

ORIGIN

THE PLACE WHERE SOMETHING BEGINS

Sydney Printmakers

On view: 28 January - 23 April 2023

ORIGIN: THE PLACE WHERE SOMETHING BEGINS

**On view at Glasshouse Port Macquarie,
28 January - 23 April 2023**

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ORIGIN: The Place Where Something Begins

Sydney Printmakers

This major printmaking exhibition developed by Sydney Printmakers explores the diverse interpretations of the meaning of 'Origin', in which each member has extended their individual print practice both conceptually and in media reflecting the current relevance of the print medium.

Sydney Printmakers is an active group of professional printmakers working across a range of creative practices, who are passionate in promoting the diversity of the art of the print through regular exhibitions in Australia and overseas. Sydney Printmakers plays an important role in the arts and the wider community with a prestigious history founded in 1960, holding its first exhibition in 1961. The group believes in ensuring the legacy of its vision and commitment to the inspiration and significance of printmaking in a contemporary art context.





Foreword

To contemplate the last few years, when we were all looking for assurances on when the pandemic challenges would come to an end, to start something, to plan something, to have confidence in an outcome at all seemed to feel like an impossibility.

ORIGIN: The Place Where Something Begins invites its audiences on an explorative and diverse visual journey into a creative enquiry through each artist's interpretation of 'Origin'. The origin of something, a place, a lineage, a point from which to measure pose such questions for all 40 participating Sydney Printmakers members, providing a unique place or creative space from where to begin.

This exhibition pays homage to traditional printmaking practices using etching, woodblock and lithography while also extending an investigation into contemporary hybrid forms of printmaking with monoprints, unique state prints, photopolymer and new digital technologies.

The Glasshouse Regional Gallery would like to acknowledge and thank all the participating artists featured in this exhibition. Congratulations to each and every one of you. *ORIGIN* contributes to current conversations while highlighting the recent and innovative practices from this long established and dynamic group of professional printmakers.

A special thank you to the committee members who assisted in pulling this exhibition together and to Andrew Stephens for writing the catalogue essay.

Bridget Purtil

Gallery Curator

Glasshouse Regional Gallery

Thrill of the trace

Andrew Stephens

I.

While tracing a family history, some researchers might find they lose rather than find themselves in the branching labyrinth. Genealogy is as fascinating as it is frustrating. In Western cultures, its progression inevitably stalls over the muteness of graveyards, the failures of record-keeping or the limits of DNA linkages. Who your ancestors were several generations back—genetically speaking—is so far distant from one's own make-up that there is scant meaningful connection to be gleaned. As for trying to pin down the legacies of nurture (nature's messier twin), that is even more fraught with guesswork: we can never know what behaviours or qualities our forebears have bequeathed to us. We can only go so far in pursuing our provenance.

Yet, as human beings with a hunger for meaning, the origin story is seductive. From the Marvel and DC film-factories, to true-crime docos, to Greek and Roman mythologies, the back story's promise is one of revelation. More than fact-finding, though, it is the act of fossicking and reflecting that proves most meaningful.

As the extraordinarily diverse works and artists' statements in this exhibition so richly testify, the desire to look beneath the surface and discern structure, foundation, history or connective tissue is an impulse that is central to any human life lived thoughtfully. From explorations in ancestry, evolutionary biology, cosmology, mathematics and philosophy, to questioning one's psychological make-up, humans seek the comfort of knowledge and 'truth'—which can become more elusive and hazier the further back in time we focus our gaze. The artists here have embarked on vigorous searches in various fields with myriad results; yet all find their own truths in the here-and-now of ocular vision, and in the experiment of printed imagery.

II.

As a species, humans can trace their evolutionary map to a certain degree, from the emergence of life on Earth more than three billion years ago, to various forms of Hominini a dozen million years ago, to the emergence of *Homo sapiens* a mere 300,000 years ago. What does all this tell us about our origins? Essentially: we share a common heritage and it is just a stroke of cosmic good luck that this planet can support life at all. Behold around this Earth that thin veil of atmosphere—the one we are perilously tainting—and marvel at the precious cargo it supports.

Take a stroll around Origin and contemplate artworks that conjure everything from pounding oceans slowly dissolving the sedimentary layers of cliffs, to microcosms of abundant life, to archival samples of family photos, to works referencing all manner of landscapes, environments and animals. There is much concern for our environmental degradation expressed here, alongside a reverence for special locations that have resonance for identity and connection.

What all these remarkable creations share is an enduring curiosity about the world and a tendency to the poetic: to take our very real experiences in the brief lives we lead and reveal their layers of complexity, meaningfulness, and true beauty.

III.

Is art as old as humankind? Rock paintings were the infographics of their day—instructional, often—but they were also graffiti mark-making as evidence of I was here, I existed, I contributed something. US-based scholar Ellen Dissanayake, author of *Homo Aestheticus: Where Art Comes From and Why* (1992), argues that art is all about 'making special'. Art, for Dissanayake, is entwined with our evolution, given that it is ubiquitous across all cultures and times: because it is a source of pleasure (evolution privileges adaptive, pleasurable behaviours) and it entails effort, she concludes that art is rarely made without some adaptive reasoning behind it.¹

In Origin, we see reflections of this lineage of ‘making special’. We also see the continuing evolution of investigations into the possibilities of traditional printmaking, alongside more experimental forms of printmedia. To trace the origins of printmaking—from those early woodblocks printed on silk in the Han Dynasty (206BC–22AD) to the development of Gutenberg’s printing press in the 15th century to digital explorations in our century—is to also understand the richness of experience we pass down to new generations. What will we be passing on from the Anthropocene?

IV.

Belonging—to a place, a time, a culture, a clan—is a problematic idea given that the characteristics we ascribe to ourselves have come to us pretty much randomly, depending on who hooked up with whom, who moved where, who became interested in what, and what those in power did to determine the course of our ancestors’ lives. A missed boat here, a chance encounter there; a war on that front, a storm on another; a butterfly’s flutter, a meteor’s passing. Yet the feeling of belonging and ascribing certain traits and features to our personal sense of identity is comforting.

V.

Theorist Libby Byrne traces the history of the artist’s role from the Middle Ages, when artisans belonged to guilds and generated ‘a stable relationship between form and content’, to the Enlightenment when they began to be seen as ‘privileged mediators’ who were romantic and beautiful souls, to the 19th century, when they were considered truly special, through to postmodernism where almost anything goes. As for the present, she says there is much questioning going on, especially around the way an artist’s identity intersects with race, gender, religion, class, sexuality and so on.² She supports historian Jason Luger’s idea of intersectionality offering a frame to reconceptualise the artist as a ‘relationally connected set of constantly shifting identities’ rather than an assumed category.³

VI.

Origin, of course, is related to the word original. The art works on the walls of Origin are precisely that: all are informed by experiences unique to their creators. Their subject matter is diverse: the landscape as source of inspiration; the family relationships and homes that nurtured the artist; the sciences that offer stability; the building blocks of technique and practice; the font of ideas; the cellular biology underpinning our being; the sources of identity.

Underneath all these explorations, art can help us understand our origins as human beings and as artists. As John Armstrong and Alain de Botton write: ‘Art can help us identify what is central to ourselves, but hard to put into words. Much that is human is not readily available in language. We can hold up art works and say, confusedly but importantly, “This is me.”’⁴

Andrew Stephens is an independent visual arts writer, editor and artist-curator. His writing can be found in *Spectrum (The Age/Sydney Morning Herald) Art Guide Australia*, *Art Monthly*, *Art Link*, *Vault* and other arts publications. Since 2016 he has been editor of *IMPRINT*, the fine-art quarterly published by the Print Council of Australia.

www.theeditorium.com.au

¹ Dissanayake, Ellen, ‘The Core of Art: Making Special’, chapter 4, *Homo Aestheticus: Where Art Came From and Why*, (Free Press, a division of Macmillan, Inc: New York, 1992).

² Byrne, Libby, ‘Who is an artist, and who cares anyway?’, chapter 29, *Imagination in an Age of Crisis: Soundings from the Arts and Theology*, eds Goroncy, Jason, and Pattenden, Rod (Pickwick Publications: Eugene, 2022), 300.

³ Luger, Jason, ‘But I’m just an artist? Intersections, Meaning, Identity, and Context’ in *Antipode* (Wiley: Milton, Vol. 49.5, 2019), 1329–48.

⁴ De Botton, Alain, Armstrong, John, *Art as Therapy* (Phaidon Press: London, 2013), 65.



Rod. Armstrong

Origin: Has a multitude of meanings and applications.

Mathematics: The intersection of vertical and horizontal axis's in co-ordinate systems. These are rigid hands-on applications, and can be found in engineering, cartography and on maps.

A global map example would be latitude (N/S), referencing the Equator and longitude (E/W), Greenwich in the UK. This allows points on the earth's surface to be located relative to one another and also the co-ordinate (grid) origins.

It would, apart from the graphics seem to have little in common with art or does it? My experience with the former suggests otherwise for me. Not in a literal extent perhaps but more in a subliminal manner.

Origin after all can be just a starting point.

Grid Lock, 2022, Digital Archival ink jet print, Unique State, 45 x 45 cm.
Image: courtesy of the artist ©.

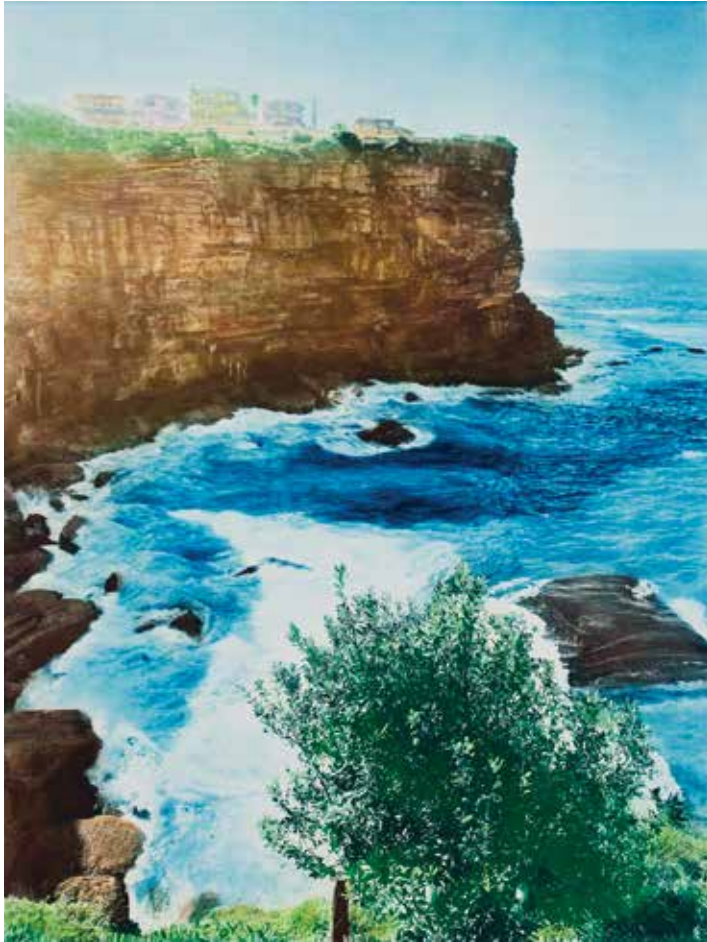


Tina Barahanos

While travelling along the road, I am frequently transfixed by incidental scenes and patterns, a blurred and distorted landscape that ebbs and flows along with me. It's a kind of stretching of time and space and as dusk turns into night the landscape glows from within, creating a distraction from the day that has passed. The landscape comes to life where the boundaries of real and imagined blur, imbuing the everyday landscape with an ethereal beauty of art. It is in within this experience a creative response originates and then transforms into the final lightbox works.

My practice has a strong foundation in traditional printmaking techniques. This forms the springboard and inspiration from which my experimentation with digital media and photography emerges. Exploring the capabilities of digital media, I create images that embody the qualities of both traditional etching and new technologies; qualities which help to reveal and interpret the original landscape as they inform the relationship between chosen medium, scene and image outcome.

The roadside at dusk, 2022, transparency in lightbox, Roland TrueVIS ink jet print, Unique State, 60 x 80cm.
Image: courtesy of the artist ©.



Susan Baran

My mother grew up around Diamond Bay, Vaucluse in Sydney when it was a small remote location during the depression and then the war years. This little weatherboard house that she grew up in remained in our family for many years and I spent countless hours myself playing around that area as a child like my mother and uncle did. My mother had a very happy childhood roaming around exploring and playing and those magnificent cliffs and the roaring ocean were always in the

background. When she was in the last years of her life I would take her for walks along the cliff pathway and she would reminisce about her childhood, the sound of the ocean ever present. We were both happy being there and they were very special times. She passed away at the age of 96 and her ashes went into the ocean over the cliffs of Diamond Bay; a fitting resting place for her. Whenever I return I can feel her spirit.

Diamond Bay North (left), 2022, *Diamond Bay South* (right), 2022, Photopolymer intaglio, à la poupée, hand colouring, Edition 6, 53 x 40cm.
Photography: Irena Conomos.

Anthea Boesenberg

The origin can be where we start, a point in time or space which begins a journey, a story, a search. It can be a decision, a jump, an idea, a switch, a point of ignition, or a slow accretion which builds to an inevitability. We say 'In the beginning', we say 'In the end', but it is what happens between these two points that really matters.

Dark Legacy 1,2,3, detail, panel 2, 2022, Wax monotype, wax resist and ink, Unique State, 100 x 65cm triptych 100 x 225cm.
Photography: Irena Conomos.





Ruth Burgess

The inspiration for this diptych is the forest in which I have lived for over 50 years. It is both the source and the pathway of my work as an artist, and woodcut has been the medium that I have used as the template for my imagery. Sasha Grishin in “Australian Printmaking in the 90s” 1997 quoted me as writing, ‘The Forest’ in which I have lived for a long time is the symbolic material for all my work. I believe this still applies 25years later.

The first woodcut for this exhibition evokes the forest as powerful and reaching for the sky. In the second work the image is more contemplative and spiritual.

The Forest - Searching for the Sky, 2022, woodcut, Unique State diptych, 66 x 52cm

The Forest - Calmness of Being, 2022, woodcut unique state diptych, 66 x 52cm.

Photography: Richard Glover.

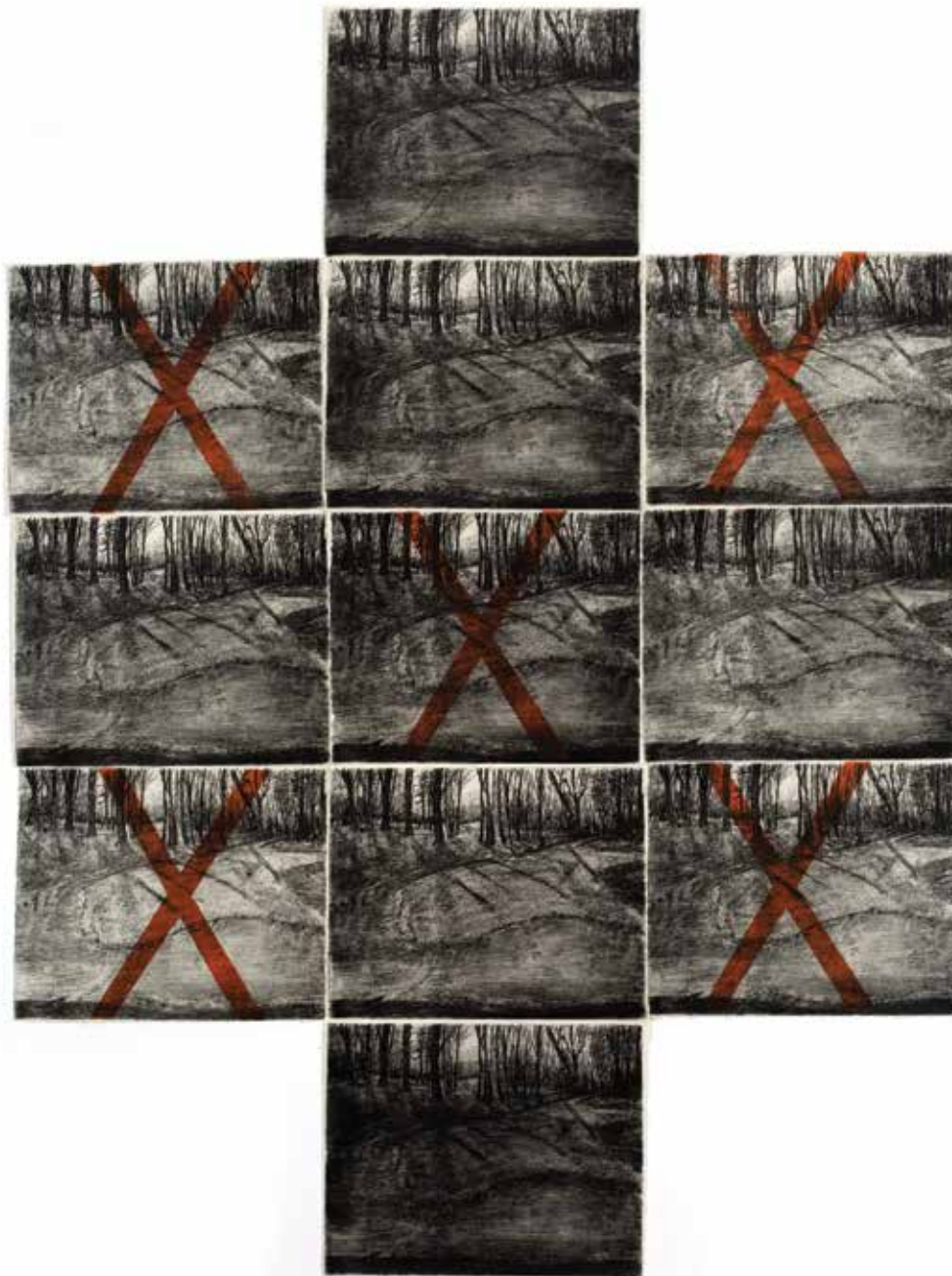
Rafael Butron

The Australian bush land is in a fragile state with the rise of global warming through the lack of maintenance within our land. The fires that damaged people, families and friends affected all of us. This origin is the limited prolongation of bush care.

We need to be aware of how our first nation people prior to colonization managed the land. Through back burning, they resolved many causes of dangerous fires, which in turn can eradicate our local fauna.

Soot and Mud shows a local dam immersed in soot from the fire and the unprecedented rain turning it into mud. The crosses that are depicted on the work stresses the urgency and awareness of climate change.

Soot and Mud, 2022, engraving and woodcut, Unique State, 81.5 x 59.3cm.
Image: courtesy of the artist.





Seong Cho

This work 'Brilliant Friend' is an abstract expression of my reflections on relationships, emotions and experiences over the course of my life. The large size of the work is intended to reflect the sense of enormity and weight of contemplating time and memories, which one particularly feels in the later stages of life. The work is filled with bubble-like shapes, with each bubble an encapsulated memory, holding all the different emotions; sadness, joy, pain, love, friendship and loneliness. The abstract and free flowing shapes in the work encompass the imperfection and fragmented nature of memories and our relationship with our own past, but that our brilliant friendships create timeless marks on the artwork of our lives.

The work is a woodblock print on traditional Korean mulberry paper, which reflects my connection to my Korean heritage. Just as the work is a visual representation of the past, the medium also connects me to my journey as a migrant, and the struggles and rewards that brings. By using traditional woodblock printing techniques and paper, I seek to carry on the cultural traditions and memories for future generations.

Brilliant Friend II, 2022, woodblock, Unique State, 120 x 122cm.
Photography: Irena Conomos.



Neilton Clarke

The woodgrain impressions making a cameo appearance here are, for me at least, synonymous with the cedar and pine-clad mountains of the Tokyo-Yamanashi border realm and whose seismically prone inclines I've made countless excursions on. Their striated contours, echoing summer-winter growth accretions and making for a logbook of a tree's growth, figure as end-point attractions and as metaphors for a broader range of phenomena.

Striation Station, 2022, woodblock print, screen print, collage, Unique State, 57 x 130cm.
Image: courtesy of the artist ©.



Carolyn Craig

The historical weight of violence hangs heavily over subjective narratives in my family and my nation. Generational attempts to unravel its bodily mesh – often end up dissolving in state of what Hito Steryerl describes as an “intermittent state of free fall for subjects and objects alike” where our perspectival certainty has dissolved. Every day I feel like I am falling – with an ever-growing lack of clarity and comprehension. I sense her statement has summarised an era – one where the historical weight of violence undermines every narrative of comprehension. The origin of pain.

Weight: wait, 2021/22, UV print on acrylic and plywood base, 106 x 57.5cm.

The backend of violence: site survey, 2022, UV print on acrylic and plywood base, 106 x 57.5cm.

Image: courtesy of the artist ©.

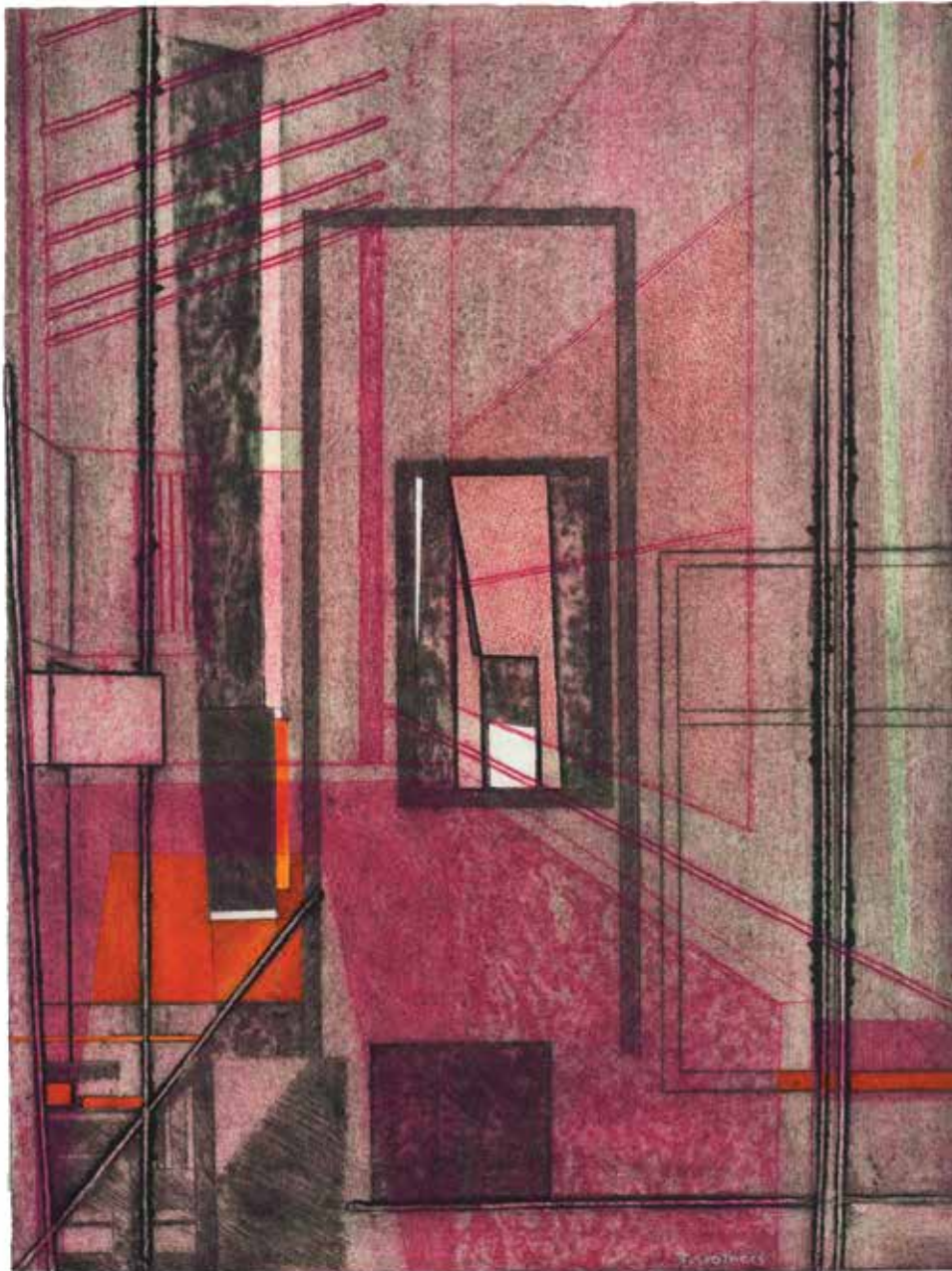
Danielle Creenaune

Traversing the escarpment on Dharawal country, *Falling Echoes* follows the flow of water from its origins in the highlands down through waterfalls to the ocean. This work observes the different qualities of water - movement, light, strength, fluidity, substance and flow. Lithography and the visible wood grain of Mokulito allow me to feel the incidental flow of marks beyond my control, echoing the real life movement of water.

Falling Echoes, 2022, Mokulito [Wood Lithograph] on Kitakata Japanese Paper,
Edition: 6, 112 x 68 cm.

Image: courtesy of the artist ©.





Tanya Crothers

A shock of midday light suddenly illuminates the shrouded interior. Heat and humidity burst into rooms and small surfaces glow orange. Grey turns to pink. The origin is an unexpected open door. Bright light is nearing siesta time in Pondicherry.

This print is part of a series of hand-coloured collagraphs illustrating the layers, shades and shafts of light that occasionally penetrate the cool interiors created by shutters, wide verandahs and drawn curtains.

Upstairs Pondicherry, 2022, collagraph with handcolour, Unique State, 50 x 38cm.

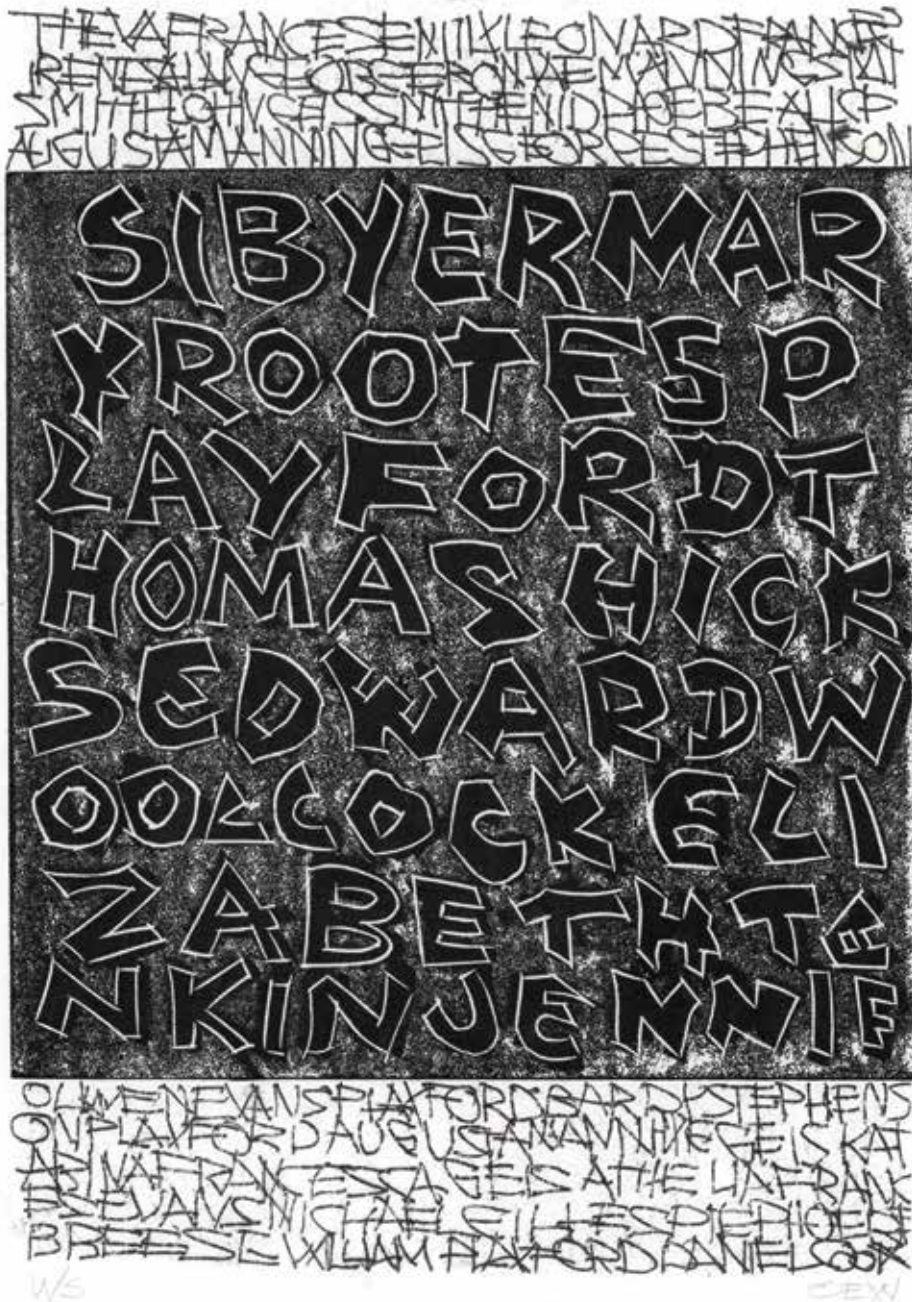
Photography: Irena Conomos.

Olwen Evans Wilson

To investigate and record one's origin one needs words – written, engraved, printed and spoken.

For words one needs letters and symbols which I have mono printed and relief printed in this artwork.

Origin in Words, 2022, mono / relief print, Unique State, 28 x18cm.
Photography: Irena Conomos.





Salvatore Gerardi

'Origin: Lake Cathie' is a direct reference to the environmental concerns surrounding the water catchment of Lake Cathie. My investigation of the lake, and the mid north coast of NSW, began several years ago. In 2022, I returned to the origin of this exploration and this work has become embedded in my memories of the site.

It records the receding shoreline and residual imprints left at the water's edge. Dry sand undulations create transient shadows, which bear witness to the absence of water. My aim is to draw attention to the fragility of this ecosystem. The man-made disruption to the natural water flow during a time of drought resulted in a diminished water supply and an increase in salinity which had disastrous consequences for local wildlife. Although with recent rainfall the catchment has been filled, the threat remains. In this context, a dialogue exists between the absence and presence of water, both past and present.

Lake Cathie, detail, 2022, combined carborundum and relief prints, Unique State, each panel 40 x 40cm.
Image: courtesy of the artist ©.



Max Gosling

In badger culture the process of Groovitation is the method of producing energy through sound, specifically rhythm and music.

In this work I explore the “Planting of the Drums” parade, with the aim of documenting the origins of the celebration. At its core, the “Planting of the Drums” parade is a Groovitation event.

The Badgers use different drums or drum-like objects played en masse with fast, syncopated rhythms. These are played in repetitive segments to accentuate the sound and maximise its output into the energy collection speakers.

The “Planting of the Drums” parade is a spectacle in Badger culture, celebrating the day that rhythm and music was discovered.

Studies in Groovitation 2, rhythmic patterns E, G & J, 2022, etching and watercolour, variable Edition (VE i/ii) 30cm x 45cm.

Image: courtesy of the artist ©.



Nathalie Hartog-Gautier

The work addresses issues of our poor environmental record, how the planet is facing climate changes and the human impact on the environment. We are witnessing the melting of permafrost, ice caps with sea level rising worldwide, sinking islands and flooding cities.

I witnessed in France, where I was born and lived, the severity of the drought and its casualties. In Australia where I live now, I also witnessed bush fires, storms and floods and their Irremediable impacts. But it doesn't matter where you come from, where you live, we were, are, one day will be responsible for endangering the planet.

I felt compelled to express my emotion and frustration with my art. Eucalyptus is one of the botanical specimens I encounter and loved when I migrated to Australia. In this work I used its pigment to draw lines and shapes, a form of writing with an extract of a poem by Henry Lawson describing a bush fire like the "Hissing of snake" and X a letter drawn on trees to be cut down, a reminder of our colonial history, logging of old forests causing erosion and lack of water retention responsible for catastrophic floods.

It was distressing to draw maps with all possible cities threatened by floods in Australia and the world.

One day, 2022, natural eucalyptus pigment, relief print with gilding tools and type writer, graphite, collage on hand made raw cotton paper. Book binding by Cali Andersen, Unique State, 80 x 57cm.

Photography: Irena Conomos.

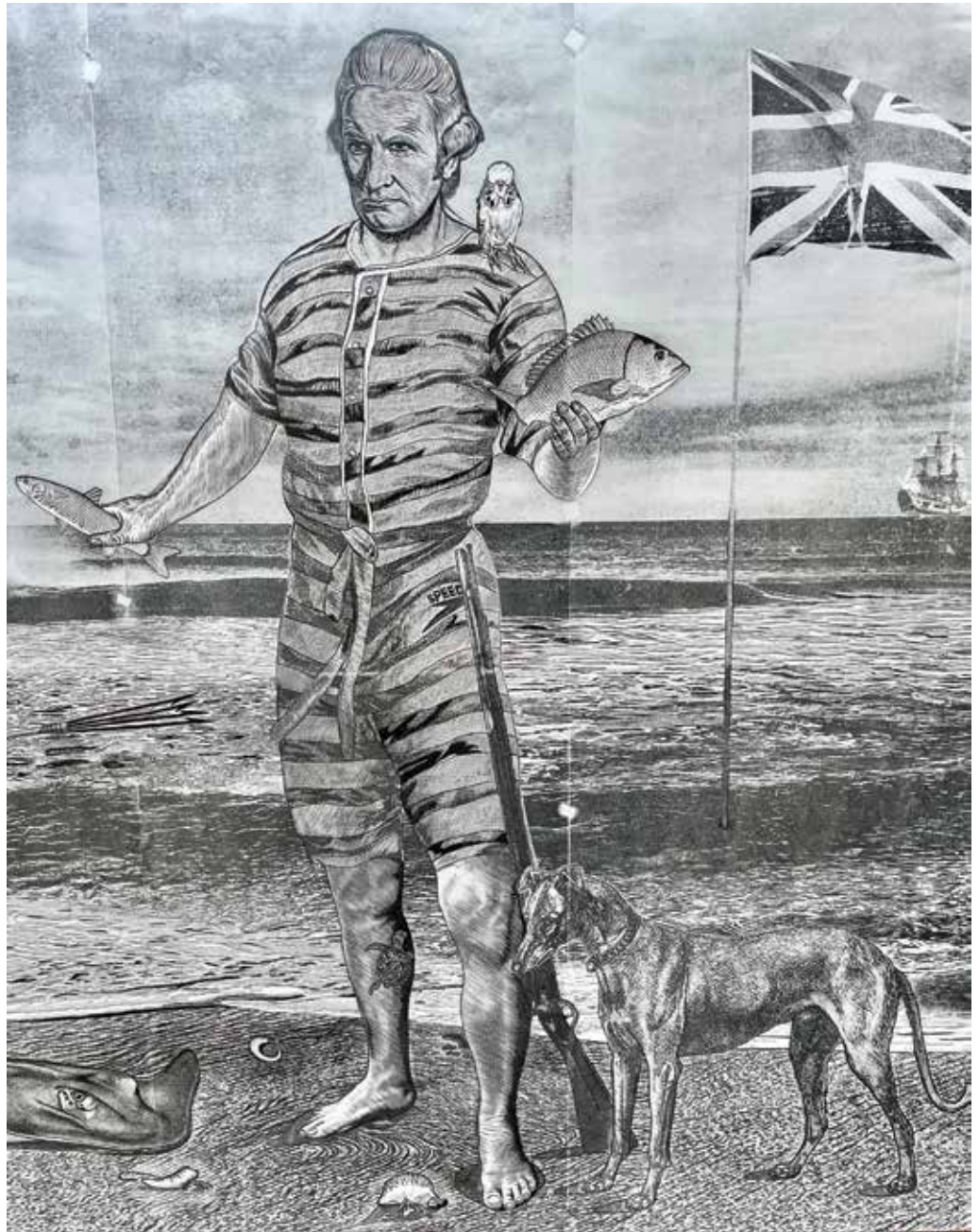
Rew Hanks

Fish between the flags is a colonial parody that depicts Captain Cook at the water's edge of Botany Bay parading in a vintage bathing suit holding aloft a miraculous catch of fish reminiscent of the disciple Peter fishing from the sea of Galilee. This salvational sailor appears oblivious to the First Nations people's 50,000 years history of sensitively harvesting the marine life from the oceans which surround this continent.

As two British flags stand sentinel monitoring the consumption of seafood a defiant First Nation fisherman stares incredulously as if pre-empting the next two centuries of overfishing by the new arrivals.

Unfortunately the current "Marine Act" (2014) which allows Aboriginal Cultural fishing for communal needs and ceremonial purposes is still poorly managed.

Fish Between the Flags, 2022, Linocut Edition 50, Artist Proof, 76 x 105 cm. Represented by Michael Reid.
Image: courtesy of the artist ©.





Angela Hayson

This work is an abstraction of memories and transformative experiences encountered from as far back as early childhood, shaping the story of a life. Jostling for one's place in a large family, desire for adventure and creative output, human relationships and spiritual wealth, have cultivated the unique self.

Reluctant acknowledgement and limited discussion of our family's bi-cultural background when growing up, resulted in many gaps and lapses in time in my family of origin's history. The positive and negative spaces in this image allude to the stories known and the untold stories, a fragmentation of cultural diversity.

Looking Back Through the Window, 2022, Carborundum print, hand colouring, Unique State, 97 x 140 cm.

Image: courtesy of the artist ©.

Lea Kannar-Lichtenberger

Considering Wallace & Darwin

These Unique State prints draw upon the relationship between the discoveries of Alfred Russel Wallace and Charles Darwin that ultimately led to Darwin's; *'Theory of Evolution.'* This installation is inspired by 'The Wallace Line' and Darwin's' research into evolution, which dramatically influenced the increased understanding of science in everyone's lives.

With no primates across the line, this artwork is an examination of evolution and considers nature on a cellular level.

Considering Wallace & Darwin, 2022, laser engraved woodblocks, linocut stamp and stitching on Taiwan ricepaper, Unique State, 36 x 350cm.

Image: courtesy of the artist ©.





Roslyn Kean

'Calabash', my origin, the place I identify with the most, the home of my great grandparents, my grandparents, and our family. A working farm in Arcadia, the name chosen for the rural area on the outskirts of Sydney by my great grandfather, first land holders in the area. An area of rich black fertile soil needed for the cultivation of citrus orchards and stone fruits. Understanding the annual cycle of farming in order to produce the optimum yield, the long hours of fruit picking, sorting, and preparing for market. The truck loaded with hundreds of wooden

crates of waxed, polished, and perfectly placed oranges in their diagonal rows heading for Paddy's market on a Sunday evening. From an aerial vantage point, the tress also stand in carefully placed diagonal rows, laden with blossom and sheltering each other from the harsh autumn breeze. The orange tree has the capacity to yield for 70 years the symbol of the working life of family members on the farm. The sweet scent of orange blossom drifting with the afternoon breeze guiding us back to Calabash as we rode our bikes home from school.

Calabash - Arcadia, 2022, monoprint, Unique State, 92 x 192cm.
Photography: Irena Conomos.



Michael Kempson

Against the Tide uses the motif of trees. It follows a residency at Lake Mungo in the Willandra Lakes World Heritage region, a place famous for changing our understanding of human history, and then another shortly after in Huashan, the sacred western mountain of the Five Great Mountains of China. Interestingly, the sand dunes at Lake Mungo, where the remains of Mungo Man was found, is colloquially known as the 'Wall of China'. Accordingly a choice was made to link the experience of these two significant landscapes, with profoundly different origin stories, but it became all the more challenging because the trees on these sites offer seemingly contradictory themes of intersection and difference, from the universal

role they play in our survival, to how they represent biodiversity through regional distinction. Another interest, the aesthetic and horticultural conventions of penjing, or bonsai in the Japanese tradition, provided a playful solution. Australian bonsai practitioners are shining a new light, while simultaneously swimming against the tide of the codification mandated by the dominant Chinese/Japanese hegemony. There is a gathering movement beginning a new chapter, that embraces the distinctly different growth patterns and maintenance challenges inherent in the styling of Australian native trees.

Against the tide, 2021, etching and aquatint, Edition 25, 50 x 70.5 cm. Courtesy of the artist and Flinders Street Gallery, Sydney.

Image: courtesy of the artist ©.



Carmen Ky

This series of work acknowledges the origins of my involvement with printmaking. It began as a young student at National Art School in the mid 1960's. It honours the spirit of experimentation as well as precision and attention to detail instilled by my wonderful teacher Earle Backen.

It also references my research into cultural philosophies of the Five Elements: Earth, Water, Fire, Air and Space, which are considered to be the substance of all things and processes in Tibetan culture and Buddhism. The Five Elements are five discriminations that continually branch into more subtle divisions, this research culminated in a Master of Philosophy degree from ANU in 2020.

For this exhibition, different materials and processes evoke landscape, mindscapes, and energy of the elements. The origins of this work are a combination of Western traditional art training, Eastern Philosophy, and a deep connection to the Australian landscape.

Five Elements detail, Fire and Water, 2022, mixed media: watercolour, acrylic, linocut, collagraph and encaustic wax on Hahnemuhle paper, Unique State panels, 75 x 197cm.
Image: courtesy of the artist ©.



George Io Grasso

For me origin means point of departure. I was born in Trieste (Italy) and migrated with my family to Sydney.

I still have this vivid memory of the wharf, the ship, the light house, the tears and the paper streamers and that incredible sense of loss even though I was a small child.

It's difficult to put into words but at times I feel like a person of two worlds.

Point of Origin, Trieste, 2022, lithograph and etching, Edition 4, 45 x 65cm.
Photography: Irena Conomos.



3/16

Nature Evolving

Seraphina Martin

Seraphina Martin

In my imagery I aim to combine intensity of surface with iconography found embedded into my personal narrative. In the work for this exhibition, I have focused on the symbol of the “spiral” found rooted in a natural filigree leaf. This formation is also encapsulated, within the egg shape, from which a bird is emerging. These elements represent a metaphor for the promise of rebirth and evolution. My objective is to embody the many issues troubling the contemporary world. There is ambiguity as to the mysterious creation of the egg, which is yielding a bird while another is nesting. Flora from the natural world is found emerging, a likely connection to the beginning of life and the origin in an ever evolving universal spiral of hope and transformation. All these elements signify the macrocosm of the living universe, our earthly existence and eternal evolving world in which we are all one.

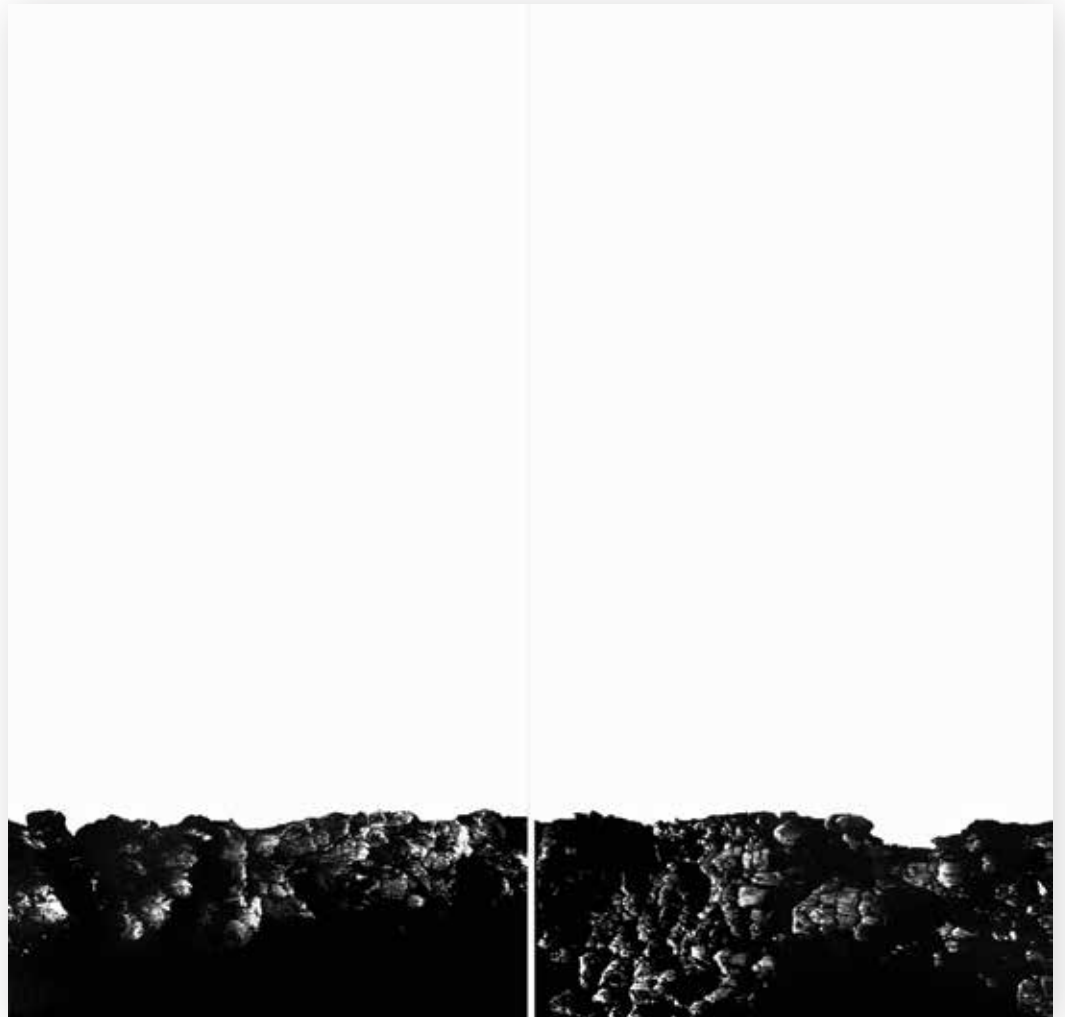
Nature Evolving, 2022, photopolymer etching and watercolour, Edition 16, 26 x 21 cm.

Photography: Irena Conomos.

Esther Neate

It's still here is a study of light reflected from the surface of charcoal that I collected from the Green Wattle Creek fires of 2020 in south-western Sydney. I love the indexical potency of charcoal; quietly referring to the transformative and destructive inferno that once surrounded it. I'm drawn to the ways it speaks of both absence and presence, conclusions and beginnings and the spaces where each of these coalesce.

It's still here, 2022, etching, Unique State, 120 x 113.6cm, diptych.
Image: courtesy of the artist ©.





Evan Pank

The artwork explores the idea of origin through the connection of football supporter culture to my artistic practice. Experiencing and being a part of the passionate support for Sydney FC, as part of the supporters' group behind the goals at matches provided personal experiences that helped to influence and give

direction to my artistic practice both conceptually and materially. The adaption of an older artwork creates a direct link to the beginning of my screen print practice while also incorporating new materials and processes to develop a new artwork.

No Pryo No Party, 2022, detail, screenprint, spray paint, smoke/marine flares & collage, Unique State, 130 x 504cm.

Image: courtesy of the artist ©.

Janet Parker-Smith

Your sun is my sun: Using nostalgia and sentimentality this work deals with an emotional connection to the past but also hope for a future. It explores a form of alchemy finding beauty and hope in rejuvenation. You can expect the unexpected. The works in this series are ambiguous playing with the concepts of desire, emotion and memory. They contemplate new life in new places.

Your sun is my sun, no.1., 2022, digital print on fabric with appliqué
Unique State, 87 x 60 cm.
Image: courtesy of the artist ©.





Ben Rak

The Slick Veneer of Consensus is an attempt to shed light on the ways in which people (including myself) conceal or reveal themselves in order to gain visibility, avoid marginalisation, and enjoy the privileges afforded to dominant groups. I use the print process as a metaphor for otherness, drawing parallels between art practice and social interaction.

For this work, I began by researching the origin of my family (as refugees), and the origins of my own identity (as migrant to Australia). My aim is to explore the ways in which these origin stories affect how we perform our identities. I am using the print as a medium for examining mutable identities and their agency, investigating how the material language of the print can be combined with the content of the artwork to mask or reveal its artistic identity. This work attempts to shed light on the social and psychological experience of performed selves, as well as demonstrate links between artistic practice and lived experience.

The Slick Veneer of Consensus, 2022, silkscreen on vinyl, Unique State, 200 x 150cm.

Image: courtesy of the artist ©.

Sandi Rigby

Origin Of Owls. I have had an interest in owls for as long as I can remember.

It is not clear when owls first appeared on earth. It is said a distinct lineage extends to 60-57 million years ago.

Throughout history many cultures have had a fascination for owls with varying beliefs.

Owls are known as symbols of wisdom, omens of death and bringers of prophecy.

In Greek myths Athena kept an owl on her shoulder, the “Little Owl” who would reveal truths of the world to her. This owl was protected and inhabited the Acropolis and was said to have an ‘inner light’ that gave owls their night vision .

In early Roman times a dead owl was nailed to the door to avert evil.

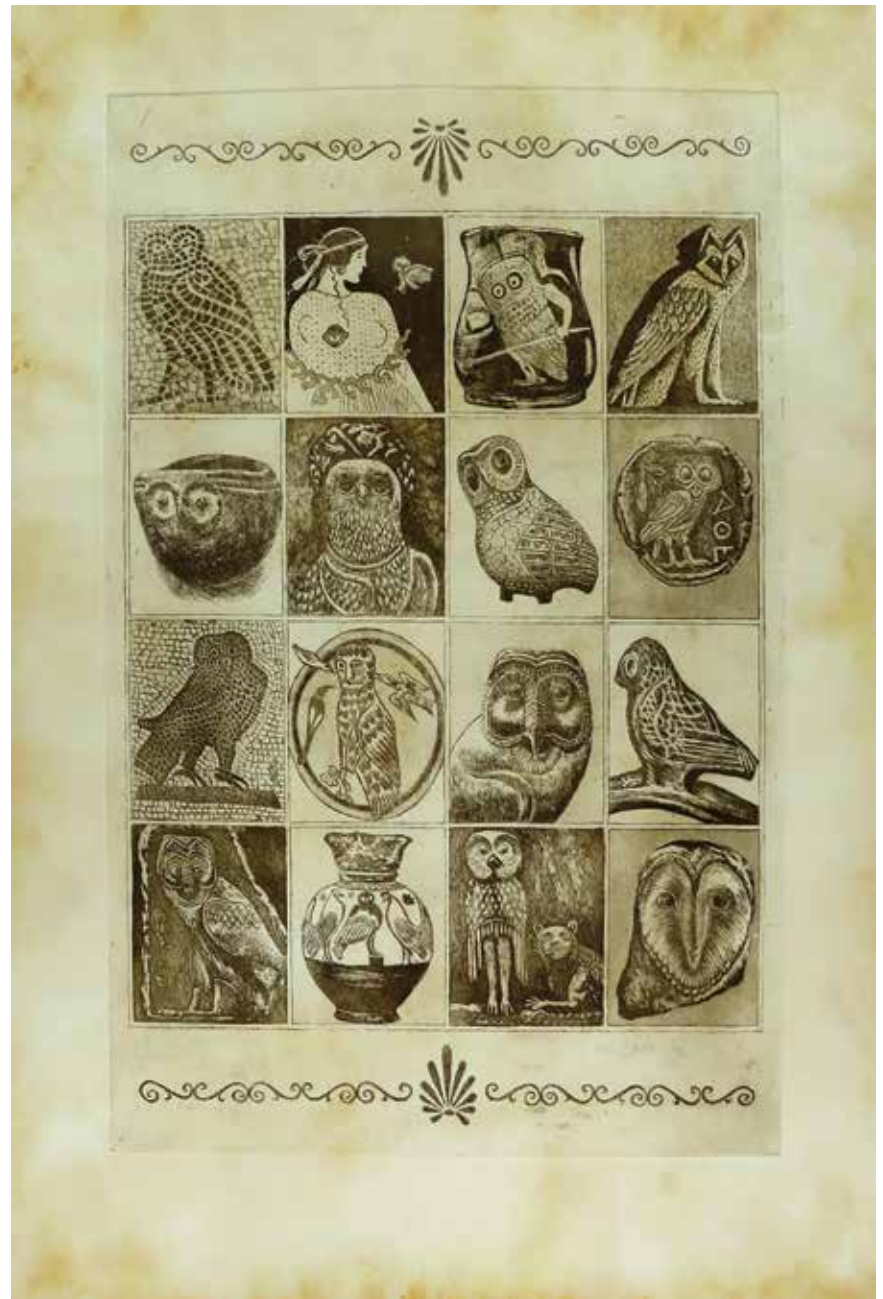
To hear a hoot meant imminent death.

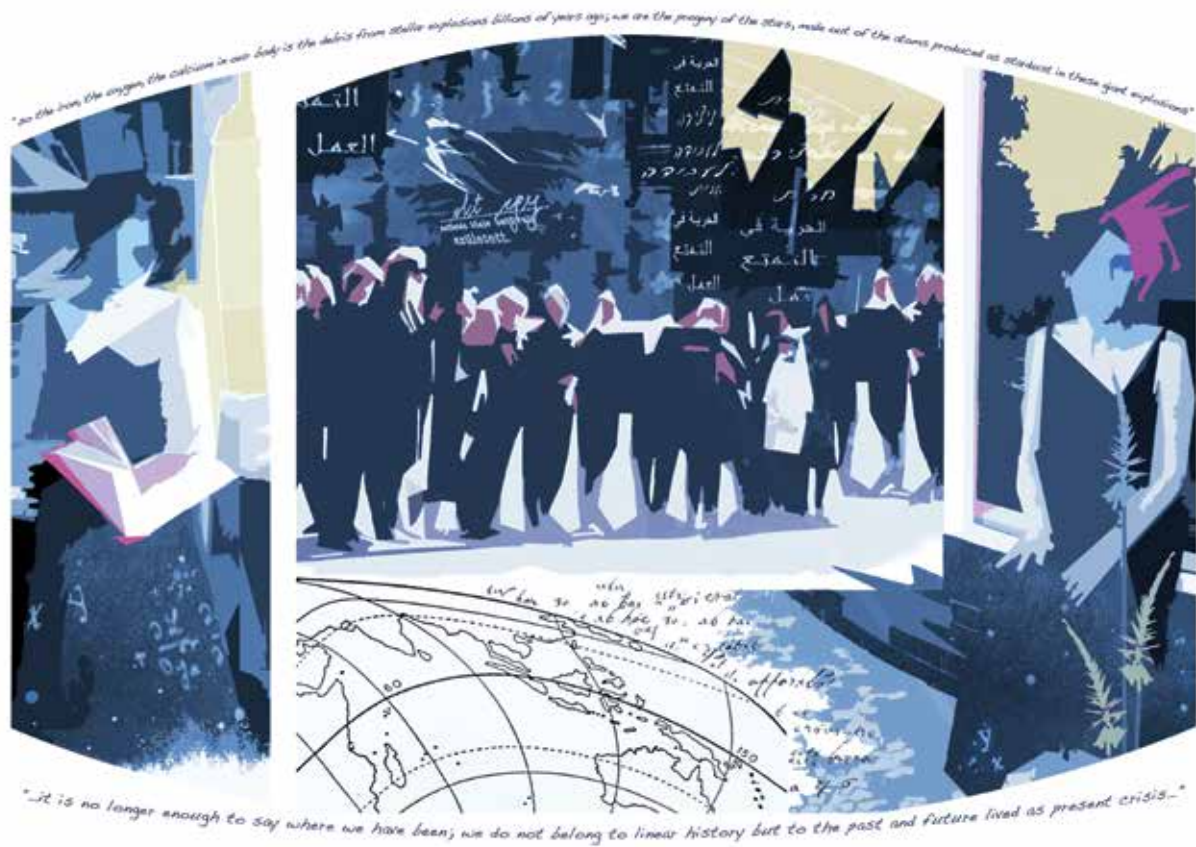
In Indian folklore owls represent wisdom and helpfulness.

The Relief ‘Queen of the Night’ from Babylonia Iraq is dated 19th Century BC to 18th Century BC.

We cannot be certain as to the true origins of the owl, however we do know they date back such a long way and it is wonderful we can still appreciate them today.

Owls From Antiquity, 2022, etching on stained paper, Edition 15, 49 x 36cm.
Image: courtesy of the artist©.





Marta Romer

"...and the iron, the oxygen, the calcium in our own body is the debris from stellar explosions that happened billions of years ago; we are the progeny of the stars, made out of the atoms that were produced as stardust in these giant explosions..."

The astronomical account of our origins as the debris from long-dead stars offers a wry perspective on that often-asked and exasperating question 'but where are you from originally?' with its underlying insistence on a singular, locatable identity.

But how can you really know when you've arrived at the beginning, the true original, and that you are not standing at the edge of an infinite regress?

"...it is no longer enough to say where we have been; we do not belong to linear history but to the past and future lived as present crisis..."

Juxtaposing these two texts, the work overlays the imagery with fragments of narrative, language, equations and maps.

Stanley Woosley, Astronomy, Open Learning, University of New England and Coast Community College District, State of Florida Department of Education, 1994.

Judith Halberstam and Ira Livingston (eds.), *Posthuman Bodies*, Indiana University Press, Indiana, 1995.

"but where are you from originally #3", 2022, archival inkjet print, artist proof, 27c x 38cm. Image: courtesy of the artist ©.

Susan Rushforth

At the escarpment edge begins the cascade of falling water to the ocean. In the print *Precipice*, the flowing water is the central element that represents the beginning of the journey of water through the landscape. The print explores different qualities associated with the movement of water and the dramatic waterfall. The qualities are transformation, transience, vitality and revitalization. The flow of water from the beginning to the coast, is regenerative, nurturing and gives life.

Precipice, 2022, woodblock print using waterbased pigments on handmade Japanese Kozo paper, Unique State, 37.5x 66.5 cm.

Photography: Irena Conomos.





Anna Russell

Can we ever really appreciate the synergies and energy involved in our origin story, or imagine the timeframe?

We share our beginning with all life on earth, in water. There is no land. In hot dark volcanic vents life emerges - microscopic, interacting, creating its own conditions, including oxygen. Tremendous heat and pressure uplift rock platforms and life begins to make soil of it. The soil eventually supports forests, perpetuating diversity in the biosphere.

Yet in the blink of an eye, geologically speaking, we have engineered a revolution based on burning fossil fuels that now threatens the biosphere, even our own existence. Our over-consumption is causing mass extinctions. There is now a global crisis.

The cultures and self-awareness we've evolved require us to take collective responsibility at this point of the story. Are we becoming guardians of the biosphere for the generations that follow? Or are we ending our own story?

Origin Story, 2022, woodcut, photopolymer, collage, metal pins, Unique State, 3 elements: 60, 70, 28.

Photography: Irena Conomos.



Gary Shinfield

The theme of 'origin' is explored as an ancient landscape of Australia. The Brisbane Water National Park, NSW, close to where I live, is a place of undisturbed forests, mountains and inland waterways, and has inspired recent work.

The woodcut print *Origin 3* traces the intersection of a specific landscape of mountains and water with a map of my journeys, recorded as intermittent marks

connecting and disconnecting. This map not only records physical journeys but also a spiritual search to find a place within. Underneath the fractures lies the memory of a perfect place.

Origin 3, 2022, woodcut, Unique State, 59 x 90 cm.
Photography: Irena Conomos.



Anne Smith

Because I was born in the North of England, (my origin), I was surrounded by history, living near Hadrian's wall, built in the 2nd century AD and Durham Cathedral dating from the 12th century. I could follow in the footsteps of the Venerable Bede who was born in the 8th Century AD in Jarrow.

My parents took me to museums before I even started school and I discovered etching, which always fascinated me, I was attracted by the line quality and also the fact that the method basically hadn't changed since the 16th century -another link with the past.

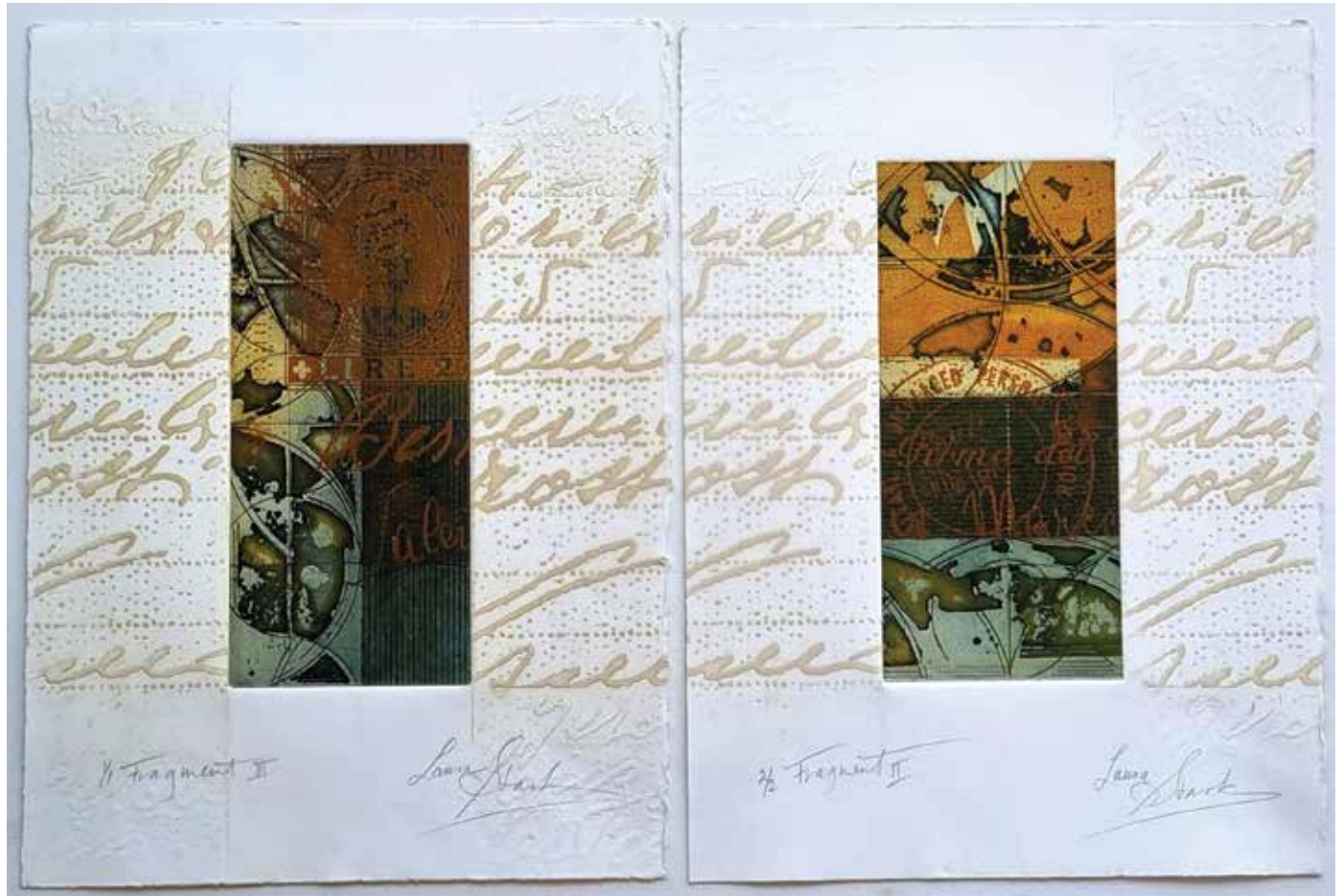
Albrecht Durer's etchings were among the first etchings I saw, and years later when I saw his watercolour of the Young Hare, or 'Field Hare' which is in the collection of the Albertina Museum in Vienna. I was astounded at the extraordinarily realistic depiction of the hare and the fact that the animal lived in 1502 (the date of the drawing).

The provenance can be traced back without interruption to Durer's workshop, the windows of which, can be seen upon closer examination reflected in the eyes of the depicted hare.

In my etching the hare is in front of a waratah in an Australian garden and the reflection in his eyes may even be the windows of my studio in the Blue Mountains.

Young Hare (after Durer), 2022, etching, aquatint and hand colouring, colour proof, 25 x 20cm.

Image: courtesy of the artist ©.



Laura Stark

'Fragments', are a development from a past series, 'Marks of Identity'. They pick up the pieces, re-present the discarded images or fragments, which when repositioned achieve a new significance. The theme Origin is interpreted as a journey back to one's roots, which are, in this case the documents which once validated one's identity. The sources of the images used are personal family passports containing a treasury of images, photos, stamps, direct cursive text and official statements.

In the most cases the images are abstract, ambiguous, reflecting the difficulty of defining a person by a document. However the aesthetic and symbolic nature of the fragments creates a new image, which can be appreciated independent of its origins.

Fragment II and Fragment III, detail, 2018-2022, mixed media photopolymer etching and collagraph, Unique States except for Fragment II, 38.5 x 28.5 cm each (9 images in the series). Image: courtesy of the artist©.



Wendy Stokes

The willow and poplar have become embedded in my work as *guardians of place*, carrying deep meanings connected to childhood spaces where formative experiences of landscape took hold; those which reinforce the power of memory and as place linked to ones origin.

Guardians of Place merges memories as celebratory fragments of place; blending my Giverny garden experience where the willows and poplars became guardians, echoing powerful memories of my childhood rural property and garden, in central Western NSW. Such a place no longer exists after being destroyed by fire. These

images, both in memory and print, become vessels which contain the seeds from where creative ideas germinate and carry narratives of loss, strength, renewal, resilience and nurture; becoming a journal of who I am and where I come from.

To impart strength of subject more immediate print transfer processes on found timber seemed appropriate; while river stones served as barrens and marking tools. This suite is driven by the integrity of such lived experiences and an authentic connection to their origin and my own.

Guardians of Place, detail, 3 panels, 2022, woodblock multi plate and multiple drop with stencil, direct transfer and graphite dust, Unique States, 100 x 70cm each x 12 panels, configuration and format variable.

Image: courtesy of the artist ©.

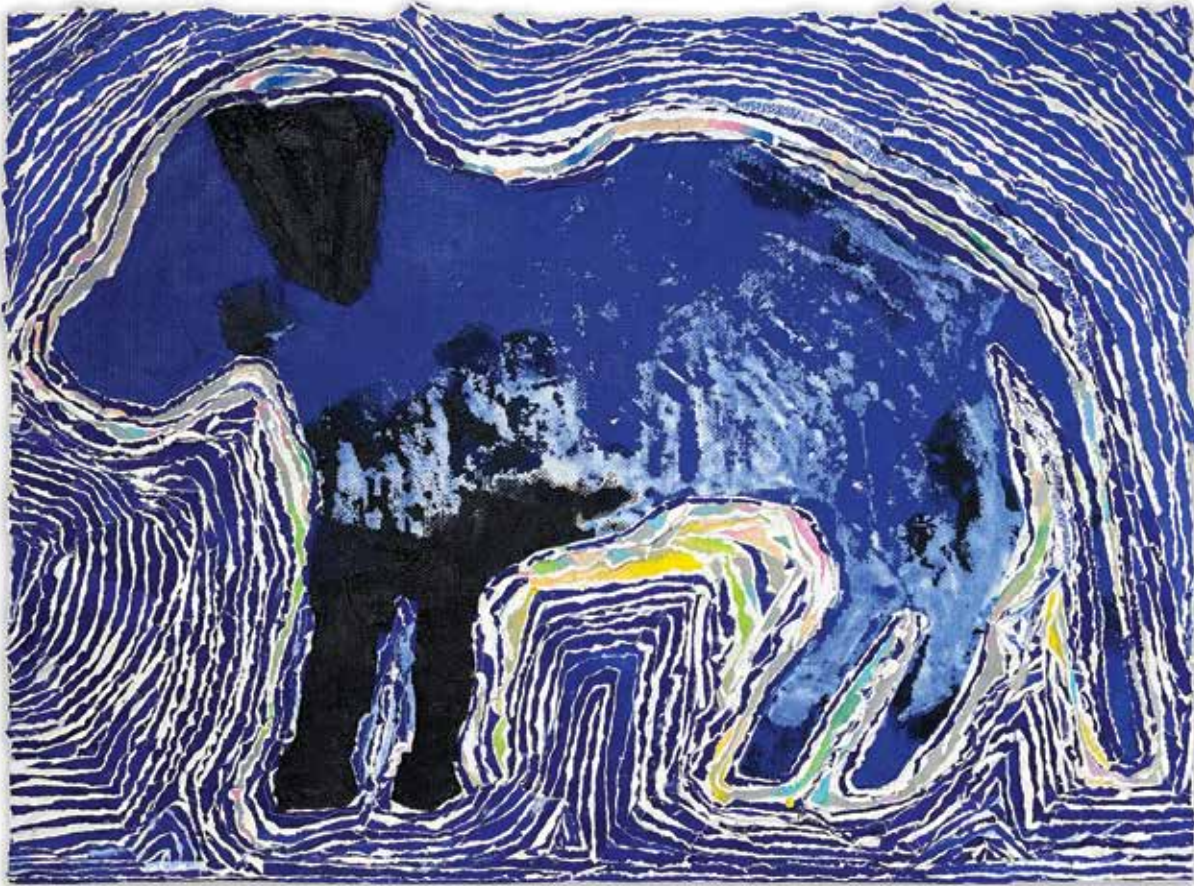


Andrew Totman

My recent work is a kinaesthetic response to the certainty of the seasons, the cycles of tides and moon. The abstract field implies an expansive character that is simultaneously enveloping and breathing, pulsating and muted. Abstraction, by its very alchemic quality, offers an investigation on the balance and convergence of the elements. Although the landscape may be evoked, there are other determinants present, emotional and profound aspects of the natural world that are created in the diaphanous, weightless forms and luminosity achieved with repeated layers of transparent colour. These works metaphorically link art (form and surface)

with the human spirit and change, a mutability of the natural world and the place of humanity in it. These abstract compositions seem to emanate from the grace and calm of an inner peace, that, although expressing something of the dynamic, contrary forces of nature, remain convinced that an equilibrium will be achieved. References exist to the iconography of the elements of fire, air, water and earth, go straight to the heart of the traditional cultural east.

The Journey's Impact, 2022, monotype multiple drop 40 layers, Unique State, 56cm x 76cm.
Image: courtesy of the artist ©.



Madeleine Tuckfield-Carrano

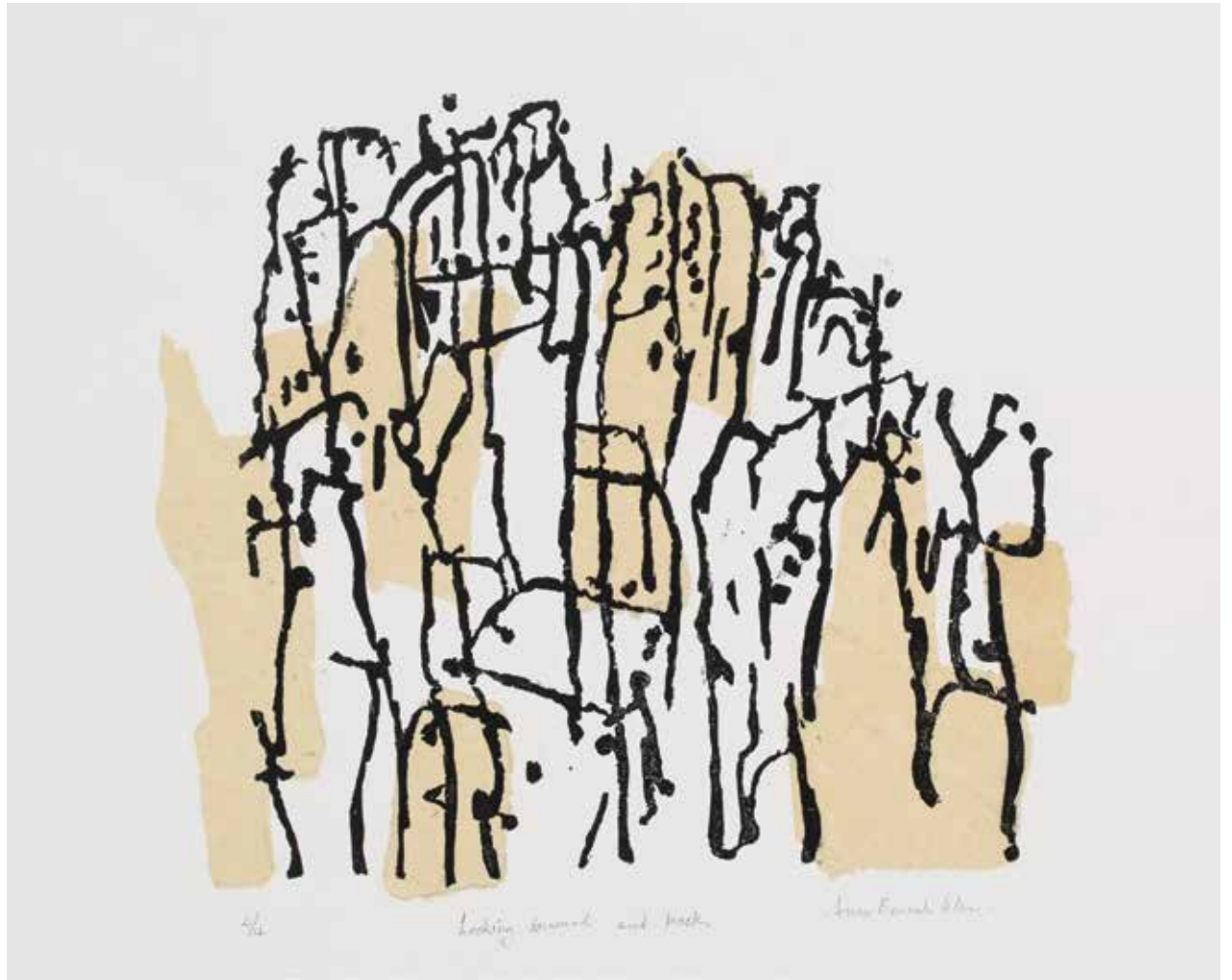
Dear Rollanda at risk of bleeding obvious and for future reference. Floor mats are flat sometimes smooth and with the help of Ikea underlay generally don't move. Floor mats do not have four legs and a mobile tail. They are not lumpy and definitely should not be trip hazards. They don't blend into the floor or have chameleon properties that mimic a flat floor mat that you can walk on safely. Dogs on the other hand mimic floor mats because they have masters and are happy being walked over. To your floor mat you are GOD and god is all seeing and knowing so

as relationship ages dog floor mats get a bit threadbare between the ears and are not as alert to Gods movement through their world. Simply put the floor mat was asleep. And as God is all forgiving dogs will do what dogs do and do it again. Beware lumpy floor mats.

~ (Text to a friend, Tue, 25 Jan, 8:20am) MTC 2022.

Threadbare, 2022, Screenprinted oil-stick/ink & hand-torn recycled printworks on 100% rag papers. Unique State, 56 x 76cm (variable). © Madeleine Tuckfield-Carrano.

Photography: Artsite Imaging. Courtesy Artsite Contemporary, Australia.



Ann Bewah Wu

This work connects with million years of terrain formation, the Kurst region of Southern China. In this type of terrain, rocks like limestone are eroded by wind and water into fantastic shapes. I began this work by reflecting on memories

from my past travels in Southern China; dramatic recollection of sculpted rugged pillars that rise like a stone forest. The aim of this work is to explore its distinctive qualities of form within practice and memories re-visited.

Looking Inward and Back, 2022, relief linocut with chine collé, Edition 4, 38 x 54cm.
Photography: Irena Conomos.



Cheryle Yin Lo

These prints are a journey to investigate being a Han Chinese born in Australia honouring my grandparents, my parents and their descendants born of Asian origin. Their journeys are representative of the way human migration and cultural practices have historically evolved from past to present and future generations.

As an A/r/Tographer I am interested in practice-based research and learning as a form of enquiry using arts and visual imagery to enhance my understanding of the world. I've always dreamed to be a social and cultural anthropologist and archaeologist. When I have travelled and lived overseas I often have many 'mistaken identity' experiences especially in Asia and in South America which has always made me curious and reflect on the mapping and geographical connections and human evolution of our origins rather than the differences of our global humanity and community.

Origin Crossing, 2022, digital print on Hahnemuele archival paper with various print techniques and mixed media, Edition 5, 42cm x 29.7cm, diptych.
Image: courtesy of the artist ©.

Sharon Zwi

My print is related to my origins; where my ancestors came from. It is inspired by the set of books translated into Yiddish, *The Descent of Man*, by Charles Darwin, which my grandfather and his brother acquired in Lithuania in the 1920s.

They were small shtetl (Jewish village) young men trying to expand their understanding of the world. My grandfather became a well-read barber in Johannesburg, and his brother died fighting the Nazis in the Battle of Kursk.

The Descent of Man, in three volumes, was passed down to me when my mother died in 2018. Not being able to read Yiddish written in Hebrew script, I decided to donate them to the Kadima Cultural Club and National Library in Melbourne, where a group of enthusiastic, bundist, secular Yiddish-speakers are trying to keep the language and culture alive, and could read them. Before I sent them, I made an ex libris plate about the journey of the books, and the people who owned them, and stuck one into each volume. I photographed plates and pages to use in a series of prints. This is the first.

The Descent of Man, 2022, archival print on cotton rag paper, Edition 25, 60 x 44 cm.

Image: courtesy of the artist ©.



GLOSSARY: Printmaking Terms

À la poupée

A method, originally French, of working different coloured inks into the pits and crevices of an intaglio plate with twists of muslin (dollies) achieving a full-colour print in a single impression.

Aquatint

A means of adding tonal areas to a metal etching plate, by sprinkling and melting resin dust or asphaltum on the plate and allowing a mordant (acid) to attack the unprotected metal between the tiny melted globules to create a network of crevices which will hold the ink.

Carborundum print

Silicon carbide is used in grit form, with a glue to provide a tooth for ink on a printing surface. This technique produces tonal areas on a plate similar to an aquatint in etching.

Charcoal dust print

A technique of hand printing dust, (charcoal, graphite, metal particles, salt) through an exposed silkscreen onto a paper substrate.

Chine collé

A technique using thin tissue paper, usually coloured, introduced as an element in intaglio and relief printing. Traditionally thin sheets of Chinese paper such as gampi were used.

Collagraph

A print made from a low-relief surface (such as a collage) with, for example, glued-down sand, grit, found objects, fragments and materials of different textures.

Digital print

An image which is created and stored electronically. A digital image can be created by scanning drawings, photographs or slides and by using a mouse or graphic tablet to create an image with a graphic program. Digital capture cameras record an image in digital form which can be downloaded into a computer and used to create digital images.

Direct Transfer

A more direct process where pressure is regulated by hand using a range of drawing or marking tools to pick up the inked areas from a plate. This allows for flexibility in developing the image which creates a unique print.

Etching

A traditional printmaking technique where the metal plate is coated with a resist, then drawn into, exposing areas which are then etched with acid. A freer quality of line is created than that of an engraving and the plate can be printed as intaglio or relief.

Etching cast in plaster

A technique of printing an etching plate into a plaster mould rather than a paper receiver.

Hand colouring

The addition of painted colours usually done with brush and watercolour to a printed image after the ink is dry.

Ink jet print

A print produced from an ink jet printer, an output device which sprays tiny dots of ink onto paper.

Intaglio

A printing technique where the ink is contained in groves below the surface of the plate and transferred to dampened paper by pressure. Engraving, etching, drypoint and mezzotint are different forms of intaglio printing.

Laser engraving on wood

A technique using a rasterized digital vector file to engrave an image into a timber block. This process allows for precise curves and minute marks. These are not deep but just below the surface so intaglio and relief printing can be done with the same plate.

Laser print

A print made from a laser printer, an output device containing black toner which is attracted electrostatically to form an image on a drum and then transferred to paper and fixed by heat.

Lithograph

A planographic printing process where greasy ink is repelled from a treated dampened plate or stone, then transferred from this surface directly onto paper. Offset lithography or 'offset litho' prints onto a rubber roller, reversing the image before printing onto paper.

Mokulito

This is a relatively recent hybrid technique similar to lithography, using a wood surface instead of a stone. This allows various painterly effects combined with sharp woodcut marks to be printed.

Monoprint (MP)

An impression taken from a block, plate or any other matrix which differs uniquely from any other print from that same matrix.

Monotype

A single impression, not exactly repeatable, printed from a flat surface, often painted with diluted printing inks or working into areas of rolled ink on a plate, sometimes taking successive, increasingly faint impressions.

Monotype multiple drop

A monotype print marked, re-inked and printed multiple times from the same plate on the same sheet of paper.

Photopolymer (Solar plate) etching

A method of printing using photopolymer plates that may be printed in intaglio or relief

Photopolymer print

A print made from photopolymer plates which are light sensitive and washed out in water. These plates, designed for commercial printing to print on packaging, are also used by artists.

Relief print

Relief printing is a printing process where the ink lies on the raised surface of the plate, block or other matrix and is transferred to paper or other printing stock by pressure, using a press, baren or wooden spoon. Examples of relief printing are linocut, woodcut, wood engraving and mokuhanga.

Unique State print (UP)

A general term for a printed image which is unique and cannot be recreated through the print process from which it was made.

UV print

UV printing is a distinctive form of digital printing that involves the use of ultraviolet (UV) light to cure or dry UV ink almost as soon as it is applied to a prepared substrate.

Woodblock

As a general term it applies to a matrix (wood) into which an image is carved along the grain, for relief printing. This term also refers specifically to traditional Chinese and Japanese woodblock printing. With this form of relief printing a woodblock is cut with gouges and knives along the grain to produce an image, and printed using water-based inks and a baren. Mokuhanga is a more recent term defining contemporary Japanese woodblock printing.

Woodcut

A form of relief printmaking where the image is produced by cutting and gouging away from the surface along the grain of a piece of wood. The areas that are not cut, the relief, are then inked with oil-based or water-based ink so that an impression can be transferred to paper using a baren, printing press or wooden spoon.

Sources

Baldessin Press, <https://baldessinpress.com.au> for Mokulito

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