



GALLERY

EXHIBITION CATALOGUE 2022

ANDREW CLAPHAM

MANUFACTURED LANDSCAPE

February 10th – February 24th



'Altered A' (2021) Acrylic Screen-Print on 300GSM Somerset Satin, 54 x 73cm

This exhibition looks at current research that engages the urbanized landscape and its influences on modernism, minimalism, labour, and the role of art and design in our society. The material-driven printmaking allows the critique of the arts' classical traditions to repurpose them through traditional mediums and a technologically driven lens. Juxtaposing with prints heritage to commercial and processes also traditionally used for advertising purpose. Altogether, this series looks at the role humans play in the environment, mainly through urban space. It is a critique of the beauty and destructions we have on the altered landscape.

ANTHONY GREEN

MASKS AND MADNESS

March 3rd – March 17th



'United Nations' (2020) Wood, pigment and mixed media, 215 x 245 cm

Masks and Madness: Traditional mask making as an ancient art form, found in cultures such as Columbia, have served as an influence in my mask making practice. I have been fascinated by the way in which masks allow a person to become something other. Traditional mask making cultures have established forms or totems which often lean toward clear formal tropes. Being of white Anglo-Saxon heritage and lacking such tokens or dreaming, my masks seek to come from different origins of thought. Whilst these masks quote and invert traditional themes I have sought to incorporate traditional, biographical and contemporary themes that range in pertinent and playfulness.

TOWARDS STRANGENESS

KYLA CRESSWELL, CATHERINE MACDONALD,
PRUE MACDOUGALL, KATHRYN MADILL &
NAN MULDER

April 14th – May 5th

Opening night: April 14th 5:30 – 7:30pm



'The wayside III'. Kathryn Madill. Monoprint 300 x 400mm

Towards Strangeness brings together a group of New Zealand printmakers and with it, varying degrees of the inexplicable, the unfamiliar, and the mysterious. This exhibition features mezzotint, dry point, monoprint, photopolymer, etching, and embossing. *Toward Strangeness* endeavours to explore the nugget of strangeness that we often carry within ourselves and to the places we inhabit.

PENELOPE CATO

SUNSTRUCK8

May 12th – May 26th

Opening night: May 12th 5:30pm – 7:30pm



'Ardour', Penelope Cato. Limited edition Giclee print 180 x 220mm

This exhibition features a series of contemporary giclee prints inspired when Penelope was taking neighbourhood walks during Covid lockdown. Beguiled by the beauty of magnolia blooms bathed in afternoon sun, she took

advantage of the opportunity to capture the plants in varying stages of anthesis. Applying digital manipulation, the delicate floral forms have been abstracted through polarisation and the play of reflected light, being reimagined as enigmatic visual fantasies; a reminder that all living things are in a constant state of flux. Each print is strictly limited to an edition of eight.

KOHL TYLER-DUNSHEA

SIGNALS

June 2nd – June 16th

Opening night: June 2nd 5:30pm – 7:30pm



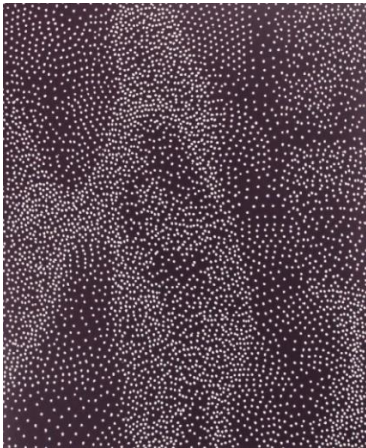
'Requiem' 2021. Kohl Tyler-Dunshea. Watercolour, gouache and aerosol paint on cotton rag. 390 x 480 mm

Kohl Tyler-Dunshea's art practice delves into the ever-changing ecology of contemporary culture and its fraught, symbiotic relationship with the 'natural' world. She holds the belief that botanical specimens harbor cultural histories within them that mirror contemporary society. Other threads in Tyler-Dunshea's practice include an interest in relational aesthetics theory and an infatuation with moments of natural phenomena. Tyler-Dunshea works in painting, ceramics, and installation. *Signals* is a solo exhibition of detailed watercolour paintings and hand-built stoneware sculptures.

DAVID NIXON

COALESCENCE

June 25th – July 9th



'Untitled' (2021) David Nixon. Linocut, 52 x 33.5 cm

Coalescence culminates seventeen years dedicated to creating relief etchings, linocuts and monoprints. My material engagement with these mediums enables me to develop pictorial languages based upon personal motifs. Testing the extreme limits of the medium, my detailed etchings are distinguished by their lyric intimacy and acute optical shimmer. My linocuts are drilled, enabling an expansive means by which to animate works on paper with a concentrated intensity: an expressive fluidity is imprinted in reverberant images characterised by their visual rhythm, shape and spatial structure. Working wet into wet, painting and drawing integrate in my mono prints. I identify the textural beauty of chance elements and develop these dimensionally with a focussed intent. My meticulous prints are technically demanding. I continually finetune and vary my creative methods, aiming at outcomes in which a perfectionism and a poetic expression converge.

JIM PAVLIDIS

BIN NIGHT

August 30th – September 13th

Opening night: 1st of September



Jim Pavlidis. Oil on canvas, 40 x 50cm

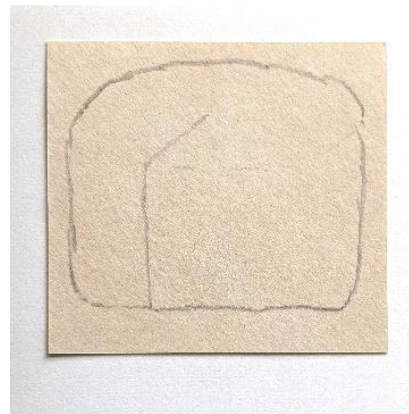
Bin Night: Every week our rubbish bins go out. A snapshot of life during the past seven days, the debris is sorted into bins with red lids and yellow lids. Once they're emptied, the week begins afresh. Questions regarding ethical matters such as consumption and waste are best left for another day.

Jim Pavlidis is a Melbourne based painter and printmaker, exhibiting since 1994. His work is held in collections including the National Gallery of Australia and the State Library of Victoria. He has been awarded the Churchill Fellowship and the Melbourne Press Club Quill. Jim Pavlidis is also known for his work at 'The Age', where he has been a press artist, designer and illustrator/cartoonist in two stints since 1987.

PHIL DAY

DRAWINGS: Big and Small

September 20th – October 3rd



'Untitled' (2022) Phil Day. Pencil on paper, 94 x 87mm

Phil Day invited Cassandra Atherton & Paul Hetherington to edit an international collection of contemporary prose poems. Upon completion the editors invited Phil to make some drawings for the final book. Instead, he made a drawing for every poem - resulting in over 100 hundred drawings. This exhibition will also feature the launch of the international anthology - *Alcatraz* (published by Life Before Man) – which will be made available at PG gallery before it's official release date.

MICHAEL LEUNIG

October 4th – October 24th



'Saturday Afternoon' 2022. Acrylic on canvas. 605 x 460mm

Celebrated cartoonist, painter and philosopher Michael Leunig brings to life joyous and relatable stories that comment on the fragile ecosystem of human nature and its relationship to the natural world. This exhibition showcases recent paintings and etchings by Michael Leunig.

Michael Leunig was born in Melbourne in 1945. His work was first published in the Monash University newspaper 'Lots Wife' 1965, when he was a student at Monash University. From 1969 his work has been associated with a range of Australian and international journals and publications. In 1969 he commenced working with the 'Age' as an illustrator and cartoonist. The Age has published his cartoons, poetry and illustrations on a weekly basis from this time. Over the last 20 years, 16 books of poetry and drawings have been published. He was a member of a group of artists invited to create a mural which is now located at the National Gallery of Australia. His drawings, prints, paintings and cartoons have been exhibited at private and public galleries throughout Australia, and are in private and public collections both in Australia and overseas.