



THE UNIVERSITY OF
MELBOURNE

Prints, Printmaking and Philanthropy

A symposium celebrating 50 years of The Harold Wright
and The Sarah and William Holmes Scholarships

30 September – 2 October, 2019

Forum Theatre, Arts West, The University of Melbourne



Prints, Printmaking and Philanthropy

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Presented by the Australian Institute of Art History with assistance from The University of Melbourne's Students and Scholarly Services

30 September – 2 October, 2019

Can a visionary act of philanthropy transform print scholarship and curatorial practice? This symposium will explore this question. Celebrating 50 years of The Harold Wright and The Sarah and William Holmes Scholarships, *Prints, Printmaking and Philanthropy* will focus on three broad themes: print exhibitions, print collections and print presses – and also seek to trace the influence of philanthropy in shaping Australasian print culture. In one of the largest gatherings of print scholars, curators, artists and printmakers ever seen in Australia, a range of topics will be addressed from historical and contemporary perspectives. These include the complex links between Australia and Britain's print networks, experimentation in 'DIY' print practices, local post-war print communities in Melbourne, examinations of the habits of print collectors, the latest in-depth research on eighteenth-century and nineteenth-century printed images and their provenance, as well as a major focus on the evolving role of the master-print workshop in an Australian context.

Acknowledgment of Country

We respectfully acknowledge the Wurundjeri people of the Kulin Nation as the traditional and continuing custodians of the land on which this symposium will take place. We pay our respect to Elders past, present and emerging, and through them, to all Indigenous Australians.

Cover image: British Museum Print Room

Convenors: Alison Inglis, Victoria Perin and Kerriane Stone

Contact

Alison Inglis, Associate Professor, Art History program

asi@unimelb.edu.au

+61 3 83447448

<https://arts.unimelb.edu.au/e/prints-printmaking-and-philanthropy>

SYMPOSIUM PROGRAM

DAY ONE	Monday 30 September
8.30 – 9.00 am	Registration
9.00 – 9.15 am	Introduction and Welcome Professor Su Baker , Pro Vice-Chancellor, Community and Cultural Partnerships, and Director of Centre of Visual Arts (CoVA), The University of Melbourne Associate Professor Christopher Marshall , Chair, The Harold Wright and The Sarah & William Holmes Scholarships Selection Committee, The University of Melbourne
9.15 – 10.15 am	Session One – Prints & Experimentation Chair: Julie Irving, Lecturer, Faculty of Fine Arts and Music, The University of Melbourne Dr Jane Eckett, Art History Program, School of Culture and Communication, The University of Melbourne <i>Hirschfeld-Mack's monotypes as an index of modernist migration</i> Dr Anna Parlane, Art History Program, School of Culture and Communication, The University of Melbourne <i>"Collapse of Mirror City": Fact, fabrication and the newspaper print in Michael Stevenson's Call Me Immendorff, 2000</i>
10.15 – 10.45 am	Morning Tea
10.45 – 11.45 am	Masterclass One – Contemporary Master Printing: Jason Phu and Kitikong Tilokwattanotai Chair: Dr Alison Carroll, independent curator, writer, arts manager, educator
11.45 am – 12.45 pm	Keynote One – Roger Butler AM, Senior Curator, Australian Prints and Drawings, National Gallery of Australia Chair: Professor Ian McLean, The Inaugural Hugh Ramsay Chair in Australian Art History, School of Culture and Communication, The University of Melbourne
12.45 – 1.30 pm	Lunch
1.30 – 2.15 pm	John Wolseley , Artist, presents Harold Wright's <i>Lecture on the Etchings of Charles Meryon</i> Leigh Scott Room, Level One, Baillieu Library
2.30 – 3.45 pm	Session Two – Melbourne's Self-Printing Tradition Chair: Associate Professor Justin Clemens, School of Culture and Communication, The University of Melbourne Victoria Perin, PhD Candidate, Art History Program, School of Culture and Communication, The University of Melbourne <i>No gods, no master-printers: Melbourne prints in the late 1960s</i> Dr Tim Wright, Independent Writer <i>Migrating Ears</i> Lizzie Boon, Artist and Independent Writer <i>'John Nixon – printmaker'</i>

3.45 – 4.15 pm	Afternoon Tea
4.15 – 5.15 pm	Masterclass Two – <i>Master printers then and now: Janet Dawson and Trent Walter</i> Chair: Victoria Perin, PhD Candidate, Art History Program, School of Culture and Communication, The University of Melbourne
5.15 – 6.30 pm	Welcome Drinks and Book Launch of <i>Horizon Lines: Marking 50 years of print scholarship</i> Foyer, Art West, The University of Melbourne Speaker: Dr Jenny Spinks, Hansen Senior Lecturer in History, School of Historical and Philosophical Studies, The University Melbourne
6.30 – 7.30 pm	Keynote Two – David Maskill, Victoria University, Wellington, New Zealand The Ursula Hoff Lecture 2019: Harold Wright (1885–1961), print dealer, scholar, educator, collector and philanthropist David Maskill's attendance at the symposium has been generously supported by the Ursula Hoff Institute and the S. R. Stoneman Foundation and Sofitel Melbourne on Collins. Introduction: Graham H. Ryles OAM KSJ, Chair, The Ursula Hoff Institute Chair: Dr Lisa Beaven, Lecturer, Art History, La Trobe University

DAY TWO Tuesday 1 October

9.45 – 10.00 am	Introduction and Welcome Gwenda Thomas , Director Scholarly Services, University Librarian, The University of Melbourne
10.00 – 11.15 am	Session Three – Print Collectors: A Conversation Chair: Alisa Bunbury, Grimwade Collection Curator, Ian Potter Museum of Art, The University of Melbourne Kerriane Stone, Curator, Prints for Students and Scholarly Services at The University of Melbourne <i>Orde Poynton: An omnivorous print collector</i> Brent Harris, Artist and Printmaker <i>The Artist as Collector</i> Rev. Ian Brown, Collector and Philanthropist <i>The Private Collector</i>
11.15 – 12.00	Morning Tea
12.00 – 1.30 pm	Session Four – Britain / Australia Print Exchanges Chair: Professor Rex Butler, Professor of Art History and Theory, Monash University Professor Ken Gelder, Professor of English and Theatre Studies, School of Culture and Communication, The University of Melbourne Dr Rachael Weaver, School of Culture and Communication, The University of Melbourne <i>The colonial kangaroo hunt in lithography and book illustrations</i> Rebecca Edwards, Sid and Fiona Myer Curator of Ceramics and Design, National Gallery of Australia <i>'Stricken with the influence of Brangwyn': the etchings of Frank Brangwyn in Australia and his Australian followers.</i> Dr Sheridan Palmer, Honorary Research Fellow, School of Culture and Communication, The University of Melbourne <i>Der erste stein des anstosses – the first stone of impact: European and British cultural forces that shaped Ursula Hoff between 1929 – 1949.</i>

1.30 – 2.30 pm	Lunch
2.30 – 3.45 pm	Session Five – Print Presses Chair: Dr Susan Lowish, Senior Lecturer, Art History, School of Culture and Communication, The University of Melbourne Dr Denise Salvestro, Chair, Artback NT The introduction of Printmaking to Northern Australian remote Indigenous artists – the impact of workshops, symposia and projects facilitated by Northern Editions Print Workshop Dr Denise Salvestro's attendance at the symposium has been generously supported by Trinity College, The University of Melbourne Dr Julie Gough, Curator, Indigenous Cultures, Tasmanian Museum and Art Gallery, Hobart memory imprint reprint: the dialogic potential of colonial art

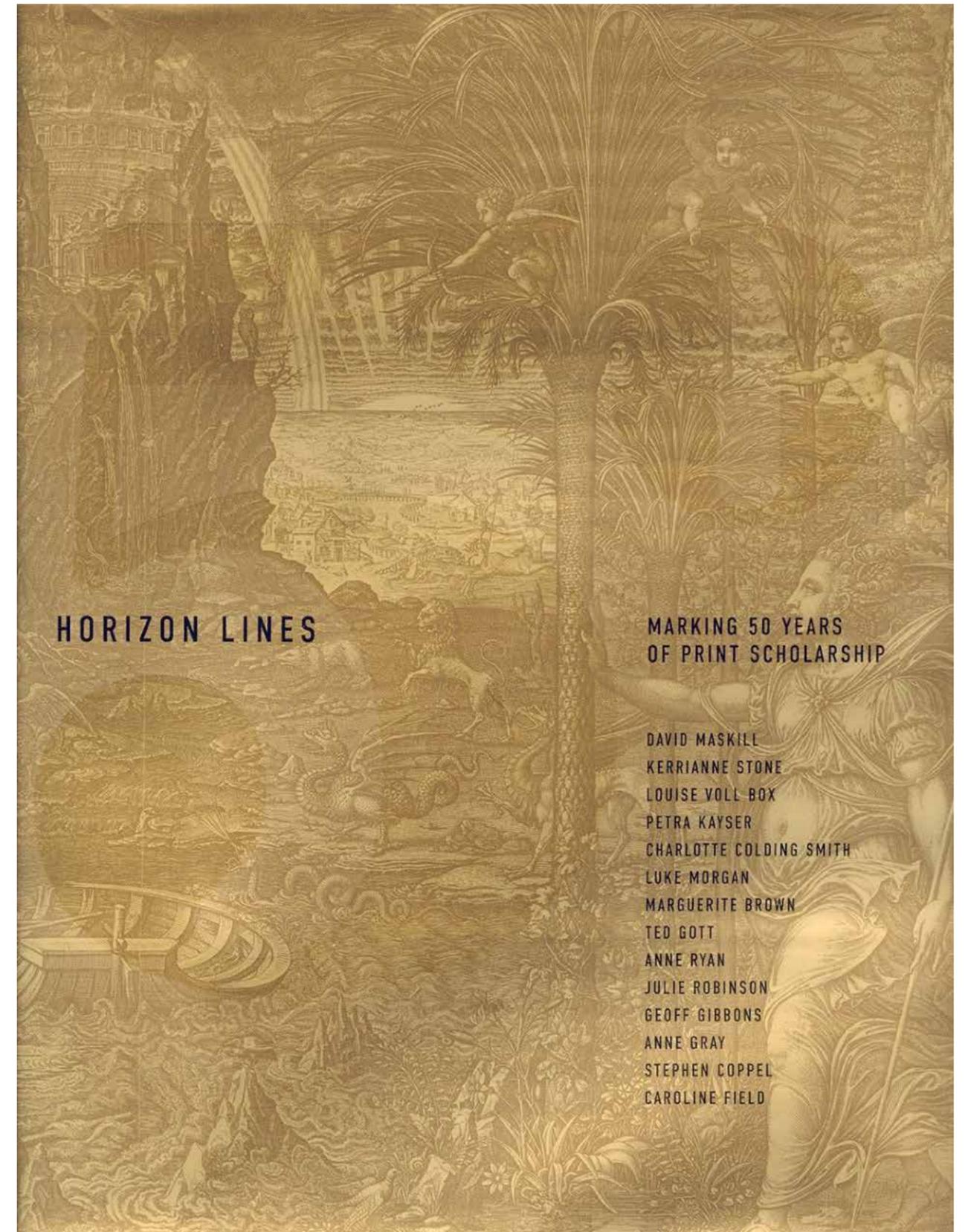
3.45 – 4.15 pm	Afternoon tea
4.15 – 5.15 pm	Session Six – American Connections Chair: Cathy Leahy, Senior Curator, Prints and Drawings, the National Gallery of Victoria David Greenhalgh, Curatorial Assistant, the Kenneth Tyler Collection, the National Gallery of Australia <i>Travelling through images: David Hockney in Mexico</i> Dr Petra Kayser, Curator, Prints and Drawings, the National Gallery of Victoria <i>Making a mark: Jim Dine in the National Gallery of Victoria</i>

5.15 – 6.00 pm	Break
6.00 pm – 7.30 pm	Keynote Three Chair: Associate Professor, Alison Inglis, Art History Program, School of Culture and Communication, The University of Melbourne Irena Zdanowicz, Independent curator and writer, formerly Senior Curator, Prints and Drawings the National Gallery of Victoria <i>From page to screen: The catalogue raisonné in the digital age</i>

DAY THREE Wednesday 2 October

9.45 – 10.00 am	Introduction and Welcome Associate Professor Alison Inglis , Art History Program, School of Culture and Communication, The University of Melbourne
10.00 – 11.15 am	Session Seven – Collections / Exhibitions I Chair: Dr Vivien Gaston, Honorary Research Fellow, School of Culture and Communication, the University of Melbourne Laurie Benson, Curator, International Art, the National Gallery of Victoria <i>A passionate obsession, Charles Keene and the Lindsays</i> Lisa Sullivan, Senior Curator, Geelong Gallery <i>A prized history – Geelong Gallery's print collection</i> Gerard Hayes, Pictures Librarian, the State Library of Victoria <i>New directions in collecting: artists' prints at the State Library of Victoria</i>
11.15 – 11.45 am	Morning Tea

11.45am – 12.45 pm	<p>Session Eight – Eighteenth-century prints Chair: Dr Matthew Martin, Art History and Curatorship program, School of Culture and Communication, The University of Melbourne</p> <p>Louise Voll Box, PhD Candidate, Art History Program, School of Culture and Communication, The University of Melbourne <i>'A lot of prints': Print collecting and cultural commerce in the eighteenth century</i></p> <p>Kathleen Kiernan, Independent Scholar of Prints <i>James Hughes Anderdon: collector, compiler and donor</i></p>
12.45 – 1.15 pm	<p>Viewing of <i>Horizon Lines: The Ambitions of a Print Collection Exhibition</i>, Ground Floor Display Cases, and Noel Shaw Gallery, Level One, Baillieu Library</p>
1.15 – 2.15 pm	Lunch
2.15 – 3.30 pm	<p>Session Nine – Collections / Exhibitions II Chair: Gordon Morrison, former Director, Art Gallery of Ballarat</p> <p>Julie Robinson, Senior Curator, Prints and Drawings, Art Gallery of South Australia <i>Discovering Mortimer Menpes</i></p> <p>Marguerite Brown, General Manager, Print Council of Australia <i>The Australian Print Council: history and collection</i></p>
3.30 – 4.00 pm	Afternoon Tea
4.00 – 5.30 pm	<p>Session Ten – Collectors and Public Collections Chair: Dr Gerard Vaughan, former Director of National Gallery of Victoria and National Gallery of Australia and Chair, Australian Institute of Art History</p> <p>Shane Carmody, Independent Historian <i>'Cultural debris' the collecting and collection of Dr Colin Holden</i></p> <p>Cathy Leahy, Senior Curator, Prints and Drawings, the National Gallery of Victoria <i>Adviser, Advocate and Connoisseur: Harold Wright and the NGV's Print Collection</i></p> <p>Associate Professor Joanna Mendelsohn, Honorary Principal Fellow, The University of Melbourne <i>Lionel Lindsay, Harold Wright and the consequences of friendship</i></p>
5.30 – 6.00 pm	Break
6.00 – 7.30 pm	<p>Keynote Four Chair: Professor Anne Dunlop, Herald Chair of Fine Arts, School of Culture and Communication, the University of Melbourne</p> <p>Ted Gott, Senior Curator, International Art, the National Gallery of Victoria <i>Born on waves of sound: Theodore Wohng, Odilon Redon and music</i></p>



Front Cover of Book *Horizon Lines: Marking 50 Years of Print Scholarship*

SUPPLEMENTARY PROGRAM

DAY FOUR

Thursday 3 October

University staff and students, and symposium attendees are warmly invited to attend this free event.

10.30 am – 12.00

MASTERCLASS with *Master Printer Kitikong Tilokwattanotai and contemporary artist Jason Phu*

This masterclass is an additional opportunity to hear artist Jason Phu and Kitikong Tilokwattanotai, printer and artist who founded the print workshop C.A.P. Studio (Chiangmai Art on Paper) in 2003 in Chiang Mai, Thailand, discuss their collaborations. Examples of recent suites of prints will form the basis of the presentations.

This Masterclass is supported by the Centre of Visual Art (CoVA), The University of Melbourne

Venue: VCA Print Workshop, Faculty of Fine Arts and Music (Building 875)

Near Dodds Street, Southbank.

<https://finearts-music.unimelb.edu.au/campus-experience/print-workshop>

Map: <https://maps.unimelb.edu.au/southbank>

RSVP: Julie Irving, VAC (jeirving@unimelb.edu.au)

Those attending the symposium may also wish to visit the following:

2019 Geelong Acquisitive Print Awards

Geelong Art Gallery

20 September – 24 November 2019

<https://www.geelonggallery.org.au/whats-on/exhibitions/2019-geelong-acquisitive-print-awards>

Laith McGregor: Ambling & Rambling

Australian Print Workshop

14 September – 26 October 2019

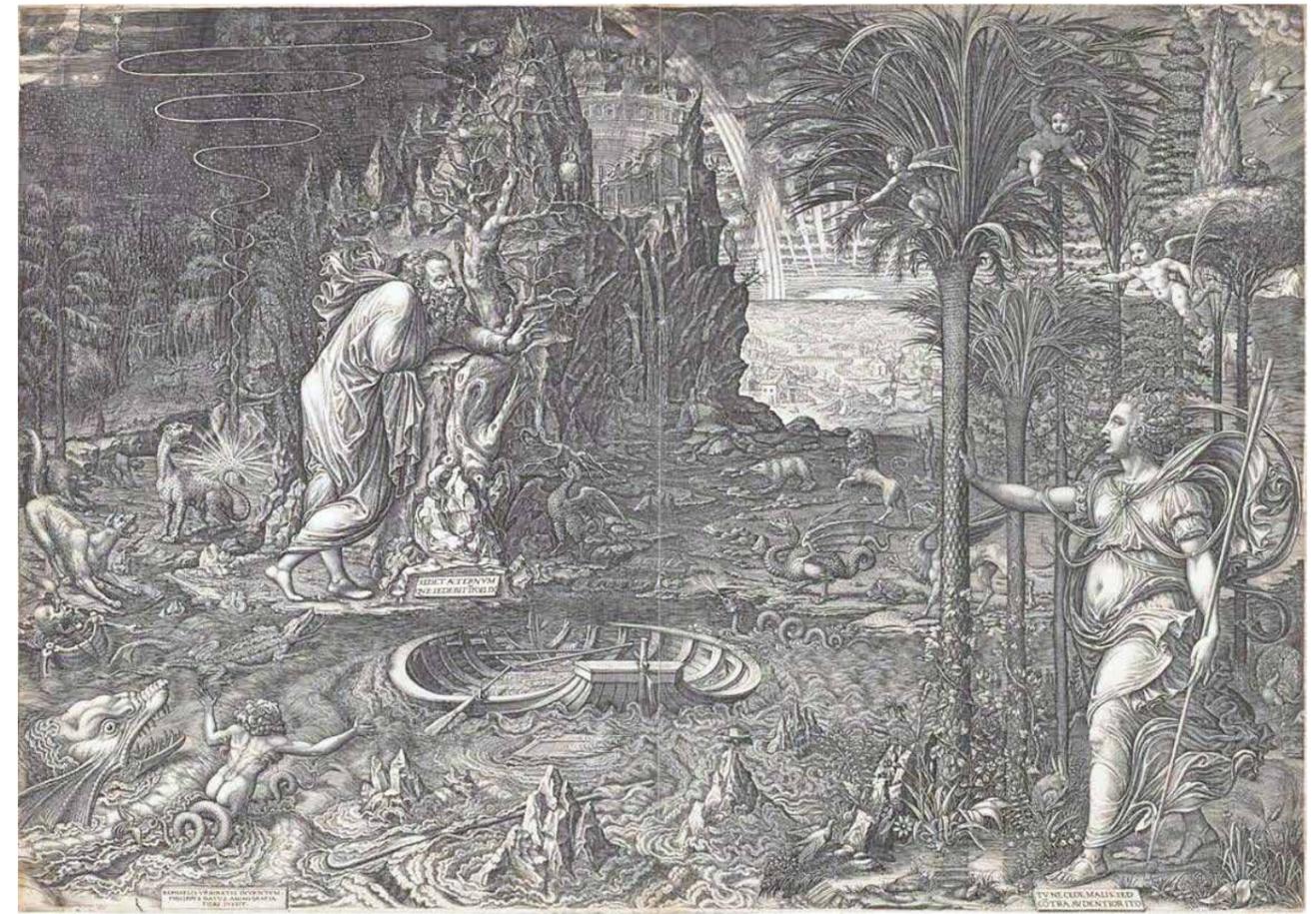
<https://www.australianprintworkshop.com/apw-gallery/current-exhibition>

Bauhaus Now!

Buxton Contemporary

26 July – 20 October 2019

<https://buxtoncontemporary.com/exhibitions/bauhaus-now/>



Giorgio Ghisi, *Allegory of Life*, 1561, engraving, 38.2 × 54.1 cm, Baillieu Library Print Collection, the University of Melbourne, Gift of Dr. J. Order Poynton 1959, 1959.2550

ABSTRACTS DAY ONE

Session One – Prints & Experimentation

**Dr Jane Eckett, Art History Program, School of Culture and Communication,
The University of Melbourne**

Hirschfeld-Mack's monotypes as an index of modernist migration

Ludwig Hirschfeld-Mack (1893–1965) is best known in Australia as the Geelong Grammar art master who provided a vital link with the Weimar Bauhaus, where he studied and taught between 1919 and 1925. His progressive views on art education are well documented and his contributions to the field have shaped the way art has been taught in Australia from kindergarten to secondary level. Beyond Australia's borders he is celebrated for his *farben licht-spiele* (colour light plays), which pioneered the use of light as a kinetic medium in art. These have been widely discussed in the many histories written of the Bauhaus and analysed in connection to kinetics, optics and avant-garde experimental theatre. In comparison, little has been written about his sustained engagement with the medium of monotype, specifically with the *durchdrückzeichnung* – or press-through drawing – monotype technique. Yet consideration of this side of his practice reveals how a specific technique developed at the Bauhaus, widely credited to Paul Klee, developed and changed in migration: first in Britain and then Australia. In this paper I compare Hirschfeld-Mack's monotypes with Klee's *ölfarbzeichnungen*, or oil colour drawings, considering their different emphases on the traced and transferred line. I then survey the variations Hirschfeld-Mack introduced to the basic *durchdrückzeichnung* technique: employing cognates, shadowing and occasionally counterproofs, along with richly elaborate colour washes, which, taken together, paradoxically undermine yet underscore the unique status of the monotype. I conclude by comparing Hirschfeld-Mack's monotypes with others made in post-war Australia and Britain, proposing the technique provides a tangible index with which to trace the north-south migration of modernist mark making.

**Dr Anna Parlane, Art History Program, School of Culture and Communication,
The University of Melbourne**

“Collapse of Mirror City”: Fact, fabrication and the newspaper print in Michael Stevenson's Call Me Immendorff, 2000

This paper explores how the logic of the print underpins the installation *Call Me Immendorff, 2000*, by Berlin-based New Zealand artist Michael Stevenson. *Call Me Immendorff* addresses the historical coincidence of the 1987 international stockmarket crash with an artist residency undertaken in Auckland by the hedonistic neoexpressionist painter Jörg Immendorff, tracing the boom and bust of both the market and artistic prestige in the late Cold War period. The copies of archival newspaper clippings that appear in the installation serve to relay its narrative of expansion and collapse. However, Stevenson's use of the newspaper print also exploits an inherent tension between fact and fabrication in the printed document.

Archived news clippings occupy multiple registers of authority. Newspapers give an authoritative – because contemporaneous – report on current events, and the archive is a repository for such documentation, a time capsule that offers a direct trace or impression of a period. More generally, the mechanically faithful process of replication that produces printed documents still has a lingering association with objectivity, or at least fidelity to an original. However, far from standing as an independent authority or objective record of events, newspaper reports are implicated in the highs and lows of historical, political and economic change. Operating within the aggregate emotional state that economist John Maynard Keynes called 'animal spirits', they reinforce both the hype and the despair that drives market fluctuations.

Call Me Immendorff can be situated within the tendency that art historian Hal Foster described as contemporary art's 'archival impulse', a practice oriented towards historical research and methodologies of ordering or re-ordering accumulations of documents or artefacts. Building on this art historical framework, I demonstrate how Stevenson's re-reading of the archival record develops the narrative implications of the documentary trace, fabricating rhetorical echoes and revealing poetic coincidence within printed news reports.

Masterclass One

Contemporary Master Printing: Jason Phu and Kitikong Tilokwattantai

In this masterclass two interrelated papers will be given by artist Jason Phu and Kitikong Tilokwattantai, printer and artist who founded print workshop C.A.P. Studio (Chiangmai Art on Paper) in 2003 in Chiang Mai, Thailand. Phu and Tilokwattantai will discuss their collaborations, shared history with Michael Kempson's Cicada Press in Sydney, and their own unique perspective on contemporary master-printing, with a focus on Phu's recent suites of prints made in Chiang Mai.

Keynote One

Roger Butler AM, Senior Curator, Australian Prints and Drawings, National Gallery of Australia

In his Printed series—*Printed images in colonial Australia 1801–1901* and *Printed images by Australian artists 1885–1955*—Roger Butler has provided the definitive history of Australian printmaking. His forthcoming third and final volume in the series takes as its subject postwar printmaking, one of the most vibrant moments in Australian art history.

Butler challenges received histories that centre Melbourne, and to a lesser degree Sydney, by articulating the wider context of printmaking across Australia. *Printed* details a complex and sophisticated art history that can truly be said to present a national summary. Nonetheless, Butler's history also concerns itself with the limits of such a 'national history', illustrating the porous borders of Australian printmaking. His new volume examines the intense traffic between Australian artists and global printmaking networks after World War II.

Lunchtime lecture

John Wolseley, Artist, presents Harold Wright's Lecture on the Etchings of Charles Meryon

Session Two – Melbourne's Self-Printing Tradition

Victoria Perin, PhD Candidate, Art History Program, the School of Culture and Communication, The University of Melbourne

No gods, no master-printers: Melbourne prints in the late 1960s

The single defining feature of printmaking in Melbourne in the postwar decades was the dearth of developed master-printing workshops. Throughout the 1960s, any artist who felt the pull of the print-medium (and interest in prints were near universal in the art community in that decade) was required to self-draw, self-carve, and self-print their works. If they didn't know anyone with an adapted mangle-press in their garage, or some other improvised equipment, they would need access to an art school, typically RMIT, where they might be permitted to mess around for a few afternoons.

Janet Dawson's Gallery A Print Workshop (Melbourne dates: 1963–965), supported by gallerist Max Hutchinson, was the one exception to this situation in the 1960s. However, Dawson's workshop had limited access, and after less than two brief years, Dawson left Melbourne and the press followed her to Sydney. After 1968, a young artist might access the Winfield Building Studio set up by George Baldessin, but this too was a limited space, where printmaking was technical and had developed factions.

The role of a master-printer is to support and encourage artists, to foster and facilitate their ambitions in printed form. What kind of printmaking can be done if the enthusiasm for print exists, but the ambitions are sparse or curtailed?

This paper proposes that artists managed this situation by merging logics inherent to print art into other mediums, such as visual poetry and photography. This resulted in hybrid practices, informed by printmaking, where notable amateur (i.e. 'unprofessional') or home-printed aesthetics thrived.

Dr Tim Wright, Independent Writer

Migrating Ears

This paper introduces Kris and Retta Hemensley's self-published poetry little mags of the late 1970s and the first half of the 1980s. The Hemensleys began publishing poetry little mags in Melbourne with the gestetnered newsletter *Our Glass* (1968–1969), followed by *Earth Ship* (1970–1972), and *The Ear in a Wheatfield* (1973–1977). By the end of the *Ear in a Wheatfield* period, Kris Hemensley had grown frustrated with what he called the 'shopwindow' approach to magazine-making and began to experiment with more open and 'networked' forms of serial publication.

What followed was named both the 'project/correspondence' and an 'active archive', and came under the titles of *The Merri Creek*, *Or, Nero*, and *H/EAR*. The three issues of *The Merri Creek* were formally experimental, each consisting of a loose collection of pages in an envelope, mailed to correspondents, and in both *Merri Creek* and *H/EAR*, correspondence itself – laboriously re-typed to stencil – began to take up a major part of each issue. One of several explanations of the project appeared in the 1980 issue of *Merri Creek*: 'This is not a magazine, that is to say, it is not advertising for work, it is not interested in poems, or essays, or petitions, or letters per se. It is a project/correspondence ... an attempt to give form, to realize the form of the contributions of my correspondents (you) to this place.' Along with the rejection of 'magazine', the attempt was also made to elide the role of 'editor'; issues of *H/EAR* were listed as 'convened by Kris Hemensley'. The project/correspondence ultimately sought to break down distance between reader and writer, to mould these into the third term, correspondents. It remains significant both for the model it provides of serial publication, and as a rich archive of a particular literary/artistic network of the period.

Lizzie Boon, Artist and Independent Writer

John Nixon – printmaker

John Nixon engages a multiplicity of mediums, including painting, drawing, photography, collage, and music. This paper surveys one other major component – printmaking. From the early woodblock prints on various ephemera made at Art Projects, to an ongoing output of screenprints and relief prints made with master printmaker Trent Walter, Nixon resolutely works with an allegiance to early Modernism. From such adherence comes the constructive study of form and colour, while also embracing serendipitous site specificity and roaming collaboration, attesting for the flux between art and life. Objects – ephemeral or material – are collected, collated and translated by Nixon and often become directly implicit in the printmaking process, where an 'all-in' and no waste methodology plays out.

Considered through the lens of the archiving process, I adopt a framework in keeping with Nixon's programme of making; I meander in order to organise the many compartments, sets, drawers, containers, and editions. Drawing on conversations with Nixon, the continual egalitarian to and fro between mediums is referenced as the 'oxygen' to the circulatory ecology of his practice. In considering a selection of unique prints, print montages, and ephemera, an expanded practice of printmaking from the 1970s and ongoing can be identified. I position his work beyond Modernist retrograde or formalist enquiry, but rather both an offering and referencing within the continual flow of art making at large.

Masterclass Two

Master printers then and now: Janet Dawson and Trent Walter

Master-printer Trent Walter of Melbourne's Negative Press will be in conversation with artist Janet Dawson, one of the earliest master-printers in Melbourne, who led the Gallery A Print Workshop, Toorak from 1963 – 1965. Dawson and Walter will discuss the role of the master-printer across two very different eras. Despite the decades between their experience, some commonalities – such as international training, and the printer's relationship to artists – remain constant. Alongside images of the prints they have commissioned and helped create, the two artist-printers will describe the attitudes and expectations that define their role, one of the most mutable collaborative positions in artmaking.

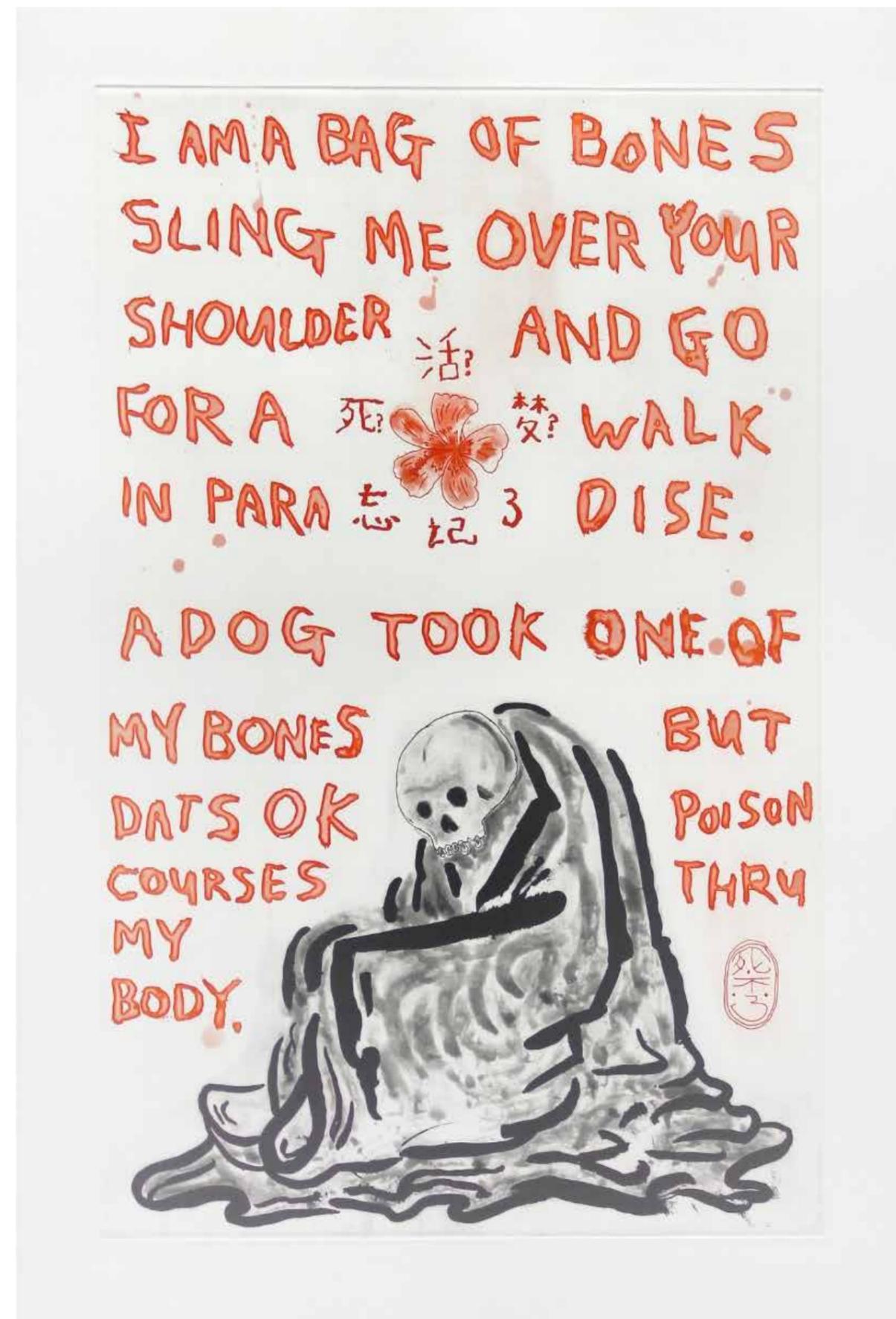
Keynote Two

David Maskill, Victoria University, Wellington, New Zealand

The Ursula Hoff Lecture 2019: Harold Wright (1885–1961), print dealer, scholar, educator, collector and philanthropist

Harold Wright is principally known in Australia and New Zealand as the founder of two named scholarships to enable graduates of universities in our region with a serious interest in print history to spend six months immersed in the print collections of the British Museum. This year marks the fiftieth anniversary of the award of the first scholarships in 1969. Less well known, however, is Wright's more than fifty-year career as a print dealer in London's Bond Street at P.&D. Colnaghi and Co. He was a tireless promoter of prints and their histories in specialist publications, public lectures and the wider media. He formed close and enduring friendships with the printmakers whose works he commissioned and sold, most notably the Australian, Sir Lionel Lindsay. He was also a major collector of both Old Master and modern prints. It was the sale of this collection at his death that provided the initial funds for the foundation of the scholarships which were supplemented by a bequest from his widow, Isobel Wright née Holmes. This lecture highlights these various facets of Wright's career and his influence on one former recipient of the scholarships he founded.

David Maskill's attendance at the symposium has been generously supported by the Ursula Hoff Institute and the S. R. Stoneman Foundation.



Jason Phu, *The Pain I have is Deeper than my Bones, But not As Deep As an Ocean of Flowers*, 2017, etching in black and red ink, 80 × 50 cm, Courtesy of the artist and C.A.P. Studio

DAY TWO

Session Three – Print Collectors

A conversation with **Kerriane Stone** (*curator of the Orde Poynton Collection, The University of Melbourne*), **Brent Harris** (*The Artist as Collector*), and **Ian Brown** (*The Private Collector*)

Alisa Bunbury, Grimwade Curator at the Ian Potter Museum of Art, University of Melbourne will chair a conversation between artist Brent Harris, Rev. Ian Brown and curator Kerriane Stone, on the many and varied delights of print collecting. As significant print collectors Harris and Brown approach their collecting from two very distinct positions. They will give us an insight into their collections and share key works they have acquired with the audience.

Kerriane Stone will comment on a particular type of curator, drawing upon Harold Wright's description of print collectors. Wright identifies two distinct styles of collecting: the 'portfolio man' and the 'omnivorous collector.' John Orde Poynton (1906–2001) AO CMG donated his old master print collection to The University of Melbourne in 1959 and thereby established the Baillieu Library Print Collection. By Wright's definition, Poynton would be considered an omnivorous collector, interested in amassing a collection with many artists and broad themes, rather than compiling a select, expert print folio. Inspired by Wright's descriptions, Kerriane will discuss the characteristics of the Baillieu Library Print Collection along with the collecting methods of Dr Poynton.

Session Four – Britain / Australia Print Exchanges

Prof Ken Gelder & Dr Rachael Weaver

The colonial kangaroo hunt in lithography and book illustrations

The kangaroo hunt featured prominently in colonial writing, illustrations and painting. Fascination with the kangaroo developed early on, with Joseph Banks sending kangaroo body parts to England in 1770; Markham Ellis has noted that the First Fleet's arrival in Botany Bay generated two key exports, 'preserved kangaroos' and 'information.' Lithography soon became a key mode of transition here, sending kangaroo imagery back to England, where it could often work alongside depictions of colonial scenery and development as emigration propaganda. This paper will examine the intersections between the art of the colonial kangaroo hunt and the use of lithography by artists

who came to Australia as travellers, explorers and settlers. Augustus Earle's well-known painting *A Bivouac of Travellers in Australia in a Cabbage Tree Forest, Daybreak* (1838) is set in the wake of a kangaroo hunt. He arrived in NSW in 1825 and bought one of the first lithographic presses in the colonies. As Roger Butler has noted, Earle's portrait, *Bungaree, a native of New South Wales* (1826) was Australia's 'first pictorial lithograph.' Other key figures include: John Skinner Prout, who established his own lithography business in Sydney in 1841; George French Angas, whose lithographs depicted his travels through Australia and New Zealand in the mid-1840s; S. T. Gill, who began producing lithographs around 1840 and was a noted artist of the kangaroo hunt; and Nicholas Chevalier whose colonial scenes were published by Charles Troedel in *The Melbourne Album* (1863–4). By bringing together this selection of artists the paper will explore the role lithography played in the circulation of kangaroo hunt imagery and consider some of its wider aesthetic, commercial and ideological contexts.

Rebecca Edwards

'Stricken with the influence of Brangwyn': the etchings of Frank Brangwyn in Australia and his Australian followers.

Frank Brangwyn (1867–1956) was among the most well-known and prolific artists of his generation internationally. Born in Bruges, Belgium and dying just shy of his ninetieth year in Ditchling, England his career spanned more than seven decades and he bore witness to radical changes in the artistic and political landscape in Britain and elsewhere. The body of work he leaves behind is similarly diverse and far-reaching, demonstrating that he was a skilled polymath, working across easel painting, mural painting, printmaking and illustration, as well as the design of ceramics, stained glass, furniture and interiors. He was especially successful as a printmaker, known for large, bold and divisive etchings that presented an idiosyncratic technical and aesthetic approach. Brangwyn was prolific in this media, and by the close of 1910, he had produced more than 172 different prints, impressions of which were held in collections across the world. He even incorporated etching classes into the curriculum of his art school, the London School of Art, which operated from 1904 to 1909. Brangwyn's etchings were first acquired by Australian institutions in 1907 (the National Gallery of Victoria and the Art Gallery of Western Australia), purchases which marked the beginning of a period of sustained interest in the artist's printed oeuvre by Australian collecting institutions, artists and critics. This paper will focus on Brangwyn's printmaking output within this context, assessing the nature of his impact on select Australian artists during the early twentieth century. Through the various circumstances in which they were able to engage with his printmaking – whether directly through his teaching, or at a distance through exhibition and reproduction – it will consider the ways in which they responded to his work, and how this might reflect broader shifts in artistic practice at this time.

Dr Sheridan Palmer

Der erste stein des anstosses – the first stone of impact: European and British cultural forces that shaped Ursula Hoff between 1929 – 1949.

As a pioneer of art history and curatorial studies in post-war Australia, Ursula Hoff's contribution, particularly to the National Gallery of Victoria, can be more fully understood by considering her European cultural inheritance and educational background. Her unique position in the cultural development of this country — as the first qualified art historian appointed to a curatorial position at the National Gallery of Victoria in 1943; as one of the inaugural lecturers in the newly established Fine Arts Department at The University of Melbourne in 1948, and later as the Felton Adviser in London, from 1975 until 1984 — was marked not only by her inimitable style, expert knowledge and being a woman, but as an indispensable bridge between Europe and Australia. Through her teaching and publications she imparted the ideals of European art and scholarship, and through her advisory role and judicious acquisition of works of art, the NGV's collection was richly expanded, particularly in the decade following her arrival when important art works on the international market was at an all-time high. Arguably, Ursula Hoff was one of the more exceptional immigrants to arrive from Europe in 1940 and yet throughout her career she remained reserved, particularly about her Continental training and impeccable scholarly contacts with German and British art historians, connoisseurs and artists. This paper considers many of the remarkable figures who shaped Ursula Hoff's intellectual and professional trajectory, and the legacy she left at the National Gallery of Victoria.

Session Five – Print Presses

Dr Denise Salvestro

The introduction of Printmaking to Northern Australian remote Indigenous artists – the impact of workshops, symposia and projects facilitated by Northern Editions Print Workshop.

The role of printmakers and institutions based in Darwin, NT, cannot be overestimated for the impact they had on the acceptance and development of printmaking in remote Aboriginal communities. The Northern Territory University (now Charles Darwin University), through its Aboriginal Print Workshop, which became known as Northern Editions, nurtured not only remote artists but the non-Indigenous printmakers who came from elsewhere to work with remote Aboriginal artists. The University played a leading role in establishing some of the earliest programs designed to impart the knowledge and expertise required for remote artists to practice printmaking in their remote North Australian and Central desert Aboriginal communities, by providing training within the communities and through onsite campus workshops, residencies and symposia. Reference will be made to cross-cultural printmaking projects and ground-breaking conferences which proved to be a catalyst for the expansion of printmaking in remote communities, including the 1993 Getting into Prints Symposium, the 1996 Kaltja Business Conference and the 1997 Australasian Print Project.

Dr Denise Salvestro's attendance at the symposium has been generously supported by Trinity College, The University of Melbourne.

Dr Julie Gough

Memory imprint reprint: the dialogic potential of colonial art

The art of Van Diemen's Land performs, in and of itself, a blinkered, limited dialogic. It offers a visual chronology of successful and worthy pastoralism, from the efforts in taking up land and importing stock that would, in the colonists' paradigm, necessarily replace Aboriginal people. Whether portraits or landscapes those artworks served a purpose, in the simultaneous manner that British place names were imported and imparted across the landscape of Lutruwita (Tasmania), to lay down a given-order-of-things founding story for this colonial outpost that needed to not be questioned, or revisited. This presentation discusses how contemporary art can form new and expansive dialogic relationships with dormant colonial artworks rarely before interrogated or scrutinized outside the written page. Recent print work produced at the Australian Print Workshop aims to rupture the authority and finality of historic works by reimagining, expanding and recasting the narratives of colonial VDL episodes.

Session Six – American Connections

David Greenhalgh

Travelling through images: David Hockney in Mexico

The National Gallery of Australia's Kenneth Tyler Collection is the largest collection of Post-War American Art outside of the United States. Consisting of over 6500 prints, the collection is also supported by a wealth of archival material donated by Tyler, including over 60 000 photographs. These photographs detail the collaborative work between American master printmaker Kenneth Tyler and some of the 20th Century's leading artists. Drawing upon over 150 archival photographs from the Kenneth Tyler Archive, *Travelling through images* presents a pivotal moment in David Hockney's career. Driving from Mexico City to Oaxaca in 1984, Hockney reinterprets the legacy of Picasso's cubism and his own relationship to photography, using an innovative lithographic Mylar sketchpad. Rejecting the limitations of the camera, Hockney sets about to create a multidimensional series of lithographs, the Moving Focus series, set in a now demolished courtyard of a small-town hotel.

Dr Petra Kayser

Making a mark: Jim Dine in the National Gallery of Victoria

In 2016 Jim Dine gifted 249 of his prints to the National Gallery of Victoria, making a significant contribution to the Gallery's holdings of American prints from the 1960s to the present. This paper will present a brief overview of the American prints acquired since the 1980s, and focus on Dine's gift and the associated 2017 exhibition *Jim Dine: A Life in print*.

Dine has made more than 1000 etchings, lithographs and woodcuts over the course of his career, many of them executed on a monumental scale. His subjects include everyday objects and symbols, which he explores in serial variation, over years and often decades. The group of works gifted to the

NGV spans the period 1969–2013, and reveals Dine’s experimental approach to print: he combines various techniques and frequently uses power tools to grind the plate, ‘attacking’ the matrix in a sequence of spontaneous actions. This talk will explore Dine’s unorthodox techniques and his collaborations with some of the world’s great printers

Keynote Three

Irena Zdanowicz, independent curator and writer, formerly Senior Curator, Prints and Drawings Department, National Gallery of Victoria

From page to screen: The catalogue raisonné in the digital age.

This lecture will trace the evolution of the modern catalogue raisonné from the 1930s to the present day, through selected examples taken chiefly from the field of drawings and prints. It will compare print and digital publications of similar subject matter, including the self portrait etchings of Rembrandt (1606–1669) and those of Rick Amor (b. 1948) and contain an account of the making of an online catalogue raisonné of the late work of Bea Maddock (1934–2016), which is currently being created. This follows on from the print publication (with a CD-Rom), edited by Daniel Thomas: *Bea Maddock: Catalogue Raisonné Volume I 1951–1983*, and published by the Queen Victoria Museum and Art Gallery, Launceston, in 2011. The lecture will conclude with an assessment, from a personal perspective, of the current state of affairs in Australia concerning digital publications, especially web-based ones.



Henry James Stuart Brown, *View in Cambridgeshire*, 1927, etching 22.5 × 33.1 cm, Baillieu Library Print Collection, the University of Melbourne, Gift of Mrs. L. I. Wright, 1964, 1964.2233

DAY THREE

Session Seven – Collections / Exhibitions I

Laurie Benson

A passionate obsession, Charles Keene and the Lindsays

Known as “The Artist’s Artist”, Norman and Lionel Lindsay were fixated with the graphic work of Charles Keene, Britain’s most prominent illustrator of the late 19th century. They were not alone in this fascination as Whistler called him “the greatest artist since Hogarth”, Van Gogh, Camille Pissarro and Degas were among the many great admirers and collectors of his work. They all regularly bought the magazine *Punch* in which for nearly thirty years his work appeared every week. Adolph Menzel subscribed to that magazine solely for Keene’s contributions. For forty years, Lionel fed his obsession for Keene by hoovering up every drawing by him that he could find on the London market, amassing over 800 drawings and around 1500 illustrations, as well as a comprehensive group of the many books he illustrated. In 1951, the Felton Bequest acquired Lionel’s Keene material, which finally nudged towards 3000 images, making the NGV the holder of the largest collection of Keene’s work in the world. This paper will touch on this little-known body of work and look at Keene’s impact on the Lindsays’ art practice.

Lisa Sullivan

A prized history – Geelong Gallery’s print collection

Throughout its 123 year history Geelong Gallery has made a sustained commitment to the acquisition and exhibition of diverse forms of printmaking. From the Gallery’s first print acquisitions in the early 1900s, to the construction in the 1950s of a dedicated gallery for works on paper, and the initiation of a series of acquisitive print prize exhibitions from 1962, the Gallery’s extensive holding of Australian prints distinguishes it amongst other regional galleries. This paper will provide an overview of Geelong Gallery’s print prizes from 1962 to 1974 and 1997 to 2019, and reveal the importance of this program to the support of generations of printmakers, and the growth of an outstanding collection.

Gerard Hayes

New directions in collecting: artists' prints at the State Library of Victoria

The Pictures Collection of the State Library of Victoria was created from the former Historical Collections of the Public Library of Victoria. For many years it has been governed by a collecting policy of documenting social history, the natural and built environments, and portraiture. In more recent years however, significant acquisitions have been made of artists' prints. An outline will be given of the recent gift by Rick Amor of an archive of his intaglio prints, and the in-process gift by Kevin Lincoln of a nearly complete set of his prints.

Session Eight – Eighteenth-century Prints

Louise Voll Box

'A lot of prints': Print collecting and cultural commerce in the eighteenth century

Like other forms of rapidly-developing commercial activity in the eighteenth century, the sale of prints was big business. The buoyant marketplace for new and antiquarian prints attracted a spectrum of merchants, auctioneers and dealers, ranging from book sellers, entrepreneurial printer-publishers and printsellers, through to modest market stalls. Contemporary business innovations (such as international distribution networks and published catalogues) targeted different customer segments and shaped consumer demand for prints. There was therefore a wealth of choice for the eighteenth-century print collector. What did an aristocratic female print collector select from this cornucopia, and where and from whom did she purchase her selections? Drawing on predominantly-unpublished primary sources including account books, journals, and correspondence, this paper introduces new research on the print purchases made by Elizabeth Seymour Percy, 1st Duchess of Northumberland (1716–1776). Her descriptions of her print acquisitions map the intersection of collecting and cultural commerce in the eighteenth century. The duchess's notes and account records reflect the wide range of print purchasing opportunities available to well-financed, well-travelled English collectors. Her purchases also reveal that the duchess's elite consumption of goods and services was balanced by her engagement with a broader set of social and economic priorities.

Dr Kathleen Kiernan

James Hughes Anderdon: collector, compiler and donor

James Hughes Anderdon, Esq. (1790–1879) was a collector of paintings and graphic art in the early nineteenth century. This paper will consider the important but little-known extra-illustrated volumes compiled by Anderdon titled *A Complete Series of the Exhibition Catalogues of the Society of Artists of Great Britain, from 1760 to 1791*. The nine bound quarto volumes comprise of a large number of prints, press clippings, letters, drawings and catalogues of exhibitions, and are interleaved with notes by the collector. They are arranged in a chronological sequence of biographies of members and associates

of the Society of Artists. *A Complete Series of the Exhibition Catalogues of the Society of Artists of Great Britain, from 1760 to 1791* presents a unique insight into complex intertwined relationships that existed in London between auctioneers, printsellers, collectors, publishers, printmakers and artists. Anderdon presented the grangerised volumes to the British Museum between 1867 and 1869. Much of this material is now either very rare or not known to exist elsewhere.

Session Nine – Collections / Exhibitions II

Julie Robinson

Discovering Mortimer Menpes

Adelaide-born artist Mortimer Menpes (1855–1938) moved to London at the age of twenty and lived there for the rest of his life. He forged a successful career as a travel artist and portraitist working primarily in painting and printmaking. The Art Gallery of South Australia, which in 2014 held the first museum retrospective of his work, has been collecting Menpes's work since 1889 and now has the largest holdings of Menpes's works in the world. This includes a collection of over 600 prints. This paper by Julie Robinson, who has been researching Menpes for twenty years, will discuss the formation of this collection and the insights it provides into Menpes's printmaking practice.

Marguerite Brown

The Print Council of Australia: fostering new work and building a collection

The Print Council of Australia occupies a unique place in Australia's art world ecology. It was established in 1966 as a not-for-profit membership organisation with the broad remit of supporting and promoting contemporary printmaking in the Australian context. From the outset its main vehicles for doing so have been its quarterly publication *Imprint* magazine, and its Print Commission program whereby the organisation commissions artists to make new work in print media on an annual basis. This practice, which began as a way to encourage membership and raise funds, has resulted in a print collection that spans half a century – a remarkable snapshot of Australian print over the decades that grows every year. This paper looks at the early days of the organisation and how the Print Commission program has evolved to include the work of key practitioners, and reflect some of the major developments that have impacted the field of Australian printmaking over this period.

Session Ten - Collectors and Public Collections

Shane Carmody

'Cultural debris' the collecting and collection of Dr Colin Holden

In this paper Shane Carmody will reflect on the collecting and the collection of Dr Colin Holden. Colin left a major collection of Old Master and Australian prints which he had developed from his time as an undergraduate at The University of Melbourne to just before his death in July 2016. Colin's interest in Old Master prints was inspired by his serendipitous discovery of the Print Collection in the Baillieu Library. Once known only to a close circle of Colin's friends, the collection is now on

loan to the Geelong Galley and part of the Colin Holden Charitable Trust and has a new life in a public space. This paper will explore the rich private context for the collection, in part from an unpublished memoir written by Colin just before his death and in part from the evidence of the contents of his home 'Shameen' in Armadale.

Cathy Leahy

Adviser, Advocate and Connoisseur: Harold Wright and the NGV's Print Collection

This paper will reflect on Harold Wright's role in advising on the development of the NGV print collection and his advocacy on the institution's behalf on several major acquisitions. Wright's activity as a collector and connoisseur is also represented by his collection of Turner's *Liber Studiorum*, which he amassed over many years and sold to the NGV in 1949.

A/Prof Joanna Mendelssohn

Lionel Lindsay, Harold Wright and the consequences of friendship

When Harold Wright first invited Lionel Lindsay to exhibit his etchings with Colnaghi, he could not have imagined this would lead to a friendship that lasted for the rest of their lives. Lionel Lindsay's successful London exhibitions gave him financial security which enabled him to create his own collection of European prints and drawings. Through his position as a trustee of the National Art Gallery of New South Wales, Lindsay was able to ensure that Wright was appointed the London advisor to the gallery, purchasing what became the core of its small but significant collection of European prints.

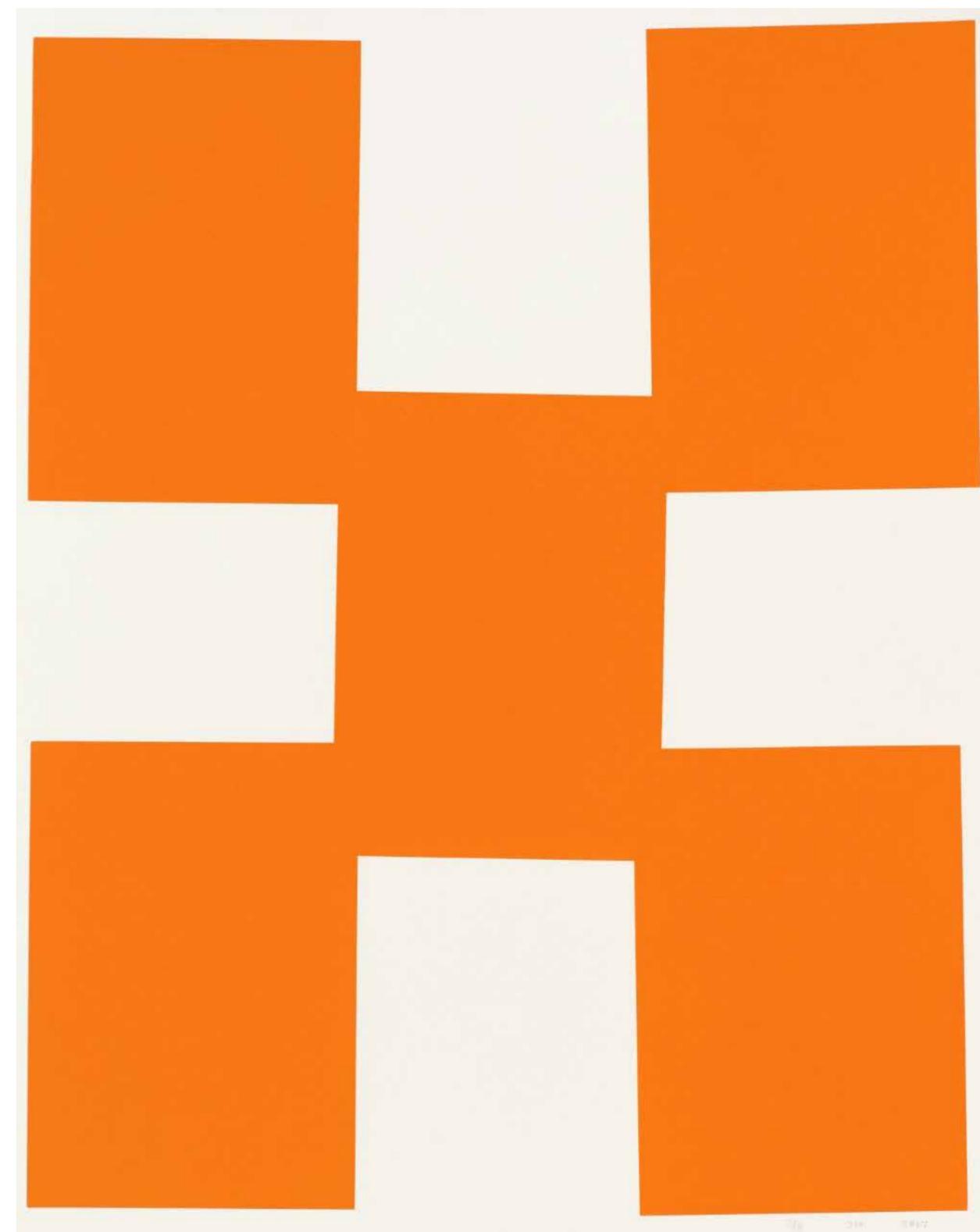
Keynote Four

Dr Ted Gott Senior Curator of International Art, National Gallery of Victoria

Born on waves of sound: Theodore Wohng, Odilon Redon and music

'I was born on a wave of sound', Odilon Redon famously wrote in 1894, referring to the musical household in which he was raised, his elder brother Ernest being a musical prodigy from his earliest years. For Melbourne collector Theodore Wohng, 'A great work of art is like a symphony – it should contain the whole world'. Going about things very quietly, Theodore Wohng has amassed in Melbourne one of the world's great collections of Odilon Redon's graphic works, currently sitting at more than 180 etchings and lithographs. A renowned musician, Wohng has had a natural affinity with Redon's work, and with Redon's own personality, since his teenage years. His statement that 'I am a private person. Silence and solitude are my best companions', could have been said by Redon himself. 'My favourite haunted house is Paris', Wohng has said; while the aesthetic austerity that has drawn him to collect solely Redon's *noirs*, the black and white etchings and lithographs which made Redon a legendary and unusual figure in fin-de-siècle Paris, makes perfect sense for a collector in whose view 'Most things will still look good in black and white, except for rainbows.'

This lecture will first consider Theodor Wohng's extraordinary collection of the graphic work of Odilon Redon, a treasure hiding in plain sight in Melbourne, followed by an exploration of the significance and role of music in Redon's noirs from the 1860s to the 1890s.



John Nixon, *Untitled*, 2017, screenprint, printed in one colour from one stencil on St. Cuthbert's Mill paper, edition of 8 + 3 APs, 79 × 63cm, Courtesy of the artist and Negative Press

BIOGRAPHIES

Su Baker AM is the Pro Vice-Chancellor Community and Cultural Partnerships, and also the Director of Centre of Visual Arts (CoVA) at the University of Melbourne. Su was the Director of the Victorian College of the Arts (VCA) for 7 years with over 25 years' experience in teaching, research and senior management. She undertook graduate study at Sydney College of the Arts in 1984, and in 2004 was awarded a Doctorate of Creative Arts, at Curtin University of Technology. Su has held academic positions since 1989, including senior management roles at SCA, University of Sydney and VCA, University of Melbourne.

Lisa Beaven joined La Trobe University's School of Visual Arts and Design in Bendigo in 2003 as lecturer in Art and Visual Culture. In 2007 she transferred to the Bundoora campus and joined the history program. From 2015–2018 she was a Post-doctoral Research fellow in the ARC Centre of Excellence in the History of Emotions at The University of Melbourne, researching the visual cultures of Rome in the late sixteenth and seventeenth centuries. She is now lecturer in Art History at Bundoora. Her research focus is on art patronage, collecting and material culture in seventeenth century Rome, with a particular interest in landscape painting and the ecology of the Roman Campagna. She also researches aspects of antiquarianism and early modern travel. With Professor Angela Ndalians from the University of Swinburne she held an ARC Discovery Grant 2014–2017 'Spatial Encounters: The Baroque, the Neo-Baroque and the Senses', one outcome of which was the edited collection published this year with Ndalians, *Baroque to Neo-baroque: Emotion and the seduction of the senses*, with Medieval Institute Press.

Laurie Benson was the Harold Wright Scholar for 1995. He is Curator of International Art at the National Gallery of Victoria and has been at the NGV since 1999. He has worked on a number of major exhibitions including, *Caravaggio Darkness and Light*, *The Impressionists*, *Salvador Dali Liquid Desire*, *Cinema India*, *the Art of Bollywood*, *Italian Masterpieces from Spain's Royal Court*, *Museo del Prado*, and *Van Gogh and the Seasons*. Laurie has also co-authored three of the handbooks of the NGV International Art collection. As well as being the curator of *Medieval Moderns: The Pre-Raphaelite Brotherhood* he was the co-curator of the exhibition *Horse* and authored, *Curious Cats in the National Gallery of Victoria*, Melbourne 2012.

Lizzie Boon is an emerging artist, writer and archivist based in Melbourne. Her practice often engages with experimental writing and alternate publishing as a space for expanded perceptual translation, explication and distribution. Lizzie received a Bachelor of Art History and Curating in 2018. She is currently the registrar and curatorial assistant at Negative Press. Here, she has been archiving the prints of Australian artist John Nixon.

Louise Voll Box is a researcher, educator and curator. She is currently a doctoral candidate at The University of Melbourne, studying the print collection of Elizabeth Seymour Percy (1716–1776), 1st Duchess of Northumberland. Louise has undertaken research in collections and archives in the UK, USA and Europe supported by the Francis Haskell Memorial Fund, a Paul Mellon Research Support Grant, and a Norman MacGeorge Travelling Scholarship. In 2018 she was the Harold Wright and Sarah and William Holmes Scholar at the British Museum. She is an alumna of the Attingham Study Programme and has attended specialist book history courses at the University of London and the University of Oxford. Her research interests include print collecting and display; eighteenth-century culture; furniture and library history; the material culture of the English country house; and the intersection of business and the arts. Her recent publications include an article for *Journal18* on the materiality of print albums; and an essay in *Horizon Lines, 50 Years of Print Scholarship* (ed. Kerriane Stone). Louise is on the board of the Melbourne Athenaeum Library, and is a Trustee of the Colin Holden Charitable Trust, which supports print scholarship, exhibitions and publishing (with a focus on Geelong Gallery).

The Reverend **Ian Brown** was ordained an Anglican minister in 1962 and retired in 2002. He served in parishes in Croydon, Eltham, Glen Iris and Richmond, as well as in Sydney, Paris, London and New Jersey. Ian Brown's interest in the visual arts grew from an exhibition he organised in 1967 called *Art and the Church*, which included work by many leading artists then working in Melbourne. In this same year, Ian Brown began collecting works on paper, fascinated by the immediacy of expression and the connection with the hand of the artist. This interest is apparent in works throughout his collection; many of the artists represented are known for the supreme quality and inventiveness of their draughtsmanship. The affordability and transportability of works on paper was also a key factor. From 1970 to 1972 Ian Brown travelled in Europe and began collecting international art; he later became a dedicated collector of New Zealand art. Ian Brown began donating works from his collection to the NGV in 1984, and since then has made many generous gifts of prints, drawings and photographs. He has also indicated that he will bequeath more. In 2009, the NGV presented an exhibition titled *Making a mark: prints and drawings gifted by Ian Brown*, curated by Alisa Bunbury, which surveyed the significant collection of one of the NGV's most generous benefactors.

Alisa Bunbury is Grimwade Collection Curator at The University of Melbourne and has worked as a prints and drawings curator at the National Gallery of Victoria and Art Gallery of South Australia. She was Harold Wright Scholar in 1998.

Rex Butler is an art historian, writer and Professor (Art History & Theory) at Monash University. His research interests include Australian art and art criticism, Post-War American art and Critical Theory. Rex Butler has recently completed a book, *Outside In: 10 Essays on UnAustralian Art*, with ADS Donaldson and edited a selection of Bernard Smith's writings, *Antipodean Perspective*, with Sheridan Palmer.

Roger Butler AM is the Senior Curator of Australian Prints and Drawings at the National Gallery of Australia. During his 38 years at the National Gallery, he has established the foremost collection of prints, posters and book arts of the Australasian region. He has written widely on Australian prints, curated exhibitions and lectured on the subject as well as participating in arts organisations. A past President of the Print Council of Australia (1986–90), Roger Butler is the initiator and has been the convenor of the Australian Print Symposiums held at the National Gallery regularly since 1989. In 1997 he initiated the WEB access project <http://www.australianprints.gov.au>, in 2001 The Gordon Darling Fellowship for the study of Australasian Prints, and in 2002 the Gordon Darling Graduate Internship. All are key initiatives in making the Australian print collection at the National Gallery widely known and accessible.

Shane Carmody is a historian with a great love of libraries and archives. He has written extensively on the history of collections and leads an annual tour for Australians Studying Abroad to the Great Libraries of England. Together with Geoffrey Edwards and Louise Box he is a Trustee of the Colin Holden Charitable Trust.

Alison Carroll was Curator of Prints, Drawings and Photographs at the Art Gallery of South Australia for ten years. During this time she curated exhibitions (and published catalogues) *Master Prints and Drawings from the Collection of the Art Gallery of South Australia* (1978), *Graven Images in the Promised Land; A History of Printmaking in South Australia* (1981), and *Edvard Munch, Death and Desire (of his etchings, lithographs and woodcuts)* (1986), and wrote a monograph *Barbara Hanrahan, Printmaker*, published in 1986. Since then, as founding Director of Asialink Arts, she has worked on many collaborative projects between Australian and Asian artists, including those working in printmaking, as well as other media.

Justin Clemens is Associate Professor and Senior Lecturer in the School of Culture and Communication, University of Melbourne. He has published extensively on psychoanalysis, contemporary European philosophy, and contemporary Australian art and literature.

Janet Dawson is an artist and has been the subject of several survey exhibitions, including at the National Gallery of Victoria (1979) and the National Gallery of Australia (1996). Her work is to be found in major institutional and private collections in Australia and overseas. She learnt how to print proofs for professional artists in the legendary workshop Atelier Patris in Paris for several months in 1960. After working for free during her stay Dawson was 'paid' with the privilege of printing a suite of five of her own lithographs. On her arrival back in Melbourne in December 1960 these prints were the only artworks she had to represent her three years abroad in London, Italy and France.

Max Hutchinson and Shirley Venn of Gallery A in Flinders Lane were impressed enough by the prints to give Dawson both a solo exhibition that year and a job as gallery manager. At Gallery A, Dawson established one of Melbourne's first master-printmaking workshop from 1963. Although Dawson and the Gallery A Print Workshop moved to Sydney in 1965, Dawson had introduced Melbourne to professional master-printmaking as it was practiced in cosmopolitan centres abroad.

Anne Dunlop holds the Herald Chair of Fine Arts (at The University of Melbourne). Her work is focused on Italy and southern Europe in the period between 1250 and 1550. She has a current ARC Discovery Project, 'Eurasian Exchange and Artistic Change in Italy, 1250–1450'. Her first-ever publication, as a Master's Student, was on the first Florentine printed edition of Dante's 'Commedia.'

Rebecca Edwards is the Sid and Fiona Myer Curator of Ceramics and Design at the National Gallery of Australia. She recently completed a PhD in Art History at The University of Melbourne on the work of British artist Frank Brangwyn. Her thesis is currently under examination. She was previously the Assistant Curator of Australian Painting, Sculpture and Decorative Art until 1980 at the National Gallery of Victoria where she was a member of curatorial team behind the major exhibition *Colony: Australia 1770–1861 / Frontier Wars* (2018). Rebecca commenced her curatorial career in the Department of Australian Prints and Drawings at the National Gallery of Australia in 2012 when she was appointed the Gordon Darling Intern.

Jane Eckett was the 2018 Ursula Hoff Fellow at the Ian Potter Museum of Art and NGV, focussing on Hirschfeld-Mack's monotypes. Recent publications include chapters in *Bauhaus Diaspora and Beyond* (MUP and Power Publications, 2019), *Australia Modern* (Thames and Hudson, 2019), and *Melbourne Modern: European art and design at RMIT since 1945* (RMIT Gallery, 2019), the latter which she also co-edited with Harriet Edquist with support from the Gordon Darling Foundation.

Vivien Gaston, Honorary Research Fellow at The University of Melbourne, has published on subjects ranging from 16th century Italian art (*Journal of the Warburg and Courtauld Institutes*) and 19th century portraits (*Art Journal, National Gallery of Victoria*) to contemporary Australian art and design (*Australian and New Zealand Journal of Art*), with a focus on cultural formation and the history of ideas. Her reviews have appeared in *Meanjin*, *Australian Book Review* and *The Age*. In 2014–17 she was Australia Research Council Senior Research Associate working on British and Australian portraits, 1700–1900, in the National Gallery of Victoria. She has given numerous invited guest lectures and interviews on radio and television and has curated several major exhibitions, notably *The Naked Face: self-portraits*, National Gallery of Victoria, 2010–11, *Controversy: the Power of Art*, Mornington Peninsula Regional Gallery, 2012, and the forthcoming *Sublime Sea: rapture and reality*, Mornington Peninsula Regional Gallery, 2019–20, which traces the history of the sublime and its impact on human experience and perception of the sea.

Ken Gelder is a Professor of English at The University of Melbourne. His authored books include *Uncanny Australia: Sacredness and Identity in a Postcolonial Nation* (1998: with Jane M. Jacobs), *Popular Fiction: The Logics and Practices of a Literary Field* (2004), *Subcultures: Cultural Histories and Social Practice* (2007) and *After the Celebration: Australian Fiction 1989–2007* (2009: with Paul Salzman).

Ted Gott is Senior Curator of International Art, National Gallery of Victoria. He has curated and co-curated 25 exhibitions, including *The Impressionists: Masterpieces from the Musée d'Orsay* (2004), *Kiss of the Beast: From Paris Salon to King Kong* (2005), *Modern Britain 1900–1960* (2007), *Salvador Dalí: Liquid Desire* (2009), *Gustave Moreau and the Eternal Feminine* (2010) and *Napoleon: Revolution to Empire* (2012). He has published widely on Australian, British and French art. In 1991 he curated the exhibition *The Enchanted Stone: The Graphic Worlds of Odilon Redon* at the National Gallery of Victoria. He is currently writing a new biography of Odilon Redon for Reaktion Press, London.

Julie Gough is a Tasmanian Aboriginal artist, writer and curator. Her art practice often involves uncovering and re-presenting conflicting and subsumed histories, many referring to her family's experiences as Tasmanian Aboriginal people. Since 1994 she has exhibited in more than 130 exhibitions including: TENSE PAST, solo survey exhibition, at TMAG until 3 November 2019; Divided Worlds, Adelaide Biennial of Australia Art, 2018; Defying Empire, National Gallery of Australia, 2017; THE NATIONAL, MCA, 2017; With Secrecy and Despatch, Campbelltown Arts Centre, 2016; undisclosed, National Gallery of Australia, 2012; Clemenger Award, National Gallery of Victoria, 2010; Biennial of Sydney, 2006; Liverpool Biennial, UK, 2001; Perspecta, AGNSW, 1995. Gough holds a PhD from the University of Tasmania (2001), a Masters degree (visual arts) University of London, Goldsmiths College (1998), and Bachelor degrees in visual arts, prehistory and English literature. In 2018 a monograph on her art: *Fugitive History*, was published by UWA Press, and her short fictionella: *Shale*, was produced by A Published Event. Gough's artwork is held in most Australian state and national gallery collections, and she is represented by Bett Gallery, Hobart. <http://juliegough.net>

David Greenhalgh is the Curatorial Assistant to the Kenneth Tyler Collection at the National Gallery of Australia, Canberra. Having studied both visual arts and archives & recordkeeping, David sees the creative interpretation and communication of archival documents as a key task in the evolving archival profession. In his spare time, David makes remix videos from Public Domain sources, investigating time, memory, institutions and language. He was a recent finalist in the John Fries Award for emerging artists; was previously on the editorial and management boards for *Runway Australian Experimental Art Magazine* was a founding co-director of Archive Space, a gallery that celebrated emerging experimental art practices in Sydney.

Brent Harris is an artist whose work is represented in all the state galleries, with extensive holdings of his prints in the NGV and the NGA. Christchurch Art Gallery in New Zealand and the British Museum, London. Brent is an artist who works in series, and most series are extended across the mediums of drawing, printmaking, painting. This has resulted in a print production that has encompassed his whole career. The result being that many of these institutions can hold survey exhibitions that cover the span of his output that would be difficult to do with the paintings. A gallery may own 4 or 5 paintings but will never have a painted example from each series, something possible with works on paper. Brent has had several international residencies, 2 of which focused on print making, in 1999 a 3-month residency in Japan to learn the Japanese watercolour print technique. In 2004 a 5-week residency at the Singapore Tyler Print Institute, making paper pulp works and woodcut prints. The NGV held a survey exhibition of his prints in 2012. The same year Harris embarked on a series of monotypes, this became a body of prints numbering over 100, the series was titled "The Fall". In 2020 Harris will be included in the Adelaide Biennial, 'Monster Theatres', which will focus on paintings and prints, historic and new.

Gerard Hayes studied Fine Arts at The University of Melbourne 1976–1979. In 1986 he received a Harold Wright scholarship to study in the Department of Prints and Drawings at the British Museum. Since 1989 he has worked at the State Library of Victoria, at first in the Australian Manuscripts Collection and then in the Pictures Collection. He has published in the area of colonial visual culture, particularly Charles Summers, Ludwig Becker and the Burke and Wills expedition. He curated the Library's online exhibitions *Burke and Wills: Terra Incognita* and *Eric Thake*, and the exhibition of Rick Amor's watercolours and oil sketches, *I cover the waterfront* (2010).

Alison Inglis is an Associate Professor in Art History at The University of Melbourne. She has a long-standing research interest in the art of nineteenth-century Britain and Australia, and also studies the history of collections and exhibitions in Australia. Her most recent major publication, written in collaboration with Joanna Mendelsohn, Catherine De Lorenzo, and Catherine Speck, is *Australian Art Exhibitions: Opening Our Eyes* (Thames & Hudson 2018).

Julie Irving trained at the National Gallery of Victoria Art School and the Victorian College of the Arts. She also studied in the Arts Faculty of The University of Melbourne, and has a Master of Architecture from R.M.I.T. She currently teaches in The University of Melbourne's Faculty of Fine Arts and Music, in the Printmaking and Drawing Department. Julie has exhibited nationally and internationally in Australia, New Zealand and Japan.

Petra Kayser is Curator of Prints and Drawings at the National Gallery of Victoria. She has curated exhibitions on subjects as diverse as Renaissance images of Apocalypse and war, satirical prints, and German avant-garde art of the 1920s–1930s. Her PhD examined the relationship between art and science in sixteenth-century cabinets of curiosities, and her research interests include print culture, science and devotional art in early modern Europe.

Kathleen Kiernan was the recipient of the Harold Wright and Sarah and William Holmes Scholarship in 2006. She is an independent scholar of prints, whose current research focuses on iconography and meaning in secular landscape art, and the collecting and trade of landscape prints in 18th-century London. In 2009 Kathleen carefully researched the Dutch landscape prints by Jan van de Velde II that were donated to the Baillieu Library by Dr J. Orde Poynton. Her research resulted in the successful exhibition at the Ian Potter Museum of Art, titled *Journeys and Places: Landscape Etchings by Jan van de Velde II*. Kathleen is currently working as a curator with the Melbourne Law School for a series of events celebrating the centenary of the birth of Sir Zelman Cowen.

Cathy Leahy has been Senior Curator of Prints and Drawings at the National Gallery of Victoria since 2001. She came to the NGV in 1990 after working in the National Gallery of Australia's International Print department from 1984 and undertaking the Harold Wright Scholarship at the British Museum in 1989. She has curated numerous exhibitions on the NGV's works on paper collection and has published on Albrecht Dürer, Rembrandt van Rijn, British watercolours, contemporary British prints and contemporary Australian prints and drawings. Recent exhibitions and publications include *William Blake* (2014); *John Wolseley – Heartlands and Headwaters* (2015); *Luminous: Australian Watercolours 1900–2000* (2016) and *Colony: Australia 1770–1861 / Frontier Wars* (2018). In 2018 she also curated the NGV blockbuster exhibition *Escher x nendo: Between Two Worlds*.

Susan Lowish is Senior Lecturer in Australian Art History at The University of Melbourne. She majored in printmaking/ photography throughout her undergraduate degrees at the University of Tasmania and has since lectured and published on the work of Margaret Preston, Paddy Fordham and the relationship between rock art and printmaking. Her book, *Rethinking Australia's Art History: the challenge of Aboriginal art* (Routledge, 2018) examines the early writing on Aboriginal art and her latest publication, in the academic journal *Archives and Manuscripts*, describes a collaborative project that links archives to communities through mobile devices.

Christopher Marshall is Associate Professor in Art History and Museum Studies in the Faculty of Arts, University of Melbourne. His publications on museums and curatorship include *Sculpture and the Museum* (2011) and contributions to *Museum Making; Making Art History and Reshaping Museum Space* (2005, 2007, 2012). His publications on Neapolitan Baroque art include *Baroque Naples and the Industry of Painting* (Yale University Press, 2016) and chapter contributions to *The Economic Lives of Seventeenth Century Italian Painters* (Yale University Press, 2010) and *Mapping Markets in Europe and the New World* (Brepols, 2006). His research distinctions include two years support from the Australian Research Council, the Paul Mellon Visiting Senior Fellowship (Centre for Advanced Study in the Visual Arts, National Gallery of Art, Washington DC), a Senior Research Fellowship at the Henry Moore Institute, Leeds, a Research Fellowship at the Museo Poldi Pezzoli, Milan, and Visiting Senior Lecturing Fellowships at the Hubei Institute of Fine Arts, Wuhan, and the Department of Art and Art History, Duke University, Durham NC. Christopher Marshall is the Chair of The Harold Wright and Sarah and Williams Holmes Scholarships Committee.

Matthew Martin is lecturer in Art History and Curatorship in The University of Melbourne. From 2006 to 2018 he was Curator of International Decorative Arts and Antiquities in the National Gallery of Victoria. Prior to this he was Director of Studies in the Melbourne College of Divinity. His research interests include the cultural aesthetics of eighteenth-century European porcelain and cultural exchange between Europe and Asia in the early modern period.

David Maskill (Harold Wright Scholar 2003), was senior lecturer in art history at Victoria University of Wellington, New Zealand from 1993–2019. He has published a series of articles on Harold Wright in The Journal of the New Zealand Art History, the Melbourne Art Journal and Print Quarterly. He is also a print collector.

Ian McLean is the inaugural Hugh Ramsay Chair in Australian Art History and Acting Head of Australian Indigenous Studies in the School of Culture and Communication at The University of Melbourne. He was formerly the Research Professor of Contemporary Art at the University of Wollongong. He has published extensively on Australian art and particularly Aboriginal art. His books include *Arte Indigena Contemporaneo en Australien, How Aborigines Invented the Idea of Contemporary Art, White Aborigines Identity Politics in Australian Art*, and *Art of Gordon Bennett*

Joanna Mendelsohn is an Honorary Principal Fellow at the Centre of Visual Art, The University of Melbourne. She is the author of catalogues on Lionel Lindsay's woodcuts and etchings as well as *Lionel Lindsay: an artist and his family* (1988) and *Letters & Liars: Norman Lindsay and the Lindsay Family* (1996). Her most recent book, written in collaboration with Catherine De Lorenzo, Alison Inglis and Catherine Speck, is *Australian Art Exhibitions: Opening Our Eyes* (Thames & Hudson 2018).

Gordon Morrison was Registrar of the National Gallery of Victoria from 1985 until 1996, Division Head – Exhibition and Collection Management at the NGV from 1997 until 2003, and Director of the Art Gallery of Ballarat from 2004 until March 2018. In his own words, Gordon has "curated more exhibitions than I would care to name, starting with San Marco and Venice at the NGV in 1997. Highlights have been exhibitions about political cartoons, Australian botanical art, Orthodox Christian Icons, and a series of shows devoted to such artists as Jan Senbergs, Wendy Stavrianos, Jeffrey Bren, Michael Shannon and Kevin Lincoln."

Sheridan Palmer is an art historian with degrees from the Victorian College of Arts, La Trobe University and a PhD from The University of Melbourne where she is an Honorary Research Fellow in the School of Culture and Communications and CoVA at the VCA. She has been awarded numerous grants, including a CoVA seed grant (2019), a Paul Mellon Centre for Studies in British Art research grant (2012), a Harold White Fellowship – National Library of Australia (2010), a Sidney Myer Arts Grant and a Manning Clark CAL Fellowship (2009). As a young artist she was awarded a National Gallery of Victoria Trustees Prize for sculpture (1973) and the Joseph Brown Prize for Drawing (1976). She worked in conservation at the National Gallery of Australia and as a curator at the Ballarat Art Gallery. She has

published extensively and curated numerous exhibitions including *The Goddess Grins: Albert Tucker and the Female Image*, Heide MoMA (2007). Her major publications include *Centre of the Periphery: Three European Art Historians in Melbourne*, (2008); *Hegel's Owl: The life of Bernard Smith*, (2016), and *Antipodean Perspective: Selected Writings of Bernard Smith*, co-edited with Rex Butler, 2018. She is currently researching post-war Australian modernism.

Anna Parlane is an art historian and writer based in Melbourne. She received her PhD from Melbourne University in 2018, where she currently works as a researcher and sessional academic.

Victoria Perin is a PhD student at The University of Melbourne. Her research concerns printmaking in Melbourne during the 1950s, 60s and 70s. In 2013, she was the Gordon Darling Intern in the Australian Prints and Drawings Department at the National Gallery of Australia. She is a regular contributor to *Memo Review*.

Jason Phu is an artist, whose multi-disciplinary practice brings together a wide range of, sometimes contradictory, references from traditional ink paintings and calligraphy to mass-produced objects, everyday vernacular to official records, personal narratives to historical events. Working across drawing, installation, painting and performance, the artist frequently uses humour as a device to explore experiences of cultural dislocation. In 2018 he showed in the Dobell Drawing Biennale at the Art Gallery of New South Wales, The Burrangong Affray at the 4A Centre for Contemporary Asian Art and Primavera at the Museum of Contemporary Art, Sydney.

Julie Robinson is Senior Curator, Prints, Drawings & Photographs at the Art Gallery of South Australia, where she has worked since 1988. She has curated numerous exhibitions of Australian and international art from historical to contemporary. In the field of printmaking this includes *The Age of Rubens & Rembrandt* (1993), *Durer and German Renaissance Printmaking* (1996), *Ann Newmarch* (1997), *Five Centuries of Genius: European Master Printmaking* (2000), and *The World of Mortimer Menpes: Painter, Etcher, Raconteur* (2014). Since 2001 she has also been an Affiliate Senior Lecturer in the Faculty of Arts at the University of Adelaide. Julie Robinson was awarded the Harold Wright Scholarship in 1992.

Graham Ryles OAM KSJ is Chair of the Ursula Hoff Institute. Graham and his wife Judith Ryles OAM established the Ursula Hoff Art History Scholarship fund at the University of Melbourne in 2011 in memory of the eminent art historian and curator, Dr Ursula Hoff AO OBE.

Denise Salvestro was awarded a PhD from the Australian National University in 2016 for a thesis on Printmaking by Yolngu artists of Northeast Arnhem Land. It was while Denise and her partner were based in Northeast Arnhem Land working as dentists providing services to the surrounding remote communities, that she developed an interest in Yolngu art. Having received a Diploma in History of Art from University of London and running her own arts consultancy business, Denise completed a Masters in Art Administration from COFA, UNSW in 2002, with a research paper on the introduction of printmaking

to Yolngu artists at the Yirrkala Art Centre. This was expanded into her PhD thesis. Since retiring from clinical practice Denise maintains a connection with dentistry working as a Professional Officer for the Dental Council of NSW. She is currently Chair of the Board of a NFP Arts organisation, Artback NT, which is the peak agency in the Northern Territory for developing and touring the Territory's visual and performing arts and artists.

Jenny Spinks is Hansen Senior Lecturer in History at the University of Melbourne. She returned to Melbourne in 2017 after five years at the University of Manchester, where she was Senior Lecturer in Early Modern History. She teaches and publishes on the history of early modern northern Europe, with a focus on print culture, supernatural beliefs, disasters and wonders. She has co-curated exhibitions at the National Gallery of Victoria and at the John Rylands Library in Manchester on the Apocalypse and on magic, witches and devils in the early modern world. Her publications include *Monstrous Births and Visual Culture in Sixteenth-Century Germany* (Pickering and Chatto, 2009) and *Disaster, Death and the Emotions in the Shadow of the Apocalypse, 1400–1700* (Palgrave, 2016, co-edited with Charles Zika). Jenny was Harold Wright scholar at the British Museum in 2001.

Kerriane Stone is the Curator, Prints for Students and Scholarly Services at The University of Melbourne. She was awarded the Harold Wright Scholarship and Sarah & William Holmes Scholarship in 2014 to study prints at the British Museum and in 2019 organised Horizon lines, an exhibition and book marking the 50th anniversary of these awards.

Lisa Sullivan is Senior Curator at Geelong Gallery where she leads the delivery of the exhibition program and contributes to the development, research and interpretation of the collection. Since joining the Gallery in 2005 she has curated and/or project managed over 250 exhibitions including most recently *The Moon*; and the biennial *Geelong acquisitive print awards*. Prior to joining Geelong Gallery she was the Collections Curator at the Ian Potter Museum of Art at The University of Melbourne (2001–05), and the University's Grimwade Intern in 2000. Lisa completed post-graduate studies in Art Curatorship and Museum Management at The University of Melbourne in 1998, and in 2003, was the Harold Wright Scholar and the Sarah and William Holmes Scholar.

Gwenda Thomas is the Director, Scholarly Services and University Librarian at the University of Melbourne; she has held this position since May 2018. Her previous experience includes academic library leadership positions in the South African higher education sector at the University of Cape Town where she was the Executive Director of Libraries and the Library and Information Studies Centre (LISC) (2011–2018) and the Director of Library Services at Rhodes University (2006–2011) in Grahamstown, Eastern Cape Province. For the greater part of her professional career, she held senior management positions in the Department of Library Services at the University of South Africa (Unisa) in different capacities between 1989–2000. At the international level, Gwenda is a member of the User Advisory Boards for ProQuest and EBSCO. In 2013, she was named the 2011 "Alumnus of the Year" for the Department of Information Science at the University of South Africa (Unisa). In 2018, The University of Cape Town elected her to the rank of Emeritus Academic Officer.

Kitikong Tilokwattanotai is the founder and director of Chiangmai Art On Paper – an invitational custom printing studio and gallery which collaborates with Thai as well as international artists in the production of print works. He has held solo exhibitions in Thailand, Germany, Japan, USA and Australia as well as being curated in to many international group exhibitions. Tilokwattanotai's works look at graphic representations of text and alphabet. By abstracting calligraphic marks Tilokwattanotai attempts to find beauty in written language.

Gerard Vaughan AM is an Australian art historian and curator. He was Director of the National Gallery of Victoria from 1999 to 2012, and was Director of the National Gallery of Australia from 2014 to 2018. Vaughan is a graduate of The University of Melbourne and the University of Oxford. His PhD examined the collector and antiquary Charles Townley, in the context of neoclassical taste. In 1991, Vaughan was made deputy director of the Campaign for Oxford, the university's fundraising appeal. Three years later, he was appointed inaugural Director of the British Museum Development Trust, with special responsibility for funding Norman Foster's Great Court. In 1999, Vaughan returned to Australia, where he was appointed Director and CEO of the National Gallery of Victoria (NGV). At the NGV, he oversaw the NGV's 1999–2003 redevelopment program, including Mario Bellini's re-thinking of Sir Roy Grounds' 1960s principal building, and a new building for Australian art at Federation Square, by Lab Partners. In 2011, Vaughan was made a Member of the Order of Australia in the Australia Day Honours, for services to the arts. In 2014, Vaughan was appointed the new director of the National Gallery of Australia (NGA), where he remained until 2017. He is the Chair of the Australian Institute of Art History.

Trent Walter is an artist, printer and publisher interested in the intersection of contemporary art and printed matter. In his artwork, Walter combines multiple readymade sources (textual, pictorial and/or sculptural) to explore narrative, history and intersecting time. His 'workshops' reanimate archives through community based screenprinting collaborations. Through his studio, Negative Press, Walter commissions artists to create projects made through the lens of expanded print practices. Negative Press commissions three editions annually and also works on print projects commissioned by artists and cultural institutions.

Rachael Weaver is an ARC Senior Research Fellow in English and Theatre Studies at The University of Melbourne. She is the author of *Criminal of the Century* (2006) and, with Ken Gelder, *The Colonial Journals, and the emergence of Australian literary culture* (2014) and *Colonial Australian Fiction: Character Types, Social Formations and the Colonial Economy* (2017).

Tim Wright has published the books *Suns* (2018) and *The night's live changes* (2014) and tutors in literature at Monash University. His essay "Migrating Ears" was published as a pamphlet in 2019 by The Poetry Collection of the University Libraries, University of Buffalo, as part of their "Among the Neighbours" series on little magazines.

John Wolseley is a painter, printmaker and installation artist. He was born in Somerset, England. He studied at St Martins School of Art (1957–1958), the Byam Shaw School of Art, London, in printmaking (1958–1963) and later in Paris (1961–1963). He lived and worked throughout Europe before relocating to Australia in 1976. Over the last thirty years, Wolseley has been on a search to discover how we dwell and move within landscape. He has lived and worked all over the continent from Tasmania to Arnhem land. He sees himself as a hybrid mix of artist and scientist; one who tries to relate the minutiae of the natural world to the abstract dimensions of the earth's dynamic systems. Since 2014, Wolseley has worked and exhibited with the great Yolngu artist Mulkun Wirrpanda painting the floodplains and flora of the Blue Mud Bay region of Arnhem Land. Currently, they are focussing on the tidal reaches and mangrove swamps of the Arafura sea. His work has been exhibited widely across Australia, and he received a bicentennial commission from the Art Gallery of New South Wales in 1988, an Australia Council Grant in 1998, and an Honorary PhD in Science from Macquarie University in 2005. A monograph of his work was published in 1998, and more recently, a major book, *Midawarr/Harvest: The Art of Mulkun Wirrpanda and John Wolseley*, 2018, accompanied the National Museum of Australia's touring exhibition of the same name.

John Wolseley first met Harold Wright in the London studio of David Strang. Wolseley was a school boy at the time, attempting to produce an etching, and remembers Wright was "very kind to this funny little school boy nervously scratching at his little copper plate...".

Irena Zdanowicz is a graduate of The University of Melbourne. From 1968 until 2001 she worked as a curator at the National Gallery of Victoria, first in the Department of Decorative Arts and then in Prints and Drawings, where, for the last twenty years, she was Senior Curator. Since leaving the NGV she has continued to work as a curator and writer. In 2003 she collaborated (with Stephen Coppel) on the Fred Williams catalogue for the British Museum (Fred Williams: an Australian Vision), and in 2007 curated the exhibition, *Masters of Emotion: Exploring the Emotions from the Old Masters to the Present* for Mornington Peninsula Regional Gallery, and wrote the accompanying catalogue. Since then she has worked on two major projects: an online catalogue raisonné of the prints of Rick Amor, and part two of the Bea Maddock catalogue raisonné (i.e. her work from 1984 to 2016). The first part of the Amor catalogue (intaglios) was published in July 2017, and the online catalogue raisonné of the late work of Bea Maddock is now being constructed. Irena is Honorary Research Associate at the Queen Victoria Museum and Art Gallery, Launceston.

About The Harold Wright and The Sarah and William Holmes Scholarships



Dominion Press, *At the opening of Sir Lionel Lindsay's exhibition of prints and drawings at the New Grosvenor Gallery Selfridges London, October 9th 1946, Mr and Mrs Harold Wright*, silver gelatin photograph, the University of Melbourne Archives, 1986.0037 16/180

This year marks the 50th anniversary of a ground-breaking act of philanthropy. After the death of the print dealer, collector and scholar, Harold Wright (1885–1961), his wife Isobel (née Holmes) followed his wishes by using the proceeds from the sale of his personal print collection to establish a scholarship in his name. She also established another honouring her parents, Sarah and William Holmes. These prestigious print scholarships are administered by the Faculty of Arts at the University of Melbourne.

The expressed intent of The Harold Wright and The Sarah and William Holmes scholarships is to allow recipients to simply 'carry out an intensive study of prints at the British Museum for a period of up to twelve months'. This self-directed study program in the British Museum's Prints and Drawings Department has proved transformative for print culture in Australasia. For five decades, Australian and New Zealand print curators and scholars have grasped this unique opportunity to enlarge and enrich their understanding of the history of prints through direct experience of exemplary works of art, while also gaining entrée to the world of international print scholarship, which has resulted in alumni forming lifelong professional and personal networks.

Past recipients are now leading national and international print curators and academics, and many of them will come together at this symposium, alongside other academic and curatorial colleagues, artists, collectors and printmakers, to celebrate the anniversary of the scholarships and their remarkable impact on Australasian print culture.

OTHER ANNIVERSARY CELEBRATIONS

In addition to the symposium, the University is celebrating the 50th anniversary of The Harold Wright and The Sarah and William Holmes scholarships with:

An exhibition of Old Master prints and works of the Etching Revival (some donated by Harold Wright) titled ***Horizon lines: the ambitions of a print collection***, currently on show on the Ground Floor and on Level One of the Baillieu Library (from 31 July to 8 December 2019). This fascinating exhibition includes many fine examples of Northern and Renaissance printmakers, including Albrecht Dürer and Rembrandt, and encourages visitors to adopt the careful, comparative scrutiny of connoisseurs like Harold Wright when viewing works of art.

Complementing this exhibition is a major book, ***Horizon Lines: Marking 50 Years of Print Scholarship***, featuring essays on the history of print practice and collecting from the fifteenth to twentieth centuries, written by fourteen former award recipients, and edited by Kerriane Stone, Curator, Prints for Scholarly Services, The University of Melbourne.

Later in the year, at the British Museum, there will be a ***Harold Wright Scholarship Celebration display***, in Gallery 90a, which is scheduled to take place at the end of the year, during November 2019 – January 2020. Details about the works on display, which have been selected by past scholarship recipients, will become available closer to the date.

Installation of *Horizon Lines: the Ambitions of a Print Collection* Exhibition, Noel Shaw Gallery, the Baillieu Library, the University of Melbourne, Photographer, Jane Brown



ACKNOWLEDGEMENTS

The symposium is presented by the Australian Institute of Art History with assistance from The University of Melbourne's Students and Scholarly Services.

These anniversary events have received generous assistance from the University and a number of charitable organisations and individuals, and the symposium convenors wish to acknowledge and thank:

The Colin Holden Charitable Trust, The Ursula Hoff Institute, The S. R. Stoneman Foundation, Meryll and Norman Wodetzki, Sofitel Melbourne, Trinity College and the University of Melbourne's Faculty of Arts, School of Culture and Communication, the Australian Centre, the VCA and CoVA.

The publication, *Horizon Lines: Marking 50 Years of Print Scholarship*, is generously supported by the Gordon Darling Foundation and Meryll and Norman Wodetzki.

The exhibition, *Horizon lines: the ambitions of a print collection*, is presented by Kerriane Stone and the University's Students and Scholarly Services.



The symposium convenors also wish to acknowledge the support of:

The Print Council of Australia

The Australian Print Workshop

The Geelong Art Gallery

