



crossfire

print & glass

An exhibition exploring
connections between works in the
Wagga Wagga Art Gallery's two collections,
the **National Art Glass Collection**
and the **Margaret Carnegie Print Collection**

Curated by **Cath Bowdler**
with assistance from Michael Scarrone

contents

2

Preface

4

Cross Currents

Sasha Grishin

10

The Wisdom of Hindsight

Margot Osborne

14

Crossfire / Cross Culture

Cath Bowdler

18

Gallery of Works

44

List of Works

48

Acknowledgements

Baldwin, Andrew

Print 2002

blown glass, wheel-cut, kiln-formed, hand finished



The exhibition includes the work of three prominent South Australian printmakers, Dorrit Black, Barbara Hanrahan and Dianne Longley. Black, a leading early Australian modernist, returned to Australia after studying with Claude Flight at the Grosvenor School of Modern Art in London and in Paris at André Lhote's academy and she worked briefly with Albert Gleizes. She returned as a disciple of cubism, long before the movement was popular in Australia. Her *Elizabeth Street*, 1951, a small print made in the year of her death after an automobile accident, still adheres to the simplified blocks of colour associated with cubism, at a time when the movement was no longer in vogue. Dorrit Black has been coupled in this exhibition with the Adelaide-born, Canberra-based glass artist Elizabeth Kelly who in her *City of glass*, 2006, creates a simplified mass of kiln formed blocks of coloured glass. Barbara Hanrahan, a prominent printmaker and writer, developed her own whimsical, but hard hitting social satirical style of

work. She created a dream-like trance in her work which tapped into ideas of relationships and popular aspirations. *Dream People*, 1975/87, has the recurring text "Girls in our town go to parties in pairs" and relates to different levels of suburban reality. Hanrahan's work has been paired with the French-born, Polish-based glass artist Stanislaw Borowski and his glass vase with head-like shapes. Dianne Longley, the youngest of the three South Australian printmakers, has been one of the most dynamic and technically and conceptually most experimental printmakers working in Adelaide today. Her etching, *Woven Narrative*, 1983, is an exacting, intricate and very dense print which involves a number of layers of narrative. She once observed "Worlds are like stitches, made and dropped." The idea of a woven pattern is encountered in the work of the German glass artist Isgard Moje-Wohlgemuth and the so-called 'black series' of work.



Senbergs, Jan
Hill 1970
screenprint, colour ink on paper

8