A PRINTMAKING DIALOGUE BETWEEN AUSTRALIA AND THAILAND
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
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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 Tilokwattanotai, 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). Tilokwattanotai worked closely with Michael Kempson, Director of Cicada Press, an educationally focused custom-printing workshop at UNSW in Sydney. Tilokwattanotai 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 Vimonnorn Khandachavana and the Australian artist David Bosun, demonstrating linocut techniques.
Kade Javanalikikorn, an artist and academic from Chiang Mai University, participated in a residency at Cicada Press in 2008. Javanalikikorn 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 Javanalikikorn, 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.

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
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 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
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
       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
       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 Béme
       Mondial de l’Estone et de la Gravure Originale - Triennale de Chamalières, France
2009  Tasmania I: 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, Anda Press
2009  Goatfish (design and layout) by Nicola Bowery, Anda 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 Lost 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  IMMCT 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

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
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  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

SELECTED GROUP EXHIBITIONS
2014  Recent acquisitions, Australian galleries, National Gallery of Australia, Canberra, ACT
  Chat, ANU School of Art Gallery, Canberra, ACT

2013  Future Proof, San Francisco State University Fine Arts Gallery, CA, USA
  Undertone, The Front Gallery, Canberra, ACT

2012  Awagami and Print Expression 2012 – Mixed Media with Digital Printing Bumpodo Gallery, Tokyo, Japan

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 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  Broce, 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 Francais 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
       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
       Small Works, Brunswick St Gallery, Melbourne, VIC
       Monotypes, Left Hand Gallery, Braidwood, NSW
       You are Here, Projection Event, Canberra, ACT
       Climart, Form Gallery Queanbeyan, 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 1, 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 Cicoa 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; Maroondah 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
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 Republic: 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
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 Biennal of Print-Art, 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 Biennal 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 Shed Gallery, Sydney, NSW and touring

Cycles, Burnie Regional Art Gallery, TAS

SELECTED GROUP EXHIBITIONS
2014  Kyoto Hanga 2014: Australia and Japan, Kyoto Municipal Museum, Japan
Semblance of Order, Koel Gallery, Karachi, Pakistan and Acon Gallery, New York, USA
Seoul-Sydney, Contemporary Korean and Australian Prints, UNSW Galleries, Sydney, NSW
Growing Wisdom: Guanlan Prints 2008 – 2014, celebrating the 6th anniversary of the
Guanlan Original Printmaking Base, Guanlan Print Museum, Shenzhen, China

2013  Imprint-2013: International Printmaking Artists, Mei Lianshe Art Space, Wuhan City, China
Confine/Confront – Hong Kong Graphic Arts Fiesta, Hong Kong Print Studio, Hong Kong

2012  Beginning with Printmaking - Integrative practice and crossing borders, 11th Nationwide
Academies Printmaking Biennial, Guangzhou Academy of Fine Art, Guangzhou, China
Confine of Nine, National Gallery of Thailand, Bangkok, Thailand

2011  Personal Space: Contemporary Chinese and Australian Prints, Many Art Gallery and
Museum, Manly, NSW; Luxun Academy of Fine Art, China
Messages from the South: Contemporary Australian Prints, Art Museum of National Taiwan
University of Arts, New Taipei City, Taiwan
Art from the Antipodes, Space 204, Vanderbilt University, Nashville, USA

2008  SILK + SAND: Chinese and Australian Prints, Ivan Dougherty Gallery, COFA UNSW,
Sydney and Central Academy of Fine Arts Gallery, Beijing, China
Confine of 9, The National Gallery of Thailand, Bangkok, Thailand

2006  Sydney Prints: 45 Years of the Sydney Printmakers, S.H. Ervin Gallery, Sydney, NSW

2005  Thai-Australian Contemporary Prints, Chiang Mai University Art Museum, Thailand

2004  Contemporary Australian Prints from the Collection, 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
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
2004, 01, 00, 97 Salon des Refusés, S.H Ervin Gallery, Sydney, NSW
2000 An Affair to Remember, Artspace, Singapore
1999 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

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 Lanna 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 (Geocology), 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
Transpare, 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 Every, 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
Corporate, 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, Roxyboxen 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  Extraordinary 37 Do-It-Yourself Art ideas for free, Canvas Gallery, Karachi, Pakistan
       Semblance of Order, Parramatta Artist 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, Khaaz 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
       Sisilo, Koel Gallery, 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 Artist 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 Javanalikikorn focuses on the relationships between man and nature, nurture and destruction. In a witty but subtle commentary on climate change and global warming, Javanalikikorn 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
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
2011  The Group 3rd Exhibition, Lampang Art Museum, Lampang, Thailand
2011  The Exhibition of RMUTL Printmaking, Chiang Mai, Thailand
2011  The Group 2nd Exhibition, Lampang Art Museum, Lampang, Thailand
2011  Printmaking Australia/Thailand, Chiang Mai, Thailand
2011  Mini Print 11, Chiang Mai, Thailand
2010  The Art Exhibition, MH Art Gallery, NYC, USA
2010  The Group 1st Exhibition, Lampang Art Museum, Lampang, Thailand
2009  Art Decode, Chiang Mai Art Museum, Chiang Mai, Thailand
2009  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
AMORNTHEP 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 KERAMIC 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 & Crafts 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

AMORNTHEP 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 Chulalongkron University, Bangkok, Thailand
2007  Without a Word, COFA Space, 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
2011  Chiang Mai University Exhibition, SACI Gallery, Italy
30 FOSA, 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
2007  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 Asikrai and Claire Chatikavanij, Rooj Changtrakul, Chonrak Sripunporns, Pakorn and Duangmanee Sukhusum, Navamintr Vitayakul

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

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
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 Pack saddle Selling Exhibition St, Armidale, NSW

KITIKONG TILOKKWATTANOTAI

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 Silpakon 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
      Half Truth, Phuket 346, Phuket, Thailand
2010  Longing for Siam, Inventing Thailand, Number 1 Gallery, Bangkok, Thailand
2009  Stereotyped Thailand, 100 Tonson Gallery, Bangkok, Thailand
2008  Inflatable Nostalgia, Atelier Frank & Lee, Singapore
2007  Burden of Joy, Bangkok University Art Gallery, Bangkok, Thailand
2002  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
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; Morris 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 NIWATTICHAI

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 Bunditspatanasila 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-Thailand Contemporary Art Exhibition, Central Chidlom, Thailand
2004  Women’s Short Stories: Exhibition of Contemporary Prints and Artist’s Books, Tadu 
Contemporary Art, Bangkok, Thailand
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
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 NIWATTICHAI  
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-nquan, 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  Tommai Bolyha, 100 tonson Gallery, Bangkok, Thailand
2005  Paa Sa-nquan, Gallery Syun, Nagoya, Japan, Thailand
2003  Blossom, PSG Galley, Silpakorn University, Bangkok, Thailand
1999  Thai Alphabet, Gallery APA, Nagoya, Japan
1996  Manoprint 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 Biennal, 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
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1999  The Funds for the artistic creation and research of The Faculty of Painting Sculpture and Graphic Arts supported by Misiem Yipinsoi
1991-94  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-nquan (night), 2013, Organic Print from Siam ebony, 63 x 88 cm
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Lead Curator: Somporn Rodboon
Canberra Curator: Patsy Payne
Sydney Curator: Michael Kempson
Thailand Curator: Somporn Rodboon

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

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