

EDUCATION RESOURCE KIT
A CASE STUDY

JUDY WATSON



**MACQUARIE
LAKE
CITY
ART
GALLERY**



INTRODUCTION

Written by Kate Caddey and published by Lake Macquarie City Art Gallery (LMCAG), this education kit is designed to assist senior secondary Visual Arts teachers and students in the preparation, appreciation and understanding of the case study component of the HSC syllabus. LMCAG is proud to support educators and students in the community with an ongoing series of case studies as they relate to the gallery's exhibition program. This education kit is available in hard copy directly from the gallery or online at www.artgallery.lakemac.com.au/learn/schools.

A CASE STUDY

A series of case studies (a minimum of FIVE) should be undertaken with students in the Higher School Certificate (HSC) course.

The selection of content for the case study should relate to various aspects of critical and historical investigations, taking into account practice, the conceptual framework and the frames. Emphasis may be given to a particular aspect of content although all should remain in play.

Case studies should be 4–10 hours in duration in the HSC course.

NSW Board of Studies, Visual Arts Stage 6 Syllabus, 2012

COVER:
ghost ship with bailer shell 2012
pigment, pencil, acrylic paint
on canvas
212 x 154cm
courtesy Milani Gallery,
Brisbane
photo Carl Warner
© Judy Watson/Licensed
by Viscopy, 2015

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THE ARTIST



As a descendant of both Aboriginal and European people, Judy Watson brings a personal awareness of culture, history and place to her practice.

Watson spent time with both sides of her family growing up and in the early 1990s she investigated her matrilineal Aboriginal history more deeply, by travelling out with family to their Country, listening to their stories, being shown bush foods and important sites, 'learning from the ground up'. This cultural and family connection informs her practice.

Her training in art colleges in Queensland, Tasmania and Victoria has built an awareness of Western historical and contemporary art, which also informs her practice.

Watson was born in Mundubbera, Queensland. Her father is of Scottish and English descent and her mother's family are from the Waanyi people of the north-west Gulf region in Queensland. It was a trip to this Country, her maternal grandmother's Country, in 1990, which proved pivotal to the artist's future practice. Here she was introduced by her grandmother, Grace Isaacson, and her uncle, Ken Isaacson, to the stories and history of the land of her ancestors. She had already started a journey of self-education about her heritage, but this time with her family on ancestral land triggered a deeper desire to explore her own connections to Country. It allowed Watson to 'not only learn from the ground up – to feel the power of the land under your feet that resonates through your body connecting you to Country – but also to feel and acknowledge the pride and empowerment of cultural reclamation.'¹ This exploration forms the core of her conceptual practice.

Since that time Watson has developed an extensive career in the visual arts, with her material practice encompassing printmaking, painting, drawing, artist's books, sculpture, video and installation. Her public art commissions include *wurreka* (2000), a 50-metre etched zinc wall for the Melbourne Museum; *fire and water* (2007) a bronze, granite, steel, reeds and sound permanent installation at Reconciliation Place, Canberra; and the etched glass façade and ceiling works for the Musée de quai Branly in Paris. More recently, during 2016, the artist's public works include *ngarunga nangama: calm water dream* in George Street, Sydney and *yara* at Flinders University.

She has travelled extensively as artist-in-residence in Norway, Canada, Italy, India, New Zealand, Hawaii and throughout Australia. She won the prestigious Moët & Chandon fellowship in 1995 resulting in a residency in Hautvillers, Champagne, France, between mid-1995 and mid-1996. Watson represented Australia in the 47th Venice Biennale, *Future, Present, and Past* (1997), with Emily Kame Kngwarreye and Yvonne Koolmatrie and her work was also exhibited in the 18th Biennale of Sydney, *All Our Relations* (2012). In 2015 she was the recipient of the Australia Council Visual Arts Award.

Judy Watson is represented in many collections both nationally and internationally. She has her home and studio in Brisbane and is represented by Milani Gallery and grahame galleries + editions, both in Brisbane, and Tolarno Galleries, Melbourne.

left: *wurreka* 2000
etched zinc wall
50 metres
Bunjilaka Gallery,
Melbourne Museum
photo courtesy The Discovery
Centre, Melbourne Museum
© Judy Watson/Licensed
by Viscopy, 2015

above: Judy Watson
courtesy Milani Gallery
photo: Sharon Hickey.

Mt Isa
June 8th 1934.

To The Sgt
Cassowary

Dear Sir

I just heard Alf Isaacson
has been into Cassowary and asked your
permission if he could marry Grace's Camp
Well I argut he is a fool, as I have not heard
from you about it I thought I would drop
you a line. I have had her just about
five years and I dont think there is another
Woman living would have put up with
her nonsense really I dont, I looked after
her just the same I would my own
daughter & I did not think you would
take her from me without letting me
know. I think it is a insult Alf Isaacson
marrying ^{a daughter} when he has a respectable family
because she has told me she did not
like when he first asked her to marry
& she said no but, she might think
he cant live without her. ^{a very great} he waited

PRACTICE

Students... learn that practice refers to the social structures, positions, actions and sequences that affect choices, perceptions, directions, ways of working and views of those involved in the visual arts. Students learn that the nature of practice involves the inculcation of beliefs, actions and ideas over time.

NSW Board of Studies, Visual Arts Stage 6 Syllabus, 2012

CONCEPTUAL PRACTICE

'My work is an affirmation of my identity, ancestral links and connection to Country. Being with family and talking to my Grandmother has been a primary inspiration. I absorbed her memories, gained an insight into her life and the way she saw the land, was shown bush foods and sites. This is my major research as an Indigenous visual artist. The strength of these experiences sustains me and is the touchstone for my work.'²

Identity and Ancestry

'I often deal with concealed histories, revealing them and removing the whitewash.'² During her time with her grandmother Judy Watson learnt much about her Country and culture. She also uncovered areas of family history that had been previously unknown to her. Stories of massacres, children forcibly removed from their families, and institutionalised injustices emerged. The artist undertook to uncover and research more of these hidden histories connected to her Aboriginal ancestors.

To research her artist's book *under the act* (2007), Watson visited the Queensland State Archives and accessed her grandmother's files. A collection of the official archive documents, family photographs and personal letters form the basis for the book.

'The Act' referred to in the title was the Queensland *Aboriginal Protection and Restriction of Sale of Opium Acts of 1897*, and subsequent amending Acts. Watson's grandmother, Grace Isaacson, was born under the Act in 1912. In Queensland, the power to control all aspects of the lives of Aboriginal people and Torres Strait Islanders was vested in the Chief Protector of Aboriginals (later known as the Director of Native Affairs), and local Protectors who in most cases were police officers. For example, an Aboriginal person had to ask a Protector, or the Chief Protector for permission before he or she could marry, their employment and wages were tightly controlled, and the Chief Protector also had the power to remove Aboriginal and Torres Strait Islander peoples and place them on a designated Aboriginal reserve or mission. This included the forced separation of children from their families without parental consent or a court order. These removals particularly targeted Aboriginal children who were 'not of full blood'.

Watson's great-grandmother, Mabel Daley, ran away from Riversleigh Station with her daughter Grace and her younger siblings in the middle of the night to escape police and violence. They walked for hundreds of kilometres to another station. From there Grace was put on a mail coach to Morestone Station – she was only a young girl. At Morestone, the manager's wife wouldn't allow her to have contact with her mother or other family members and it wasn't until Mabel and Grace were working on May Downs Station many years later they were able to reconnect.

under the act (page 6) 2007
artist book, 20 etchings
with chine-collé paper
courtesy grahame galleries+
editions, Brisbane
photo: Carl Warner
© Judy Watson/Licensed
by Viscopy, 2015

PRACTICE



PRACTICE

The archived documents used by the artist for *under the act*, clearly tell the story. There is Watson's great-grandmother's exemption card which meant that she was no longer subject to the provisions of the Act and which therefore allowed her to move more freely outside of the missions and reserves and also work between stations. The card had to be carried at all times, and a certificate of exemption could be revoked by the Chief Protector at any time. Certificates of exemption were sought by many hundreds of Aboriginal people who wished to escape the oppressive conditions enforced on them by the Act, but it often meant that the holder was forced to sever ties of kinship with Aboriginal family, culture and connection to Country. In the archives there were also letters of objection related to when Watson's Aboriginal grandmother was seeking to marry her white grandfather.

The categorisation of Aboriginal people in these official forms as 'full-blood', 'half-cast', 'quadroon' or 'octaroon' appalled Watson, who has commented, 'The use of the categories...as official language to describe Aboriginal people is shocking and derogatory. I view this material with a deep personal hurt for my family and for all Aboriginal people.'²

In 2007 Watson also exhibited a group of works under the title *a complicated fall*, at Milani Gallery, referencing the death in custody of Mulrunji (Cameron) Doomadgee on Palm Island, an island off the coast of central Queensland in the Great Barrier Reef. Its beauty is undermined by a sad history for Aboriginal people. After colonisation and for a large part of the twentieth century, the island was used as a detention centre for Aboriginal people deemed guilty of infractions such as being pregnant to a white man, or being born with 'mixed blood', or being 'disruptive'. The threat of being sent to Palm Island for being non-compliant in any way was very real to the older generation of her family, some of who were incarcerated there. *palm cluster* (2007) brings together elements of mapping, memory (Watson remembers wading through the water there, looking out for stingrays) and pinpoints of light suggesting movement and shifting focal points within the image. The brown of the island looks like a skin, and the strong yellow line around its edge seals it off from the surrounding rich marine world. Although the vibrancy of the work is seductive there are deeper conceptual layers to consider once the island's history is understood.

Country

Watson uses the term 'Country' frequently. It implies a connectedness with particular areas of the land: in the artist's case her grandmother's ancestral Country around Lawn Hill Gorge and Riversleigh Station in the Gulf. 'Country' also has a much broader implication, suggesting both concept and place; in other words not just the physical appearance of the land but the layers of history, spirituality and life it represents.

Environment

Commensurate with her deep respect for Country is the artist's commitment to the environment and her exploration of environmental issues. The *heron island suite* (2009–10), which will be dealt with in more depth later in this publication, demonstrates her awareness of the fragility of the Great Barrier Reef marine environment.

In a more recent work, *ghost ship with bailer shell* (2012), the artist floats a small translucent cargo ship in the shape of Moreton Bay and the rivers flowing into it, across a dramatic canvas filled with imagery of the rich, biodiverse environment of

palm cluster 2007
pigment, pastel, synthetic
polymer paint and carbon ink
on canvas
196 x 106cm
Collection National Gallery
of Australia
© Judy Watson/Licensed
by Viscopy, 2015

PRACTICE

Moreton Bay. Hoop pine and Bunya pine, mud whelk and Moreton Bay bailer shell (so named because it was used for bailing water out of canoes) loom around and behind the ship, dwarfing it and exerting the power of the natural world. However, in the centre of the painting an ambivalent sinister-looking shape, half organic and half net, creates a sense of threat, suggesting the uneasy relationship between nature and human action. In 2009 the MV *Pacific Adventurer* spilled 230 tonnes of fuel oil and 620 tonnes of ammonium nitrate onto the southeast coast of Queensland, affecting Moreton Bay and the islands and coastline to the east and north. It created the biggest environmental disaster the state had ever seen.

Feminism

Watson has drawn inspiration from her family's stories, especially the matrilineal (female) side. Imagery such as stylised backbones recurs in her work and alludes to the strength and endurance of Aboriginal women, who so often form the backbone of communities and families. Watson also uses the image of a triangular vessel to represent women. It resembles a womb but also the shape of Lawn Hill Gorge, in her traditional Country. Some of the techniques she uses reference the traditional work of women, for example she does not use a stretcher to support her paintings, preferring to create them on the floor, then hanging them on a wall where they resemble banners or even washing being hung to dry, sometimes spilling onto the floor.

Travel

The artist has travelled widely and draws on her encounters with other cultures and histories in her practice. 'That cross-pollination/borrowing/cultural memory leakage is what I am interested in.'³

In *head of the jackal, anubis* (2011), she presents a large white translucent animal head floating on a rippling blue background. Anubis is the Ancient Egyptian god of rebirth and the afterlife. He was usually depicted as a jackal, or a man with the head of a jackal. In this case only the skull remains. Watson often represents and uses bones in her artworks as a reference to mortality and as the bony supporting frames we humans share with other vertebrates. It is the commonality of bone that connects us to other lifeforms and it is our bones in the earth that become our last remains. We all become bones, even a god of the afterlife.

'Looking at objects from other cultures and countries, I am a tourist, in awe of their beauty and power...I am "swallowing culture": and it coexists with what I know of my own culture – from two different hemispheres.'²

A trip to Spain resulted in a fascination with the Spanish artist Francisco Goya. 'I think that Goya was revolutionary. He started out as a court painter and did very classic portraits and establishment works. Then towards the end of his life he was really making a lot of commentary about the political situation and what was happening on the ground in Spain...we're both commenting on our times. I'm commenting on things that are happening, but I'm also layering this with other memories from my past.'⁴



head of the jackal, Anubis 2008
pigment, acrylic on canvas
195.5 x 106cm
courtesy Milani Gallery,
Brisbane
photo: Carl Warner
© Judy Watson/Licensed
by Viscopy, 2015

PRACTICE



Francisco Goya
Los moros hacen otro capeo en plaza con su albornoz
(The Moors make a different play in the ring calling the bull with their burnous) 1816
from the series *La Tauromaquia*
etching, drypoint, aquatint
on paper
24.3 x 35.3cm
© The British Museum

In the shadow of goya's bull 2011
pigment and acrylic on canvas
212 x 154cm
courtesy Milani Gallery, Brisbane
photo: Carl Warner
© Judy Watson/Licensed
by Viscopy, 2015



PRACTICE

In the painting in the *shadow of goya's bull* (2011), the distorted, cropped shadow of a bull from one of Goya's many bullfight works reaches into a sea-green canvas from the upper left-hand side. A driftnet overlays the bull. In its expanse also lie white images of a shell (a similar shell can be seen in the *heron island suite* (2009-10)) and the ghostly outline of a vessel, possibly a scientific flask. The bull's setting alludes to the sea, underwater life and the potential to avert environmental disaster through science. Watson appropriates a powerful shadow image from Western culture, layering it into the clear green waters of the Queensland coast. A similar bull image is used for *in the shadows of goya, asmodea and la novillada* (2008). 'These works are overlays of culture and Country',² the artist states.

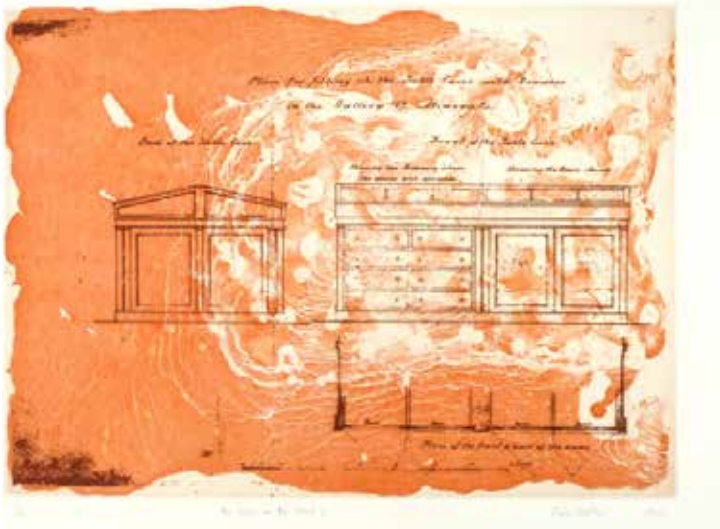
Cultural Objects and Museums

'I love museums, especially old ones: being pulled towards certain objects and materials, without fully understanding them...I am privileged to see Aboriginal cultural material in overseas museums. They are a long way from home. Drawing the objects I make a connection with the artist who has made the work, I guess at how it was produced, who the maker was, how it came to be in this museum.'²



PRACTICE

In her travels and residencies, Watson has explored the collections of a number of public and private museums and has filled sketchbooks with the drawings of her discoveries. She has been particularly interested in Aboriginal cultural material. Private collectors gathered many of the objects, such as those found in the British Museum, during the white colonisation of Australia. In some instances the objects in the museums are the only existing examples left.



left: *our bones in your collections* 1987
etching and chine-collé
29.4 x 20.5cm
Art Gallery of New South Wales
Mollie Gawing Aquisition Fund
for Contemporary Aboriginal
Art 1998
photo: Felicity Jenkins/AGNSW
© Judy Watson/Licensed
by Viscopy, 2015

above: *the holes in the land* 6
2015
colour etching on Velin Arches
37.5 x 49.5cm
courtesy grahame galleries +
editions
photo: Carl Warner
© Judy Watson/Licensed
by Viscopy, 2015

A series of prints from 1997, *our bones in your collections*, *our hair in your collections* and *our skin in your collections*, was the artist's response to these objects. On one level the artist celebrates the power of the objects to still create a sense of spirit and life. When she found human hair skirts made by people from her own Country dated 1903, she mused that the hair might even have belonged to her own great-grandmother, and remembered how the old people said they could tell where a person was from by the feel and texture of their hair.

On another level, we are made aware of the impact of colonisation on Aboriginal people: the marginalisation, dispossession and institutionalisation of the people and their culture. Although we have ethnographic records and objects in our museums, much of the vibrant society and rich culture of the time has disappeared.

In 2015, Watson returned to this theme, creating and exhibiting *the holes in the land* series of prints. In the series she etched and layered images of Aboriginal cultural objects from the British Museum's collection with stained, blood-like pools of colour and plans of the museum. *the holes in the land* #6 (2015) features an ochre background which could be read as a blood stain or an image of the land from above, layered with the plan of a typical design showcase in the Gallery of Minerals at the museum, in which rock samples from around the world are displayed; however, they also represent the cases in which Indigenous remains have been shown. Watson says, 'Red ochre is equated with the blood of Ancestors and was highly prized as an item of trade from mined sites around Australia.'³ Although this particular print does not feature a cultural object, the artist alludes to the sense of violation of the land and its people.

'I talk about it being the holes in the land because as the objects are taken from Aboriginal Country – and sometimes they were taken as a result of massacres, sometimes they were removed, stolen or exchanged – it's like they leave a depression in the ground of that space,' Watson says.⁵

It is worth noting that many museums around the world not only hold objects but also human remains, especially bones, in their collections. This remains a contentious issue for Indigenous people everywhere, but some museums are attempting repatriation programs.

PRACTICE

Recurring Symbols

In *Judy Watson blood language* the artist nominates visual images and metaphors that resonate throughout her body of work. These and some of their associations for the artist follow:

| | |
|-----------------------|---|
| Water | Nurture, life, wellspring, whitewash, tears, immersion, submersion, memory, blue. |
| Skin | Tactile, sensitive, carrying the marks of life memory experience and age, the surface of the earth, colour, powerlessness. |
| Poison | Injustice, neglect, hidden, secretive, illness, death. |
| Dust and blood | Skeletal forms hidden under the land, emerging from the land, origins, death, brutality, drought, mortality. |
| Ochre | Body paint, transformation, healing, ceremonies, ancient trading substance, dried blood, clay, vessels, the blood of ancestors. |
| Bones | The hidden strength in our bodies, fundamental, spine, backbone, enduring. |
| Driftnet | A floating net, gathering, collecting, travelling, catching other cultures, sieving and processing information. Watson likens her practice to a driftnet. |

Material Practice

- **Drawing:** Judy Watson carries sketchbooks with her throughout her travels at home and abroad. Drawing is a fundamental part of her practice. It is used as a way of recording objects, and as the starting point for further elaboration. 'If the objects are too powerful I sometimes veil them. I often redraw them onto the new surface from my sketchbook as I like the loss in translation, the changes that accommodate the new space/aesthetic of the current work. It is a protection for the new work that it is not an exact copy of the original object; it is my version which will change every time I redraw it, like Chinese whispers.'³
- **Printmaking and its influence on other work:** The artist's initial training was in printmaking, particularly intaglio (etching) and lithography. Printmaking evolves from the drawings and, like her drawing practice, she evolves her printed images to suit her intentions. In *heron island suite* (2009–10), observed images of shells, marine plants and creatures retain a degree of accuracy appropriate to the scientific charts used in some of the prints. In *our bones in your collections* (1987) the artist deliberately obscures some of the imagery through the technique of chine-collé. 'These are not just objects but pieces of our people, in museums all around the world. I put these original drawings under a layer of chine-collé because I was reticent about exposing them as baldly as in my drawings. The chine-collé is like a skin, and sets them back a bit, so they are not able to be too obviously "feasted" upon by the viewer.'²

Prints continue to form an important part of her body of work. Watson also incorporates lithographic and intaglio characteristics into her painting practice. On the influence of lithography, she has said, 'What I love about the medium

PRACTICE

of lithography are the washes, quality of drawing and mark-making and the physicality it offers. I change the drawing through the rolling-up/proofing stage, enriching it, pushing it back, deleting, playing with shadows. I enjoy the anticipation /surprise – I never know exactly how a wash will dry or how the image will come through the press. This process feeds my other work on canvas and paper; while more direct, these are still a case of finding and dissolving.’⁶

Whereas the fluidity and spontaneity of lithography is evident in her painting, so the crispness of the etched and engraved line can be seen in the wiry black lines and shapes that often inhabit the upper layers of her works. Her use of bold silhouettes is reminiscent of screen-printing, yet another printmaking technique.

Watson, working with the Australian Print Workshop, has also created a number of monumental public works in the form of large scale zinc etched panels. *wurreka*, at Melbourne Museum and *ngarrn-gi land/law*, at the old Victorian County Court in Melbourne are two such examples. In these instances she has followed a traditional intaglio process using acids to bite images down into zinc plates. However, she stops the process short. Instead of inking up and printing the plates, she chooses to keep them as they are, creating metallic sculptural relief surfaces that both absorb and reflect light.

- **Painting:** The artist’s distinctive stained canvases are a hallmark of her painting practice. As with Aboriginal artists from the Western Desert and Central Desert, she usually works with the canvas on the ground, often in situ. She sometimes works on old fabric that has its own history. When wet, the canvas takes up the hollows and irregularities of the underlying surface. She can then work the surface with colour. The colouring agents come from a variety of sources: they can be clays, charcoal and ochres collected nearby, often soaked down into the unprimed canvas then stabilised with a binding medium or commercial pigments such as the ultramarine and Prussian blues used in *head of the jackal*, *anubis*. The colour pools and puddles then it dries.

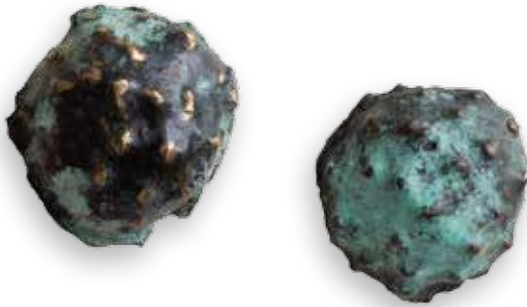


red tides 1997
pigment and pastel on canvas
186 x 120cm
Art Gallery of New South Wales
Mollie Gawing Acquisition Fund
for Contemporary Aboriginal
Art 1999
photo: Jenni Carter/AGNSW
© Judy Watson/Licensed
by Viscopy, 2015

The surfaces of her painting works are gradually built up in layers this way while the canvas remains on the ground. She introduces images within the layers as ghostly presences. ‘My work is often veiled with objects encoded and hidden, slowly coming to the surface,’ she says.² Watson has commented on the intuitive nature of painting at this stage, where forms might emerge from the paint and how one decision might lead to another. ‘It’s a conversation. The work is talking to me. I’m thinking about it as I’m working on top of it and pushing the pigment around.’⁴ On the surface patterns and outlines are added with acrylic paint, pastel or oil stick. In contrast to the softer layers below, the final layers of the painting often include bolder, crisper images.

- **Sculpture:** The artist includes sculpture within her practice. Sculptures range from large scale public works to floor or wall works incorporated into installations or accompanying paintings. *bronze stones* (1997–2000) was initially exhibited at the 47th Venice Biennale near her large painting *red tides* (1997).

PRACTICE



A number of the stones were scattered across one wall. As has happened in other aspects of her practice, the stones evolved from symbols used in previous works in other media. She explains, 'I first used these round forms in 1993, during an artists camp in Norway in a glacial valley where I played with points of light on a rock using a mirror. Then I made an installation of mud nests within an amphitheatre of rock. For the Venice Biennale in 1997 they morphed into bronze stones. They often appear as points of light on dark within other works on canvas.'⁷

The artist also includes installation-based sculpture within her practice. A moving example of this is *salt in the wound* (2008–09), based on the story of the artist's great-great-grandmother, Rosie, escaping a massacre on Lawn Hill.

- **Suites and Series:** 'I always say it's like I carry a big net around, and there will be certain things that run through my net, and I take them to the surface to observe more closely... But the work will also be layered – layered with the idea of what I see here today and then what was here before.'⁸

heron island suite (2009–10) was the first major series of etchings by Judy Watson. It was conceived during a 12-day residency on the coral island, which sits in the Great Barrier Reef, 80 kilometres north-east of Gladstone. The residency took place in February 2009. She was based in the University of Queensland's Heron Island Research Station, newly rebuilt after a devastating fire in 2007. Her temporary studio was located in one of the new laboratories.

During her stay, she worked alongside scientists who were conducting climate-based and ecological research at the station.

Watson walked the island each day, collecting material for visual research including turtle egg shells, coral forms, seaweed, feathers, shark and stingray 'purses', seed pods and coastal vegetation. In addition, she collected metal and glass objects that survived the fire on Heron Island, and were transformed into ancient-looking artefacts from deep beneath the sea.

The drawings she produced were the starting point for her series of prints, which she completed after her visit.

bronze stones 1997–2000
cast bronze
courtesy Milani Gallery,
Brisbane
photo: Carl Warner
© Judy Watson/Licensed
by Viscopy, 2015

salt in the wound (detail)
2008–09
ochre, salt, brush, wax,
wire nails, string
installation dimensions variable
courtesy Milani Gallery, Brisbane
installation view Lake Macquarie
City Art Gallery, *(in)visible: the
First Peoples and War* 2015
© Judy Watson/Licensed
by Viscopy, 2016



THE FRAMES

Students learn about the frames – subjective, cultural, structural and postmodern – that provide different philosophical/theoretical and interpretive frameworks for understanding the layering of meaning, significance, value and belief in and about the visual arts.

NSW Board of Studies, Visual Arts Stage 6 Syllabus, 2012

ARTWORK ANALYSIS USING THE FRAMES

Structural Frame

Students... consider how artworks can be read and their meaning understood in terms of how specific symbols refer to the world. Students... study how visual information is transmitted in artworks, how the formal and organisational relationships in a work mean certain things and how the visual arts can operate as a visual language at a certain time and over time.

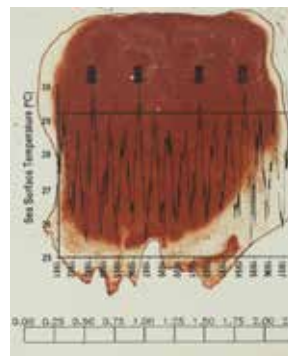
NSW Board of Studies, Visual Arts Stage 6 Syllabus, 2012

In *heron island suite* (2009–10) Watson uses layers of ink, printed using a lithographic wash technique on an etching plate and silk screen to create her work. Silk-screening is used to add the scientific diagrams that form the top layer in a number of the works. In her processes a separate zinc etching plate is used for each colour in the prints; *heron island suite #17*, for example, has been produced by layering three separate colours, yellow, green and black onto the one print. This work also has a final silk-screened layer that has been inked in white. Despite the discipline of the printmaking process, Watson creates a sense of spontaneity due to the loose organic backgrounds that suggest the fluidity of water.

At 20cm x 25cm the prints are relatively small in scale, and are stored at the gallery mounted in a solander box ready for framing and display. The delicacy of their size enhances a sense of preciousness.

(L to R):

heron island suite #17 2009/10
heron island suite #2 2009/10
heron island suite #3 2009/10
heron island suite #9 2009
etching on Hanhemühle paper
collection Lake Macquarie
City Art Gallery
Donated through the
Australian Government's
Cultural Gift Program
courtesy grahame galleries +
editions, Brisbane
photo: Carl Warner
© Judy Watson/Licensed
by Viscopy, 2016



THE FRAMES

For the suite, the artist has brought together images from a number of different sources. There are the objects she has collected and drawn on the island, representing the natural world, the particular environment of the Great Barrier Reef and the great variety of organisms that live in it. These form the dominant images in the prints and vary in depiction from a very delicate linear rendering to bold silhouettes.

The scientific diagrams are from the work of scientists stationed on Heron Island. They represent research into sea surface temperatures linking global warming to ocean acidification and coral bleaching, and how sea surface temperature changes have affected the fish stocks needed to maintain wedge-tail shearwater populations. Watson introduces these images very subtly and only in some prints, but there is enough to remind the audience of the delicate ecological balance of the reef and the environmental changes that threaten it.

Cultural Frame

.... students ... consider how notions of cultural identity can inform the production of artworks. Students may study differing cultural attitudes towards the visual arts and the effects of scientific and technological innovation, politics and economics. They may study concepts of social and cultural identity (e.g. gender, Indigenous, regional, national, modern, contemporary etc.) on artistic practices in particular places at a certain time and over time.

(L to R):

heron island suite #10 2009/10

heron island suite #12 2009

heron island suite #13 2009/10

heron island suite #18 2009

etching on Hanhemühle paper

collection Lake Macquarie

City Art Gallery

Donated through the

Australian Government's

Cultural Gift Program

courtesy grahame galleries +

editions, Brisbane

photo: Carl Warner

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by Viscopy, 2016

NSW Board of Studies, Visual Arts Stage 6 Syllabus, 2012

Heron Island is a unique choice of location for Watson. There is no record of historical Aboriginal habitation on the island. Instead she has focused on recording the changes that are occurring in this once-pristine natural world.

The artist's work has its cultural roots in her Aboriginal heritage and her deep respect for Country, but she has also been raised and trained in the world of contemporary Australia. Watson acknowledges that she belongs to both cultures: referencing John Landis' film *The Blues Brothers* (1980), she says, 'I am both Country and Western.' She brings the two sensibilities into this series: the spiritual connection



THE FRAMES

with the land and a contemporary environmentalist perspective. Sadly, shortly after her residency on Heron Island, the Moreton Bay oil spill occurred, with its devastating impact on a very wide part of the Queensland coast. 'It's so sad to see that the big bucks and commercial exploitation of resources overshadows our most important resource – our ecosystem,' said the artist in 2012.⁸

Subjective Frame

... students ...develop personal responses to artists and artworks that are highly significant to them. They can explore artworks as expressive and unique objects, develop notions of individual styles, and interpret the work and the influence of those artists who are of great personal interest to them.

NSW Board of Studies, Visual Arts Stage 6 Syllabus, 2012

'My work can be meditative, it can be beautiful. That is one of the things I strive for. I love to bring beauty into the work, but at the same time beauty can also be a mask for a stronger message.'⁹

Watson has an intuitive and subjective approach to artmaking. In *heron island suite* she begins with collecting – she becomes a 'driftnet' – then, as she works through her collection, she selects for drawing those objects that resonate with her either aesthetically or symbolically. She has often remarked on the power of objects, and uses them as a central image in many of her works. In this case she works with the remains of once-living organisms.

After the drawings are transferred onto etching plates the addition of colour is critical. The coloured background wash is made using a lithographic process on an etching plate. In the finished prints there is a sense of objects floating on currents or eddies or still pools of water. At another level, they resemble beautiful microscopic slides. Water is represented in jewel-like colours so that the initial impact of the series is its beauty. As the viewer considers the works further, the scientific evidence of how ocean acidification, changes to sea surface temperatures, *El Nino* and global warming are impacting the life of the reef emerges. She creates beauty with a subtle message.

(L to R):

heron island suite #8 2009

heron island suite #4 2009/10

heron island suite #5 2009/10

heron island suite #6 2009

etching on Hanhemühle paper
collection Lake Macquarie
City Art Gallery
Donated through the
Australian Government's
Cultural Gift Program
courtesy grahame galleries +
editions, Brisbane
photo: Carl Warner
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THE FRAMES

Postmodern Frame

students ...question practice in art and the generally accepted classifications of artists, artworks, movements and styles. They can identify inconsistencies in what is written. They can re-evaluate notions of the artistic genius and the masterpiece, and study influences and chronologies to reveal power relations, disjunctions and hidden assumptions.

NSW Board of Studies, Visual Arts Stage 6 Syllabus, 2012

In her broader body of work, Watson questions past historical 'truths' taken for granted in Western culture. She also draws on the 'bewildering array of influences that assail the modern individual, as her base materials, transforming them into poetry'.¹⁰

Instead of the traditional 'artist-as-hero' model her work manifests humility: the titles of her artworks are all in lower case, her works are often made on the ground without a traditional stretcher, and she is known to paint on non-fine art surfaces such as discarded fabrics.

The *heron island suite* sees her question conventional Western notions that, despite all evidence to the contrary, the environment is an unlimited resource. She alludes to the scientific evidence for the effects of global warming while simultaneously showing us the beauty and diversity of life around the island and reef.

(please see page 30 for text references)

(L to R):

heron island suite #15 2009/10

heron island suite #20 2009

heron island suite #14 2009/10

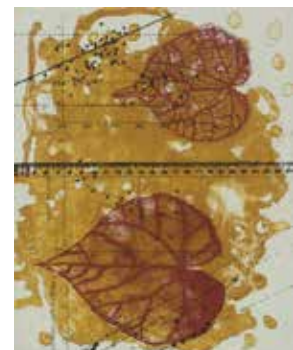
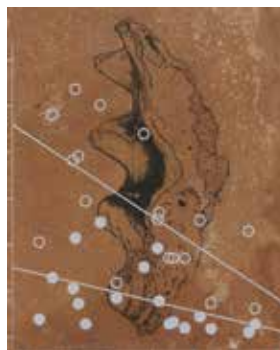
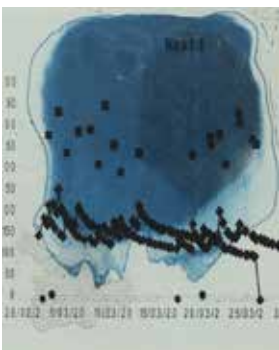
heron island suite #19 2009/10

etching on Hanhemühle paper
collection Lake Macquarie
City Art Gallery

Donated through the
Australian Government's
Cultural Gift Program

photo: Carl Warner
courtesy grahame galleries +
editions, Brisbane

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IN CONVERSATION: JUDY WATSON

INTERVIEW BY EMILY KIDDELL



Over the past twenty-five years, Judy Watson has travelled and exhibited widely, producing works across a range of media including printmaking, painting, drawing, sculpture, installation and video. She represented Australia at the Venice Biennale alongside Emily Kame Kngwarreye and Yvonne Koolmatrie in 1997 and has been recognised for her significant contribution to contemporary Australian art through numerous prestigious awards. Many of her artworks are housed in key collections across the nation and internationally, while examples of her public artwork are installed at the Melbourne Museum, the County Court of Victoria, the Brisbane Magistrates Court, the Queensland Institute of Medical Research, Reconciliation Place in Canberra and the Musée du quai Branly in Paris. As of this January, *yara* – a new public artwork that incorporates screenprinted laser-cut steel feathers, and combines parts of Matthew Flinders's maps of South Australia overlaid with Kurna (local Aboriginal) words – has been installed at Flinders Museum in Adelaide.

This interview took place at a gala dinner in the Ampelon Gardens, Mildura, on the second day of the inaugural Australian Print Triennial. Throughout our conversation, and despite the highly personal lens through which much of her art is constructed, Watson's language and manner was naturally inclusive. She often adopted the plural personal pronoun 'we', and in her discussion of Aboriginal dispossession, and issues of race more broadly, she

excluded no one from the responsibility of knowing and bearing the history of the place they inhabit, or from the possibility of thoughtful engagement with the ideas of cultural identity and place. When questioned about the specifics of her process, she was quick to credit the contributions of others and quoted many of the conversations with strangers and collaborators that have informed or underlined aspects of her thinking. She credited her teachers and studies in printmaking – first in Toowoomba with Alan Mann, then lithography in Tasmania with Milan Milojevic, and at the Gippsland Institute of Advanced Education with Kaye Green – as providing a foundation to which she often returns.

Against the increasingly boisterous atmosphere of the evening, Watson seemed quiet and watchful. To record the interview, we adjourned to a wooden bench outside the marquee, where she made no comment on the fact that I was keeping her from dessert. As the jazz band played and the dance floor filled, she gave my questions her full attention, often pausing momentarily before responding, always careful to hold the microphone close so her gentle but clear voice wouldn't be drowned out.

Imprint: How did you get interested in art and at what point did you realise it was your vocation?

Judy Watson: I was always interested in art and Mum was always supportive, but my father, the Scottish-English side, thought I had to get a 'real' job. I learnt through a friend of mine that there was this Diploma of Creative Arts up at Toowoomba. At that stage Brisbane was pretty racist. It was a horrible place, so I thought I'd get out of Brisbane, get out of home, and go to Toowoomba, where I could do both literature,

Judy Watson
photo: Emily Kiddell
Imprint vol. 51, no. 1,
March 2016

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INTERVIEW BY EMILY KIDDELL

which I really loved, and visual arts. I thought I could say that I was going to be an English and art teacher. That was my way of getting into that course, of getting the real job that my father wanted.

When I came back I worked in a sign-making factory. I was doing offset printing, just by mistake. In those days there were separate columns for men's jobs and women's jobs and Mum had misread it – she said 'Oh, there's a job for a screenprinter here'. I turned up and was told: 'Men only!' But they put me into another section, so I started doing all the registration tags for dogs in the Northern Territory, or whatever, but I somehow ended up doing some offset lithography and learning to scratch out and work on kodaliths, and to use very old process cameras and that sort of thing. It was basically eight months of saving up to go to the next place, which was Tasmania to learn lithography, but I actually learnt a whole lot of stuff on the factory floor, which was really good for later on. Even now I find that a lot of the things I learnt, like dip-dyeing stainless steel, have come back to me.

In terms of when I knew that I really wanted to be an artist, or could do it, I think it was 1989. I was artist in residence at Griffith Artworks at Griffith University in Brisbane. It was the first time I received money from a grant to support myself as an artist – I'd been teaching up in Townsville at TAFE. I was given art materials and I had a residency for four months. I thought that was it – that was when I could actually call myself an artist.

Imprint: You work in a range of media but what draws you to printmaking specifically?

Judy Watson: In the first case I was doing painting and printmaking and I found that I didn't really know where to go with my painting. Printmaking is a discipline thing and a layering process. That's what I come back to in all of my work. In a way it taught me to choreograph and work with ideas. A lot of my ideas are visual, but they're also literary – stories and words – and printmaking helped me learn to structure them.

The lithographic wash is such a seductive technique and, since learning lithography, I think it has been pulled into every aspect of my artwork. At the moment I'm working on something that is like a wash engraved into sandstone. It is about the history of the Tank Stream, a liquid history of this invisible stream that runs under Sydney. When I'm working on canvasses and pooling washes of water, it has all come from lithography. It's very mesmerising.

Imprint: Printmaking is not a medium usually associated with large public artworks, yet your monumental works *wurreka* (2000) made for the Melbourne Museum and *ngarrn-gi – land/law* (2002), for the County Court of Victoria, are made from etched zinc. What inspired this idea of transforming the printer's matrix into the artwork?

Judy Watson: Printmaking really allows you to imagine something small scale and then project it up. That's basically what the public artworks are: that thing of working with the matrix and developing it up. Both of those works involved zinc, but for that first one, *wurreka*, Denton Corker Marshall specifically wanted an artist to work on zinc and they thought etching would be a perfect fit. They went to the Australian Print Workshop and they went through a number of artists they could work with and, at the time, I was

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the artist with the printmaking expertise. It was interesting that the zinc for the project came from Mt Isa – which is where my mum’s family, my Aboriginal family, are from – and then it went to Germany to be made into these plates and then came back again. But I thought: there are so many other artists out there who are from Victoria or from the south-eastern area. And so an interesting collaboration was established between the Australian Print Workshop and Museum Victoria working with Indigenous artists from Victoria, the local area, and developing printmaking workshops that involved going into the bowels of the museum and looking at objects. I think a lot of artists began with those workshops – people like Vicki Couzens. Of course, I had Rona Green, Martin King and Ros Atkins working with me, and that was fantastic. Martin worked out that if you pulled the plates out of the acid and let them sit for a little while, they oxidised. They had a higher iron content or something and they actually went a little bit blacker. So it evolved as we went along.

Imprint: You’ve worked with a lot of collaborators over the years – how have your collaborations differed and how does that way of working compare with working on your own?

Judy Watson: I feel spoilt when I work with a really great printmaker because I can muck around – I don’t have to be the eyes and the ears for everything involved with making the work. I mean, I understand the making of the work, but I can try different things. Whereas, if I’m on my own I’m always going to be thinking: well that means I’ve got to ink up all those plates and I’ve got to clean them, etcetera. It’s a real gift to work with somebody else. You can really bounce off their ideas and their techniques and be more playful.

Imprint: Your work is often described as poetic. How has your love of literature informed your art?

Judy Watson: English was my best subject at school. Art was there as well, but at that stage I wasn’t really sure what I was doing. I studied with Bruce Daw and Bev Hill and at that stage I was doing American literature, and so I was studying Native American, African American, Jewish American and women’s literature. I also studied a lot of Australian women’s fiction. All of that really fed my literary appetite and words then created the texture and the palette to then want to say: well that’s their culture, what’s my culture? I didn’t really know at that stage. I’d grown up knowing I had Aboriginal and non-Aboriginal family, and I knew my Aboriginal family, but I didn’t actually know much about who we were and where we’d come from. So that’s when I really started making work looking at dual histories between Native American dispossession and our dispossession in Australia.

Imprint: When did you start to dig deeper into your family history?

Judy Watson: It was probably towards the late eighties. In 1990 I got a grant to go up to our Country, which is Lawn Hill in Queensland, and that is what I call the source for a lot of my work. So that was taking my grandmother. I learnt a whole lot of stuff from my uncle, who has been an Aboriginal Ranger and worked with a lot of archaeologists, and then I started to look at libraries and museums and things from our family history.

IN CONVERSATION: JUDY WATSON

INTERVIEW BY EMILY KIDDELL

My grandmother was born at Riversleigh Station, which is a place where a lot of fossils have been found. At the moment I'm working on a history of massacres and a project called *the names of places*. My great-great-grandmother Rosie survived a massacre on Lawn Hill. Every Aboriginal person is basically a survivor of massacres in their area, and so it's just that sort of thing of trying to peel back layers, of trying to push back the whitewash and look at what is actually there because no matter where we are from, if we live here, this is Aboriginal land, so that history is going to be the basis of everybody's story.

Imprint: How do you go about that research? What are your methods in unearthing these concealed histories?

Judy Watson: I'm interested in hearsay as well. There are a lot of writers and researchers who are finding new evidence and publishing their research, and it's fantastic, but I also want to know about people who might have just heard something. I'm interested in trawling through and finding those stories and bringing them to the surface. I'm not a great researcher. It's just that I'm curious, I'm interested. I wouldn't say that I'm the best person to go to a museum or a library and go through all the things, but I'm a bit of a bull at a gate and I just keep asking people and collecting other people's knowledge, really.

Imprint: You've made a lot of work responding to museum collections – ranging from your recent suite of prints *the holes in the land* (2015) to earlier works such as the series of etchings *our skin, our hair, our bones in your collections* (1997) – which draw attention to the ethics surrounding the sourcing and display of cultural objects, specifically in relation to Australia's colonial history. What are some of the complexities of working with these collections and institutions?

Judy Watson: There should always be controversy surrounding these collections because otherwise they are not living. I've talked about museums being like a walk-in wardrobe. They've got these dusty old things out the back, but then they might have a few sparkling new acquisitions. I think a museum is just a place, but it's the objects and the fact that they've been taken from Country that is important. With *the holes in the land*, I talk about the objects as leaving depressions in the ground where they've been taken from country – hovering spaces, full of the energy of what's missing; depressions that are always going to be there. And the objects still retain that energy, but they're dispossessed and they're sharing spores with other objects, strange objects, in another place and I feel like they're burning holes into those new places. That's why I'm doing things with the museum plans. And when an object comes back I feel like its place will still be there.

I was doing a talk earlier in the year and a British woman suggested that if the British Museum isn't going to give these objects back, perhaps it should rent them. I thought that was a really great idea because the fact is that the curators are going to die and the people, the older people in the communities, are going to die, but the objects are still going to be there. The communities are still going to be there, and so if there

IN CONVERSATION: JUDY WATSON

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was the possibility of creating little pathways back, connecting the objects and those places, maybe there could be a trickle of money coming back. I mean, imagine all the people going through those places and all the money that they pay. Then perhaps there could be a weaving program in that place and maybe they could be making things that the museum could then buy. It could become a lifeblood or a force that's connecting the objects back to community and culture. I'm not saying it's the best thing, but that's another way of looking at it. It's an interesting idea.

Imprint: Your grandmother is present in many of your works through the use of symbols that embody aspects of her personal experience and your familial relationship. This presence is also representative of Aboriginal female strength and resilience. What power does the layering and repetition of such symbols hold for you?

Judy Watson: I think it's just that matrilineal strength. She's still very present in our lives – she's an amazing woman. I mean, I think I was seen as a bit cheeky because I kept asking her about her early life and she'd say: 'I don't want to talk about that'. I was a nuisance, but I kept asking. In a way, getting her and Mum's permission to go and look at her papers in the archive, and pulling things out of there for *under the act*, finding letters written by non-Aboriginal family members who didn't want her to be married into their family and all of that sort of thing, it took away some of the spooking. She had been thinking: what's in that file? I never want to see it. But actually reading some of these letters she just laughed. So it brought these things into the light and revealed the times. It was horrible, but you can sort of deal with it. There are certain things I've learnt that we are all shocked by. The abuse that was going on at the time is shocking.

Imprint: Often the symbols you use have dual or multiple meanings. Given the shocking nature of much of your source material, why do you feel subtlety is important in your art?

Judy Watson: I did do a lot of poster making and I do think it is good to have things out there that are blatant and easily read, but to me the films and the books and the artworks that stay with me are the ones that come to me slowly. They're the ones I go back to again and again. If something comes too quickly, I see it, I understand it, and then I move on. And so I want to have that deeper layering and that thing that sort of implodes within you. You don't know what's going on, but it stays there. So that's the sort of feeling I want to convey. And that's what I love in other works too: the things you don't understand. And because you don't understand, they won't let you go.

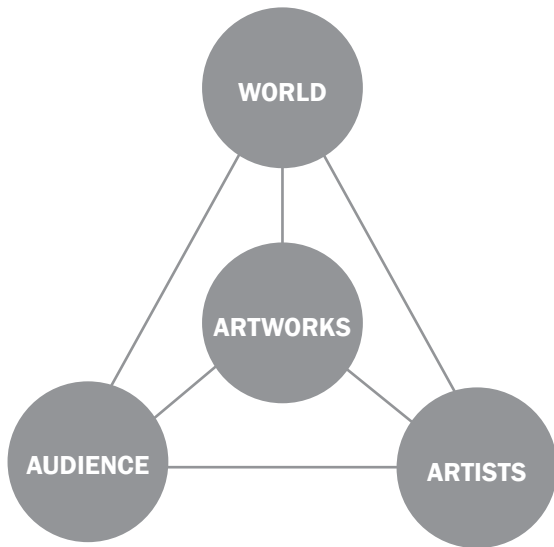
This interview was first published by the Print Council of Australia in the March 2016 issue of *Imprint* Vol.51 No.1.

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THE CONCEPTUAL FRAMEWORK

The conceptual framework provides a model for understanding the agencies in the art world – the artist, artwork, world and audience, and the relationships between them. Through the conceptual framework, students learn about:

NSW Board of Studies, Visual Arts Stage 6 Syllabus, 2012



WORLD

(Also refer to the Cultural and Postmodern Frames and Conceptual Practice)

How interests in the world are represented in art (art as a representation of experience, class, ideology, age, events of significance).

Through her Aboriginal heritage Judy Watson has gained insight into the impact of colonisation on Aboriginal people and the land. Her practice blends Aboriginal and Western perspectives.

AUDIENCE

(Also refer to the Subjective Frame and Conceptual Practice)

The role and value of the audience as a body of critical consumers. The concept of the audience includes art critics and art historians as well as teachers, students, entrepreneurs, patrons and other members of the public. Audiences for works change over time and bring different meanings to artworks, artists and interpretations of the world.

The artist seeks to engage audiences initially with the beauty of the art she creates. Jewel-like colours, the suggestion of imagery whispered underneath a skin of chine-collé and the luminosity of paintings washed with pigment are part of her artmaking vocabulary.

Watson has a national and international audience. She has artworks in collections around the world and permanent public works in Paris, Canberra and Melbourne.

In a world of image and information bombardment, Watson collects and presents diverse imagery. She combines the contemporary with the traditional, and the factual with the spiritual. She questions history, historical records and the cultural values that place 'our bones in your collections'. When she travels, she takes her culture to the world, and brings aspects of other cultures and histories into her art. She throws her driftnet wide.

ARTWORK

(Also refer to the Structural Frame and Material Practice)

Artworks as real objects, as material, physical and virtual objects. The concept of artworks includes art, craft and design as two- and three-dimensional works (including architecture), and four-dimensional and time-based works. Artworks also exist as representations of ideas that reflect such things as personal responses, cultural views, symbolic interpretations and critical reinterpretations of other ideas.

Judy Watson's artworks represent ideas about her Country, Aboriginal heritage, the environment, museum practices and colonial history versus known history. They are essentially autobiographical because they explore her own deeply held convictions and understanding of her place in the world. She strives to create beauty, but underpins it with an often-tough message. Watson works across a broad range of media including drawing, printmaking, artist's books, painting, video and sculpture. Areas of her material practice often flow into and influence one another.

Contemporary Aboriginal art has established a significant international reputation and market. Australians are aware of the important contribution she makes to our national culture and sense of identity. Watson articulates her ideas and processes in interviews, gallery talks, workshops, lectures and TV shows. She has co-written *Judy Watson: blood language*. This is part of the artworld for many contemporary artists, and another way of reaching an audience beyond the artwork itself.

ARTIST

(Also refer to the Cultural Frame and Conceptual Framework)

The role of the artist: the who, what, how, and why. The concept of the artist encompasses practitioners such as artists, craftspeople, designers and architects. The artist can be thought of as an individual or as a group, school, movement, etc.

How does Judy Watson see her role as an artist? She is the product of a 1970s and 1980s education in Australia, before computers and digital cameras were a part of the classroom, although she uses both these days. She was trained in printmaking, then painting. There is a sense in her art that she prefers hands-on procedures, very evident in her painting and her love of the fluidity and spontaneity of washes. Earlier in her career she made her own prints but these days, like most professional artists, she uses artisan workshops to make her print editions. This is also the case with her larger public works. She enjoys the spontaneity and directness of painting and retains that same sense of spontaneity in her use of lithographic washes in printmaking.

Watson also sees her role as an artist as using personal experience to raise awareness of broader social issues. She is representative of a group of art school-trained, urban artists who connect with their Aboriginal history and occupy the ground between both. She chooses to avoid a direct attack: her art uses layered subtlety and suggestion to direct her audience to her intentions.

PREVIOUS HSC EXAMINATION QUESTIONS RELEVANT TO THIS CASE STUDY

PRACTICE

1 *As part of their practice, artists navigate emotional states and rational choices.* Discuss this statement with reference to a range of examples. (2011)

2 Explain how practices in the visual arts shape and are shaped by significant events. These events may include:

- public/private
- profitable/free
- local/global
- controlled/uncontrolled.

In your answer you may refer to artists, art critics and/or art historians. (2011)

3 Discuss how cultural experience informs the practice of artists, art critics, art historians and/or curators. (2012)

4 *Art is not only made with your hands.*

With reference to this statement, discuss the significance of conceptual practice to artmaking. Refer to a range of examples in your answer. (2014)

FRAMES

1 Using the postmodern frame, explain how traditional patterns of authority in art and/or design and/or architecture have been questioned and revised by practitioners. (2008)

2 Analyse how emotion is used in artworks to provoke and generate discussion about ideas and issues. (2012)

3 Analyse how artworks represent and document cultural histories. (2012)

4 *Art does not need to imitate life.*

With reference to this statement, analyse how and why artists have used approaches other than realism. (2014)

CONCEPTUAL FRAMEWORK

1 Curator Brenda Croft adopts the view that artists sometimes play the role of 'cultural warriors' who defend their territory.

Select TWO artists and explain how their roles can be interpreted to reflect Croft's view. (2008)

2 Explain what paintings are about other than their subject matter. (2011)

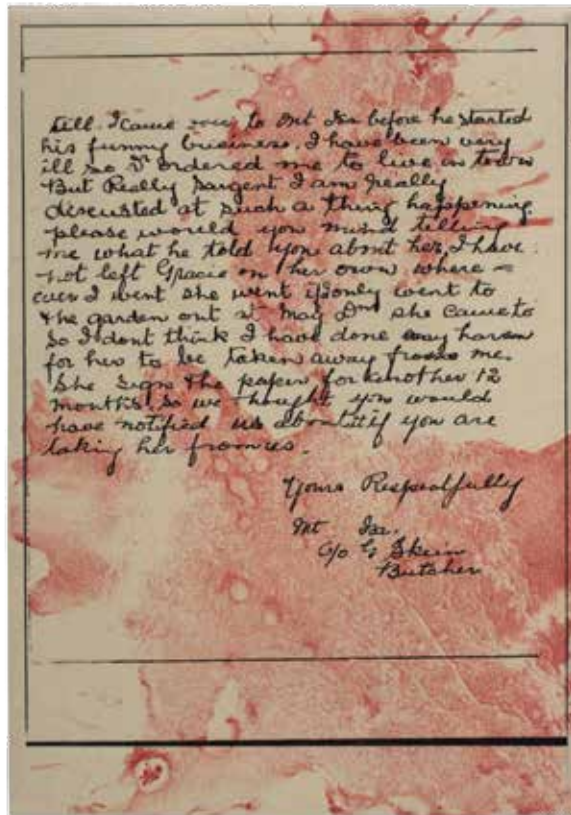
3 *Most artists have critical and productive relationships with their culture.*

Explore this statement with reference to a range of examples where these relationships are demonstrated. (2011)

4 *Art should comfort the disturbed and disturb the comfortable.* – Banksy, artist

With reference to this quotation, examine how art can be a social commentary in response to world events and/or issues. (2014)

GLOSSARY



- Chine-collé** A method of adhering a thin piece of paper or tissue onto a larger and thicker piece. The papers and glue are then passed through a printing press with an inked intaglio plate.
- Etching** In this process lines are drawn down through a wax ground to reveal a polished metal plate that is then placed in an acid bath. The acid 'bites' down into the areas that have been revealed, creating lines in the metal plate that will later be filled with ink and printed.
- Intaglio** A general term describing types of printmaking that use the ink-filled lines drawn by the artist to create the final image. Intaglio prints are generally (but not always) made on a metal plate either by incising directly down into the plate or by using acid to bite lines into the plate. In the last 50 years, photographic techniques have been introduced across many areas of printmaking, including intaglio.
- Lithography** This printmaking technique uses the principle that water will not adhere to a greasy surface. The artist draws on a flat stone (or similar artificial surface) with a grease pencil or ink (tusche) that adheres to the surface. The entire stone is then washed over with water. The water is pushed away from the greasy areas. Greasy ink is rolled over the stone, which adheres to the greasy drawing but not the untouched areas of the stone. These inked areas create the final image in the lithographic print.

under the act (detail) 2007
artist book, 20 etchings
with chine-collé paper
courtesy the artist and
grahame galleries + editions,
Brisbane
photo: Carl Warner
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