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■ Members of the public are welcome to visit the search room, where professional archival staff can assist with enquiries. For those people unable to visit the archives in person, staff can provide a research service for straightforward enquiries for a fee of \$55 per hour, including copying and postage.

■ For further information, phone 6925 3666, email archive@csu.edu.au or visit the website at www.csu.edu.au/research/archives for a full listing of holdings and more detailed information.



Dianne Fogwell's works *Affirmation* (left) and *Confirmation* (right) are on display in the foyer gallery of Joyes Hall at Charles Sturt University during the graduation period – April 9 to 11.

Expansive print works on show



at the archives
Wayne Doubieday

In this week's *At The Archives* column, the art curator at Charles Sturt University Thomas Middlemost, looks at the exhibition **ELEMENTS**.

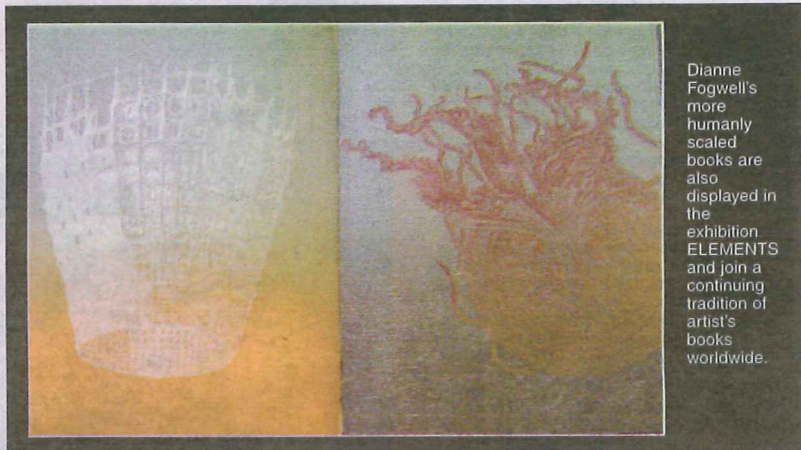
THE exhibition **ELEMENTS**: Dianne Fogwell, is currently on display in the foyer gallery, Joyes Hall, Charles Sturt University during the graduation period – April 9 to 11.

All are welcome to attend the exhibition and opening night at 6pm on April 10. **DIANNE** Fogwell is a major contemporary Australian artist, whose practice is inextricably linked to printmaking. She is also an alumni of the Riverina College of Advanced Education; a precursor institution of Charles Sturt University.

Since 2006, she has released her work from the confines of the etching plate mark, standard paper sizes, frames, and other technical boundaries. The artist's expansive, multi-sheet, immersive environments on paper shimmer and flow, dazzling the eye. The prints push the boundaries of opulence, printmaking craft and its allegiance to paper. These glowing "walls" of art have the mien of an early Byzantine mosaic or hang like tapestries from a medieval castle. The more humanly scaled books that are also displayed join a continuing tradition of artist's books worldwide.

The title **ELEMENTS** refers firstly to the numerous individual intricately carved blocks of linoleum and wood, which when printed depict the elements of daily life both natural and built.

Fogwell explains: "These objects, both natural and man-made, are symbols, a strange calligraphy of images and have become my alphabet." These cover the Hahnemühle and Korean papers to structure the unique prints in the exhibition. Secondly, each multi-panel piece assembled evokes one of the four natural, corporeal, worldly elements of earth, water, fire and air. These elements are combined with a fifth more elusive element, which for Fogwell is a manifestation of spirit or intuition. These elements form the foundation of most of the world's major philosophical and belief systems, from the Greek theoreticians to Buddhist and



Dianne Fogwell's more humanly scaled books are also displayed in the exhibition **ELEMENTS** and join a continuing tradition of artist's books worldwide.

Hindu thinkers and this is a useful key for reading the artist's imagery. These works are far removed from the intimate delineated square or rectangle of an etching or linocut that snugly fits within a solander box in a print room. They are installation prints, of a scale and texture reminiscent of textiles or wallpaper printing. The works' texture comes from printing and overprinting.

The layering of the inked blocks are an allusion to time passing, testing the limits of the inks and the fragility and strength of the paper support.

The works' shining gold, coloured or silver surface consists of up to five different metallic inks, with up to 20 passes on the press for each sheet. Examples are the 16-panel piece *Casting Dreams* – 2006, the four-panel *Serenity* – 2007, or *Beyond*, and *Prayer Wall* the latest four-panel and 20-panel work from 2008.

Fogwell was adamant that the works were to flow unimpeded by glazing or frames, and this was a challenge to the curator.

He designed a new rail system and bracing design with the artist to make this possible. Fogwell's works being unframed, seemingly flow on to the floor and up, defying gravity, becoming an immersive vista.

Colin McCahon broke from the frame in his paintings to depict the natural environment of New Zealand.

The practiced naivety in his imagery (which parallels some of Fogwell's work) adds an abstracted spiritual aspect to the composition.

Where McCahon relied on precise text, blacks, rocks, and dark green to sustain a somber atmosphere, Fogwell, who is acutely aware of Australia's place in Asia – especially as these links relate to her printmaking practice – has found her colour schemes relate to the golds and pinks of India, Korea, China, and Indonesia.

The traditional papers of China and the opulent artistry in red, silver and gold of many Asian arts and crafts.

Fogwell uses metallic inks not for decorative purposes but for their ability to add shine and possible reflection to her colours found in the small creatures and native grasses at her feet. The arcane aspect to the metallic base gives a potential mirroring and different readings of the surfaces allowing objects to appear and disappear depending on where the viewer stands adding to the esoteric nature of her subject matter.

Professor Ian Goulter, the vice-chancellor and president of the Charles Sturt University, states that, "continuing links with outstanding graduates like Dianne Fogwell helps build Charles Sturt University into an institution of even greater strength and diversity, and one which delivers to its inland constituents the very critical resource of graduates across a wide range of professions".