

LARGE FONT LABELS
PLEASE RETURN

Palpable:
Works on paper from the
Mosman Art Collection

21 February - 22 March

Palpable

Works on Paper from the Mosman Art Collection

Palpable brings together a variety of works on paper from the Mosman Art Collection, some of which have rarely been seen outside walls of Council buildings. Actively acquiring artwork since 1947 the Mosman Art Collection has long been committed to conserving and exhibiting the social and cultural history of the region. In the early years of the Mosman Art Prize, multiple acquisitive prizes allowed for the collection of works on paper, such as prints, drawings, watercolours and etchings.

Works on paper hold a particular fascination due to the myriad of ways in which paper can be used as a substrate; the way in which the type of paper determines the texture, depth, colour and light of the final product. Works on paper can also be seen as the first attempt, or a study, while the artist prepares to finish the work in a different medium.

Paper is an everyday material, we use it to print agendas, to write love letters, to note grocery lists, and it is often the first medium we encounter as children when we wish to make art. This exhibition aims to celebrate the surface that is 'paper', its fragility, its sturdiness, its ability to impact the composition purely due to its bumps, ridges and fibres.

While Mosman Art Prize and the related acquisitions have now focused on painting, the prize for many decades included an 'other media' category and 'watercolour' category, this allowed for a larger variety of artistic practices to be represented. During this period the Gallery gained a substantial amount of works on paper, by some of the most innovative artists of the time.

Painting has long dominated the arts industry, and in this exhibition, we see some of Australia's most renowned artists showcase their skills in a different medium. Elioth Gruner was one of the country's preeminent artists. Artist and writer Norman Lindsay said of Gruner 'The analysis of light by colour is Gruner's great contribution to the world's art'.¹ Mosman Art Gallery is fortunate to have two paintings by Gruner, and a drypoint etching work, showing greater depth to Gruner's practice, one that is less well known.

During the 1940s Australia experienced a printmaking lull after the boom of woodblock techniques and most work produced in this time was seen more as 'hobby' art.² Margaret Preston defied this with her dynamic, colourful and well executed prints, which garnered public acclaim.

Almost two decades later came the slow resurgence of printmaking, with Australian artists returning home after studying at the hailed Atelier 17 founded by influential artist Stanley William Hayter. Atelier 17 saw numerous students through its doors including Marc Chagall, Jackson Pollock, Vassily Kandinsky and other modernists. Among the students were also John Olsen, Earle Backen, and Strom Gould, who all feature in this exhibition. Earle Backen and Strom Gould went on to be the founding members of Sydney Printmakers which Ruth Faerber, Eva Kubbos, and Ruth Burgess, were all a part of, contributing to the ever changing, and exciting resurgence of the medium of paper.

Palpable showcases some of the generous donations by artists, patrons and community members to the Mosman Art Collection. Together, these works reveal the tactile and expressive nature of paper as a surface. *Palpable* invites viewers to look closely, tracing gestures, textures and processes that speak to the enduring relevance of works on paper and their vital role within the Mosman Art Collection.

Curated by Althea Kuzman

1. Norman Lindsay, *Elioth Gruner*, The Sheperd Press, Sydney, 1947, p.1

2. Rose Vickers, *Earle Backen – Printmaker & Painter*, catalogue essay, 1987, Ivan Dougherty Gallery, p.7

John McConnochie

b. Liverpool, England.

Lived and worked Sydney.



Cicada Song 1986

screenprint and synthetic polymer paint on paper

Mosman Art Collection: Winner Mosman Art Prize,
'non-traditional' category, 1986

Courtesy the artist

John McConnochie first studied Marine Architecture and Engineering in Liverpool, England before studying Graphic Arts and the Fine Arts at the Liverpool Institute. He travelled extensively through Europe, painting and exhibiting. In 1982 he established the Focus Arts School in Mosman with fellow artist Robbie Hoge.

McConnochie won the Mosman Art Prize in the 'non-traditional' category in 1986, which was judged by artist Frederick Goss, Allan Gamble OAM and artist and AGNSW Director Peter Laverty. The judges called *Cicada Song* "a brooding and sonorous work" which showed a "skillful and restrained handling of the medium".

Ruth Faerber

b. 1922–2024, Sydney.

Lived and worked Sydney.



Flying Horse 1999

bas-relief print cast in handmade paper and hand-coloured



Fragment of an Ancient Text 2 1998

bas-relief print cast in handmade paper and hand-coloured, ed. 1/10

Both: Mosman Art Collection: Donated through the Australian Government's Cultural Gifts Program by Ruth Faerber, 2008
Courtesy the estate of the artist

After delving into different printmaking techniques, Faerber soon developed her own method of hand-making paper. Faerber's work has unique sculptural qualities, created using pulped matt board sourced from framers' off cuts. Faerber would pour the paper pulp directly into moulds to create shapes. She became enamoured with stone relics from ancient civilizations, Faerber's use of paper bas-reliefs sprayed with earth tones created the illusion of archaeological objects. Paper, with Faerber's deft touch merged medium and subject together.

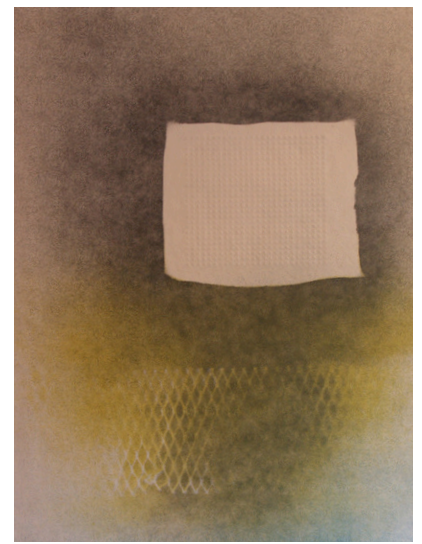
Ruth Faerber

b. 1922–2024, Sydney.

Lived and worked Sydney.

Timeless Moment 1973

lithograph, car enamel spray paint,
embossed hand-made paper, ed. 5/7



Mosman Art Collection: Donated through the
Australian Government's Cultural Gifts Program by
Ruth Faerber, 2008

Courtesy the estate of the artist

During the 1970s (and her fifth decade of artistic practice) Faerber was considered to be one of Australia's leading lithographers and received international and national recognition for her spiritual and symbolic lithographs using spray painted tones.

Faerber was groundbreaking in her use of car enamel spray paint, which is applied with precise skill to create subtle graduations of tone. She used this technique to express feelings in abstract form.

Timeless Moment is a prime example of this process. The embossed white square floats within an infinite space indicated by a spray of bruised lemon, blue and black layered over stencilled metal mesh to create a feeling of suspension.

1. Julie Petersen, *Paper Visionary works on paper by Ruth Faerber from the Mosman Art Collection*, catalogue essay, 2016

Clara Wabukwubuk

b. c. 1950, Arnhem Land, NT.

Lives and works Ramingining, NT.

Manyiani 1998

etching

Mosman Art Collection: Donated through the Australian Government's Cultural Gifts Program by Adrian Newstead, 2007

Courtesy of the artist

One of the most commonly painted subjects by Clara Wabukwubuk is the edible tuber called manyigani. Her work is characterised by the use of long lines, which is referred to as 'rarrk' or cross-hatching, which is a common technique in the region of Arnhem land.

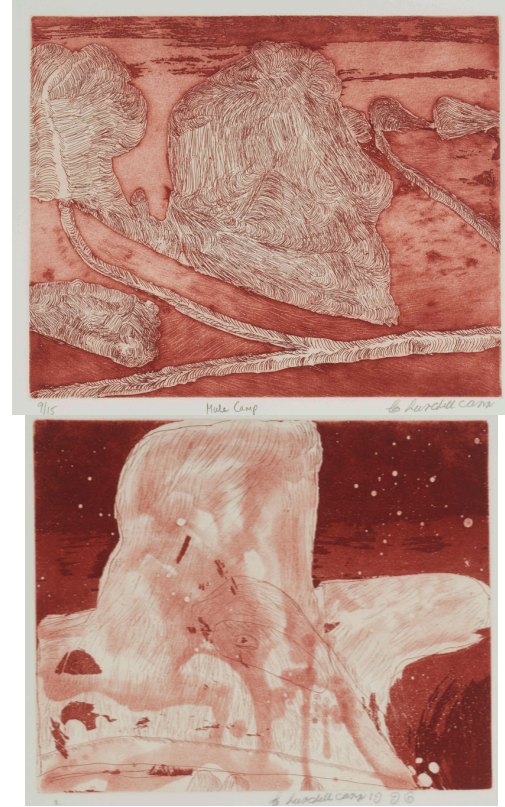


Churchill Cann

b. c. 1944-2016,
Texas Downs Station, Warmun,
WA Lived, worked and died in
Warmun Community, WA.

Mule Camp 1996
etching

Bamboo Creek Dreaming Site 1996
etching



Both: Mosman Art Collection: Donated through the
Australian Government's Cultural Gifts Program by
Adrian Newstead, 2007
Courtesy the estate of the artist

Churchill was born and grew up on Texas Downs
Station, North East of Warmun, where he worked as a
stockman for most of his life. He travelled extensively
throughout the Kimberley working on many different
cattle stations between Warmun and Broome. When
station work finished, Churchill moved to the Warmun
Community.

In the community he was well known as an important
ceremonial dancer, bushman and senior artist. His
paintings include aspects of traditional creation
stories, as well as his own experiences on Country as a
stockman and station hand.

Lloyd Rees

b. 1895, Brisbane, died 1988, Sydney. Lived and worked Sydney.

Sunrise at Sandy Bay 1984

lithograph

Mosman Art Collection: Donated through the Australian Government's Cultural Gifts

Program by Lou Klepac, 2000

Courtesy the estate of the artist



Lloyd Rees

b. 1895, Brisbane.

Lived and worked Sydney.

Died 1988, Hobart

Breezy Day, Lane Cove 1980

lithograph



Mosman Art Collection: Winner Mosman Art Prize,
'other medium' category, 1981

Courtesy the estate of the artist

Born in Brisbane Rees spent his formative years there, studying at the Brisbane Technical College. From 1912 he worked in the Queensland Government Printing Offices which ignited his interest in lithographs and other printmaking forms. He moved to Sydney in 1917, and worked in a commercial art studio while frequently exhibiting with the Royal Art Society and the NSW Society for Artists. From that point onwards, Sydney, in particular the harbour and the natural environment proved a sourced of constant inspiration and his most enduring subject.

This work won the 1981 Mosman Art Prize in the 'other medium' category awarded by artist Paul Delprat. Delprat said: "The star of the show, as far as I was concerned, was Lloyd Rees – the grand old man of Australian Art in his ecstatic celebration of the harbour".

Ken Done

b. 1940, Sydney. Lives and works Sydney

Morning September 3 1999

gouache on paper

Mosman Art Collection: Donated through the Australian Government's Cultural Gifts Program by Ken Done, 2011

Courtesy the artist and the Ken Done Gallery, Sydney

Since his first solo exhibition in 1980, Ken Done has become one of Australia's most recognised artists.

He is known for his stylised, colourful and vivacious representations of Sydney beaches, harbour and flowers.

Done has particularly been inspired by his local surrounds of Balmoral and Chinaman's Beach.



Cressida Campbell

b. 1960, Sydney. Lives and works Sydney.

John Dory 1987

woodblock print, hand painted ed. 7/10

Mosman Art Collection: Donated through the Australian Government's Cultural Gifts Program by Garry and Susie Murphie, 2005

Courtesy of the artist and Phillip Bacon Gallery, Brisbane

Cressida Campbell is one of Australia's most significant contemporary artists working across painting and printmaking. Her compositions are directly inspired by her surroundings, and for over four decades she has transformed her everyday scenes, objects and occurrences into prints and painted woodblocks.

Cambell's woodblock paintings and prints capture moments that are overlooked, and celebrates the transitory moments of life, much like this John Dory fish that has been plated up, served and ready to be consumed.



Ruth Faerber

b. 1922–2024, Sydney.

Lived and worked Sydney.



Aquarium 1965

lithograph on stone paper, ed. 5/7

Mosman Art Collection: Donated through the Australian Government's Cultural Gifts Program by Ruth Faerber, 2008

Courtesy the estate of the artist

This work is an early example of Faerber's keen eye for design and curiosity in the new lithography techniques she had learnt. She was first introduced to lithography in the early 1960s when fellow artist Joy Ewart set up the Workshop Art Centre in Willoughby. Faerber has described her reaction to learning lithography as a process similar to falling in love.¹

Aquarium uses lithography to overlay colour, shape and line to create a dynamic, bustling abstracted surface, based on the movement of fish in her garden pond.²

1 and 2. Interview with Ruth Faerber, Mosman Art Gallery, 7 June 2016

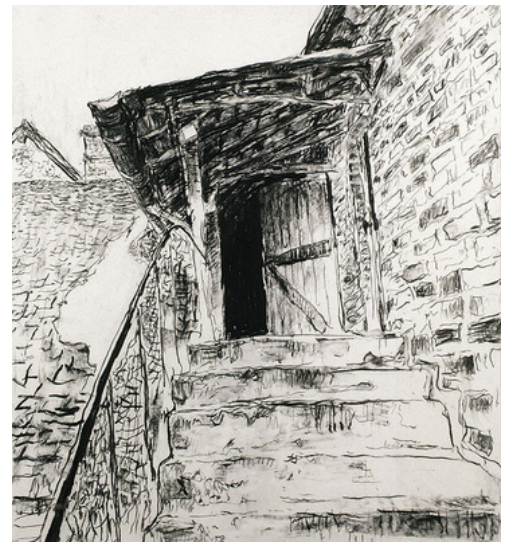
Tom Carment

b. 1954, Sydney.

Lives and works Sydney

Backsteps, St. Martin 1988

charcoal on paper



Mosman Art Collection: Joint winner Mosman Art Prize, 'other medium', 1988

Courtesy the estate of the artist

Tom Carment is a Sydney-based artist who studied at the Julian Ashton Art School, and has since produced an impressive body of work, with a particular focus on landscapes and portraits.

This work was produced when he was on an artist residency in France in 1986. He won the inaugural Allan Gamble award for the built environment and has been a joint winner of the Mosman Art Prize twice.

He has also exhibited extensively and his work has been included in the Archibald, Wynne and Sir Sulman Prizes multiple times.

Lloyd Rees

b. 1895, Brisbane, died 1988,
Sydney. Lived and worked
Sydney.

LEFT TO RIGHT

The Two Peaks,
Southern Tasmania 1988

lithograph

Untitled (The Derwent, Hobart) 1982

lithograph

Both: Mosman Art Collection: Donated through
the Australian Government's Cultural Gifts
Program by Lou Klepac, 2000
Courtesy the estate of the artist

Lloyd Rees had an endless fascination with the
natural landscape, much of which informed his
gestural and free-wheeling movements.

Rees began visiting Hobart consistently, twice a
year, after his son moved there in 1967. He
continued to depict the ever changing light and
landscape of Tasmania despite his failing eyesight
and in 1982 won the Wynne prize for *Morning on
the Derwent* 1982, a river and estuary in Tasmania.
This location inspired this lithographic series
Sandy Bay set, 1983-84, which charts the
sensation of light passing on a sunny day over the
River Derwent in Hobart.



Ruth Burgess

b. 1932, Sydney.

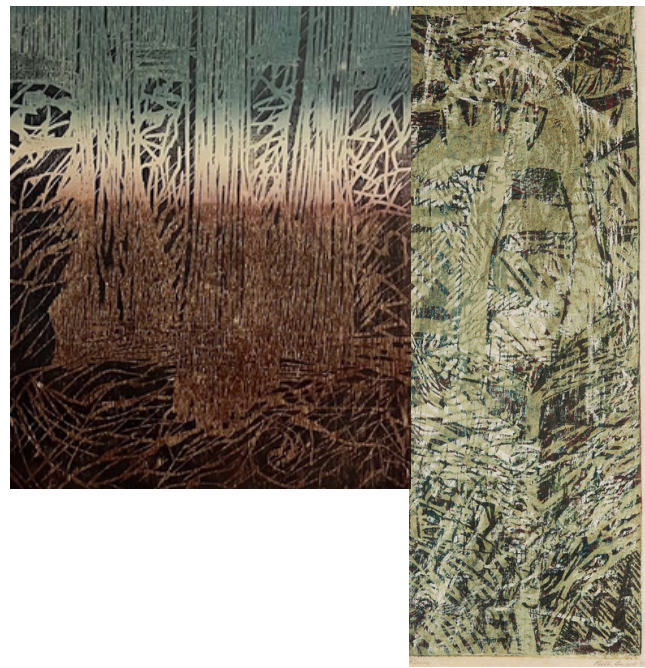
Lives and works Sydney

Untitled 1997

woodcut on Japanese paper,
ed. 2/5

Rain 1995

woodcut on Japanese
paper, ed. 2/2



Both: Mosman Art Collection: Donated by Dr
Jonathan Phillips and Irene Sniatynskj, 2023
Courtesy the estate of the artist

Ruth Burgess is a prominent Sydney printmaker, whose career spans over 4 decades. Originally trained in drawing and painting, Burgess finally found her medium with the encouragement of friend Hendrik Kolenberg (who was the Senior Curator of Australian prints, drawing and watercolours at AGNSW). Her interest in Asian art practices also spurred her intense love of learning woodblock engraving and prints, a medium where her art practice truly flourished.

“The forest in which I live has long been the symbolic material for my work. Here, leaves, branches, tree trunks, stars, insects, sun, light, birds, moon and the distant sky, wind all create a chaotic order – an enigma of illusion where moments of bliss reveal the true nature of our experience.

- Ruth Burgess, 2013

Ruth Faerber

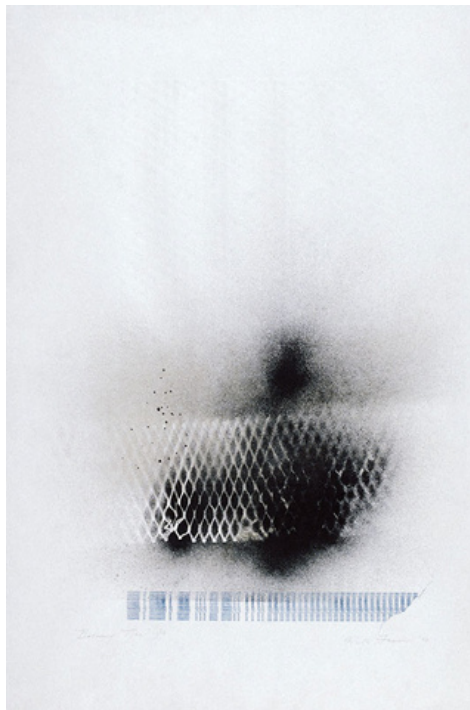
b. 1922–2024, Sydney. Lived and worked Sydney.

Between Time 1972

lithograph on stone paper

Mosman Art Collection: Donated through the
Australian Government's Cultural Gifts Program by
Ruth Faerber, 2008

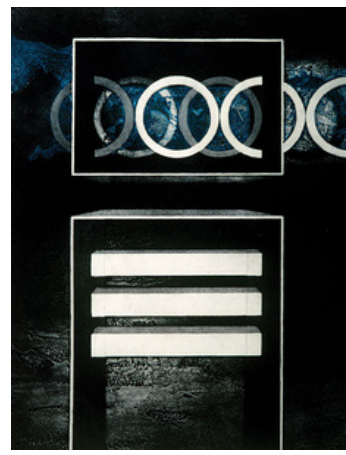
Courtesy the estate of the artist



Earle Backen

b. 1928–2005, Sydney.

Lived and worked Sydney.



Space Structure with Moving Circles 1971
etching on paper

Mosman Art Collection: Winner Mosman Art Prize,
'other medium' category, 1971

Courtesy the estate of the artist

Earle Backen played a pivotal role in the revitalisation of printmaking as a fine art in Sydney. After winning the NSW Travelling Scholarship in 1954 Backen studied etching and engraving at Atelier 17 under Henri Gaetz and S.W. Hayter. He exhibited his works in Paris and America and returned to Australia in the 1960s. In 1961 he became a founding member of the Sydney Printmakers and began teaching printmaking at the National Art School. Under his tutelage, despite a lack of materials and resources, printmaking flourished.

He won the 'other medium' category in the Mosman Art Prize on three occasions with this work *Dust Storm* (1965), *Ancient Structure* (1970) and *Space structure and moving circles* (1971).

During this period Backen was considered the foremost printmaker in Australia and this work is a prime example of his creativity and control of the medium.

Earle Backen

b. 1928–2005 Sydney.

Lived and worked Sydney.

Dust Storm 1965

etching on paper



Mosman Art Collection: Winner Mosman Art Prize,
'other medium' category, 1965

Courtesy the estate of the artist

Dust Storm was Earle Backen's first of three Mosman Art Prize wins. This 1965 prize was judged by artist Thomas Gleghorn OAM.

Gleghorn stated: "The Earle Backen print is a very fine example of contemporary printmaking at its best – the work of a truly professional printmaker".

Backen's skill of etching is on full display here, showcasing the colour, gradients and depth of the paper surface.

Strom Gould

b. 1910, Letchworth, England,
died Port Douglas, QLD.
Lived and worked Sydney.



The Pub Counter 1961
colour etching on paper

Mosman Art Collection: Winner Mosman Art Prize,
'other media' category, 1961
Courtesy the estate of the artist

Charles 'Strom' Gould was well known as a prolific painter, printmaker, illustrator, cartoonist and teacher in his lifetime. Born in England, Gould studied art in London and design in Berlin before emigrating to Australia in 1935. He worked as an illustrator and cartoonist for Fairfax before teaching at the National Art School. He was also a founding member of the Sydney Printmakers.

Gould won the 'other media' category in the 1961 Mosman Art Prize, judged by artist Shay Docking. Docking commented: "*The Pub Counter* by Strom Gould, a colour etching is a brilliantly competent work, technically impressive and with an emotional impact in its rich browns and loosely designed galaxy-like composition".

Tracey Moffatt

b. 1960, Brisbane. Lives and works Sydney.

Up in the Sky #16 1997

offset lithograph

Mosman Art Collection: Donated by the artist,
2016

Courtesy the artist and Roslyn Oxley9 Gallery

The *Up in the Sky* photographic series alludes to a narrative of struggle, class, race and brutality set in an archetypal Australian town. The series highlights staged scenes which could be drawn from any number of epic dramas - all set in the dusty streets of Broken Hill.

Here we have image 16 of 25, two men entangled in what looks a brawl.



Margaret Preston

b. 1875–1963 Sydney.

Lived and worked Sydney.



untitled (Flowers in Jug) c.1929

woodcut, printed in black ink, hand coloured in gouache on thin cream laid Japanese paper

Mosman Art Collection

Courtesy the estate of the artist

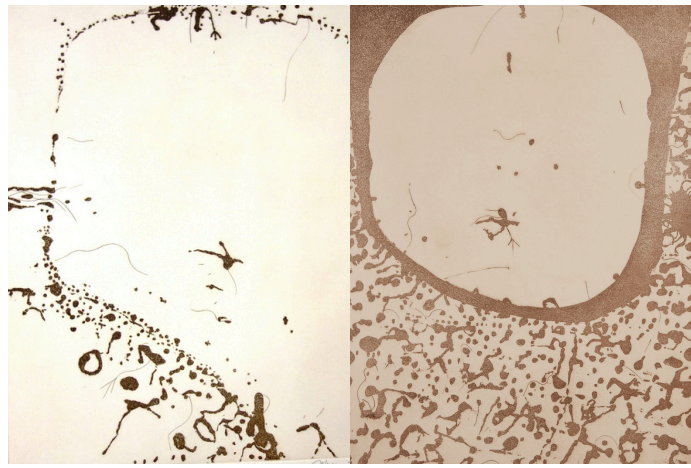
Margaret Preston has remained one of the most celebrated of Australia's artists. She is a central figure in a group of early twentieth century modernists whose exuberant, cosmopolitan paintings and prints represent not only one of the most distinctive and innovative periods in Australian art, but whose works have been seen, since their time of production, as quintessentially Sydney images.

Having travelled extensively across Europe in the early 1900s, she returned to Sydney in 1919. She worked on still lifes in a modernist style, informed by her experience of avant-garde art in Europe and characterised by bold geometric shapes and black outlines. Using both painting and woodcut, she stylised domestic objects and native Australian flowers into dynamic, formally precise compositions like the one we see here.

John Olsen

b. 1928–2023 Sydney.

Lived and worked Sydney.



LEFT TO RIGHT

The Cooper Enters the Void 1975

etching on paper, edition 29/50

Life Drawn towards the void 1975

etching on paper, edition 29/50

Both: Mosman Art Collection: Donated through the Australian Government's Cultural Gifts Program by Ruth Faerber, 2014

Courtesy the estate of the artist

John Olsen's career spanned over seven decades and he created a distinct pictorial vision which captured the spirit and character of Australia.

Olsen first visited Lake Eyre (Kati Thanda) in October 1974 and was moved by the landscape he described it as 'a bowl of endless sky [to] a point of limitless nothing'. He saw Lake Eyre as 'the void' a place for the vastness of the cycle of life and¹ death, a place from which creation springs.

1. John Olsen, artist page, Art Gallery of New South Wales <https://www.artgallery.nsw.gov.au/collection/artists/olsen-john/>, date accessed 10 February 2026

Elioth Gruner

b. 1882, Gisborne, New Zealand.

Died 1939, Sydney.

Lived and worked Sydney.



Untitled (Drypoint Etching) date unknown
etching on paper

Mosman Art Collection: Donated by Joan
Lemaire, 2001

Courtesy the estate of the artist

During the early years of the twentieth century, Elioth Gruner painted with a singular vision, some of the most atmospheric paintings in the entire compass of Australian Art.

‘Elioth Gruner produced only a few prints, all drypoints, possibly inspired by the work of his friend Norman Lindsay, or by a small etching sent to him by Hans Heysen. Gruner liked the feathery, romantic quality of line made using the drypoint method, as well as the directness with which it can be made on a plate, which suited his practice of working *en plein air*. He would occasionally print a plate using different quantities and wiping of ink, to create¹ a different effects of light in the printed images.’

1. Anne Ryan, 'Australian etchings and engravings 1880s-1930s from the Gallery's collection', AGNSW, Sydney 2007

Brett Whiteley

b. 1939–1992 Sydney. Lived and worked Sydney.

The Daisies 1976

ink on paper

Mosman Art Collection: Donated through the Australian Government's Cultural Gifts Program by Garry and Susie Murphie, 2005
Courtesy the estate of the artist

Brett Whiteley worked across painting, sculpture, graphic arts and drawing, and is best known for his fluid gestures in paintings of interiors, nudes and harbour scenes.

Throughout his early career Whiteley attended drawing classes at the National Art School. It was during this time that he first encountered the work of Lloyd Rees, whose work long continued to influence Whiteley's practice.



John Olsen

b. 1928–2023 Sydney. Lived and worked Sydney.

LEFT TO RIGHT

Emus by the lake 1975

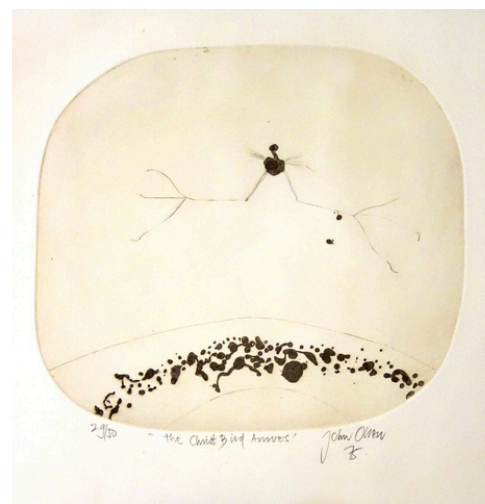
etching on paper

The Christ Bird Arrives 1975

etching on paper

Both: Mosman Art Collection: Donated through the Australian Government's Cultural Gifts Program by Ruth Faerber, 2014
Courtesy the estate of the artist

Upon observing the cycle of life at Lake Eyre, Olsen was invited to join a film crew developing the *Wild Australia* series of documentaries. From this point onwards his artworks featured depictions of wildlife, including birds, frogs and sea-life.



Marlee Napaurrula

b. 1938–c.2010 Irrimarti, Northern Territory. Lived and worked in Haasts Bluff, NT, (Pintupi country).

Nulla Nullas 1998

screenprint on paper

Mosman Art Collection: Donated through the Australian Government's Cultural Gifts Program by Adrian Newstead, 2007

Courtesy the estate of the artist

Marlee Napurrula was a respected Pintupi artist known for her vibrant, distinctive paintings of nulla nulla, and the desert blooms of the Western Desert landscapes. The nulla nulla motif was signature in Napurrula's practice. Nulla nulla are objects used to hunt and stun animals, or as weapons in times of conflict. In Napurrula's paintings, the nulla nulla depicted are those left behind by creation ancestors, which can now be seen as a series of hills on her Country.



Ruth Burgess

b. 1932, Sydney.

Lives and works Sydney

First Light of Day 2001

woodcut on Japanese paper, ed. 2/3



Mosman Art Collection: Donated by Dr
Jonathan Phillips and Irene Sniatynskj, 2023
Courtesy the estate of the artist

“The seasons and times of day, the light and the wind, the figures (often dancing) represent a continuous statement, something like preludes and fugues.

I use a more delicate effect of the cutting which expresses the canopies of the forest, the vertical strength of the trees and the complexity of the understory.

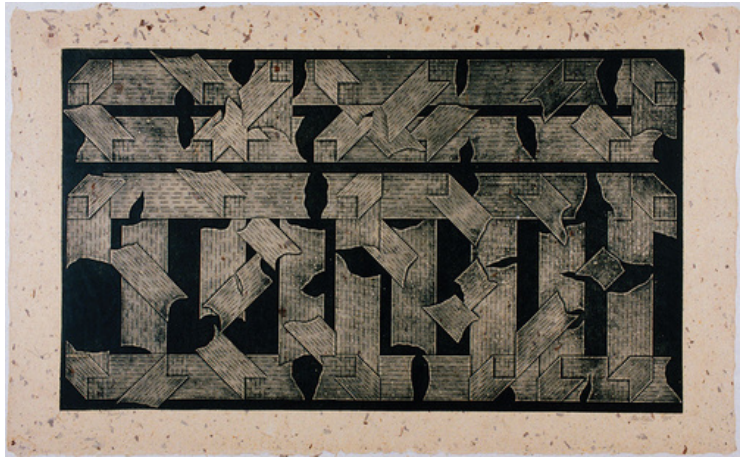
The essence of wood engraving is to cut from the dark to the light, which is essentially the path of all my work.”

- Ruth Burgess, 2013

Max Miller

b. 1940, Wellington.

Lives and works Sydney.



Frieze 1975

etching on paper

Mosman Art Collection: Winner Mosman Art Prize,
'other medium' category, 1976

Courtesy the estate of the artist

Max Miller is a prolific printmaker. He studied at The Julian Ashton School, at East Sydney Technical College, and in Florence, Italy and London. After furthering his knowledge abroad, Miller returned to Australia in the 70s and taught printmaking at East Sydney and Randwick Technical Colleges.

In the late 70s he moved to the Southern Highlands and established a printmaking workshop. Miller earned the reputation as one of the foremost master printers in Australia. In this capacity Miller worked with John Olsen, Lloyd Rees and Arthur Boyd.

Frieze reflects Miller's strong interest in Buddhist religion and art, utilising the geometric shapes and overlaid white forms. This print is held in the collection of the Art Gallery of NSW.

Judith White

b. 1941, Sydney. Lives and works Sydney.

Pitt Street 1983

watercolour on paper

Mosman Art Collection: Winner Mosman Art Prize, 'non-traditional' category, 1983

Courtesy the estate of the artist

Judith White's *Pitt Street* was a joint winner of the 1983 Mosman Art Prize. It is a prime example of White's unique rendering of her subjects using a variety of media and texture.

The prize was judged by Allan Gamble OAM, artist, architect, Mosman Council Alderman and founder of the Mosman Art Prize. He called White's work "a vigorous and enterprising watercolour of agreeable freshness". Stating that "the use of such fluid, transparent colour calls for the confident, speedy execution aimed for by most watercolour painters, but only rarely achieved".



Frederic Bates

b. 1906, London, England, died 1979, Sydney. Lived and worked Sydney.

Night Trains 1957

watercolour on paper

Mosman Art Collection: Winner Mosman Art Prize, 'watercolour category', 1957

Courtesy the estate of the artist



Frederic Bates is a renowned Australian artist and was primarily known for his command and skill of watercolour. He served in the second world war and after returning to Australia he studied art at what is now known as the National Art School. He later went on to teach watercolour, design, drawing and oil painting at his alma mater and other colleges.

Bates won numerous awards including the Wynne and Mosman Art Prize, and was President of the Australian Watercolour Institute. He was awarded an OAM for his services to Australian Art.

Night Trains won the 1957 'watercolour' category of the Mosman Art Prize. The judge was Associate professor Dorothy Cogswell of Mt Holyoke College, Massachusetts, USA. Her judge's report states: "*Night Trains* is a skillful handling of the difficult medium of pure watercolour, transparently applied to give the illusion of the broken pattern of artificial light upon the mechanical forms comprising a modern metropolis".

Ronald Fletcher

b. 1925, Melbourne.

Lived and worked Melbourne.

No Thoroughfare 1955
watercolour on paper



Mosman Art Collection: Winner Mosman Art Prize,
'watercolour' category, 1955
Courtesy the estate of the artist

Ron Russell Fletcher was born in Melbourne in 1925. He trained as an art teacher but forged a successful career in advertising, which took him to live in Toronto, Canada.

He returned to Australia and continued to run a successful advertising art studio. As a designer he has five series of postage stamps to his credit.

Fletcher was heavily involved in the Victorian Arts Society, then Australian Guild of Realist Artists and the Watercolour Society of Victoria.

Eva Kubbos

b. 1928 Lithuania.

Lives and works Sydney.

Autumn Games 1964

watercolour on paper



Mosman Art Collection: Winner Mosman Art Prize,
'watercolour' category, 1964

Courtesy the estate of the artist

Eva Kubbos is best known for her watercolours and a creative aesthetic which showcased her technical skill and innovative gestures. She was born in Lithuania and studied art in Berlin, emigrating to Australia in 1952. She was close friends with the artist Henry Salkauskas, with whom she became a founding member of the Sydney Printmakers. Kubbos was prolific in producing watercolours and won the Wynne Watercolour Prizes three times as well as winning the Trustees Watercolour Prize at AGNSW four times.

This work was the winner of the 'watercolour' category of the 1964 Mosman Art Prize, judged by Douglas Dundas, head of the National Art School. He states: "*Autumn Games* by Eva Kubbos immediately proclaimed itself the prizewinner by virtue of its command of the medium in large areas, and its richness of tone and colour".

Printmaking is the art of creating images by transferring ink from a prepared surface, such as a plate, block or screen, onto paper or another material. Techniques include relief, intaglio, lithography and screenprinting, each producing distinct visual qualities. Printmaking allows artists to produce multiple impressions from a single image while still retaining evidence of the artist's hand, balancing repetition with variation.

Lithography is a printmaking technique based on the natural repulsion between grease and water. An image is drawn onto a flat stone or metal plate using a greasy material, such as a crayon or ink. The surface is then treated so that the drawn areas attract ink while the untouched areas hold water and repel it. When ink is rolled over the surface and paper is pressed onto it, the image transfers cleanly. Lithography is valued for its ability to capture expressive, drawn marks and tonal variation, closely resembling the artist's original hand.

Screenprinting is a printmaking technique in which ink is pushed through a fine mesh screen onto a surface, typically paper or fabric. A stencil blocks certain areas of the screen, allowing ink to pass through only where the image is intended. This process produces bold, flat areas of colour and sharp edges. Screenprinting is highly versatile, enabling layered images, vibrant colours and repeatable editions, and has been widely used in fine art, graphic design and commercial printing.

Relief printing is a printmaking technique in which the raised surface of a block or plate carries the ink, while the carved-away areas remain unprinted. The image is printed by pressing paper onto the inked surface. Common relief methods include woodcut and linocut, and the technique is known for its bold contrasts, clear shapes and graphic quality.

Woodblock printing is a relief printmaking technique in which an image is carved into the surface of a wooden block. The raised areas are inked while the cut-away sections remain unprinted. Paper is then pressed onto the block to transfer the image. Woodblock printing is valued for its strong graphic qualities, visible grain textures and its long history in both Eastern and Western artistic traditions.

Intaglio is a family of printmaking techniques in which an image is incised into a surface, usually a metal plate. Ink is worked into the recessed lines or areas and the surface is wiped clean, leaving ink only in the grooves. Damp paper is then pressed into the plate under high pressure to draw out the ink. Intaglio processes, such as etching, drypoint and engraving, are known for their fine lines, rich tones and tactile surface quality.

Drypoint is an intaglio printmaking technique in which an image is scratched directly into a plate using a sharp needle. The process creates raised burrs along the incised lines that hold ink, producing rich, soft and expressive marks when printed onto damp paper. Unlike traditional etching, drypoint uses no acid, relying instead on the physical action of drawing into the plate. Because the delicate burrs wear down with each pass through the press, drypoint prints are typically produced in small editions.

Watercolour on paper is a painting technique in which pigments mixed with water are applied to paper, allowing the surface to absorb the paint and create translucent layers of colour. The fluid nature of the medium enables soft washes, subtle tonal shifts and spontaneous effects, often influenced by the texture and absorbency of the paper. Watercolour is valued for its lightness, luminosity and the balance it requires between control and chance.

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