



# FAIR TRADE

4-27 April 2013

## FAIR TRADE

A Goulburn Regional Art Gallery curated exhibition of works by ex TAFE Arts & Media staff based on printmaking collaborations between the extraordinary talents of regional painting, drawing, ceramic, sculpture and printmaking teachers.

Tony Ameneiro

Simon Bowley

Marianne Courtenay

Cecile Galiazzo

Bev Hogg

Kathryn Orton

Kim Shannon

Britta Stenmanns

Andrew Townsend

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Marianne Courtenay & Bev Hogg

*Ground Work I*

This work has evolved from the exploration of ideas and processes around our respective practices in printmaking and ceramics and our common interest in working with natural materials.

Thematically the piece is about holding and valuing the natural world, of taking essential elements of the bush – fallen sticks, sand and clay and translating them into a semi-ritualistic meditative work that speaks of wholeness, vulnerability and at the heart of all life – water.

In the making, our original ideas have had to shift and adjust as the work took on a life of its own, unanticipated shapes and patterns emerged, materials didn't conform to expectations, angles shifted. It has been a collaboration, not only between the two artists but between the artists and the natural materials with which they worked.

The artists would also like to acknowledge the assistance of Robert Crombie who cut countless numbers of sticks to specified angles and shapes and whose understanding of what wood can and cannot do was invaluable.



Marianne Courtenay & Bev Hogg  
*Ground Work I*, 2013  
Fallen sticks, sand & clay  
36 x 100 cm diameter (variable)

Cecile Galiazzo and Andrew Townsend

*A Fulcrum (She Provides)*.

•FULCRUM: a pivot point, essential for support and balance.

From the late 17th cent. French 'fulcire' to prop up.

Two women stand before us. Both 'caught' at a moment of their daily labour. One grips a bucket in either hand, the other holds a net. These are implements that speak of Woman the Provider, her nurturing instinct, her labour and her burden. She is a linchpin within the family, vital to its survival and prospering. She also often takes the role of helmswoman, a navigator of the swells, troughs and whirlpools of life.

She is a pivot point, essential for its support and balance.

Layers of wrapped and bound fabrics seem to conceal their true selves but we are allowed a glimpse of their inner 'workings': a shadowy, liquid world, floating threads and knotted cords, spiral helixes and botanica. Folded layers and compartments contain barely decipherable clues to veiled and distantly remembered dreams, inherited and accumulated wisdom.

She is herself a vessel.

Top

Cecile Galiazzo & Andrew Townsend

*A Fulcrum*, 2013

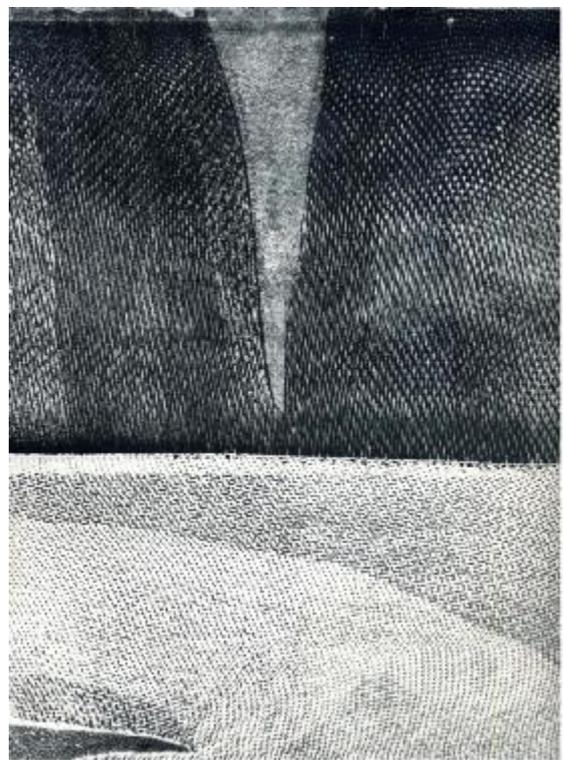
Diptych, collage of print media on masonite panels (left panel)

203 x 125.5 cm, each panel

Below

Cecile Galiazzo & Andrew Townsend

*A Fulcrum*, 2013 (detail)



Kathryn Orton & Marianne Courtenay

*The Tree in Changing Light*

Marianne:

We are both printmakers, but this collaboration has evolved just as much out of our shared love of trees - their presence in the landscape, forms, textures, changing moods, their sense of spirit and place – and specifically, out of a morning we spent drawing a stand of ancient angophoras in the bush above the Araluen valley. Working to an agreed format and colour range, we both independently translated these and other studies into a number of printed works on paper. Then we exchanged the prints and continued developing the images over-printing on each other's work. In some cases the prints were exchanged again and worked further by the other artist. Along the way there were numerous discussions and digressions including a glitch with the size of Marianne's printing press that resulted in drawing in another printmaker – Basil Hall – to assist with printing some of the plates.

Kathryn:

So far I have worked alone, thinking and making, deciding when a work is complete. Now...

A new approach...working with someone else on a final result...sharing ideas from the beginning and making room for things to happen.

Unexpected.

Exciting.

Allowing space for input and imagery in each other's practice.

Our work.

Marianne Courtenay & Kathryn Orton  
*The tree in changing light* (number 16, 11, 8 & 9)  
2013  
Linocut & woodcut on Hahnemuhle paper  
47.5 x 79cm



Britta Stenmanns and Simon Bowley

Britta:

Cover ups Using a mould of a mould of my lino-block and pouring slip clay into these moulds, waiting just the right amount of days before releasing the imprinted clay "cloth", I would then gently push the relative word into the middle and try to let the patterned clay-"cloth" fall over the container, hoping to get it to fall into an interesting shape without breaking it! I managed to retrieve a small number of my topographic imprinted clay "cloth", as a lot of them would fail to keep their own weight up.

Simon helped me with the bisque and glaze firing. The celadon glaze I wanted to use was a TAFE glaze available to students. This installation is about the common knowledge of cover-ups-the ones the public know s about and the cover-ups we never will find out about!

Pacific environment I handcrafted a sculptural form and then created a mould-which I slip cast. After the bisque firing and the glazing process at TAFE I would apply decals(writing/printing)-creating a poetic reference to the Pacific environment.

Simon:

In the body of the work I am using moulds made from Britta Stenmanns linocuts to create textured surfaces in clay and then forming these slabs into various forms. I am trying to make the surface treatment and the ceramics forms speak to each other.



Britta Stenmanns  
*Cover-Ups (detail)*  
2013  
Glazed ceramic, glass, fired clay (Installation)  
Dimensions variable



Simon Bowley  
*Dish I & Dish II*  
2013  
Black fired ceramic  
65 x 24 x 12 cm

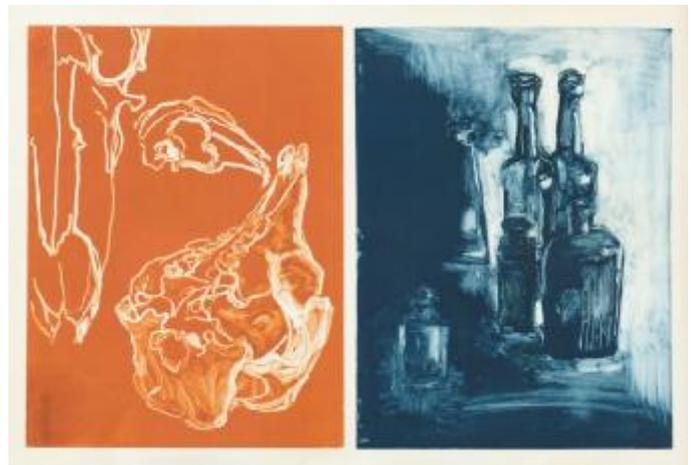
## Kim Shannon and Tony Ameneiro

When we were approached about working collaboratively I felt pleased that Kim and I would work together as I've always admired her work, and felt it would be an easy 'fit' for us to produce something together. Just what was a bit harder to pick. There were so many techniques that I felt would be sympathetic to both our sensibilities, but in the end we decided on monotypes; which as the name suggests involves the creation of one unique print. It is a medium which, in a sense, is somewhere between painting/drawing and printmaking. Quickly conceived and created, spontaneous and flexible it also allowed us to work large, and also for the possibility of the over-printing of 'ghost' or remnant images.

This sometimes allowed me to print one version side by side and the overlapped ghost images combined into one image. We each brought things along to form our 'united-still lives'; Kim her bottles and I brought my 'found' skull collection. Each hopefully bringing something of themselves 'to the table', so to speak. Some interesting smaller works also developed out of trying to print monotypes onto prepared oil painting boards, which produced the basis for two small oil paintings and some painterly monotypes. The works produced by Kim and myself were conceived here, and printed on my etching press, here at my studio in John St, Mittagong during December of 2012.



Kim Shannon  
*Still life reworked (KS)*  
2012  
Oil painting over monotype on hardwood panel  
30 x 24 cm



Tony Ameneiro & Kim Shannon  
*Skulls and Bottles No.3*  
2012  
Multi-plate monotype  
79 x 108 cm



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Cover Image:  
Kathryn Orton and Marianne Courtenay *The tree in  
changing light 8* Woodblock & lino cut on  
Hahnemuhle paper (detail)  
47.5 x 79cm