

REW HANKS

NOT ALWAYS BLACK OR WHITE



KREFFT'S CHAIR 2012

Linoprint, Edition 30

102 x 76 cm

\$1,800 (unframed) / \$2,400 (framed)

KREFFT'S CHAIR

Gerard Krefft (1830–1881) was one of Australia's first and leading zoologists and palaeontologists. In addition to many scientific papers, he wrote *The Snakes of Australia* and *The Mammals of Australia*. Krefft formally described the Queensland lungfish, suggesting it could be the 'missing link' between fishes and amphibians.

While Krefft was director of the Australian Museum between 1864 and 1874, he built up the museum's collections and won international repute as a scientist. He corresponded in the 1860s with Charles Darwin and was one of the few Australian scientists to accept Darwin's theory of evolution and disseminate his ideas. Eccentrically, he secretly staged a fight between a snake and a mongoose in the museum's basement for the visiting Duke of Edinburgh.

Devoted to the museum's interests, Krefft clashed with the trustees—notably Sir William Macleay who was building up his private collection at the expense of the museum's. The staunchly conservative religious views of the board of trustees strongly opposed Krefft's radical theories on evolution. They strategically charged him with drunkenness, theft and disobeying the trustees' orders.

In 1874 Krefft was fired. Refusing to vacate his office he was physically carried from the museum by two prize fighters, while still in his chair, and thrown onto the street. After several appeals to the Supreme Court, Krefft was demoralized. Without his livelihood he was left destitute and died of congestion of the lungs.

Krefft's Chair now resides outside the boardroom at the Australian Museum as if patiently waiting for the next dismissal.

Rew Hanks



STOP! THERE'S NO NEED TO SHOOT THE NATIVES 2013

Linoprint, Edition 30

75 x 106 cm

\$1,800 (unframed) / \$2,400 (framed)

STOP! THERE'S NO NEED TO SHOOT THE NATIVES

Each of Hanks' images is replete with iconoclastic stories—his larger prints engage with both history and sport. We have Cook admonishing his crew as they are about to indulge their hunting impulse.

In this image, *Stop! There's no need to shoot the natives*, Hanks engages with both the iconic 1902 image of Cook's arrival by Emanuel Phillips Fox, *The landing of Captain Cook at Botany Bay, 1770* and a more recent 2006 post-colonial interpretation by Daniel Boyd, *We call them pirates out here*, which presents an indigenous perspective.

Elin Howe



THE DEVIL'S GARDEN 2011

Linoprint, Edition 30

100 x 75 cm

\$1,800 (unframed) / \$2,400 (framed)

THE DEVIL'S GARDEN

The central figure, John Gould, is taken from a c.1839 oil painting by Henry Williams. Gould is splendidly attired for a collecting foray in the Tasmanian bushland during his eighteen-month visit to the colonies.

On his return to England, Gould published his beautifully illustrated books *The Birds of Australia* and *The Mammals of Australia*. The images of the platypus, bush turkey, Tasmanian tiger, and Tasmanian devils are adapted from the hand-coloured lithographs found in these publications.

The young giraffe grazing under the trees was one of three sent to Europe in 1827 by Muhammad Ali Pasha of Egypt. This particular giraffe was a gift to King George IV but unfortunately it died within two years of its arrival in England. The King commissioned the then young Gould, who was a highly skilled taxidermist, to stuff his recently deceased pet. The King's request gave Gould his first taste of publicity and an understanding of the public's growing interest in natural history and 'the exotic'.

Opposite the giraffe, Charles Darwin's HMS Beagle is shown berthing at Hobart Town in 1836, during its five year world voyage. Upon his return to England in 1837, Darwin asked Gould to classify several new species of birds he had collected from the Galapagos Archipelagos. Gould identified nine new species of brown finches, which later were known as 'Darwin's Finches'. The differences between these species later played an important role in Darwin's 'theory of evolution'.

A loyal Tasmanian tiger (*Thylacine*) stands at Gould's side, as if posing for posterity. Unfortunately the last Tasmanian tiger died in 1936 at a Hobart Zoo, less than 100 years later. After numerous sightings and optimistic attempts at cloning, the striped marsupial's extinction now seems certain.

A group of Tasmanian devils play in the foreground and, upon closer inspection, it is apparent they are identical. This questions the likelihood of success by Devil Ark to successfully breed a 'free range' colony of devils at Barrington Tops in New South Wales. Unfortunately the genetic diversity of devils in Tasmania is limited and the species' extinction may have already commenced.

Rew Hanks



MACQUARIE'S CHAIR 2011

Linoprint, Edition 30

100 x 74 cm

\$1,800 (unframed) / \$2,400 (framed)

MACQUARIE'S CHAIR

Major General Lachlan Macquarie was the 5th Governor of New South Wales, serving from 1810 to 1821, and he played a leading role in the social, economic and architectural development of the colony. While he was Governor, Macquarie established the colony's first bank, post office and school. He also introduced the name Australia to official and common use and established the tradition of celebrating Australia Day on the 26th of January. Many refer to him as the 'Father of Australia'.

Australia's first official coins were British 'cartwheel' pennies, dated 1797 and 1799, with Britannia on one side and King George on the other. The sale and bartering of rum was also used as a form of colonial currency. In 1810, the British government refused to fund a new hospital, forcing Macquarie to reluctantly enter into a contract with three local businessmen to erect a new hospital in return for the monopoly on rum imports. They sold over 100,000 gallons to the colonists to help finance the hospital. Although poorly built, the rum hospital has survived and after many major renovations now houses the New South Wales Parliament House and Mint.

Resting against the barrel of rum is Mrs Macquarie's cello. It was made in London in 1814 of spruce, maple and willow. This was two years before the completion of her sandstone chair at Mrs Macquarie's Point, with its panoramic views of Sydney harbour. The cello's provenance is unknown, as is Mrs Macquarie's aptitude for the instrument. Recently restored in a joint project by the Historic Trust and Conservatory of Music, the cello is housed at the Museum of Sydney and valued at \$85,000. In 2010, composer Peter Sculthorpe was commissioned to compose a piece to commemorate the Bicentenary of Macquarie's Governorship.

In 1816, at Macquarie's request, a three metre high sandstone wall was constructed around the Royal Botanic Gardens to help keep undesirables out of the inner gardens at night. To the north of this wall he planted Australia's first avenue of trees. Several of the original swamp mahogany eucalypts remain today.

The fish in the foreground are from a feature painting from Macquarie's collector's chest, which is housed in the State Library of New South Wales. It is one of two identical chests constructed in 1818 of rosewood and cedar which were made more as presentation chests rather than traditional scientific collectors' chests. It stores a wonderful array of artefacts, specimens and has 13 painted panels. The artwork in the chest depicts colonial Newcastle (the sky behind Macquarie is taken from a similar artwork) and was produced by colonial artist Joseph Lycett, a convict originally transported to New South Wales as a forger, who was serving time in a Newcastle gaol for further indiscretions.

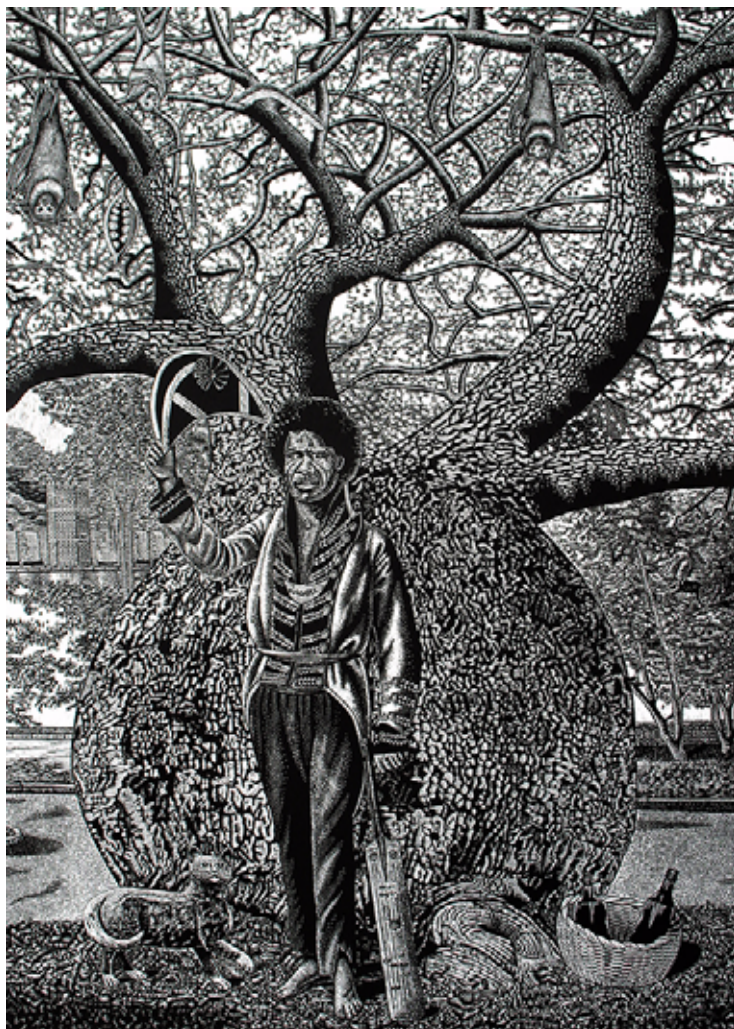
Governor Macquarie's chair is one of two matching colonial-gothic armchairs made for him in 1820 of rose mahogany. The chairs' arms and seats are upholstered in kangaroo skin and their backs are adorned with intricately carved versions of the Macquarie family crest—an arm clutching a dagger. This is an ominous reminder of the poor treatment Macquarie received upon his return to London, where his knighthood and pension were withheld and he spent his last days trying to clear his name as a failed Governor. This chair is housed in the Powerhouse Museum and the other at Macquarie University.

Beneath his armchair sits an ornately decorated chamber pot. The Macquaries installed the first flushing toilet in NSW at their residence at Government House in Parramatta. They appeared to be slightly affluent about their effluent. Emblazoned across the pot reads the words 'Fair Go'. This is a reference to emancipists—convicts who were given conditional or absolute pardons for good behaviour or diligent work, or their sentences had been served.

Macquarie insisted that emancipated convicts be treated as social equals. This antagonised free settlers, religious leaders, the military and (of course) the British hierarchy.

The lighthouse represents Francis Greenway receiving a full pardon for designing Australia's first lighthouse and his appointment as colonial architect. Macquarie's 'Fair Go' philosophy remains an integral part of Australian contemporary society.

Rew Hanks



KING BUNGAREE AT THE BOTTLE TREE 2010

Linoprint, Edition 30

100 x 71 cm

\$1,800 (unframed) / \$2,400 (framed)

KING BUNGAREE AT THE BOTTLE TREE

In *King Bungaree at the Bottle Tree* 2010, the central figure is taken from Augustus Earle's portrait *Portrait of Bungaree, a native of New South Wales* c.1826. Bungaree (d. 1830) lived in colonial Sydney, although he was originally from Broken Bay, and became highly adapted to life in the settlement, maintaining good relations with a number of governors, and serving as an intermediary between Indigenous people and the white settlers. He is shown wearing European dress, including a cocked hat (echoing a boomerang) and a breastplate, presented to him in 1815 by Governor Lachlan Macquarie, with the invented title 'Bungaree: Chief of the Broken Bay Tribe'. Bungaree accompanied Matthew Flinders on his 1801–02 circumnavigation of Australia, the first Aborigine to do so. Flinders' cat, Trim, is shown in the lower left of the image. Somewhat wooden in appearance, the image is taken from a bronze sculpture that sits on a window ledge of the Mitchell Library in Macquarie Street. The [Sydney's Royal Botanic] Gardens has a few specimens of bottle tree; in its branches are flying foxes, which have infested trees in the Gardens since 1900, destroying many valuable plants. As they are protected, humane methods of removing them have been the subject of much public controversy.

Anne Ryan



BANKS, WHICH ONE IS MINE? 2013

Linoprint, Edition 30

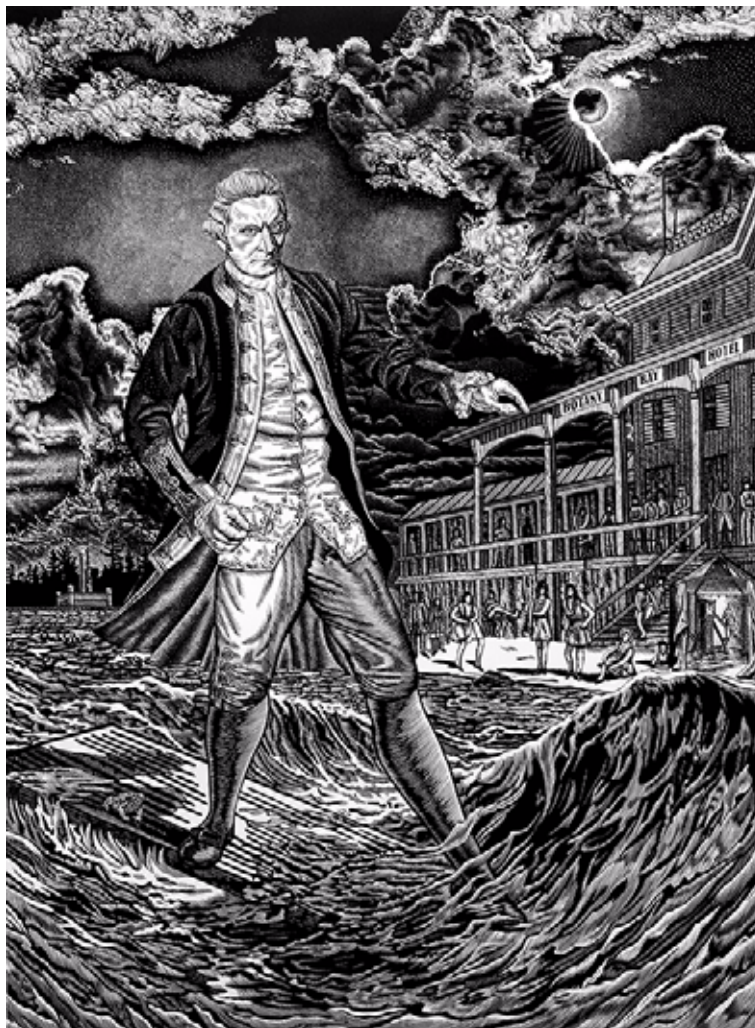
103 x 75 cm

\$1,800 (unframed) / \$2,400 (framed)

BANKS, WHICH ONE IS MINE?

In Banks, which one is mine? we quickly recognise the faces of both Captain Cook and Joseph Banks. Both men wear the unamused-expressions by which we have learned to identify 'great men', but what are they doing with golf clubs? And then the details start to register—cane toads abound around their feet, one couple even fornicating; St Andrews clubhouse, mecca of contemporary golf, nestles gracefully in the middle distance; kangaroos forage on the course; and cattle graze near a windmill behind a picket fence. This is bizarre, but as a smile forms on the viewer's face, so also does a question start to present itself about the story here. Based on a well-known golfing image, L.F. Abbott's (1790) *The Blackheath Golfer* which became the first golfing poster produced, it depicts a dandified gentleman out for a game of golf attended by his manservant carrying a bundle of clubs. The original image contains a grand country house, the windmill and the picket fence. Hanks reproduces the composition exactly but maps Cook's face (the one familiar from our history books, Nathaniel Dance's 1775 portrait) on to the golfing dandy and the equally recognisable image of Banks' face (from Joshua Reynolds' 1773 portrait) on to his manservant. The grand country house becomes St Andrews and other smaller details are added to invite closer inspection—note Cook's belt-buckle.

Elin Howe



SURFING THE BOMBORA 2013

Linoprint, Edition 30

100 x 74 cm

\$1,800 (unframed) / \$2,400 (framed)

SURFING THE BOMBORA

... *Surfing the bombora* puts sporting culture firmly within its sights. In this image, Hanks focuses his critical gaze on macho surfing culture—we see a wooden and graceless Cook, improbably staying upright on his board as he surfs a bombora, accompanied by the ubiquitous cane toad. Bombora is originally an indigenous term for large sea waves which break over a submerged reef or sand bar, but it has been subsumed into contemporary surfing language and abbreviated as 'bommie'. Because of the obvious danger, riding a bommie confers immediate hero status on the surfer. And right on cue there is a bevy of Hawaiian maidens watching this hero admiringly from the shore. But wait, behind them is the Botany Bay Hotel. Something is wrong. There are never waves, and certainly not bomboras, in Botany Bay—it's a flat enclosed stretch of water. Despite this improbability, Surfer Cook has absolutely absorbed the ethos of macho surfing culture—he puts surfing before all and neglects his duty to record the transit of Venus, happening above in a murderous-looking sky; and he becomes an instant exhibitionist, showing off in front of the beach maidens and drinkers on the pub verandah. He's also neglecting Botticelli's *Venus* (art), as she waits patiently for him in his transit-of-Venus tent. Other details lurk, waiting to be discovered: Brett Whiteley's famous matchstick sculptures in the background symbolically interred within a funereal iron fence; Ned Kelly, mingling on the verandah with other pub patrons; and Cook is (impossibly) wearing the beautifully embroidered, but unfinished, waistcoat his wife Elizabeth was making for him at the time of his death. Incommensurable notions clash, but despite this, Hanks' witty critique of the privileging of sport over art and the problematic relationship between sport and alcohol in Australian culture is clear.

Elin Howe



THE HUNTER AND COLLECTOR 2010

Linoprint, Edition 30

104 x 70 cm

\$1,800 (unframed) / \$2,400 (framed)

THE HUNTER AND COLLECTOR

The Hunter and Collector 2010 is perhaps one of the most successful prints in the series. The central figure of Joseph Banks is loosely inspired by two works—a 1773 mezzotint by J R Smith after Benjamin West's portrait of Banks and the 1774 mezzotint by William Dickinson after Joshua Reynolds' portrait. Like the West portrait, in which the figure of Banks is surrounded by ethnographic objects collected on the Endeavour voyage, Rew Hank's Banks is surrounded by a loose iconography of objects with connections to the central subject. Among these are the eponymous Banksia flowers, May Gibb's wicked 'Banksia Men' and a prickly pear plant, the noxious weed first introduced to Australia at the suggestion of Banks in an attempt to create a local cochineal industry. The greyhounds, rifle and ray refer to Banks' method of collecting fauna specimens, while the skull of a merino sheep refers to Banks' post-exploration occupation as 'Master of the King's Flock'. In a jar can be seen the head of Pemulwuy, a warrior who has come to signify early Indigenous resistance to colonisation, and who participated in an initiation ceremony at yoo-lahng, or Farm Cove (site of the modern Gardens) in 1795. Following his death in 1802, Pemulwuy's head was reportedly decapitated and sent to England to Joseph Banks by the Governor Philip King. Since lost, it was the subject of repatriation claims by Indigenous Australians, who in 2010 approached Prince William in Sydney advocating for its discovery and return.

Anne Ryan



NOT ALWAYS BLACK OR WHITE 2008

Linoprint, Edition 30

97 x 74 cm

\$1,800 (unframed) / \$2,400 (framed)

NOT ALWAYS BLACK OR WHITE

Two iconic Australian feminists, Ms Germaine Greer and Truganini, pose as rebellious matriarchs indulging in two male-only sports. Greer's early Georgian gown is a fine example of feminine opulence and refinement abundantly decorated with ribbons, bows and feathers. Contradictorily she assumes a belligerent stance leaning defiantly against a phallic cricket bat with two cricket balls lying idle at her feet. Does this represent the pictorial castration of a patriarchal sport or just a provocative challenge for gender equality? The flagrant action of discarding her brassiere is definitely much more than a feminist folly.

Steve Urwin the Crocodile Man epitomised the 'boots and all' stereotype of the Australian male. His 'crikey' catch-cry caused a cultural cringe across Australia, appealing instead to a US market already primed by a charismatic Crocodile Dundee. As Ms Greer calmly handles a stingray she controversially advises in hindsight, "Don't get too close to things that bite", which seemed insensitively barbed to some. In the shadows of Ms Greer, a poncy pubescent 'sportsman' becomes a perfect parody to her publication *The Beautiful Boy*. Is he titillating or tormenting this aging author or just a playful boyish mimic? Behind Ms Greer a towering steeple vanishes into the divine heavens above as totemic testament to her strict Catholic childhood or possibly her hedonistic days at Sydney University. Since leaving these colonial shores this eloquent expatriate has become a self-appointed oracle of Australian culture, regularly supplying sermons from the sanctity of a distant motherland. A recent example is her essay 'White Fella Jump Up: the Shortest Way to Nationhood', where she suggests we embrace our 'Aboriginality' to help ease our shame and guilt at the appalling treatment of the Indigenous people.

Truganini 'the last of her race' wears a rosary made from traditional green shells supporting a weighty crucifix. Does this symbolise her role in enticing the remnants of her race to join the crusade led by a Christian zealot who herded his 'black sheep' onto Flinders Island? Here sheltered from harm's way, this Shepherd of the Lord tried to save the 'savages' by cleansing their black souls with daily rote recitals from *The Lord's Book*.

Truganini is portrayed as a 'black militaristic mannequin' sporting a double-barrelled 'fire-stick' casually slung over her shoulder. Is she mocking the farcical attempt at the systematic genocide of the Aborigines led by the Tasmanian military in 1830? Branded as a *femme fatale* by some, or was she really the saviour of her race? This native 'Nightingale' prophetically holds aloft three pheasant sized dodos like a beacon warning her race of their impending doom. She also appears to be stomping her hobnail boot disapprovingly on the word 'Sorry' which has recently been scribed into the sand. Perhaps this hollow apology has ignited the memory of past platitudes and broken promises. Her discarded skull lies at her feet as a grim reminder of the fifty years her 'evolutionary' skeletal remains were on public display. The scientific fraternity stole their prize trophy in the dead of night defying Truganini's dying wish of a peaceful resting place.

By Truganini's side, a friendly red fox appears to be her companion on this hunting escapade. He seems to be gloating at the extinct Tasmanian tigers. Perhaps his recent introduction into the Tasmanian landscape by environmental terrorists is the reason. Directly beneath the fox, a native hopping mouse wears the freshly cloned pelt of tiger stripes like Joseph's Technicolor Coat. Does this predict the future reintroduction of this once exterminated carnivorous marsupial? The possibility of correcting past mistakes may not be simply black or white.

Rew Hanks



TROJAN TIGER VERSES THE WOOLLY REDCOATS 2002

Linoprint, Edition 25

51 x 102 cm

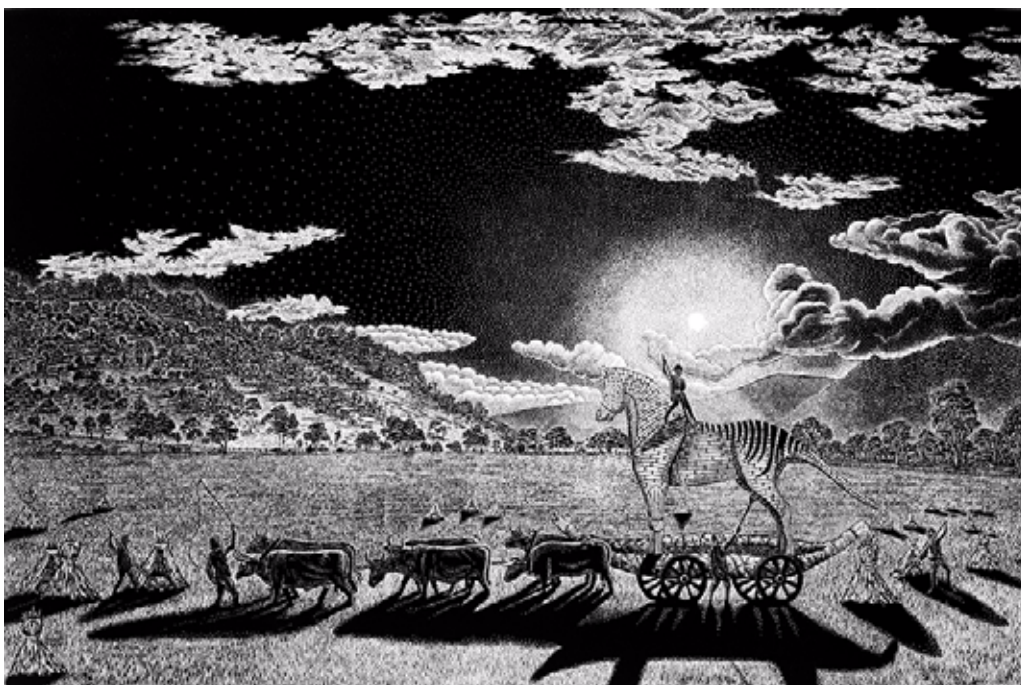
\$1,800 (unframed) / \$2,400 (framed)

TROJAN TIGER VERSES THE WOOLLY REDCOATS

Hanks reworks a John Glover painting that has been described as a “prophetic image... [that] clearly pictures... the stark division between Aboriginal and European societies which has troubled Australian identity for over two hundred years”, into a wry visualisation of indigenous empowerment.

The black and white print medium of *The Trojan Tiger vs the Woolly Redcoats* transforms the muted blue and gold landscape of Hobart Town as depicted in Glover's work into an ominous index of fear and anger. As a central image, the Trojan thylacine acknowledges the connections between the Palawa people and the thylacine that existed in Tasmania for thousands of years before European settlement. Also implicit in the print is an analogy between the persecution of the thylacine and the treatment of the Palawa.

Carol Freeman



THE DEFEAT OF THE TROJAN TIGER 2003

Linoprint, Edition 25

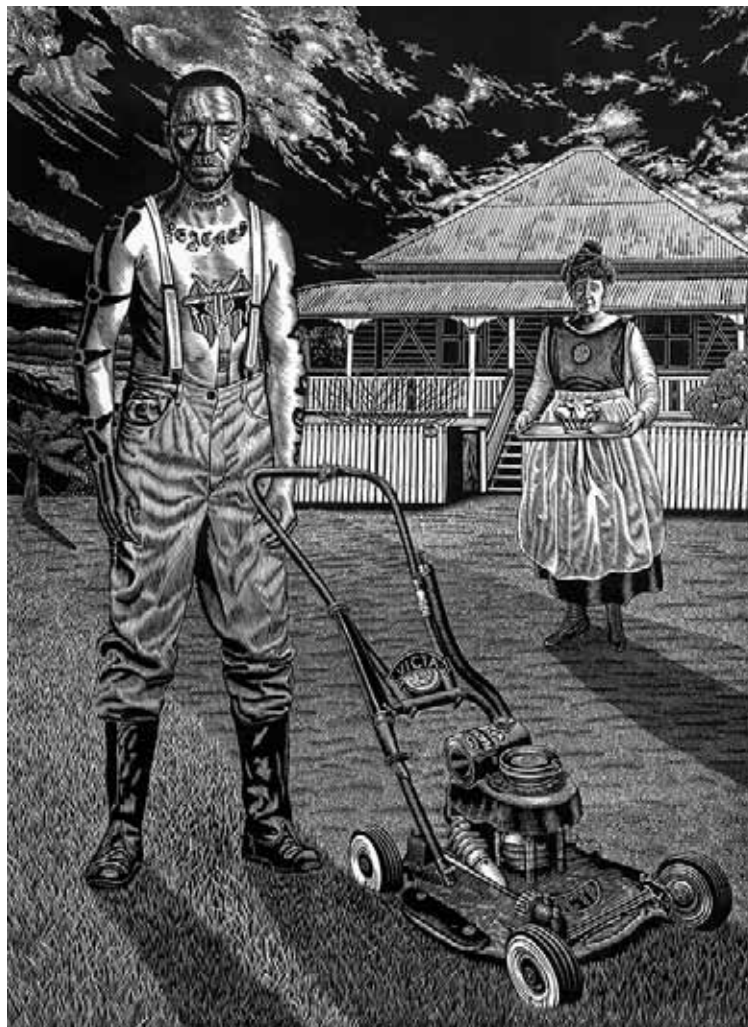
62 x 95 cm

\$1,800 (unframed) / \$2,400 (framed)

THE DEFEAT OF THE TROJAN TIGER

Some of Rew Hanks' prints critique colonial bureaucracies that effected the extermination of the thylacine and their strategies are still apparent in the twenty-first century with the destruction of habitat, the use of 1080 poison, and the pollution of water threatening many more animal species. Hanks demonstrates concern about both past and present actions with an eye for the absurd. The compelling images in this exhibition are an important contribution to environmental consciousness in contemporary visual art.

Carol Freeman



PEACHES AND CREAM 2014

Linoprint, Edition 30

77 x 56 cm

\$1,000 (unframed) / \$1,400 (framed)

PEACHES AND CREAM

The scenario portrayed in the linocut *Peaches and Cream* highlights gender stereotyping which is readily accepted in Australian culture and has virtually remained unchanged for more than a century.

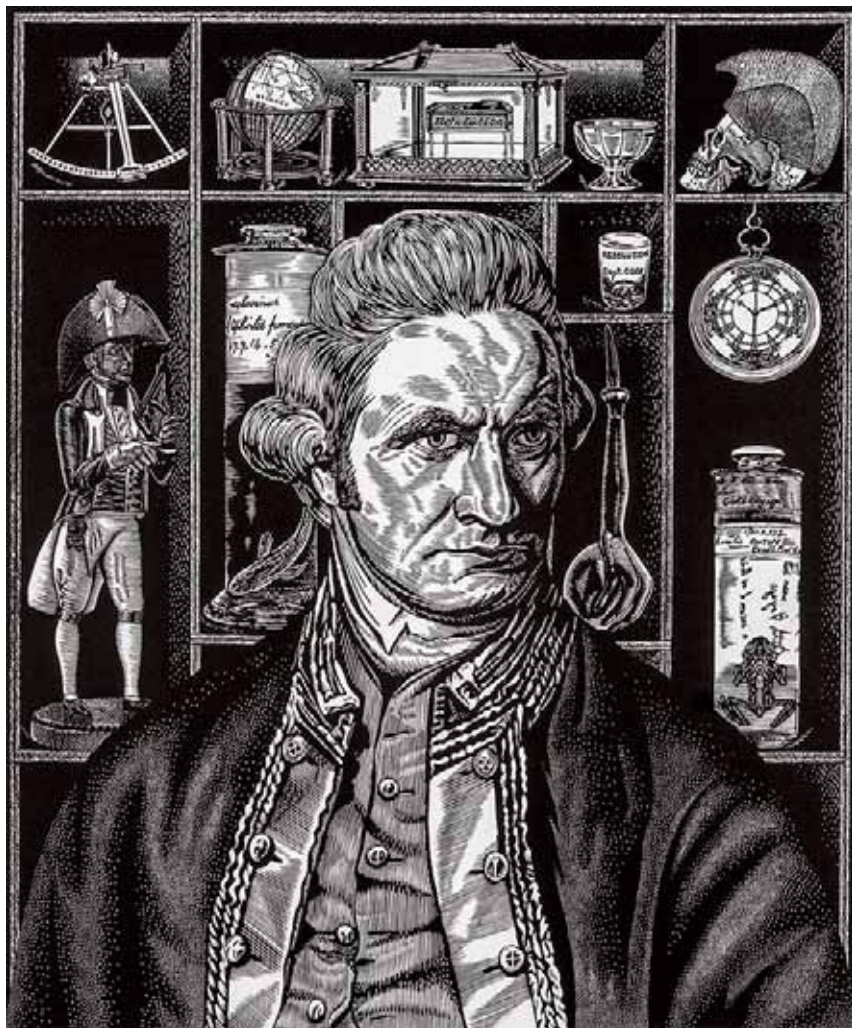
Here, Russell Crowe appears to have stepped off the set of Geoffrey Wright's 1992 film *Romper Stomper* in which the actor played Hando, the leader of a racist neo-Nazi gang. The muscle-bound Crowe is cast here as a misunderstood youth selflessly mowing the lawn of an aging neighbour—or possibly undertaking community service or fulfilling his day release commitments from prison. Tattooed across his chest in Gothic script are the words 'Skinned Peaches', his favourite dessert.

Transported from last century, the aging neighbour is played by an unlikely Dame Nellie Melba. This internationally acclaimed operatic soprano can be seen exciting a classical 'Queenslander' homestead carrying a bowl of her famous namesake dessert 'Peach Melba'. The apron-clad and subservient housekeeper generously offers her delicacy to the suspect 'Hando the Handyman'. In the early 1880s Melba spent two gruelling years combating snakes, leeches and the odd crocodile when bathing in the local river while living in the sugar region of Mackay in far north Queensland. During this brief period she embarked on a doomed marriage and gave birth to a son.

Both Melba and Crowe are renowned for their generous support of charities, but both often put their careers ahead of family life.

The Victa two-stroke rotary-blade lawn mower was invented by Mervyn Victor Richardson in 1952 at Concord, Sydney. The original was made of scrap metal with a peach tin as a fuel tank and was fondly known as the 'Peach-tin prototype'.

Rew Hanks



COOK'S CURIOS 2012

Linoprint, Edition 30

51 x 42 cm

\$900 (unframed) / \$1,200 (framed)

COOK'S CURIOS

Despite his apparently irreverent approach to Official History, Hanks is well aware of the history of representation and pays it diligent attention. He has particularly steeped himself in eighteenth century Anglo-European visual culture with a view to mobilising its tropes. There are two obvious sources for Hanks' style and both played a significant part in constructing the visual history of the period. In this pre-photographic era, prints were the medium used to reproduce visual information, especially about the New World - original paintings and drawings were copied and interpreted by the print-maker to be reproduced in the illustrated atlases and natural history books popular at the time. Hanks' other source is the cabinet of curiosity, an item of furniture which became *de rigueur* for any serious collector of New World paraphernalia - exotic botanical specimens sat alongside indigenous cultural artefacts in an eclectic display. Eventually this imagery was incorporated into, and became familiar as Australian history.

Hanks, understanding his audience's relationship with the historical illustrative print, has developed a distinctive authentic-looking 'eighteenth century' idiom with which to problematise our established history while, at the same time commenting on contemporary cultural issues. The eclectic aesthetics of the cabinet of curiosity are also applied to his own image-making resulting in a delightfully amusing leakage of meaning across temporal and knowledge boundaries—the nineteenth and twenty first centuries merge and Official History and Popular Culture collide. We soon become aware of a savvy contemporary commentator at work.

Elin Howe



RABBIT PIE 2013

Linoprint, Edition 30

42 x 64 cm

\$900 (unframed) / \$1,200 (framed)

RABBIT PIE

This satirical still-life celebrates the spoils from a prosperous week a rabbitier may have had in the 1930s after selling his catch of fresh rabbit-carasses and -skins.

This candlelight feast offers a tin of fresh tobacco, a cold pint of lager and a steaming hot rabbit pie with 'extra' personality. Hanks' whimsical print compares an era when rabbit (also known as 'poor man's chicken') was a staple of the Australian diet—with contemporary times, where wild and farmed 'white' rabbit is offered as a delicacy by trendy restaurants.

The matchbox in the foreground carries the logo of the South Sydney Rugby League football club which was founded in 1908. Some believe the club adopted its name from the catch-cry 'Rabbit-Oh' of street venders when selling fresh rabbit-meat in the back streets of Redfern. The candlestick-holder is decorated with a blackberry motif, a reminder of the untamable bush where the rabbit seeks refuge and the solitary rabbitier might harvest a healthy snack.

Rew Hanks



FEARLESS TASSIE TIGER HUNTER 2001

Linoprint, Edition 20

56 x 40 cm

\$900 (unframed) / \$1,200 (framed)

FEARLESS TASSIE TIGER HUNTER

Fearless Tassie Tiger Hunter uses a linocutting tool to make, literally and figuratively, a laconic comment on the artist's role. It is a self-portrait of Hanks, who parodies the difference between nineteenth century ideas about hunting and masculinity and his personal pursuits in the world of contemporary art. This work implicitly acknowledges the power of printmakers (and other artists) to re-figure the thylacine and redress nineteenth century extinction practices. To appreciate the range of ideas generated by the interplay of visual, verbal and narrative text in all of Hanks' prints requires attention to their details and some familiarity with the history of the thylacine, as well as a particularly robust sense of humour.

Carol Freeman



THE BEAUTY OF INK 2013
Linoprint, Edition 30
72 x 57 cm
\$900 (unframed) / \$1,200 (framed)

THE BEAUTY OF INK

English painter, printmaker and pictorial satirist William Hogarth painted the self-portrait *The Painter and his Pug* in 1745. Hogarth portrayed himself in casual attire and as a learned artist surrounded by volumes of Shakespeare, Milton and Swift. He shares his own theories on art by inscribing the palette with 'Line of Beauty and Grace'. Hogarth's favourite pug dog Trump represents the artist's legendary pugnacious nature.

In his self-portrait *The Beauty of Ink*, Rew Hanks parodies Hogarth's work—questioning the supremacy continually bestowed upon painters over practitioners of the perceived 'minor' art form of printmaking. Provocatively, his palette is emblazoned with the words 'The Beauty of Ink'. The foreground is cluttered with printmaking tools and is reminiscent of Hogarth's own graphic interpretation in *The Painter and his Pug*.

Hanks' pug, a very rotund Tilly, appears to share her master's battle with an ever-expanding girth. It is obvious that both Hogarth and Hanks share a deep fondness for this very odd-looking breed.

Rew Hanks



GENETIC GENOCIDE 2002

Linoprint, Edition 15

40 x 56 cm

\$800 (unframed) / \$1,000 (framed)

GENETIC GENOCIDE

The 1990s also coincided with work on [Hanks'] Masters project at COFA (University of Sydney) which, to the despair of his supervisors, took him into a detailed research project into the activities of George Augustus Robinson and the Tasmanian Aborigines, which for Australian art history found reflection in *The Conciliation* painting by Benjamin Duterrau of 1840. For Rew Hanks it opened the opportunity to explore the ambiguous complexity of events in history and their interpretation in artworks. This grew into his monumental screenprint *The Philanthropist's Post of Folly* 1999, where the skeleton of Duterrau's painting lay a foundation on which to build a multi layered composition drawing on possible levels of meaning and punning with words. Perhaps the most significant thing to emerge from the project was the realisation that the telling of the narrative of history was never a simple thing or a straight forward story, but always involved the layering of narratives, like an intricately woven patchwork quilt.

Prof. Sasha Grishin, AM, FAHA

REW HANKS

EDUCATION

- 1991–99 Master of Fine Arts, College of Fine Arts, University of New South Wales, Sydney
1991 Print Fellow, Tamarind Institute, University of New Mexico, Albuquerque, NM, USA
1989 Graduate Diploma in Education, Institute of Technical and Adult Teacher Education, University of Technology, Sydney
1984–85 Graduate Diploma in Professional Art Studies, Sydney College of Advanced Education, City Art Institute, Sydney
1977–79 Diploma of Visual Arts, Alexander Mackie College of Advanced Education, Sydney

TEACHING

- 2000–15 Head of Printmaking, Sydney Gallery School, Meadowbank TAFE, Sydney
2008–14 Sessional Lecturer, Studio Art Centers International, Florence, Italy
2003–15 Sessional Lecturer, College of Fine Arts, University of New South Wales, Sydney
1997–99 Full-time Lecturer, Sydney Gallery School, Meadowbank TAFE, Sydney
1989–96 Full-time Lecturer, National Art School, Sydney
1986–88 Sessional Lecturer, National Art School, Hornsby, Gymea, Meadowbank TAFEs, Sydney

SOLO EXHIBITIONS

- 2015 *Not always black or white*, Andrew Baker Art Dealer, Brisbane
2014 *A Prince, a Tiger and a Toad* (survey exhibition), Tweed Regional Gallery, Murwillumbah, New South Wales
Rew Hanks Linocuts, Watters Gallery, Sydney
2013 *Cook's Conquest*, Watters Gallery, Sydney
2011 *The Devil's Garden*, Watters Gallery, Sydney
The Governor's Garden, Red Box Gallery, Royal Botanic Gardens, Sydney
Rew Hanks (survey exhibition), Roopankar Fine Art Museum, Bharat Bhavan, Bhopal, India
2008 *The Tiger and the Prince*, Impressions on Paper Gallery, Canberra; Legge Gallery, Sydney
2007 *The Packer Prince*, Legge Gallery, Sydney
2006 *The Tiger Hunter*, Impressions on Paper Gallery, Canberra
Deceivers of the Pack, Port Jackson Press Print Room, Melbourne
2003 *Tiger Tales* (survey exhibition), Burnie Regional Art Gallery, Tasmania; Legge Gallery, Sydney
2001 *Pickled Pups and Tiger Tales*, Legge Gallery, Sydney
1999 *Robinson's Reflective Reticence*, Legge Gallery, Sydney
1993 *Remnants*, Legge Gallery, Sydney
1990 *Up the Garden Path*, Legge Gallery, Sydney

1985 *Rew Hanks Graphics*, Holdsworth Contemporary Gallery, Sydney

1982 *Rew Hanks*, Blackman Graphics, Sydney

GROUP EXHIBITIONS

2014 *The Bloke Show*, Project Space Spare Room, RMIT University, Melbourne

Seoul–Sydney: Contemporary Korean and Australian Prints, UNSW Galleries, Sydney

Affinities, 7 Museums, 50 Objects, Macquarie University Museum, Macquarie University Gallery, Sydney

Novocastria, Newcastle Art Gallery, Newcastle, New South Wales

Antipodes Portfolio—Sydney Printmakers and Central Print Council of Aoteara, NorthArt Gallery, Auckland

Boundless and Borderless: A Print Portfolio Exchange between Sydney and Canadian Printmakers, touring exhibition of Taiwan

The 9th Kochi International Triennial Exhibition of Prints, Ino-cho Paper Museum, Kochi, Japan

International Biennial Print Exhibition 2014 ROC, National Museum of Fine Arts, Taiwan

Staff Exhibition, See Street Gallery, Sydney Gallery School, Meadowbank, Sydney

Utzon's Opera House, S.H.Evin Gallery, Sydney

The Friends of the University 2014 Acquisitive Art Prize, Newcastle University Gallery, Newcastle, New South Wales

Inkmasters Print Exhibition 2014, Tanks Arts Centre, Cairns, Queensland

2013–14 *8th Biennale Internationale d'estampe contemporaine de Trois-Rivieres*, Touring Exhibition, Quebec, Canada

2013 *Familiar Unfamiliar* (curated by Rona Green), Swan Hill Regional Art Gallery, Victoria; Toowoomba Regional Art Gallery, Queensland

2013 Silkcut Award for Linocut Prints, Glen Eira City Gallery, Caulfield, Melbourne

Flow—Open Bite Printmakers, Gallery Lane Cove, Sydney

Food Ink, Printmaking and Photography NSI Students, Gallery Lane Cove, Sydney

Sydney Printmakers 50th Year Anniversary Touring Exhibition, See Street Gallery, Sydney Gallery School, Meadowbank, Sydney

Watters Gallery 27th Summer Exhibition, Watters Gallery, Sydney

Animalized (curated by Cassandra Hard Lawrie), See Street Gallery, Sydney Gallery School, Meadowbank,

Gold Coast Art Prize 2013, Gold Coast Gallery, Surfers Paradise, Queensland

Burnie Print Prize 2013, Burnie Art Gallery, Tasmania

Boundless and Borderless, Impact 8 Print Symposium, Dundee, Scotland; Pine Street Creative Art Centre, Sydney; Station Gallery, Whitby, Canada; Art Gallery of Ontario, Toronto, Canada

Corporeal (curated by Rona Green), Geelong Gallery, Victoria; Tweed Regional Gallery, Murwillumbah, New South Wales

The 3rd Bangkok Triennale International Print and Drawing Touring Exhibition, Bangkok Art and Culture Centre, Bangkok, Thailand; Sanamchandra Art Gallery, Silpakorn University, Bangkok; Chiang Mai University Art Center, Chiang Mai, Thailand

2012

Realistic Landscapes, Watters Gallery, Sydney

Familiar Unfamiliar, The Boyd Gallery, Tweed Regional Gallery, Murwillumbah, New South Wales and S.P.A.C.E Gallery, Scotch Oakburn Collage, Launceston, Tasmania

2012 Silkcut Award for Linocut Prints, Glen Eira City Gallery, Caulfield, Melbourne

International Biennial Print Exhibition 2012 ROC, National Museum of Fine Arts, Taiwan

Melbourne Art Fair 2012, Watters Gallery, Royal Exhibition Building, Melbourne

Fremantle Arts Centre Print Award 2012, Fremantle, Western Australia

Inkmasters Print Exhibition, The Tanks Art Centre, Cairns, Queensland

Fisher's Ghost Art Award 2012, Campbelltown Art Gallery, Campbelltown, New South Wales

National Works on Paper 2012, Mornington Peninsula Gallery, Victoria

Skillset's Flannery Centre Art Prize 2012, The Flannery Centre, Bathurst, New South Wales

2011

Stan and Maureen Duke Gold Coast Art Prize, Gold Coast City Gallery, The Arts Centre Gold Coast, Surfers Paradise, Queensland

2011 Hutchins Art Prize, Long Gallery Salamanca Place, Hobart

International printbiennale 2011 print awards, Laing Art Gallery, Newcastle upon Tyne, England

Hot Off the Press—Sydney Printmakers, Manly Art Gallery and Museum, Sydney

Zoo Air—20 artists from 2011 AIR program at Taronga Zoo, The University Gallery, University of Newcastle, Newcastle

Messages from the South: Contemporary Australian Prints from COFA UNSW, Art Museum of Taiwan, University of Arts, New Taipei, Taiwan

Rabbit Proof, 5th Annual SGS exhibition, Hardware Gallery, Enmore

Familiar Unfamiliar, C3 Contemporary Art Space, Abbotsford, Melbourne

Saving our Forests—the Trees of Life, Carriageworks, Eveleigh, Sydney

Contemporary + Collectable Australian Printmakers, Metropolis Gallery, Geelong, Victoria

Fremantle Arts Centre Print Award 2011, Fremantle Arts Centre, Fremantle, Western Australia

IV International Print Exhibition, Museums of Painting and Sculpture, Topane-i Amire, Istanbul, Turkey

2011 Silk Cut Award, Glen Eira City Council Gallery, Caulfield, Victoria

The 8th Kochi International Triennial Exhibition of Prints, Ino-cho Paper Museum, Agawa-gun, Kochi Prefecture, Japan

Celebrating the Year of Friendship between Australia and Korea, Korea Foundation Cultural Centre, Seoul, South Korea

The Australian Character: works from the collection, Tweed Regional Gallery, Murwillumbah, New South Wales

2010 *Time travel : reimagining the past*, Tweed Regional Art Gallery, Murwillumbah

The Kauri Project, Royal Botanic Gardens, Sydney

The 59th Blake Prize, National Art School, Sydney and Touring show

2010 Silk Cut Award, Glen Eira City Gallery, Caulfield

The Contested Landscapes of Western Sydney, See Street Gallery, Sydney

Art Month Exhibition, Watters Gallery, Sydney

Watters Gallery Summer Exhibition, Watters Gallery, Sydney

Melbourne Art Fair 2010, Royal Exhibition Building, Melbourne

2009 *Kimbriki—Ecoform Conference and Exhibition*, Australian Technology Park, Sydney

10 Australian Printmakers, Southern Graphics Council Conference, Chicago, Illinois, USA

Geelong Print Prize, Geelong Regional Gallery, Victoria

Silk Cut Print Award for Linocut Prints, Glen Eira City Council Gallery, Caulfield, Victoria

Burnie Print Prize, Burnie Regional Gallery, Burnie, Tasmania

Hutchins Art Award, Hobart, Tasmania

From Print to Print, Hardware Gallery, Sydney

Big Aussie Icons, Hardware Gallery, Sydney

2nd Bangkok Triennale International Print and Drawing, Bangkok Art and Culture Centre, Bangkok, Thailand

14th Biennale Internationale de la Gravure et des Nouvelles Images, Ecole Municipale d'Arts Plastiques, Sarcelles, France

Aluminium and Tin—10 years of Hardware Gallery, Hardware Gallery, Sydney

Gosford Art Prize 2009, Gosford Regional Gallery

Watters Gallery Summer Exhibition, Watters Gallery, Sydney

Dogs Day Too—7th Annual Dog Exhibition, A-Space on Cleveland, Sydney

Works on Paper, Legge Gallery, Sydney

2008 *Silk and Sand*, Central Academy of Fine Arts, Beijing, China

Heat—Art and Climate Change, RMIT Gallery, Melbourne, Victoria

Who Let the Dogs Out, Lake Macquarie City Art Gallery and Hazelhurst Regional Gallery, Sydney

The Urban Animal, Sydney Printmakers, Marianne Newman Gallery, Sydney

Pooch, 6th Annual Dog Exhibition, A-Space on Cleveland, Sydney

Sydney Printmakers, Taylor Galleries, Sydney

- 2007
- Even a stopped clock tells the right time twice a day*, Hardware Gallery, Sydney
 - 8th Bharat Bhavan International Biennial of Print-Art*, Bhopal, India
 - Melbourne Art Fair 08*, Royal Exhibition Building, Melbourne
 - Antipodean Bestiary*, RMIT University, Melbourne, Victoria
 - Sci-Fi 2007*, Stephen McLaughlan Gallery, Melbourne, Victoria
 - By the Light of the Moon*, Impressions on Paper Gallery, Canberra
 - The 56th Blake Prize for Religious Art*, National Art School, Sydney
 - Snowdomes*, Sydney Gallery School, Hardware Gallery, Sydney
 - Sand and Silk*, Ivan Dougherty Gallery, University of New South Wales, Sydney
 - Works on Paper*, Legge Gallery, Sydney
 - Canine Capers*, A-Space on Cleveland, Sydney
 - Willoughby Art Prize 2007*, Willoughby Civic Centre, Chatswood, Sydney
 - Artist's Ink*, Warnambool Art Gallery, Victoria
 - Art Sydney 07*, Royal Hall of Industries, Moore Park, Sydney
 - Sydney Prints: 45 years of the Sydney Printmakers*, Hawkesbury Regional Art Gallery, New South Wales
- 2006
- The 14th Seoul-Space International Print Biennial*, Seoul Museum of Art, South Korea
 - The Idea of the Animal*, RMIT Gallery, Melbourne International Arts Festival, Melbourne
 - 55th Blake Prize for Religious Art*, National Art School, Sydney
 - 45 years of Sydney Printmakers*, S.H. Evin Gallery, Sydney; Tamworth Regional Art Gallery, New South Wales
 - Five Sydney Printmakers*, Adele Boag Gallery, Adelaide, South Australia
 - City of Hobart Art Prize 06*, Tasmanian Museum and Art Gallery, Hobart, Tasmania
 - Landscape Show*, Legge Gallery, Sydney
 - Summer Show*, Legge Gallery, Sydney
 - Shelf Life*, Delmar Gallery, Sydney
 - Winter Collection*, James Makin Gallery, Melbourne
 - 4th Annual Dog Exhibition*, A-Space on Cleveland, Sydney
 - Melbourne Art Fair 2006*, Royal Exhibition Building, Melbourne
 - Double Bush Binding*, International Exhibition of Design Binding, Waterloo, Sydney
- 2005
- Print Out*, Permanent Collection, Burnie Regional Art Gallery, Tasmania
 - Thai-Australian Contemporary Prints 2005*, Chiangmai University Art Gallery, Thailand
 - Carnevale Art*, Bishop Barry Centre, Sydney
 - Best in Show—Third Annual Dog Show*, A-Space on Cleveland, Sydney
 - Summer Show*, Legge Gallery, Sydney

- 2004 *Collaboration, Sydney Printmakers*, Gosford Regional Gallery, New South Wales; Tweed Regional Gallery, Murwillumbah, New South Wales; Noosa Regional Gallery, Queensland
Blake Prize Touring Exhibition, Grafton Regional Gallery, New South Wales; ACU National, Melbourne; Stanthorpe Regional Gallery, Queensland; Port Macquarie Hasting Regional Gallery, New South Wales
Max Watter's Collection, Muswellbrook Regional Art Centre, New South Wales
Scratch, Pull, Grind and Scrape, Sydney Printmakers, Grafton Regional Gallery, New South Wales
Linden Postcard Show, St Kilda Centre of Contemporary Arts, Melbourne
Dog Show II, A Space on Cleveland, Sydney
Beyond Belief, Banyule City Council, Victoria
Packsaddle, New England Regional Art Museum, Armidale, New South Wales
Melbourne Art Fair 2004, Royal Exhibition Building, Melbourne
- 2003 *John Sulman Prize*, Art Gallery of New South Wales, Sydney
Blake Prize, Sir Hermann Black Gallery, University of Sydney, New South Wales
Hazelhurst Art on Paper Award, Hazelhurst Regional Gallery, Sydney
Island Art Prize, Stanley Artworks, Tasmania
The Dog Show, A-Space on Cleveland, Sydney
Fisher's Ghost, Campbelltown City Bicentennial Art Gallery, New South Wales
Summer Show, Legge Gallery, Sydney
- 2002 *Shell Fremantle Print Award*, Fremantle Arts Centre, Western Australia
Toowoomba Biennial Acquisitive Art Award, Toowoomba Regional Art Gallery, Queensland
Albury Art Prize, Albury Regional Art Gallery, New South Wales
The Hutchins Art Prize, The Long Gallery, Hobart
Fisher's Ghost Art Award, Campbelltown City Bicentennial Art Gallery, New South Wales
Sydney Printmakers, Atelier Skara, Gressvik, Norway
Print Australia, Northwest Print Council, Portland, OR, USA
National Works on Paper, Mornington Peninsula Regional Gallery, Victoria
Beyond the Surface, Sydney Printmakers, University of Technology, Sydney
Melbourne Art Fair, Exhibition Centre, Melbourne
Summer Show, Legge Gallery, Sydney
Packsaddle, New England Regional Art Museum, Armidale, New South Wales
- 2001 *Mystery of the Thylacine*, Tasmanian Museum and Art Gallery, Hobart; Museum of Victoria, Melbourne; Queensland Museum, Queensland
Rena Ellen Jones Memorial Print Award, Warrnambool Art Gallery, Victoria

- Shell Fremantle Print Award*, Fremantle Arts Centre, Western Australia
Geelong Print Award, Geelong Regional Art Gallery, Victoria
Fisher's Ghost Art Award, Campbelltown City Bicentennial Art Gallery, New South Wales
Sydney Art Fair, Fox Studios, Sydney
Group Show, Legge Gallery, Sydney
- 1998 *Laying Turf*, Nelson Street Gallery, Sydney
- 1997 *Without Boundaries, Staff Show*, Bondi Pavilion, Sydney
- 1992 *Thisness*, Legge Gallery, Sydney
- 1991 *Works On Paper*, Legge Gallery, Sydney
- 1990 *The Cow Show*, Legge Gallery, Sydney
 Kingston Art Space, Canberra
Sydney Printmakers, Blaxland Gallery, Sydney
- 1989 *Sydney Printmakers*, Blaxland Gallery, Sydney
- 1988 *Spirit of the Times*, touring exhibition to Melbourne, Adelaide, Brisbane and Sydney
- 1987 Linden Gallery, St Kilda, Melbourne
Teacher's exhibition, Workshop Art Centre, Sydney
- 1986 *Travelling Art Scholarship Exhibition*, Blaxland Gallery, Sydney
Works on Paper, Sydney College of the Arts, New South Wales
- 1986 *Sydney Printmakers*, Blaxland Gallery, Sydney
Travelling Art Scholarship Exhibition, Blaxland Gallery, Sydney
- 1985 Royal College of Art, London, UK
Graduate Diploma Exhibition, Ivan Dougherty Gallery, University of New South Wales, Sydney
 Holdsworth Contemporary Gallery, Sydney
- 1984 *National Students Art Prize*, Bathurst, New South Wales
- 1982 St Georges Terrace Gallery, Parramatta, New South Wales
- 1980 *New Australian Printmakers*, University Of Tasmania, Hobart
- PUBLICATIONS AND REVIEWS**
- 2014 Rew Hanks: *Cook's Conquest*, Imprint, Print Council of Australia, Elin Howe, Autumn 2014, Vol 49
 Utzon's Opera House, Spectrum, John McDonald, page 8, SMH, Jan.6,2014
- 2013 A Show of Art in Summer at the Gold Coast City Gallery, Antiques and Art in Queensland, March 2013, page 54
 Rew Hanks, Bridget Macleod, ART PROFILE, issue 23, Essay pages 78-82
 Interview—Rew Hanks, Rebecca Gallo, August 22nd 2013, Raven- A platform for contemporary art and events, <http://www.ravencontemporary.com.au> . pages 1-3

Slow-Release Art: Rew Hanks, Sarina Noordhuis-Fairfax, ARTAND AUSTRALIA, Issue No.51.1
2013 Essay pages 112-117

Rew Hanks at Watters Gallery- 24th August 2013, <http://biglamington.com.au>

Art that's fit to print—Corporeal, Geelong Gallery, The Age- Melbourne, Feb.20th 2013

2013 Burnie Print Prize—People's Choice, Rachel Ingham, Art Collector, May, 2013

Australian Animal Studies, Cook's Conquest, Elin Howe, Issue 21, September 2013 page 62, <http://www.aasg.org.au>

Rew Hanks—Surfing the Bombora, Leah Haynes, Art Monthly, Australia, Issue 263, December 2013, page 57

2012 2012 Silkcut Award for Linocut Prints, Sue Forster (Editor), Imprint, Print Council of Australia, Summer Vol. 47 Number 4, pages 6-7

Dogs In Australian Art, Corgi (Pembroke)- Rew Hanks, Steve Miller, Wakefield Press, 2012, pages 78 -79

Realistic Landscapes, Spectrum, Open gallery, Lynne Dwyer, page 12, SMH, Jan. 28–29, 2012

2011 The Blake Book—Art, Religion and Spirituality in Australia, Rosemary Crumlin, Macmillian Publishers Aust, 2011 pages 178 and 204

Blinding us with talent: Rew Hanks, Tracy Clement, The Post Post, Feb 11th 2011

<http://thepostpost.wordpress.com>

Show salutes graphic content, Steve Meacham—Arts & Entertainment Page11, SMH, 13th July 2011

Rew Hanks—International Print Biennale—The Laing Art Gallery Purchase Prize Winner 2011, www.internationalprintbiennale.org.uk/artists/rew-hanks.html

Review- Fremantle Arts Centre Print Award, Darren Jorgensen, West Australian, 26th Sept.2011

Reflecting the great Outdoors, Autumn of the Arts, Steve Meacham, SMH, 10th March 2011

Familiar Unfamiliar, Rona Green and Jazmina Cininas, Imprint, Vol.46 Spring 2011 Pages 34-35

Auction—Arts & Entertainment, SMH, 24th August, 2011 page12

Rabbit Proof at Hardware Gallery, Primo Magazine, Sept. 2011, primomag.com.au/tag/rew-hanks

Rew Hanks- The AU Review, Rabbit Proof- Hardware Gallery, Sept 2011, www.theaureview.com/artist/rewhanks

Take home a piece of the Zoo, Mosman Daily, 18th 2011, page 31

Gardens offer a year of creative growth- Dream Job, Margot Shave, The Weekend Australian, March 19-20th 2011, Weekend Professional 3

Artists capture zoo's roar appeal, Andrew Taylor, Culture, Sun Herald, Feb. 20th 2011 page 26

Floral history lesson a cut above art's rest, News page 26, The Sunday Telegraph 6th Feb. 2011

Australian Animal Studies, Defoliation, Issue 14, December 2011 page 50, <http://www.aasg.org.au>

Beauty, Birds and Beasts, Una Reg, Newcastle Herald, 30th July 2011, page 18

- Artwise 2 Visual Arts 9-10, Glenis Israel, Published John Wiley and Son Aust. 2011 Chapter 6
 Rew Hanks—The Devil's Garden, Leah Haynes, Art Monthly, Australia, Issue 245, November 2011, page 55
 Contemporary Artist's practice pp. 126-128
- 2010
 Spiritual works that don't flinch from taboo themes, Steve Meacham, SMH 28th Aug. 2010
 Historic Kauri Pine delivers a raw message, Elizabeth Fortescue, The Daily Telegraph, Aug 9 2010
 The Kauri Project, Meredith Hinchliffe, Australian Wood Review, Issue 69. 2010
 The Contested Landscapes of Western Sydney –An exhibition of Visual Art, John Reid, ANU 2010
 Profile in Print—Rew Hanks, Professor Sasha Grishin, Craft Arts International, No 78 2010
- 2009
 Kimbriki by John Reid, EcoForm Conference and Exhibition Cat. 2009
- 2008
 HEAT—Art and Climate Change, Dr Linda Williams, RMIT University, 2008
 Packer Prince, (Cover Image), By Professor Sasha Grishin, Imprint, Vol. 43, No. 3 2008
 Fantastic Narratives By Sasha Grishin, Weekend Review, Canberra Times, Sat. Sept. 27th 2008.
 Sunday Arts ABC Television, by Andrew Holland, 6.30 min. segment. Web cast. 2008
 An Artful Social Revolution, by Diana Streak, The Canberra Times, Wed. Sept. 24. 2008
 Artist Milestones- Artist Art Collector, 28th Oct. 2008
- 2007
 Prints Charming, by Tracy Clement, Metro, Sydney Morning Herald, Nov. 8th 2007
 aAR—Australian Art Review, Legge Gallery Nov. 2007
 Antipodean Bestiary [ex. cat.] by Jazmina Cininas, April, 2007
- 2006
 Art + the idea of the Animal [ex. cat.] by Dr. Linda Williams, RMIT University, 2006
 Tall Tales and Antipodean adventures: narrative in contemporary Australian Printmaking, by Jazmina Cininas, Imprint, Vol 41, No.2, Winter 2006
 Hunter and the Hunted, by Sasha Grishin, Canberra Times, 22nd May, 2006
 Deceivers of the Pack [ex. cat.] by Jazmina Cininas, September, 2006
- 2003
 Paper and Tiger, by Lenny Ann Low, Sydney Morning Herald, 11th October 2003
 Tiger Tales, by Clare Morgan, Sydney Morning Herald, 6th October 2003
 Commission Prints, Gwenda Flintoff, Imprint, Vol.48, 2003
 Fine art of prize-giving, by Robert Nelson, The Age, 23rd April, 2003
- 2002
 The National Picture, by Stephen Scheduling, Random House Aust. Pty. Ltd. 2002
 Shell Fremantle Print Award [ex. cat.] by Jonathan Tse, 2002
 Impressions, Rena Ellen Jones Memorial Print Award, by Allan Mann, Imprint, Vol 37. 2002
 Silkcute Award for Linocuts [ex. cat.] by Rosalind Atkins, 2002
- 2001
 Jurassic Printmaking, by Graig Malyon, Imprint, Vol. 36. 2001
 Pickled Pups and Tiger Tales, by Courtney Kidd, Sydney Morning Herald, 11th April, 2001

2000 Icons and Identities, Art & Australia, Vol 32, Number 2, Dec 1999—Feb 2000

INTERNATIONAL PRINT AWARDS

2015 Triennale Print Prize, 4th Bangkok Triennale International Print and Drawing Exhibition, Silpakorn University, Bangkok, Thailand

2014 First Prize, 9th Kochi International Triennial Exhibition of Prints, Kochi, Japan

2013 Finalist, 8th Biennale Internationale d'estampe Contemporaine de Trois-Rivieres, Quebec, Canada

2012 Purchase Prize, 3rd Bangkok Triennale International Print and Drawing Exhibition, Silpakorn University, Bangkok, Thailand

2011 Purchase Prize, Laing Art Gallery, International printbiennale 2011 print awards, Newcastle upon Tyne, England

First Prize, IV International Print Exhibition 2011, Istanbul, Turkey

Fourth Prize, 8th Kochi International Triennial Exhibition of Prints, Kochi, Japan

2010 Special Prize, Lessedra World Art Print Annual 2010, Sofia, Bulgaria

2009 Purchase Prize, 2nd Bangkok Triennale International Print and Drawing, Thailand

Finalist, 14th Biennale Internationale of Prints, Sarcelles, France

2008 Grand Prize, 8th Bharat Bhavan International Biennial of Print-Art, Bhopal, India

2006 Purchase Prize, 14th Seoul International Print Biennial, Seoul, South Korea

NATIONAL PRINT AWARDS

2014 First Prize, City of Hobart Art Prize 2014—Printmaking, City of Hobart Council, Tasmanian Museum and Art Gallery, Hobart

First Prize—Open Section, The Friends of the University of Newcastle 2014 Acquisitive Art Award, Newcastle University Gallery, Newcastle, New South Wales

Anna Egitis Award—Copyright Agency Cultural Fund, Inkmasters Print Exhibition 2014, Tanks Arts Centre, Cairns, Queensland

Highly Commended, Fremantle Arts Centre Print Award 2014, Fremantle Western Australia.

2013 Grand Prize—Open Section, 2013 Silkcut Award for Linocut Prints, Melbourne

First Prize, Works on Paper, City of Blacktown Art Prize, Blacktown, New South Wales

People's Choice Award, Burnie Print Prize 2013, Burnie, Tasmania

2012 Purchase Prize, 2012 Silkcut Award for Linocut Prints, Melbourne

2011 Purchase Prize, Stan and Maureen Duke Gold Coast Award 2011, Surfers Paradise, Queensland

Purchase Prize and People's Choice Award, Fremantle Arts Centre Print Award 2011, Western Australia

Purchase Prize and People's Choice Award, Hutchins Art Award 2011, Hobart

2010 Finalist, Blake Prize for Religious Art, The Blake Society, Sydney

- 2008 Finalist, Blake Prize for Religious Art, The Blake Society, Sydney
- 2006 First Prize, Willoughby Print Prize, Sydney
 Finalist, Blake Prize for Religious Art, The Blake Society, Sydney
- 2005 First Prize, Geelong Print Prize, Geelong, Victoria
 First prize, Muswellbrook Print Prize, Muswellbrook, New South Wales
- 2004 Finalist, Blake Prize for Religious Art, The Blake Society, Sydney
- 2003 Commission Print, Print Council of Australia, Melbourne
 First Prize, Willoughby Print Prize, Sydney
 Ainsworth Regional Art Prize, Sydney
 First Prize, Geelong Print Prize, Geelong, Victoria
 First Prize, Works on Paper, Fisher's Ghost Print Prize, Campbelltown, New South Wales
 First Prize, Hunter's Hill Print Prize—Works on Paper, Hunter's Hill, Sydney
 First Prize and Works on Paper Prize, City of Blacktown Art Award 2003, Sydney
 Finalist, Blake Prize for Religious Art, The Blake Society, Sydney
- 2002 Rena Ellen Jones Memorial Print Award, Melbourne

RESIDENCIES

- 2014 RMIT Print Imaging Practice Residency and Exhibition (six months)—Access to RMIT School of Art Printmaking and Photography Studios at RMIT University, Melbourne
- 2013 Inkmasters Residency at Canopy Art Centre, Editions Tremblay Print Workshop (two weeks)—Held a three day workshop with Indigenous Printmakers, Cairns, Queensland
- 2011 2011 Artist in Residency at Taronga Zoo, Sydney (three months)—Behind the scenes access to animals, breeding and conservation programs
- 2010 Artist in Residency at Royal Botanic Gardens, Sydney (twelve months)—Access to the Seed Bank, live and preserved collections and extensive historical Botanical Archives
- 2006 Residency, Port Jackson Press, Melbourne (two weeks)—Collaboration with Rona Green and had several editions of my etchings custom printed by a master printer

PUBLIC COLLECTIONS

National Gallery of Australia, Canberra
 Australian Museum, Sydney
 Parliament House Art Collection, Canberra
 Art Gallery of New South Wales, Sydney
 Art Gallery of South Australia, Adelaide
 Tasmanian Museum and Art Gallery, Hobart
 Ino-cho Paper Museum, Kochi, Japan
 Laing Art Gallery, Newcastle upon Tyne, England

Museums of Painting and Sculpture, Tophane-I Amarie, Istanbul, Turkey
National Taiwan Museum of Fine Arts, Taiwan
Roopankar Museum Fine Arts, Bharat Bhaven, Bhopal, India
Seoul Museum of Art, Seoul, South Korea
Silparkorn University, Bangkok, Thailand
Tamarind Institute Archives, University of New Mexico, USA
World Bank, Washington, USA
Bathurst Regional Art Gallery, New South Wales
Ballarat University Gallery, Ballarat, Victoria
Blacktown City Council, Blacktown, New South Wales
Burnie Regional Art Gallery, Burnie, Tasmania
Campbelltown City Bicentennial Art Gallery, New South Wales
Casula Powerhouse Art Centre, New South Wales
Charles Darwin University, Darwin, NT
Dubbo Regional Art Gallery, Dubbo, New South Wales
Geelong Regional Art Gallery, Geelong, Victoria
Grafton Regional Art Gallery, New South Wales
Gold Coast City Gallery, Queensland
Hutchins Art Collection, Hobart
Ian Potter Museum of Art, The University of Melbourne, Victoria
Janet Holmes a Court Collection, Western Australia
La Trobe Regional Art Gallery, La Trobe, Victoria
Mitchell Library, Sydney, New South Wales
Little Collection, Fremantle Arts Centre, Fremantle, Western Australia
Macquarie University Gallery, Sydney
Melbourne University Gallery, Victoria
Muswellbrook Regional Art Centre, New South Wales
Newcastle Art Gallery, New South Wales
Newcastle University Gallery, New South Wales
Print Council of Australia, Melbourne
Queensland Parliament House, Brisbane
RACV Collection, Melbourne, Victoria
Royal Melbourne Institute of Technology Gallery, Melbourne
Royal Botanic Garden, Library Collection, Sydney

Scotch College Collection, Perth
State Library of New South Wales, Sydney
State Library of Victoria, Melbourne
Toowoomba Regional Art Gallery, Queensland
Tweed Regional Art Galley and Margaret Olley Art Centre, Tweed Regional Gallery,
Murwillumbah, New South Wales
Warrnambool Regional Art Gallery, Victoria
Wagga Wagga Regional Art Gallery, New South Wales

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