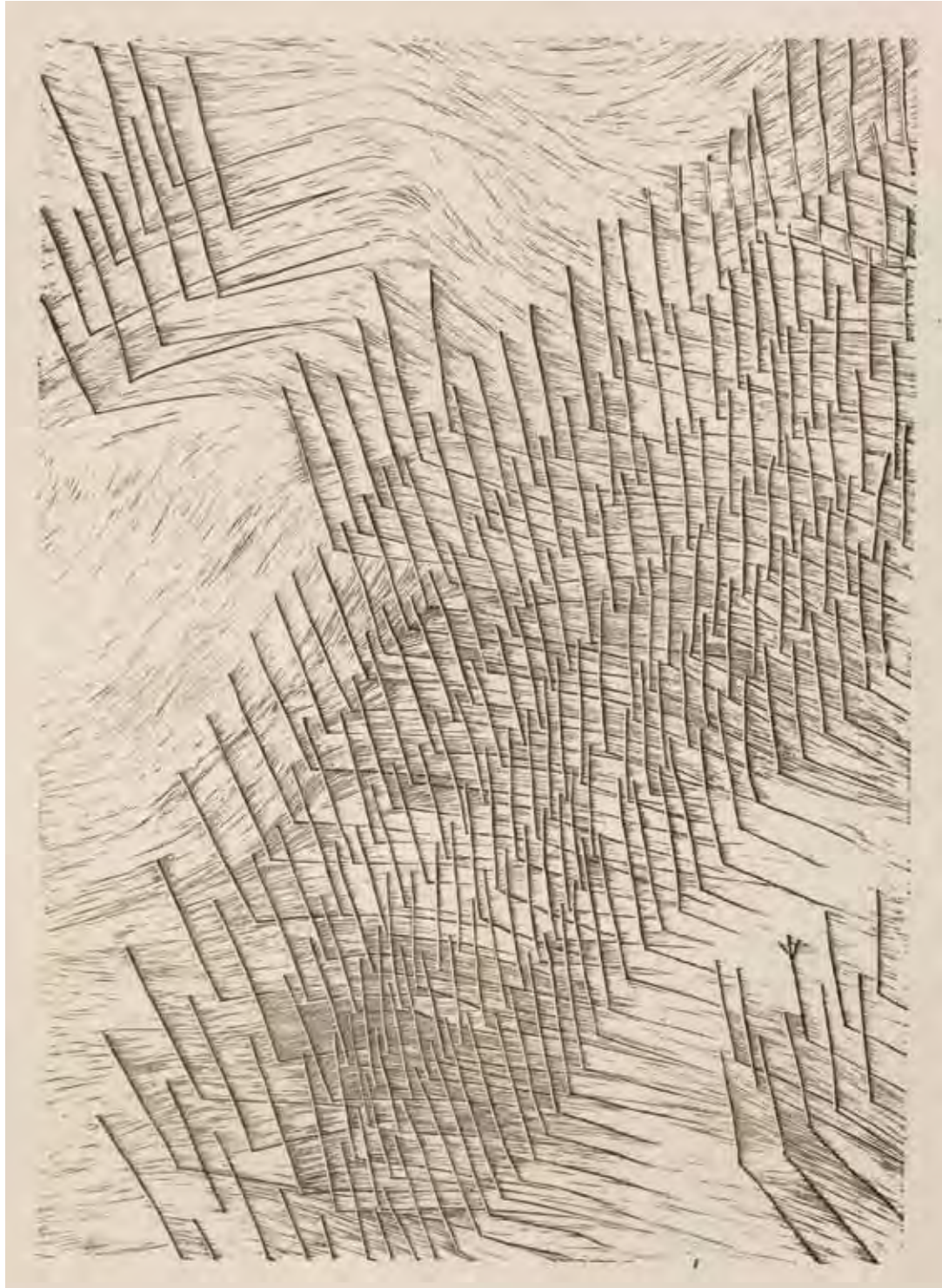


g.w. bot **the long paddock**
A 30 YEAR SURVEY

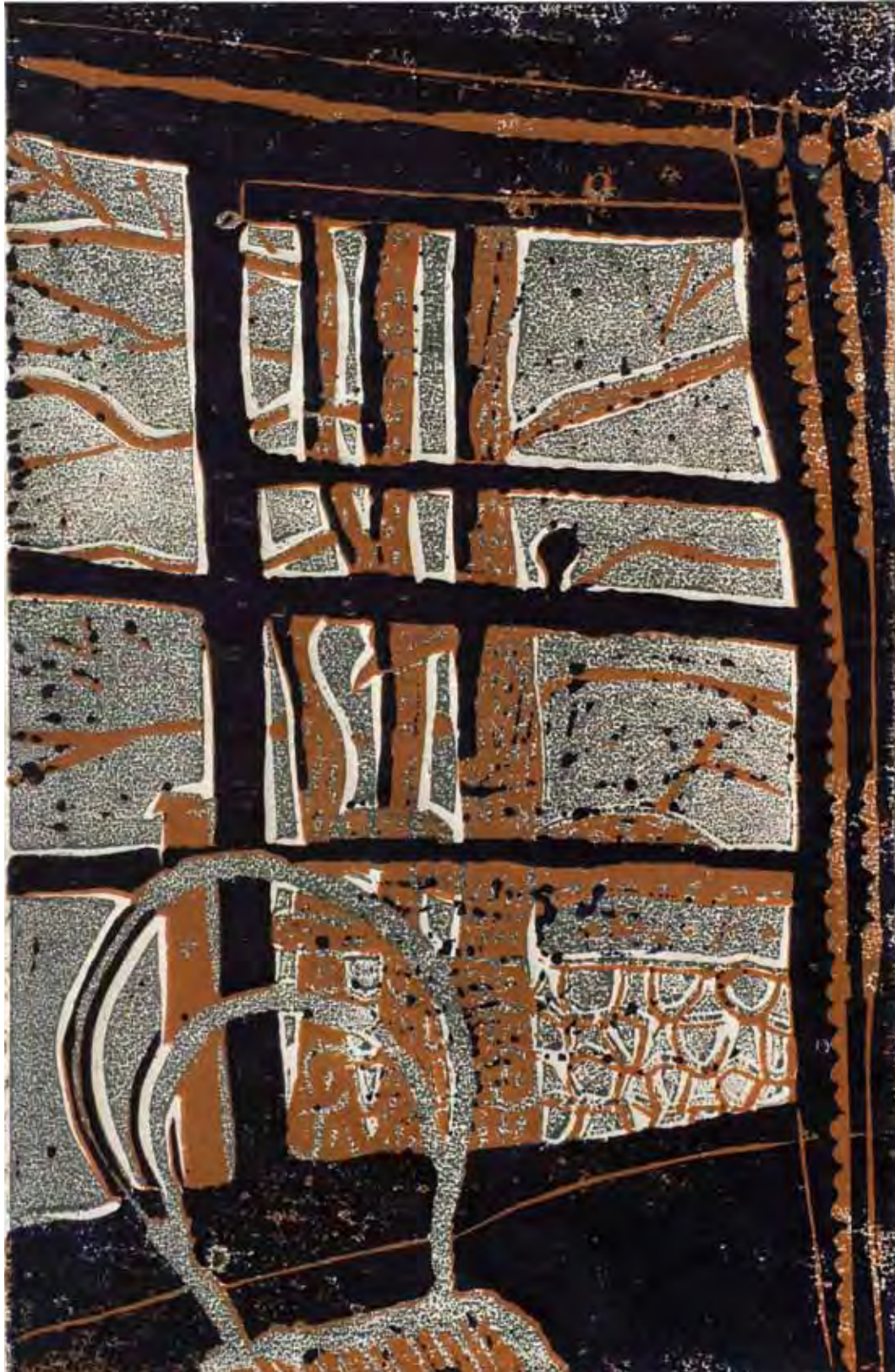
GOULBURN REGIONAL ART GALLERY
9 OCT – 20 NOVEMBER 2010



8. *Threnody* (1993)

Contents

Foreword	3
GW Bot: The Long Paddock	5
List of Works	42
GW Bot	48
Bibliography	55
Touring Venues	58



1. Window (1981)

Foreword

It isn't often that an artist identifies so closely with their natural environment that they adopt a favourite creature's name as their nom de plume. But Chrissy Grishin did just that when she took on the early French word for Wombat- le grand Wam Bot (hence G W Bot).

However don't go looking for wombats in her work- it's only a totemic relationship, she explains, much like the inherited Aboriginal totemic relationship for a particular plant or animal of a region.

This exhibition *G W Bot: the long paddock A 30 YEAR SURVEY* showcases works created by G W Bot since finishing a BA at the Australian National University in 1982. While her earlier works contained motifs and symbols, her recent work has evolved from the more literal figurative representations of the 80s to the almost pure 'glyph-marking' that we see now.

G W Bot is a generous and supportive friend to regional galleries and the Goulburn Regional Art Gallery is no exception. As a regional artist, she exhibited the sculptural installation, *The Lake*, (a work made in response to the regional and iconic Lake George) in a 2006 group exhibition *Footprints on the Lake*, at Goulburn Regional Art Gallery. This installation of 46 bronze glyphs took up an entire gallery wall and has since been acquired as a much admired work of public art, welcoming visitors to the gallery on the entry wall in the Caroline Chisholm Courtyard.

This exhibition has been 2 years in the making since Chrissy first approached me with the idea of a survey show that would tour NSW and beyond. The relatively small Goulburn Regional Art Gallery took up the challenge and despite the complexity in pulling together such a large body of work and covering such a productive period of one artist's life, the result of Peter Haynes' curating is now out in the public arena for all to participate in as they share Chrissy's personal and artistic journey.

I would like to thank Chrissy for her sustained creativity; Peter Haynes for the huge task in curating this touring exhibition and Stuart Purves, AM from Australian Galleries who represents G W Bot and opened this major survey show in Goulburn at the commencement of the tour. This exhibition would not have happened without the hard work of the gallery staff: Janenne Gittoes in Administration and responsible for fine-tuning the touring logistics; Angela D'Elia Curator and Exhibitions Officer and Michelle Stuart, Education and Public Programs Officer, who have done a phenomenal amount of work to get this show on the road and last but not least, the eleven regional galleries that will be showing this survey exhibition. Finally, thank you to our generous funding partners- Gordon Darling, Visions Australia and ArtsNSW for their support in this project.

Jane Cush

Director, Goulburn Regional Art Gallery



2. Mother and child (1985)

G.W.Bot. The long paddock.

The title of this essay (and accompanying exhibition) refers tangentially to the travelling stock routes used by graziers in managing their livestock in movements across the country. These routes (often) capitalised on the tracks used for thousands of years by Indigenous Australians as they too moved across their country. For G.W.Bot this supplied a metaphor whose appropriateness to her thematic and aesthetic concerns was beautifully moot. The *long paddock* was an extension of the usual fenced paddocks of the *home* property that supplied food and water for the livestock that would have to eventually travel to saleyards and the like, to *places* whose connection with their original home was essentially peripheral but still integral to survival. The extended *garden*, the *long paddock*, was another place of nourishment, a place of respite and physical quiet. The elision of this to Bot's wider notion of the *garden* was a simple and natural step. Bot has used the *garden* as a focus of her practice for many years. The *garden* for her is not only a microcosm of nature as perceived by the maker of the garden, but a reflection of the experiences of its maker. The garden holds within itself the ability to accommodate a variety of meanings which speak of the uniqueness of each individual and the culture from which that individual emerged. Bot's garden is a real place, composed of real organisms with independent existences which we perceive metaphorically and reassuringly. It is a place where the cycles of life occur, an environment of revelation and nourishment, a place where humans can find meaning.

Bot's garden embraces the wider landscape and is for her a metaphor, a microcosm of the macrocosm of human culture and life and its interactions with the natural world. For her the wonder and mystery of the garden/landscape/nature and humanity's interaction with these offer notions of shared existence and a common ground of being. Our relationship with the *garden* holds the potential for giving structure, meaning and understanding to the fragmented experiences of human life.

Bot's own artistic journey has led her to many destinations but it is ultimately the journey that matters most to her. Her journeys are expressed in many ways but each of these is finely attuned to discovering the pictorial means to most effectively deliver the message referred to above. The following discussions take us on a journey through Bot's art and reveal that that journey reinforces the artist's vision and advocacy of the world of nature and man's harmony with it. Her visual language accommodates the strength of a natural presence in her own life and carries a message of the ongoing need for humanity's continuity with nature.

The earliest work to be discussed is *Window* (1981). The window as a motif in art was given particular prominence by the Romantics and in particular the German Romantics such as Caspar David Friedrich (1774 – 1840) and Moritz von Schwind (1804 - 1871). The highly symbolic language found in Friedrich's art saw his using the interior as signifying the present, earthly life, while the deliberately contrasting, light-filled world outside the window was an ideal to be reached. In Romantic terms the opposition between dark and light is an expression of the soul's longing to escape from earthly confinement into the infinity of nature in both its existential and religious content.

For Bot, while there are overtones of a German Romantic sensibility, in the present work the window becomes a formal device placing the viewer in the position of the artist. The near, interior view highlights an intimate (and enclosed) space with such details as the curtains and their hanging system, the chair and the window frames, clearly delineated. The inner space is dark and hermetic, standing in sharp contrast to the light greys and orange/browns that constitute the exterior palette.

The exterior is framed on three sides by the curtains, window and ceiling. The right-hand edge of the print is cut off so that the glass of the windows forms the border of the picture plane. This not only visually opens up the image but inserts an intimation of the boundlessness of the natural world, here presented as an almost continuous pattern of grey background populated with cursory black leaves, and the strong presence of the verticals and horizontals of the tree outside the window. In this simple and direct work Bot announces themes such as the idea of nature as continuous pattern (symbolising its cyclical infiniteness) that still nourish her creative practice.

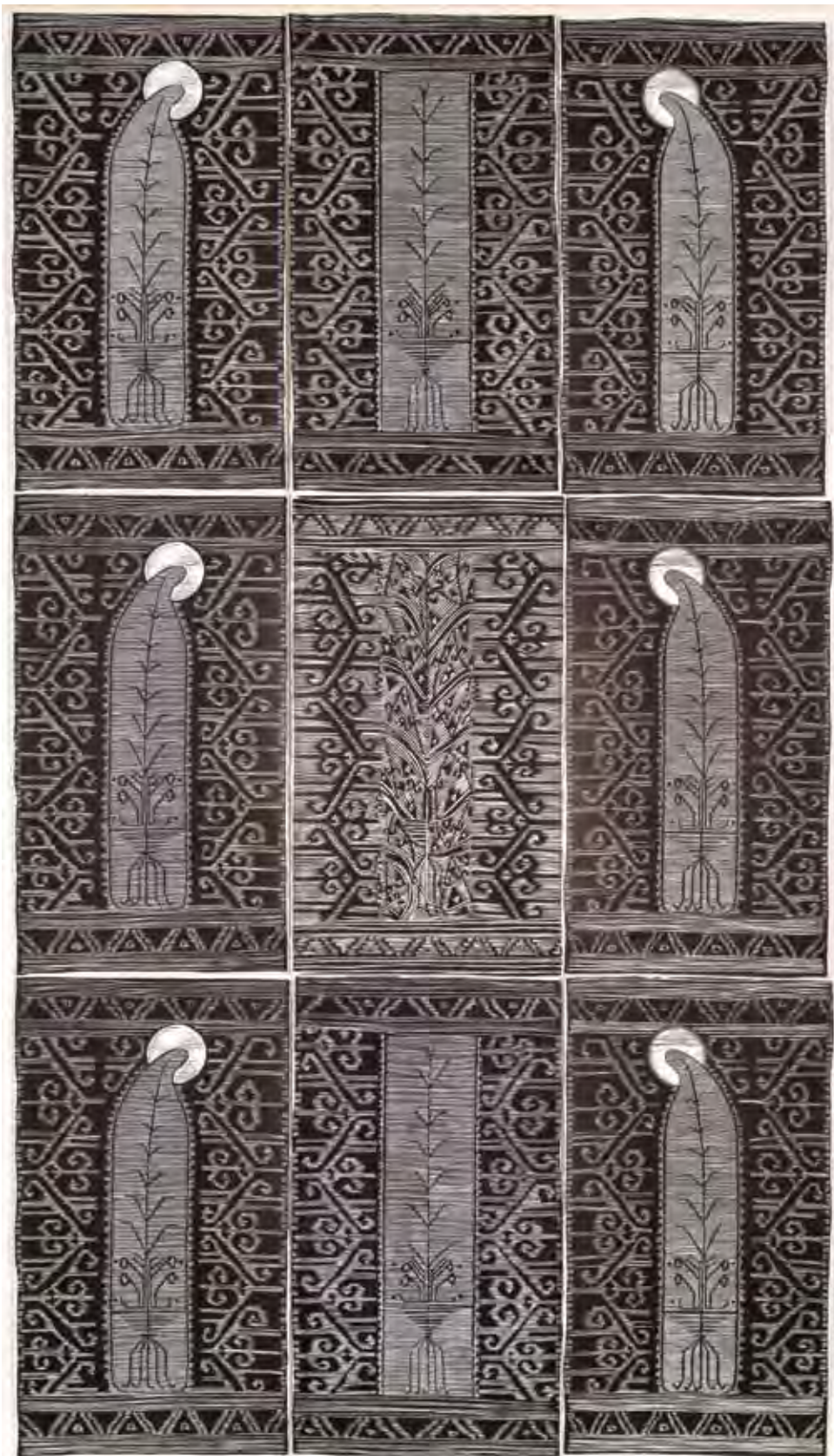
Another motif which will find singular (and recurrent) expression in Bot's work and one that resonates across her range of pictorial languages is that of the mother and child. *Mother and Child* (1985) is another early example of the artist's use of art historical precedents to inform and contribute to her own and very personal iconography. The image of Christ and the Virgin Mary is a paramount one in Christian and Orthodox art. It is an image that elicits a huge range of emotions and experiences and its potency is not confined to the religious. It is in its manifestation as an icon (particularly associated with the Byzantine tradition) that kindled Bot's early interest.

Icons play an integral role in the liturgy of the Orthodox Church (in its many manifestations). The icon functions as an entry point for the worshipper to transcend from the physical world to the world of the spirit. It is a window to heaven and as such a subject of prayer, contemplation and meditation. The analogy with the window is important for Bot's work not only for the obvious literal relations, but also for the implication of the presence of underlying patterns in her world-view, patterns that link the real with the imaginary and that are themselves saturated with associations.

Icons are simultaneously highly private and part of communal worship. They initiate individual meditations whilst expressing the universal and unchanging character of the Christian/Orthodox faith. These complex and vital interactions create a complex arena for the viewer but for the artist hold possibilities for allegorical, analogical and personal levels of interpretation. It is these which are part of the icon's attraction for Bot. Of course the essential beauty of icons and their temporal transcendence offer a powerful and embracing image whose relevance in a contemporary context is especially valid. Bot's *Mother and Child* shows us that meanings do not necessarily reside in what a narrative tells us, but rather in the choice and painterly handling of the story. The story is presented with the protagonists portrayed in the manner so much associated with the classic Madonna and Child image. The mother's head leans protectively over the figure of the *Child* (although the very personalised *Child* figure here is imbued with a tantalisingly un-childlike appearance), while the eyes of



4. *Tree of Life II* (1990)



5. *Tree of Death – Crucifixion – Gulf War* (1991)

both engage with the world beyond that encapsulated by the artist. For Bot her icon invites exegesis beyond a simple literal level, but explication is not her aim. This is a delicate and carefully nuanced private image inviting individual aesthetic response. Through its economy of details (such as an overall golden honey-brown palette) and reliance on canonical format, the artist offers an elegant solution to complex pictorial problems whilst pointing to that curious tension that exists between reality and abstraction, a tension that mirrors questions about the nature of art as part of religious experience and practice. Bot's understanding of the unique role of the icon is clearly evinced in this quietly intrusive image.

Tree of Life I (1990) is a small and delicately proportioned work. The central element of the tree is pared back to a simple geometric schema that looks forward to the artist's use of the glyph whilst providing visual structure to the central image of the present work. The tree grows through a swathe of blue-black whose form is allusive of a standing Madonna, an allusion underscored by the top of the form with its gentle lean to the right (a pose mirrored in *Mother and Child* above) and the halo-like form which encircles it.

The central figure with its soft but clear edges is placed on a carpet-like background of enclosed decorative emblems, which act in lively contrast to the almost meditative stillness of the protagonist. The reference to the carpet is important because that motif plays an integral role on a number of levels in Bot's art. Like the window and the mother and child (and a number of others) the carpet is a constant and recurrent device used by her throughout her work. Here though, the implied flatness of the carpet and its essential horizontality is questioned by the statuesque angularity and pictorial authority of the figure with its implicit verticality, a verticality that imparts to the highly decorative background the role of niche or spatial container for the figure. Whilst this is a very particular image Bot imbues it with a range of spatial variations which both enliven it and offer possibilities for varying interpretations. This tension is not unlike that referred to in the artist's subtle but nevertheless insistent intrusion of the abstraction/reality dichotomy as seen in *Mother and Child*. The coexistence of a number of possible spatial configurations interacting simultaneously is symbolic of the diverse and changeable environments that operate internally within the artist and externally in her expressions of the movements of her imagination and soul.

The *Tree of Life* theme is ironically given particular strength in *Tree of Death – Crucifixion – Gulf War* (1991), where it is used thematically in direct contrast to its previous incarnation. Here colour is eschewed in favour of a dramatic and seductive use of black and white, a choice that is thematically and aesthetically appropriate. The device of the carpet provides the formal starting point and it resonates with, in particular the prayer rug of Islamic religious practice. As in *Tree of Life I* simple interpretation is not the artist's aim.

Both these works hold within them a number of cultural (and other) references. Here there are echoes, perhaps tangential but insidiously present, to the stained glass windows of Mediaeval Christian cathedrals. These are seen in the singularity of the presence of the figural motif (here layered and repeated) and in the artist's use of outline to embody form. The clever and astute use of pictorial space is again at play. The flat horizontality of the



carpet is skilfully played off against the verticality of the *figure* in a spatial and pictorial schema that symbolises the spiritual tension between earth and heaven, the transition from the inner to the infinite.

In *Persian Garden* (1992) Bot combines the carpet and the garden which are (arguably) the *sine qua non* of her practice. The combination of motifs is moot. Historically, early Persian rugs often employ formalized representations of gardens as the decorative theme. Multicultural infusion is not something the artist avoids. Indeed her overt *receiving* and *accepting* (because this is an active and continuing aspect of her art) of diverse and seemingly antithetical sources becomes for her an aesthetic and metaphysical activity that enables and empowers her, and in that does the same for her viewers.

This is a delightful work – visually lively, full of formal and pictorial contrasts, strict geometries played off against sinuous organic shapes and a richly luscious palette that embraces and speaks to the work's nominal theme as well as proposing possibilities for nurture beyond the confines of the garden. Flowers hold an important place in the world of symbology and Bot's garden celebrates this with the inclusion of the tulip (a symbol of inspiration for painters and poets as well as signifying love) and other plants whose combination affords this work a joyous and encompassing presence.

A *threnody* is a dirge, a lament for the dead. Bot's *Threnody* (1992) is both a lament for nature destroyed and a paean to the regenerative powers of nature. The natural world for her is an extension of the *hortus conclusus* ('closed garden') of the Late Mediaeval world and beyond into the wider landscape. This extension is in a sense a continuous elision that moves comfortably from the microcosm of the garden to the macrocosm of nature and vice versa. For Bot the wonder and mystery of the garden/landscape/natural world and our relationship and interaction with these open the potential for shared experience and a common ground for being. The *garden* (in the broadest and all-embracing sense) is both metaphor and symbol and within its structure, as visualised by the artist, holds the potential for giving structure, meaning and understanding to the human experience.

In *Threnody* Bot shows the *garden* (here, the garden of Nature) destroyed. Ironically the agent of destruction was fire, an agent whose source lies in the world it destroys. Fire though is both destroyer and creator, and the serried ranks of blackened tree forms dispersed across the paper like a phalanx of ancient Macedonian soldiers, heralds the tenacity of life regenerating from the residue of death. Another, though perhaps less overt allusion here, is to the seasonal cycles and in particular the discarding of bark and foliage that leaves deciduous trees as stark reminders of what they were and what they will become again. The dynamic simplicity of this work with its expressive motifs stripped back to minimalist intensity is a powerful visual statement. Bot does not preclude the option that the death-life cycle is indeed part of the continuum of each human's experience. The swathe of tree forms advancing diagonally across the paper is a graceful encapsulation of the power of the natural world.

Bot's natural world-garden is not constrained by any limitation – cultural, geographic, ethnic. This all-inclusiveness is intimated through a number of formal means but often through richly allusive spatial delineations and configurations. In *The Rock* (1994) Bot



11. *The Rock* (1994)

presents what is ostensibly an aerial view of *Uluru* (Ayers Rock) in Central Australia. *Uluru* is a place of immense spiritual significance to its traditional owners, the Pitjantjatjara and the Yankunytjatjara peoples, and an iconic image for all Australians as a symbol of the age of our island continent. As such it is an image replete with cultural, political, social and national meanings, a heavily loaded image.

Bot's *Rock* is placed in an equally loaded landscape. This is a vehemently *red* picture, confrontational yet proudly assertive in its *redness*. The connotations of *red* are many, but in this context the notion of the *Red Centre* springs to mind. Less appealingly, but nevertheless unavoidable, is the intimation of *red* as the colour of blood and the dichotomies of blood as the sustainer of life as well as the evidence of violent death. Fire as the red cleanser is another possibility. The list is by no means closed and the coexistence of a range of alternatives operating simultaneously within a single work is a device characteristic of the artist's invocation of multiple readings and thus meanings in her art.

The *Rock* appears to float in a sea of red. It is an enigmatic metaphysical presence but a *real* and potent visual entity. The picture plane is sparsely punctuated with a series of dots which activate the surface whilst underscoring the implied immensity of the space/*place* in which they operate. As in other of the artist's work (e.g. *Ancestral journeys* (1994)) these marks act as pieces of evidence to what has happened to the land over the millennia. They are spores of the geological past as well as of the more recent past of human occupation.

The scattered dots occupy the top of the picture plane whilst the foreground (the area where Bot has placed the *Rock*) is marked by lightly insistent gestural lines that swing into and over the red ground in movements which not only imbue a lyrical rhythm to the work but also evoke the cycles of nature. These lines seem to have no beginning nor an end, and in that infinite character is symbolised the past, present and future of the *place* they traverse.

Bot's art of the late 1990s is peripatetic in its stylistic languages yet maintains a steadfast adherence to the acceptance and relevance of the synchronicity of multiple approaches for the deliverance of the message(s) she needs to convey. Just as *red* supplied the thematic and formal base for *The Rock* so *black* does for *Black swan* (1995). This is a wonderfully simple work whose visual and symbolic content belies the extremeness of its minimal presentation. This work is one of a number made when the artist was working around the edges of Lake George (outside Canberra) in 1994-95. Lake George (known as *Weereewa* to the local indigenous peoples) is a mysterious entity that is sometimes there in the landscape and sometimes not.

Its presence though, whether visible or not, is always felt and it is this almost mystical aspect of the lake's existence that gives it a particular resonance and significance within Bot's art.

Indigenous culture and its extremely particular way of identifying with the land and with the animals, plants and others that exist within the land, have always appealed to Bot. It is an especial and spiritual relationship that transcends individuals yet concomitantly supplies avenues for individuals to find meanings in and for their lives through their natural surroundings. The indigenous garden provides not only consolation for its indigenous owners; it allows fecund imaginative and creative response from those of us who embrace its generous possibilities.



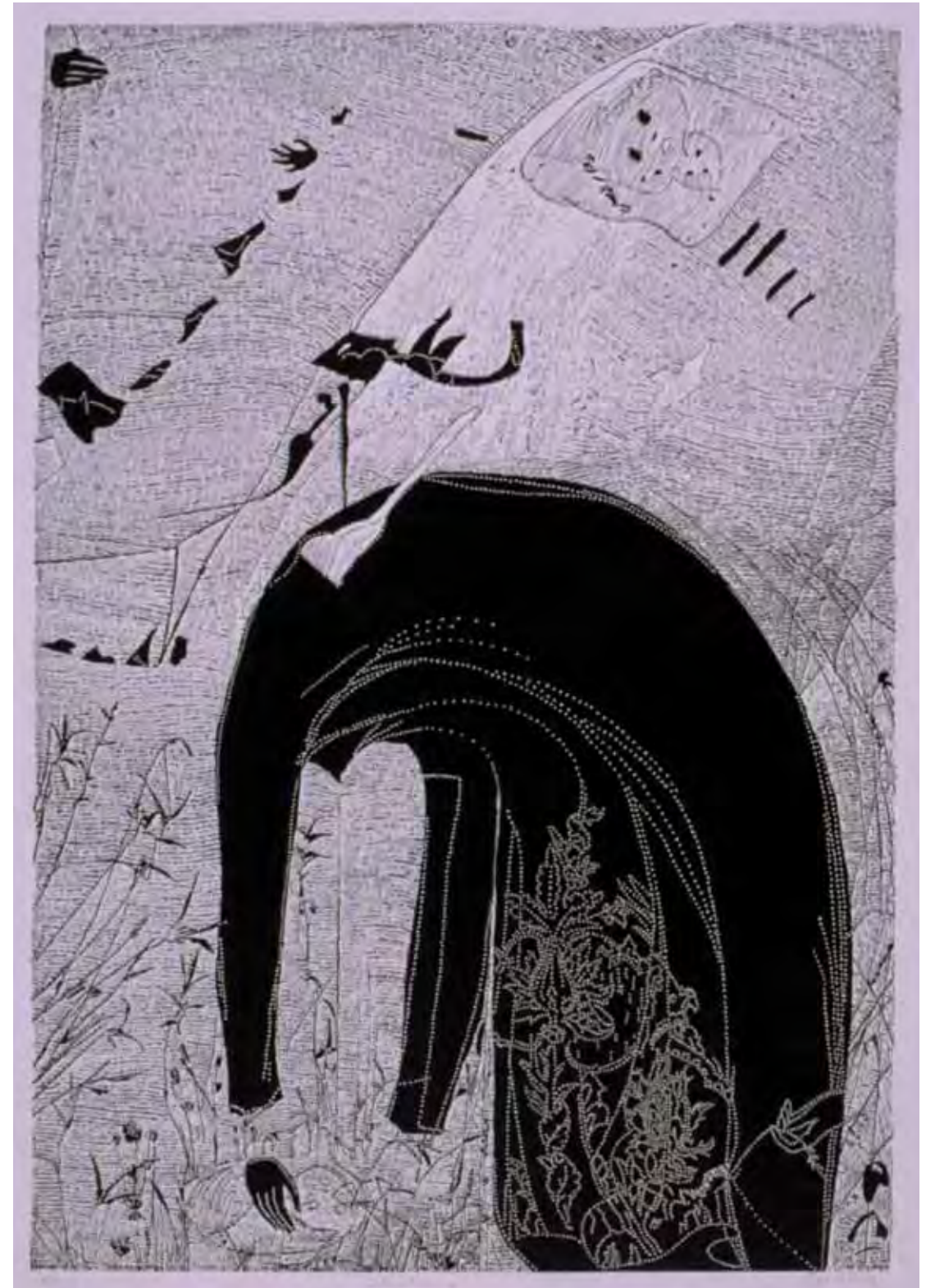
14. *Charon* (1995)

The mystical in Bot's art is a given. It is present as a metaphor for one's journey through life. In indigenous cultural belief the black swan is one of the ancestral beings which not only have intrinsic and special relationship with the land, they are among its custodians and protectors. Like the swan, viewers of this work hover over a landscape (although the intrusion of multiple readings of where the viewer is, remains steadfastly available) whose physicality is omnipresent and beautifully expressed through the artist's consummate use of a richly allusive blue-black. The topography of the landscape is supplied through schematically sketched, yet strategically placed white lines which indicate features of the landscape whilst inferring a metaphysical presence beyond the natural. This work, though the result of personal confrontation with a very specific landscape, speaks of the universal impact of humanity's relationship with the land and with the antiquity of that land as emblematic of ongoing survival.

Charon (1995) continues Bot's purposeful limitation of palette and in the doing of this, wrests the utmost expressive significance from those limitations. The central motif is the figure of Charon, the ferryman of Hades who carried the souls of the dead across the rivers Styx and Acheron, the rivers that separate the living world from the world of the dead. This is a depiction of struggle in which the victor is implied rather than illustrated. Charon, holding his ferryman's pole looks hungrily at the three vertical forms to the left-hand edge of the picture's foreground. These forms present as abstracted human figures but in that abstraction point to the aesthetic tension between the real and the abstract that surfaced, for example, in *Mother and Child* of 1985 discussed above. I see these as exemplary of the artist's ongoing exploration of her own pictorial vocabulary to find a language that might encapsulate her philosophical, imaginative, aesthetic and creative concerns but that would retain an expressive autonomy relevant to the context in which they might be placed by the artist.

These particular forms will resurface in a diversity of imaginative manifestations each of which will confirm the continuing relevance of positive ambiguity in Bot's art. Whilst there is a suggestion of the anthropomorphic here, there is also an unabashed potential for the forms to be read as biomorphic structures, referring more to trees than to humans. Charon too is beautifully ambiguous in the way that he is depicted. The constant possibility for a range of interpretative viewpoints to be present at any one time is here intriguingly at play. Bot exploits the borders between external reality and inner image by placing her protagonists in a landscape of dark sensuality full of ambiguous connotations that speak not to nature as such but to the effect it has on the artist's (and her viewer's) mind.

Bot is an artist who is concerned with the language of her art and indeed her art can be read as a search for the language (or languages) which can best express her soul and its own journeys in ways that are sympathetic with those who engage with her art. The search for language imbues her art with a sense of the power of metaphor and the allure of poetry. She would not be unhappy to be referred to as a poet of the visual. Her search reveals that the poetry of others is a major source and influence on the way she composes her own creations. *Washing* (1996) is an image of domesticity and of woman's domesticity in particular. The curved form of the woman harks back to the shrouded arboreal motif of *Tree of Life I*; the stark contrasts of black and white to *Tree of Death – Crucifixion – Gulf War* and *Black Swan*.



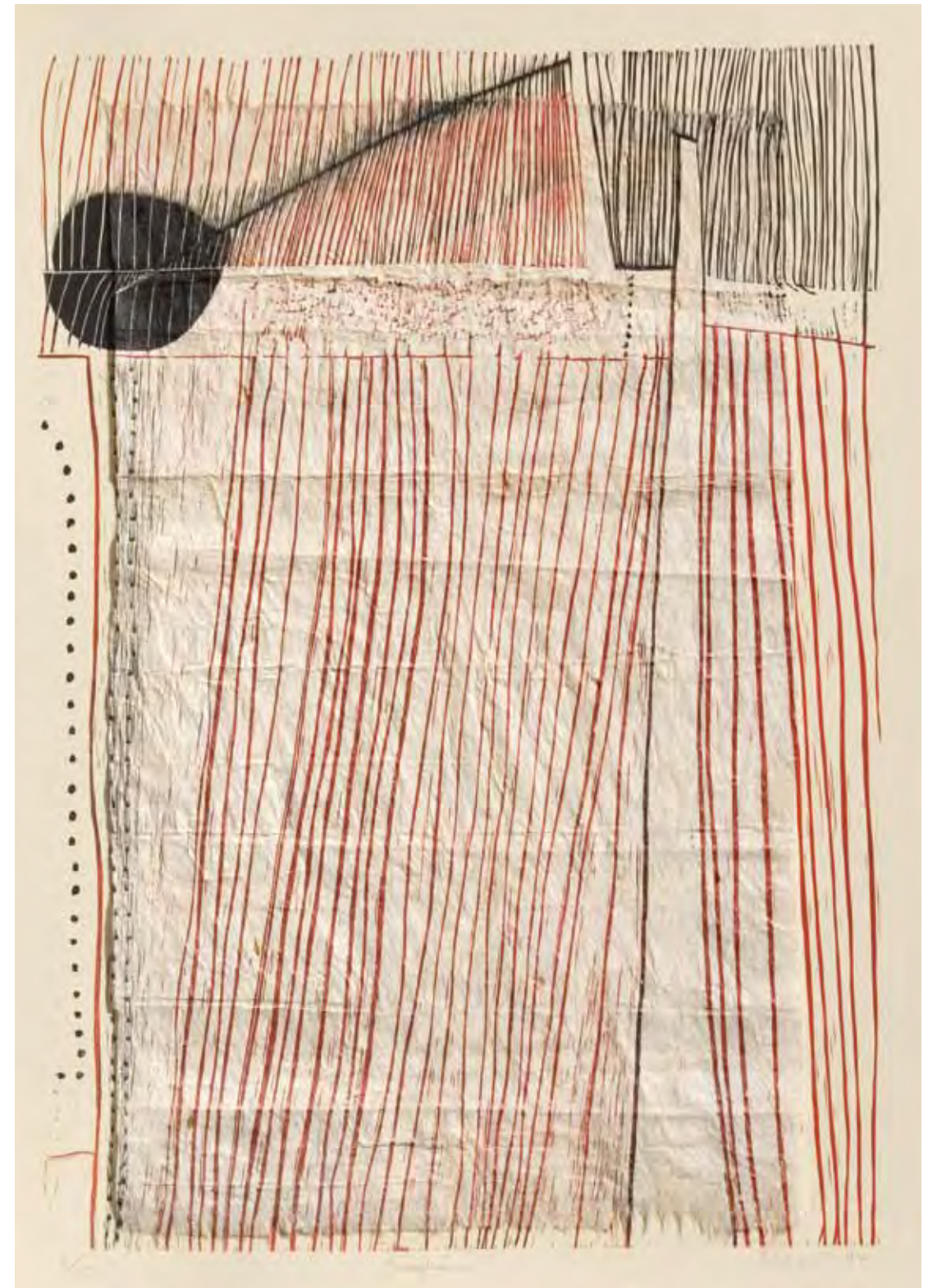
15. *Washing* (1996)

The protagonist's black dress is enlivened by the insertion of rows of white decorative designs and a large floral motif on the skirt. The stooped figure is performing her duties in a rich landscape covered, almost obsessively, with a pattern of densely packed marks, broken occasionally by small areas of black and the frieze-like plant growth pushing up into the pictorial space at the front of the picture plane. The background is the garden, a garden of physical and spiritual sustenance in which nature and culture meet. The artist's characteristic ambiguity of spatial configuration and viewpoint is used to great effect.

Among the poets for whom Bot has intense admiration is the Russian writer Alexander Pushkin ((1799 – 1837). The author of *Boris Godunov* (1825) was primarily a poet whose work, although difficult to compartmentalise, offered a range of interpretative alternatives and which celebrated Russian culture and history through his innovative and original use of the vernacular language. Bot's understanding of the Russian language and traditions sees her interpreting (some of) Pushkin's poetical works into her own idiosyncratic language. In *The poet and the mountain* (1996) it is difficult to distinguish the figure of the poet from the mountainous landscape he inhabits. The massive body takes up almost the entire picture plane but this mass is covered in an intense overall pattern which subverts the initial *Gestalt* of the poet and imbues an atmosphere of internalised dreaming and contemplation. On either side of the poet's head a hand (with the appearance of being pinpricked into existence) offers connection to a hidden solace. Emerging from the hem of the poet's robe, a pair of feet alludes to Christ's crucifixion, to sacrifice and redemption. This beautifully layered work holds within its web-like surface fragments of memory, of events both past and in the future.

Bot's engagement with the pictorialisation of metaphorical and real journeys, journeys of the spirit and the body, continues in the later 1990s. In *Songlines* (1999) we are presented with a highly original and evocative composition. Its arresting simplicity is highly seductive. Abstraction seems to be the predominant language but the overall pattern of vertical lines (grouped by colour and separated by almost mute, broken horizontal insertions and punctuated at the top left-hand edge by a marvellously declarative broken circle of black delivering an assertive diagonal line thrusting into the top quarter of the picture space), calls to mind the barely notated musical manuscripts of Late Mediaeval and Early Renaissance Europe.

The absences in these intriguing *documents* call attention that in the above periods there was no fully reliable written means of communicating the *sounds* necessary to deliver the *product* required by the composer/conductor. The role of composer/conductor transforms into that of the artist in Bot's world, and it is she who controls the timbre and rhythm of this musical image. *Songlines* also references the beautiful Indigenous Australian concept of the same name. In indigenous culture individuals are (ideally) at one with the land. They do not own it or possess it and are rather keepers of the land and in a state of oneness with that land.



19. *Songlines* (1997)



Songlines originated with each person's ancestors, who, as they walked through the land accompanied that journey with singing, an act that gave existence to the land as they traversed it. Their descendants have the responsibility of ensuring that the song of the ancestors is never lost and in doing so thus guaranteeing that for those to whom the song has been revealed, ongoing access (in both a real and spiritual sense) to the land as defined by the song is never lost. Knowledge of the *songlines* provides individuals with a means to navigate their *country*, but not necessarily the *country* of others. This concept is a comfortable fit with the way in which Bot views the world and which she wishes to share with others. For her the journey is more important than the destination. The journey can, indeed must embrace what is offered, and in her own *Songlines* she asks her viewers to provide the keys and the notes to sing their individual journeys. Resonances with the *long paddock* of this essay's title assert themselves here.

The use of poetry in Bot's art has been noted above. It is important to also be aware of the artist's own reading of poetry as a source of consolation and inspiration. The words of others are powerful catalysts in her art as are the forms themselves of poetry. This is seen in *Elegy* (1999). An elegy is a poetic form especially associated with reflective modes of thought (and from the 19thC) often associated with meditation on the loss of someone close to the individual who has composed it. It is a form that strikes a particular chord with G.W. Bot.

Her *Elegy* is a beautifully simple composition in which two elements (one horizontal, one vertical) float in a large expanse of ostensibly empty space. The horizontal and vertical configurations present in a number of ways. Each can be read as symbolizing native Australian flora (gum trees perhaps?) whose toughness and resilience allows them to survive in the harsh environment. The stick-like protuberances cut into the space, and despite their flimsy makeup hold their own in the natural cycle of things as alluded to by the artist. The partiality of each also offers that they could be bits of discarded bark or twigs fallen from larger branches or trees.

Both also instil ongoing references to the remnants of journeys, the traces of human activity and hence they may be read as flat imprints on the picture plane. Again, the coexistence of a range of readings is happily infused into this work by the artist. This characteristic is underscored by the deliberate formlessness of the space in which the drawn motifs operate. Bot's perceptual field purposefully evades notions of rational perspectival construction. A perspectival landscape image (literally) points towards the particular in space and time. It raises the concept of the landscape as an *accultured* entity i.e. a place whose meaning is predicated on its being structured in particular ways by human agents. In its openness and ambiguity, Bot's landscape holds a sense of remoteness from human activity. It is however a place of possibilities, a place of flux and transformation. The essential golden white monochrome of its presentation offers an invocation of transience and dissolution (as embodied in the drawn elements) as well as symbolizing the contemplation of nature through the poetry of silence.



21. Totem of the garden (1999)

Multiple readings (or at least the possibilities of multiple readings) are subtly at play in *Totem of the garden* (1999). The totem embodies notions of the *genius loci*, the guiding spirit of a *place*, a being in a state of oneness with nature. The protagonist has the appearance of some hybrid animalistic form, but it is a form (particularly around its head) whose irregularities and heavily textured surfaces place its origins in the earth on which it stands. The garden over which it presides is enclosed, a place where nature and culture coalesce, a source of physical and spiritual sustenance.

The enclosed garden is however placed in a wider landscape composed of richly patterned terrains characterised by energetic yet graceful swathes of dense parallel lines. The surface of these is populated by abstracted forms (glyphs) dancing lightly as they commune with the natural world and which visually activate the picture plane and lead the viewer through the densely alluring and allusive topographies created by the artist. The activated spatial delineation interacts with the solid figure of the totem and metaphorically gives rise to the revelation of the intertwined relationships between the inner landscape of the artist and the outer landscape of the natural world.

In *The Keeper* (2002) Bot continues the notion outlined above in *Songlines*, viz. that of individuals as *keepers* or *guardians* of *place*. Here the artist limits her palette to black and white (and accompanying tonal variations of these) thus allowing her to fully exercise her considerable control of line and form. Her image is an intense and exquisitely patterned creation with multiple layers of tone and line, all overlaid with a lace-like veil of tendrils and leaves crawling sinuously over the front of the picture plane.

Artists choose their means very carefully and Bot is no exception to this. Her election to adhere to a confined black and white palette implies contrasts and for her this brings with it the dualities of the known and the unknown, the seen and the hidden and the real and the unreal. But explication is not a given in Bot's art and the tonal deviations from black to white and vice versa (because this is a continuous and continuing process) re the pointers to her thematic impulse. These *grey areas* are spaces that activate the viewer forcing them to move beyond themselves and enter the world the artist has forged. A world which conversely will lead the viewer back to themselves.

The frontal veil is both a visual and a philosophical barrier tantalising the viewer by allowing them to see through its transparency. The viewer must stop and consider before deciding to move through the arched spaces beyond into the unrealised and unknown garden beyond. The faceless keeper (the artist) ushers the viewer into the intricate web of interacting forms and lines which not only give structure to *The Keeper* but also imbue it with a quietly mysterious rhythm. There is an other-worldly quality to this work, an atmosphere of mystery and intrigue, artfully expressed and encapsulated in Bot's deft tonal variations on a theme of black and white.

Child (2003) and *Mother* (2003) are quietly beautiful images that speak of the human yearning for the active presence of nature in our lives. They acknowledge that human culture and life are inseparably locked into elemental cycles and interrelationships that cross place and



27. Passage I (2001)

time. The motif of the mother and child recurs intermittently throughout Bot's oeuvre but each iteration adds extra layers to what has preceded it and each points to the seductive complexity and richness of the artist's visual language.

The *garden* is present here but not overtly and is expressed not in the real landscape or the artificial garden but in the individual human being. This is a reverential celebration of the essential significance of the *garden* (as understood by Bot) in each of our lives. All human activity takes place within some sort of terrain. As one proceeds through life, one has some sense of being the centre, of being continuously opened to a series of unfolding experiences. The procession and the events with which we are confronted are exponential and revelatory. The individual engages with the world across an infinite range of experiences which allows access to the unknown land of the mind, the imagination and the spirit. This overall event is continually affected by, and contiguous with, the outer world, and asserts the ongoing relationship between *self* and *place*. For Bot this is a clear affirmation of the *garden/landscape* as symbol of the artistic imagination *par excellence*. For her the organising of thought, perception and meaning is intimately related to *place*.

Formally in *Child and Mother*, Bot elects to visualise one's movement through life by metaphorically alluding to those cycles which constitute the rhythms of the natural world and, for her, the creative life of the artist. Through repetition of pictorial devices and motifs she imbues the possibilities of a kinaesthetic relation between motion and the visual field of the viewer. The repetition seduces the viewer into searching for some form of symmetry within the repetitions where they can (perceptually and conceptually) rest. Carpets/rugs, especially those of Iran and Afghanistan, are important sources of imagery and theme for Bot. The intensity of weave and richness of patterning are clearly alluded to in much of her art. Here, the dense but delicate pattern combined with the overall format see obvious affinities with the carpet. To add to this, the relationship to the garden (also exemplified in the artist's early work) places another level in these powerfully complex aesthetic statements.

Complicated perspectives, changes in densities of patterns, scale, shading, texture, etcetera, not only provide visual relief and variation, they act as topographical and philosophical metaphors to the journey alluded to above. These devices also speak of the artist's dynamic recognition of the living-ness of nature. In both these works Bot is speaking of *places* that are designated and special, and is asking us to listen to and embrace the essence of things that will give us access to that glimmer which is the realisation of the potential of all *places*.

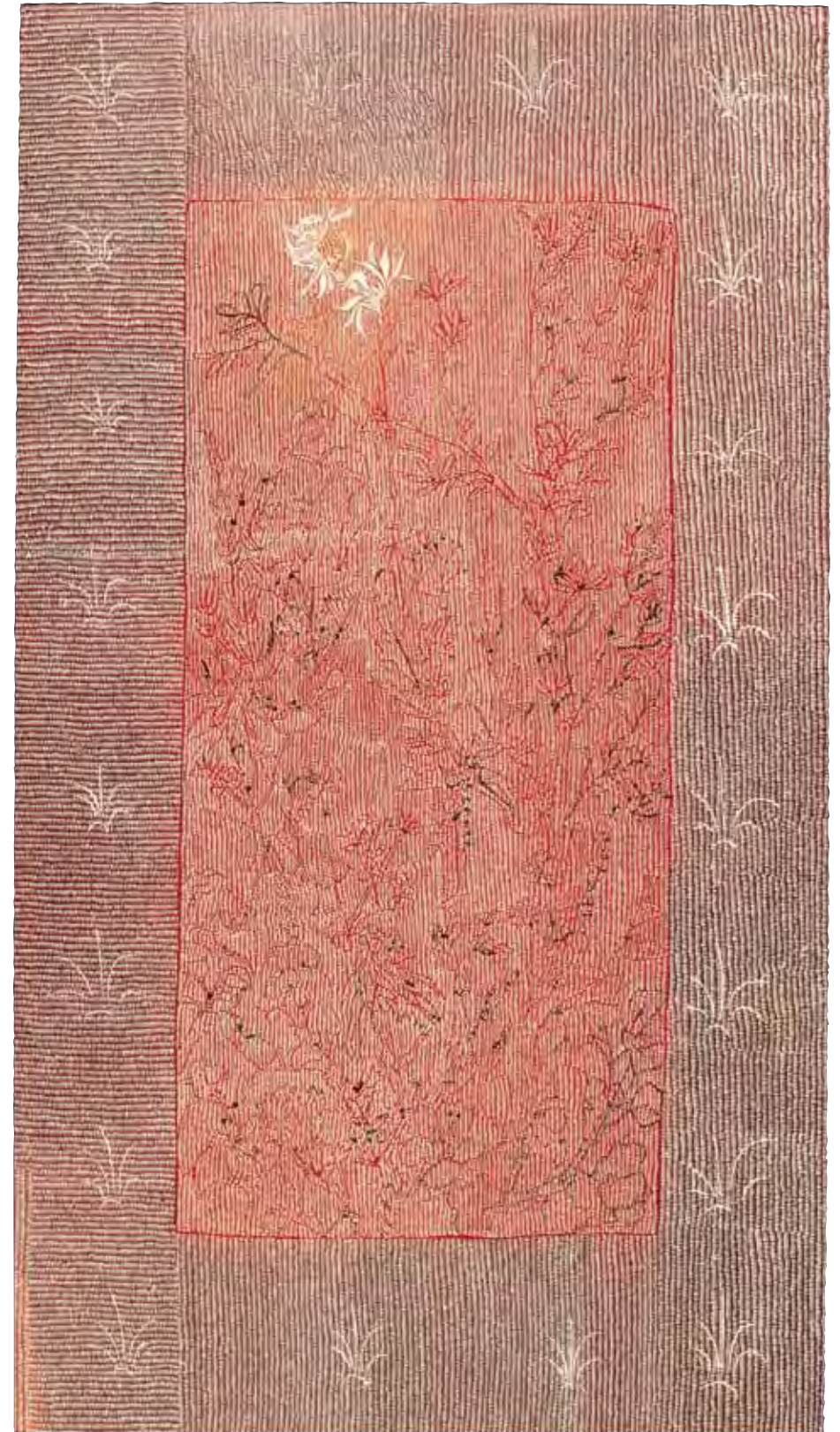
Bot's choice of palette is intimately linked to the themes of her work. *Red* has always been a colour she uses with exquisite correctness and appropriateness. In *Field* (2003) this is assertively exemplified. The *red* of the background is lush and deep and creates a lavish panorama in which the pictorial space is extended in a vertical/horizontal extension that mirrors the tensions between heaven and earth, between nature and man. Bot embraces nature with deeply-felt emotions that exude a form of atonement for the sins of man against the natural world.



28. *The Keeper* (2002)



30. Mother (2003)



29. Child (2003)

The field is populated with a diversity of motifs that disport themselves over its vehemently red surface. A number of glyphs glide in a subtle zigzag progression from the bottom left-hand corner through the mid-ground to the top left-hand corner. This configuration alludes to the pictorial traditions of Classical Chinese landscape painting in the way that the viewer is led through the landscape and offered areas for visual rest which are also places for meditative contemplation. Bot's natural affinity with subverting the too-easily accepted, once again comes into play. The vehement verticality of Chinese landscapes must be seen in combination with the aerial viewpoint of Indigenous representations of the land as well as simultaneously incorporating other ways of looking perhaps more attuned to Western modes of representation. Bot's space is interrogative, visually questioning prevailing hierarchies and relevance.

The glyphs that Bot has embraced so wholeheartedly as being the most appropriate *language* to convey her aesthetic and thematic messages maintain a hovering quality in *Field*. The wide expanse of red with its attendant qualities of enormity and the infinite, qualities which could be ascribed to 18th c notions of the Sublime, is (again) presented ambiguously to destabilize and thus actively energize the space. This destabilization is underscored by the intrusion from the right-hand edge of the picture plane, of the rhomboid of layered ranks of white lines. This intrusion is visually and thematically querulous, but continues the process of interrogative action and assimilation of multiple viewpoints and concepts that is so successfully endemic to the artist's work.

Field of glyphs (2004) is an alluring image in which the artist extends her vision of landscape by adopting the position of meditative observer looking both into herself and apprehending nature in all its mysterious intensity. Bot's simultaneous reflection on the external and the internal speaks of her poetically toned imagination and the power of her aesthetic imagination to appeal to humanity's inner needs.

The landscape as pictured is imbued with a panoramic restlessness as the groups of glyphs roam buoyantly through the beautifully nuanced green garden of nature. The sense of nature as being a kind of language held within the forms of the glyphs is demonstrated here in the subtle and intimate connection between the landscape and the motifs disporting themselves within it. Spatial definition is equivocal and again the artist's joyous intermingling of ways of seeing contrives to produce an active and vital spatial configuration. This vitality is mirrored in the individual glyphs and in their combinations. The glyphs lean towards the left-hand edge of the image in a gentle yet nevertheless deliberate movement invoking the existence of a controlling force that symbolizes the natural world and the creative imagination of the artist.

Like much of Bot's art *Field of glyphs* asserts that if nature is to be understood in depth, harmoniously and in its totality, it is not enough to know about its external appearances but rather nature (the *garden*) should be presented as it is reflected in the interior of the individual. The distinctive characteristics of her responses to nature as exemplified in the current work reveal these as being the imaginative and metaphysical frameworks through which emerges her singular and seductive visual language.



31. *Field I* (2003)



39. Field of glyphs (2004)

Beginning early in the 21st century, Bot's excursions into sculpture are (relatively) recent. Her sculptures are elegant and incisive as exemplified by *The prophet* (2005) and *Morphology of glyphs* (2007). *The prophet* refers to images seen in *Charon* (1995) and *Totem of the garden* (1999), but we are never given repetition on a theme in Bot's oeuvre. Motifs may be used many times over but each iteration is invested with peculiar and determining shades of meaning and making that particularize that work and give it its individual expressive and conceptual identity.

The prophet is an arresting and pleasing work. Its sinuous form is simply yet strongly expressed and its markedly graphic presence attests to its maker's printmaking acumen; its robust sculptural reality a testament to her plastic skills. Like *Totem of the garden* the prophet's origins lie in the earth (nature) and its sentinel-like stature places it as both guardian of its source and as holder of future possibilities for that source. The spatial configuration around the work is an active and activating presence that enlivens the form and underscores its rampant verticality. The latter though is nicely subverted by the graceful arch of the leg whose downward thrust is both a formal and metaphorical gesture to its origins in the natural world.

The head of the prophet has a saurian quality to it, but exercises in attempting to find *like* beings in the real world have no point here. Bot's prophet is a symbol, a plastic metaphor maintaining a silent meditation. It communes with nature through its own garden and accepts that the materials for nourishing contemplation, and the motifs for expressing that contemplation, are to be delivered through finding active harmony with nature and through that, with ourselves.

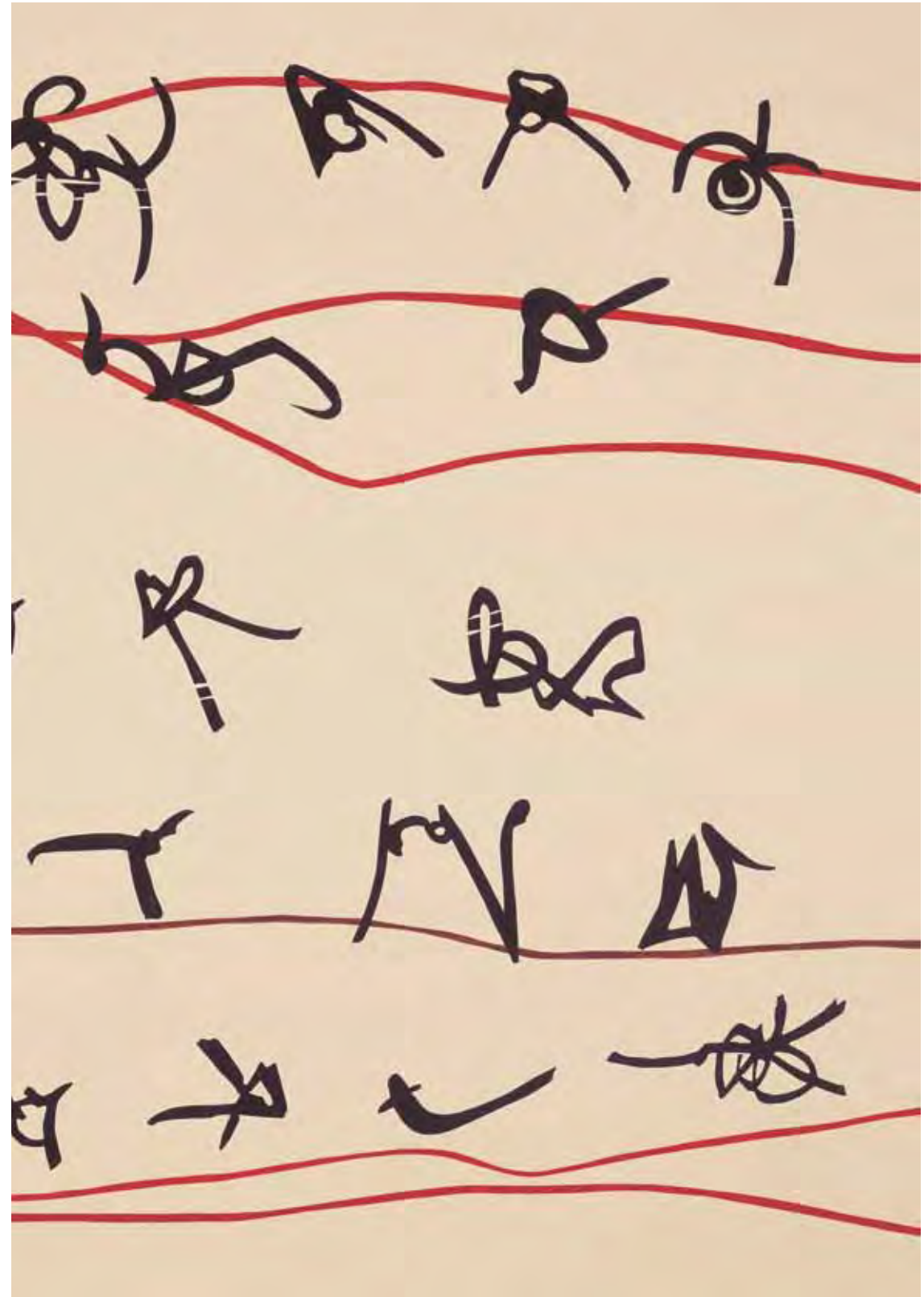
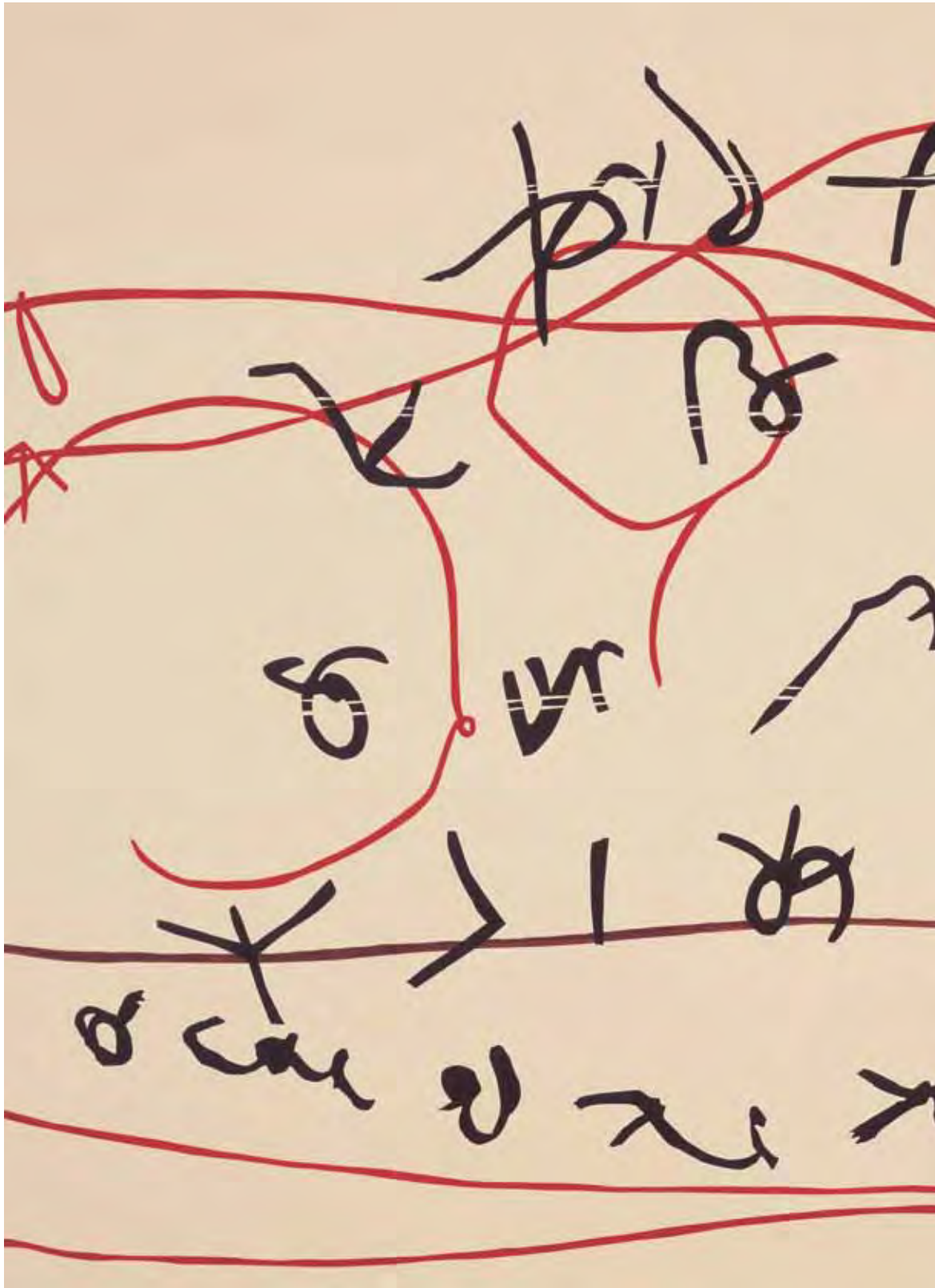
A traveller's tale (2006) is a lively and energetic picture. Bot's play with spatial and thematic ambiguity is here given celebratory exposure. Space is concurrently extended horizontally and perspectively creating an unrestricted depth of field and the impression of the seeming immateriality of the wide expanses of the Australian landscape.

The picture plane is divided into a series of layered spaces by red lines whose pronounced appearance asserts their pictorial and thematic importance. The lines *represent* a number of elements which in their simultaneity express rich possibilities for a sweep of meanings and ways of looking. They are literal paths or tracks through the undifferentiated land. They are the *songlines* of Indigenous people, the hidden maps or guides to lead individuals through their country. They are contours indicating the topographical eccentricities which individualize *place*. Or, they are all and none of these. Their layering evokes a sort of visual barrier as though the viewer is peering through, and indeed pulling open, a loosely constructed wire fence. This viewpoint is modulated by the horizontal thrust of each line which directs them (again) to the left-hand edge of the image.

Bot inserts a number of glyphs which perform a range of possible roles and which attest to the power of the abstracted image and to the tensions imbued by the intimation of *real* things from the *real* world being covertly present but never overtly described. Thus, for example, the twisted coils that constitute some of the glyphs can happily be read as the nots in barbed-wire fences. They can also be seen as symbolizing the artist's sense of nature as a kind of language and as such record not only the *things* that make up the natural world but all those other



37. Australglyph deciphered, mother and child (2006)



elements such as sounds and smells which contribute to one's experience of nature. Art for Bot is a wonderful adventure and in *A traveller's tale* she produces a grand yet intimate view of the poetry of nature.

The efficacy of the ongoing attraction of such iconic motifs as the mother and child is not something that Bot would forego in her ongoing explorations to find appropriate ways to express her world view. We saw early in her career that motif beautifully exposed in *Mother and Child* of 1985. *Australglyph deciphered, mother and child* (2006) is one of a series of works in which the landscape is configured in a form of abstraction that despite its almost minimalist purity is endowed with massive expressive concentration.

In an exercise of pictorial limitation the artist pares back her tools to a palette of red, black and a pale brown, five formal motifs and a simple and direct compositional forthrightness whose presentation resonates with classic mother and child images of Mediaeval and Renaissance Europe as well as those of the Byzantine world, the latter a source of particular importance, aesthetically and emotionally, to the artist. The glyphs are, of course, the language of nature and in this particular work they are also a language of nurture. Echoes of the inspirational sources cited above are conveyed by Bot in the manner in which the larger circle of red (the *mother*) leans towards the smaller circle to her left (the *child*) in a gesture that is at once embracing and protective. The abstracted black elements respectively read as the torso and arms of the mother and the child. They also are derived from representations of tree trunks and branches and thus nature as nurturer is given abstract figuration in this peculiarly individual mother and child of the Australian bush.

The use of poetry as both solace and source of inspiration is a given for Bot. Her reading in this genre is wide and universal. One of those poets who work sits most comfortably with the artist is Rainer Maria Rilke (1875 – 1926). *First Elegy (Homage to Rilke)* (2006) is, as its title states, her homage to Rilke's (arguably) best-known work, the *Duino Elegies* (begun in 1912 but not completed until early in 1922). Rilke's poetry can be said to be characterised by a search for a form of language which would communicate his inner need to find appropriate understanding of his world and his place in it, and this establishes a clear relationship with how Bot's art is a means of finding meaning not only for herself but also for those who view it.

First Elegy (Homage to Rilke) is a finely tuned, gracefully executed invocation of Rilke's melancholy but beautiful poetry. Like him, Bot's source lies within herself, but unlike him she has embraced the bountifully redemptive world of nature as her means of expression, as the lexicon for her personal pictorial vocabulary. *First Elegy* is clearly a landscape. Bot's exquisite use of line moves us through the landscape in the (now) familiar evocation of Classical Chinese landscape painting. We begin our journey at the bottom right-hand edge and are ushered through gentle visual means up through the picture plane and onwards out of that plane at the top left-hand corner.

Movement is slow and reflects the soft formal rhythms imbued into this work through such simple but immensely effective devices as (sometimes) barely visible breaks in lines or a subtle inward or outward curve repositioning directional impulses. Areas of respite (visual



38. *First Elegy (Homage to Rilke)* (2006)

and contemplative) are supplied by sparsely placed dots of red and black or a larger pool of red. While these may relate to topographical intrusions they do not necessarily represent them but rather are intimations of presence which will never be fully defined. Spatial configuration, as always with Bot, usurps the expected and offers multiple readings of simultaneous divergence and convergence. This is truly a visual poem in which space, marks and other pictorial devices combine to make an insinuatively seductive visual meditation.

The most recent works, both dating from 2010 (*Family Portrait I* and *Family Portrait II*) adopt a very simple vertical format. Playful ambiguity is rife. The central motif can be seen in a number of guises including that of weathered fence posts or strips of bark. There is also the possibility of anthropomorphic readings, readings that occur with striking acuity in *Charon*, where similar motifs are significantly present. The surfaces are scratched and pierced and carry the scars of human activity or the spoors of natural infiltration. The verticality of the format puts these works literally *in your face*. Bot presents these works as evidence of all the above and further underlines this by the very frontal placement of the protagonists.

G.W.Bot is an artist whose search for meaning in her life has fostered a journey through the Australian landscape that has become a metaphor for her inner life. For her the wider landscape is nature as *garden* and a *garden* that is the great nourishing landscape of humanity. Bot's journey encompasses many *gardens* and each of these is a source of inspiration. Her sources are always graciously acknowledged but nevertheless subsumed into her uniquely exhilarating, allusively dense and aesthetically rich visual language that has resulted in a substantial, important and beautiful body of work.

Peter Haynes

Director
ACT Museums and Galleries
Adjunct Assoc. Professor
Donald Horne Institute for Cultural Heritage
University of Canberra
September 2010



43. Family Portrait I (2010)



44. Family Portrait II (2010)

list of works



1. *Window* (1981)
linocut on photographic paper
30 x 23cm
Private collection



2. *Mother and child* (1985)
linocut on BFK paper
62 x 55.5cm
Private collection



3. *Tree of Life I* (1990)
linocut, embossed, watercolour on BFK paper
38 x 28cm
Private collection



4. *Tree of Life II* (1990)
linocut on BFK paper
38 x 28cm
Private collection



5. *Tree of Death – Crucifixion – Gulf War* (1991)
linocut on Rives BFK paper
92 x 52cm
Private collection



6. *Persian Garden* (1992)
linocut on BFK paper
28.5 x 38cm
Private collection



7. *Garden: Enclosed space* (1992)
linocut on BFK paper
28.5 x 38cm
Private collection



8. *Threnody* (1993)
linocut on Nishinouchi paper
60 x 42cm
Private collection



9. *Mind of a field* (1993)
linocut on BFK paper
60 x 42cm
Private collection



10. *Ancestral journeys* (1994)
linocut on Khadi paper
75.8 x 57cm
Private collection



11. *The Rock* (1994)
linocut on Khadi paper
75.8 x 57cm
Private collection



12. *Le Corps I* (1995)
linocut on china paper
24.5 x 54cm
Private collection



13. *Black Swan* (1995)
linocut on BFK paper
53 x 94.5cm
Private collection



14. *Charon* (1995)
linocut on BFK paper
92 x 52cm
Private collection



15. *Washing* (1996)
linocut on Rives BFK paper
60 x 42cm
Private collection



16. *The poet and the mountain* (1996)
linocut and chine collé on Rives BFK paper
60 x 42cm
Private collection



17. *The poet* (1996)
linocut on Rives BFK paper
60 x 42cm
Private collection



18. *Runes* (1997)
linocut on Rives BFK paper
60 x 42cm
Private collection



19. *Songlines* (1997)
linocut on BFK paper and
tapa cloth
76 x 56cm
Private collection



20. *Elegy* (1999)
linocut on BFK paper
56 x 76cm
Private collection



25. *Entrance* (2000)
linocut on Rives BFK
paper & tapa cloth
92 x 52cm (irreg.)
Private collection



26. *Entrance I* (2000)
linocut on Rives BFK
paper & tapa cloth
92 x 52cm (irreg.)
Private collection



27. *Passage I* (2001)
linocut on BFK paper and
tapa cloth
92 x 52cm
Private collection



28. *The Keeper* (2002)
linocut on Magnani paper
92 x 52cm
Private collection



21. *Totem of the garden* (1999)
linocut on Rives BFK paper
92 x 53cm
Private collection



22. *Shoalhaven glyphs* (1999)
oil on canvas
75 x 61cm
Private collection



23. *Bundanon I* (1999)
oil on canvas
40.5 x 61cm (diptych)
Private collection



24. *Bundanon II* (1999)
oil on canvas
40.5 x 61cm (diptych)
Private collection



29. *Child* (2003)
linocut on Magnani paper
92 x 52cm
Private collection



30. *Mother* (2003)
linocut on Magnani paper
92 x 52cm
Private collection



31. *Field I* (2003)
linocut on Magnani paper
92 x 59cm
Private collection



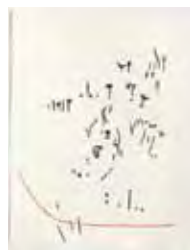
32. *Site II* (2004)
linocut on Magnani paper
92 x 59cm
Private collection



33. *Field of Glyphs* (2004)
oil on Belgian linen
81 x 158cm
Private collection



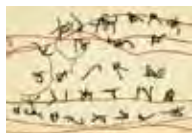
34. *The prophet* (2005)
bronze
150 x 6 x 6cm
Australian Galleries Sydney
and Melbourne



35. *Aftermath* (2005)
linocut on Fabriano paper
76 x 56cm
Private collection



36. *Engraved poem* (2006)
linocut on Magnani paper
71.5 x 102cm
Private collection



37. *A Traveller's tale* (2006)
linocut on Magnani paper
69 x 100cm
Private collection



38. *Australglyph deciphered, mother and child* (2006)
linocut on Magnani paper
92 x 52cm
Private collection



39. *First Elegy (Homage to Rilke)* (2006)
linocut on Rives BFK paper
76 x 56cm
Private collection



40. *Jacob's Ladder* (2007)
graphite and watercolour on
Colombe paper
105 x 198cm
Australian Galleries Sydney
and Melbourne



41. *A morphology of Glyphs*
(2007)
bronze sculpture
dimensions variable
Private collection



42. *Paddock Glyphs, from morning to night* (2008)
Linocut on Magnani paper
71 x 100cm
Private collection



43. *Resurrection glyphs – midday* (2009)
linocut on Korean Hanji paper
62 x 94cm
Private collection



44. *Molonglo glyphs* (2009)
watercolour and graphite
on Colombe paper
105 x 198cm
Beaver Galleries Canberra



45. *Earth, glyphs and sun* (2010)
linocut on Korean Hanji paper
94 x 64cm
Private collection



46. *Family Portrait I* (2010)
watercolour and graphite
on Colombe paper
110 x 30cm
Beaver Galleries Canberra



47. *Family Portrait II* (2010)
watercolour and graphite
on Colombe paper
110 x 30cm
Beaver Galleries Canberra

GW Bot

According to Aboriginal totemic belief, each member of a clan inherits a totemic relationship with a particular plant or animal of the region. I like this idea of oneness with the environment. Where I live wombats are especially prevalent and they have become my totemic animal. The earliest written reference to a wombat occurs in a French source where it is called "le grand Wam Bot," and hence my exhibiting name - G.W. Bot.

I was born in Quetta, Pakistan, of Australian parents and studied art in London, Paris and Australia and graduated from the Australian National University in 1982. My drawings were first published in a book in London in 1980 and since 1985 I have worked as a full-time artist.

I am represented by Australian Galleries in Melbourne and Sydney, in Brisbane by Noreen Grahame Galleries, in Canberra by Beaver Galleries, in London by Hart Galleries and in New York by 5+5 Gallery. In 2005, 2006 and 2009 I have been voted as one of the 50 most collectable artists in the Australian Art Collector.

Christine Grishin

Selected Solo Exhibitions

- 2010 A Morphology of Glyphs, Beaver Galleries, Canberra
- 2009 Fields of Glyphs, Hart Gallery, London
Fire Glyphs and Spirits, Artspace Mackay, Queensland
2008 Paddock Glyphs, Australian Galleries, Smith Street, Melbourne
Paddock Glyphs: New Work, Australian Galleries, Sydney
- 2007 Glyphs, Hart Gallery, London
Glyphs, Beaver Galleries, Canberra
Glyphs, Gadfly Gallery, Perth
- 2006 Glyphs, Australian Galleries, Melbourne
Glyphs, Australian Galleries, Sydney
- 2005 Morphic Fields, Hart Gallery, London
An Australian symphony, 5 + 5 Gallery, New York
Paths of being, Chapman Gallery, Sydney
Morphic fields and gardens, Gadfly Gallery, Perth
Figure in landscape, Barry Stern Gallery, Sydney
- 2004 Earth and Sky, Australian Galleries, Melbourne
An island of life, Barry Stern Gallery, Sydney
- 2003 The Garden of Possibilities, Canberra Museum and Gallery Gardens, Canberra Museum and Gallery
- 2002 Suburban Gardens: Arrivals and Journeys, Barry Stern, Sydney
The Body in Question, Gadfly Gallery, Perth
- 2001 Gardens: Rites of Passage, Barry Stern Gallery, Sydney
Gardens: Rites of Passage, Hart Gallery, London
Gardens: Rites of Passage, Chapman Gallery, Canberra
- 2000 Mystic Language, Grahame Galleries + Editions, Brisbane
Bundanon Series, Barry Stern Galleries, Sydney
Recent relief prints, Bulle Galleries, Melbourne
Ancestral Landscapes, Port Jackson Fine Art, Laguna Beach, Los Angeles
- 1999 Enclosures, Chapman Gallery, Canberra
Semiotics of the Australian Wilderness, Bulle Gallery, Melbourne

- Works on paper, Barry Stern Gallery, Sydney
The Australian Wilderness and Garden: Language, calligraphy and semiotics, Hart Gallery, London
- 1998 Paper Garden, Barry Stern Galleries, Sydney
- 1997 The Lady and the Unicorn, Hart Gallery, London
Journeys of a Poet, Lyall Burton Gallery, Melbourne
Sacred Gardens: drypoints and relief prints, Hart Gallery, Nottingham, UK
1996 The Lady and the Unicorn, Chapman Gallery, Canberra
- 1995 Journeys, Australia Centre, Manila, Philippines
Journeys, Australian Embassy, Paris
- 1994 Journeys, Chapman Gallery, Canberra
- 1993 Crucifixion, Criterion Gallery, Braidwood, NSW
- 1992 Crucifixion, Dubbo Regional Art Gallery
1992 An enclosed space, Canberra Contemporary Art Space, Gallery3
Selected Group and Invitation Exhibitions

Selected Group Exhibitions

- 2010 Royal Academy, Summer Show, London
Abstract nature, Samstag Museum, Adelaide
2010 Swan Hill National Print & Drawing Acquisitive Awards, Swan Hill Regional Art Gallery
Joseph Banks: A regional response, Goulburn Regional Art Gallery
Melbourne Art Fair, Melbourne
Australian Trilogy : Dennis Nona, Abie Loy Kemarre, GW Bot, Arts d'Australie, Paris
8ème Mondial de l'Estampe et de la Gravure Originale - Triennale de Chamalières, France
- 2009 Tasmania 1: 100,000 Mapping the island, IXL Atrium, Hobart, Tasmania
Sulman Exhibition Prize, Art Gallery of New South Wales
Silkcut Award for Linocut prints, Melbourne
The International Print Triennial Krakow 2009, Poland
Stories of our making, University of the West of England, Bristol, UK and Tweed River Gallery, Murwillumbah, NSW
Art London, Chelsea, London, UK
Surfacing, inaugural exhibition, Belconnen Arts Centre, Canberra

- 2008 Recent Acquisitions, British Museum, London
Robert Jacks Drawing Prize, Bendigo Art Gallery, Victoria
Dobell Prize for Drawing, Art Gallery of New South Wales
Sulman Exhibition Prize, Art Gallery of NSW
Silkcut Award for Linocut prints, Melbourne
National works on paper, Mornington Peninsula Gallery (acquired)
Fremantle Print Award
Retroactive, Canberra Contemporary Art Space, Manuka
The other thing-a survey show, Charles Darwin University
Melbourne Art Fair
- 2007 The story of Australian printmaking 1803-2005, National Gallery of Australia, Canberra
Dobell Prize for Drawing, Art Gallery of New South Wales
Devilbend, Mornington Peninsula Regional Gallery
CPM National Print Awards, Tweed River Art Gallery, Murwillumbah, NSW
Wynne Prize, Art Gallery of New South Wales
Summer Exhibition Royal Academy, London, UK
Geelong Acquisitive Print Awards, Geelong Gallery, Victoria
Site and soul III, Canberra Museum and Gallery, Canberra
Guanlan International Print Biennial, Shenzhen, Peoples Republic China
Southern Cross University Acquisitive Artists' book Award, Lismore NSW
Lessons in history, vol. 1, Grahame Galleries + Editions, Brisbane
Prints from the Studio of Hugh Stoneman, Stoneman Graphics Gallery, Penzance, UK
Hart Gallery Collection, New Ashgate Gallery, Surrey, UK
Artists' books and multiples fair Brisbane, University Art Museum, University of Queensland, Brisbane
Prints, Wagga Wagga Regional Gallery
Gifted, Charles Darwin University Art Collection, Darwin
Marks and motifs: Prints from the Print Council of Australia Collection, Queensland University of Technology, national touring exhibition
From here to eternity: Contemporary tapestries from the Victorian Tapestry Workshop, national touring exhibition
Montalto Sculpture Prize, Victoria
- 2006 Dobell Prize for Drawing, Art Gallery of New South Wales
Being at Bundanon, Bundanon national travelling exhibition
Footprints on the Lake, Goulburn Regional Gallery
Multiplicity: Small tapestries, Victorian Tapestry Workshop, Melbourne
50 years Australian Galleries Anniversary Exhibition, Australian Galleries, Melbourne
International Print Triennial Cracow, Poland
Kedumba Drawing Award 2006, Wentworth Falls, NSW (acquired)
Silkcut Award for Linocut prints, Melbourne
R&M. McGivern Art Prize, Maroondah Regional Gallery, Ringwood
CMAG touring exhibition, Narra City Gallery, Japan
International Graphic Triennial, Bitola, Republic of Macedonia
Cadaques Mini print exhibition, Spain
- 2005 Sulman Exhibition Prize, Art Gallery of New South Wales
Site and soul II, Canberra Museum and Gallery, Canberra
Sculpture 2005, Barry Stern Gallery, Sydney
25 x 25 Celebrating 25 years of printmaking 1980-2005, Megalo Access Arts, Canberra
2005 Comalco Martin Hanson memorial Art Awards, section 2, works on paper. Awarded Alumina Ltd Award, judged by Tony Elwood, Deputy Director, NGV
Contrasts within the Charles Sturt University Art Collection, Wagga Wagga Regional Art Gallery
Works on paper 2005, Barry Stern Gallery, Sydney
Fireworks: An incendiary exploration of Australian art, Mackay Regional Gallery, Queensland (National touring exhibition)
Notes from the natural world, Australian Galleries, Melbourne
33 Print Exchange portfolio, curated by Rona Green, Port Jackson Press, Melbourne
Finalist, National Sculpture Prize and Exhibition 2005, National Gallery of Australia
Dobell Prize for Drawing, Art Gallery of New South Wales
- 2004 Surface tension, New York Society of Etchers, New York followed by national Australian tour
Sculpture 2004, Maunsell Wickes Gallery, Sydney
- Contemporary Australian Prints from the collection, Art Gallery of New South Wales, Sydney 2004
Sacred Ground: Spirituality and land in Australia, Australian Centre for Christianity and Culture, Canberra ACT
Sulman Exhibition Prize, Art Gallery of New South Wales
33rd Alice Prize, Araluen Art Centre, Alice Springs, NT
Bendigo Bank Art Prize, Brisbane
Silk cut Award, Glen Eira City Council Gallery, Melbourne (acquired)
Contemporary prints and drawings, Australian Galleries, Melbourne
The International Print Triennial, touring to Municipal Museum in Lowicz, Poland; Cultural Centre 'Castle' Contemporary Art Gallery, "Profile", Poznan, Poland, Horst Janssen Museum, Oldenburg, Germany
Le tapis volant, Flying carpet, Musée des beaux-arts de la Ville du Locle, Switzerland
- 2003 By George, Barry Stern Gallery, Sydney
Sulman Exhibition Prize, Art Gallery of New South Wales
Sydney Art on Paper Fair, The 9th Biennial Art Fair, Sydney
The International Print Triennial Krakow 2003, Poland, touring to Bunkier Sztuki Contemporary Art Gallery, Krakow, Poland, Palace of Art TPSP, Krakow, Poland, Contemporary Art Gerry, Opole, Poland
- 2002 Royal Academy, London, Summer Exhibition
Shakehands, Neusiedl am See, Austria
Shakehands, Wittgensteinhaus, Vienna, Austria
Shades of pink, Manly Art Gallery and Museum, Australia
Shakehands, Halbtturn, Austria
Sulman Exhibition Prize, Art Gallery of New South Wales
2002 Silk Cut Award, Melbourne
Print Australia, North-West Print Council, Portland, Oregon, USA
Miniare Biennale internationale d'estampes miniature de Montréal, Canada
- 2001 Island Postcards, State Library of Tasmania, Hobart
3rd International Ex-Libris Exhibition, Rijeka, Croatia
- 2000 Weerewa woodcuts one, Bungendore Woodworks Gallery, NSW
Looking at a different aspect of Parliament House, Parliament House, Canberra
- The art on paper fair, Royal College of Art, London
5th Sapporo International Print Biennale, Japan
10th Gielniak Graphic Competition, Poland
Six Australian Artists, Lane Gallery, Auckland
5th Triennale Moniale de l'estampe petit format Chamalières 2000, France
Mini Print International, Cadaques, Spain (acquired)
The 4th International Triennial of Graphics and Posters, Kharkiv, Ukraine
Gold Coast City Art Gallery 2000 Art Prize, Queensland
Silk Cut Print Award (acquired), national touring exhibition
- 1999 Suddenly the Lake, Canberra Museum and Gallery
Premio Internazionale Biella per L'incisione, Italy
Second Skin, RMIT, Melbourne
The present spirit, Helen Maxwell Gallery/ Burgmann College, Australian National University
We are Australian, The George Adams Gallery, Victorian Arts Centre, Melbourne and national tour
- 1998 Gone to the dogs, Grahame Galleries and Editions, Brisbane
- 1998 Tyree-Tycan Art Prize, Bowral, NSW
Thirty years of Korean Contemporary Prints: A decade of Contemporary Australian Printmaking, Metropolitan Museum of Seoul
Dogs' Breakfast, ANCA gallery, Canberra
Picture Disk Exhibition, Illawarra Institute of Technology, Goulburn
Silk Cut Linoprint Collection, Fremantle Arts Centre
Atelier Point et Marge, Paris, France
1998 Silk Cut Award, Melbourne
Artists' Books and Multiples Fair, School of Arts, Brisbane
Recto Verso, Goulburn Regional Art Gallery and Canberra School of Art
Joyce and the Nymph, Coach House, The Rocks, Sydney
International Biennial of Graphic Art, Belgrade, Yugoslavia
Landscape, Charles Sturt University, Wagga Wagga
29th Alice Art Prize (acquired), Alice Springs, NT
National Works on Paper, Mornington Peninsula Regional Gallery

- 1997 Xylon 13: International triennial of artistic relief printing, Switzerland and international touring exhibition
International Print Exhibition, Portland Art Museum, Oregon, USA
International Print Triennial 1997, Cracow
The 2nd International Print Triennial Colour in Graphic Art, Toruń, Poland
Osaka Triennale 1997, Japan
Artists' Books, Criterion Fine Art Gallery, Braidwood, NSW
V International Triennial Sztuki, Majdanek, Poland
Rena Ellen Jones Memorial Print Award, Warrnambool, Victoria
The 3rd International Triennial of Graphics and Posters, Kharkiv, Ukraine
CPM Print Award, Tweed River Regional Art Gallery, Murwillumbah
- 1996 Sixth National Print Prize, Murwillumbah Tweed River Regional Gallery
Silk Cut Print Award, RMIT Gallery, Melbourne
Works on Paper, Barry Stern Gallery, Sydney
University of Western Sydney National Print Media Exhibition, Casula Powerhouse Arts Centre, Sydney
Premio Internazionale Biella per L'incisione, Italy
Shell Fremantle Print Award
Xylon 13, Winterthur, Switzerland
Blake Prize for Religious Art, Sydney and national touring exhibition
Artists' Books and Multiples Fair '96, State Library of Queensland, Brisbane
- 1995 ANU Staff Amenities Fund Exhibition, Drill Hall Gallery, Australian National University, Canberra
A Changing Landscape, Nolan Gallery, Lanyon ACT
Western Australia Print Exchange Exhibition, Studio One, Canberra
Lake Isle, Goulburn Regional Gallery, National Touring Exhibition
AMCOR Paper Awards, Invitation Exhibition Westpac Gallery, Victorian Cultural Centre, Melbourne, national touring exhibition
Borderlines, Spiral Arm Gallery, Canberra
Second Canberra Art Fair, ANU Drill Hall Gallery, Canberra
Print Triennial '94 Consumenta '95, Nuremberg, Germany
- 1994 Open Art, Berrima District Art Society, Bowral, NSW
International Exhibition of Graphic Art, Kharkiv, Ukraine
Winter Solstice, Barry Stern Gallery, Sydney.
Print Show, Barry Stern Gallery, Sydney
International Print Triennial, MTG 1994, Cracow, Poland
Jacaranda Acquisitive Drawing Award, Grafton Regional Art Gallery, NSW
The print, the press, the artist and the printer, ANU, Drill Hall Gallery, Canberra
Outback Art Prize, 1994, Broken Hill City Art Gallery, NSW
Fremantle Print Award, 1994, Fremantle Arts Centre
Biennial Prints Acquisitive Exhibition, Mornington Peninsula Arts Centre
Contemporary Australian Printmaking, Sherman Galleries, Sydney
- 1993 Blake Prize, Blaxland Gallery, Sydney.
Best of the 1992 Blake Prize, Drill Hall Gallery, Canberra.
Ten Years of Acquisitions: ANU Collection, Drill Hall, Canberra.
Saints and sacred places, Barry Stern Gallery, Sydney.
Fremantle Print Award, 1993, Fremantle Arts Centre.
The Tree of Life, Studio One Gallery, Canberra.
First Canberra Art Fair, ANU Drill Hall Gallery, Canberra
- 1992 Third International Women's Day Exhibition, Melbourne.
Between the covers, Canberra Contemporary Art Space.
Raft Press Book Project, National Library of Australia, Canberra.
Addressing the Chair, Canberra Contemporary Art Space.
Fremantle Print Award, Fremantle and Touring Exhibition.
1991 Hard Pressed, Jan Taylor Gallery, Sydney.
Familiar Territory, Canberra Festival, CAFC.
Berrima District Art Society Print Award, Berrima.
Common Threads/A fine line, Canberra Contemporary Art Space.
Quasions Mornington Gallery, Mornington, Victoria.
Art for Life, Studio One Gallery, Canberra.
Fremantle Print Award, Fremantle.
A tribute to Ronaldo Cameron, Lake Macquarie Art Gallery

- Canberra Souvenir, Canberra Contemporary Art Space.
Social Images, Gorman House, Canberra.
- 1990 Fragments and Foundations, aGog Gallery, Canberra.
Contemporary Art, Jan Jones Gallery, Bowral.
Focus on the Landscape, Studio One Gallery, Canberra.
Social Images, Gorman House, Canberra.
Calvary Hospital Art Show, Canberra.
Artist Made, Ben Grady Gallery, Canberra.
Familiar Territory, Canberra Festival, CAFC.
Sun, Smoke and Steel, Studio One National Touring Exhibition.
- 1989 Wild Art, Bondi Pavilion, Sydney.
Edition 89, Ben Grady Gallery, Canberra.
- 1988 Woden Library, Canberra.
10:1 Print Project - National Touring Exhibition.
- 1987 The Blake Prize, Sydney.
- 1986 Kingston Art Space, Canberra.

Awards and Commissions

- 2010 Tree of life, large bronze relief sculpture commissioned by Calvary Hospital, Canberra, ACT
- 2008 La Gravure Originale, Commissioned Member Print, Paris
The Lake, sculptural installation, Goulburn Regional Gallery, NSW (acquired)
- 2007 Print Council of Australia Commissioned Member Print
- 2006 National Critics selection: 50 Most Collectable Artists, Australian Art Collector
Artist in residence, Sculpture workshop, ANU, School of Art
- 2005 2005 Comalco Martin Hanson memorial Art Awards, section 2, works on paper. Awarded Alumina Ltd Award, judged by Tony Elwood, Deputy Director, NGV
2005 National Critics selection: 50 Most Collectable Artists, Australian Art Collector
- 2004 Print Council of Australia Commissioned Member Print
The Canberra Times Artist of the Year
- 2003 Artist in Residence, University of Wollongong, NSW

- 2001 Residency Kultervereinigung Nördliches Burgenland, Neusiedl Am See, Austria
- 2000 2000 CAPO Fellow
- 1999 ACT Cultural Council Development Grant
Artist-in-residence, Arthur Boyd's Gift to the Nation, Bundanon
Print Council of Australia Member's Print Commission
- 1998 National Gallery of Australia 'New Worlds from Old' commissioned portfolio/ Studio One, Canberra
- 1998 Tyree-Tycan Print Prize, Bowral NSW (judged by Hendrik Kolenberg, curator of Prints, Drawings and Watercolours, Art Gallery NSW) (Awarded)
Illawarra Acquisitive Print Award (Awarded)
- 1997 Three commissioned drypoints, Hugh Stoneman Graphics, Cornwall/Hart Gallery, London
- 1996 Artist-in-residence, Arthur Boyd's Gift to the Nation, Bundanon
Acquisitive Award, Tweed Regional Art Gallery
Acquisitive Award, University of Western Sydney Permanent Art Collection
ACT Cultural Council Development Grant
Print Council of Australia Member's Print Commission
- 1995 ACT Cultural Council Development Grant
Environmental Artists in Schools Scheme
- 1994 Berrima District Art Society, Print Section, Commended
Canberra Critics Award, Visual Arts
CAPO Grant
Zaokhochuval'na Prize, 2nd International Exhibition of Graphic Art and Poster, 4th Block, Kharkiv, Ukraine

- 1992 CAPO Grant
- 1992 Canberra Critics Award, Visual Arts

Selected Art Collections.

Major National and Public Collections:
National Gallery of Australia, Canberra;
Albertina, Vienna, Austria;
British Museum, London;
British Library, London
Victoria and Albert Museum, London;
Bibliothèque Nationale, Paris

Fogg Museum of Fine Arts, Harvard University, Cambridge MA, USA;

Kharkiv Art Gallery, Ukraine;

Lublin Museum, Poland;

Museum of Modern Art, Osaka, Japan;

Queensland Art Gallery;

Art Gallery of South Australia;

Art Gallery of New South Wales, Sydney;

Falmouth Gallery, Cornwall, UK

Mornington Peninsula Art Gallery Collection;

Parliament House Art Collection, Canberra;

National Library of Australia, Canberra;

Mitchell Library, Sydney;

State Library of Victoria, Melbourne;

State Library of Queensland, Brisbane;

Baillieu Library, University of Melbourne

Regional Public Galleries

City Art Gallery, Wagga Wagga;

Ronaldo Cameron Collection, Lake Macquarie Art Gallery;

Tweed River Regional Art Gallery;

Gladstone Regional Art Gallery;

Bathurst Regional Art Gallery;

Gold Coast City Art Gallery;

Queen Victoria Museum and Art Gallery, Launceston;

Warrnambool Regional Art Gallery;

Toowoomba Regional Art Gallery;

Araluen Art Centre, Alice Springs;

Mildura Arts Centre;

City of Banyule, Melbourne;

Brisbane City Gallery;

Gladstone Regional Art Gallery;

Gippsland Regional Gallery;

Grafton Regional Gallery;

Burnie Regional Art Gallery;

Port Macquarie Hastings Regional Gallery;

Artspace, Mackay, Queensland;

Goulburn Regional Gallery, New South Wales;

Tertiary, College and Academy Art Collections

Central Academy of Fine Arts, Beijing, Peoples Republic of China; Australian National University Art Collection, Canberra;

University of Western Sydney Art Collection;

Charles Sturt University, Wagga Wagga;

University of Canberra Art Collection;

Sydney College of the Arts;

Alberta College of Art and Design, Calgary, Canada;

John Curtin Gallery;

Australian International School, Hong Kong;

Sunraysia Institute of Tafe, Mildura;

Queensland College of the Arts, Brisbane;

Canberra School of Art, Art Collection;

University of Technology of Sydney, Art Collection;

Brisbane Grammar Art Collection;

Camberwell Grammar Art Collection;

Downlands College Art Collection, Queensland;

Geelong Grammar Art Collection;

Penleigh and Essendon Grammar School Art Collection;

Presbyterian Ladies College Art Collection;

Gennazzano College Art Collection, Victoria;

Hailebury College, Victoria;

Kooweerup Secondary College, Victoria;

St Ursula's College, Queensland;

St Peter's College, Adelaide;

South Queensland Institute of TAFE;

Queensland Institute of Technology;

Westminster School;

Art and Craft Teachers Association of Victoria;

Gippsland Centre for Art and Technology, Victoria;

Queensland University of Technology, Brisbane;

Kedumba Collection, Coorah, Blue Mountains Grammar School;

Charles Darwin University Art Collection, Darwin, Northern Territory, Australia;

Deakin University Art Collection; Victoria;

Major Corporate Collections

Print Council of Australia, Inc.;

Canson Australia Pty Ltd;

Silk Cut Foundation Collection;

Magnani Papers Australia;

Macquarie Bank Corporate Art Collection, Sydney;

Artbank;

James Hardie Collection of Australian Fine Art;

Bundanon Collection, NSW

The Centre for the artist book collection, Grahame Galleries + Editions, Brisbane;

Private Collections in Australia, Europe, Asia and the USA.

Selected Bibliography

Margot Osborne, *Abstract Nature*, Samstag Museum of Art, Adelaide, 2010 catalogue pp.18-19 (ISBN 978-0-9807175-3-2)

Jane Cush, *Joseph Banks: A regional response*, Goulburn Regional Art Gallery, 2010

Ann D'Arcy Hughes and Hebe Vernon-Morris, *The printmaking bible*, San Francisco, Chronicle Books, 2008, pp.207-09

Anne Ryan, "GW Bot: Paddock Glyphs", *Art and Australia*, vol 46, number 1, 2008, p.145

Glenn Barkley, "GW Bot: Paddock Glyphs", *Imprint*, vol 43. Number 3, 2008, pp20-21

Sheridan Palmer, *GW Bot Glyphs*, Hart Gallery, London, 2007, 26pp. (ISBN 978-0-646-47234-8)

Susie Shears and Anna Clabburn, *From here to eternity: Contemporary tapestries from the Victorian Tapestry Workshop*, Melbourne, 2007 (ISBN 978 0 9803731 0 3) catalogue

Charly Ogilvie. "A showing of stunning prints and twisting bronzes", *The Canberra Times*, 9 August 2007 (exhibition review)

Alan McCulloch, Susan McCulloch and Emily McCulloch Childs, *McCulloch's Encyclopaedia of Australian Art*, 4th edition, Melbourne, Aus Art Editions/The Miegunyah Press, University of Melbourne Publishing, 2006, pp.270-71

Sebastian Smee, "Between line and layers of paint", *The Australian*, 14 December 2006 (review of Sydney show)

*Lou Klepac, *G.W. Bot Morphic Fields*, Hart Gallery, London 2005, 30pp

Oleg Veklenko and Volodimir Lesnjak, 4th Blok, Kharkiv (Ukraine), 2005, pp.32-33, 64-65

Rene Sutherland (ed.), *Being at Bundanon*, Bundanon Trust, Cambewarra 2005, catalogue

Thomas Middlemost, *Contrasts within the Charles Sturt University Art Collection*, Wagga Wagga Regional Art Gallery, Charles Sturt University 2005, catalogue

Gavin Wilson, *Fireworks: Tracing the incendiary in Australian art*, Artspace Mackay, Mackay 2005, exhibition catalogue

*Peter Haynes, "Anima and essences: The art of G.W. Bot", *Craft Arts International*, No 61, 2004, pp. 30-35

Laura Murray Cree, "G.W. Bot: Gardens of fire", *State of the Arts*, April-June 2004, pp. 42-43

Carmel Wallace, *Surface tension*, catalogue, New York Society of Etchers/Gallery 101, New York/Melbourne 2004

Anne Ryan, *Contemporary Australian Prints from the collection*, Art Gallery of New South Wales, Sydney 2004, catalogue.

Le tapis volant, Flying carpet, catalogue Xunta de Galicia, Santiago de Compostela 2004

Christine Watson, *Sacred Ground: Spirituality and land in Australia*, Australian Centre for Christianity and Culture, Canberra 2004, catalogue

Sonia Barron, "Private garden is pure visual poetry" critique, *Canberra Times* 7 July 2003

Emma Epstein, *G.W. Bot 'Garden of possibilities'*, exhibition brochure, Canberra Museum and Gallery, 2003

"G.W. Bot's Garden State", *Printmaking Today* (London) vol 12 no 3 2003, p.18

*Peter Haynes, *G.W. Bot: Gardens*, Canberra Museum and Gallery, Canberra 2003, 32pp.

John Thompson, catalogue essay, *Pink and Shades of Pink*, Manly Art Gallery and Museum, 25 January – 3 March 2002

Royal Academy Illustrated, London 2002, p 117

*Anne Gray, *G.W. Bot: Gardens: Rites of Passage*, Goanna Print, Canberra/London 2001, 34 pp.

Courtney Kidd, "Still life that refuses to sit still" *Sydney Morning Herald*, May 16, 2001 (review of solo exhibition at Barry Stern Gallery).

Anne Gray, "Inner outback", *Printmaking Today* (London), 2000, pp 10-11

**Australian identities in printmaking, The Australian Print Collection of the Wagga Wagga Regional Art Gallery*, Wagga Wagga 2000

*Sasha Grishin, "G.W. Bot", in *Grapheion: European review of modern prints, book and paper art*, vol 15-16 3/4 2000, p 74

*Anne Gray, "G.W. Bot – Enclosures" in *G.W. Bot: The Australian Wilderness and Garden: Language, calligraphy and semiotics*, Hart Gallery, London 1999, 36 pp

David Lee, "G.W. Bot: Artist's eye", *Art Review*, London, November 1999 p 47

Ljiljana Cinkul, "Contemporary Graphic Art of the Far East and Australia", *Graficki kolektic*, Belgrade 1999

Kerry-Anne Cousins, "G.W. Bot: Poet and prophet", *Muse*, Canberra 1998/99, p 8

*Sheridan Palmer, "The Poet's Garden", *Imprint*, vol 33, no 1, 1998, pp 21-22

*Pat Gilmour, "G.W. Bot: Poetry of Line", *Art and Australia*, 1998/2 pp 518-21

Thirty years of Korean Contemporary Prints: A decade of Contemporary Australian Printmaking, Metropolitan Museum of Seoul, 1998, p 189

Mary Eagle and Tom Middlemost, *Landscape*, Charles Sturt University Art Collection, Wagga Wagga 1998

*Sasha Grishin, *Australian Printmaking in the 1990s: Artist printmakers 1990-1995*, Craftsman House, Sydney 1997

*Deborah Hart, *The Lady and the Unicorn*, Hart Gallery, London 1997, 44 pp.

Sonia Barron, critique, *Canberra Times*, 24 August 1996

Lake Isle, exhibition catalogue, Goulburn 1995

*AMCOR Paper Awards catalogue, Westpac Gallery, Melbourne 1995, pp 20-25

A changing landscape, catalogue, Nolan Gallery, Canberra 1995 pp 18-19

Sonia Barron, critique, *Canberra Times*, 29 April 1995

Sonia Barron, *Journeys*, Paris/Manila 1995, 12 pp Unsigned, critique, *The Philippines Journal*, 26 March 1995

Unsigned, critique, *The Philippines Star*, 27 March 1995

Maryann Rogers, critique, *Goulburn Post*, 5 April 1995

Warwick Williams, *Australian National University: Staff Amenities Fund Donations to the Art Collection*, ANU Drill Hall Gallery, Canberra 1995 catalogue with illustration.

*Sasha Grishin, *Contemporary Australian Printmaking: An interpretative history*, Craftsman House, Sydney 1994.

Kerry-Anne Cousins, critique, *Muse*, July 1994.

Sonia Barron, critique, *Canberra Times*, 3 June 1994.

Sonia Barron, critique, *Canberra Times*, 10 April 1993.

Sonia Barron, critique, *Canberra Times*, 26 September 1993.

Rene Sutherland, critique, *Daily Liberal* (Dubbo), 1 April 1992.

Sonia Barron, critique, *Canberra Times*, 25 April 1992.

Amanda Uhlmann, article, *Good Times* (Canberra Times) 23 April 1992.

*Ralph Elliott, article, *Canberra Times*, 16 May 1992.

Kerry-Anne Cousins, critique, *Muse*, June 1992.

Sonia Barron, critique, *Canberra Times*, 18 November 1992.

Sue-Anne Wallace, critique, *Canberra Times*, 16 March 1991.

Max Germaine, *A Dictionary of Women Artists of Australia*, Craftsman House, Sydney 1991.

Sonia Barron, critique, *Canberra Times*, 4 April 1990.

Max Germaine, *Artists and Galleries of Australia*, 3rd. edit. 1990.

Lisa Waller, article, *Canberra Times*, 10 August 1989.

Arty Facts, Wagga Wagga City Art Gallery, January 1989.

Lisa Waller, article, *Canberra Times*, 30 November 1989.

Sonia Barron, critique, *Canberra Times*, 9 December 1989.

Directory 1988, Australian Artists Producing Prints.

Artist's Statements.

10:1 Print Project, Catalogue, 1988.

Seven Days a Week, Fragments and Foundations, Catalogue, 1990.

Familiar Territory, Catalogue, 1990.

Tenth Calvary Art Show, Catalogue, 1990.

Sun, Smoke and Steel, Catalogue, 1990.

Common Threads, Catalogue, 1991.

An Enclosed Space, Catalogue, 1992.

In Christine Watson, *Sacred Ground: Spirituality and land in Australia*, Australian Centre for Christianity and Culture, Canberra 2004, catalogue np.

Artist's publications and artists books.

The Spartans, text by L.F. Fitzhardinge, illustrations G.W. Bot, Thames and Hudson, London 1980.

Cover Design, *Social Images 1891-1991*, ed, R. Joyce, Goanna Print, Canberra 1991

Blast, ed. A Nugent and B. Tully, no 15, 1991.

Here we go Round the Mulberry Bush, vol 3, Raft Press, Canberra 1991.

The Field of Life, Goanna Print, Canberra 1992.

To Walk Across a Field, Raft Press,

Canberra 1992.

A Red Book, Raft Press, Canberra 1992.

A Black Book, Raft Press, Canberra 1992.

Cover Design, *Brolga: An Australian Journal About Dance*, No 1, December 1994

Journeys, March 1995

Mysteries, BB Press, Canberra 1997

Black Swan, self-published, 2007, linocuts with text on Magnani paper, A family history, 180 x 460 mm, Edition 15

Touring Venues

Goulburn Regional Art Gallery	9 October 2010 – 20 November 2010
Grafton Regional Gallery	15 December 2010 – 23 January 2011
Hawkesbury Regional Gallery	11 February – 27 March 2011
Mosman Art Gallery	4 June – 17 July 2011
Wagga Wagga Art Gallery	23 July – 18 September 2011
Orange Regional Gallery	7 October – 20 November 2011
Tamworth Regional Gallery	28 January – 10 March 2012
Stanthorpe Regional Art Gallery	12 April – 13 May 2012
Artspace Mackay	25 May – 8 July 2012
Toowoomba Regional Art Gallery	27 July – 8 September 2012
Perc Tucker Regional Gallery	24 September – 4 November 2012
Maitland Regional Art Gallery	16 November 2012 – 20 January 2013