

Graphic Investigation— Prints by Postwar Émigré Artists in Australia

Large Print Labels

The large print labels correspond to works beginning at the exhibition introductory panel and continuing clockwise around the room.

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This exhibition presents a selection of works on paper by two generations of European émigré artists who exerted a profound influence on the production, reception, and teaching of printmaking in postwar Australia.

Through their direct and diverse experiences of European art traditions, modernist practices and pedagogical models, these artists went on to develop networks, associations and educational frameworks that shaped future generations of local artists. These included the establishment of accredited printmaking courses in higher educational settings and the formation of independent print workshops and galleries that encouraged the appreciation of printmaking beyond its commercial applications and expanded access to printmaking facilities for artists working predominantly in other media.

Several émigré artists and scholars were central to the establishment of professional associations to support and promote printmaking. These included the Print Council of Australia, which was founded in 1966 by curator Ursula Hoff and artists Grahame King and Udo Sellbach, and the Sydney Printmakers group, initiated by Henry Salkauskas and Eva Kubbos in 1961. Both organisations are still active today.

Graphic Investigation also features the work of artist-educator Ludwig Hirschfeld-Mack, who studied and taught at the Weimar Bauhaus in Germany before his deportation to Australia during the Second World War. Following his arrival in Victoria aboard the *Dunera* in 1940 and a lengthy period of internment, Hirschfeld-Mack was appointed to the position of Painting Master at Geelong Grammar, where he incorporated progressive Bauhaus principles and practices into his teaching until his retirement in 1957.

Drawn primarily from the Geelong Gallery permanent collection and the Colin Holden Print Collection, *Graphic Investigation* features artists working across a variety of printmaking techniques as well as artist books.

Born in Frankfurt, Germany, in 1893, **Ludwig Hirschfeld-Mack** initially studied at the Stuttgart Academy where he was introduced to colour theory and printmaking. He enrolled at the Weimar Bauhaus in 1919 where he studied under Johannes Itten, Paul Klee, and Wassily Kandinsky, and was apprenticed to Lyonel Feininger in the print workshop. His years at the Bauhaus consolidated his interest in the application of colour theory, specifically in the development of Colour Light Plays (Farbenlichtspiele)—a complex machine built and operated by Hirschfeld-Mack that projected compositions of moving coloured light accompanied by his own musical scores.

With the rise of Nazism Hirschfeld-Mack departed Germany for England in 1936, where he soon established a career in art education. In 1938 his work was included in a Bauhaus retrospective at the Museum of Modern Art, New York. He was deported to Australia in 1940 as an enemy alien on the *Dunera* and interned at Hay and Orange, New South Wales, and at Tatura, Victoria. His release from detention was championed by Dr James Darling, headmaster at Geelong Church of England Grammar, who in 1942 appointed Hirschfeld-Mack to the position of Art Master at the school where he taught until his retirement in 1957. Hirschfeld-Mack was an influential teacher at Geelong Grammar where he incorporated the principles of Bauhaus teachings with his interest in colour, abstraction, and music as universal languages.

Ludwig HIRSCHFELD-MACK

born Germany 1893; arrived Australia 1940; died 1965

(Striped composition) c. 1960

monotype and watercolour

Gift of Mrs Olive Hirschfeld, 1976

Ludwig HIRSCHFELD-MACK

born Germany 1893; arrived Australia 1940; died 1965

(Woman in landscape) c. 1960

monotype and watercolour

Gift of Mrs Olive Hirschfeld, 1976

Ludwig HIRSCHFELD-MACK

born Germany 1893; arrived Australia 1940; died 1965

(Composition) c. 1960

monotype

Gift of Mrs Olive Hirschfeld, 1976

Ludwig HIRSCHFELD-MACK

born Germany 1893; arrived Australia 1940; died 1965

(Musical instruments) c. 1960

monotype

Gift of Mrs Olive Hirschfeld, 1976

Henry Salkauskas was born in Kaunas, Lithuania, in 1925. He was aged 15 when, in the Soviet occupation of Lithuania, his father was among those persecuted by the Russians and later found to have died in a Siberian concentration camp. Salkauskas and his mother fled to West Germany, settling in Freiburg in 1944. Between 1946 and 1949, Salkauskas attended the Freiburg University and L'Ecole des Arts et Metiers, where he studied drawing and graphic art, concentrating on relief prints, particularly linocuts.

Salkauskas and his mother found their way to Australia under the government's displaced persons migration scheme arriving in Melbourne in 1949. He worked for two years at a stone quarry near Canberra, where he soon became a member of the Artists Society of Canberra and began to exhibit his linocut prints.

He moved to Sydney in 1951 and joined the Contemporary Art Society of which he became an active member. He was also a founding member in 1953 of Six Directions, a collective of six postwar émigré artists from Europe that exhibited together in both Sydney and Canberra during the 1950s. In 1960 he met artist Eva Kubbos, also born in Lithuania. They worked and exhibited together and, in 1961, were founding members of Sydney Printmakers. Throughout his career, Salkauskas worked predominantly in black and white, which has been attributed to the influence of a Lithuanian printmaking tradition and to the harsh political realities of his childhood homeland.

Henry SALKAUSKAS

born Lithuania 1925; arrived Australia 1949; died 1979

Untitled 1957

linocut; edition 10/41

Colin Holden Charitable Trust

Henry SALKAUSKAS

born Lithuania 1925; arrived Australia 1949; died 1979

Untitled 1961

linocut; edition 10/24

Colin Holden Charitable Trust

Eva Kubbos was born in Didsilininkai, Lithuania, in 1928. During WWII, she fled with her family to Northern Germany to escape the advancing Russian army. She moved to Berlin at the end of the war to study at the Hochschule für Angewandte Kunst (College of Applied Art) where she trained in woodcut and linocut between 1945 and 1950. It was during this period that she was introduced to the work of the early German Expressionist group Die Brücke, who are recognised for their reintroduction of the age-old technique of woodblock printing and for their innovation in linocut. Kubbos was particularly influenced by the printmaking of Emile Nolde whose work she first saw exhibited during her student years.

Kubbos arrived in Australia as a displaced person in 1952 with her younger sister, Marta. After a period in the Victorian migrant camp Bonegilla, she carried out a two-year work contract, before moving to Melbourne, where she eventually worked as a window-dresser and commercial artist. In 1956 she enrolled at the Royal Melbourne Technical College and later at Swinburne Technical College to study new techniques in graphic art. She exhibited her work in 1958 at the Victorian Artists Society in Melbourne. In 1960, she relocated to Sydney where her practice began to shift from figuration to pure abstraction, which became characteristic of her later work. She also started to work in linocut rather than woodcut during this period, which enabled her to achieve more responsive and expressive results. Kubbos met artist and fellow Lithuanian Henry Salkauskas at this time. The two formed a life-long friendship and together initiated the Sydney Printmakers, a group dedicated to the promotion and exhibition of printmaking.

Eva KUBBOS

born Lithuania 1928; arrived Australia 1952

Shifting from dark to light 1962

colour linocut; edition 18/45

Colin Holden Charitable Trust

Eva KUBBOS

born Lithuania 1928; arrived Australia 1952

Flight into Summer 1962

colour linocut; edition 7/30

Colin Holden Charitable Trust

Eva KUBBOS

born Lithuania 1928; arrived Australia 1952

(Untitled) 1962

colour linocut; edition 38/55

Colin Holden Charitable Trust

Tate Adams was born in Holywood, Northern Ireland, in 1922. He taught himself wood engraving using home-made tools before undertaking formal studies with Gertrude Hermes at the Central School of Art in London between 1949 and 1951. He arrived in Melbourne in 1951 and by 1956 had completed a Diploma of Illustration at the Royal Melbourne Technical College specialising in book production. He spent the following two years in London and Dublin where he worked with the Dolmen Press and published his first book of engravings. In 1960 he was appointed head of printmaking at the Royal Melbourne Institute of Technology (RMIT), where he taught for the next 22 years, establishing the first Australian Diploma in Printmaking. His early students included Hertha Kluge-Pott.

In 1966, Adams established Crossley Gallery in Melbourne, the only commercial gallery in Australia devoted exclusively to printmaking. It was a focal point for local printmakers until its closure in 1980. Together with George Baldessin, Adams also established the Crossley Print Workshop in 1973 to commission editions of prints and artist books. During its four-year operation, the workshop printed and editioned the work of several established artists including Roger Kemp, John Olsen and Albert Tucker. After its closure in 1975, Adams and Baldessin founded the Lyre Bird Press to publish limited edition artist books. Due to Baldessin's untimely death in 1978, Adams managed the press alone over the next two decades, producing over fifty artist books in that time.

Through his teaching and associated endeavours, Adams is acknowledged as an early and leading champion of local printmaking and artist book production and is recognised for his advancement of printmaking as a respected artform.

Tate ADAMS

born Northern Ireland 1922; arrived Australia 1951; died 2018

Warrior 1964

colour linocut; edition 2/50

Geelong print prize, 1965

Hertha Kluge-Pott was born in Berlin, Germany, in 1934. During WWII she was evacuated to East Prussia with other children to escape the allied bombings, and later sought refuge with her family in central Germany. In 1948, at age 13, Kluge-Pott returned to Berlin alone to continue her secondary school education.

She commenced her art studies in 1953 at Werkkunstschule Braunschweig where she was first introduced to drypoint etching. After a year, she transferred to the prestigious Hochschule für Bildende Künste (Berlin Academy of Art), which was run on Bauhaus principles. It was here that she further developed her printmaking skills, inspired by the work of leading German Expressionists Max Beckmann and Käthe Kollwitz. Two weeks after her graduation Kluge-Pott was bound for Australia aboard the migrant ship *Skaubryn*, which was evacuated en route due to an engine room fire that resulted in the loss of her possessions, including her artworks.

Kluge-Pott arrived in Melbourne in 1958 and by 1960 was one of two initial students enrolled in the first Australian Diploma of Printmaking, a course recently established by Tate Adams at the Royal Melbourne Institute of Technology (RMIT). She was soon recognised for her printmaking skills and selected for inclusion in the important national touring exhibitions, *Australian Print Survey*, organised by the Art Gallery of New South Wales in 1963 (and presented at Geelong Gallery in 1964), and *Prints '63*, coordinated by Adams.

Kluge-Pott went on to set up the printmaking workshop at Melbourne State College, where she was appointed lecturer in printmaking in 1968. She returned to RMIT in 1979, succeeding George Baldessin as lecturer in printmaking and becoming lecturer-in-charge of printmaking upon Tate Adams' retirement in 1981. She continued to maintain an active practice while making a profound contribution to the teaching of printmaking at RMIT until 1994.

Hertha KLUGE-POTT

born Germany 1934; arrived Australia 1958

The tomb of man 1966

etching, aquatint and drypoint; edition 2/10

Geelong print prize, 1966

With the encouragement of Tate Adams, Kluge-Pott entered the fourth annual *Geelong print prize* in 1966, which she won with *The tomb of man*, one of the first works printed in Kluge-Pott's Canterbury home studio on an etching press she had recently purchased in Germany. The work is an assembly of six zinc plates printed in black, blue, and burnt umber in several stages. An early response to Kluge-Pott's adopted country, it represents an abstracted landscape with its many layers of geological time. Art historian Hilary Maddocks has noted that much of Kluge-Pott's work from this period 'was an attempt to encompass the depth of her sensory and emotional experience of the new world'. The Australian landscape and its unique flora and fauna have remained a constant source of inspiration for Kluge-Pott, particularly the wild coastal region around Cape Bridgewater in south-western Victoria, which she was first introduced to by artist friends Grahame and Inge King in the 1960s.

Hertha KLUGE-POTT

born Germany 1934; arrived Australia 1958

Fish 1961

aquatint and drypoint; edition 1/37

Colin Holden Charitable Trust

Roosters 1961

aquatint and drypoint; edition 4/12

JH McPhillimy Bequest Fund, 1962

Fish and Roosters were produced at the RMIT print workshop during the second year of Kluge-Pott's printmaking degree in 1961. It was in this year that Tate Adams opened the workshop to an invited group of artists on Friday afternoons free of charge. Kluge-Pott was the only student among this lively and collegiate group that included Barbara Brash, Janet Dawson, Grahame King, Jan Senbergs and Fred Williams.

Within two years Adams organised one of the first touring exhibitions of printmaking in Australia, *Print '63*. Premiering at the National Gallery of Victoria, the exhibition featured the work of the Friday group of artists, known by then as the Studio One Printmakers. *Fish*, one of six works by Kluge-Pott included in that exhibition, was purchased by the Art Gallery of New South Wales in 1963, while *Roosters* was acquired by Geelong Gallery the previous year. Both works are early examples of the artist's characteristic use of black ink and drypoint to realise expressive line work and dense compositional structures.

George Baldessin was born in San Biagio di Callalta, Veneto, Italy, in 1939. He arrived in Melbourne with his father in 1949, reuniting with his mother who had already been in Australia for several years. Baldessin studied painting at the Royal Melbourne Institute of Technology (RMIT) from 1958 to 1961. During this period, he became increasingly interested in sculpture and printmaking, which he was able to pursue in the RMIT print workshop on Fridays as one of a select group of artists invited by Tate Adams to use the printmaking facilities. In 1962 Baldessin set sail for London where he studied printmaking at the Chelsea School of Art for four months, followed by studies at the Academy of Fine Arts, Brera, Milan, under Marino Marini. He returned to Australia in 1963 and the next year was offered a teaching job in the print workshop at RMIT with Tate Adams. In 1967 he established a studio on the first floor of the Winfield Building on Collins Street, where in 1973 he and Adams launched the Crossley Print Workshop, which commissioned and printed the work of other artists until its closure in 1975.

Baldessin relocated to Paris in 1975 where he maintained a studio and worked at the Atelier Lacourière-Frélaut until his return to Australia in 1977. His life was tragically cut short in 1978 when he died in an automobile accident. He remains one of Australia's most celebrated artists and highly regarded printmakers, particularly recognised for his etching and associated techniques in which he constantly experimented.

George BALDESSIN

born Italy 1939; arrived Australia 1949; died 1978

Rope walker 1964

etching and aquatint; edition 3/6

JH McPhillimy Bequest Fund, 1964

George BALDESSIN

born Italy 1939; arrived Australia 1949; died 1978

Dreams of a kitchenmaid 1966

etching; edition 1/10

JH McPhillimy Bequest Fund, 1966

George BALDESSIN

born Italy 1939; arrived Australia 1949; died 1978

Personage and umbrella 1970

etching, aquatint and colour stencil; edition of 28

FE Richardson print prize, 1970

Throughout the 1960s and '70s George Baldessin used windows as a meaningful compositional device, creating etchings and aquatints that addressed contemporary paradigms of existentialism, urbanism, and isolation. As a formal means of framing both inside and outside worlds, the window suggests a multiplicity of views as much as it constrains and entraps its subject. The use of the term 'personage' to describe the figure in this work implies a sense of performativity or theatricality, with the umbrella serving as a defensive prop to the protagonist's reluctant positioning within the scene.

Udo Sellbach was born in Cologne, Germany, in 1927. As a teenager, he was conscripted into the German army just three months before the end of WWII, eventually escaping capture to return to his devastated home city. Between 1947 and 1952 he trained at the Kölner Werkschulen in Cologne, which had earlier been reformed along the same progressive principles as the Bauhaus. He established the Kölner Presse in 1952 in association with the Galerie der Spiegel, editing artists' lithographs.

Sellbach arrived in Australia in 1955 with his then wife and fellow artist Karin Schepers. From 1960 to 1963 he taught printmaking at the South Australian School of Art in Adelaide, where in 1961 he formed the South Australian Graphic Society, the first society in that state devoted to prints. He moved to Melbourne in 1965 to teach printmaking at the Royal Melbourne Institute of Technology (RMIT) with Tate Adams and in 1966 established the Print Council of Australia with artist Grahame King and curator Ursula Hoff to support and promote printmaking across the country. Sellbach left RMIT in 1970 to take up the directorship of the Tasmanian School of Art in Hobart and in 1973 was a founding member of the Visual Arts Board of the Australia Council.

In 1977 Sellbach was appointed the founding Director of the Canberra School of Art (CSA), where curator Roger Butler notes that he 'was able to most fully develop his educational model in which students began with a year of foundation studies, followed by immersion in a discipline-based workshop where they studied alongside master practitioners. This approach to teaching has its foundation in his own training in Germany and originated with the Bauhaus'. After his retirement from the CSA in 1985, Sellbach taught printmaking at the Queensland College of Art until his retirement from teaching in 1991.

Udo SELLBACH

born Germany 1927; arrived Australia 1955; died 2006

To forget (from the portfolio *The target is man*) 1965

etching and aquatint; edition 15/25

EA Austin Bequest Fund, 1966

Udo SELLBACH

born Germany 1927; arrived Australia 1955; died 2006

To ignore (from the portgolio *The target is man*) 1965

etching and aquatint; Monash edition

Monash University Collection

Gift of the artist, 1970

Udo SELLBACH

born Germany 1927; arrived Australia 1955; died 2006

To humble (from the portfolio *The target is man*) 1965

etching and aquatint; Monash edition

Monash University Collection

Gift of the artist, 1970

To execute (from the portfolio *The target is man*) 1965

etching and aquatint; Monash edition

Monash University Collection

Gift of the artist, 1970

To sacrifice (from the portfolio *The target is man*) 1965

etching and aquatint; Monash edition

Monash University Collection

Gift of the artist, 1970

Petr Herel was born in Hořice, Czechoslovakia, in 1943. At age 14, he received a coveted scholarship to the Prague College of the Visual Arts where he studied between 1957 and 1961. This was followed by further studies in graphic and book arts at the Prague Academy of Applied Arts, which he completed in 1970. In 1971 he was awarded a French government scholarship to work and study at the Atelier Nourrison in Paris, where he met his wife, Australian designer, Dorothy Davis.

The couple moved to Melbourne in 1973, where Herel had his first Australian exhibition at Tate Adams' Crossley Gallery. They returned to France in 1976, where Herel taught at l'École Nationale des Beaux Arts de Dijon. Back in Australia in late 1978, German artist-educator, Udo Sellbach, who had recently been appointed Head of the Canberra School of Art, appointed Herel to establish a department for the teaching of artist books. The Graphic Investigation Workshop, which was active until Herel's retirement in 1997, functioned as a unique laboratory for an expanded approach to printmaking that brought together poetry, printmaking, typography, and papermaking. Curator Roger Butler notes that, 'Herel's particular interest in literature and typography paired with his connections in Europe made Canberra the centre for the study and production of the artist book'.

Herel's idiosyncratic works are distinguished by their highly personal and poetic amalgams of gothic and surrealist imagery rendered with extraordinary skill and imagination. He is recognised for his collaborative and inspiring approach to art education.

Petr HEREL

born Czechoslovakia 1943; arrived Australia 1973; died 2022

Moon–noon 1978

etching and drypoint; AP 6/6

Purchased with funds generously provided by Dr Colin Holden and other donors, 2016

Petr HEREL

born Czechoslovakia 1943; arrived Australia 1973; died 2022

Comte de Lautréamont, Zpěvy Maldororovy (The Songs of Maldoror), title page 1965

engraving, edition 1/7

Colin Holden Charitable Trust

Petr HEREL

born Czechoslovakia 1943; arrived Australia 1973;

died 2022

Aloysius Bertrand, The third book of Gaspard de la Nuit – The night and its wonders 2008

artist book with etchings and letterpress; edition 7/25

etchings printed by Petr Herel; text translated by William Partington;
typesetting by Iona Walsh; binding by Neale Wootton; published by
Uncollected Works Press

Gift of the artist, 2016

Udo SELLBACH

born Germany 1927; arrived Australia 1955; died 2006

And still I see it 1995

artist book of 40 line and aquatint etchings and letterpress; edition
4/20

designed by Petr Herel; printed by Dianne Fogwell; text translated
by Margaret Plant; text set and printed by Les Petersen; binding by
Neale Wootton; published by the Canberra School of Art

Collection of the Estate of Udo Sellbach

Petr HEREL

born Czechoslovakia 1943; arrived Australia 1973; died 2022

I, I am a blind man: three poems by Jorge Luis Borges 1999

artist book with etchings and letterpress; edition 16/20

etchings printed by Petr Herel; published by Finlay Press

Gift of the artist, 2016

Petr HEREL

born Czechoslovakia 1943; arrived Australia 1973; died 2022

Jean Tardieu, The truth about monsters (letter to a visionary engraver) 2007

artist book with etching and letterpress; edition 17/30

etching printed by Petr Herel; text translated by James Grieve;
typesetting by Iona Walsh; published by Uncollected Works Press

Colin Holden Charitable Trust

Hertha KLUGE-POTT

born Germany 1934; arrived Australia 1958

Schachtel 1997

suite of 15 etching and drypoint prints on handmade green paper, one on a stained wooden cheese box; unique state

Gift of Jenny Zimmer, 2022

Tate ADAMS

born Northern Ireland 1922; arrived Australia 1951; died 2018

Tate Adams: tropical wood engravings 1996

artist book with four wood engravings and screen-printed text;
edition 14/15

wood engravings printed by Tate Adams; text set by Julia Mosbauer and screenprinted by Larry Rawling; binding by Norbert Herold; published by Lyre Bird Press and Zimmer Editions

Geelong print prize, 1997

After his move to Townsville in 1989, Tate Adams established Lyre Bird Press at James Cook University where he became an honorary lecturer and continued to publish books in collaboration with Jenny Zimmer of Zimmer Editions. The wood engravings produced for this book originated as part of an artist book project, titled *Palmetum*, which was published by Lyre Bird Press in 1995. Twelve artists were invited to each create a print in response to The Palmetum, a botanical garden in Townsville devoted entirely to the palm family of plants, many of which are rare and threatened in their natural habitat.