

Contemporary  
Australian  
Printmaking



Carolyn Mckenzie-Craig

## The Speaker

Carolyn McKenzie-Craig is an educator and artist who has also worked as a collaborative Printmaker.

She makes her income from printmaking in various avenues – Tutoring in a University, A TAFE and a small private college.

She also flies into remote communities to deliver printmaking workshops that invest in regional cultural development and helps to run IMPRESS PRINTMAKERS.

She has exhibited in Hong Kong, Byron Bay, Sydney, Perth, Melbourne, Brisbane and Great Britain. Her work is sold through PG Gallery, Melbourne and Retrospect Gallery, Byron Bay.

Her current research area examines how power is enacted on the body.



## Contemporary Printmaking in Australia

Contemporary printmaking in Australia is a specialist market but one that is slowly breaking into commercial galleries. Artists who are successfully achieving this are often working with printmaking as part of a broader art practice. For instance Judy Watson, who is one of our top indigenous artists in Australia was trained as a printmaker and sees this as her central focus, but she also paints and creates installations (often based on her Prints).

She is represented by one of our top galleries in Brisbane, Milani Galleries but her prints are sold through an alternate dealer, Grahame Galleries + Editions (run by Noreen Grahame).

The return for her paintings is substantially higher than for her prints. This prejudice is a constant issue for Australian printmakers where our work is still not as economically viable as it is in the American Print Market.

Judy makes her work with a collaborative printmaker such as myself or Basil Hall, of Basil Hall Editions.



Replant 3 – multiple plate etching made with Basil Hall Editions



Werreka – installation work by Judy Watson at the Melbourne Museum

Judy's work deals with issues of identity and culture. This focus is shared with a number of other contemporary Printmakers in Australia.

## Key Artists in Australian Printmaking and a brief History

A few key artists shaped early Australian printmaking, which emerged from a combination of our colonial Heritage and the influx of exiled European artists, both between the world wars and just following WW2.

Two important immigrant printmakers were Hirschfield Mack and Erwin Fabian. These artists made prints in detention centres with limited materials such as Mono-printing on windows and using black shoe polish. These immigrants once released from internment became significant figures in Australian Printmaking.



Hirschfield Mack



Erwin Fabian

Major artists from Australia continued to travel to Europe and London to make prints until the late 1960's when the studio printmakers and lecturing staff at Universities gained the confidence of Artists.

Significant figures of this era were Fred Williams and George Baldessin.



George Baldessin



Fred Williams

## MIKE PARR

The work of Mike Parr is held in collections of every major gallery in Australia. His prints focus on a long-standing examination of identity and self image and relate closely to his performance art pieces.

He engages with a more contemporary hybrid art practice where installation and Performance may form part of the exhibition rationale and conceptual and theoretical concerns drive the research and practice.

My own practice as a printmaker aligns closely with his own concerns.



## BROOKE ANDREW

Another artist who utilises print in a contemporary manner is Brooke Andrew.



In the work above screen-printing has been used to juxtapose simplified “ primitive Patterns “ within western constructs and narratives of the body as a cultural artifact in a landscape that is itself becoming a political space. Brooke Andrew shows his work in significant public galleries and was recently featured in Melbourne Now.

## Other Significant Printmakers

G.W.Bot



G.W.Bot is exclusively a linocut artist who attempts to use the medium in challenging ways. Her partner is Sasha Grishin, who has written two major publications on the history of Australian Printmaking.

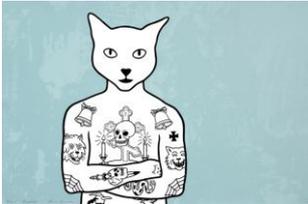
### Jorg Schmeisser

Jorg was a major figure in Australian Printmaking and a master etcher who trained many of the now senior printers across the country. His work combines cartography and narrative within cultural symbolism.



### Rona Green

Rona Green works exclusively with linocut. She examines identity and body modifications in cultural groups such as bikies, inmates and specific ethnic identities. Her flat areas of matt colour and simple outlines challenge the traditional cutting of linoleum artists and extend the medium into a more contemporary approach.



### Rew Hanks

The work of Rew Hanks examines Australian Cultural identity.

Within this context he has critiqued colonialism, politics and the decimation of our environment.

His work confines itself to the traditional parameters of the medium, but extends the technical skills of relief etching in new and demanding directions.

His standards of excellence – both intellectual and aesthetic have earned him a number of significant awards.

Rew teaches at various Sydney educational institutions such as the Sydney Gallery School and COFA. He attended the prestigious Tamarind College in America, which specialises in lithography training at the Masters Level.



Rew Hanks

Linocut Hand Coloured

## Michael Schlitz

Michael Schlitz works primarily in woodcut and wood engraving. He uses these mediums with a contemporary and challenging aesthetic, examining meta-narratives that construct our culturally defined identities. He was a recipient of an Asia Link grant that allowed him to study traditional woodcut techniques in Japan.



## Reg Mombassa

Reg Mombassa works in both painting and printmedia. Like Judy Watson he uses Collaborative printers to make his lithographs and etchings. His work is made at Cicada Press and at the Australian Print Workshop.

He was well known in Australia as a member of rock band Mental as Anything but has made substantially more income from his art since leaving that career. His work combines the Australian landscape (both urban and regional) with satire and irony.



## David Nixon

David Nixon is a Queensland artist who works across installation, film and printmaking.

His work deals with formal issues of space, form and the human relationship to the space and objects we interact with. David works as an educator at the Queensland College of Art and the BIA.

David has developed a unique style where he cuts his full linocut plate with a drill or dremel, using the circular holes to create abstract patterns based on optical resonance.



Linocut by David Nixon – cut with a dremel

Martin King

Martin King is the senior printmaker at the Australian Print Workshop and it represented And sold through Port Jackson Press and James Makin Gallery.

He works full time as a collaborative printmaker and artist and is considered a major Figure in Australian contemporary printmaking. His own work examines motion and flight.



Flight Martin King Etching

Jazmina Cininas

The work of Jazmina Cininas considers the position of the female in contemporary Western society and relates this to European folk tales, in particular the witch and Werewolf. In this examination she critiques ideas of normalcy and how western societies construct and maintain notions of the “Other”. Her work has strong theoretical ties to my own work, which deals with how systems of power design and coerce our gestures, language and patterns of behavior.



Jazmina Cininas Reduction Linocut

Jazmina works as a lecturer at RMIT, Melbourne and is actively engaged in writing and publishing in relation to contemporary printmaking.

Carolyn Mckenzie-Craig

My own work also examines ideas of identity. I focus on aspects of power and the Body and how cultural and judicial institutions control and shape our subjectivity.

In the work 'I Surrender' I query the underlying Christian prejudice which forms the Ideological framework of major Australian institutions such as hospitals, school and prisons.



Dante's Descent - 3 panel Linocut with etchings

In the work *Dante's Descent* I was inspired by the writings of Dante Alighieri, a Medieval Italian poet best known for his work the Divine Comedy. His work combines political and social considerations with man's eternal condition of punishment, fear, retribution and belief in god. I have transposed the overtly male perspective of his work to the domestic perspective of the subverted female trapped within social conditions and the fear of breaching morality and social mores. I attempt to use print media in new and challenging ways. With my linocuts I combine them with etchings cut into the shapes of hands, which are printed with my own registration technique.

I have also worked to master the much less toxic form of aluminum etching. By using a Thin gage of metal I have also been able to mold the aluminum into objects and Installation forms.



Aluminium etching plates as installation work

Emily McIntosh

Emily McIntosh using printmedia skills in the contemporary form of etched glass  
And installation.



Commercial galleries that represent printmakers include

Australian Galleries, Sydney and Melbourne

Watters Gallery, Sydney

Port Jackson Press, Melbourne

Printmaker Gallery, Melbourne

Brenda May Gallery, Sydney

Australian Galleries represent probably the best avenue for commercial sales for an Australian printmaker. They represent GW BOT, Jorg Schmeisser, Rona Green, George Baldessin and many other significant artists.

Watters Gallery represent established artists such as Rew Hanks and Reg Mombasa.

Port Jackson Press and Printmaker Gallery represent both emerging and established artists.

These galleries are the most approachable for potential representation. You can send them an email, images and a cover letter introducing your work.

David Nixon, Martin King, Jazmina Cininas and myself are represented by these galleries.

Brenda May is a contemporary artspace that encourages installation and challenges standard print forms. An extremely successful space they represent Michael Schlitz and Emily McIntosh.

Institutions and Community Groups

Impress Printmakers

A Selection only

Impress Printmakers is a non-for profit open access print studio located in Brisbane, Queensland. We offer facilities in lithography, etching, relief and screen-printing as well as alternative photography. The studio also has an exhibition space and will consider paid residency applications on an individual basis.

I have worked as the studio manager and technician for Impress for many years and continue to volunteer my time towards creating a community space for all printmakers. Impress represents a good community organization to foster ties with Indonesian printmakers. We can offer exchanges of prints with exhibitions in both countries as well as possible future residencies in Australia (without stipend) but with the opportunity to tutor whilst making work in the studio.

Current President – Kristina Hall

<http://www.impress.org.au>



Impress studio

Megalo Print Studio

Canberra, ACT

Megalo is an open access studio in Canberra, which also has a residency program with a small stipend. Facilities include equipment for lithography, etching, relief and screen-printing.

<http://www.megalo.org>



Megalo Studio

Warringah Printmakers

Manly Vale, Sydney, New South Wales

A non-for profit open access print studio that attempts to use less toxic practices.



Warringah studio

Open Bite Printmakers

A Sydney based group of printmakers where membership is based on peer selection. They do not have permanent premises but focus on exhibitions and raising the profile of prints in broader art circle.

Southern Highlands Printmakers

Bowral, regional NSW a non-for

profit community printmakers group that organize exhibitions and exchanges among members some of whom are high profile printmakers. They do not have permanent premises but instead focus on developing short projects

A non-for profit community printmakers group based in Cairns, Far north Queensland. They do not have permanent premises but use the studio of member Theo Tremblay on a Regular basis as well as the Djumbunji press studio. In the short time inkmasters have been formed they have initiated a number of significant projects such as inkfest, a bi-annual print fair and a bi-annual print prize. Membership is open to all printmakers.

Umbrella Studio  
Umbrella

Townsville Far North Queensland

Studio is a non for profit exhibition and studio space in contemporary visual arts which incorporates printmaking facilities.



Umbrella studio

Print Council of Australia

Publishes IMPRINT magazine

A non-for profit organization that represents the interests of printmakers and fosters Community through publication of a trade magazine, Imprint as well as opportunities for Artists when possible.



Residencies

Unfortunately within Australia we do not as yet have the large number of legitimate Artist residencies that we would like. As follows is a selection that may be of relevance to Australian and Indonesian Printmakers.

Megalo Print Studio

Megalo is an open access studio in Canberra that also has a residency program with a small stipend payment of \$2000 plus an extra \$1000 for international artists who will also receive free accommodation and some materials fees.

Indonesian artists Deni Pancatriatna and Jon Priadi have already been involved with this studio.

[info@megalo.org](mailto:info@megalo.org)

Or

<http://www.megalo.org/residencies>



previous resident artist Deni Pancatriatna

Hill End Artist Residency

Hill End is a regional area of NSW near Bathurst. This residency has no printmaking equipment but a small private studio, Hill End Press, is close by.

Artists are invited to apply for the 2015 season of residencies at Hill End. Successful applicants spend four weeks living and working in either Haefligers or Murrays Cottage during the period March 2015 to March 2016. 2015 applications close Friday 31 October 2014

<http://www.hillendart.com.au/apply/how-do-i-apply.html>



work made by artist Judy Barass during her residency at Hill End

### Tanks Arts Centre Residency Program

Cairns

This residency is open to overseas applicants and applications are open all year. The house available to artists is situated just opposite the botanic gardens and are a short distance from the city centre. It is possible to arrange to access printmaking facilities whilst a resident artist is arrangements are made prior to arrival.

Email - [TanksResidencies@cairns.qld.gov.au](mailto:TanksResidencies@cairns.qld.gov.au)



### Auckland Print Studio

New Zealand

There is no stipend for this residency but accommodation and an assistant is provided.

Residency is usually November to January with an open call in September. Note that the studio is lithography only so please make sure you address this in your application.



More info - <http://www.aucklandprintstudio.com/air.html>

### **Educational Institutions (a small selection)**

Queensland College of Art (University Degree Level and Post graduate training) fees apply – payment for citizens and permanent residents can be deferred through the tax system. QCA has training and facilities in etching, lithography, relief, Book Arts and screen-printing. Head of Printmaking is Russell Craig.

COFA

Part of the University of New South Wales COFA houses Cicada press and offers one of the few post graduate training courses in editioning skills. Head of printmaking is Michael Kempson.

RMIT. Melbourne based College considered one of the best in the country at this time. (University Degree Level and Post graduate research) fees apply – payment for citizens and permanent residents can be deferred through the tax system

Victorian College of Art, Melbourne. (University - undergraduate and post graduate level) fees apply – payment for citizens and permanent residents can be deferred through the tax system.

VCA is in the centre of Melbourne and offers postgraduate students large studios with a large number of presses available in over three rooms.

University of Tasmania (University Degree Level and Post graduate training) fees apply – payment for citizens and permanent residents can be deferred through the tax system

TAFE – represents a more affordable and easier state endorsed system to enter into arts Training. This is often a pathway to university

BIA – and other private colleges represent an affordable alternative to acquiring print Based skills without investing in a university degree.



University of Tasmania

## **Collaborative Printmakers**

### **Dian Darmansjah**

Firebox Print Studio

<http://www.fireboxprint.com.au>



Dian is one of Australia's leading collaborative printers. He specialises in working with indigenous communities and has helped produce significant work with artists over his career. His main focus is etching and lithography.

### **Basil Hall**

Basil Hall Editions – Canberra

[http://www.basilhalleditions.com.au/?page\\_id=393](http://www.basilhalleditions.com.au/?page_id=393)

Now in Canberra and Alice (previously based in Darwin). Basil Hall is a leading collaborative printer who works with both indigenous artist and non indigenous.

He is best known for his etching collaborations with artists such as Judy Watson, Fiona Hall, John Wolseley and Djanbawa Marawili.



### **Peter Lancaster**

Lancaster Press – Melbourne



Peter specializes in lithography only and offers custom printing, plate making, education and one on one training. He also lectures at both RMIT and VCA as a sessional staff.

<http://www.lancasterpress.com.au>

### **Theo Tremblay**

Canopy Arts, Tremblay Editions

<http://www.canopyartcentre.com/editions-tremblay/>

Theo Tremblay offers individually tailored 1-3 week residential workshops at canopy artspace and remote.

He has made a significant contribution to the development and growth of indigenous art in Far North Queensland as both a collaborative printmaker and educator. Major artists whose work he has assisted in production are Denis Nona, Glen Mackie and Alick Tipoti.



### **Elizabeth Hunter and Carolyn Craig (printers)**

Djumbunji Press (Kickarts) Cairns

Djumbunji press was founded with significant funding and a strategic plan to fund indigenous printmaking in far north Queensland. With the downturn in indigenous art sales the press folded within four years.



## **Michael Kempson**

Cicada Press



<http://www.cofa.unsw.edu.au/research/research-units/cicada-press>

**Cicada Press** was established by its Director **Michael Kempson** at the College of Fine Arts, The University of NSW in 2004. Its aim is to foster research projects that facilitate a diverse contemporary dialogue and promote the broad methodological potential of printmaking practice.

## **Martin King**

Australian Print workshop Situated in Melbourne this is a long established center for printmaking in Australia.



<http://www.australianprintworkshop.com/default.asp>

Martin is the senior printer at the Australian Print workshop. Here he collaborates with artists in the creation and editioning of work. He maintains his own significant practice as an artist.

## **Grants – Government Support**

### Arts Queensland

A state Government body that allocates funds through a number of different project and development grants. They also offer on going funding to some major cultural institutions (conservative ones usually). Printmakers may access Professional Development Grant as an individual. This grant supports individual artists in developing skills and extending their practices. The average grant is around \$6000.00.

RADF fund (Regional Arts Development Fund). You must be living outside of Brisbane to qualify for this grant. The average funding is \$3000.00 and can contribute to professional development, material costs, mentorship or travel

Link [www.arts.qld.gov.au/funding/](http://www.arts.qld.gov.au/funding/)

### Australia Council

Creative Partnerships with Asia up to \$40,000

This funding represents one of the most promising funds for printmakers in Yogyakarta and Australia to consider targeting together.

To be eligible for this funding the project must be collaboration between artists in the two countries and achieve two or more of the following outcomes:

A delivery of workshops for the purpose of artistic exchange and development of

networks in both countries or the presentation in both countries of final development showings or a programme of open studio visits with curators or potential presenting partners, or the presentation in both countries of the completed work.

What is funded?

This initiative provides a contribution towards any costs associated with the development and/or presentation of the work, including but not limited to artists' fees, travel costs and per diems, transport and freight costs and production costs. Applicants are expected to secure additional resources, both financial and in kind to support the proposed activities and to provide evidence of this support through letters of confirmation.

Link <http://www.australiacouncil.gov.au/grants/2014/creative-partnerships-with-asia->

### Christensen Fund

An American based charity that funds cultural development programs in target areas. Australia is no longer eligible to apply but projects connected in the pacific region from Indonesia to PNG and Vanuatu is able to access funds of around \$50,000.

### Copyright Fund

The Copyright Foundation is a private fund that supports projects that will enable artist to undertake residencies that will extend their practice and skill set. Grants average \$2500.

<http://www.copyright.com.au/cultural-fund/apply-for-funding-career-development/projects-supported-by-the-creative-industries-career-fund>

### Asia Link

Since 1991 opportunities for arts professionals working across artform, in exchange for the sharing of skills, knowledge and networks with local host communities. Asia link Arts Residencies are innovative, flexible and supportive, and are grounded in personal and enduring relationships. The program promotes sustained cross-cultural dialogue by facilitating reciprocal residencies and trialing new models of engagement. Grants are between \$8,000 and \$12,000. Artists, performers and writers are eligible but you must be an Australian citizen and not a current student. This program already has a number of existing hosts in Indonesia such as the Common Room Networks Foundation and the Yes No Klub in Yogyakarta.

It is possible for the Australian artist to arrange an independent host in Indonesia.

Link

[http://asialink.unimelb.edu.au/arts/residency\\_program/2014\\_asialink\\_arts\\_residency\\_program\\_application\\_information](http://asialink.unimelb.edu.au/arts/residency_program/2014_asialink_arts_residency_program_application_information)

### **Major Prizes and Awards**

**It is standard in most prizes to be only “residing” in Australia in order to enter.**

#### The Fremantle Print Prize \$15,000

Sponsored by the Fremantle Arts Centre in Perth, Western Australia.

Fremantle Arts Centre also has an artist in residence program, which accepts artists from overseas countries particularly ones associated through Asia Link.

<http://fac.org.au/air-artist-in-residence>

#### Hobart Prize \$15,000

Alternates between glass, painting, printmaking, jewelry and sculpture.

<http://www.hobartcity.com.au/Community/Arts and Culture/City of Hobart Art Prize/2014 City of Hobart Art Prize>

The Silk Cut Award \$10,000

A linocut based prize sponsored by silk cut lino. The artist must have made the work using this product and must be an Australian resident ( you do not need to be a citizen For any of these prizes.)

2013 winner Rew Hanks



Inkmasters Biennial Print Prize

Prize money varies from \$5000 to a solo show at the Tanks Art Centre

The Burnie Print Prize \$5000 to \$8000

This is a fairly new prize on the print circuit but the quality of work has been extremely high.



Last years Burnie Print Prize work by Susanne Castelden

I hope this brief outline has suggested either a studio you may consider contacting to  
Arrange an exchange with – a residency you might target to apply for –  
A university you might consider studying with or talking to about a cultural exchange...  
Or any other opportunities to create ties that this talk may suggest are possible.

Please feel free to contact me on  
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