capturing the day's trading results in print. But the data is illegible and only the ominous rhythm and contrast of the printed page remain, like a tombstone for a market crash. Trader and artist share a bond as *homo ludens*, as players. The rogue artist also exposes himself to risk and conceals in order to gain. Loane occludes his prints with layers of ink applied directly to the paper. In *Rogue Traders*, traces of a suppressed underlying print can be discerned along the plate edge, like the penumbra of an eclipse we are drawn towards but warned against viewing directly. By burying the printed image in a glut of the very same ink it is made of, Loane questions the very notion technical mastery, revealing a studied diffidence in the master printer's highly wrought processes.

Patsy Payne creates prints from intricate laser-cut matrices that deploy archetypal natural patterns - the fine tracery of animal veins or the vascular filigree of leaves - as well as ornamental shorthands, blurred topographies and atmospheric curlicues. In *Beyond 1* and *Beyond 2*, lightly smudged silhouette figures serenely approach and depart. They exist "beyond" the visible threshold of the body, highlighting the structured nature of reality in a suggestive rather than literal way, and hinting at dissolution. Payne's linear networks suggest the repetition of ordered forms at all scales, in living organisms no less than in vast cosmic structures made of voids and superclusters. Payne's figures are elegant reductions of the human form, haunting shades that retain little trace of individuality but suggest instead an underlying interconnectedness with the ceaseless flow of energy and matter in the world.

GW Bot has developed a highly personal lexicon of marks, or "glyphs," over many years - shapes which resemble natural forms but which have evolved into a resourceful and self-sufficient artistic vocabulary. Bot depicts an Australia of the mind which is influenced but not limited by forms that appear in the surrounding environment. In *Between Worlds*, inventive, tree-like characters are positioned at the intersection of two fields of colour: unique but ambiguous ideograms poised tantalisingly between the human and the non-human, between language and object, between mark and meaning. *Fallen Glyph 1* is a sparing composition that evokes an immense drama using only scant elements: two planes of colour and a small circle to set the stage, a red glyph in the distance and a black glyph in the middle ground. The title invites comparison with a postlapsarian state: after an exile from paradise we occupy a sparse terrain where we must labour inventively, with uncertain results. The artist's creative triumph is to communicate so richly using only fallen or impoverished hieroglyphics.

¹ Dante, *Inferno V*, 32-33, trans. J. G. Nichols. London: Alma Classics, 2014, p. 49. 1

ALISON ALDER

SELECTED SOLO EXHIBITIONS

- 2013 *Cutting Out Stories of Lanyon*, Lanyon Homestead, ACT
2011-12 *Dirty Water*, Canberra Contemporary Art Space, Canberra, ACT
2010 *Cutting History: 2*, Kala Art Institute, Berkeley, USA
2009 *Cutting History*, Helen Maxwell Gallery, Canberra, ACT
2009 *Carcass*, Helen Maxwell Gallery, Canberra, ACT

SELECTED GROUP EXHIBITIONS

- 2014 *Imprint – print portfolio*, Katzman Contemporary, Toronto, Canada
2013 *Bad Girls*, Canberra Contemporary Art Space, Canberra, ACT
2013 *Ghost Citizens: Witnessing the Intervention*, Counihan Gallery, Melbourne; Northern Centre for Contemporary Art, Darwin, NT
2012 *Merchants of War*, Damien Minton Gallery, Sydney, NSW
2012-13 *Roads Cross: Contemporary Directions in Australian Art*, Flinders University Art Museum & Art Gallery, Adelaide, SA; Charles Darwin University Art Gallery, Darwin, NT; Araluen Centre, Alice Springs, NT
2012 *Volume One: MCA Collection*, Museum of Contemporary Art, Sydney, NSW
2011 *Challenge of Place: Central Australia*, Araluen Centre, Alice Springs, NT
2011 *A Guiding Hand: Prints & Directors 1967-2011*, Art Gallery of Ballarat, VIC
2010 *Beneath the Skin*, Wagga Wagga Regional Gallery, NSW
2009 *Making it New: Focus on Contemporary Australian Art*, Museum of Contemporary Art, Sydney, NSW
2009 *Paper Cuts*, Araluen Centre, NT

SELECTED COLLECTIONS

National Gallery of Australia, Canberra; Art Gallery of NSW; Art Gallery of WA; Australian War Memorial, Canberra; Australian National Library, Canberra; Wollongong City Gallery; Art Gallery of South Australia; Queensland Art Gallery/Gallery of Modern Art; NSW State Library; Kerry Stokes Collection, WA; Powerhouse Museum, NSW; Wollongong University, NSW; John Curtin University, WA; ACT Legislative Assembly, Canberra; Australian Institute of Aboriginal and Torres Strait Islander Studies, Canberra; Megalo Print Studio + Gallery, Canberra; Centre for Political Graphics, Los Angeles, USA; Araluen Art Collection, Alice Springs, NT; Cruthers Collection of Women's Art, University of Western Australia; Canberra Museum & Gallery, ACT; Wagga Wagga Regional Gallery, NSW; Museum of Australian Democracy; Museum of Contemporary Art, NSW; Art Gallery of Ballarat, VIC; Flinders University Art Museum & City Gallery Adelaide, SA; State Library of Queensland



ALISON ALDER *Cut-out Drones*, 2012, screenprint, each 77 x 103 cm

SURYA BAJRACHARYA

2004 Bachelor of Arts (Visual), 1st class Honours, The Australian National University

SELECTED SOLO EXHIBITIONS

2009 *Big Stones*, Megalo Print Studio and Gallery, Canberra ACT
2009 *Stepping Stones*, Studio Altenburg, Braidwood, NSW
2005 *Screens of Deception*, Studio Altenburg, Braidwood, NSW
2005 *Passing Excerpts*, Tuggeranong Arts Centre, Canberra ACT

SELECTED GROUP EXHIBITIONS

2013 *Two Artists*, Paydirt Eatery, Braidwood, NSW
2013 *Toulouse Lautrec*, Studio Altenburg, Braidwood, NSW
2012 *Lithography Show*, Megalo Print Studio + Gallery, Canberra ACT
2012 *Drawing Show*, Left Hand Gallery, Braidwood, NSW
2012 *Sculpture Show*, Left Hand Gallery, Braidwood, NSW
2011 *Print Big*, Fitters Workshop, Canberra, ACT
2010 *2622*, Goulburn Regional Art Gallery, Goulburn, NSW
2008 *The Silver Light*, Megalo Print Studio + Gallery, ACT
2008 *Blood on the Tracks*, Studio Altenburg, Braidwood, NSW
2007 *Trouble*, ANU School of Art Gallery, Canberra, ACT
2007 *Hutchins Works on Paper*, Long Gallery, Hobart, TAS

AWARDS

2010 Finalist Brunswick Street Gallery Art Prize, (highly commended), VIC
2009 Finalist City of Hobart Art Prize, TAS
2009 Finalist CPM National Print Awards, Tweed Heads, NSW
2009 Finalist M16 Drawing Prize, ACT
2007-08 Mentorship in Lithography with John Loane
2008 ArtsACT and STARTS Regional Arts Grant
2007 Finalist Hutchins Works on Paper, Hobart, TAS
2005 Finalist CCAS Art Prize, ACT
2005 Finalist Hutchins Works on Paper, Hobart, TAS
2005 Megalo Artist in Residence Award, ACT
2004 EASS: Emerging Artist Support Scheme, Tuggeranong Art Centre Exhibition Award, ACT
2004 EASS: Emerging Artist Support Scheme, Art Monthly Subscription

SELECTED PUBLICATIONS

2009 Jacqui Cheney, *In praise of printing to impress*, Canberra Times, October 16
2009 Sasha Grishin, *What's On*, Australian Art Collector, Issue 47, January-March, p.268
2009 Diana Streak, *Bajracharya's Next Step*, Canberra Times, March 21

SELECTED COLLECTIONS

The Hutchins Foundation; Allied Industries collection



SURYA BAJRACHARYA *In your hands*, 2014, screenprint, 112 x 106 cm

GW BOT

SELECTED SOLO EXHIBITIONS

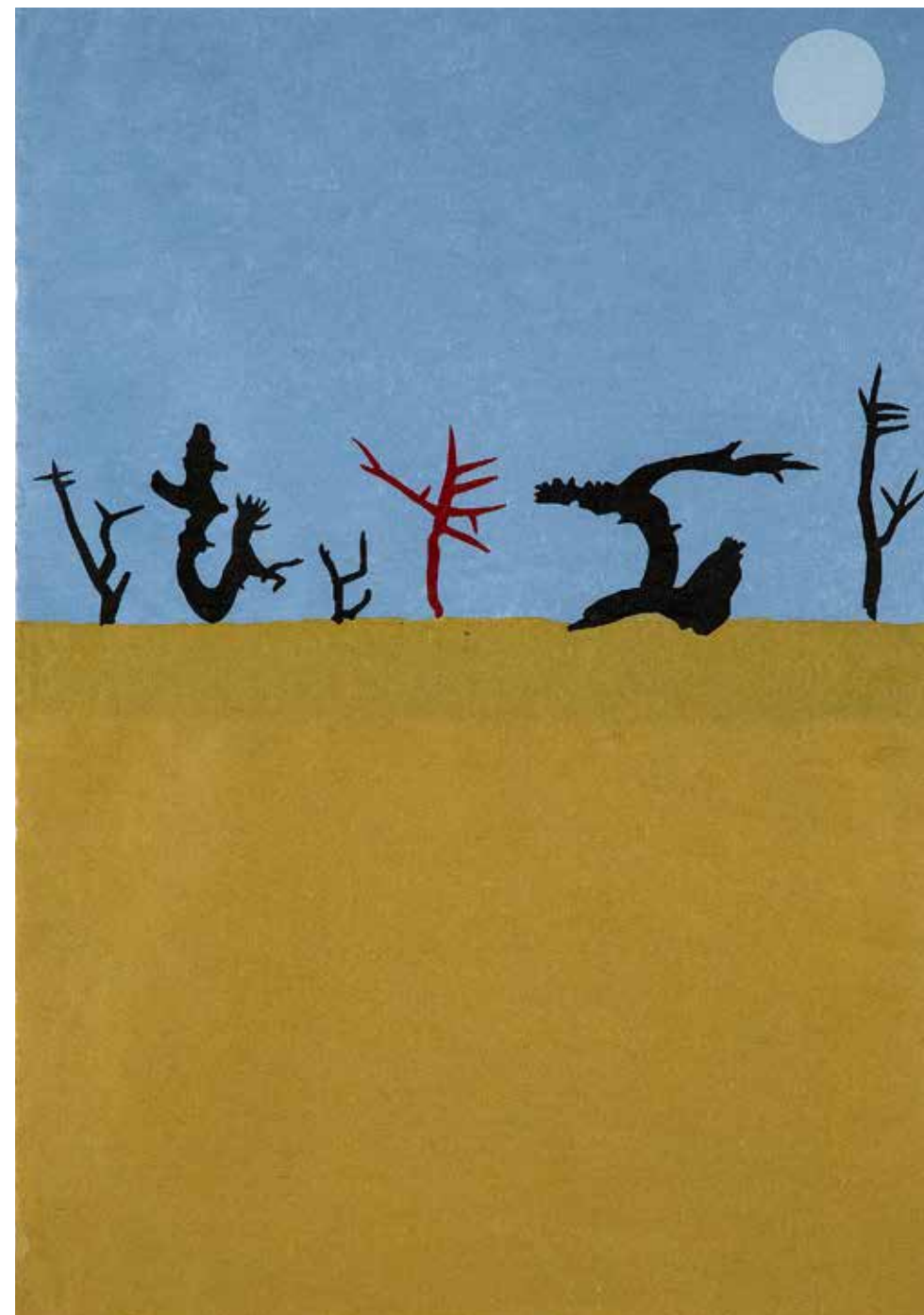
- 2014 *GW Bot: Glyphs – Between Worlds*, Australian Galleries, Sydney, NSW
- 2013 *GW Bot: Glyphmetric*, Beaver Galleries, Canberra, ACT
- 2012 *GW Bot: Dancing Glyphs*, Australian Galleries, Melbourne, VIC
GW Bot: Glyphmaker, Tweed River Art Gallery, NSW
- 2011 *GW Bot: Australian Glyphs*, Hart Gallery, London, UK
Glyphs, Australian Galleries, Sydney, NSW
- 2010 *A Morphology of Glyphs*, Beaver Galleries, Canberra, ACT
GW Bot: The Long Paddock: A 30 year survey, Goulburn Regional Art Gallery, NSW
- 2009 *Field of glyphs*, Hart Gallery, London, UK

SELECTED GROUP EXHIBITIONS

- 2013 *Australia*, Royal Academy, London, UK
Wynne Prize, Art Gallery of NSW
- 2012 *Open Books, Sixteen Artists and the Chinese Folding Book*, National Library of Wales, Aberystwyth, UK
Marking Place, Canberra Museum and Gallery, Canberra, ACT
- 2011 *Out of Australia: prints and drawings from Sidney Nolan to Rover Thomas*, British Museum, London, UK
Sulman Exhibition Prize, Art Gallery of NSW
Dobell Prize for Drawing, Art Gallery of NSW
Artwork to Tapestry, TarraWarra Museum of Art, VIC
Personal Space: Contemporary Australian and Chinese Prints, Manly Art Gallery and Museum, NSW; Xi'an Art Museum, PR, China
- 2010 *Royal Academy, Summer Show*, London, UK
Abstract nature, Samstag Museum, Adelaide, SA
Lake, Lake Macquarie City Art Gallery, NSW
Dobell Prize for Drawing, Art Gallery of NSW
Print Big, Megalo Print Studio + Gallery, Canberra, ACT
Swan Hill National Print & Drawing Acquisitive Awards, Swan Hill Regional Art Gallery, VIC
Joseph Banks: A regional response, Goulburn Regional Art Gallery, NSW
Australian Trilogy : Dennis Nona, Abie Loy Kemarre, GW Bot, Arts d'Australie, Paris 8ème Mondial de l'Estampe et de la Gravure Originale - Triennale de Chamalières, France
- 2009 *Tasmania 1: 100,000 Mapping the island*, IXL Atrium, Hobart, TAS
Sulman Exhibition Prize, Art Gallery of NSW
Stories of our making, University of the West of England, Bristol, UK and Tweed River Gallery, Murwillumbah, NSW
Silkcut Awards for Linocut prints, Melbourne, VIC
Art London, Chelsea, London, UK

SELECTED COLLECTIONS

National Gallery of Australia, Canberra; Albertina, Vienna, Austria; British Museum, London, UK; British Library, London, UK; Victoria and Albert Museum, London, UK; Fogg Museum of Fine Arts, Harvard University, Cambridge MA, USA; Kharkiv Art Gallery, Ukraine; Lublin Museum, Poland; Museum of Modern Art, Osaka, Japan; Queensland Art Gallery; Art Gallery of South Australia; Art Gallery of NSW; Mornington Peninsula Art Gallery Collection, VIC; Parliament House Art Collection, Canberra, ACT; Queen Victoria Museum and Art Gallery, Launceston, TAS; National Library of Australia, Canberra, ACT; Mitchell Library, Sydney, NSW; Araluen Art Centre, Alice Springs, NT; Central Academy of Fine Arts, Beijing, China; Artbank, Australia



GW BOT *Between Worlds*, 2014, relief print, 93 x 63 cm

INGEBORG HANSEN

- 2010 Established Askepott Press
2006 Co-founded Finlay Lloyd Publishers, a commercial venture dedicated to imaginative and speculative writing
1997 Co-founded Finlay Press, a private press working with contemporary artists and writers
1996 Bachelor of Arts (Visual), 1st Class Honours, The Australian National University

SELECTED GROUP EXHIBITIONS

- 2013 *100% Books by Canberra Artists*, Watson Arts Centre, Canberra, ACT
2012 *Conflicted*, Megalo Print Studio + Gallery, Canberra, ACT
2001 *Artists' Books*, Drill Hall Gallery, The Australian National University, Canberra, ACT
1999 *Ex Libris & Artists Books*, Akky Van Ogtrop Fine Arts Gallery, Paddington, NSW
1998 *Recto Verso*, Goulburn Regional Art Gallery, NSW; Photospace Gallery, ANU School of Art, Canberra, ACT
1996 *Return to the White Palace*, ANU School of Art Gallery, Canberra, ACT
1996 *Fragile Objects*, National Library of Australia, Canberra, ACT
1993 *Modernism and Maps*, ANU School of Art Gallery, Canberra ACT

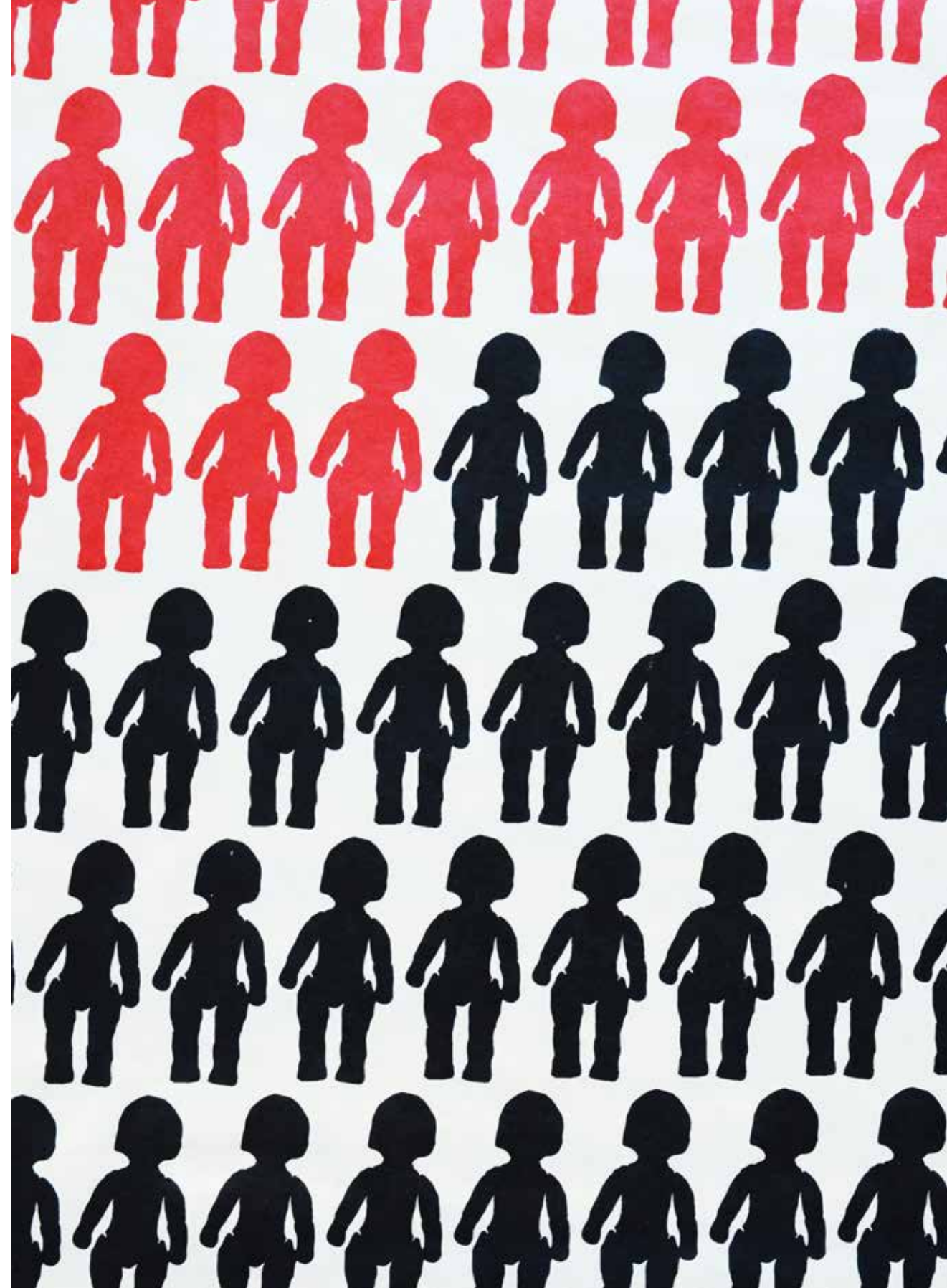
SELECTED PUBLICATIONS

- 2013 *Married to this Ground* (cover design) by Nicola Bowery, Walleah Press
Crowdfund it! (layout) by Anna Maguire, Editia
2010 *Backbone* (design and layout) by Harry Lang, Bunda Press
2009 *Goatfish* (design and layout) by Nicola Bowery, Bunda Press
2007 *Animals* (illustrator), Finlay Lloyd Publications
2006 *When Books Die* (contributing writer), Finlay Lloyd Publications
2003 *Conversations and Portraits* (contributing writer), New Contemporaries
2000 *Pandora's Cat* (typography) by Robin Wallace Crabbe, Finlay Press
1998 *The Last Lost Donut* (typography) by Robin Wallace Crabbe, Finlay Press
1997 *Burly Gryphon* (writer), Finlay Press

SELECTED COLLECTIONS

State Library of NSW; State Library of Victoria; State Library of Queensland; State Library of South Australia; National Library of Australia, Canberra; National Gallery of Australia, Canberra; Menzies Library, The Australian National University, ACT; ANU School of Art Library, The Australian National University, ACT

INGEBORG HANSEN *Statistics*, 2014, screenprint, 90 x 60 cm



NICCI HAYNES

SOLO EXHIBITIONS

- 2014 *Body Language*, Megalo Print Studio + Gallery, Canberra, ACT
2013 *White Lies*, Platform 72, Sydney, NSW
2012 *Falling*, Form Studio + Gallery, Queanbeyan, NSW
2011 *Nicci Haynes Prints & Drawings*, M16 Artspace, Canberra, ACT
2009 *Alphabeater*, Megalo Print Studio, Canberra, ACT

SELECTED GROUP EXHIBITIONS

- 2013 *Future Proof*, CCAS Gorman House, Canberra, ACT
Spoken in one strange word, Queensland Poetry Festival, Brisbane, QLD
Sheffield: International Artist Books, Sheffield, UK
Books beyond words, East Gippsland, VIC
International Miniprint, Kazanlak, Bulgaria
Libris Awards, Artspace Mackay, QLD
International Miniprint, Connecticut, USA
Library Thoughts, Budapest, Hungary
Burnie Print Prize, Burnie, TAS
Community & Context, Monash MADA Gallery, Melbourne, VIC
Urban, Brunswick St Gallery, Melbourne, VIC
2012 *8th British International Mini Print*, touring exhibition, UK
Contemporary Print, Brunswick St Gallery, Melbourne, VIC
Climate Change, Form Studio+Gallery, Queanbeyan, NSW
2011 *IMPACT7 2011*, Monash University, Melbourne, VIC
Hutchins Art Prize, Hobart, Tasmania, TAS
City of Hobart Prize, Hobart, Tasmania, TAS
Books Beyond Words, East Gippsland, Vic
Southern Cross University Artists' Book Award, Lismore, NSW

- 2010 *Reflex*, Gaffa Gallery, Sydney, NSW
Footprint International Print, Connecticut, USA
Inventive Structures: Books beyond the codex, Connecticut, USA
Focus on Artists' Books V, Artspace Mackay, Qld
2009 *M16 Drawing Prize*, M16 Gallery, Canberra, ACT
Between the lines, Artisan Books, Melbourne, VIC
Phoenix Prize for Spiritual Art, ANU School of Art Gallery, Canberra, ACT
Women Art & Politics, Swan Hill Regional Gallery, VIC
Text: Fifth International Artists Book Triennial, Vilnius, Lithuania

AWARDS

- 2013 Manly Library Acquisition Award, NSW
2011 ArtStart, Australia Council for the Arts
2010 Honors, Footprint International Print Competition 2010, Connecticut, USA
2008 Winner, Swan Hill drawing prize, Swan Hill Gallery, VIC
2006 Henry Ergas Honours Scholarship, The Australian National University, ACT

SELECTED COLLECTIONS

Australian National Gallery, Canberra; Manly Library, NSW; National Library of Australia, Canberra; Queensland State Library, Brisbane; Center for Contemporary Printmaking, Connecticut, USA; Swan Hill Gallery, VIC

NICCI HAYNES *Showreel*, 2014, etching and photo-collage 39 x 112 cm



ALEX LEWIS

- 2012 Bachelor of Visual Arts, 1st Class Honours, The Australian National University
2011 Internship at Chiang Mai Art on Paper, Thailand, with Kitikong Tilokwattanotai

SELECTED SOLO EXHIBITIONS

- 2014 *Ascend Descend*, Canberra Contemporary Art Space Manuka, Canberra, ACT

SELECTED GROUP EXHIBITIONS

- 2014 *Blaze*, Canberra Contemporary Art Space, Canberra, ACT
2013 *Sculpture in the Garden*, Lambrigg Open Gardens Australia event, Lambrigg, ACT
Hexagonal, Photospace Gallery, ANU School of Art, Canberra, ACT
Under Pressure, Gallery 43, Wagga Wagga, NSW
Control and Contain, Canberra Contemporary Art Space, Canberra, ACT
Burnie Print Prize 2013 (shortlisted), Burnie Regional Art Gallery, Burnie, TAS
2012 *Graduating Exhibition*, ANU School of Art, Canberra, ACT
Fremantle Arts Centre Print Award 2012 (finalist), Fremantle Arts Centre, WA
Fragments, Canberra Contemporary Art Space, Manuka, Canberra, ACT
RISE, Chrissy Cotter Gallery, Camperdown, NSW
2011 *Graduating Exhibition*, ANU School of Art, Canberra, ACT

AWARDS

- 2013 Australian Government Department of Education, Employment and Workplace Relations (DEEWR) Creative Young Stars grant
2012 ANU College of Arts and Social Sciences Honours Scholarship
2012 ANU Emerging Artist Support Scheme Honours Scholarship

RESIDENCIES

- 2013 Canberra Contemporary Art Space (CCAS) Studio Resident
2013 Megalo Print Studio Resident
2013 Australia ICOMOS (International Council on Monuments and Sites) 2013 Canberra Centenary Artist-in-Conference

SELECTED COLLECTIONS

Molongolo Group, Canberra, ACT; University and private collections in Australia, Japan and Saudi Arabia



ALEX LEWIS *Concave*, 2013, etching, 67 x 60 cm

JOHN LOANE

- 2006 Moved Viridian Press from Melbourne to Canberra. Continued collaborative with artists, in particular Mike Parr
- 1988- Printing and co-publishing with a range of Australian artists including: Kristin Headlam, Jacqueline Rose, Louis Forthun, Imants Tillers, Aida Tomescu, Savanhdary Vongpoothorn, Kevin Mortensen, Virginia Coventry, Bernard Sachs, Jeffery Harris, Brent Harris printmaking projects
- 1988- Ongoing extensive collaboration and co-publishing with Mike Parr, principally in intaglio, later in lithography and relief
- 1988 Established Viridian Press, Collingwood, VIC, for printing and publishing editions of etching, lithography and relief printing. The Press moved to Thornbury, VIC, in 1991 and to Olinda, Dandenong Ranges, VIC in 1996
- 1988 The printing of the portfolio *Aus Australien* published by Rene Block Editions, Berlin. 5 prints each by 8 Australian artists: Mike Parr, John Nixon, Jenny Watson, Richard Dunn, Peter Tyndall, John Lethbridge, Vivienne Shark Lewitt, Ken Unsworth
- 1987-88 Master Printer, Victorian Print Workshop, printing Bicentennial Folio of 25 artists (Folio commissioned by the Australian National Gallery and the Australian Bicentennial Authority)
- 1981-87 Founding Director, Victorian Print Workshop Inc., Melbourne, VIC

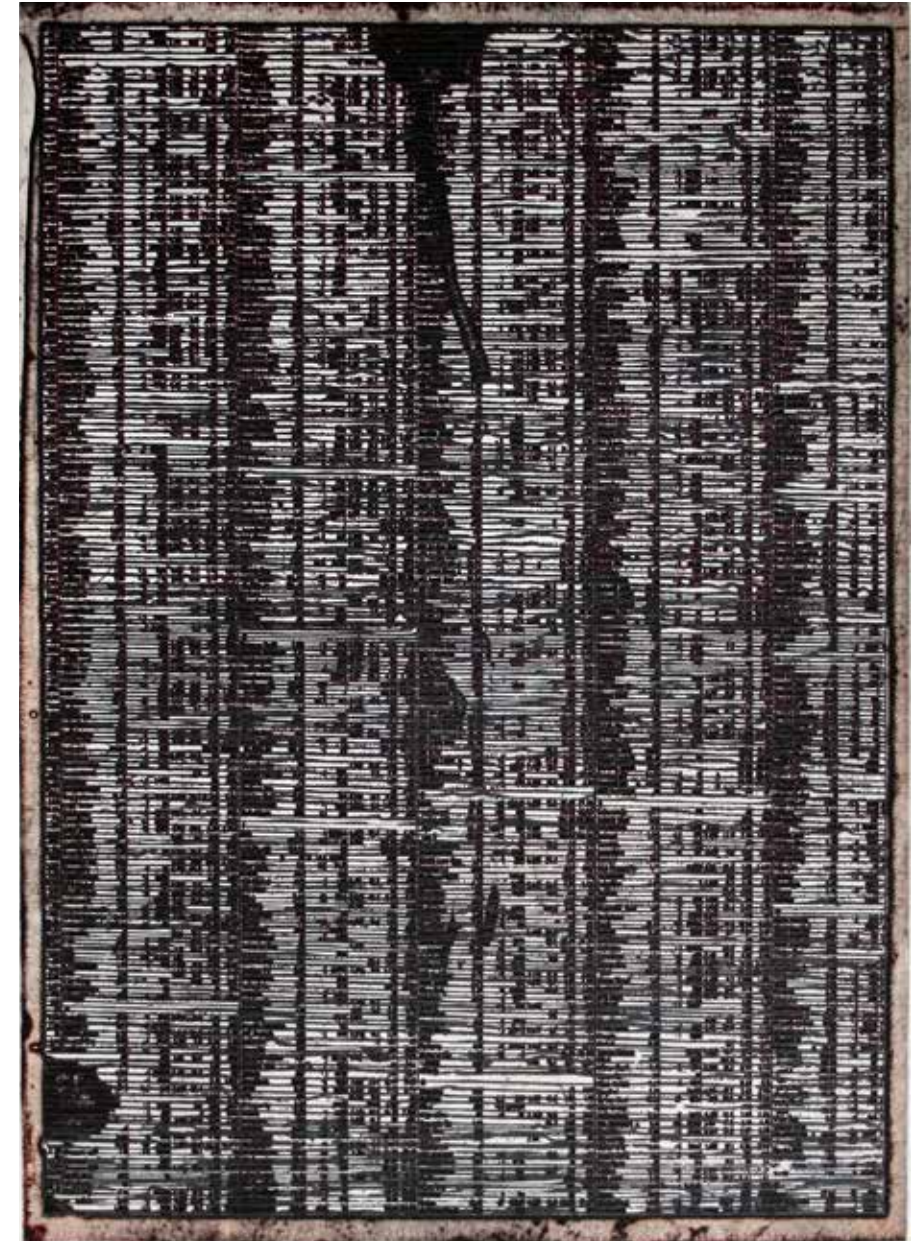
SELECTED EXHIBITIONS

(As master printer)

- 2005 *Cut your throat an inch at a time*, Mike Parr survey, 1970-2005
- 2003 *Latemouth Mike Parr: Works on paper 1987 – 2003* University Art Museum, The University of Queensland, Brisbane; Adam Gallery, Victoria University, Wellington, New Zealand
- 2003 *Viridian Press: Forthun, Tillers, Tomescu* Port Jackson Press Australia, Melbourne, VIC
- 2000 *Spitting and Biting; Ten Contemporary Artists and the Print* Newcastle Regional Art Gallery, Newcastle, NSW; Monash University Gallery, Monash University, Melbourne, VIC

SELECTED COLLECTIONS

National Gallery of Australia, Canberra, ACT; National Gallery of Victoria, Melbourne, VIC; Regional galleries and private collections



JOHN LOANE *Rogue Traders*, 2013, etching, 79 x 54 cm

PATSY PAYNE

SELECTED SOLO EXHIBITIONS

- 2013 *Beyond*, Electric Wall, Electric Shadows Bookshop, Canberra, ACT
2012 *Mirage*, Canberra Contemporary Art Space, Canberra, ACT
Wraith, Brenda May Gallery, Sydney, NSW
2011 *Passage*, Druckatelier/Galerie Tom Blaess, Bern, Switzerland
2010 *Freefall*, Brenda May Gallery, Sydney, NSW
2009 *Chimera*, Brenda May Gallery, Sydney, NSW
Inside Out, Tadu Contemporary Artspace, Bangkok, Thailand
2008 *Natural Systems*, Helen Maxwell Gallery, Canberra, ACT
2007 *Range*, Druckatelier/Galerie Tom Blaess, Bern, Switzerland

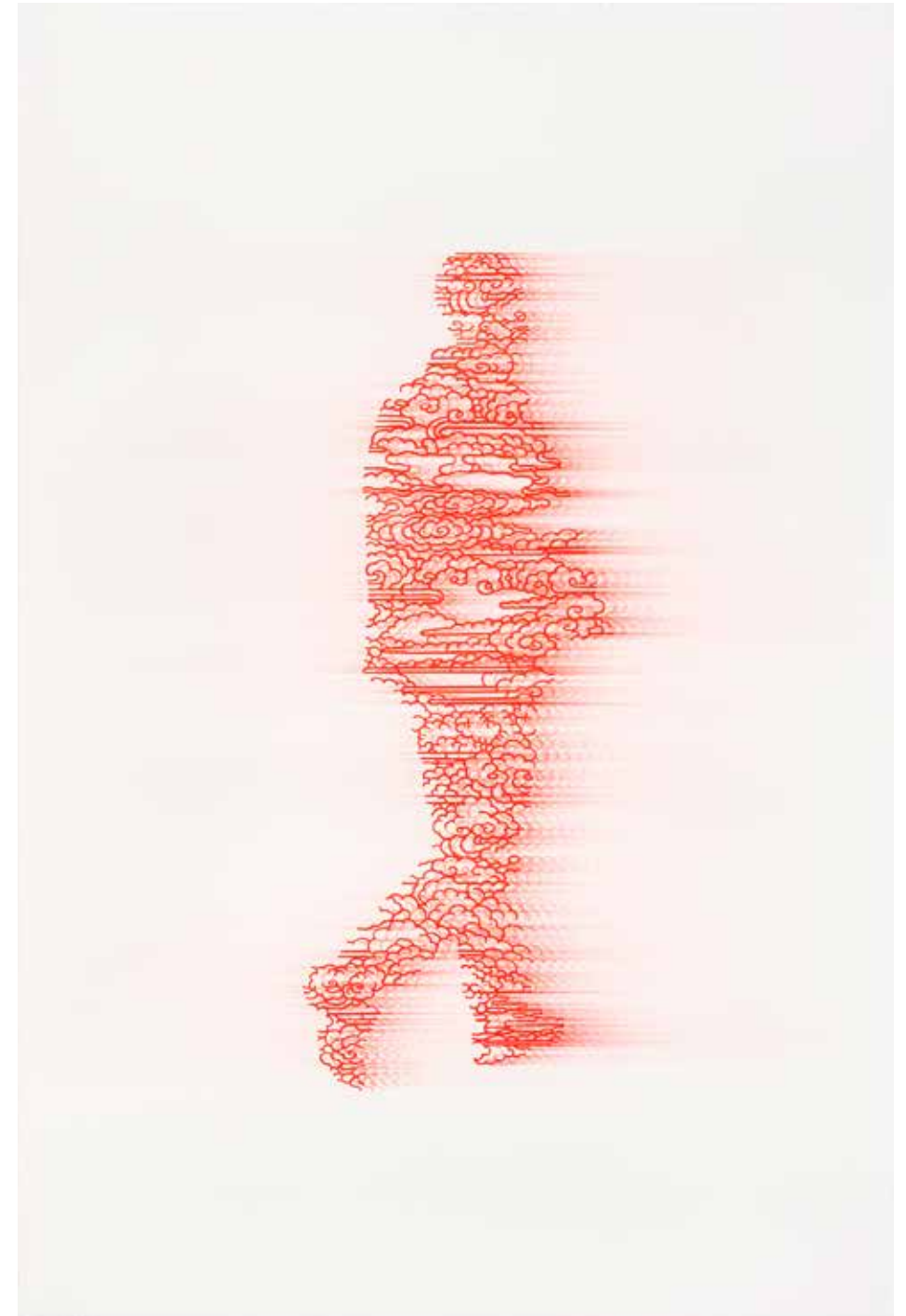
SELECTED GROUP EXHIBITIONS

- 2014 *Recent acquisitions*, Australian galleries, National Gallery of Australia, Canberra, ACT
Chat, ANU School of Art Gallery, Canberra, ACT
Progressive Proof, San Francisco State University Fine Arts Gallery, CA, USA
2013 *Future Proof*, Canberra Contemporary Art Space Gorman House, Canberra, ACT
Undertone, The Front Gallery, Canberra, ACT
2012 *Awagami and Print Expression 2012 – Mixed Media with Digital Printing* Bumpodo Gallery, Tokyo, Japan
Assisted Reproduction: Out of the Light, ANU School of Art Gallery, Canberra, ACT
2011 *Lovelace*, Powerhouse Museum, Sydney, NSW
Recent acquisitions, Australian galleries, National Gallery of Australia, Canberra, ACT
2010 *The Zou Ba Portfolio: Printmakers' Journey in China*, Handwerker Gallery, Ithaca College New York, USA
Those Who Travel, artists book published by ampersand duck, poems by Sarah Rice, design and images by Patsy Payne
Finding Form: Disrupting Space/Creating Space, UWS Gallery, University of Western Sydney, NSW
Crossfire 2, Wagga Wagga Regional Gallery, NSW
Libris Awards: The Australian Artists Book Prize, Artspace Mackay, QLD
Flipping the Bird, Navarro Lobby Gallery, Southwest School of Art and Craft, San Antonio, Texas, USA

SELECTED COLLECTIONS

Amcor Paper, Melbourne, VIC; Artbank, Australia; Art Gallery of NSW; Australian National Gallery, Canberra, ACT; Australian National Library, Canberra, ACT; Silk Cut Collection; Queensland State Library; Queensland University of Technology; ANU School of Art Library, Canberra, ACT; ANU School of Art, Canberra, ACT; ACT Legislative Assembly, Canberra; Canberra Museum and Gallery, ACT; Southern Cross University, Lismore, NSW; Sydney College of the Arts Library, NSW; Wagga Regional Gallery, NSW; Frans Masereel Centre Archive; Royal Museum of Fine Arts Antwerp Belgium; International Print Triennial Collection, Krakow, Poland; Stiftung Schloss Haldenstein, Switzerland; Wollongong University Gallery, NSW; City of Fremantle Collection, WA; Purdue University Collection, Indiana, USA; Southern Graphics Council Archive, USA; Artspace Mackay, QLD; St Laurence University, Canton, New York

PATSY PAYNE *Beyond I*, 2013, relief print from laser cut matrix, 120 x 80 cm



JOHN PRATT

SELECTED SOLO EXHIBITIONS

- 2013 *Yard*, Beaver Gallery, Canberra, ACT
2011 *Breakwater*, Marianne Newman Gallery, Sydney, NSW
2009 *Pool*, Beaver Gallery, Canberra, ACT
2005 *Brace*, Beaver Gallery, Canberra, ACT
2000 *Recent Prints and Drawings*, Beaver Gallery, Canberra, ACT
Drawings, Schloss Haldenstein, Switzerland
1996 *Terrain*, Beaver Gallery, Canberra, ACT
1995 *Xylem Drawings*, National Botanic Gardens, Canberra, ACT
1992 *Recent Drawings*, Graphix Gallery, Canberra, ACT
1990 *The Climbing Series*, Alliance Française Gallery, Canberra, ACT
1988 *Suspended Figures*, Giles St Gallery, Canberra, ACT

SELECTED GROUP EXHIBITIONS

- 2014 *Prints 25*, PCA Touring Exhibition, Whitehorse Artspace, Melbourne, VIC
2013 *The Country Show*, Bega Regional Gallery, NSW
The Rug Project, Beaver Gallery, Canberra, ACT
Small Works, Brunswick St Gallery, Melbourne, VIC
Reading the Space: Contemporary Australian Drawing, New York Studio School, USA
Making the Cut, Left Hand Gallery, Braidwood, NSW
Sustainable Threads, Projection Event, Belconnen Arts Centre, ACT
2012 *Contemporary Australian Drawing 2*, Wimbledon Gallery, London University of the Arts, London, UK
Small Works, Brunswick St Gallery, Melbourne, VIC
Monotypes, Left Hand Gallery, Braidwood, NSW
You are Here, Projection Event, Canberra, ACT
Climart, Form Gallery Queenbeyan, NSW
Small Works, Beaver Gallery, Canberra, ACT
Spectra, Beam Projection Event, Canberra, ACT
2011 *Hazlehurst Works on Paper Award*, Hazlehurst Regional Gallery, NSW

COLLECTIONS

National Gallery of Australia, Canberra, ACT; Queensland Art Gallery; State Library of NSW; Australian National University, Canberra, ACT; Central Queensland University; Latrobe University; University of WA; Print Council of Australia; KPMG

JOHN PRATT *Edge I*, 2013, colour woodcut, 112 x 77 cm



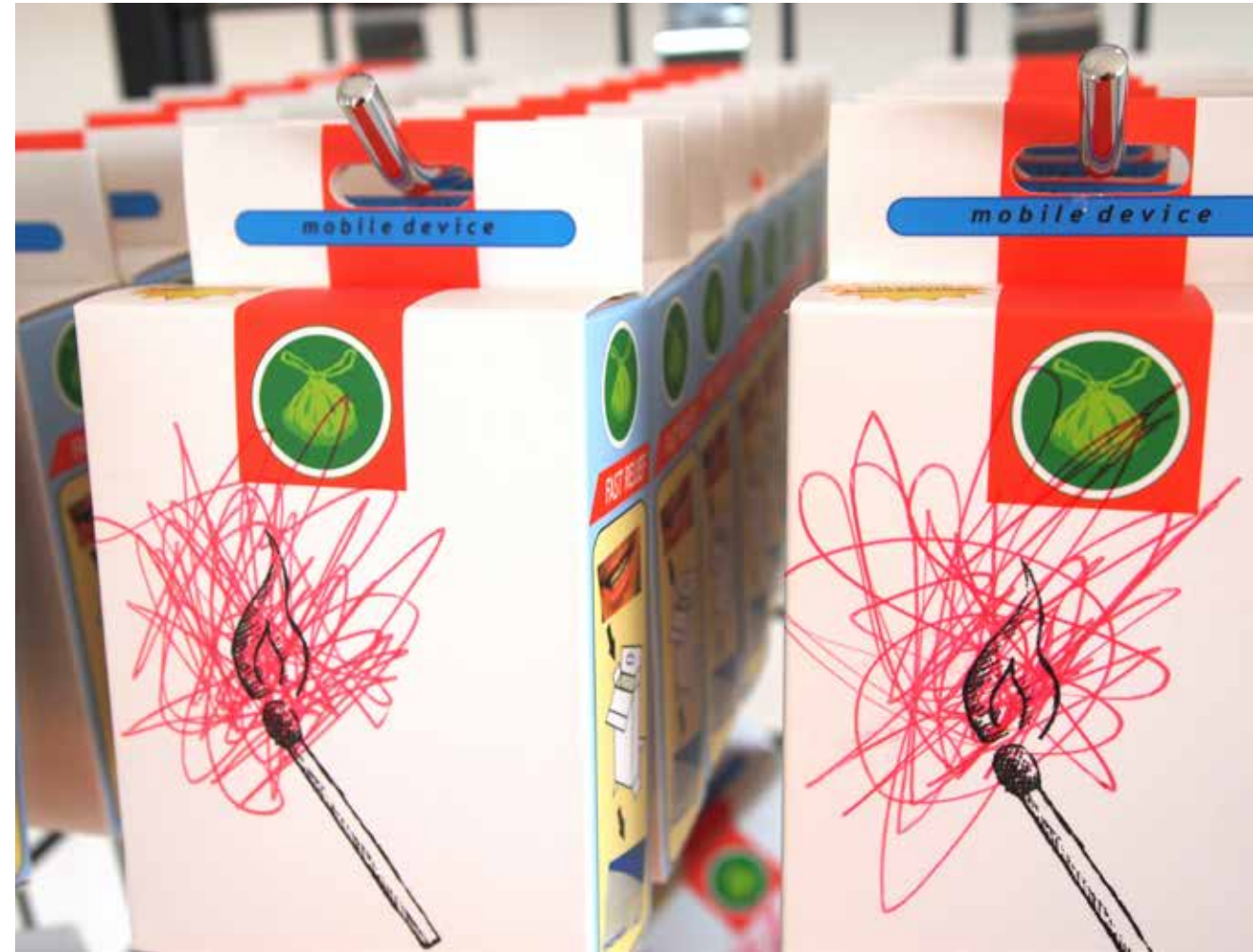
BERNIE SLATER

SELECTED SOLO EXHIBITIONS

- 2015 *Anarchist Supermarket*, Canberra Museum and Gallery, Canberra, ACT
2012 *Stuff*, CIT Design Space, Canberra, ACT
2008 *Conquer in Comfort*, Canberra Contemporary Artspace Gormon House, Canberra, ACT
2004 *Images from the War on Consciousness*, Canberra Contemporary Art Space Manuka, Canberra, ACT

SELECTED GROUP EXHIBITIONS

- 2013 *The Triangle - Political art in Canberra*, Canberra Contemporary Art Space Gormon House, Canberra, ACT
Manly Library Artist Book Award, Manly Library, NSW
Reading the Space, Contemporary Australian Drawing: drawing as notation, text and discovery, Drawing Out Conference, New York, USA; London, UK
Lessons in History Vol II - Democracy, Grahame Galleries, Brisbane, QLD
Panorama, Casula Powerhouse Arts Centre, NSW; CAPO Auction, Canberra, ACT; M16 Artspace, Canberra, ACT
2011 *Serendipity*, Belconnen Arts Centre, Canberra, ACT; CAPO Auction, Canberra, ACT; National Archives, Canberra, ACT
2010 *Something in the Air - Assemblage and collage in the Canberra Region*, Canberra Museum and Gallery, Canberra, ACT
Hurry Hurry, Radical Printmaking, Cross Art Projects, Sydney, NSW
2009 *Art Overboard Awards*, winner 2D section, Kiku Arts, Bungendore, NSW
2008 *Collective Conscience Human Rights Art and Film Festival*, collaborative work, The Carlton Studios, Melbourne, VIC
New Social Commentaries Art Prize 08, Warrnambool Regional Gallery, VIC
Recovering Lives ANU School of Art, Canberra, ACT
2007 *Territorial 24hour art*, Darwin, NT
Territorial, Canberra Contemporary Art Space Gormon House, Canberra, ACT
Thresholds of Tolerance, Collaborative work with Indonesian and East Timorese artists, ANU School of Art Gallery, Canberra, ACT



BERNIE SLATER

Mobile Device #1 - Incendiary, 2014, screenprint and ballpoint pen on digitally printed box with paper contents, dimensions variable



Interchange: Sydney

The University of New South Wales (UNSW) Art & Design contribution to the *Interchange* exhibition presents work by ten artists associated with the Printmaking Studio and Cicada Press.

by Anthony Springford

BLOOD VESSEL

The ten artists representing UNSW Art & Design in Sydney respond to Australian social and geographical space through narratives of oceanic movement, of shipping lanes and colonisation, global conflict or domination, feral animals, personal and collective histories, memory, alteration and exchange. Drawing on the technical methods of printmaking, these artists show us the landscape as a surface written into, incised, scarred, and gouged by conflicting stories.

Fiona Hall's *Lying in the Dark* is a kind of elegy for the Pacific: its history, its migrations and its natural systems. This image was the result of a journey Hall and eight other artists took along the Kermadec Trench: the chasm in the Pacific where the Indo-Australian and Pacific continental plates collide. Hall's fleet of battleships and trading vessels, skiffs and proa tell the story of the Pacific as a fluid plane of international trade, fishing and warfare. These vessels float as white ghosts above a black abyss, caught like a shoal of fish in a vast net. Around them are the names of islands and underwater volcanoes. The silent, black ocean carries flotsam across centuries, mingling places with memories: the jolly roger; a passing albatross; the looming mass of a whale painted in the cross-hatches reminiscent of Arnhem-land painting, and echoed in the net that sweeps all but one ship; and the pun "blood vessel" suggesting a slowly pulsing current that throbs under the surface of the ocean, connecting places and people in ancient patterns of migration, trade and memory, echoing like a whale call beneath these now tiny trading ships.

Rew Hanks' *Stop, there's no need to shoot the natives* tells another tale of migration and colonisation at the edge of Australia and the Pacific. This print reinterprets a celebratory image of British conquest as the violent and rather pompous invasion of a feral species. In this version of E. Philips Fox's painting, Captain Cook has landed at Botany Bay wearing a pirate's hat and leading a swarm of foxes, cats, goats, rabbits and pigs: representing the introduction of European agriculture and other feral pests that plague the native Australian bush. Hanks' bitterly ironic title implies that open slaughter has been made unnecessary by an event of biological, ecological and economic displacement.

Australia and its post-colonial political context are represented in a very different way by Michael Kempson's grid of plush furry animals, *East and West*. It takes a moment to recognize that these cute or childish toys are a metaphor for global competition, power and cold conflict. The animals, each of which represents a nation or empire, are arrayed like a map of world influence: with the American eagle dominant on the left and the Chinese panda taking up much of the right. We can't help noticing that these animals, for all their cuteness, have an edge of menace, showing little rows of horns, talons, beaks and teeth. Kempson's grid of team mascots, evenly placed and staring forward, present the world's nations cast at the opening of

a tense and violent game, against the flat, neutral plane of undifferentiated, global non-identity. The final inclusion of a gently clawed koala and a kiwi is funny partly because both animals reflect our image of ourselves (for good or bad) as harmless minor players, requiring protection.

Ben Rak came to Australia as an adult after growing up in the US and Israel, and so his is an international perspective on nationalism, militarism and capitalism. Rak highlights the commodification of identity and culture within a shifting post-colonial culture by layering clichés of authenticity with the trademarks and patterns of global capitalism. *Perceive-Conceive* is one of a series of digitally and photographically produced screen-prints of bobble-head toys. These works are a gently playful comment on the capitalist world order and the military-industrial complex. Toy characters are composed out of patterns based on bar codes and international brands.

The Pacific Ocean and the figure floating or lost in the landscapes of Australia and New Zealand are given a more ambiguous, private and mythical character in Euan Macleod's *Figures in Boat in Cave*. The motif of a rough-hewn male form – sometimes an everyman, a figure from memory, the artist's father or a self-portrait – mediates the landscape. In *Figures in Boat in Cave* the giant in the boat dominates, but he also seems the most powerless – crouched, barely fitting into the picture plane and cut-off at the head. Is he a Cyclops, the victim of seafaring Odysseus? The Cyclops was blinded by a burning stick thrust into his one eye, but this Cyclops appears to be spilling light from a wound or opening for a face. In Macleod's other work, the artist himself often wears a miner's torch on his head, making the eye a source of illumination rather than sensitivity and suggesting that the landscape is not a place seen, but a place made by the artistic process.

Elisabeth Cummings and Joshua Parry offer lyrical interpretations of the post-colonial landscape: the red earth marked by flimsy incursions of agriculture or the detritus of the post-industrial consumer world. Joshua Parry uses screen-printing and photography to produce graphic images of the landscape around Broken Hill. While the Impressionists found their tropes of Modernity in the liminal spaces at the edge of Paris, where urbanism merged with market gardens, Parry shows us the carcasses of 20th post-industrial economy. These cars (Is that a Leyland P76? Or the chassis

of Max Max's Interceptor?) are abandoned in the desert, stripped of function and relevance, and rusting like clichés or memories of a frontier myth.

Elisabeth Cummings paints places where fences, sheds and cattle barely endure against a tough landscape of rock, heat and wind. You can almost feel the dust and rust in *Flinders Farm*: The ranges rising in tiers of stone, with the signs of human settlement sunk and scratched into the earth, obscured by layers of erosion. Cummings is one of Australia's most respected landscape painters, but as a printmaker her mark is transformed into a vocabulary of gouges, cuts and acid bites. The image is burnt onto an etching plate: both on the surface and in it, dug down or skittering across the surface like a plow. The scared, torn quality of the image is a result of the cutting of the plate by the engraver's needle, while the veils of aquatint and open-bite are produced by washes of solvent and resist followed by acid.

In contrast to Cummings and Parry's images of a barely habitable landscape, Vernon Ah Kee and Martha McDonald Napaltjarri are indigenous artists making work from an intimate sense of Australian place, habitation and contestation. Martha McDonald Napaltjarri is from Australia's central desert and is the daughter of Shorty Lungkata Tjungurrayi, one of Australia's most important central desert artists and founding member of Papunya Tula. For many Australians and international art audiences the rhythmic use of painted dots, developed in Papunya in the 1970s, simply is Aboriginal culture. Of course indigenous art is much more diverse, but in many ways the Papunya painters were the first to break the stronghold of white, colonial art institutions and to demand recognition for a vital indigenous, contemporary art. Their achievement has had a global resonance, and put indigenous art, land-rights and aboriginal identity at the centre of our understanding of the Australian environment. In *Warlukuritji* Napaltjarri paints the history and dreaming of her father's land. It is a landscape, a map, a story and claim to ownership and belonging.

Vernon Ah Kee represents a later generation of artist working within a global discourse of critical and political conceptual art, however he is also responding to the clash between competing histories and languages, and between white and black claims to the Australian identity. The title of this work, *ABC*, refers to a child's lesson in everyday racism. Because it

is also like the beginnings of a glossary or dictionary, *ABC* suggests that language itself dispossesses, and that racist language makes explicit the force of a colonial culture that silences and destroys indigenous culture: a white language written over black. The compressed words resist legibility and suggest others, most curiously two intersecting "boo"s that toy with the white fear of indigenous Australians. There is also a tension in *ABC* between the violent language and the looping rhythm of the Os, C, Bs and G. The repeating circles maybe a reference to the American artist Ed Ruscha, or a play with the arbitrary nature of signs as each O or OO sounds different in each word, or a sideways quote of the circles and dots characteristic of Papunya painting.

The formal connections between Vernon Ah Kee's image with Pakistani artist Adeel uz Zafar's bandaged *Kangaroo* are obvious enough: white marks cut into black ground; the figure thrown out of, or onto, a black void; the idea of a lost or betrayed childhood; the Australian-isms, at once familiar and violent; and the motif of looping repetition that shows Australia as a kind of hollow cliché. Zafar uses thin, barely tangible, bandages to mark out space, but not to take up space: to reveal a form, but not to be a form itself. Again, the printing plate becomes a surface of transformation and inversion. Zafar leaves us unsure as to insides and outsides: the contained and un-contained, the plane and the chasm that enables it to become something else.

Anthony Springford is a Sydney based artist and writer.

VERNON AH KEE

- 2000 Bachelor of Visual Arts with Honours (Fine Art), Queensland College of Art.
1998 Bachelor of Visual Arts, Contemporary Indigenous Australian Art, Queensland College of Art

SELECTED SOLO EXHIBITIONS

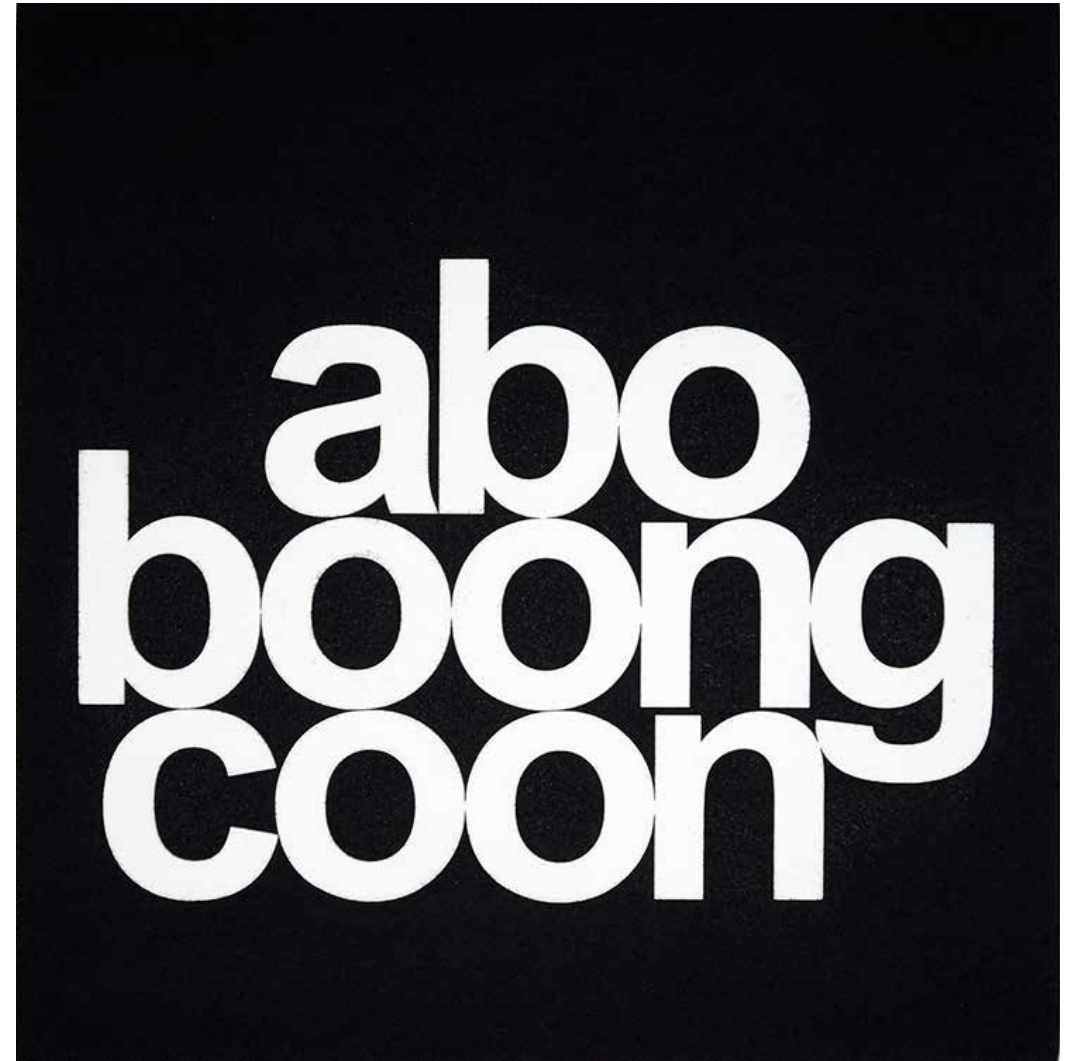
- 2013 *Invasion Paintings*, Milani Gallery, Brisbane, QLD
2011 *Tall Man*, Gertrude Contemporary, Melbourne, VIC
2010 *Vernon Ah Kee*, City Gallery, Wellington, New Zealand
2009 *Waru, Kick Arts*, Contemporary Arts, Cairns, QLD
Blow Your House In, Mackenzie Art Gallery, Regina, Canada
2008 *Belief Suspension*, Artspace, Sydney, NSW
2007 *Cant Chant*, Institute of Modern Art, Fortitude Valley, Brisbane, QLD

SELECTED GROUP EXHIBITIONS

- 2013 *My Country: I Still Call Australia Home*, Queensland Art Gallery | Gallery of Modern Art (GOMA), Brisbane, QLD
Sakahàn: 1st International Quinquennial of New Indigenous Art, National Gallery of Canada
2012 *Making Change: Celebrating the 40 Years of Australia-China Diplomatic Relations*, touring: NAMOC, Beijing, China; COFA, Sydney, NSW
2012 *Negotiating This World: Contemporary Australian Art*, National Gallery of Victoria, Melbourne, VIC
2011 *Ten Years of Contemporary Art: The James C Sourris AM Collection*, Queensland Art Gallery | GOMA, Brisbane, QLD
Barack Commissions, National Gallery of Victoria, Melbourne, VIC
Erased: Contemporary Australian Drawing, Asialink International touring exhibition
Nanyang Academy of Fine Arts Gallery (NAFA), Singapore; PSG Art Gallery, Silpakorn University, Bangkok, Thailand; Chiangmai University Faculty of Fine Art Gallery, Chiangmai, Thailand
2009 *Once Removed*, 53rd Venice Biennale of Art, Venice Italy.
I walk the line: new Australian drawing, Museum of Contemporary Art, Sydney, NSW
2008 *Revolutions: Forms That Turn*, 2008 Biennale of Sydney, Sydney, NSW
2007 *National Indigenous Art Triennial: Culture Warriors*, National Gallery of Australia, Canberra, ACT

SELECTED COLLECTIONS

National Gallery of Canada, Ottawa, Canada; National Gallery of Australia, Canberra
National Gallery of Victoria, Melbourne; Queensland Art Gallery | Gallery of Modern Art, Brisbane; Art Gallery of Western Australia, Perth; Museum of Contemporary Art, Sydney; Museum of Old and New Art, Hobart, Tasmania; Hood Museum of Art, Dartmouth College, Hanover, New Hampshire, USA.



VERNON AH KEE ABC, 2012, aquatint, 32 x 31 cm

ELISABETH CUMMINGS

- 1960 School of Vision, Salzburg, with Oskar Kokoschka
1957 National Art School [E.S.T.C], Sydney

SELECTED SOLO EXHIBITIONS

- 2012 *Luminous: Landscapes of Elisabeth Cummings*, curated by Jane Watters, SH Ervin, Observatory Hill, Sydney, NSW
2011 *Elisabeth Cummings - New Paintings*, King Street Gallery on William, NSW
2010 *Paper Trail: 30 Years*, King Street Gallery on William, NSW
1996 *Survey Show (1965-1995)*, Campbelltown City Bicentennial Art Gallery, NSW and touring

SELECTED GROUP EXHIBITIONS

- 2014 *Works on Paper*, Wedderburn Artists, Art Gallery of New South Wales, Sydney, NSW
2013 *Australia*, Royal Academy of Art, London, UK
Personal Space: Contemporary Chinese and Australian Prints, curated by Michael Kempson, Central Academy of Fine Art, China
2012 *Fusion*, curated by Michael Kempson, East Gallery, Guanlan Original Printmaking Base, Shenzhen, China
Not the Way Home, SH Ervin Gallery, Sydney, NSW and touring
2010 *Prints from Cicada Press*, Bowen Galleries, Wellington, New Zealand
Personal Journeys: 10 years of Australian Women's Abstract Art, Shoalhaven City Arts Centre, NSW
2008 *SILK + SAND: Chinese and Australian Prints*, curated by Michael Kempson, Ivan Dougherty Gallery, COFA, UNSW
2007 *Cross Currents*, Museum of Contemporary Art, Sydney, NSW
2002 *2002: The Year in Art*, SH Ervin, Sydney, NSW
A Silver Lining & A New Beginning, Ivan Dougherty Gallery, Sydney, NSW
2000 *The Archibald Prize*, Art Gallery of New South Wales and touring

AWARDS

- 2011 Awarded OAM in recognition of services to the visual arts in Australia
2000 Fleurier Prize for Landscape, SA
1996 Mosman Art Prize, NSW

SELECTED COLLECTIONS

National Gallery of Australia, Canberra; Art Gallery of New South Wales; Queensland Art Gallery, Brisbane; Artbank, Australia; Campbelltown City Bicentennial Art Gallery, NSW; Manly Art Gallery and Museum, NSW; Maroonah Regional Gallery, Vic; Charles Sturt University, Wagga Wagga, Gold Coast City Art Gallery, Qld; University of Queensland Art Museum, Brisbane



ELISABETH CUMMINGS

Flinders Farm, 2009, etching, aquatint, open-bite and scraping, 34 x 54 cm

FIONA HALL

1982 Master of Fine Arts (Photography), Visual Studies Workshop, Rochester, New York, USA
 1975 Diploma in Art (Painting), National Art School, Sydney, NSW

SELECTED SOLO EXHIBITIONS

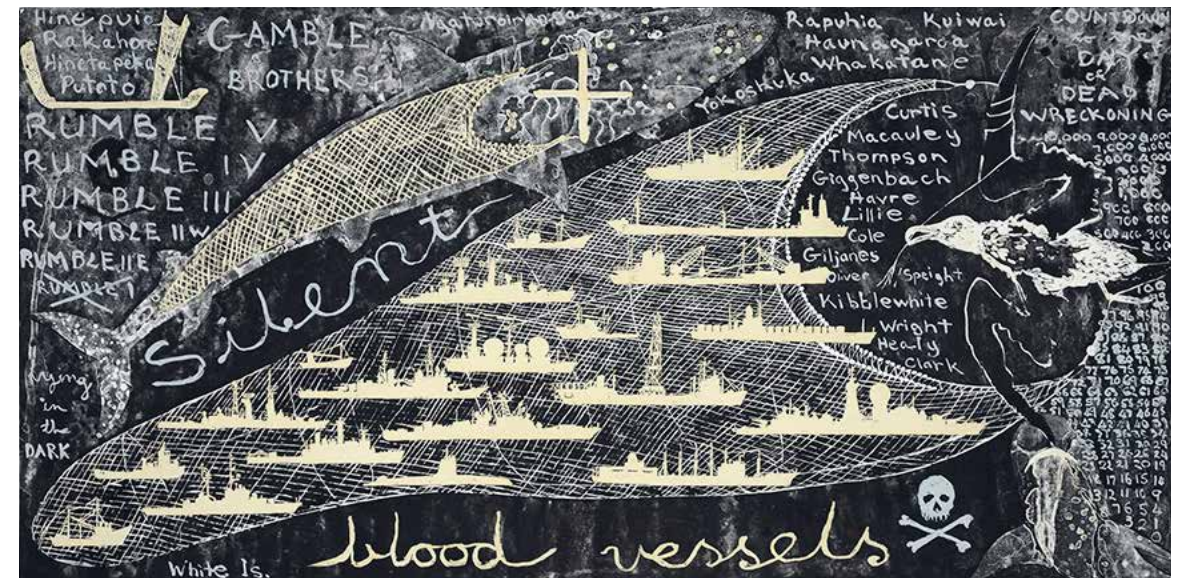
2015 (forthcoming) *Australia Pavilion*, Venice Biennale, Italy
 2013 *Fiona Hall: Big Game Hunting*, Heide Museum of Modern Art, Melbourne, VIC
 Veneer, Two Rooms, Auckland, New Zealand
 2009 *Fiona Hall, Force Field*, Museum of Contemporary Art, Sydney, NSW
Fiona Hall, Queensland Art Gallery, Brisbane, QLD; Art Gallery of South Australia, Adelaide, SA
 1994 *Garden of Earthly Delights*, National Gallery of Australia, Canberra, ACT; National Gallery of Victoria, Melbourne, VIC; Art Gallery of New South Wales and touring

SELECTED GROUP EXHIBITIONS

2014 *Dark Heart*, Adelaide Biennale, Art Gallery of South Australia, Adelaide, SA
 2012 *Documenta 13*, curated by Carolyn Christov-Bakargiev, Kassel, Germany
Contemporary Australia: Women, Queensland Art Gallery | Gallery of Modern Art, Brisbane, QLD
Kermadec: Nine Artists Explore the South Pacific, Tauranga Art Gallery, New Zealand; New Zealand Maritime Museum, Auckland, New Zealand
 2010 *17th Biennale of Sydney, Beauty of Distance, songs of survival in a precarious age*, Art Gallery of New South Wales, Sydney, NSW
 2009 *The Third Moscow Biennale of Contemporary Art*, State Museum and Exhibition Centre ROSIZO, Moscow, Russia
 2006 *Prism: Contemporary Australian Art*, Bridgestone Museum, Tokyo, Japan
 2005 *MCA Collection: New Acquisitions in Context*, Museum of Contemporary Art, Sydney, NSW
 2003 *Face Up: Contemporary Art from Australia*, Museum for the Present, Nationalgalerie im Hamburger Bahnhof, Berlin, Germany
 2000 *Federation: Australian Art and Society 1901-2001*, National Gallery of Australia, Canberra, ACT
Biennale of Sydney, Art Gallery of New South Wales, Sydney, NSW
Mirror with a Memory: A History of the Photographic Portrait in Australia, National Portrait Gallery, Canberra, ACT
 1999 *New Republics: Contemporary Art from Australia*, Canada House Gallery, London UK and touring
 1997 *Perspecta*, Art Gallery of New South Wales, Sydney, NSW
 1996 *Asia Pacific Triennale*, Queensland Art Gallery, Brisbane, QLD

SELECTED COLLECTIONS

National Gallery of Australia, Canberra; Art Gallery of New South Wales, Sydney; Museum of Contemporary Art, Sydney; National Gallery of Victoria, Melbourne; Queensland Art Gallery, Brisbane; Art Gallery of South Australia, Adelaide; Bendigo Art Gallery, Victoria
 La Trobe Regional Art Gallery, Victoria; Newcastle Region Art Gallery, New South Wales
 Tasmanian Museum and Art Gallery, Tasmania; Olympic Fine Art Collection, SOCOG, Sydney



FIONA HALL

Lying in the dark, 2011, aquatint, open-bite and screenprint, 51 x 101 cm

REW HANKS

- 1999 Master of Fine Arts, College of Fine Arts, UNSW
1991 Print Fellow, Tamarind Institute, University of New Mexico, USA
1985 Graduate Diploma in Professional Art Studies, Sydney College of Advanced Education, City Art Institute, NSW

SELECTED SOLO EXHIBITIONS

- 2013 *Cook's Conquest*, Watters Gallery, Sydney, NSW
2011 *The Governor's Garden*, Royal Botanic Gardens, Sydney, NSW
Rew Hanks, Roopankar Fine Art Museum, Bharat Bhavan, Bhopal, India
2008 *The Tiger and the Prince*, Impressions on Paper Gallery, Canberra, ACT
2006 *Deceivers of the Pack*, Port Jackson Press Print Room, Melbourne, VIC
2003 *Tiger Tales*, Burnie Regional Art Gallery, TAS

SELECTED GROUP EXHIBITIONS

- 2013 *Familiar Unfamiliar*, Swan Hill Regional Art Gallery, Swan Hill and Toowoomba Regional Art Gallery, Toowoomba, QLD
2012 *The 3rd Bangkok Triennale International Print and Drawing Exhibition*, Bangkok Art and Cultural Centre, Thailand
2011 *International Print Biennale*, Laing Art Gallery, Newcastle, UK
IV International Print Exhibition, Museum of Painting and Sculpture, Topane-i Amire, Istanbul, Turkey
2011 *Silk Cut Award*, Glen Eira City Council Gallery, VIC
The 8th Kochi International Triennial Exhibition of Prints, Ino-cho Paper Museum, Agawa-gun, Kochi Prefecture, Japan
Celebrating the Year of Friendship – between Australia and Korea, Korea Foundation Cultural Centre, Seoul, South Korea
2010 *The 59th Blake Prize*, National Art School, Sydney, NSW
2008 *8th Bharat Bhavan International Print Biennial*, Bhopal, India
2006 *45 years of Sydney Printmakers*, SH Evin Gallery, Sydney, NSW
2003 *John Sulman Prize*, Art Gallery of NSW, Sydney, NSW

AWARDS

- 2012 Purchase Prize – 3rd Bangkok Triennale International Print and Drawing, Thailand
2011 First Prize, IV International Print Exhibition 2011, Istanbul, Turkey
2008 Grand Prize, 8th Bharat Bhavan International Biennial of Print-Art, Bhopal, India

SELECTED COLLECTIONS

National Gallery of Australia, Canberra, ACT; Art Gallery of NSW, Sydney; Art Gallery of South Australia, Adelaide; Tasmanian Museum and Art Gallery, Hobart; Roopankar Museum Fine Arts, Bharat Bhavan, Bhopal, India; Seoul Museum of Art, Seoul, South Korea; Silpakorn University, Bangkok, Thailand; State Library of NSW, Sydney; State Library of Victoria, Melbourne; Tamarind Institute Archives, University of New Mexico, USA; Ino-cho Paper Museum, Kochi, Japan; Parliament House Art Collection, Canberra, ACT; Royal Botanic Garden, Sydney, NSW



REW HANKS *Stop there's no need to shoot the natives*, 2013, linocut, 75 x 100 cm

MICHAEL KEMPSON

- 2014- International Member at Large, Southern Graphics Council International, USA
2004- Director of Cicada Press, University of New South Wales Art and Design, Sydney
1996 Master of Fine Arts (1st Class Honours), College of Fine Arts, UNSW

SELECTED SOLO EXHIBITIONS

- 2013 *First Among Equals*, Bowen Galleries, Wellington, New Zealand
 2010 *Seen/Unseen – Michael Kempson/A Survey of Prints*, V. M. Art Gallery, Karachi, Pakistan
 1999 *A Little Respect*, with Matthew Tome, Tin Sheds Gallery, Sydney, NSW and touring
Cycles, Burnie Regional Art Gallery, TAS

SELECTED GROUP EXHIBITIONS

- | | |
|------|--|
| 2014 | <i>Kyoto Hanga 2014: Australia and Japan</i> , Kyoto Municipal Museum, Japan
<i>Semblance of Order</i> , Koel Gallery, Karachi, Pakistan and Acon Gallery, New York, USA
<i>Seoul-Sydney, Contemporary Korean and Australian Prints</i> , UNSW Galleries, Sydney, NSW
<i>Growing Wisdom: Guanlan Prints 2008 – 2014</i> , celebrating the 6th anniversary of the Guanlan Original Printmaking Base, Guanlan Print Museum, Shenzhen, China |
| 2013 | <i>Imprint-2013: International Printmaking Artists</i> , Mei Lianshe Art Space, Wuhan City, China
<i>Conform/Confront – Hong Kong Graphic Arts Fiesta</i> , Hong Kong Print Studio, Hong Kong |
| 2012 | <i>Beginning with Printmaking - Integrative practice and crossing borders</i> , 11th Nationwide Academies Printmaking Biennial, Guangzhou Academy of Fine Art, Guangzhou, China
<i>Confluence of Nine</i> , National Gallery of Thailand, Bangkok, Thailand |
| 2011 | <i>Personal Space: Contemporary Chinese and Australian Prints</i> , Manly Art Gallery and Museum, Manly, NSW; Luxun Academy of Fine Art, China
<i>Messages from the South: Contemporary Australian Prints</i> , Art Museum of National Taiwan University of Arts, New Taipei City, Taiwan
<i>Art from the Antipodes</i> , Space 204, Vanderbilt University, Nashville, USA |
| 2008 | <i>SILK + SAND: Chinese and Australian Prints</i> , Ivan Dougherty Gallery, COFA UNSW, Sydney and Central Academy of Fine Arts Gallery, Beijing, China
<i>Confluence of 9</i> , The National Gallery of Thailand, Bangkok, Thailand |
| 2006 | <i>Sydney Prints: 45 Years of the Sydney Printmakers</i> , S.H. Ervin Gallery, Sydney, NSW |
| 2005 | <i>Thai-Australian Contemporary Prints</i> , Chiang Mai University Art Museum, Thailand |
| 2004 | <i>Contemporary Australian Prints from the Collection</i> , The Art Gallery of NSW, Sydney, NSW |

SELECTED COLLECTIONS

National Gallery of Australia, Canberra; Museum of Contemporary Art, Bangkok, Thailand; National Taiwan Museum of Fine Arts, Taipei; National Centre of Fine Arts, Egypt; Art Gallery of New South Wales, Sydney; Art Gallery of South Australia, Adelaide; Queensland Art Gallery, Brisbane; State Library of NSW; Queensland State Library - James Hardy Collection; State Library of Victoria, Melbourne; Old Parliament House Collection, Canberra; Chiang Mai Contemporary Art Museum, Thailand; Orange Regional Gallery, NSW; Wagga Wagga City Art Gallery, NSW; Print Council of Australia; Southern Graphics Council International Archive, USA; Central Academy of Fine Art, Beijing, China; Artbank, Australia; Royal College of Art, London, UK



MICHAEL KEMPSON *East and West*, 2014, etching and aquatint, 68 x 101 cm

EUAN MACLEOD

SELECTED SOLO EXHIBITIONS

- 2014-82 Watters Gallery, Sydney, NSW
2013-84 Bowen Galleries, Wellington, New Zealand
2013-90 Niagara Galleries, Melbourne. VIC
2012-87 Victor Mace Fine Art Gallery, Brisbane, QLD
2009-85 Brooke/Gifford Gallery, Christchurch, New Zealand
2011 *Surface Tension: the art of Euan Macleod 1991 – 2009*, S.H. Ervin Gallery, Sydney, NSW; Tweed River Art Gallery, NSW; Orange Regional Gallery, NSW; Mornington Peninsula Regional Gallery, VIC; Newcastle Region Art Gallery; University of QLD Art Museum.
2010 *Euan Macleod Portraits*, Maitland Regional Art Gallery, NSW
2008 *Prints and Paintings by Euan Macleod*, Tweed River Art Gallery, NSW
2005 *Euan Macleod – Newcastle Revisited: Work since 1998*, Newcastle Regional Art Gallery, NSW

SELECTED GROUP EXHIBITIONS

- 2013 *Personal Space: Contemporary Australian and Chinese Prints*, Guanlan Original Printmaking Base, Shenzhen, China
2012 *Not the way home*, S.H. Ervin Gallery, Sydney, NSW and touring: Orange Regional Gallery, NSW; New England Regional Art Museum, Armidale NSW; Broken Hill Regional Art Gallery, NSW
2012, 08, 06 *Art of Music*, Art Gallery of NSW, Sydney
2011 *Together in Harmony for 50 years*, Korean Foundation Cultural Centre, Seoul
Australian Painting: Shonah Tresscott + Euan Macleod, LIA Spinnerei, Leipzig, Germany
2006 *Art Interchange - The Exchange Exhibition of Korean and Australian Art Colleges*, Hongik University, Korea
2005 *Art Paris*, Carousel du Louvre, Paris, France
2005, 04, 01, 00, 97 *Salon des Refuses*, S.H Ervin Gallery, Sydney, NSW
2000 *An Affair to Remember*, Artspace, Singapore
Uncommon Worlds, National Gallery of Australia, Canberra, ACT
1999 *Salon Grande des Jeunes d'Aujourd Hui*, Espace Eiffel-Branley, Paris, France

AWARDS

The King's School Art Prize 2011; Gallipoli Art Prize 2009; Tattersall's Landscape Prize 2009 and 2000; NSW Parliament Plein Air Painting Prize 2008; Blake Prize 2006; The Sulman Prize 2001; Archibald Prize 1999

SELECTED COLLECTIONS

National Gallery of Australia, Canberra; All Australian State Galleries and most Australian Regional Galleries; Metropolitan Museum of Art, NY, USA

SELECTED PUBLICATIONS

- 2010 Gregory O'Brien, *Euan Macleod: the Painter in the Painting*, Piper Press, Sydney, NSW



EUAN MACLEOD *Boatman/Icebergs*, 2014, etching aquatint, 51 x 101 cm

MARTHA MCDONALD NAPALTJARRI

2008 Painting at Papunya Tjupi Arts, Papunya, NT

SELECTED GROUP EXHIBITIONS

- 2014 *Seoul-Sydney: Contemporary Korean and Australian Prints*, UNSW Galleries, University of New South Wales, Sydney, NSW
- 2013 *Personal Space: Contemporary Chinese and Australian Prints*, Guanlan Original Print Base, East Gallery, Shenzhen, China
Master Print Show 2013: Cicada Press at MLC Burwood, Kent House Gallery, MLC School, Burwood, NSW
- 2012 *11th Annual Printmaking Exhibition and Conference for Chinese Academies and Colleges*, Australian invitation component, Guangzhou Academy of Fine Art, Guangzhou, China
Personal Space: Contemporary Chinese and Australian Prints, Central Academy of Fine Arts Gallery, Beijing; Xi'an Academy of Fine Arts Gallery, Xi'an; Luxun Academy of Fine Arts Gallery, Shenyang, China
Cicada Press: Selected Images, Flinders Street Gallery, Sydney, NSW
- 2011 *Cicada Press: Collaboration and Connection*, Incinerator Art Space, Willoughby, NSW
Messages from the South: Contemporary Australian Prints from COFA UNSW, International Exhibition Hall, Art Museum of National Taiwan University of Arts, New Taipei City, Taiwan
The International Art on Paper Exhibition - The Faculty of Fine Art and Architecture, Rajamangala University of Technology Lana in association with College of Fine Arts, University of NSW, Chiangmai University Art Museum, Chiang Mai, Thailand
Papunya Tjupi, for Universitas 21, Tyree Room - The John Niland Scientia Building, UNSW, Kensington, NSW
- 2010 *Cicada Press*, Bowen Galleries, Wellington, New Zealand
Aboriginal Dreams – Indigenous Art from Papunya Tjupi, Indus Valley School of Art and Architecture, Karachi, Pakistan
Building Papunya Tjupi, Printmaking component, Ivan Dougherty Gallery, Sydney, NSW
Art Sydney 2009, Printworks – Cicada Press, Royal Hall of Industries, Moore Park, Sydney, NSW
- 2007 *Papunya Tjupi: a New Beginning*, Ivan Dougherty Gallery, Sydney, NSW

SELECTED COLLECTIONS

National Gallery of Australia, Canberra, ACT; University of New South Wales Art & Design, Sydney; University of Wollongong, NSW



MARTHA MCDONALD NAPALTJARRI

Warlukuritji, 2013, aquatint, 55 x 66 cm

JOSHUA PARRY

- 2005 Bachelor of Fine Arts, Honours Class I (Printmaking), College of Fine Arts, University of New South Wales, Sydney, NSW
2011 Bachelor of Science (Geoecology), Macquarie University, Sydney, NSW

SELECTED SOLO EXHIBITIONS

- 2012 *New Work*, Flinders Street Gallery, Sydney, NSW
2006 *Distance Marked*, Marianne Newman Gallery, Sydney, NSW

SELECTED GROUP EXHIBITIONS

- 2013 *Life in Nature*, DOB Huamlamphong Gallery, Bangkok, Thailand
2011 *International Thai and Australian Printmaking Exhibition*, Chiang Mai University Art Museum, Chiang Mai, Thailand
2010 *Fremantle Print Prize*, Finalist, Fremantle Arts Centre, Fremantle, WA
2007 *Subtext*, The Palmhouse Royal Botanical Gardens Sydney, NSW
2006 *Broken Hill Outback Art Prize*, Finalist, Broken Hill Regional Gallery, NSW
2005 *WMD'S*, First Draft Gallery, Sydney, NSW
Come up and see my Etchings, Global Gallery, Sydney, NSW
Thai-Australian Contemporary Prints Exhibition, Chiang Mai University Art Museum, Chiang Mai, Thailand
Lloyd Rees Youth Art Award, Lane Cove Council, NSW
Transparere, Kudos Gallery, Sydney, NSW
Elastic Art and Design Competition, Finalist, Kudos Gallery
COFA Annual Exhibition of Graduating Students, College of Fine Arts, University of New South Wales
2004 *A2 COFA Graduating Exhibition*, College of Fine Arts Exhibition Space, Sydney, NSW
A Fine Line, College of Fine Arts exhibition and Performance Space, Sydney, NSW
2003 *Series Exhibition*, College of Fine Arts exhibition and Performance Space, Sydney, NSW



JOSHUA PARRY *Everyday*, 2012, screenprint, 51 x 76 cm

BEN RAK

- 2013 MFA, College of Fine Arts, UNSW, Sydney, NSW
 2009 Printmaking Honours (1st class), College of Fine Arts, UNSW, Sydney, NSW

SELECTED SOLO EXHIBITIONS

- 2013 *Double Coding*, Flinders Street Gallery, Sydney, NSW
Performance Anxiety, Kudos Gallery, Sydney, NSW
 2011 *Socially Structured Movement*, Iain Dawson Gallery, Sydney, NSW
 2010 *Consumed*, Iain Dawson Gallery, Sydney, NSW

SELECTED GROUP EXHIBITIONS

- 2014 *Everyday Celebrity*, Gold Coast City Gallery, QLD
Bridges of Expansion, SFSU, San Francisco, USA
 2013 *Conform/Confront*, Hong Kong Graphic Arts Fiesta, Hong Kong
Semblance Of Order, Parramatta Artist Studio, Sydney, NSW
Drawing Now, IDG Gallery, Sydney, NSW
Familiar/Unfamiliar, Toowoomba Gallery, QLD
The Drive Home, Robert Blackburn Printshop, New York, USA
Corporeal, Geelong Gallery, Geelong, VIC
 2012 *330 Exhibition*, Gallery Smith, Melbourne, VIC
Beginning with Printmaking - Integrative practice and crossing borders, 11th Nationwide Academies of Fine Arts Printmaking Biennial, Guangzhou Academy of Fine Arts, Guangzhou, China
Billboard Art Project, Atlanta, Georgia, USA
(Un)Seen Sculptures, Sydney, NSW
 2011 *Messages From The South*, Art Museum of National Taiwan University of Arts, Taiwan
Mind & Reality, Roxaboxen Gallery, Chicago, USA
Pacific Rim Meets Istanbul, FASS Gallery, in conjunction with the Istanbul Biennale, Turkey
International Art On Paper Exhibition, Chiangmai University Art Centre, Chiangmai, Thailand
 2010 *Pac Rim Print Exhibition*, SOFA gallery, Christchurch, New Zealand

AWARDS

- 2010 Australian Postgraduate Award Scholarship
 2009 Dean's Award for Academic Excellence, UNSW COFA
 2009 Winner National Tertiary Art Prize, People's Choice Award
 2008 Winner Blacktown Art Prize, Works on Paper
 2008 Winner COFA Annual 2008, Art Scene Award. 2007 Winner Newtown NCA Art Prize, Photography

RESIDENCIES

- 2014 GLINT (Glass+Print) Residency, Megalo Print Studio + Gallery and Canberra Glassworks, Canberra, ACT
 Chiangmai Art on Paper Residency, Thailand
 Australia-Thailand Institute Residency Grant
 2013 Parramatta – Pakistan, Cicada Press Artist in Residence, Sydney, NSW

BEN RAK

Perceive-conceive (American soldier bobble), 2013, screenprint, 105 x 55 cm



ADEEL UZ ZAFAR

1998 BFA from National College of Arts, Lahore, Pakistan

SELECTED SOLO EXHIBITIONS

- 2013 *Protagonists*, Fost Gallery – Gillman Barracks, Singapore
2011 *Adeel uz Zafar & Ayaz Jokhio*, Canvas Gallery, Karachi, Pakistan

SELECTED GROUP EXHIBITIONS

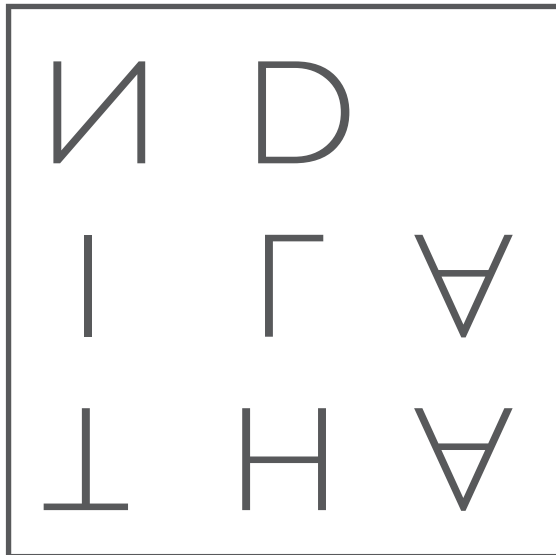
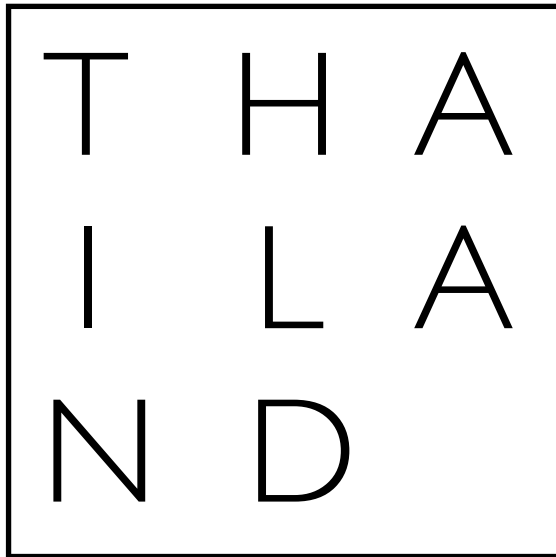
- 2013 *Extra/Ordinary 37 Do-It-Yourself Art ideas for free*, Canvas Gallery, Karachi, Pakistan
Semblance of Order, Parramatta Artists Studios, Sydney
Gandhara-art, Art / Basel, Hong Kong
Are you in Character?, Gandhara-Art, Karachi, Pakistan
2012 *Ussman aur Mein*, Koel Gallery, Karachi, Pakistan
Stop Play Pause Repeat, Lawrie Shabibi, Dubai
Lawrie Shabibi, PULSE New York, USA
Let's not talk about Politics, Gandhara-Art, Karachi, Pakistan
Mein, Koel Gallery, Karachi
Earth/Body/Mind, 2nd Kathmandu International Art Festival (KIAF), Nepal
Converging Lines, Khaas Art Gallery, Islamabad, Pakistan
Letters to Taseer II, The Drawing Room, Lahore, Pakistan
Psychological Space, Indus Valley School Gallery, Karachi, Pakistan
2011 *ICON - A Tribute to Film star RANI*, Alhamra Art Gallery, Lahore, Pakistan
Silsila, Koel Gallery, Karachi, Pakistan
2010 *The Rising Tide - New directions in Art from Pakistan 1990 -2010*, The Mohatta Palace Museum, Karachi, Pakistan
The Drawing Room at Slick Paris, The Palais de Tokyo and the Musée d'Art moderne de la Villa de Paris, Paris, France
Out of the Box - Print Portfolio, Indus Valley School Gallery, Karachi, Pakistan
On the Brink, Fost Gallery, Singapore
RM Studio Residency International Show, Ejaz Gallery, Lahore, Pakistan
One Square Mile, Arts Council, Karachi, Pakistan
Being a Man in Pakistan, Art Chowk - The Gallery, Karachi, Pakistan
2009 *Size Does Matter*, VM Gallery, Karachi, Pakistan
Redo Pakistan, Other Asias (in collaboration with Shanaakht Festival), Arts Council, Karachi, Pakistan
Gift to Pakistan, VASL (in collaboration with Shanaakht Festival), Arts Council, Karachi, Pakistan

RESIDENCIES

- 2013 Parramatta Artists studios, in collaboration with Cicada Press (UNSW Art & Design), Sydney, NSW
2010 RM Studio Residency International, Lahore, Pakistan



ADEEL UZ ZAFAR *Kangaroo*, 2013, relief etching, 51 x 40 cm



Interchange: Thailand

The Thailand contribution to the *Interchange* exhibition presents work by ten Thai artists working with printmaking.

by Somporn Rodboon

For the Thai component of the exhibition *Interchange*, the artists are based mainly in Bangkok and Chiang Mai. Prints in this collection derive from each participant's creative ideas regarding their life experiences and cultural background, imagination and memories, along with socio-political commentaries and ecological concerns. The works are original in terms of ideas and styles, with each of the artists in the selection working creatively and expressively in a diverse range of printing processes, techniques and media.

Sritjai Kuntawang is one of the foremost printmaking artists in the northern region of Thailand known as Lanna. His artwork has always been inspired by traditional culture, society and the Lanna people's way of life. His woodcut prints reveal his expertise and experiences uniquely employing complicated layering techniques, combining many beautiful colours. Images of animals such as hens and chicks are used metaphorically to represent the bonds between people within families as well as in the broader social context. On a more intimate level these motifs represent Kuntawang's own life and that of his family. In the work *May in Lanna* the hens, roosters and chicks are posed, with his usual sense of optimism, to convey joy and happiness.

Bush Town by Ammarin Kuntawong, a young artist from Chiang Mai, uses traditional etching techniques to depict an imaginative dream-like landscape of his birthplace, Lanna. The stylized images of trees, bushes, temples and pagodas narrate the stories of a life associated with culture, the natural environment and his favourite places. His landscapes are presented in the same way as an ancient map; informative, illuminating and attending to every small detail. Moreover, there is a deceptive quality of naive innocence in the tranquil worlds he creates that belies the intuitive sophistication of the composed elements.

Opas Chomchuen's prints are inspired by a lifetime of experiences of nature, particularly those of the animals and plants he has encountered. Consequently his complex prints are associated with ecological systems, referencing the dynamic relationships between all living things. His printing techniques reflect his attention to detail, focusing on the colours and patterns adorning the bodies of diverse wildlife. *Life in Nature* demonstrates Chomchuen's expertise in the application of his etching technique, balancing a realistic depiction of the turtles and flowers envisioned in a world of his own imagination.

The artist of great renown, Yanwit Kunchaethong has been creating an ongoing series of innovative images, *Prints from Paa Saguan* - a forest named after the artist's father, who from 1956 grew and preserved rare plants and trees. Using this as his inspiration the artist has researched and experimented with the possibility of creating an organic printmaking process by using organic materials sourced from the forest. Unlike the

hazards encountered using traditional printing chemicals, his process is safe for the environment. Each print produced is a unique image, with its own inherent expression, identity and beauty. The image *Paa Sa-guan (night)* is fresh and pure in expression, made all the more so by the use of colour extracted from plants, which reacts on the plate through the intaglio printing process.

After After All by Kade Javanalikhorn focuses on the relationships between man and nature, nurture and destruction. In a witty but subtle commentary on climate change and global warming, Javanalikhorn understands that in making way for urban development the natural environment is rapidly disappearing, with consequences we are yet to fully comprehend. The mediation between content and technical approach is playfully expressed in his use of natural substances such as salt and lemon juice to etch and corrode the surface of the metal printing matrix with a cascade of unusual marks and evocative textures.

Vimonmarn Khanthachavana's *Cushion in Hand* is from the series *Pin Cushion* that records the artist's life experiences, revealing her pain and suffering through the use of self-referencing photographic imagery. Khanthachavana's hands are symbolically used to portray her state of mind. On the left hand, a number of small pins corresponding to her age are pierced through a black cushion made from the artist's hair. On the right her bared hand implies the freeing of pain and suffering. Melancholy insights are reinforced with the application of sombre tonal water-based woodcut colours printed over a black offset layer. Vimonmarn's work is of a highly personal nature and embraces the artist's emotional states of suffering and deliverance, acting as a psychological self-healing process.

Based in Bangkok, Wittamon Niwattichai has witnessed the political conflicts and violence that have occurred during the long 2014 mass demonstration against the former Thailand government. As an artist and humble housewife, living amidst such a conflicted situation, she expresses ideas of vulnerability, insecurity and uncertainty in the context of the political situation and how it affects her life. *Jasmine* is an elegantly executed example of hard ground line drawing, printed onto high quality cotton vintage handkerchiefs. Young school girls at play, symbolically placed in a

circular setting, float among floral patterns. Objects of domesticity and the additional reference to the precision of crochet bordering and embroidery demonstrate the delicate sensitivity of a uniquely feminine defiance.

Kitikong Tilokwattanotai's untitled abstract work demonstrates his mastery of printing techniques. Inspired by the diverse characteristics of alphabets, Tilokwattanotai transforms the conventional use of the written language on paper to the medium of etching, a process that results in the reversing of text. As a consequence he isn't bound by a literal depiction and uses a methodology that is spontaneous, inventing his vocabulary by layering combinations of masking resist techniques and enlivening these with flashes of colour, particularly red. Starting with a Zen like intent Tilokwattanotai improvises to arrive at intuitive conclusions that encompass idiosyncratic creative concerns.

Another abstractionist is Amornthep Mahamart, whose seemingly turbulent untitled etching stems from inward reflections of life's experience both past and present. He applies an interesting, complicated and unique skill set to his printmaking practice by incorporating working knowledge both as a painter and particularly a ceramicist, which is hinted at with a classic blue and white palate. Mahamart's composition is full of autographic sweeps and gestures layered to conceal some and reveal others. This elegantly balanced juxtaposition of elements is, like all non-figurative work, open for interpretation but capable of transcending cultural boundaries.

The final work in this collection, *Reversed Motherland* by Sutee Kunavichayanont, is a provocative commentary on the impact of political unrest and environmental mismanagement. The artist is particularly responding to the recent natural calamities and disasters that have struck Thailand, a result of recent habitat destruction, infrastructure development and urbanisation. The image is a deceptively simple motif that depicts a map of Thailand presented in reverse. Heralding danger with its bright red colour it defines the instability of a threatened ecosystem and a dysfunctional political instability, problems that have turned the country inside out.

Somporn Rodboon is an independent curator and writer.

AMMARIN KUNTAWONG

2009 Bachelor of Fine Art, Department of Printmaking Faculty of Fine Arts and Architecture, Rajamangala University Technology of Lanna, Thailand

SELECTED SOLO EXHIBITIONS

2014 *Northern Dream*, Barbali Bistro Art Gallery, Bangkok, Thailand

2013 *City Of Merits*, Jai Yong Art Gallery, Chiang Mai, Thailand

SELECTED GROUP EXHIBITIONS

2014 *FOREIGNER*, Paros Gallery, Sukawati, Bali, Indonesia

2013 *Thai Ink / Japanese Paper*, Serindia Gallery, Bangkok; Baan Tuek Art Center, Chiang Mai, Thailand

2012 *Way of Life: Nature/Culture*, Ardel Gallery of Modern Art, Bangkok, Thailand

The Group 3rd Exhibition, Lampang Art Museum, Lampang, Thailand

2011 *The Exhibition of RMUTL Printmaking*, Chiang Mai, Thailand

The Group 2nd Exhibition, Lampang Art Museum, Lampang, Thailand

Printmaking Australia/Thailand, Chiang Mai, Thailand

Mini Print II, Chiang Mai, Thailand

The Art Exhibition, MH Art Gallery, NYC, USA

2010 *The Group 1st Exhibition*, Lampang Art Museum, Lampang, Thailand

Art Thesis Exhibition 2010, Faculty of Fine Arts and Architecture Rajamangala University Technology of Lanna, Chiang Mai, Thailand

2009 *Art Decode*, Chiang Mai Art Museum, Chiang Mai, Thailand

Mini Print 10, Chiang Mai, Thailand

2008 *Mini Print 9* Chiang Mai, Thailand

2007 *Mini Print 8*, Chiang Mai, Thailand



AMMARIN KUNTAWONG *Bush town*, 2014, etching, 70 x 100 cm

AMORNTHAP MAHAMART

B.F.A. (Graphic Art), Faculty of Fine Art Chiang Mai University, Chiang Mai, Thailand.
Certificate in Painting, Ichi University of Art and Music, Nagoya City, Japan

SELECTED SOLO EXHIBITIONS

- 2006 *Raindrops*, 9 Art Gallery, Chiang Rai, Thailand
Or..Ong..Or..Oang, Ji-Qoo Art Gallery, Chiang Mai, Thailand
Ceramic Arts and Environment, Art Exhibition by Amornthep Mahamart, Chiang Mai, Thailand
1996 *River Child*, Nagoya City Archives, Japan

SELECTED GROUP EXHIBITIONS

- 2014 *BOND KLAY KERICAMIC II*, The 2th International Contemporary Ceramic Art Project
2012 *The 2nd Southeast Asia Ceramic Conference*, Fuping, China; DAO Art Space in Xi'an, China
2011 *Paper Kiln Work Shop*, 4th Exhibition by the Member of Ceramics Division, Bangkok, Thailand
2010 *The Lotus*, Ceramic Art, Siam Kempinski Hotel, Bangkok, Thailand
2009 *Art Work Shop*, Faculty of Fine and Applied Arts. Rajamangala University of Technology Thanyaburi, Bangkok, Thailand
SuperNormality, Design, Art & Craft Collaborative Ceramic Art Exhibition, J-Gallery, J-Avenue Thonglor 15, Bangkok, Thailand
Between...Season & Space, Art Exhibition, Jamjuree Art Gallery, Chulalongkorn University, Bangkok, Thailand

AWARDS

- 2006 Silver Medal, Ceramic Art, 51st National Exhibition of Ceramic Art, Bangkok, Thailand
1993 2nd prize, Silver Medal, Mixed-Media, 38th National Exhibition of Art, Bangkok, Thailand



AMORNTHAP MAHAMART *Untitled*, 2014, etching, 79 x 71 cm

KADE JAVANALIKIKORN

1985 B.F.A. (Painting and Drawing), The University of North Texas, Denton, Texas, USA

SELECTED SOLO EXHIBITIONS

- 2011 *After After All*, Art Republic, Bangkok, Thailand
2009 *No Valid Matters*, The Art Center Chulalongkorn University, Bangkok, Thailand
2007 *Without a Word*, COFAspace, University of New South Wales, NSW
2006 *Good Bye Snoopy, Hello Kitty*, Jiqoo Art Space, Chiang Mai, Thailand
2005 *Colors Next To Black*, Art Republic, Bangkok, Thailand
2003 *Sublime*, H Gallery, Bangkok, Thailand
1988 *Amphur Mae Tang, Chiang Mai*, Faculty of Fine Art, Chiang Mai University; Place of Art, Bangkok, Thailand
1997 *Yes and No (Back Against the Wall)*, Faculty of Fine Arts, Chiang Mai University; The National Gallery, Bangkok, Thailand
1996–97 *Pinocchio*, Small Theater Kad Suan Kaew, Chiang Mai, Thailand

SELECTED GROUP EXHIBITIONS

- 2012 *Thai Trend From Localism to Internationalism*, Bangkok Art and Culture Centre, Bangkok, Thailand
Chiang Mai University Exhibition, SACI Gallery, Italy
30 FOFA, CMU, Bangkok Art and Culture Centre, Bangkok, Thailand
2011 *The International Art Paper*, Chiang Mai University Art Museum, Chiang Mai, Thailand
2008 *Music Through Art*, Art Republic, Bangkok, Thailand
Confluence of 9, The National Gallery, Bangkok, Thailand
2007 *Abstract Art*, Chiang Mai University Art Center, Chiang Mai, Thailand
2006 *0.01 Richter*, Gallery Panisa, Chiang Mai, Thailand
2005 *Mind's Eye*, Faculty of Fine Arts, Chiang Mai University, Art Museum, Chiang Mai, Thailand
2000 *Thai, Japan, Vietnam Contemporary Art*, Bangkok, Thailand; Tokyo, Japan; Vietnam
1999 *Exhibition: 72nd Year of The King's Birthday*, Chiang Mai University Art Museum, Chiang Mai, Thailand
1998 *Golden Jubilee Art Exhibition: 50 Years of Thai Art*, Queen Sirikit National Convention Center, Bangkok, Thailand
1997 *Art for King Rama 9*, Queen Sirikit National Convention Center, Bangkok, Thailand

SELECTED COLLECTIONS

National Gallery of Australia, Canberra; Bangkok University, Thailand; Cicada Press UNSW Art & Design, Sydney, NSW; C.A.P. Studio, Chiang Mai, Thailand; Fukuoka Art Museum, Japan; Rama 9 Art Museum Foundation, Thailand; private collections including Atikrai and Claire Chatikavaniji, Rooj Changtrakul, Chonrak Sripunporn, Pakorn and Duangmanee Sukhoom, Navamintr Vitayakul

KADE JAVANALIKIKORN *After after all*, 2014, etching, 70 x 50 cm



KITIKONG TILOKWATTANOTAI

- 2002 Master of Art, The College of Fine Arts, University of NSW
2000 B.F.A. (Printmaking), Faculty of Fine Arts, Chiang Mai University, Thailand

SELECTED SOLO EXHIBITIONS

- 2009 *Visionary Word*, Art republic, Bangkok, Thailand
2008 *After-Mid-Noon*, Pongnoi Gallery, Chiang Mai, Thailand
2007 *Munchen Diary*, Munchen, Germany
2005 *Vision of Lines*, Art Republic, Bangkok

SELECTED GROUP EXHIBITIONS

- 2014 *Neo Barbarian*, Bann Tuek Art Center, Chiang Mai, Thailand
20/20 Nature Nurture, Chiangmai, Thailand
2013 *Thai Ink- Japanese Paper*, Serendia Gallery, Bangkok, Thailand
Study Room, Printmaking and Drawing Workshop, The Australia National University School of Art, Canberra, ACT
2012 *Jed Yod Group*, Chiang Mai University Art Museum, Chiang Mai, Thailand
Contemplation-Improvisation, Ardel's Third Place Gallery, Bangkok, Thailand
2011 *Return to Intimacy*, The Art Center, Center of Academic Resources, Chulalongkorn University, Bangkok, Thailand
2010 *Return Ticket: Thailand- Germany*, 50th Anniversary of The Goethe-Institute, Thailand, Bangkok Art and Culture, Bangkok, Thailand
2009 *Super Normality*, J Gallery, J Avenue, Tong-Lor, Bangkok, Thailand
2008 *The Jed-Yod Group*, Chiang Mai Culture Art Museum, Chiang Mai, Thailand
2007 *Abstract Art*, Chiang Mai University Art Center, Chiang Mai, Thailand
2006 *Mini Prints*, Rajamangala University of Technology, Northern Campus, Chiang Mai, Thailand
2005 *Exhibition of Thai Australia Contemporary Prints 2005*, The College of Fine Arts, University of NSW
The 6th Kochi International Triennial Exhibition of Prints, Japan
2004 *The Exhibition of Rajamangala Institute of Technology*, Northern Campus, Chiang Mai, Thailand
2003 *Sydney Art On Paper Fair*, 9th Biennial Art Fair, Byron Kennedy Hall, Fox Studios, NSW
Master in Printmaking Group Show UNSW Sydney, NSW
The 18th Annual Packsaddle Selling Exhibition St, Armidale, NSW



KITIKONG TILOKWATTANOTAI *Untitled*, 2014, etching, 100 x 70 cm

OPAS CHOMCHUEN

2008 M.F.A. (Graphic Arts) Faculty of Fine Arts, Chiang Mai University, Thailand
1993 B.e.d. (Graphic Arts) Rajamangala Institute of Technology, Pathumthani, Thailand

SELECTED GROUP EXHIBITIONS

2012 *Art Exhibition*, ARDEL Gallery of Modern Art, Bangkok, Thailand
Rhythm from Nature, Galerie Panisa, Chiang Mai, Thailand
2011 *The International Art on paper exhibition 2011*, Mong Sing Phaansilp, Central World Plaza, Bangkok, Thailand
2006 *Art Thesis Exhibition*, Graduate Students in Printmaking, Thailand
The Special Art Exhibition at Royal Flora Ratchaphruek Diverse Perspective, PSG Faculty of Painting Sculpture and Graphic art, Silpakorn University, Bangkok, Thailand
2005 *Thai – Australian contemporary print Creative Printmaking: Fusion Visions*, Chiang Mai University Art Museum, Chiang Mai, Thailand
49th National Art Exhibition, Bangkok, Thailand
Bualuang Painting competition
2001 *Original painting sketch for Embroidery*
1993 *20th International Biennial of Graphic art*
1992 *7th Art contest by P.T.T.*
1992 *4th Toshiba brings good things to life competition*
1991 *9th Exhibition of contemporary art by young artists on the occasion of Silpa Phirasri day*
3rd Toshiba brings good things to life competition
Graphic Art Exhibition, River city, Bangkok
College of Fine Art Exhibition

AWARDS

Honorable Mention, Prize of Nakhonping, Bird Park Chiang Mai Zoo; Runner Up, Prize of; Nakhonping, Bird Park Chiang Mai Zoo; Honorable Mention, Prize of Bualuang Painting Competition; Original Painting Sketch for Embroidery; Award for Excellence, Prize of 7th Art Contest by P.T.T.; Award for Excellence, 4th Toshiba Bring Good Things for life Competition; Collection Erte Supporting Award, The 9th Exhibition of Contemporary Art by Young Artist on The Occasion of Silpa Phirasri Day; Special Award, 3rd Toshiba Bring Good Things for life Art Competition; 3rd Prize, Graphic Art from College of Fine Art



OPAS CHOMCHUEN *Life in nature*, 2014, etching, 69 x 98 cm

SRIJAI KUNTAWANG

2009 Master of Fine Art (Painting) Faculty of Fine Arts, Chiang Mai University
1993 B.e.d. (Graphic Arts), Rajamangala Institute of Technology, Pathumthani
1986 Diploma, Rajamangala Institute of Technology Northern Campus, Chiang Mai, Fine Art Division

SELECTED SOLO EXHIBITIONS

2013 *Imaginative Images of Line, Color and Life*, National Gallery, Bangkok, Thailand
2011 *The 2nd Painting & Printmaking*, Tita Gallery, Chiang Mai, Thailand
2010 *Painting & Printmaking*, Tita Gallery, Chiang Mai, Thailand
2006 *Rhythmic Lines and Colors*, Gallerie Panisa, Chiang Mai, Thailand
2002 *Warmth in Lanna*, 9 Art Gallery/Architect Studio, Chiang Rai, Thailand
Warmth in Lanna, The Faculty of Fine Art Gallery Chiang Mai University, Thailand
2000 *Lanna in Nagoya*, Murazumi Gallery, Japan
Remember in Lanna, Saundoi House Hotel, Chiang Mai, Thailand
1998 *April in Lanna*, Chiang Mai Pavilion, Chiang Mai, Thailand

SELECTED GROUP EXHIBITIONS

2008 *Different but The same by Master of Fine Art Chiang Mai University*, Chiang Mai University Art Center, Chiang Mai, Thailand
The North Faith 9 Thai Artists, Number 1 Gallery, Bangkok, Thailand
2007 *International Print Exhibition*, Tokyo, Japan
Printmaking Exchange Exhibition by Chiang Mai University and Tama Art University, Ginza Town Gallery, Tokyo, Japan; Faculty of Fine Arts Chiang Mai University, Exhibition Hall Chiang Mai, Thailand
Jad Yod Group, Tita Gallery, Chiang Mai, Thailand
2006 *Lanna Contemporary Art*, at PCC Art Gallery, Bangkok, Thailand
2005 *The 4th Art Exhibition by Paen Kled Group*, at 9 Art Gallery, Chiang Rai, Thailand
2004 *Art Exhibition 4th Jed Yod Group*, at Gong Dee Studio, Chiang Mai, Thailand
The International Print and Drawing Exhibition on the Occasion of 60th Anniversary Celebration of Silpakorn University, Bangkok, Thailand
2002 *New Tradition Arts Thai-Japan Exhibition*, Bangkok, Thailand



SRIJAI KUNTAWANG *May in Lanna/2014*, 2014, Woodcut, 70 x 100 cm

SUTEE KUNAVICHAYANONT

1993 Master of Visual Arts, Sydney College of the Arts, University of Sydney, NSW
1989 B.F.A. (Graphic Arts), Faculty of Painting, Sculpture and Graphic Arts, Silpakorn University, Bangkok, Thailand

SELECTED SOLO EXHIBITIONS

2012 *Crazily Good!*, Number 1 Gallery, Bangkok, Thailand
The World Without Politics, Valentine Willie Fine Art, Singapore
2011 *Floating*, WTF, Bangkok, Thailand
2010 *Half Truth*, Phuket 346, Phuket, Thailand
Longing for Siam, *Inventing Thailand*, Number 1 Gallery, Bangkok, Thailand
2005 *Stereotyped Thailand*, 100 Tonson Gallery, Bangkok, Thailand
2001 *Inflatable Nostalgia*, Atelier Frank & Lee, Singapore
1999 *Burden of Joy*, Bangkok University Art Gallery, Bangkok, Thailand
1998 *Rain Drops-Pig's Shit Running*, TADU Contemporary Art, Bangkok, Thailand

SELECTED GROUP EXHIBITIONS

2013 *Subjective Truth*, 10 Chancery Lane Gallery, Hong Kong
2012 *Thai Trends from Localism to Internationalism*, BACC, Bangkok, Thailand
2011 *Negotiating Home, History and Nation: Two decades of contemporary art in Southeast Asia 1991 – 2011*, Singapore Art Museum, Singapore
2007 *So Close / So Far Away*, Crac Alsace, Altkirch, France; Be-Part, Waregem, Belgium; Het Domein, The Netherlands
2006 *The 5th Asia-Pacific Triennial of Contemporary Art*, Queensland Art Gallery/Gallery of Modern Art, Brisbane, QLD
2005 *Thai Festival*, Auditorium Parco della Musica, Rome, Italy
2004 *Welcome to Soi Sabai*, graf media gm, Osaka, Japan
2003 *Next Move, Contemporary Art from Thailand*, Earl Lu Gallery, LASALLE-SIA College of the Arts, Singapore
2002 *Thin Skin: The Fickle Nature of Bubbles, Spheres, and Inflatable Structure*, AXA Gallery, New York, USA; Scottsdale Museum of Contemporary Art, Arizona, USA
Imagined Workshop, the 2nd Fukuoka Asian Art Triennale 2002, Fukuoka Asian Art Museum, Japan Within, Art in General, New York, USA
2001 *Keep your distance*, National Art Gallery, Kuala Lumpur, Malaysia; Biz Art, Shanghai, China; Moris Gallery, Tokyo, Japan.; Le Credac, Centre d'Art d'Ivry, France
2000 *The Glocal Scents of Thailand*, Edsvik konst och kultur, Sweden
1999 *Trace*, Liverpool Biennial of Contemporary Arts, Liverpool, UK
10 Asian Artists in Resident, Mattress Factory, Pittsburgh, USA

SUTEE KUNAVICHAYANONT *Reversed motherland*, 2014, etching, 100 x 57 cm



VIMONMARN KHANTHACHAVANA

- 1994 M.F.A. (Printmaking), Tokyo National University of Fine arts and Music, Tokyo, Japan
1989 B.F.A. (Graphic Arts), 1st Class Honours, Faculty of Painting, Sculpture and Graphic Arts, Silpakorn University, Bangkok, Thailand

SELECTED SOLO EXHIBITIONS

- 2001 *Language of Dreams*, Bangkok University Art Gallery, Bangkok, Thailand
1994 Kunstforum Troadkastn, Kramsach, Austria
Mukei no ie Gallery, Kanagawa, Japan
1993 Miharaya Gallery, Ginza, Tokyo, Japan

SELECTED GROUP EXHIBITIONS

- 2013 *The Thai Impression- 4 Printmaking Master's Works*, Old Court Building, Macau
2012 *1st Macau Printmaking Triennial Exhibition*, Macau
The 3rd Bangkok Triennale International Print and Drawing Exhibition, Bangkok Art and Culture Centre, Bangkok, Thailand
2011 *Asia Plate & Print Exhibition*, SKY Kuandu 2011 Arts Festival, Taipei, Taiwan
2008 *The 2008 Asia-Pacific International Exhibition of Prints and Symposium*, Sun Yat-Sen Memorial Hall, Taipei, Taiwan
2006 *Crossflows, Seven International Artists Interpret Japanese woodblock*, Patriohall Gallery, Edinburgh, Scotland
Collaborative Print Exhibition between Silpakorn University, Tama Art University and The University of Alberta, Thailand; Japan; Canada
2005 *Printmaking Taiwan & The World*, The International Invitational Exhibition of Prints in Taiwan, Taiwan

AWARDS

- 2012 Award of Merit, 1st Macau Printmaking Triennial, Macau Special Administrative Region of the People's Republic of China
1989-90 3rd Prize, Bronze Medal (Print), 36th National Exhibition of Art, Bangkok



VIMONMARN KHANTHACHAVANA

Pincushion in hand 2006, 2013, woodblock, offset and stamping, 70 x 100 cm

WITTAMON NIWATTICHAJ

- 2002 M.F.A. under The Royal Thai Government Scholarship (Printmaking with Distinction)
Academy of Art College, San Francisco, USA
1995 B.F.A. (Printmaking with 2nd honors) Faculty of Fine Arts, Chiang Mai University,
Thailand

SELECTED SOLO EXHIBITIONS

- 2009 *Vernacular Joy*, Collaborative project by Warapong & Wittamon, Moddy Gallery and
Restaurant, Bangkok, Thailand
2006 Blue Door Books and Café, Akkamai, Thailand
2002-03 *Blowing Bubbles*, 410 Bush Gallery, San Francisco, USA; Megalo Print Studio + Gallery,
Canberra, ACT

SELECTED GROUP EXHIBITIONS

- 2012 Group exhibition at RMA Institute, Bangkok
2010 *10th Annual postcard exchange*, Gallery 181, Iowa State University, USA
2009 *The 24th Asian Art exhibition*, National Gallery, Kuala Lumpur, Malaysia
Art Exhibition by members of Bunditpatanasilpa Institute, Queen's Gallery, Bangkok,
Thailand
2008 *Outsider in the city*, People's space gallery, Bangkok, Thailand
2006 *Art Exhibition for Majesty the King with Dichan Magazine*, The Emporium, Bangkok,
Thailand
2005 *Thai Artists Exhibition*, Art Gallery of The Capital Library, Beijing, China
Korean-Thai Contemporary Art Exhibition, Central Chidlom, Thailand
Art Exhibition for Majesty the Queen with Dichan Magazine, 100 Tonson, Bangkok,
Thailand
2004 *Women's Short Stories: Exhibition of Contemporary Prints and Artist's Books*, Tadu
Contemporary Art, Bangkok, Thailand
Japan -Thai Exchange, Gallery of College of Fine Arts, Bangkok, Thailand
2002-03 *Global Matrix International Print Exhibition*, The Robert L. Ringel Gellery, The Stewart
Center Gallery at Purdue University, Indiana, USA
International Print Exhibition, Wright State University Art Galleries, Dayton, Ohio,
USA

AWARDS

- 2014 Visiting Artist Fellowship, Printmedia & Drawing Workshop, The Australian National
University School of Art, Canberra, ACT
2008 Visiting Artist Fellowship, Printmedia & Drawing Workshop, The Australian National
University School of Art, Canberra, ACT
2003 Printmaker in Residence Award, Megalo Print Studio + Gallery, Canberra, ACT
Kala Fellowship winner, Artist-in-Residence, Berkeley, California, USA
2002 Director's Choice Award in Academy of Art College Annual Spring Show, USA
2001 Crossing Boundaries: East-West Symposium in Print Art, Portland State University,
Oregon, USA.
1997 Thai Government Scholarship



WITTAMON NIWATTICHAJ

Jasmine, 2014, hard ground on handkerchiefs, 40 x 40 cm

YANAWIT KUNCHAETHONG

- 1993 Cert. Incisione, Accademia di Belle Arti di Firenze, Italy
1988 M.F.A. Aichi University of the Arts, Aichi, Japan
1983 B.F.A. Graphic Arts (2nd Hon.) Silpakorn University, Bangkok, Thailand

SELECTED SOLO EXHIBITIONS

- 2014 *Print from Paa Sa-nguan*, The Art Center, Chulalongkorn University, Bangkok, Thailand
2012 *Print From Forest*, Ardel's Third Place Gallery Bangkok, Thailand
2009 *Season writes...* Kyoto, Art zone Gallery, Kyoto, Japan; Aichi, Art Museum of Aichi University of the Arts, Japan
2007 *Tonmai Baiyha*, 100 tonson Gallery, Bangkok, Thailand
2005 *Paa Sa-nguan*, Gallery Syun, Nagoya, Japan, Thailand
2003 *Blossom*, PSG Galley, Silpakorn University, Bangkok, Thailand
1999 *Thai Alphabet*, Gallery APA, Nagoya, Japan
1996 *Monoprint by Fabric*, Gallery APA, Nagoya, Japan
1992 *Lucky Number*, Gallery West-Beth, Nagoya, Japan
1991 *Print Mixed Media Painting*, The National Gallery, Bangkok, Thailand
1988 *Red and Silver*, Gallery Love Collection, Nagoya, Japan, Thailand
1987 *Traveling*, Taller Galeria Fort, Cadaques, Spain
1985 *Lithograph Print*, Gallery Atelier, Hekinan, Japan

AWARDS

- 2011 4th Prize The 8th Kochi International Triennial Exhibition of Print, Japan
2007 Prize of International Exhibition, 1st Tokyo NBC Tokyo International Screen Print Biennial, Japan.
2006 Award Winner: Organic Print Process National Research Council of Thailand
2004 2nd Prize, Silver Medal, Graphic Arts, 50th National Exhibition of Art, Bangkok
2003 3rd Prize, Bronze Medal, Graphic Arts, 49th National Exhibition of Art, Bangkok
2002 2nd Prize, Silver Medal, Graphic Arts, 48th National Exhibition of Art, Bangkok
1988 1st Prize, Gold Medal, Graphic Arts, 34th National Exhibition of Art, Bangkok
1987 Award, 12th Exhibition of University of Art of Print, Tokyo, Japan
1983 3rd Prize Bronze Medal, Painting, 7th Bua Luang Art Exhibition, Bangkok
1982 Award Winner, 4th Contemporary Art Exhibition, Bangkok

SCHOLARSHIPS

- 2013 Creative Arts Academic Grant (Fine Arts), National Research Council of Thailand (NRCT)
1999 The Funds for the artistic creation and research of The Faculty of Painting Sculpture and Graphic Arts supported by Misiem Yipinsoi
1993-94 Italian Government Scholarship
1984-88 Japanese Government Scholarship (Monbusho)
1981 Outstanding Student of H.M. the King's Scholarship, The Bureau of the King's Property

YANAWIT KUNCHAETHONG

Paa Sa-nguan (night), 2013, Organic Print from Siam ebony, 63 x 88 cm



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Canberra Curator: Patsy Payne
Sydney Curator: Michael Kempson
Thailand Curator: Somporn Rodboon

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Canberra essay: Joseph Falsone
Sydney essay: Anthony Springford
Thailand essay: Somporn Rodboon

Design: Ingeborg Hansen and Alex Lewis

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