

# REW HANKS



## THE CAPTAIN'S CATCH

NICHOLAS  
THOMPSON  
GALLERY

6 TO 23 DECEMBER 2023

Sydney-based printmaker and teacher Rew Hanks has held solo exhibitions since 1982 in Sydney, Brisbane, Melbourne, Canberra and internationally in India. His work has been included in international group exhibitions in Canada, China, Germany, India, Japan, New Zealand, South Korea, Taiwan, Thailand, Turkey, United Kingdom and the United States. Hanks has a Master of Fine Arts from the College of Fine Arts, University of Sydney.

Internationally, Hanks has been awarded the Triennale Print Prize in the 4th Bangkok Triennale International Print and Drawing, Bangkok, Thailand (2015), First Prize in the 9th Kochi International Triennial Exhibition of Prints, Kochi, Japan (2014), First Prize in the IV International Print Exhibition, Istanbul, Turkey (2011) and Grand Prize in the 8th Bharat Bhavan International Biennial of Print-Art, Bhopal, India (2008).

Nationally, Hanks has been awarded the Lerida Estate Acquisitive Prize (2020), the Megalo International Print Prize (2020), Freemantle Arts Centre Print Award (2019), Burnie Print Prize (2019), the Hornsby Art Prize (2019), First Prize in the City of Hobart Art Prize (2014), Grand Prize in the Open Section, Silkcut Award for Linocut Prints, Melbourne (2013) and First Prize in the Geelong Print Prize, Geelong, Victoria (2008). Hanks has been a finalist in the Blake Prize (2003, 2004, 2006, 2008 and 2010), the National Works on Paper Prize at Mornington Peninsula Art Gallery (2016, 2012, 2002) and the Basil Sellers Prize 5 at the Ian Potter Museum of Art, University of Melbourne (2016).

Rew Hanks' work is held in the collections of the National Gallery of Australia, the National Gallery of Victoria, the Art Gallery of New South Wales, the Art Gallery of South Australia, Artbank and several significant regional and tertiary collections.

***The Captain's Catch*** is Rew Hank's fourth exhibition with Nicholas Thompson Gallery.



**REW HANKS**

*Australia Felix*

2022

hand coloured linocut, edition of 8 + 2AP

105 x 74 cm

\$4,000 unframed / \$4,900 framed

## **Australia Felix**

**Australia Felix** (Latin for prosperous) was an early name given by Scottish explorer/surveyor Major Thomas Mitchell to lush pastures in parts of western Victoria in 1836. As Surveyor General he led four extensive and historically significant expeditions into the interior of eastern Australia mapping future towns and roads.

Mitchell is accompanied by John Piper a Wiradjuri man who acted as a guide, diplomat and translator for Mitchell during three major expeditions in southern-eastern Australia between 1836 and 1846.

Major Mitchell wrote and illustrated several books of his discoveries and was knighted in 1839.





**REW HANKS**

*"Banks, which one is mine?"*

2022

hand coloured linocut, edition of 8 + 2AP

103 x 75 cm

\$4,000 unframed / \$4,900 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, Hank’s linocut 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



**REW HANKS**

*Fish between the flags*

2023

hand coloured linocut, edition of 8 + 2AP

75 x 106 cm

\$4,000 unframed / \$4,900 framed

## **Fish between the flags**

**Fish between the flags** is a colonial parody that depicts Captain Cook at the water's edge of Botany Bay parading in a vintage bathing suit holding aloft a miraculous catch of fish reminiscent of the disciple Peter fishing from the sea of Galilee.

This salvational sailor appears oblivious to the First Nations people's 50,000 years history of sensitively harvesting the marine life from the oceans which surround this continent.

As two British flags stand sentinel monitoring the consumption of seafood a defiant First Nation fisherman stares incredulously as if pre-empting the next two centuries of overfishing by the new arrivals.

Unfortunately, the current "Marine Act" (2014) which allows Aboriginal Cultural fishing for communal needs and ceremonial purposes is still poorly managed





**REW HANKS**

*Josephine's ark*

2022

hand coloured linocut, edition of 8 + 2AP

106 x 75 cm

\$4,000 unframed / \$4,900 framed

## Josephine's ark

This work was inspired by the Greek myth Leda and the Swan which pictures the god Zeus in the form of a white swan seducing the mortal woman Leda. Many artists have reinterpreted this myth, including Leonardo da Vinci, Michelangelo, Rubens, Cezanne and Cy Twombly, typically portraying Leda as a submissive, subjugated victim. In contrast, she is depicted here as an empowered Josephine Bonaparte who displays contempt for her black Zeus while confidently taking control of her menagerie, estate and her own desires.

In 1799, Josephine Bonaparte purchased Chateau de Malmaison, a 150-acre run-down estate not far from Paris for an exorbitant 300,000 francs while Napoleon was away fighting the Egyptian Campaign. She transformed the large estate into a botanical and an antipodean zoological garden and established the most comprehensive rose garden in Europe, with over two hundred and fifty varieties. Additionally, she built an Olympic-sized greenhouse warmed by twelve charcoal stove heaters, just to grow three hundred pineapples.

In 1800, Napoleon endorsed Nicholas Baudin's scientific expedition to Australia, where one of the ships became known as Josephine's Ark. It returned to Paris with no fewer than two hundred live plants, twenty kangaroos, two wombats, four dwarf emus, two black swans plus four hundred other live birds and one hundred and ten mammals. She successfully bred black swans and decorated her house with large sprays of Sydney golden wattle. An invitation to her famous garden parties was sort after by the Parisian gentry, who favoured the unique kangaroos and the novelty of the black swans.

In 1809, Napoleon divorced Josephine as she failed to produce an heir. For the sake of France, Bonaparte married the daughter of the Emperor of Austria, who would bear him a son the following year.

Josephine lived at the Malmaison until her death from pneumonia the aged of 50 in 1814.

Rew Hanks



**REW HANKS**

*Krefft's chair*

2022

hand coloured linocut, edition of 8 + 2AP

102 x 76 cm

\$4,000 unframed / \$4,900 framed

## **Kreffft'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.

Kreffft was Director of the Australian Museum from 1864 – 1874. He built up the museum's collections and won international repute as a scientist. Krefft corresponded with Charles Darwin and was one of the few Australian scientists to accept Darwin's theory of evolution and disseminate his ideas in the 1860's. 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. 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 trustee's orders.

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

Kreffft's chair can be found outside the boardroom at the Australian Museum as if patiently waiting for the next dismissal.

Elin Howe



**REW HANKS**

*Napoleon in exile*

2022

hand coloured linocut, edition of 8 + 2AP

106 x 75 cm

\$4,000 unframed / \$4,900 framed



## **Napoleon in exile**

This is a satirical portrayal of Napoleon Bonaparte in exile on a small island off the coast of Western Australia. Napoleon was actually exiled twice. Once on Elba, a Mediterranean island off Tuscany where he escaped within the first year and again after the defeat of the French in the Battle of Waterloo, when he was exiled to St Helena, two thousand kilometres off the west coast of Africa for six long years.

Napoleon is depicted as the fallen French Emperor with a bad case of 'small man syndrome' (Napoleon Complex). A fanciful scenario has erupted between Napoleon and the male dwarf King Island emu (now extinct), both sizing each other up with inflated chests over a mate, territory or just ego. Maybe it's 'tiny island syndrome'. The major size discrepancy fails to deter this fine-feathered beast. Behind Napoleon, a solitary dwarfed marsupial, the quokka, quietly observes these sparing 'peacocks', realising it is better left to the big guns.

Littered in the foreground is evidence of the preferential treatment Napoleon was continually given. He received a steady supply of quality coffee, followed by his customized mandarine cognac consumed over a game of chess that he approached like an obsessive military strategist.

The colony of rabbits reminds Napoleon of one of the few times he retreated from a battle after signing the Treaties of Tilsit at the end of the war with Russia. A celebratory rabbit hunt was organised using hundreds of domestic rabbits, and as Napoleon alighted from the coach, the rabbits mistook him as their keeper and charged at him expecting to be fed. They ran up his trousers and into his coat, nipping at anything as they went. Completely outnumbered, he retreated back into the coach, discarding these ravenous little creatures out of the window as the coach sped away.

A defiant pug named Fortune was Josephine's constant companion. Apparently, Napoleon tried to banish Fortune from the marital bed on the wedding night, but Josephine refused to sleep with him unless Fortune was welcomed into their bed.

The Nautilus (an 1800 submarine) can be seen partially submerged in the waters, just out of Napoleon's view. Once considered by him as a possible addition to his navy, here it may be planning to evacuate him from this isolated hell hole.

Bonaparte was not to escape from this final exile and died a painful death caused by stomach cancer - or was it arsenic poisoning? On his death bed, he repeatedly begged for a final sip of coffee and which he exclaimed was the only good thing about Saint Helena. He also declared his eternal love for France and Josephine. He died aged 51 in 1821.



**REW HANKS**

*"Stop! There's no need to shoot the natives"*

2022

hand coloured linocut, edition of 8 + 2AP

75 x 106 cm

\$4,000 unframed / \$4,900 framed

## **“Stop! There’s no need to shoot the natives”**

The interpretation of significant historical artworks is a potent artistic tool for commentary on Australian history. **“Stop! There’s no need to shoot the natives”** engages with both the iconic 1902 image of Cook’s arrival by Australian impressionist Emanuel Phillips Fox, *The Landing of Captain Cook at Botany Bay* (1770) and the more recent 2006 post-colonial interpretation by indigenous artist Daniel Boyd, *We call them pirates out here*.

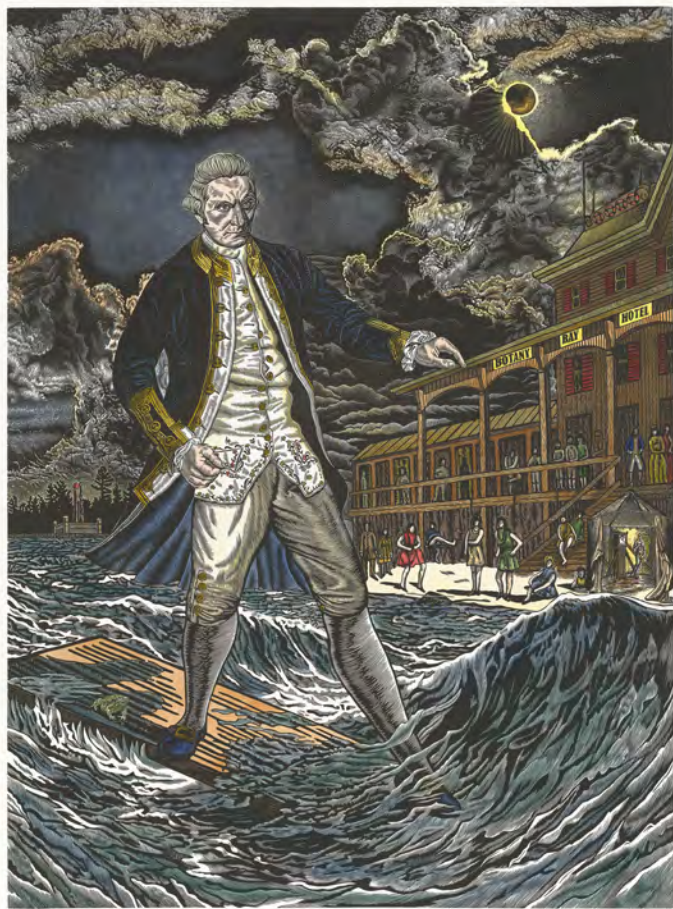
In Fox’s painting, Cook is portrayed as a compassionate British explorer who beckons to his crew not to fire on the two Aborigines who have their spears raised ready for possible conflict. In contrast, Boyd’s painting depicts Cook as a ruthless pirate waving a flag emblazoned with a skull and cross bone. A small plume of smoke can be seen on the headland contradicting the notion of *Terra Nullius*.

In Hanks’ linocut, Cook is seen admonishing his crew as they are about to indulge their hunting impulse. Their targets are two kangaroos ready to take flight. One is from a John Gould lithograph and the other from a George Stubbs painting. The latter is one of the first representations of this giant macropod and its recent sale to Australia has been stalled by the British government because of its historical significance. His image challenges the recent decision by the New South Wales government to allow amateur hunters to cull feral animals in National Parks without any supervision and regulations and thus placing the safety of native wildlife in serious jeopardy.

Hanks’ concerns extend to the thoughtless introduction of many domestic and agricultural species into Australia. Their careless management and eventual accidental release into arid and coastal environments have contributed to it attaining one of the worst records of native species becoming extinct in the world.

French explorer Le Perouse can be seen exiting this colonial calamity on his windsurfer, unfortunately never to be seen again. Perhaps this may reflect Hanks’ views on the permanency of this loss of wildlife and Australia’s lethargic implementations of environmental initiatives to help arrest this rate of extinction from continuing.

Elin Howe



**REW HANKS**

*Surfing the Bombora*

2022

hand coloured linocut, edition of 8 + 2AP

100 x 74 cm

\$4,000 unframed / \$4,900 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





**REW HANKS**

*The Battle of the Wills*

2022

hand coloured linocut, edition of 8 + 2AP

104 x 75 cm

\$4,000 unframed / \$4,900 framed

## The battle of the Wills

Tom Wills was an all-round sportsman – a talented cricketer and pioneer footballer. Born (1835) into a wealthy family with convict roots, he grew up on pastoralist properties in Victoria, where as a boy he befriended local Aborigines and learned their language and customs. Educated at The Rugby School in England he excelled in the sporting arena, playing later for the Cambridge University Cricket Club and the Marylebone Cricket Club. Returning to Australia in 1856 he continued his sporting success on and off field, becoming a pioneer in the formation of AFL rules. In 1861 while on an eight-month trek into Queensland's outback with his father, the expedition was attacked by local Aborigines and his father was killed. Wills survived the massacre, returned to Victoria and continued his sporting career. Despite his father's death at the hands of Aborigines, Wills appears to have resisted the prevailing orthodoxy of homogenising them all into one group.

Subsequently he coached the first Aboriginal XI drawn from the Western District of Victoria, speaking to them in their native Djab Wurrung language which he'd learned as a boy. This team played the Melbourne Cricket Club to great acclaim at the MCG in 1866 and in 1868, under the captaincy of Charles Lawrence, toured to England where they played 47 matches with even results (14 wins; 14 losses; 19 draws). In addition to performing on the cricket pitch, team members would also often entertain the crowd with exhibitions of spear and boomerang throwing afterwards. Another entertainment popular with the crowds involved hurling cricket balls at a player armed with a Nulla Nulla which he would skillfully use to deflect them. Wills' later career was marked by controversy as he challenged the establishment over game rules, the amateur/professional divide and other issues. Psychologically scarred by his father's death, he descended into alcoholism, eventually suiciding by stabbing himself with scissors. For Hanks, Wills' story is grist to the mill – a complex man who could recognise the humanity and athletic skill of indigenous Australians and was prepared to challenge existing norms in order to play with them.

Rew Hanks reconfigures an 1870 heroic cricketing portrait of Wills by William Handcock. He incorporates clues to Wills' lifelong efforts to straddle the cultural divide – on the left is Anglo culture with a background image of Wills as a young footballer in Geelong colours; a Merino ram pointing to Wills' pastoralist background; a bottle of Victorian stout; and one of Wills' favourite caps; on the right is Aboriginal culture with an image of one of the XI, Dick-a-Dick, who toured England in 1868 and, as the image attests, excelled at the post-game Nulla Nulla exhibition of dodging cricket balls; and in the foreground an indigenous Brushtail Possum, whose presence alludes to the Aboriginal game Marngrook (possum skin football) claimed by some to be a forerunner to the AFL code. In the centre a conflicted Wills, clutching the fatal scissors, is here portrayed as something more complex than a cricketing hero.



**REW HANKS**

*The conquest*

2022

hand coloured linocut, edition of 8 + 2AP

100 x 75 cm

\$4,000 unframed / \$4,900 framed

## **The conquest**

Rew Hanks revisits the stories of Captain James Cook's forays around the South Pacific, while simultaneously addressing our obsession with sport at the expense of art and the environment. His narrative is suspended across two invasion narratives: Cook's arrival in 1770 from Europe; and the cane toad's introduction in 1935. Hawaii figures in both stories – romanticised in history paintings, it was the site of Cook's demise and also from where the cane toad originated.



**REW HANKS**

*The hunter and collector*

2022

hand coloured linocut, edition of 8 + 2AP

106 x 75 cm

\$4,000 unframed / \$4,900 framed



## **The Hunter and collector**

**The Hunter and collector** 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



**REW HANKS**

*Peaches and cream*

2022

hand coloured linocut, edition of 8 + 2AP

76 x 56 cm

\$2,400 unframed / \$2,900 framed

## **Peaches and cream**

The scenario created in the linocut **Peaches and cream** highlights the gender stereo-typing readily accepted in Australian culture and has virtually remained unchanged for more than a century.

A confrontational Russell Crowe appears to have just stepped off the movie set of *Romper Stomper* made in 1992 by Geoffrey Wright where he played Hando the leader of a racist Neo-Nazi gang. Here the muscle-bound Crowe has been cast as a misunderstood youth selflessly mowing the lawn of an aging neighbour or possibly undertaking community service or even perhaps fulfilling his day release commitments from prison. Tattooed across his chest in gothic script reads 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 carry a bowl of her famous namesake dessert “Peach Melba”. This apron clad subservient housekeeper generously offers this delicacy to the suspect “Hando the Handyman”. In the early 1880's Melba spent two grueling 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 in her life she commenced a doomed marriage and gave birth to a son.

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

\* The two-stroke Victa rotary blade lawn mower was invented by Mervyn Victor Richardson in 1952 in Concord, Sydney. It was made of scrap metal with a peach tin as a fuel tank. It was fondly known as the “Peach –Tin Prototype”.

Rew Hanks



**REW HANKS**

*Rabbit pie*

2022

hand coloured linocut, edition of 8 + 2AP

42 x 64 cm

\$2,000 unframed / \$2,500 framed

## **Rabbit pie**

This satirical still life celebrates the spoils from a prosperous week a rabbitier may have had in the 1930's after selling his wares of fresh rabbit carcasses and their skins. This candlelit feast offers a tin of fresh tobacco, a cold pint of lager and a steaming hot rabbit pie with 'extra' personality. This whimsical print compares an era when rabbit was a staple part of many Australian's diets, known as 'poor man's chicken', to contemporary cuisine where wild and farmed 'white' rabbits are served as a delicacy at elite restaurants. The matchbox carries the logo of the South Sydney rugby league football team founded in 1908. Some believe the team adopted their name from the catch cry of the street vendors calling 'rabbit-oh' when selling fresh rabbit meat in the backstreets of Redfern. The candlestick holder is decorated with a blackberry motif, a reminder of the untameable bush where the rabbit seeks refuge and the solitary rabbitier might harvest a healthy snack.

Rew Hanks





**REW HANKS**

*The beauty of ink*

2022

hand coloured linocut, edition of 8 + 2AP

72 x 57 cm

\$2,000 unframed / \$2,500 framed

## **The beauty of ink**

English painter, printmaker and pictorial satirist William Hogarth painted a self-portrait *The Painter and his dog* in 1745. Hogarth portrayed himself as a learned artist supported by volumes of Shakespeare, Milton and Swift in casual attire. 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 Rew Hanks' self-portrait he parodies Hogarth's work questioning the supremacy continually bestowed upon painters over the manufacturers of the 'minor' art form of printmaking. Provocatively his palette is emblazoned with the words **The beauty of ink**. The foreground is cluttered with tools of the trade frequently used by printmakers and reminiscent of Hogarth's own graphic interpretation *The Painter and his dog Trump*. Hanks' pug, a very rotund 'Tilly' appears to share her master's battle with an ever-expanding girth. It is very obvious that both Hogarth and Hanks share a deep fondness for this very odd-looking breed.

Elin Howe

## REW HANKS

### EDUCATION

- 1991-99 Master of Fine Arts, College of Fine Arts, University of New South Wales.  
1991 Print Fellow, Tamarind Institute, University of New Mexico, America.  
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.  
1977-79 Diploma of Visual Arts, Alexander Mackie College of Advanced Education.

### TEACHING

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

### SOLO EXHIBITIONS

- 2023 *The Captain's Catch*, Nicholas Thompson Gallery, Melbourne, VIC  
2022 *The Captain's Flush*, Michael Reid, Berrima, NSW  
*The Captain's Pick*, New England Regional Art Museum, Armidale, NSW  
2020 *Captain's Choice: A Survey 2001 - 2019*, Nicholas Thompson Gallery, Melbourne, VIC  
2019 *New and Key Works*, Michael Reid, Sydney, NSW  
2018 *Catch of the Day*, Watters Gallery, Sydney, NSW  
*Catch of the Day*, Nicholas Thompson Gallery, Melbourne, VIC  
2016 *The Bat and the Boomerang*, Nicholas Thompson Gallery, Melbourne, VIC  
2015 *A Touch of Home*, Watters Gallery, Sydney, NSW

- Not Always Black or White***, Andrew Baker Art Dealer, Brisbane, QLD
- 2014 ***A Prince, a Tiger and a Toad – survey exhibition***, Tweed Regional Gallery and Margaret Olley Art Centre. The Anthony Gallery, Murwillumbah, NSW.  
***Rew Hanks Linocuts***, Watters Gallery, Sydney, NSW
- 2013 ***Cook's Conquest***, Watters Gallery, Sydney, NSW
- 2011 ***The Devil's Garden***, Watters Gallery, Sydney, NSW  
***The Governor's Garden***, Red Box Gallery, Royal Botanic Gardens, Sydney, NSW  
Rew Hanks – survey exhibition. Roopankar Fine Art Museum, Bharat Bhavan, Bhopal, India.
- 2008 ***The Tiger and the Prince***, Impressions on Paper Gallery, Canberra, ACT.  
***The Tiger and the Prince***, Legge Gallery, Sydney, NSW
- 2007 ***The Packer Prince***, Legge Gallery, Sydney, NSW
- 2006 ***The Tiger Hunter***, Impressions on Paper Gallery, Canberra, ACT.  
***Deceivers of the Pack***, Port Jackson Press Print Room, Melbourne, VIC.
- 2003 ***Tiger Tales – survey exhibition***, Burnie Regional Art Gallery, TAS.  
***Tiger Tales***, Legge Gallery, Sydney, NSW
- 2001 ***Pickled Pups and Tiger Tales***, Legge Gallery, Sydney, NSW
- 1999 ***Robinson's Reflective Reticence***, Legge Gallery, Sydney, NSW
- 1993 ***Remnants***, Legge Gallery, Sydney, NSW
- 1990 ***Up the Garden Path***, Legge Gallery, Sydney, NSW
- 1985 ***Rew Hanks Graphics***, Holdsworth Contemporary Gallery, Sydney, NSW
- 1982 ***Rew Hanks***, Blackman Graphics, Sydney, NSW

#### GROUP EXHIBITIONS

- 2023 ***Sydney Printmakers***, Gallery Lane Cove + Creative Studios, Lane Cove, NSW
- 2020 ***Lerida Estate Acquisitive Prize***, Lerrida Estate, Collector NSW  
***Megalo International Print Prize***, Megalo Print Studio, Sydney NSW  
***Five Years***, Nicholas Thompson Gallery, Melbourne VIC
- 2019 ***Sydney Printmakers: Borderless***, Megalo Print Gallery, NSW  
***Megalo International Print Prize***, Megalo Print Studio, Sydney NSW  
***Fremantle Arts Centre Print Award***, Fremantle WA

- Burnie Print Prize**, Burnie Arts and Function Centre, Burnie TAS
- Hornsby Art Prize**, Wallarobba Arts and Cultural Centre Hornsby, NSW
- 2019 **Bimblebox 153 Birds**, Gladstone Regional Gallery, Gladstone NSW
- 2018 **Deep Cuts**, New England Regional Art Museum, Armidale NSW
- 2016 **Gosford Art and Ceramic Prize**, Gosford Regional Gallery, Gosford NSW
- Basil Sellers Art Prize**, University of Melbourne, VIC
- On the Beach**, Mornington Peninsular Regional Art Gallery, Mornington, VIC
- National Works on Paper Prize**, Mornington Peninsula Regional Gallery, Mornington, VIC
- 2015 **CORE**, Waiheke Community Art Gallery, New Zealand
- Opening Exhibition**, Nicholas Thompson Gallery, Melbourne
- 2014 **The Bloke Show**, Project Space Spare Room, RMIT University, Melbourne.
- Seoul – Sydney : Contemporary Korean and Australian Prints, UNSW Galleries, Paddington, Sydney.
- Affinities, 7 Museums, 50 Objects**, Macquarie University Museum, Macquarie University Gallery, Sydney.
- Novocastria**, Newcastle Art Gallery, Newcastle.
- 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.
- 8th Biennale Internationale d'estampe contemporaine de Trois-Rivieres** Touring Exhibition , Canada.
- 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.



- Inkmasters Print Exhibition** 2014, Tanks Arts Centre, Cairns, Qld.
- 2013 **Familiar Unfamiliar**, curated by Rona Green, Swan Hill Regional Art Gallery, Swan Hill and Toowoomba Regional Art Gallery, Toowoomba.
- 2013 Silkcut Award for Linocut Prints**, Glen Eira City Gallery, Caulfield, Melbourne.
- 8th Biennale Internationale d'estampe contemporaine de Trois-Rivieres** Touring Exhibition , Quebec, Canada.
- 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, Burnie, 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, NSW.
- The 3rd Bangkok Triennale International Print and Drawing Touring Exhibition**, Sanamchandra Art Gallery, Silpakorn University, Bangkok; Chiang Mai University Art Center, Chiang Mai, Thailand.
- 2012 **The 3rd Bangkok Triennale International Print and Drawing Exhibition**, Bangkok Art and Culture Centre, Bangkok, Thailand.
- Realistic Landscapes**, Watters Gallery, Sydney.

- Familiar Unfamiliar***, The Boyd Gallery, Tweed Regional Gallery, Murwillumbah. and S.P.A.C.E Gallery , Scotch Oakburn Collage, Launceston,TAS.
- 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, NSW.
- National Works on Paper 2012***, Mornington Peninsula Gallery, Victoria.
- Skillset's Flannery Centre Art Prize 2012***, The Flannery Centre, Bathurst, NSW.
- 2011 ***Stan and Maureen Duke Gold Coast Art Prize***, Gold Coast City Gallery, The Arts Centre Gold Coast , Surfers Paradise. QLD.
- 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, WA

- 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.
- 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 St. 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.
- 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.
- 2007 ***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, ACT.
- The 56 Blake Prize for Religious Art*** , National Art School, Sydney.
- Snowdomes***, Sydney Gallery School, Hardware Gallery, Sydney.
- Sand and Silk*** , Ivan Dougherty Gallery , University of NSW, 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.
- Blake Prize***, National Art School, Sydney.
- Sydney Prints: 45 years of the Sydney Printmakers***, Hawkesbury Regional Art Gallery.

- 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***, SH Evin Gallery, Sydney. Tamworth Regional Art Gallery.
- 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.
- Summer Show*** Legge Gallery.
- 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.
- Collaboration***, Sydney Printmakers, Gosford Regional Gallery, Tweed River Art Gallery and Noosa Regional Gallery.
- 2004 ***Blake Prize Touring Exhibition***, Grafton Regional Gallery, ACU National, Melbourne; Stanthorpe Regional Gallery, Queensland; Port Macquarie Hasting Regional Gallery.
- Max Watter's Collection***, Muswellbrook Regional Art Centre.
- Scratch, Pull, Grind and Scrape***, Sydney Printmakers, Grafton Regional Gallery.



- 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.
- Melbourne Art Fair 2004***, Royal Exhibition Building , Melbourne.
- 2003 ***John Sulman Prize***, Art Gallery of NSW, Sydney.
- Blake Prize***, Sir Hermann Black Gallery, University of Sydney.
- 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, NSW.
- Summer Show***, Legge Gallery.
- 2002 ***Shell Fremantle Print Award***, Fremantle Arts Centre, Western Australia.
- Toowoomba Biennial Acquisitive Art Award***, Toowoomba, Queensland.
- Albury Art Prize***, Albury Regional Art Gallery, NSW.
- The Hutchins Art Prize***, the Long Gallery, Hobart.
- Fisher's Ghost Art Award***, Campbelltown City Bicentennial Art Gallery, NSW.
- Sydney Printmakers***, Atelier Skara, Gressvik, Norway.
- Print Australia***, Northwest Print Council, Portland, Oregon, 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, NSW.
- 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, NSW.
- 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.
- 1990 **The Cow Show**, Legge Gallery, Sydney.  
**Kingston Art Space**, Canberra, ACT.  
**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**, Blaxland Gallery, Sydney.  
**Works on Paper**, Sydney College of the Arts,
- 1986 **Sydney Printmakers**, Blaxland Gallery, Sydney.  
**Travelling Art Scholarship Exhibition**, Blaxland Gallery, Sydney
- 1985 Royal College of Art, London.  
**Graduate Diploma Exhibition**, Ivan Dougherty Gallery, University of NSW.  
Holdsworth Contemporary Gallery, Sydney.
- 1984 **National Students Art Prize**, Bathurst, NSW.
- 1982 St Georges Terrace Gallery, Parramatta, Sydney.
- 1980 **New Australian Printmakers**, University Of Tasmania, Hobart, Tasmania.

## PUBLICATIONS AND REVIEWS

Sasha Grishin 'Art review: Sydney Printmakers: Borderless at Megalo Print Gallery is exciting' in **The Canberra Times**, 3 October 2019

'Print pieces claims 2019 Hornsby Art Prize' in **The Daily Telegraph** 24 October 2019

Briony Downes 'Rew Hanks: Captain's Choice Review' **Art Collector**, Issue 93, 2020

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, **Sydney Morning Herald**, Jan.6,2014.

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 Silkcute 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, **Sydney Morning Herald**, Jan. 28 – 29, 2012.

**The Blake Book – Art, Religion and Spirituality in Australia**, Rosemary Crumlin, Macmillan 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, **Sydney Morning Herald**,13thJuly 2011.

Rew Hanks – International Print Biennale – The Laing Art Gallery Purchase Prize Winner 2011, [www.internationalprintbiennale.org.uk/artists/rew-hankshtml](http://www.internationalprintbiennale.org.uk/artists/rew-hankshtml)

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

Reflecting the great Outdoors, Autumn of the Arts, Steve Meacham, **Sydney Morning Herald**, 10th March 2011.

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

Auction – Arts & Entertainment, *Sydney Morning Herald*, 24th August, 2011 page12.

Rabbit Proof at Hardware Gallery, *Primo Magazine*, Sept. 2011,  
[primomag.com.au/tag/rew-hanks](http://primomag.com.au/tag/rew-hanks)

Rew Hanks- The AU Review, Rabbit Proof- Hardware Gallery, Sept 2011,  
[www.theaureview.com/artist/rewhanks](http://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 Rey, *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 pages 126-128.

Spiritual works that don't flinch from taboo themes, Steve Meacham, *Sydney Morning Herald* 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.

*Kimbriki* by John Reid, EcoForm Conference and Exhibition Cat. 2009

*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.  
 Prints Charming , by Tracy Clement , Metro, *Sydney Morning Herald*, Nov. 8th 2007.  
 aAR- *Australian Art Review* , Legge Gallery Nov. 2007  
*Antipodean Bestiary*, Cat. by Jazmina Cininas , April, 2007  
*Art + the idea of the Animal*, 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*, Cat. by Jazmina Cininas, September, 2006.  
 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.  
*The National Picture*, by Stephen Scheduling, Random House Aust. Pty. Ltd .2002.  
*Shell Fremantle Print Award*, Cat. by Jonathan Tse, 2002.  
*Impressions*, Rena Ellen Jones Memorial Print Award, by Allan Mann, *Imprint*, Vol 37. 2002.  
*Silkcut Award for Linocuts*, Cat. by Rosalind Atkins, 2002.  
 Jurassic Printmaking, by Graig Malyon, *Imprint*, Vol. 36. 2001  
 Pickled Pups and Tiger Tales, by Courtney Kidd, *Sydney Morning Herald*, 11th April, 2001.  
 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, 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, 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

- 2020 First Prize - **Megalo International Print Prize**, Megalo Print Studio, Sydney NSW  
First Prize - **Lerrida Estate Acquisitive Prize**, Lerrida Estate, Collector NSW
- 2019 First Prize - **Fremantle Arts Centre Print Award**, Fremantle Arts Centre, Fremantle WA  
First Prize - **Burnie Print Prize**, Burnie Arts and Function Centre, Burnie TAS2019  
First Prize - **Hornsby Art Prize**, Wallarobba Arts and Cultural Centre Hornsby, NSW
- 2016 Acquired - **National Works on Paper Prize**, Mornington Peninsula Regional Gallery, Mornington, VIC  
Acquired - **Gosford Art and Ceramic Prize**, Gosford Regional Gallery, Gosford NSW
- 2015 Highly Commended, Works on Paper, **43rd Muswellbrook Art Prize 2015**, Muswellbrook , NSW.
- 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, NSW.

- Anna Egitis Award – **Copyright Agency Cultural Fund**, Inkmasters Print Exhibition 2014 , Tanks Arts Centre, Cairns, QLD.
- Highly Commended, **Fremantle Arts Centre Print Award 2014**, Fremantle Western Australia.
- 2013 Grand Prize – Open Section, **2013 Silkgut Award for Linocut Prints**, Melbourne, VIC.
- First Prize, Works on Paper, **City of Blacktown Art Prize**, Blacktown , NSW.
- People's Choice Award, **Burnie Print Prize 2013**, Burnie, Tasmania.
- 2012 Purchase Prize, **2012 Silkgut Award for Linocut Prints**, Melbourne, VIC.
- 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**, Fremantle Western Australia.
- Purchase Prize and People's Choice Award, **Hutchins Art Award 2011**, Hobart, Tasmania.
- 2006 First Prize, **Willoughby Print Prize**, Sydney.
- 2005 First Prize, **Geelong Print Prize**, Geelong, Victoria.
- First prize, **Muswellbrook Print Prize**, Muswellbrook, NSW
- 2003 Commission Print, **Print Council of Australia**.
- 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, NSW.
- First Prize, **Hunter's Hill Print Prize-Works on Paper**, Hunter's Hill, Sydney.
- First Prize, **City of Blacktown Art Award 2003**, Works on Paper Prize.
- 2002 **Rena Ellen Jones Memorial Print Award**, Melbourne, Vic.
- Blake Prize** Finalist – 2003, 2004, 2006, 2008 and 2010

## 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, QLD.

2011 2011 *Artist in Residency at Taronga Zoo* (three months) Behind the scenes access to animals, breeding and conservation programs, Sydney.

2010 *Artist in Residency at Royal Botanic Gardens* (Twelve months) Access to the Seed Bank, live and preserved collections and extensive historical Botanical Archives, Sydney.

2006 *Port Jackson Press Residency* (two weeks) Collaboration with Rona Green and had several editions of my etchings custom printed by a master printer.

## **COLLECTIONS**

Artbank

National Gallery of Australia , Canberra, ACT.

National Gallery of Victoria, Melbourne, VIC.

Art Gallery of N.S.W, Sydney, NSW.

Art Gallery of South Australia , Adelaide, SA.

Australian Museum, Sydney, NSW.

Tasmanian Museum and Art Gallery, Hobart, TAS.

Bathurst Regional Art Gallery, NSW.

Ballarat University Gallery, Ballarat, Victoria.

Blacktown City Council, Blacktown, NSW.

Burnie Regional Art Gallery, Burnie, Tasmania.

Campbelltown City Bicentennial Art Gallery, NSW.

Charles Darwin University, Darwin, NT.

Dubbo Regional Art Gallery, Dubbo, NSW.

Geelong Regional Art Gallery, Geelong, Victoria.

Grafton Regional Art Gallery, NSW.

Gold Coast City Gallery, Gold Coast, QLD.

Hutchins Art Collection, Hobart, Tasmania.

Ino-cho Paper Museum, Kochi, Japan.  
La Trobe Regional Art Gallery, La Trobe, Victoria.  
Mitchell Library, Sydney, NSW.  
Laing Art Gallery, Newcastle upon Tyne, England.  
Little Collection, Fremantle Arts Centre , Fremantle, WA.  
Macquarie University Gallery, Macquarie University, Sydney.  
Mackay Regional Art Gallery – Artspace Mackay, Mackay, QLD.  
Maitland Regional Art Gallery, Maitland, NSW.  
Melbourne University Gallery, Melbourne , Victoria.  
Muswellbrook Regional Art Centre, Muswellbrook, NSW.  
Museums of Painting and Sculpture, Tophane-I Amarie, Istanbul, Turkey.  
Newcastle Art Gallery, Newcastle, NSW.  
Newcastle University Gallery, Newcastle, NSW.  
National Taiwan Museum of Fine Arts, Taiwan.  
Parliament House Art Collection, Canberra, ACT.  
Warrnambool Regional Art Gallery, Victoria.  
Wagga Regional Art Gallery, Wagga. NSW  
RACV Collection, Melbourne, VIC.  
Royal Melbourne Institute of Technology Gallery, Melbourne, VIC.  
Royal Botanic Garden, Library Collection, Sydney, NSW.  
Toowoomba Regional Art Gallery, Queensland.  
Tweed Regional Art Galley and Margaret Olley Art Centre, NSW.  
University of Queensland Art Museum, Brisbane, QLD.  
Ian Potter Museum, Melbourne, Victoria.  
Roopankar Museum Fine Arts, Bharat Bhaven, Bhopal, India.  
Scotch College Collection, Perth, WA.  
Seoul Museum of Art, Seoul, South Korea.  
Silparkorn University , Bangkok, Thailand.  
State Library of NSW, Sydney, NSW.  
State Library of Victoria, Melbourne , Victoria.  
Tamarind Institute Archives, University of New Mexico, USA.  
Warnambool Art Gallery, Victoria.

World Bank, Washington, USA.

Queensland Parliament House, Brisbane, Queensland.

Casula Powerhouse Art Centre, NSW.

Print Council of Australia, Victoria.

Janet Holmes a Court Collection, WA.