



fYREGALLERY

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**SUSAN DOROTHEA WHITE**  
**CELEBRATING 50 YEARS OF**  
**WHITE'S ART IN A UNIQUE SURVEY**  
**OF HER PRINTS 1960–2010**

**FRIDAY 12 NOVEMBER–MONDAY 20 DECEMBER 2010**

*Historically, artists have been employed by leading institutions to bring emotional truth to established principles. Yet in our new global society, no institution has the wide acceptance to create values and direction for the majority of people. Markets in free societies are rapidly replacing governments and religious institutions as regulators of the highest authority, and markets perform without values: they do not converse in a human tongue. The arts can break new ground here, bringing human consciousness to bear on these flows of product and capital, energizing our interpersonal connections, and opening new doors for invention and practice...Art, after all, is about rearranging us, creating surprising juxtapositions, emotional openings, startling presences, flight paths to the eternal.<sup>1</sup>*

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<sup>1</sup> "The Art of Possibility: Transforming Professional and Personal Life", Rosamund Stone Sander & Benjamin Sander

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<sup>1</sup> "The Art of Possibility: Transforming Professional and Personal Life", Rosamund Stone Sander & Benjamin Sander



## **Susan Dorothea White**

Celebrating 50 years of White's multidisciplinary art in a unique survey of her

**Lithographs, Etchings, Linocuts, and Woodcuts  
1960–2010**



## Director's Statement

From the moment I saw my first White print, ***Storm in a Tea Cup***, I was intrigued and captivated by the wit and skill of outstanding Australian multidisciplinary artist, Susan Dorothea White. These days she is better known as a sculptor and a painter so it is a tremendous privilege to show a survey of her prints stretching back over five decades. When asked what has sustained her art-making for more than 50 years, White says

*...my work is inspired by my passion for human rights issues, the environment, and by my love of family, art, and music...personal experience also fuels my creativity.. For me Art is a way of life that I have pursued regardless of my circumstances. I gather inspiration from my experiences.<sup>2</sup>*

Born in Adelaide, South Australia in 1941, White grew up in Broken Hill surrounded by family members who encouraged her love of art. Boarding school in Adelaide, beginning in 1954, showed White that she did not suit a regimented life and she pined for the school holidays when she would return home to paint and draw the outback landscape. At age 15 she decided on a career as an artist, choosing art over music, but remained at school to complete her Leaving Certificate.

She studied at the South Australian School of Art (SASA) in Adelaide, where she was awarded both the 1959 Fine Art and Drawing Prizes. Here she was fortunate to be taught by such well-known Australian artists as Dora Chapman and James Cant, who instructed her in painting and drawing and instilled in her a love of sketching from daily life. Her passion for lithography was ignited by the newly established Printmaking Department under Udo Sellbach; Jacqueline Hick taught her etching. Every term break, she returned home to Broken Hill to paint the outback landscape and portrait commissions.

The international swing towards abstract art in the early 60s did not suit White's temperament and sensibilities, prompting her to leave SASA the middle of 1960 for Sydney to study fulltime at the Julian Ashton Art School under Henry Gibbons. She always went back home in the holidays to paint. Her first solo exhibition in 1962 in Broken Hill, comprising 60 works: paintings, drawings, lithographs and etchings, was a sell-out.

That same year White married and moved into lodgings in Paddington which she has described variously as "squalid" but undaunted by her days working in menial jobs, such as taking on shift-work selling newspapers at Sydney's Wynyard station, she always found time to paint and draw. Her unswerving dedication to her inner muse is a profoundly important element in understanding the story of White's creative life. Whether it was the mattress stacked upright against the wall to make space for painting large pictures, or later her determination to combine motherhood and art by finding ways to work from home dress-making or making paper flowers that she sold from the pram in the street, she never stopped thinking of herself as an artist. Her daughter had arrived on the scene in 1964, followed by a son a year later. Another son was born after the family moved to Glebe. Unlike so many of her fellow women artists for whom the demands of motherhood and child-rearing often stood in competition with their desire to create art, White maintains that rearing her three children did not prevent her from creating. She says rather

*... the children, the joy of my life, provided inspiration and subject matter, [and] they still do, with the addition of grandchildren... my artist son is now my confidant in art.*

Tragically much of White's artwork was vandalised and destroyed around this time. Works that survived are those that were sold or happened to be with relatives.

A single parent by 1971, White was at last able to exhibit again. She worked as a waitress in the evenings and painted during the day for her solo exhibition at the Adelaide Festival of Arts in 1972. She says

*...My bedroom was my studio!*

Around this time she also recommenced lithography at the Workshop Arts Centre, and from this period on, she exhibited continually in group shows around Australia. She met her current partner and in 1973 the family moved

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<sup>2</sup> This note draws heavily on biographical information provided on White's website and is quoted with permission. [http://www.susandwhite.com.au/artworks\\_prints.html](http://www.susandwhite.com.au/artworks_prints.html)

from Glebe to Annandale, where she began establishing a lithographic workshop in her studio, which by now had moved out of her bedroom to a space under the house. In a remarkable feat of domestic engineering White modified a hand-washing wringer and a plywood panel to use as a hand press until she could afford a "proper" printing press in 1975.

From 1977 to 1980 she exhibited paintings and prints in a continuously changing solo show at the University of Sydney Seymour Centre and held a solo exhibition of lithographs in Sydney in 1978. Following her six months in Germany with the family in 1979, she returned to Munich in 1980 for a solo show of her paintings, prints, and drawings. When back in Australia, she held an exhibition of watercolours depicting people at the Seymour Centre the same year. From 1980 onwards White's lithographs and blockprints were selected by international jurors to represent Australia in print biennales and triennales around the world – in Japan, Italy, UK, Poland, Germany, France, Canada, USA, Spain, Netherlands, Yugoslavia, to name but a few. Between 1981 and 1991 her work was selected five times for the prestigious International Biennial of Graphic Art, Ljubljana. It is salutary to note that the same prints were often rejected from exhibitions in Australia.

From 1980 White went on to have many of her lithographs and blockprints accepted to represent Australia in numerous international exhibitions and biennales. For the NSW Women and Arts Festival in 1982, White co-ordinated an exhibition "Eight Women Artists" at the Glebe Town Hall.<sup>3</sup> In the mid-1980s White took up sculpture again, carving wood and sandstone and working in bronze. She held a solo show of paintings, sculptures, prints and drawings in Sydney in 1986. A trip to Europe in 1989 led to a solo exhibition of paintings, sculptures, prints, and drawings in Amsterdam in 1990, followed by a solo show in Cologne in 1991. White lived in Europe for nine months during this time and also exhibited in group shows there, exhibiting in group shows in Europe and garnering a distinguished reputation for her socially progressive and sometimes confronting subject matter.

Controversial in Australia, her large painting **The First Supper**, was acclaimed by European critics. White says

*...The Australian critic who ridiculed **The First Supper** in a review, when it was exhibited in the Blake Prize Exhibition, did me a favour by encouraging me to exhibit it in Europe.*

The painting featured in *Kunstbeeld* and was purchased by a collector in Germany. White's powerful image, with its lush table of multicultural feasting women, focused on a central figure of an Australian indigenous woman, continues to spark interest. In a thesis and 1999 research article, Dr. H. Shugart analysed **The First Supper** as a subversive postmodern ironic reading of Leonardo Da Vinci's Last Supper.<sup>4</sup>

In 1994 White was invited to exhibit paintings, sculptures, and prints in a group show in New York, which was reviewed by the New York critic Dorothy Roatz Myers. Myers wrote

*...White's prints carry important sociological messages as exemplified by **The Seven Deadly Sins**, somber and serious, done entirely in black and white in a zodiac-like format. The center circle, 'The Eye of Gaia Sees All', is the core of the message. The seven deadly sins are illustrated in sections around the outside edge of the circle: they are self-effacement, workaholism, sycophancy, squandering, indifference, celibacy, and dieting. Her wry humor shows a bit here.<sup>5</sup>*

Serious brain surgery in 1996 to remove a deep tumour (acoustic neuroma) failed to destroy White's indomitable desire to create. Left with permanent hearing impairment and balance difficulties; her traumatic experience, and slow recovery, inspired several self-portraits. To improve her balance she took up Thai Chi and cycling, and by 1998 she was exhibiting again in New York (SoHo) with a solo show of paintings, sculpture, drawings and prints, also favourably reviewed by NY critics. Ed McCormack wrote

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<sup>3</sup> White's lithographic print "Octopus" was used as the design for the invitation to the 1982 show

<sup>4</sup> Shugart, Helene A. 'Postmodern irony as subversive rhetorical strategy', *Western Journal of Communication*, vol. 63, no. 4, 1999, pp. 433–455

<sup>5</sup> Dorothy Roatz Myers, *Art Talk*, New York, 1994

... Susan Dorothea White is an extraordinary artist and her exhibition at Montserrat is a truly magnificent show. I have not seen narrative paintings to compare with these in quite some time, perhaps never in recent times.<sup>6</sup>

The Hechinger Collection (Washington, DC) purchased her mixed-media assemblage ***It Cuts Both Ways***, which was displayed in a long-term exhibition in the National Building Museum (Washington) from 2000 to 2004. She exhibited bronzes in Nice in 2000 and mixed-media assemblages in Florence in 2001. The Buhl Collection (New York) commissioned her to produce a large bronze sculpture of ***Stretching the Imagination***, which was completed in 2005. The same year White was asked to produce a *Masterclass Guide: Draw Like Da Vinci* for Cassell, London (published 2006). Putting aside her usual art practice for seven months to write and illustrate this book, White produced over 100 artworks, including her wonderful ***Sex Change for Vitruvian Man***, which demonstrates what happens to the golden section when woman enters the frame. The book is published in 4 languages including French and was highly rated in a review on [www.about.com](http://www.about.com)<sup>7</sup>

In 2000 she co-established the extraordinary anatomy drawing workshops (*Step into Leonardo's Shoes*) at The University of New South Wales (School of Medical Sciences) where artists, students, and beginners in drawing had the opportunity to draw dissected human specimens. White herself has produced a large body of anatomical drawings. Such fundamental studies provide a wealth of authentic detail in many of White's compositions involving the human figure across the spectrum of her media.

It is a rare opportunity for me, as FyreGallery director, to bring together more than 50 of White's works on paper selected from 50 years of her multi-disciplinary art practice (from 1960 to 2010). It is a fitting tribute to an Australian artist whose skill in painting and sculpture, as well as printmaking, make her total body of work to date one of the most important by any Australian artist of the late modern period. White, who has a considerable international profile as a printmaker from showing in over 60 juried print biennales and exhibitions from 1980 to 2000, should be much better known in her own country. This current exhibition, representing a third of her printmaking oeuvre, is a chance to give her prints a higher profile in Australia. What makes White's prints so engaging, so vital and so interesting is the fundamental brilliance of her drawing. I believe White deserves to be seen and recognised as one of the most productive, courageous and brilliant printmakers of her generation. I hope this show will inspire artists and collectors who have a passion for beautifully crafted prints that challenge their viewers to do more than just look at look at them.

Finally, this is a survey show, not a retrospective, because we who love her work hope she will continue making it for many years yet. The omens are good. White went on record recently saying,

*I work on many projects at the same time. Among the works presently on the go are carvings in sandstone, wood, and marble, mixed-media sculpture assemblages, acrylic paintings, and works on paper. I develop my ideas through drawing – my sketchbook is always at hand to capture what I see and jot down ideas. My imagination increases with my age and I have too many ideas to bring them all to fruition.*

So we continue to watch for her sketchbook and wait to see what will come after the 2010 prints. I find it hard to imagine how they will best the ones in this show.

**Cheryl Hannah, Braidwood, September 2010**

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<sup>6</sup> Ed McCormack, critic, New York, Sept. 1998

<sup>7</sup> <http://www.susandwhite.com.au/news.html#DLDV>

## Artist's Statement

Art is a way of life for me. Drawing is the basis of my work and my sketchbook is always at hand. My imagination seems to increase with my years so that I now have too many ideas to translate them all into art.

My work is inspired by my passion for human rights issues and the environment, and by my love of family, music and nature. People have always interested me, especially children and old people: I enjoy portraying their activities, fusing narrative with fantasy. I strive to give form to the psychological aspects of the human situation and the intangible elements of nature. Many of my ideas come from literature and language and I use satire to challenge cultural norms. I like to turn adversity around by seeing its funny side.

I experiment with different forms of perspective, such as the use of concentric circles and radii, and also the combination of actual size with foreshortening in aerial views. Another device is the fugal composition where I repeat the subject several times from different viewpoints. The harmony in the proportions of the golden section is the essence of beauty and I try to achieve this natural balance in my work.

Painting, sculpture, and printmaking are of equal importance to me, but some techniques such as acrylic, watercolour, bronze, stone, or wood are better suited to express a certain idea than others. My sculpture assemblages explore the ways in which we have an effect on each other and the world, expressing this relationship symbolically.

Ever since my father gave me a set of Swiss carving tools for my tenth birthday, I have enjoyed carving wood, leading me naturally to the process of woodcut and block printing. On the other hand I was attracted to lithography because it offers more scope than other printmaking techniques. Lithography avoids the harshness of the rectilinear outline of the etching plate and woodblock by allowing the boundary to flow in free form and fade softly. Lifting a print from the *flat* surface of a stone or lithographic plate is like magic. A full range of colour effects is achievable in lithography and the finest white lines can be drawn in gum or by scraping the stone.

However, making my 2010 woodblocks for this exhibition has reminded me why I love to carve. To execute **GooseCamp Kakadu: Moonrise at Sunset** took months for me to work out the composition. Carving the block felt like it was taking me forever because the patterns of airflow in the sky were particularly difficult to carve. They represent the encroaching darkness and the disturbed areas are meant to convey the sound of the magpie-geese flapping their wings in the stillness. The sound of the honking goose is implied by the horn-shaped trachea carried by the woman on the left (the male's trachea is a coiled instrument that can reach up to 150cm in length). Mother and daughter prepare to cook magpie-geese in the ashes. Both figures are repeated from 3 different viewpoints. The mother plucks and cuts the geese and carries the trachea, while her daughter, in the middle sears the geese in the fire. I was inspired by the humility of these gentle women, their connection to the land and their respect for nature.

**Susan Dorothea White, Amsterdam, September 2010**





1. *Goose Camp Kakadu: Moonrise at Sunset*, 2010, hand-coloured woodcut, 60.5 x 80.5 cm, ed. 15



2. *Goose Camp Kakadu: Moonrise at Sunset*, 2010, woodcut, 60.5 x 80.5 cm, ed. 10



3. *She Sees His New Clothes (She Sees Series)*, 2010, hand-coloured woodcut, 21 x 30 cm, ed. 15



4. *Not a Rothko (She Sees Series)*, 2010, woodcut & brush, 30 x 21 cm, ed. 15



5. *Germination (Sheela Seed)*, 1997, woodcut, 52 x 82 cm, ed. 25



6. *Intensive Psychiatric Care Unit, Callan Park Hospital*, 1996, woodcut, 80 x 60 cm, ed. 30  
Collection: National Gallery of Australia





7. *The Seven Deadly Sins of Modern Times*, 1993, blockprint, bleed print, 70 x 66 cm, ed. 45  
Collection: National Gallery of Australia



8. *Blind*, 1992, woodcut, 60 x 80 cm, ed. 40  
Collection: National Gallery of Australia



9. *Choosing Another Face*, 1992, lithograph, aluminium, 3 colours, bleed print, 38 x 57 cm, ed. 20

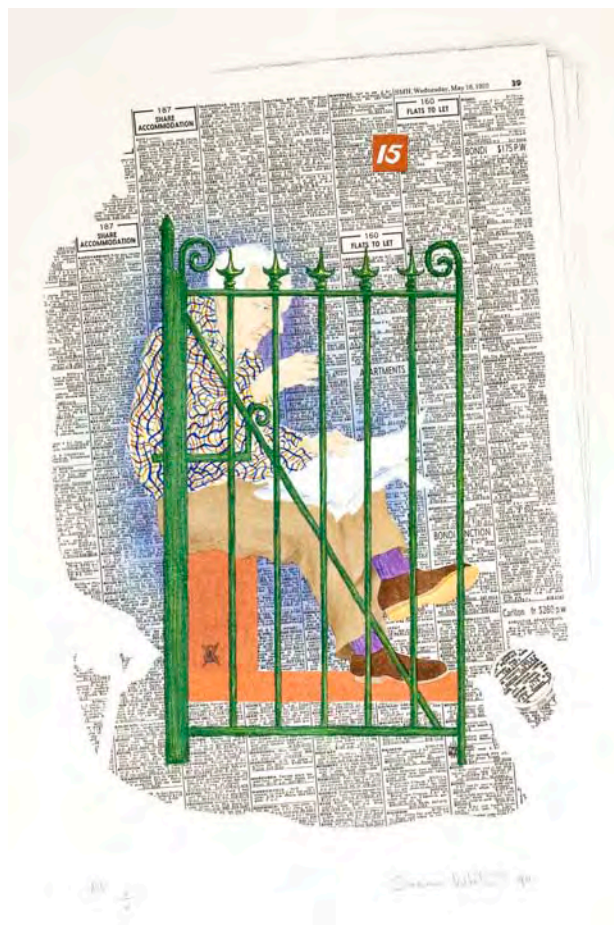


10. *Atlas*, 1991, lithograph, aluminium, 61 x 41 cm, ed. 20





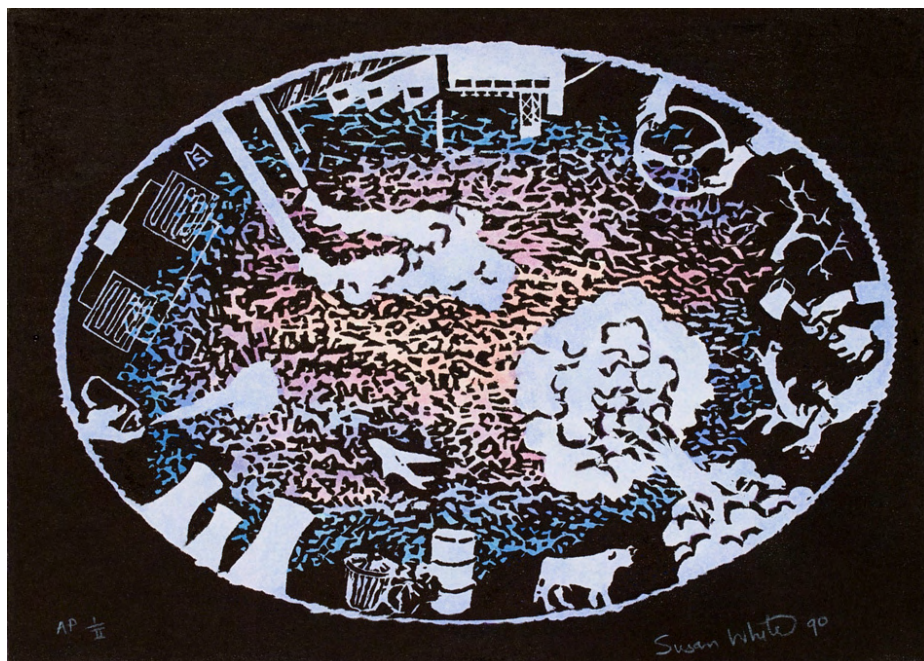
11. *Blind*, 1991, lithograph, aluminium, 41 x 61 cm, ed. 25



12. *To Let (The Diabetic Evicted from The Rocks)*, 1990, lithograph, stone, 12 colours, 57 x 38 cm, ed. 30  
Collection: National Gallery of Australia



13. *Cry Freedom*, 1990, blockprint, 57 x 38 cm, ed. 20  
Collection: National Gallery of Australia



14. *Man Creating the Hole in the Ozone Layer*, 1990, woodcut, hand-coloured, 28 x 37 cm, ed. 16



15. *Massacre No. 1*, 1989, blockprint, 57 x 38 cm, ed. 20  
Collection: National Gallery of Australia

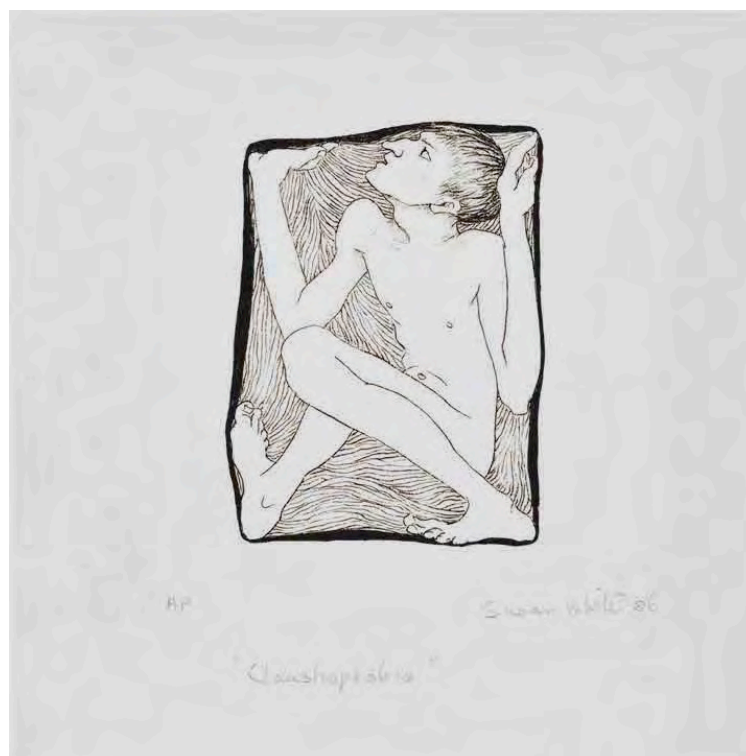


16. *Cry Freedom (Apartheid) No. 1*, 1989, lithograph, aluminium, 3 colours, 57 x 38 cm, ed. 40  
Collection: Museum of International Contemporary Graphic Art, Fredrikstad





17. *Fenced In: Kent St, The Rocks*, 1988, lithograph, aluminium, 28 x 26 cm, ed. 20



18. *Claustrophobia (Cornered)*, 1986, lithograph, aluminium, 18 x 18 cm, ed. 25

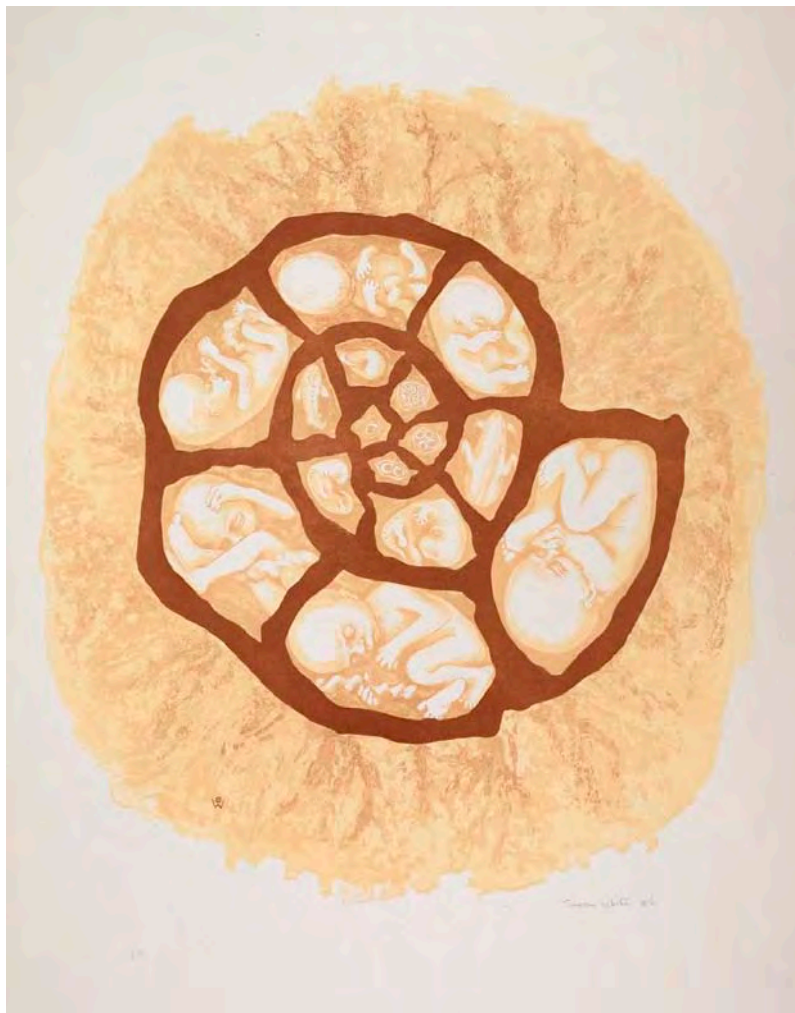


19. *The Front Veranda No. 2*, 1986, lithograph, aluminium, 15 colours, 60 x 80 cm, ed. 20  
Collection: National Gallery of Australia

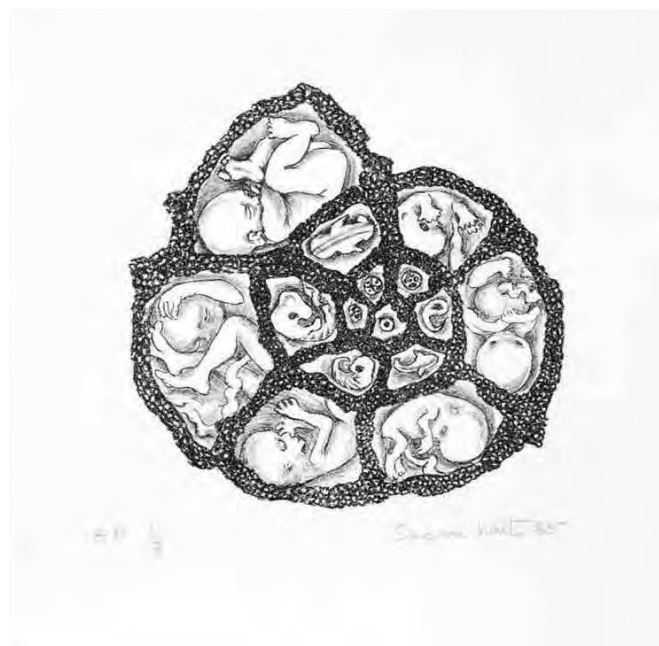


20. *Ward 4: Callan Park Hospital*, 1986, lithograph, aluminium, 76 x 56 cm, ed. 14  
Collection: National Gallery of Australia





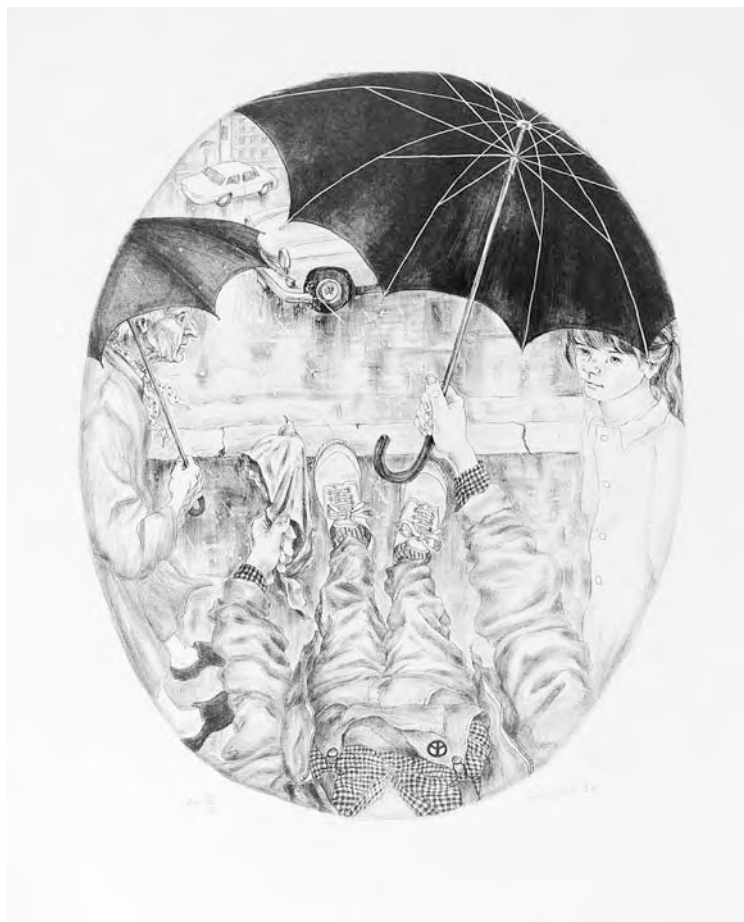
21. *Growth Spiral (Genesis) No. 1*, 1986, lithograph, aluminium, 5 colours, grey paper, 76 x 57 cm, ed. 20



22. *Growth Spiral (Genesis) – miniature*, 1985, lithograph, aluminium, 18 x 17 cm, ed. 25  
Collection: National Gallery of Australia



23. *The Story No. 1*, 1985, lithograph, aluminium, grey paper, 57 x 76 cm, ed. 15



24. *Mise-en-scène*, 1984, lithograph, aluminium, 76 x 56 cm, ed. 20

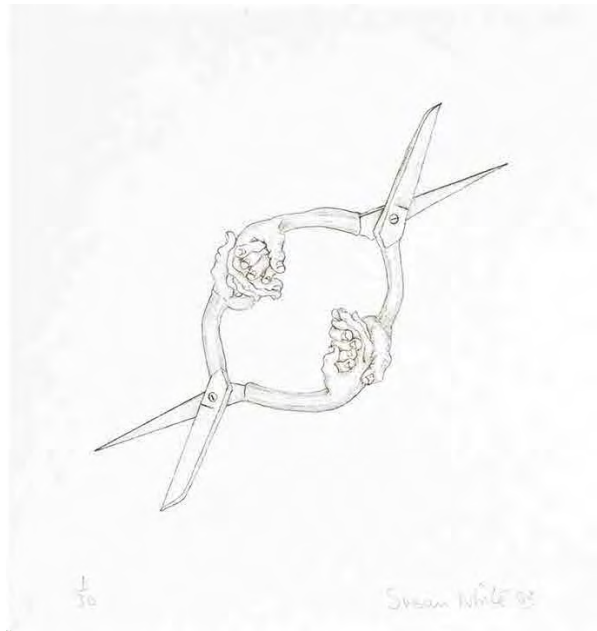




25. *Thelma of Wilcannia*, 1983, woodcut, 62 x 79 cm, ed. 30  
Collection: National Gallery of Australia



26. *The Ghost of Kabbarli*, 1983, lithograph, aluminium, 3 colours, 60 x 80 cm, ed. 5



27. *To Cut Both Ways*, 1983, lithograph, aluminium, 18 x 18 cm, ed. 30  
Collections: National Gallery of Australia; FMK Gallery, Budapest



28. *A Storm in a Tea-cup*, 1983, lithograph, aluminium, grey paper, 18 x 18 cm, ed. 45  
Collection: National Gallery of Australia



29. *Spaghetti Legs (Ochre)*, 1983, lithograph, aluminium, 18x18 cm, ed. 45  
 Collecton: National Gallery of Australia



30. *Macaroni Face (Ochre)*, 1982, lithograph, aluminium, 25 x 25 cm, ed. 45  
 Collection: National Gallery of Australia





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33. *The Death of St Francis of Australia*, 1982, lithograph, aluminium, 6 colours, bleed print, 76 x 56 cm, ed. 12  
Collection: National Gallery of Australia



34. *The Gardener's Dream, No. 2*, 1980, lithograph, aluminium, 12 colours, 60 x 80 cm, ed. 30  
Collection: National Gallery of Australia





35. *The Empty Chair*, 1980, lithograph, aluminium, 9 colours, 40 x 61 cm, ed. 30  
Collection: National Gallery of Australia



36. *Religious Woman of Bavaria*, 1980, lithograph, aluminium, 60 x 80 cm, ed. 37





37. *Marienplatz No. 1*, 1980, lithograph, aluminium, 7 colours, 38 x 57 cm, ed. 4



38. *Munich Shoppers No 1*, 1980, lithograph, aluminium, 13 colours, 38 x 57 cm, ed. 20



39. *The Fisherman's Dream*, 1980, lithograph, aluminium, 8 colours, bleed print, 41 x 61 cm, ed. 18



40. *The Wishful Fisherman*, 1980, lithograph, aluminium, 8 colours, bleed print, 41 x 61 cm, ed. 35

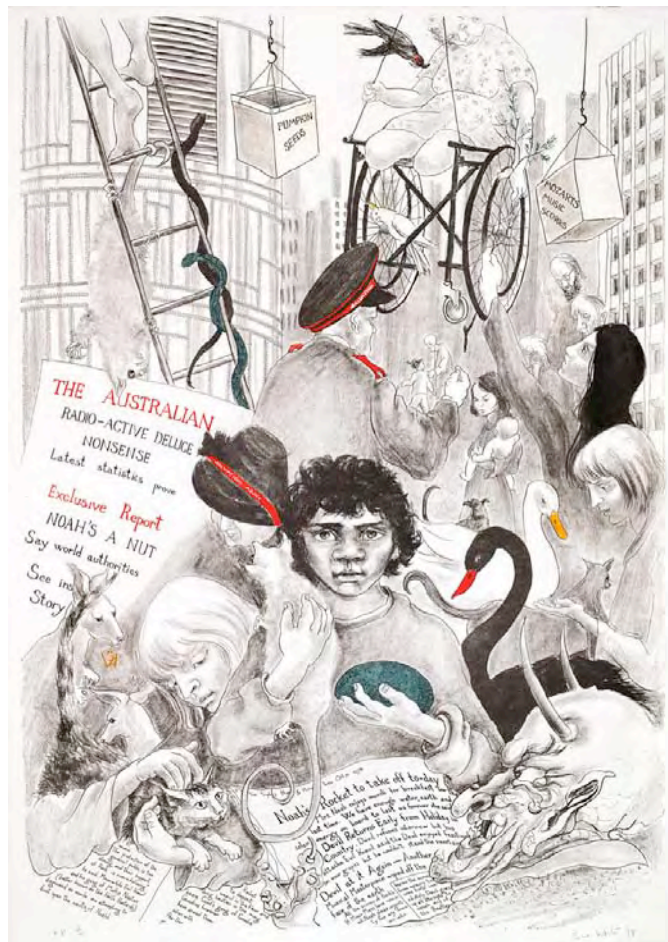




41. *The 470 at 6 pm*, 1978, lithograph, aluminium, 6 colours, 40 x 56 cm, ed. 18  
Collection: Westmead Centre



42. *Two (Sepia)*, 1978, lithograph, aluminium, 80 x 60 cm, ed. 12



43. *Noah's Rocket*, 1978, lithograph, aluminium, 5 colours, 79 x 57 cm, ed. 33  
Collection: National Gallery of Australia



44. *Evening: Factory Valley, No. 2*, 1978, lithograph, aluminium, 60 x 80 cm, ed. 30  
Collections: National Gallery of Australia; Westmead Centre





45. *Casualty: Children's Hospital 3 am*, 1978, lithograph, aluminium, 6 colours, 61 x 80 cm, ed. 18  
Collection: National Gallery of Australia



46. *The Magic Pudding*, 1978, lithograph, aluminium, 9 colours, 80 x 60 cm, ed. 35  
Collection: Westmead Centre





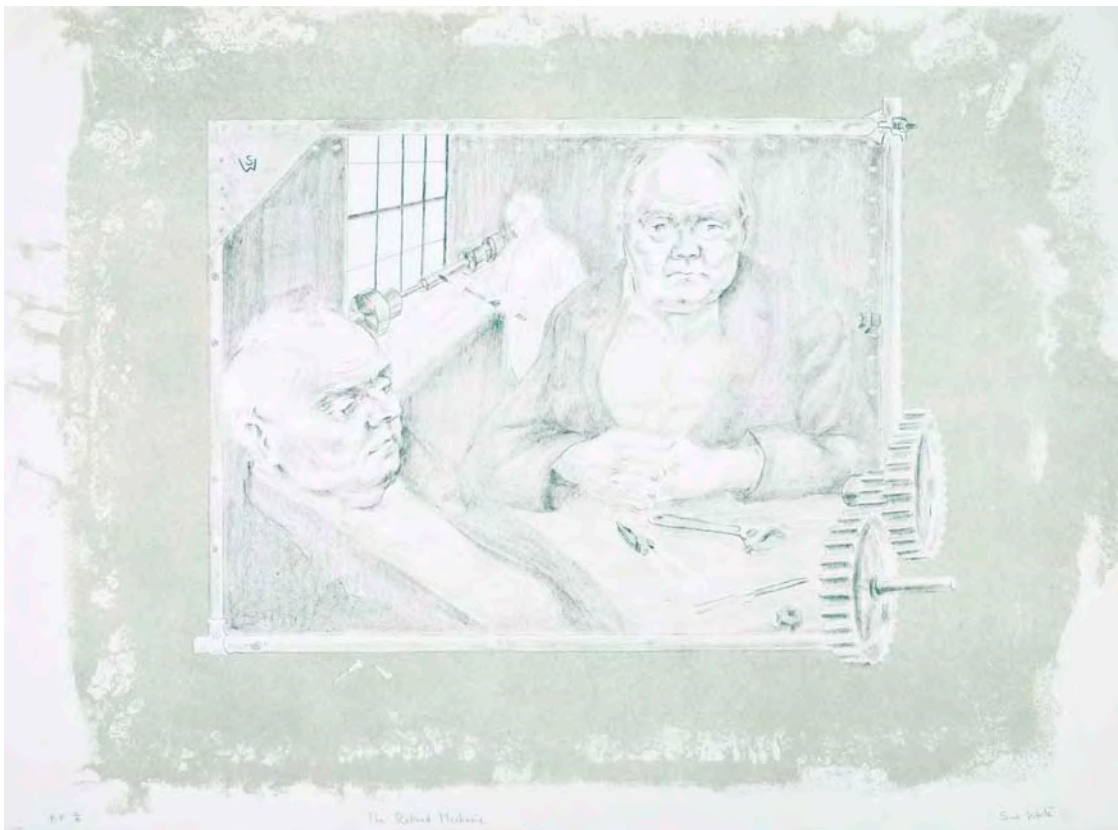
47a. *Flooded Mongarlowe River: Upstream* (RHS Diptych), 1978, lithograph, aluminium, 8 colours & watercolour wash, 55 x 80 cm, ed. 12



47b. *Flooded Mongarlowe River: Downstream* (LHS Diptych), 1978, lithograph, aluminium, 8 colours & watercolour wash, 55 x 80 cm, ed. 12



48. *Where Children Play No. 2*, 1978, lithograph, aluminium, bleed print, 74 x 51 cm, ed. 4



49. *The Retired Mechanic*, 1978, lithograph, aluminium, 2 colours, 59 x 80 cm, ed. 20  
Collection: National Gallery of Australia





50. *At Home*, 1978, lithograph, aluminium, 6 colours, 40 x 58 cm, ed. 40  
Collections: National Gallery of Australia; Westmead Centre

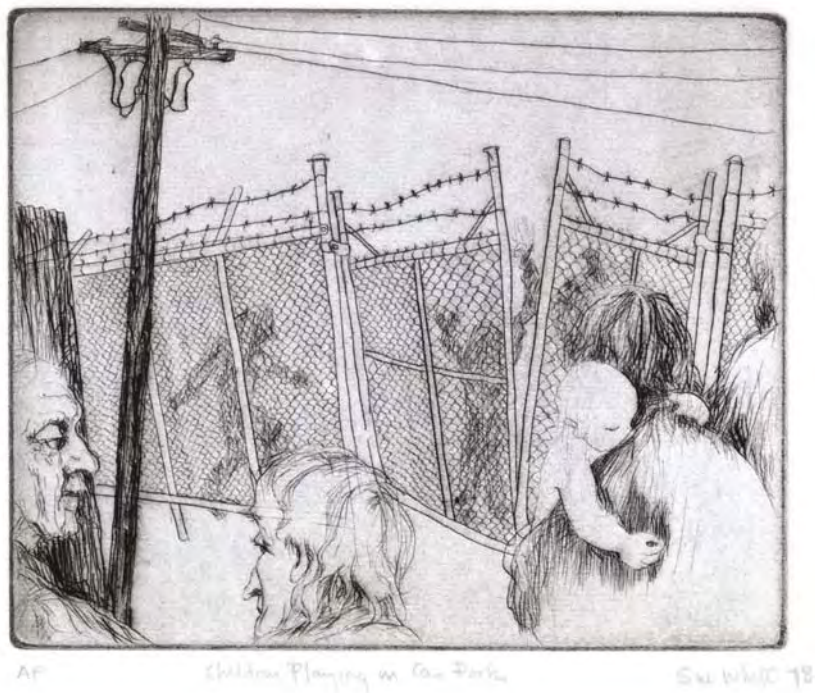


51. *Stephen & Tigger*, 1978, etching, soft ground, 40 x 60 cm, ed. 30





52. *Stonefish*, 1978, etching, soft ground, 25 x 22 cm, ed. 30



53. *Children Playing in Car-Park*, 1978, etching, drypoint, 22 x 25.5 cm, ed. 10





54. *Colo Plateau (Brown)*, 1977, lithograph, aluminium, 2 colours, printed using wringer, 41 x 100 cm, ed. 8



55. *Old Banksias after Bushfire*, 1977, lithograph, aluminium, 5 colours, printed using wringer, 53 x 77 cm, ed. 12





56. *Pedestrian Crossing*, 1977, lithograph, aluminium, 5 colours, printed using wringer, 53 x 80 cm, ed. 11  
Collection: National Gallery of Australia



57. *Coast Banksias*, 1976, lithograph, aluminium, 4 colours, printed using wringer, 56 x 76 cm, ed. 9





58. *Silent River*, 1975, lithograph, stone, 38 x 56 cm, ed. 8



59. *Byzantine Birthday*, 1975, lithograph, zinc, 3 colours, printed using wringer, 38 x 53 cm, ed. 7



60. *Sunlit Gully*, 1975, lithograph, zinc, 56 x 76 cm, ed. 5



61. *Haze (Cattai Ridge)*, 1975, lithograph, aluminium, printed using wringer, 55 x 79 cm, ed. 14





62. *Ochre Glade*, 1972, lithograph, stone, 5 colours, 38 x 53 cm, ed. 5



63. *Sister & Brother: Bleak Glebe*, 1972, lithograph, stone, 56 x 38 cm, ed. 3





64. *Sydney: Construction City*, 1972, linocut, 2<sup>nd</sup> state, final, unique, 38 x 38 cm



65. *Emu Chicks*, 1960, etching, drypoint, aluminium, 25 x 17 cm, ed. 3



66. *Worker*, 1960, lithograph, stone, 51 x 38 cm, 2 prints only



Susan Dorothea White 2010

Photo Credits: Brian Freeman

## Gallery & Studio EXHIBITIONS – selection since 1957

### Solo

- 2010 Braidwood: FyreGallery, Fifty Years of Printmaking 1960–2010
- 1998 New York (SoHo): Montserrat Gallery, Portrayals
- 1991 Cologne: Galerie am Buttermarkt
- 1990 Amsterdam: Galerie Art & Architecture
- 1986 Sydney: Balmain Art Gallery
- 1983 Sydney: Goethe Institute
- 1982 Sydney: Women & Arts Festival, Open Studio
- 1980 Sydney: Seymour Centre, Sydney University, People of Sydney and Munich
- 1980 Sydney: Seymour Centre, Sydney University
- 1980 Munich: Galerie Arndt
- 1979 Sydney: Seymour Centre, Sydney University
- 1978 Sydney: Blackfriars Gallery
- 1978 Sydney: Seymour Centre, Sydney University
- 1977 Sydney: Seymour Centre, Sydney University
- 1972 Adelaide: Festival of Arts, Sydenham Galleries
- 1962 Broken Hill: Technical College



## **Group**

2008 Sydney: Mori Gallery, Greetings from Warburton  
2008 Sydney: Mori Gallery, Callan Park Protest  
2007 Sydney: Josef Lebovic Gallery, International & Australian Works on Paper  
2001–2004 Washington DC: National Building Museum, Hechinger Collection, Instruments of Change  
2004 Sydney: Josef Lebovic Gallery, Australian Art  
2003, 1997, 1992 Sydney: S.H. Ervin Gallery, Portia Geach Memorial Award (Highly Commended, 1997)  
2003 Canberra: Contemporary Art Space (CCAS), Inaugural Contemporary Exhibition  
1997–2003 Canberra: Solander Gallery  
2002 Melbourne: Contemporary Art Society of Victoria, Steps Gallery, Collector's Exhibition  
2001 Florence: Biennale of Contemporary Art  
2001 Sydney: Josef Lebovic Gallery, Fantasy & Imagination  
2001, 1998 Sydney: S.H. Ervin Gallery, Salon des Refusés  
2000 Nice: Galerie d'Art, Rivier'art  
1999–2000 Washington DC: National Building Museum, Hechinger Collection, Fantasy at Work  
1998 Canberra: The High Court of Australia, National Sculpture Forum, Idioms in Mixed Mediums  
1997, 1996, 1995, 1993, 1992, 1991 Kyoto: Kyoto Museum, Impact Art Festival  
1997 Geneva: Palais des Expositions  
1997 Sydney: Barry Stern Gallery, Works on Paper  
1996 Ravenna: International Dante Biennial of Bronzework  
1995 Banská Bystrica: International Triennial of Woodcut  
1995 Canberra: National Sculpture Forum, Beaver Galleries  
1994 New York: Montserrat Gallery, Foreign Showcase  
1994 Munich: Volkshochschule, Kunstpause Ausstellung  
1993, 1990, 1987, 1983 Biella: Premio Internazionale per l'incisione  
1993 Maastricht: International Print Biennial  
1992 Vollenhove: Art Lease+  
1992 Napa: International Miniprint Exhibition  
1992 Sydney: Art Gallery of NSW, Sulman Award  
1991 Amsterdam: Galerie K61  
1991 Győr: International Biennial of Graphics  
1991, 1987, 1985, 1983, 1981 Ljubljana: International Graphic Biennale  
1991, 1985 Lublin: Majdanek Triennale, Against War

1990, 1981 Kanagawa: Kanagawa Independante  
 1990 Sydney: Opera House Forecourt, Sculpture Forum & Demonstration  
 1989 Sydney: Art Gallery of NSW, Wynne Award (sculpture)  
 1989 Fredrikstad: Norwegian Print Triennale  
 1988 Tuzla: Biennial Exhibition, Portrait Drawing and Graphics  
 1989 Bristol: Bristol Printmaking Festival, Off Centre Gallery, Prints with a Point  
 1988–89 Sydney: Blake Prize Touring Exhibition  
 1988, 1982, 1978 Sydney: Blake Prize  
 1988, 1983, 1981 Seoul: International Print Biennale  
 1988, 1986, 1985, 1984, 1983 Cadaques: Miniprint Exhibition  
 1988 Perpignan: Palais des Rois de Majorque, Biennale de l'Estampe  
 1987 Budapest: Art of Today  
 1986 Toronto: Del Bello Gallery, Miniature Art Exhibition  
 1986 Warsaw: International Year of Peace Exhibition  
 1986, 1981 Sydney: Sydney Printmakers, Annual Exhibition  
 1985, 1983 Taipei: ROC Biennial Print Exhibit  
 1984 Berlin: Intergrafik Triennale  
 1984 Melbourne: Print Council of Australia, Miniprints 1984  
 1984 Budapest: International Exhibition, Mail Art  
 1984 Sydney: People for Nuclear Disarmament, Artists for Peace  
 1983 Diamond Valley: Civic Centre, Acquisition Art Award  
 1983, 1981 Mornington Peninsula: Regional Gallery, Biennial Spring Festival of Drawing  
 1983 Cabo Frio: Graphic Exhibition  
 1982 Ibiza: Ibizagrafic  
 1982 Seoul: Miniature Print Exhibition  
 1982 Brisbane: Queensland Art Gallery, Pederson Memorial Print & Drawing Prize  
 1982 Brisbane: Queensland Art Gallery, Trustees Exhibition  
 1982, 1978 Sydney: City of Sydney Cultural Council, A City Heritage Painting  
 1982 Sydney: NSW Women & Arts Festival, Glebe Town Hall, 8 Women Artists  
 1982 Sydney: NSW Women & Arts Festival, Crafts Council Gallery, From the Inside Out  
 1982 Warnambool: Warnambool Art Gallery, Henri Worland Memorial Print Award Exhibition  
 1982, 1978, 1977 Sydney: Portia Geach Memorial Award Exhibitions  
 1981, 1978, 1977 Fremantle: Regional Gallery, Print Award  
 1981 Frankfurt: Galerie Vonderbank  
 1981 Berlin: Galerie Pels-Leusden  
 1980 Stuttgart: Kunsthaus Schaller



1980 Frechen: Grafik Biennale  
 1980 Sydney: East Sydney Technical College, Print Survey Sydney  
 1979 Sydney: Westmead Centre, Westmead Print Prize  
 1978 Sydney: Stadia Graphics Gallery, Contemporary Australian & French Artists  
 1978 Adelaide: Adelaide Festival, Contemporary Arts Society of SA  
 1978 Mornington Peninsula: Regional Gallery, Print Purchase Award  
 1978, 1977, 1976 Sydney: Australian Watercolour Institute, Blaxland Gallery, Annual Exhibitions  
 1976 Sydney: Art Gallery of NSW, Sulman Award  
 1976, 1975 Sydney: Macquarie University, Annual Art Exhibition  
 1973 Sydney: Art Gallery of NSW, Wynne Award (landscape painting)  
 1972 Adelaide: Sydenham Galleries (Off the Beaten Track)  
 1962 Adelaide: John Martin's Gallery, Willyama Art Society Exhibition  
 1959 Adelaide: RAS of SA Gallery, Artists & Sculptors of Promise  
 1957–62 Broken Hill: Annual Art Exhibition

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 11<sup>th</sup> Premio Internazionale per l'incisione, Biella, 1990 – [Apartheid \(Cry Freedom\)](#)  
 16<sup>th</sup> Indépendante, Kanagawa, 1990 - [Cry Freedom \(woodcut\)](#)

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