



palimpsest
the art of glen skien

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Palimpsest: pä'limp-sést, n (Gr. palimp-séstos, rubbed again..)

A parchment or writing material from which one writing has been erased to be replaced by another.

palimpsest

the art of glen skien

An Artspace Mackay exhibition



Major Sponsor



Presented by



Published by Artspace Mackay to accompany the exhibition

Palimpsest
the art of Glen Skien

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Artspace Mackay	15 July – 28 August 2005
Perc Tucker Regional Gallery	30 September – 20 November 2005
Hawkesbury Regional Gallery	16 December 2005 to 3 February 2006
Icon Gallery, Deakin University	November 2006

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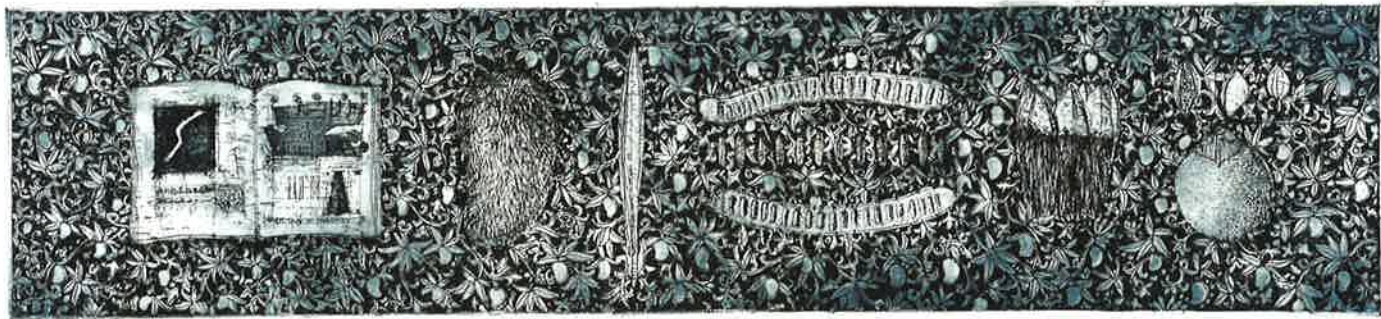
An Artspace Mackay exhibition.

Sponsored by Alman Financial Planning.

A Mackay Festival of Arts 2005 event presented by ABC Tropical North.

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From little things... 2002

etching

edition 50

11.0 x 49.5 cm (plate)

Mackay City Council Collection, Artspace Mackay

Commissioned by Artspace Mackay 2002

preface

*The land lies beneath,
a palimpsest etched
erased and re-etched
by wind and sun and time.*

View from a plane, Jennifer Hamilton

Palimpsest is a word which has a great deal of cultural currency at present ranging from the wonderful Mildura Palimpsest, an outstanding environmental art event of national importance to the avant garde jazz band based in Brisbane.

However its association with the work of Mackay artist Glen Skien was drawn from watching a documentary about the Archimedes Palimpsest, possibly the most important document of its kind. Researchers in the USA are painstakingly working with this illuminated manuscript to uncover the original texts of Archimedes that have been lost for a millennia under the work of medieval monks. To me, this concept of sifting through layers of meaning had an immediate resonance with the artworks of Glen Skien and makes a superb title for an exhibition of his work.

Glen Skien has been a part of Mackay's artistic landscape for some time. He has previously exhibited works at Mackay City Library and at regional galleries in Townsville, Noosa, and Hervey Bay. Since the advent of Artspace Mackay in 2002 we have shown some elements of Glen's work but this is the first major survey exhibition to bring together a body of his work from throughout his career.

His intimately scaled box works are one of the great attractions at Artspace Mackay's annual Australian Artists' Books Forum with visiting artists from throughout the country engaged by their time in his studio at The Silent Parrot Press. Following the most recent Forum I visited the studio to discover Glen sharing a cup of tea and ideas with Madonna Staunton, one of Queensland's most senior artists in an artistic meeting of minds.

Each box and book contains minute treasures and surprises that continually

delight. His larger scale diaries and scrolls are full of exquisite drawings, assemblages and observations that bring the landscape of Mackay's tidal beaches to life. His etchings and prints range from tiny notations to complete series that sketch out stories and narratives for the viewer.

It is hoped that *Palimpsest: the art of Glen Skien* will bring his work to the attention of a wider audience through its display as the keynote visual arts event of the 2005 Mackay Festival of Arts and through its short tour to public galleries in Townsville, Hawkesbury and Melbourne. Developing exhibitions that create opportunities for regionally based artists is one of the reasons that public galleries such as Artspace Mackay exist, to foster awareness of the talented people who reside within our region.

I would like to thank curator Ingrid Hoffmann for her work on this book and exhibition. The development of this exhibition has



50 ways to leave your lover 2002
etching, thread, card
edition 1/50
32.0 x 17.0 x 2.8 cm (overall)
Mackay City Council Collection, Artspace Mackay

provided an opportunity for Artspace Mackay to work with the new regional gallery that recently opened in Hawkesbury near Sydney. This partnership will provide an important opportunity for a regional Queensland based artist to show their work in a NSW venue as well as for us to work with professional colleagues in another state.

Thanks also to the artist Glen Skien for his patience during the experience of putting together a survey exhibition on this scale, a daunting task for any practitioner. The works in the exhibition have been drawn from public, private and corporate collections mostly in our region and thanks are due to the lenders who have made them available for the public to enjoy.

Special thanks to our major sponsors Alman Financial Planning for supporting the publication of this catalogue as a part of their ongoing commitment to supporting the arts and culture in our region through sponsoring the Festival of Arts exhibition at Artspace Mackay.

I would especially like to thank the team of staff and volunteers at Artspace Mackay for their work on the project. Thanks also to the 2005 Mackay Festival of Arts, the largest arts festival in regional Queensland and definitely one of the most exciting and also to ABC Tropical North who have an ongoing commitment to supporting a variety of artistic and cultural events in our region.

I hope that you enjoy this exhibition.

**Robert Heather, Director,
Artspace Mackay**



*Origin of the species box 1 (of 7) 2005
mixed media
15.0 x 12.0 x 12.0 cm (overall)*



Diary box 1 2001
mixed media
20.0 x 20.0 x 3.0 cm (overall)
Private collection, Mackay

Iluka Beach diary page 3 (detail) 2003
etching
10.0 x 50.0 cm

place





Series of dreams (Triptych) 2005
mixed media
25.0 x 40.0 x 4.5 cm (open)

the art of glen skien

... only with the heart can one see rightly.
What is essential is invisible to the eye.

– Antoine de Saint-Exupéry, *The Little Prince*, 1943

The intriguing word ‘palimpsest’ implies the hidden layers of inscriptions vested in a manuscript. Forming the title of a survey exhibition, ***Palimpsest: the art of Glen Skien***, the word also suggests the artist’s images carry much that is invisible, although to any viewer engaging with Skien’s works in quiet meditation, a quality of intense human feeling is made lucid. The exhibition invites contemplation and surely rewards it; by gazing in stillness, our human commonality is elucidated through states of compassion, loss, love, abandonment and redemption.

Palimpsest surveys Skien’s major thematic enquiries through works made primarily between 1990 and 2005, among which are the titles: *Small Ceremonies*, *The Illuminated Heart* and *Songs from a Room*.

The scope of the exhibition takes in nine distinct series, and within these, the media of etching, linocut, assemblage, box works, installation and artists’ books are all represented. Rather than a strict chronological presentation, Skien’s nine series form a constellation, among the oldest stars at the edge of his galaxy being visual diaries from art college days (1985-1988) and closer still to the beginning, the illustrations to his brother Shaun Skien’s book, *In Search of Wisdom* from 1988. The cosmic metaphor standing for Skien’s constellations of work is apt for its link to this artist’s alignment with questions of the numinous (another enticing word) alluding to the human hunger for understanding the mysterious and the existence of the divine. A Buddhist perspective, alternatively, seeks to embrace the infinite *now*.

Glen Skien grew up in Mackay, which punctuates coastal Queensland at its central point. It happens that he still resides here. Having thought deeply about connection

to place, Skien revers Australia’s indigenous understanding of the one-ness of place and being. But his personal experience is one of detachment from ‘belonging’ here. This frees him from interpreting an external world of urban and natural settings. Even when he meant to specifically explore his relationship to landscape in the *Iluka Beach Diaries*, Skien’s response was internal and he rendered in scrolls and hand-made books a personal language invented to understand the exquisite details of coastal ecology.

For Mackay, the quiet, productive presence of Glen Skien contributes an aesthetic counterpoint to its surging economic prosperity. And to a community projecting the outward trappings of expansion and development, Skien, much like Michael Leunig, merely proffers visual poetry. His portfolio of skills mentioned previously, from etching to assemblage to making artists books and judicious installations, embodies a refined, sustained sensibility



The Illustrated Heart 2001
mixed media
edition 1/3
6.0 x 6.0 x 5.0 cm (overall)
Private collection, Caloundra

across fine art and craft disciplines. Skien acknowledges with gratitude the quality of his training (undertaken in the late 1980s as a mature student in his thirties) at James Cook University in Townsville. The influential teaching of Margaret Wilson, Anne Lord, Robert Preston and Anneke Silver was to propel Skien's practice upon his return to Mackay in 1990. Distinct strengths of each of these artist/teachers' disciplines may be divined in some measure in *Palimpsest*: Margaret Wilson's versatility of media and rigour; Anne Lord's sensitivity to nature, expressed in deeply considered but spare installations; Robert Preston's immaculate graphic sensibility and thoroughly complex, yet graceful compositions and Anneke Silver's symbolism expressing a gentle female divinity at work in nature and in human rituals.

After his art college immersion Skien returned to Mackay and six years on, by the mid 1990s, the rigorous drawing skills he acquired could, in turn, be taught to local students willing to learn to draw comprehensively. The British Slade School technique of 'measured drawing' instilled

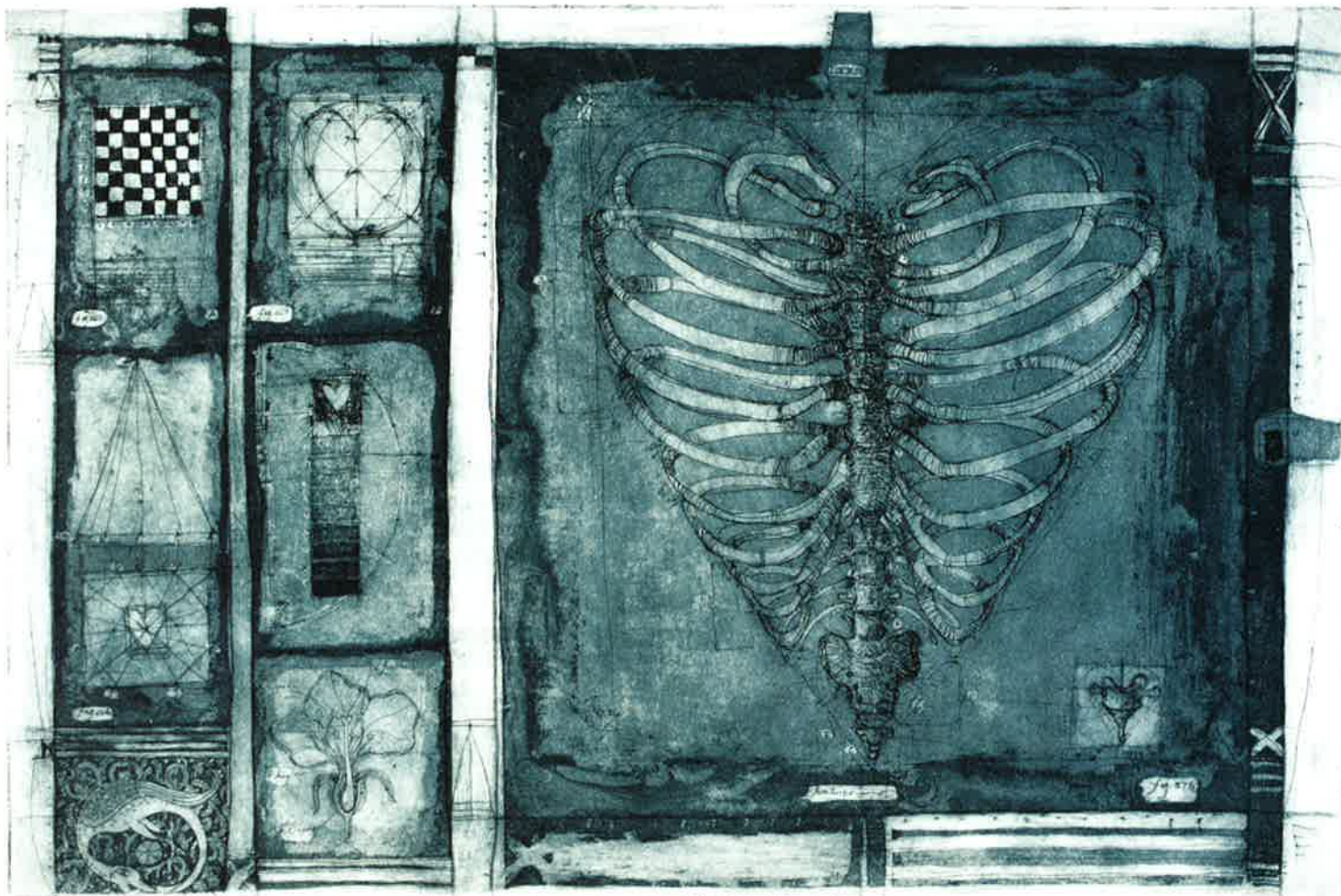
by Anneke Silver and Robert Preston is a foundation of Skien's own practice and he emphasises the importance of teaching people to use the eye. As a Flying Arts teacher and exhibitor at regional galleries (Perc Tucker, Hervey Bay, Noosa) Skien has been in regular demand. However, protective of valuable studio time, Skien's profile in Mackay over the past fifteen years has remained low-key by choice.

Glen Skien's work has been affecting growing numbers of viewers in regional Queensland and interest from other states is also developing. Why might this be so? *Palimpsest* demonstrates that Skien's work has a serious contribution to make beyond the region because this artist has much to say about the interior life at a time when the world seems in thrall to the totalising force of materialism. Skien pursues the meaning of being human through the act of making art, and thereby, reveals truths arising.

A closing observation in this overview of the art of Glen Skien concerns a philosophical conundrum identified by



Leap Diaries Sculpture 1998
mixed media
private collection, Mackay



Articulations of the bones of the heart 2000
etching
edition 25
50.0 x 33.0 cm

Spinoza in the sixteenth century:

An emotion, which is a passion, ceases to be a passion as soon as we form a clear and distinct idea of it.

– Ethics, Part 5, Proposition 3

Skien's work does illuminate emotion but not descriptively, always with intuition at its heart. Ultimately, intuition here is about the relationship between the creation of meaning and art. And what the trajectory of western art history actually respects most is quality and value in art, which both seem to be directly related to how much meaning the artist is able to create and impart. Art that is deemed great (Shakespeare's language, Rembrandt's extraordinary portraits, Rosalie Gascoigne's breathtaking assemblages, and so on) is great largely because the meanings that such works embody are so deep and varied – so entwined with emotion, passion and spiritual yearning – that they continue to reveal themselves to us.

In Skien's words, '... The act [of creating] itself contains all meaning, not the image'. *Palimpsest* is a metaphor for the meanings

inscribed in each single work by Glen Skien, as much for the cumulative presence of meaning in this expansive exhibition. In the interview transcribed, Skien expounds his themes, motivations and discoveries as a maker. We are invited to share Glen Skien's integrity of vision through his thoughts about the visual poetry he makes for us.

Ingrid Hoffmann
Curator

May 2005



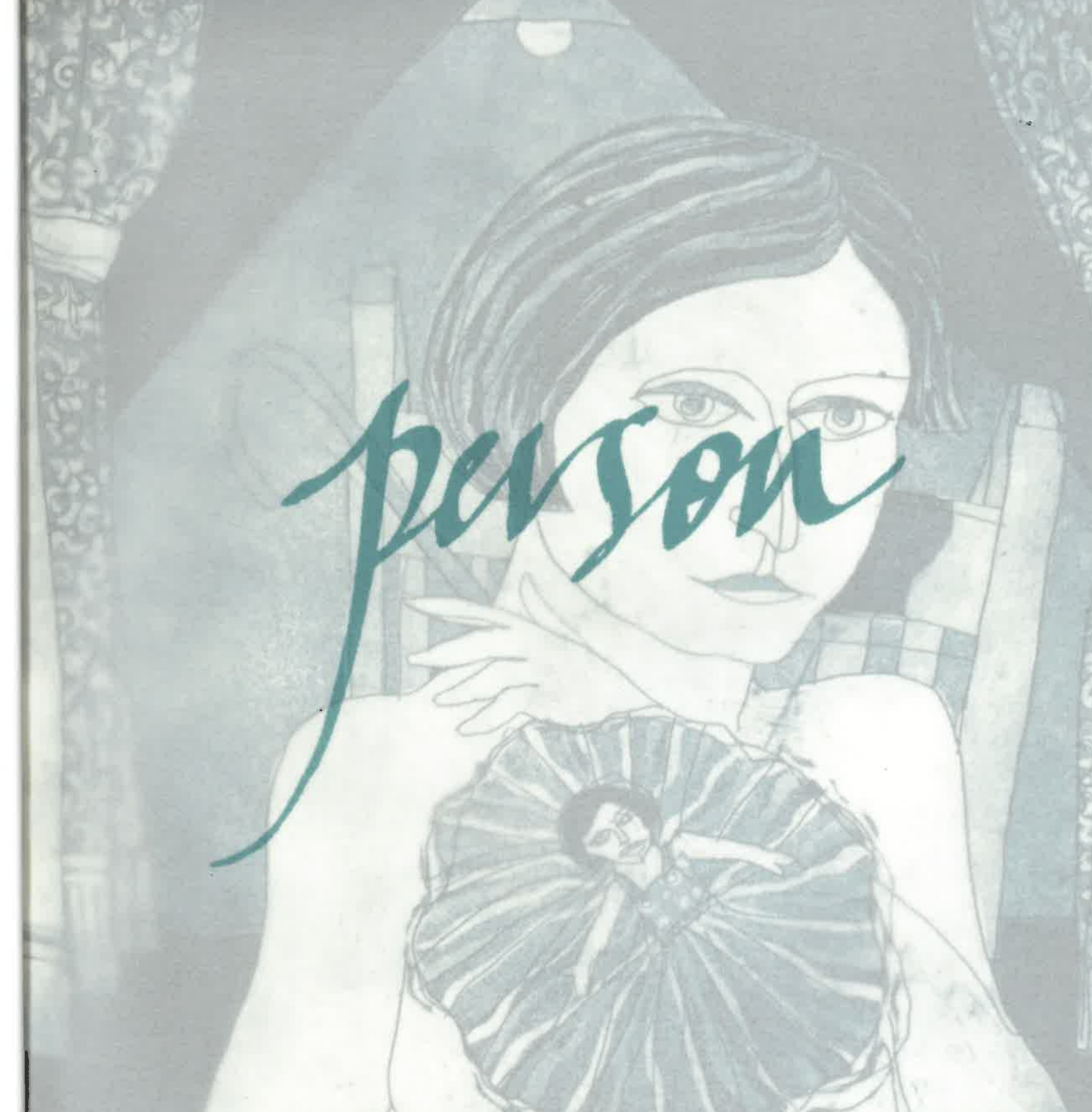
Debutante 2000
ink on carved wooden panel
90.0 x 180.0 x 7.0 cm



Desolation Row: Postcards of the hanging 2005
etching on foil paper
artists proof
50.0 x 33.0 cm (plate)

Summer of the Seventeenth Doll: plate I (detail) 2004
etching
edition 25
15.0 x 20.0 cm
Private collection, Brisbane

person





the silent parrot speaks

ingrid hoffmann with glen skien

IH: *Creative ideas often spring from deep responsiveness to other artists' work. In the same way you acknowledge the importance of your art-college teachers in shaping your direction, you repeatedly pay homage to songs, plays, films and works of art that move you. Can you comment on the importance of paying homage?*

GS: Homage? There is something in the French pronunciation which seems to resonate with me, as if the word and its sound seem to say so much. The thought of paying homage is a wonderfully simple yet complex one ... it is connected to history – all that has been created in the arts. Suddenly something resonates within us, something we never knew existed until that definitive encounter ...

In a sense one feels a connection with the artist, the creator, this hidden response we carry within us is part of the beautifully potent, silent language of the arts ... music has played an integral role in creating a sense of self.

As a boy I often went to sleep at night to the words of Leonard Cohen and Bob Dylan being sung and played on the guitar by my older brother Allan in his room. For me our family environment had a sense of 'deeper things' ... paying homage has a similar sense of deeper things. One is suddenly aware of the historical nature of art: the stream of imagery and sensibility that exists, all of it being passed down to us. In a sense, artists take up the baton of what resonates within them from the past. Influences included the sensuous line of Beardsley, the childlike sensibility of Joseph Cornell, the austere nature of the paintings of Piero della Francesca and the silent language of inanimate objects in the works of Madonna Staunton and Rosalie Gascoigne ... that is sounding very 'homage' like.

Sensibility is also important to me – sensibility and perception. So it's as if as an artist one carries certain responses within oneself, whether it be Chopin's nocturnes or Dylan's *Desolation Row*.

Making images about these things is simply an extension of the self. I guess for me the creative response is integral to an awareness of one's own sensibilities. Nothing is separate: experience, perception and the intuitive response. So much of what resonates within us is connected with maturity, the accumulation of experiences. Things change as an artist when you stop feeling the need to be looking at the images of your heroes or heroines.

IH: *... and your Songs from a Room series from 1995... a direct homage to Bob Dylan?*

GS: *Songs from a Room* is the series of black and white linocuts inspired by Dylan's 1974 album *Blood on the Tracks*. I wanted to create a Dylanesque narrative... the equivalent of the bittersweet love songs on the album... a mix of *Tangled Up in Blue* and *Shelter From the Storm*.

IH: *Going back to earlier etchings, The Silent Parrot works from 1990 seem to be a symbolic foundation, even lending a name to your current press and studio. Those finely observed birds seem to recall manuscript illuminations.*

GS: *The Silent Parrot series is concerned with memory. Illuminated manuscripts have been a significant influence on my work. In 1981 during 12 months of backpacking throughout Europe I stumbled upon the Book of Kells. It was truly a moment of revelation and a part of each day of my ten-day visit to Dublin city was spent viewing the manuscripts at Trinity College. The Silent Parrot series was my first conscious attempt to incorporate decorative elements in my work. For me the 'decorative' is strongly linked to a certain European sensibility.*

Throughout our lives we encounter 'special places' ... landscapes and environments which stay with us. The human/bird figure came out of a series of bird etchings. It came to represent a personal symbol of spirit or the soul. In *The Silent Parrot* series it was a way of revisiting these 'special places'.

IH: *Then in 1992 you held an exhibition of paintings and assemblages called Place Person Myth at Umbrella Studio in Townsville. You moved to mixed media consciously?*

GS: Without the availability of an etching press when I returned to Mackay in 1990, I began to use painted canvas, collage and assemblage to produce a series of works, which were searching for symbols relating to personal stories. I revisited the fertility symbols I had discovered at art college. These symbols seem to be the purest way of articulating my own sense of the feminine psyche in relationship to the strong female presence in my childhood. My father died in a car accident in 1959 and my mother was left with five children to care for, three boys and two girls; the eldest was ten years of age, the youngest was three months – that was me. The fertility symbols seem to connect with the process of gathering and collecting of objects for use in assemblage pieces or as a reference for artworks.

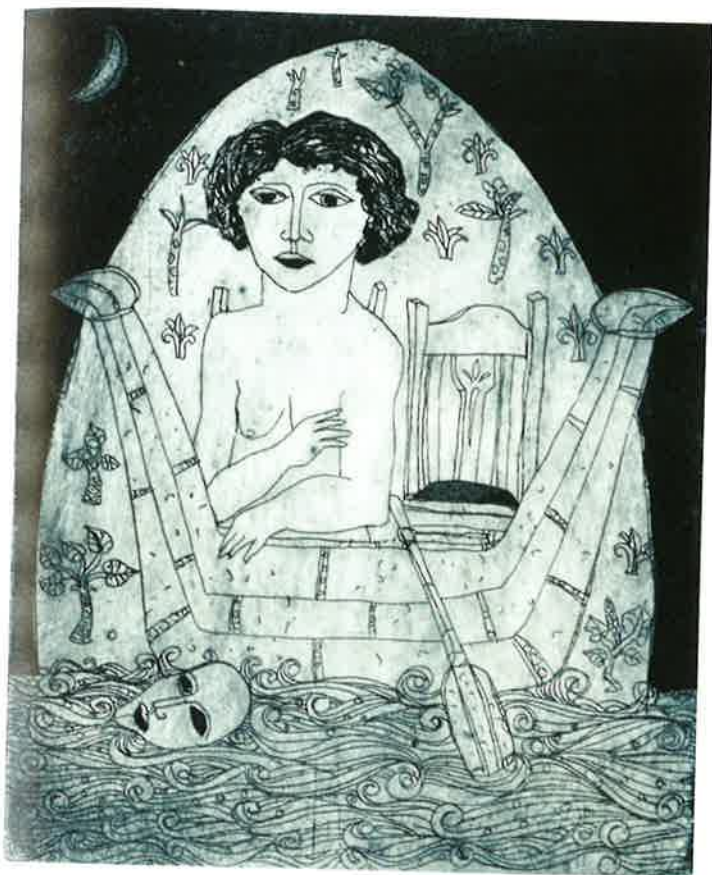
In many of these works one quite simple disc-shaped symbol floats above natural

objects I had collected at the time: seeds, stones, feathers, discarded man-made objects. It was a process of simply expressing one's intuitive response to the act of gathering. I don't think any creative response is concerned with discovering any true meaning for the viewer ... there is some justification for making art when someone does make a connection... but really the only sense of understanding or truth takes place within the creator... the act itself contains all meaning, not the image.





First love 1996
etching
edition 25
25.0 x 25.0 cm (plate)



Journey I 1996
etching
edition 25
9,0 x 7,0 cm



Journey II 1996
etching
edition 25
9,0 x 7,0 cm



Requiem 1998
linocut
édition 25
45.0 x 60.0 cm

IH: *More narrative overall than Place Person Myth are your earlier Women in Boats prints. These have an allegorical quality, would you say?*

GS: The *Women in Boats* linocut prints and etchings also investigate the feminine through a more narrative approach. The Peter Greenaway film *Drowning by Numbers* was the catalyst for this series of works. In the film, three women 'do away' with each of their husbands for varying misdemeanours – their lives are quite content without them. This brought to the surface a long held opinion of my own that women are capable of living more content lives without men than men are capable of without women. So in the *Women in Boats* series each figure has a medieval boat of its own surrounded by the simple pleasures ... but of course in the true medieval narrative the symbol of death floats just beneath the surface.

IH: *I understand there is an escarpment near Mackay which is the site of a particularly brutal act of settler aggression toward the indigenous Yuibera people. A woman with her child threw herself over the cliff – the Leap – to her death, but her child survived. This was a tragic and confronting subject to take on in 1998.*

GS: *The Leap Diaries* are mixed media works created from a sense of, or rather a need to engage at a more personal level with the indigenous history of this country. The Leap story is perhaps not dissimilar to many of the dispersal of aboriginal acts which took place in the late 1900s. The series relates to both the story and folklore of The Leap as well as the landscape itself. Reconciliation was very much the focus of social and political life when I made these works; in a sense they were my own personal form of saying 'sorry'.



The Leap escarpment, Mackay





The leap diaries: plate I 1998
etching, relief, gold leaf
35.0 x 30.0 cm
Private collection, Mackay



The leap diaries: plate II 1998
etching, relief, gold leaf
35.0 x 30.0 cm
Private collection, Mackay



Iluka Beach [small scroll] (detail) 2003
 mixed media
 45.0 x 450.0 cm (overall)



Iluka Beach diary I 2003
mixed media
90.0 x 180.0 x 4.0 cm
Private collection, Mackay

IH: More personal and internal then, were the Iluka Beach Diaries?

GS: Scrolls, visual diaries, etchings, mixed-media works. I commenced these diary works as a way of discovering/connecting with a visual language which would help me understand my own relationship to the landscape, to 'my country', similar to the way indigenous people talk of their connection to place.

A sense of place has always been something quite superficial for me. A sense of family connection has always been strong – but a sense of truly belonging or feeling a connection with the place I grew up in and continue to live in as an adult has always eluded me ...

So the beach diaries are a way of finding that connection – the searching for a personal language. It is something which continues ...

IH: Perhaps you also found a personal kind of code to deal with love and loss in 2001, with The Illustrated Heart etchings?

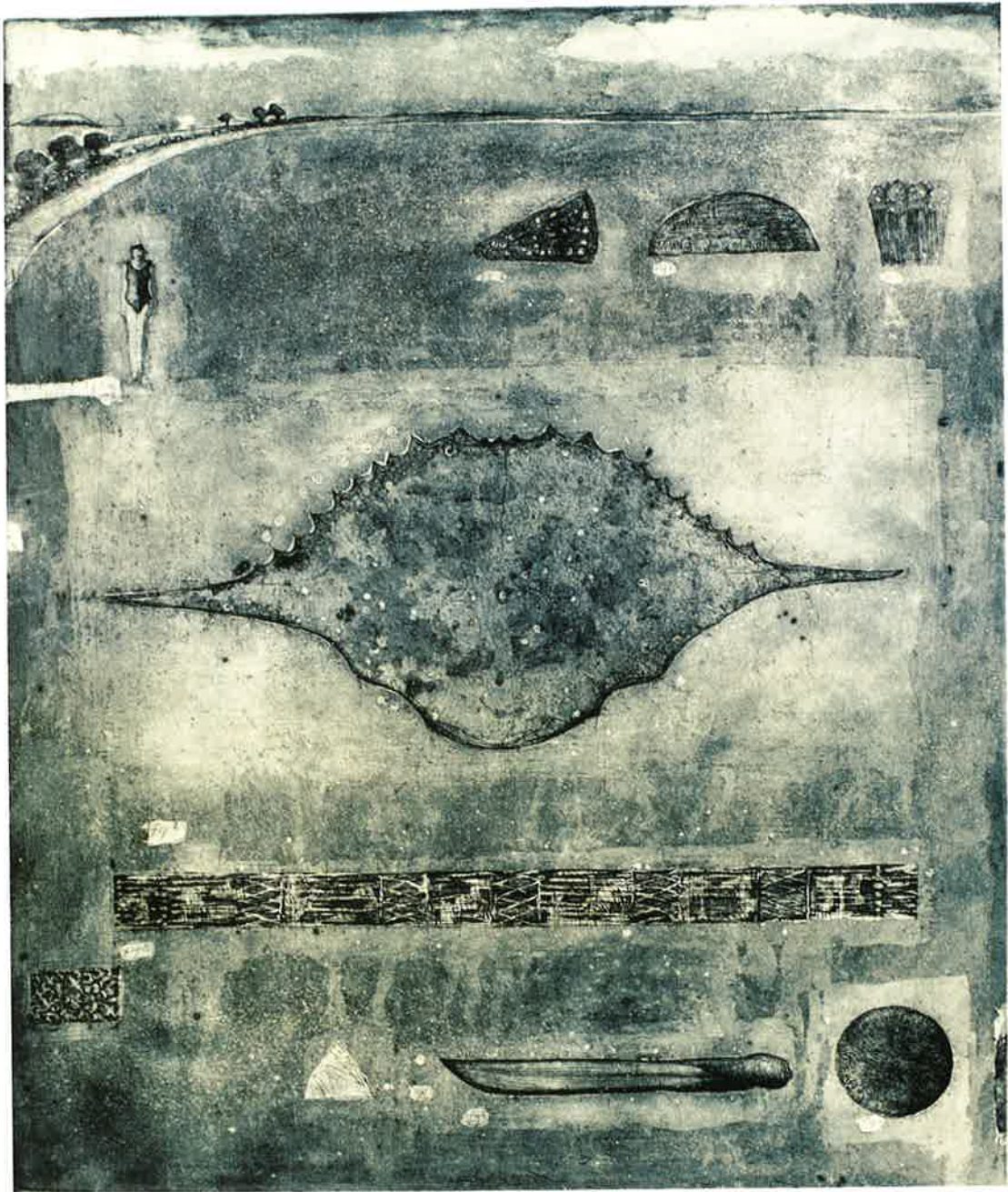
GS: This series of etchings was an attempt to create a form of 'manual for the heart', a rather romantic notion. But really it is the awareness of the rational and irrational side of the human condition, the mind and heart dialogue that exists.

So this manual or perhaps an illustrated encyclopaedia of sorts uses the heart motif, and collaged against images that suggest a more rational intention, for example, geometric drawings, equations, engineering-style diagrams as well as images from the natural world. There is no intention to arrive at a precise meaning, it is more an attempt to re-create the same experience of searching through a manual which you believe has things to say to you but you are unsure of what it all really means.



Iluka Beach, Mackay





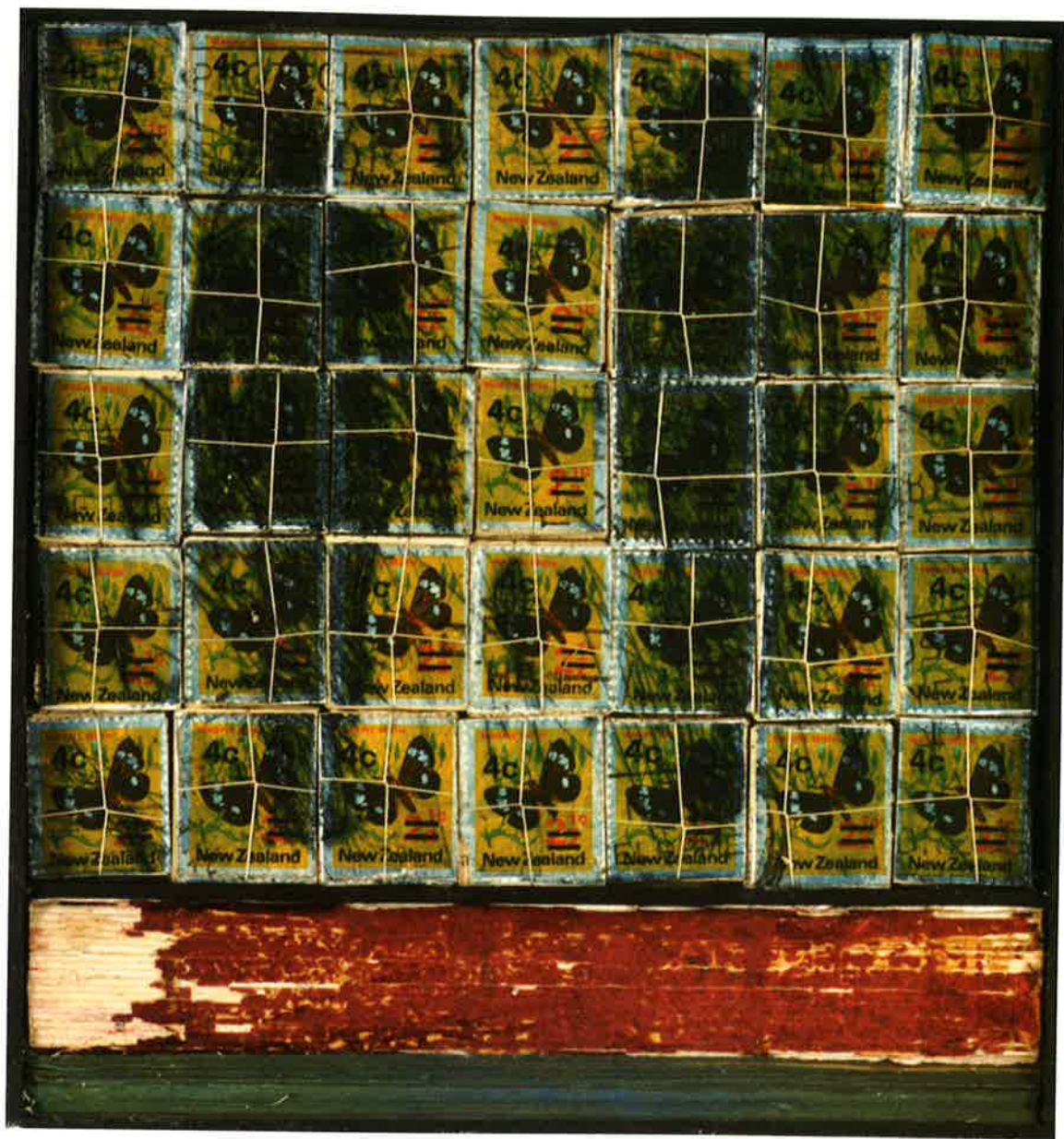
Iluka Beach diary: plate I 2005
etching
Edition 25
40.0 x 50.0 cm



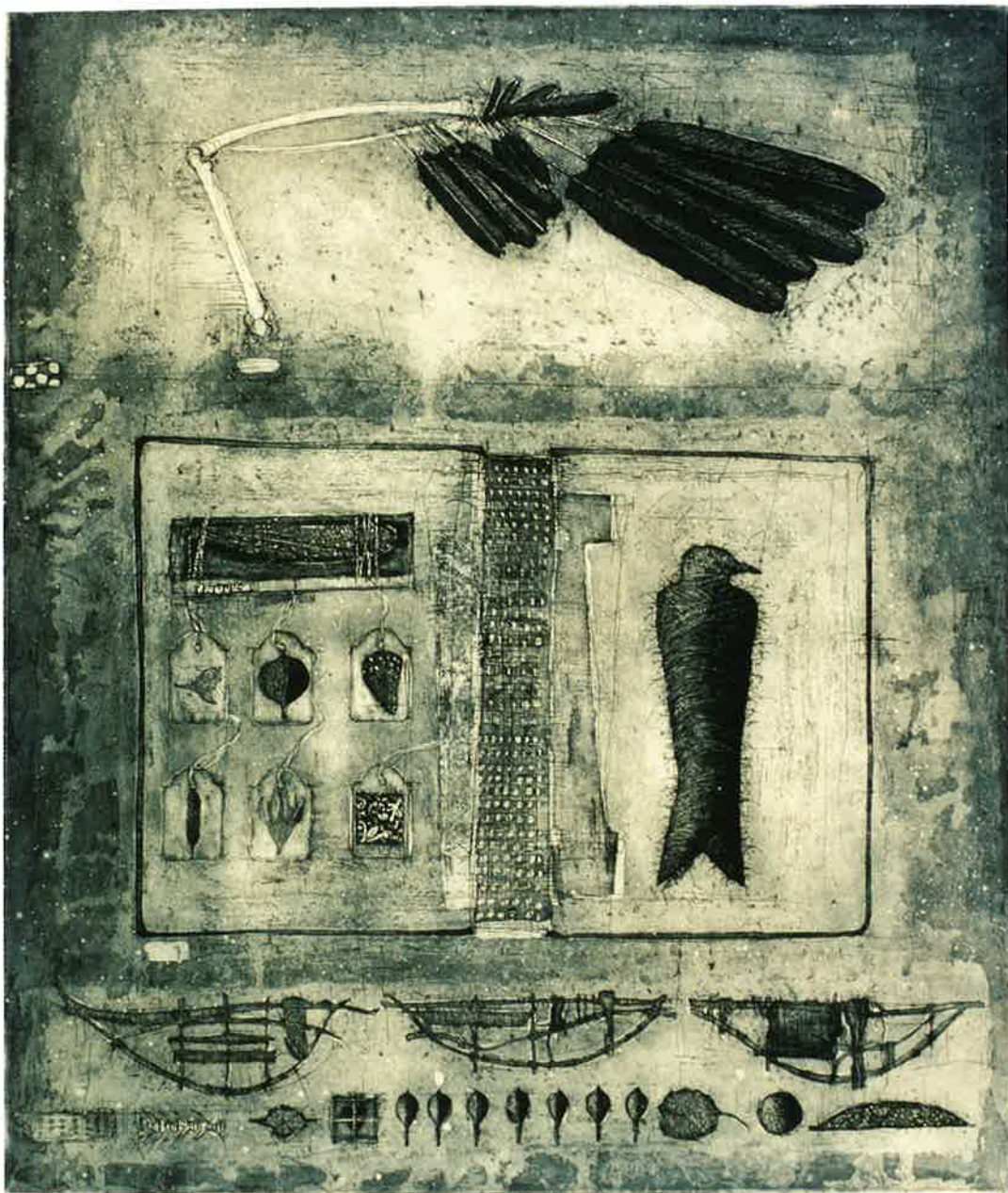
Iluka Beach diary: page VI 2003
mixed media
20,0 x 25,0 cm



Book of symbols (page 1) 2005
mixed media
40.0 x 60.0 x 3.0 cm



Figures in the butterfly forest 2005
monotype, postage stamps and book spine
20.0 x 20.0 cm



Iluka Beach diary: plate II 2003
etching
edition 25
40.0 x 50.0 cm

IH: The Fear of Flying etchings were made quite recently, just prior to your most recent homage, the Desolation Row works. What was the inspirational trigger for your single wing tied to various objects?

GS: In the song titled *49th Avenue* Tom Waits sings of childhood memories in the suburbs of an American Midwest town. One line speaks of attaching a magpie's wing to the shoulders of a friend who wears leg braces as they sit on the roof of the drug store ...

That image has stayed with me since I first heard it seven years ago. I wanted to attach a magpie wing to familiar everyday objects – simple objects which I had a personal connection with. I wanted to create a sense of the transitory nature of all things. I also wanted these images to have a strong poetic nature, if you like, visual poetry.

IH: Finally Glen, I'm aware from observing many viewers of your work, both in regional galleries and in the more intimate space of your studio, that the box works capture viewers completely. In the Small Ceremonies

series especially, the detail, the intimate scale of these works, really create empathy and a sense of personal identification.

GS: My six-week visit to Japan in 2000 had a significant influence on the creation of the mixed-media box works I commenced in 2001, somewhat tentatively. So much of everyday life in Japan appears to contain what I refer to as 'small ceremonies'. Often eating prepared takeaway meals as I travelled by train in Japan, I found that each food item usually had its own individual framed section within the takeaway box at times I felt as though I didn't want to disturb anything – everything looked so complete. The other impression of Japan was the influence of craft – of good craft. These box works have a sense of craft which could easily be interpreted as kitsch but I am lately more comfortable with these thoughts. It is the content which one must be concerned for but in Japan there is no hang up about the relationship between 'art' and 'craft' that exists in a Western modern art context. Actually, I believe that wall is breaking down.

The box works are very intuitive pieces to work on; at times I will deliberate over the placement of one piece or item for several hours – leaving it, coming back to it – there is a wonderful sense of this intuitive dialogue between the creative urge and the inanimate object that takes place in the conception of these works. At times a more structured element is introduced with a concertina book of etched images. I enjoy the sense of discovery in the making of these works.





Diary box II 2004
mixed media
15.0 x 10.0 x 10.0 cm

Fear of Flying 2005 (detail)
etching
edition 25

myth



Fear of flying (boxed set) 2004
etching, collage
edition 25
8.0 x 12.0 x 2.0 cm

glen skien - curriculum vitae

Born: Nambour, Qld 1959

Resides: Mackay

Exhibition History:

- 2005: *Quiet Letter* Etchings Exhibition with Tracey Heathwood
Noosa Regional Gallery
- Regarding Retro* Group Exhibition
Blacktown Art Centre
- 2004: *Small Ceremonies II* Artists books and
Mixed Media Box Works
Noosa Regional Gallery
- Established Silent Parrot Press Studio
with Tracey Heathwood
- 2003: *Illuminated Diaries* Etchings and Mixed Media Works
Hervey Bay Regional Gallery
- Small Ceremonies* Artists books
and Mixed Media Box Works
Perc Tucker Regional Gallery, Townsville
- Iluka Beach Diaries* Scroll
Tate Adams Reading Room, Artspace Mackay
- 2002: Inclusion in Fremantle Print Award
Exhibition – Etching *50 Ways*
- Art For Earth* Group Exhibition – Mixed Media
Hervey Bay Regional Gallery
- From Plate to Paper:*
the Mackay City Council Collection
Opening exhibition, Artspace Mackay
- 2001: *Behind the Words* Exhibition by Adele Outteridge,
Wim de Vos, Glen Skien
Artists Books – Mackay City Library
- 2000: *Preludes* Etchings, Lino Cuts, Artists books
Sendai Japan
- 1998: *The Leap Diaries* Mixed Media, Etchings, Sculpture
Mackay City Library
- 1997: *Women in Boats* Etchings
Perc Tucker Regional Gallery, Townsville
- 1996: *Life Moments* Group Exhibition
Mackay City Council Art Collection exhibition
- Women in Boats* Etchings and Lino Prints
Mackay



Ophelia's vest 1996
mixed media
100.0 x 80.0 x 6.0 cm

1995: *Songs from a Room* Prints Artists Book Exhibition
Mackay City Library

1994: Group Exhibition of Paintings
University of Central Queensland, Rockhampton

1993: *Northern Connections* Invitation Exhibition
of Paintings and Assemblages
St Patricks College, Mackay

1992: *Place Person Myth* Paintings and Assemblages
Umbrella Studio, Townsville

1990: *The Silent Parrot* Etchings and Paintings
Mackay City Library

1989: *Quiet Letters* final year student exhibition,
Ralph Martin Gallery, Townsville

Workshop and Residency Experience:

1995 Visual Arts Co-ordinator "Train the Teacher Program"
12 week residency and workshop program
North Mackay High School.

1995 Arts Educator with Capricornia Institute of TAFE,
– 2001 Mackay Campus.

1997 Crossroad Arts Deaf Theatre : Visual Arts
– 1998 Workshop Co-ordinator.

1998 Crossroad Arts: *Crossing Streets*
– 1999 working with street kids: Workshop in Visual Arts.

2000 Visual Arts Co-ordinator for community Arts project:
10 month period.
Debutante Balls – a visual and oral history in Mackay.

2000 Visual Arts Workshops : Hervey Bay
"Working with Found Objects".

2003 Employed by Artspace Mackay to conduct regular
– 2004 workshops in printmaking and life drawing classes.

Residencies:

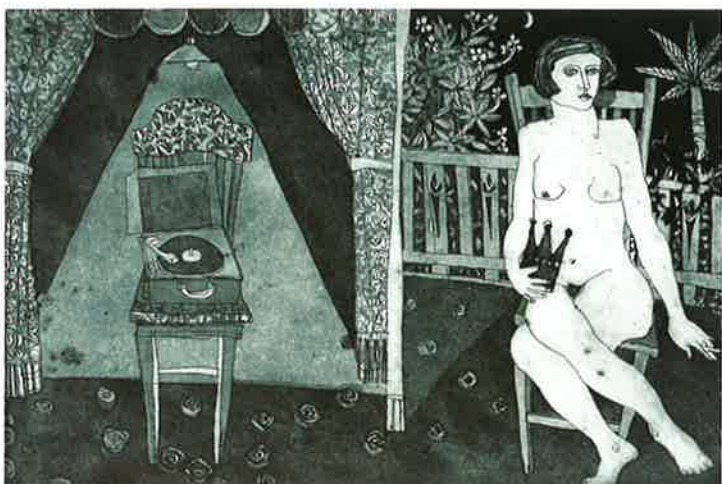
1995 Artist in Residence : North Mackay High School:
12 Week period.

1998 Artist in Residence : Collinsville High School :
& 1999 Both 3 week periods.

2000 Japan Residence and Workshop Project: 3 Weeks
Sendai, Japan.

2003 Artist in Residence : Whitsunday Anglican School :
1 week period.

2004 Artists in Residence : Proserpine High School :
1 week period.



Summer of the Seventeenth Doll: plates IV 2004
etchings
edition 25
15.0 x 20.0 cm (plate)

- 2004 Currently employed with Flying Arts Qld.
To conduct workshops throughout regional Qld.
- 2004 Opened studio Silent Parrot Press with fellow artist
Tracey Heathwood
Silent Parrot Press
162 Wood Street, Mackay Q 4740

Collections:

Mackay City Council, Artspace Mackay

Deakin University, Melbourne

Mackay Queensland Homes

Pioneer Permanent Building Society

Private collections in Mackay, Townsville,
Brisbane, Sydney and Canberra





Studio, Silent Parrot Press



