



Cutting Through Time— Cressida Campbell, Margaret Preston, and the Japanese Print

A Geelong Gallery ticketed exhibition
18 May to 28 July 2024



Margaret Preston
Fuchsia and balsam 1928
hand-coloured woodcut
Geelong Gallery
Purchased 1982
© Margaret Preston/Copyright Agency



Cressida Campbell
Still life with Ukiyo-e print 2008
unique woodblock print
Private collection
Image courtesy of Cressida Campbell and Philip
Bacon Galleries, Brisbane

Opening on 18 May 2024, Geelong Gallery presents its next major ticketed exhibition: *Cutting Through Time—Cressida Campbell, Margaret Preston, and the Japanese Print*.

This exceptionally beautiful Geelong Gallery-curated exhibition examines the influence of Japanese woodblock prints (ukiyo-e) on the famed contemporary Australian painter and printmaker **Cressida Campbell** (born 1960) and the groundbreaking modernist painter and printmaker **Margaret Preston** (1875–1963).

This will be the first significant exhibition in Victoria for more than a decade focused on Margaret Preston, who is one of Australia's most significant and beloved modernist printmakers. Equally it will celebrate the remarkable work of contemporary artist, Cressida Campbell. Seeing their work together alongside the serene aesthetics and sophistication of historical Japanese ukiyo-e woodcut prints will offer new opportunities for visitors to celebrate their work.

Cutting Through Time—Cressida Campbell, Margaret Preston, and the Japanese Print, takes its lead from Geelong Gallery's significant print holdings, chiefly Margaret Preston's dazzlingly beautiful hand-coloured woodcut *Fuchsia and balsam* 1928 (purchased in 1982), and a suite of prized Japanese ukiyo-e prints from the late 18th to mid-19th centuries (in the Gallery's collection since the 1950s).

Margaret Preston emerged as one of Australia's most recognised and experimental printmakers during the early twentieth century, and, like many Western artists of the era (and late 19th century), she was deeply influenced by the traditions and aesthetics of

Japanese ukiyo-e woodcuts. Similarly, the exquisite painting and printmaking of Cressida Campbell reveals her fascination with colour, patterning, and compositions of ukiyo-e, to the point that we see in her painted woodblocks and woodcut prints renditions of works from her own collection of ukiyo-e.

The exhibition, curated by Geelong Gallery Senior Curator, Lisa Sullivan, will include a number of Preston's earliest examples in which she applies a Japanese-inspired woodcut process and aesthetic to hand-coloured prints. Preston's application of these principles to her images of Australian landscapes and native flora will make for a captivating exhibition, particularly in the context of Cressida Campbell's decades-long examination and exquisite picturing of Australian native flora, the bush, and her interiors and immediate environment.

The exhibition will present Campbell's and Preston's diverse approaches to painted woodblock and printmaking, and adoption of Japanese ukiyo-e compositional approaches, as part of their wider interest in and respect for diverse cultures. Works will be drawn from the significant holdings of Preston's works in the National Gallery of Australia and Art Gallery of New South Wales, as well as many private collectors of Campbell's highly sought-after prints and painted woodblocks.

A unique local aspect of the exhibition will be the inclusion of copies of *Manuscripts: The Book Nook Miscellany*: a periodical that Preston contributed both images and texts to, published in Geelong in the early 1930s.



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Margaret Preston
Sydney Bridge c. 1932
woodcut, printed in black ink, hand coloured with gouache on cream Japanese laid paper; edition unknown, hand coloured
Art Gallery of New South Wales
Purchased 1964



Utagawa Toyokuni
Heikichi Yamamotoya
Geisha with shamisen c. 1815
colour woodcut
Geelong Gallery
JH McPhillimy Bequest Fund, 1955

A selection of ukiyo-e woodcuts from the Gallery's collection will be displayed alongside works from the exceptional Asian collections of the National Gallery of Victoria and the Queensland Art Gallery | Gallery of Modern Art. The selection of ukiyo-e woodcuts is based on Japanese printmakers featured in books known to be in Preston's possession and Campbell's personal art collection. These include significant artists such as Hishikawa Moronobu, Kitagawa Utamaro, Utagawa Kunisada, Katsushika Hokusai, and Utagawa Hiroshige, among others.

The exhibition will be accompanied by an illustrated catalogue with a scholarly evaluation of the influence across time of Japanese ukiyo-e prints on two of Australia's most revered artists.

Geelong Gallery Director & CEO Jason Smith said, '*Cutting Through Time—Cressida Campbell, Margaret Preston, and the Japanese Print* is one of the most exciting ideas to bring to fruition in an exhibition. It will be dazzlingly beautiful, and emotionally and intellectually rewarding, we hope, for our viewers. We believe the people of Geelong, the region, and further afield will be delighted by the richness, technical brilliance, and the stand-alone singularity of the work of Campbell, Preston, and the numerous historical Japanese printmakers in this exhibition.'

Senior Curator and Exhibition Curator Lisa Sullivan said, 'Through a diverse and visually rich array of works spanning centuries, this exhibition will illustrate the shared and enduring interest of Campbell and Preston in the traditions, techniques and compositional aspects of Japanese ukiyo-e prints: an interest that formed during Campbell's early

studies at the East Technical College in Sydney in the 1970s, followed by a Japanese printmaking workshop at the Yoshida Hanga Academy in Tokyo in 1985; and for Preston, after viewing an exhibition of Japanese ukiyo-e prints at the Victoria and Albert Museum, London, in 1913, as well as trips to Japan in later years.'

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Ticket prices

Adult	\$20.00
Gallery Member	\$12.50
Concession	\$15.00
Senior (Tuesdays only)	\$15.00
Child	\$9.00

Exhibition tickets will go on sale from Friday 8 December, 10.00am.

geelonggallery.org.au/cuttingthroughtime



Media Release

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About Margaret Preston



Utagawa Kunisada
Actor with fire-fly cage c. 1848–52
colour woodblock print on paper
Queensland Art Gallery | Gallery of Modern Art
Purchased 1992. Queensland Art Gallery
Foundation



Margaret Preston
Begonia c. 1935
woodcut, printed in black ink on thin ivory laid
Japanese paper; unknown edition, hand coloured
Art Gallery of New South Wales
Purchased 1964

Margaret Preston's iconic paintings and woodcuts of local landscapes and native flora have cemented her as one of the great early 20th century Australian artists.

Born in Adelaide in 1875, Preston showed an interest in art from a young age, propelling her into a lifelong career of study and creating until her death in 1963.

She first encountered the work of key ukiyo-e printmakers through visiting an exhibition at the Victoria and Albert Museum, London, in 1913. Soon after she began to incorporate compositional and technical aspects of ukiyo-e prints into her own works, informed by the study of ukiyo-e prints reproduced in key publications by Western authorities such as Edward Strange and Marcus Huish (many of which she collected during her lifetime, and will be displayed in the exhibition).

Settling in Sydney in her mid-40s, the local landscape provided a backdrop of inspiration for Preston. She applied a Japanese-inspired woodcut process and aesthetic to hand-coloured prints such as *Still life and flowers* 1916–19, and to local scenes such as Mosman Bay and Sydney Harbour.

About Cressida Campbell:

Cressida Campbell lives and works on Gadigal land in Sydney and is one of Australia's most significant and influential contemporary artists working with painting and printmaking. Campbell is inspired by her immediate environments—interiors and their still life arrangements, gardens, the bush, and the coast. For four decades she

has used her everyday experience and her acute observation and technical brilliance to create painted woodblocks from which she generally will also take only one single print.

With exquisite delicacy of line and attention to detail, Campbell's woodblock paintings and prints depict objects and moments from the everyday in mesmerising images. Her interest in Japanese ukiyo-e printmaking can be traced to early studies at the East Technical College in Sydney in the 1970s, followed by a five-week Japanese printmaking workshop at the Yoshida Hanga Academy in Tokyo in 1985.

Cressida Campbell is represented by Philip Bacon Galleries, Brisbane/Meanjin.

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