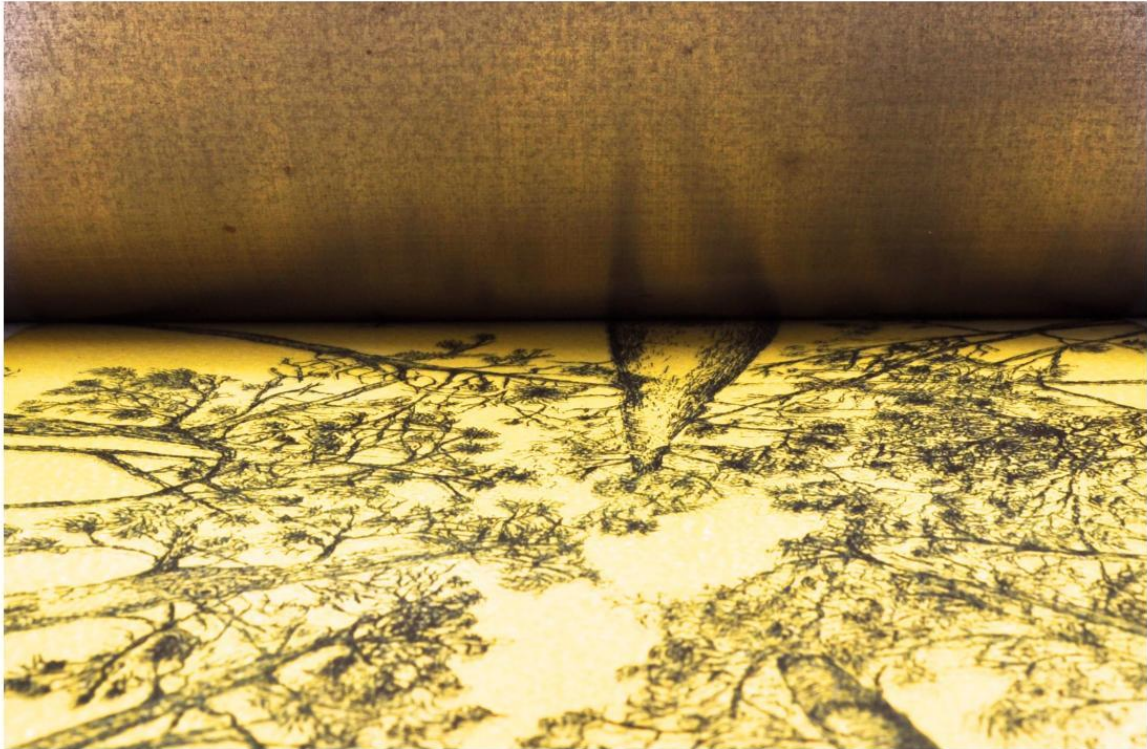


# PAWA Newsletter

February/March 2020



*Pressing Matters*

*Zig Zag Gallery*

*24th April—10th May*

*Opening Event 3 to 5 PM*

*Sun 26th April*



# **PRINTMAKERS' ASSOCIATION OF WESTERN AUSTRALIA**

PAWA is a not for profit organization for printmakers in Western Australia.

Our committee is made up of PAWA members who volunteer their time and expertise.

## **PATRON**

LEON PERICLES

## **COMMITTEE**

**2019 -2020**

## **PRESIDENT**

ELIZABETH MORRISON

## **TREASURER**

CAROLINE HARTE

## **SECRETARY**

HAYA HAGIT COHEN

## **GENERAL COMMITTEE**

MONIQUE BOSSHARD-CURBY

SHELLEY COWPER

AILEEN HOATH (MEMBERSHIP  
COORDINATOR)

KYLA D'SOUZA (STUDIO  
COORDINATOR)

PETRA SARA (STUDIO  
COORDINATOR)

MARA PELSS

**WWW.PAWA.ORG.AU**

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## **COVER PHOTO :**

'Let There Be Light' 2019. Etching and lino print by Haya Hagit Cohen.

Photograph : Monique Bosshard – Curby .

## **CONTACT DETAILS:**

Email: [admin@pawa.org.au](mailto:admin@pawa.org.au)

Website: [www.pawa.org.au](http://www.pawa.org.au)

Post: P O Box 6, Nedlands, WA 6909

Phone: Elizabeth Morrison, President 0448 087082

Studio: Tresillian Arts Centre, 21 Tyrell St, Nedlands  
**(no post to this address)**

Newsletter edited by Elizabeth Morrison

Facebook: Elizabeth Morrison

Instagram: Andrew McDonald

Web Page Directory: Cameron Kneen.

PAWA Rules of Association are available at [www.pawa.org.au](http://www.pawa.org.au).



*Past PAWA committee members Jean Aitken and Rosemary Mostyn enjoying a catch up at Tresillian on Jean's recent visit From Melbourne. Photo; Elizabeth Morrison.*

### **PRESS HIRE:**

Did you know that all members have access to the PAWA studio at the Tresillian Art Centre in Nedlands? Enjoy exclusive use of the studio or get a small group together. If it's your first time at the studio, you need to have a 10 minute induction on site. Studio Mentors are available: an experienced printmaker from the PAWA committee can assist you with your printmaking in the PAWA studio.

\$25 a day or \$15 half day

\$35 a day or \$25 half day with a mentor

\$100 for block booking of 10 half days. Prepaid and to be used within 6 months of purchase.

To book the studio email Petra at [petra11@gmail.com](mailto:petra11@gmail.com) or msg 0408 820088 or

Kyla at [kylad@westnet.com.au](mailto:kylad@westnet.com.au) or msg 0405 301330.

### **SKILL SHARE SATURDAYS:**

Once a month we get together informally to share our knowledge and experience and maybe try something new. It's a great way to meet other printmakers.

Skill shares are usually held on the first Saturday of the month from 10am to 2pm. Come for all or part of a session. Watch out for emails and in the newsletter for information about themes and demos.

Bring \$15 and lunch. Tea and coffee provided. Some materials provided. Some papers and other materials available to buy. As always in the studio wear closed in shoes for safety reasons.

Skill Shares are held in the PAWA studio, Tresillian Art Centre, 21 Tyrell St, Nedlands.

### **DISCOUNTS FOR MEMBERS:**

Art Framers Perth (Claremont) 20% show your membership card

Jacksons Drawing Supplies 15% show your Jacksons card

Oxlades Art Supplies 15% show your membership card

# Housekeeping Notes

Hi Printmakers,

Our year has certainly begun with a flurry of activity. I appreciate the committee and members who put such effort into making our organisation such a happy and successful one to be part of.

You will have received your invitation to renew your memberships via our Wild Apricot programme. Renewals can be made on line, a further reminder will be sent 3 months after the renewal date.

As you can see from the front cover we are preparing for our 2020 members exhibition 'Pressing Matters'. Your invitation to submit your entry has also been sent to you. Our members exhibitions always bring together a wonderful collection of works. This year we will be at Zig Zag Gallery in Kalamunda. The show is open from 24<sup>th</sup> April to 10<sup>th</sup> May, with our opening event on Sunday 26<sup>th</sup> April from 3 PM to 5 PM. I look forward to seeing you there.

We are also preparing for PAWA'S 2020 Contemporary Print Media Awards which will open on August 7<sup>th</sup> at Moores Building Contemporary Art Gallery in Fremantle. This award show is open to all WA based printmakers whether PAWA members or not, regional printmakers are encouraged to enter. We will providing further details in the very near future.

'Summer on Swan' a collaborative exhibition involving PAWA, Swan Estuary Reserves Action Group inc and The Overwintering Project will open at Nyisztor Studio on October 10<sup>th</sup>. At our April Skill Share session Shelley Cowper will present some of the finer points of the project. We are also planning a workshop so that some who may be novices to printmaking but have a keen interest in the project to take part. The overwintering folio will be on display alongside works specifically printed for 'Summer on Swan'.

I would very much like to thank those who have been putting in many hours to rejuvenate our studio at Tresillion Arts Centre in particular Petra and Haya. This is very much a work in progress as we tidy, archive paperwork and update equipment. As part of this process we are working on returning many prints we are holding to their makers. These were part a collection we individually packaged some years ago to be part of PAWA displays at various markets and events. Unsold ones remain in our studio. Those of you for whom we have email contact for will have been notified to collect your works. I remind you again to please do so as our storage space is limited. We have prints made by Juliette Tang and Marina Lommerse but do not currently have contact details for either of these artists. If anyone does, could you please ask them to be in touch so that we can organise to have their work returned to them ?

I look forward to sharing a very happy and productive time with you all.

Elizabeth Morrison

President.



# Studio Notes

## PAYMENT OPTIONS

Direct Deposit preferred: BSB 306047 Account 0458738

Cash or Cheque are also accepted via envelope, placed in Treasurer's drawer in studio. Follow up with email to [caroline.harte@mail.com](mailto:caroline.harte@mail.com)

For bookings to use our press and induction if you are new to using the studio alone, contact Studio Coordinators: Petra @ [petrasara11@gmail.com](mailto:petrasara11@gmail.com) 0408 820 088 or Kyla @ [kylad@westnet.com.au](mailto:kylad@westnet.com.au) 0405 301 330 .



## STUDIO HIRE BOOK

Sign in and Sign Out with times. Add up materials costs and studio hire and write Total in, detailed itemization not required. **Tresillian Reception is open from 9 am – 4 pm Mon to Fri**, you can return the key after opening the **PAWA** studio and stay after hours if you like, be careful not to lock yourself out while emptying the bin after hours. Main doors will auto lock. Ensure sliding door into courtyard is locked.

## MATERIALS AVAILABLE FOR PURCHASE

PVC	clear gloss 760 x 1000 x 75mm \$15 per sheet
ARCHIVAL PAPER	(e.g. Fabriano Tiepolo) \$7.00 sheet or as marked
INK	per 5 ml teaspoon All types All Colours \$2.50/tsp
TARTALAN	strip 25cm wide \$2.50
PRESS HIRE	\$15 Half Day or \$25 Full Day.  With Mentor \$20 half day or \$40 Full Day

Butchers paper, proofing paper and other supplies are included in press hire fee.

## PRESS USE

You must be a member of **PAWA** for insurance purposes and induction is required.

Wear closed in shoes and do not have food or drink in the workspaces. The craft room is only available at skill share and workshops, please do not access it during your single print making sessions. Water is available from the sink down the hallway or in the alcove at the entrance of the kiln room.

When you arrive, the presses should be already loosened. Fold the duvet cover and place on hangers on the back of the door. If printing Linocut or Woodcut, the wooden strips / side bearers / runners should be placed before setting the press. This is not needed for thinner intaglio etching or dry point plates.

To tighten the press, turn BOTH sides, clockwise simultaneously, one revolution at a time. Tip: stand at the centre to reach both sides comfortably. When it touches the bottom, it will swing loose suddenly – then give gentle taps with two fingers to set to the desired tightness. (Righty-tighty).

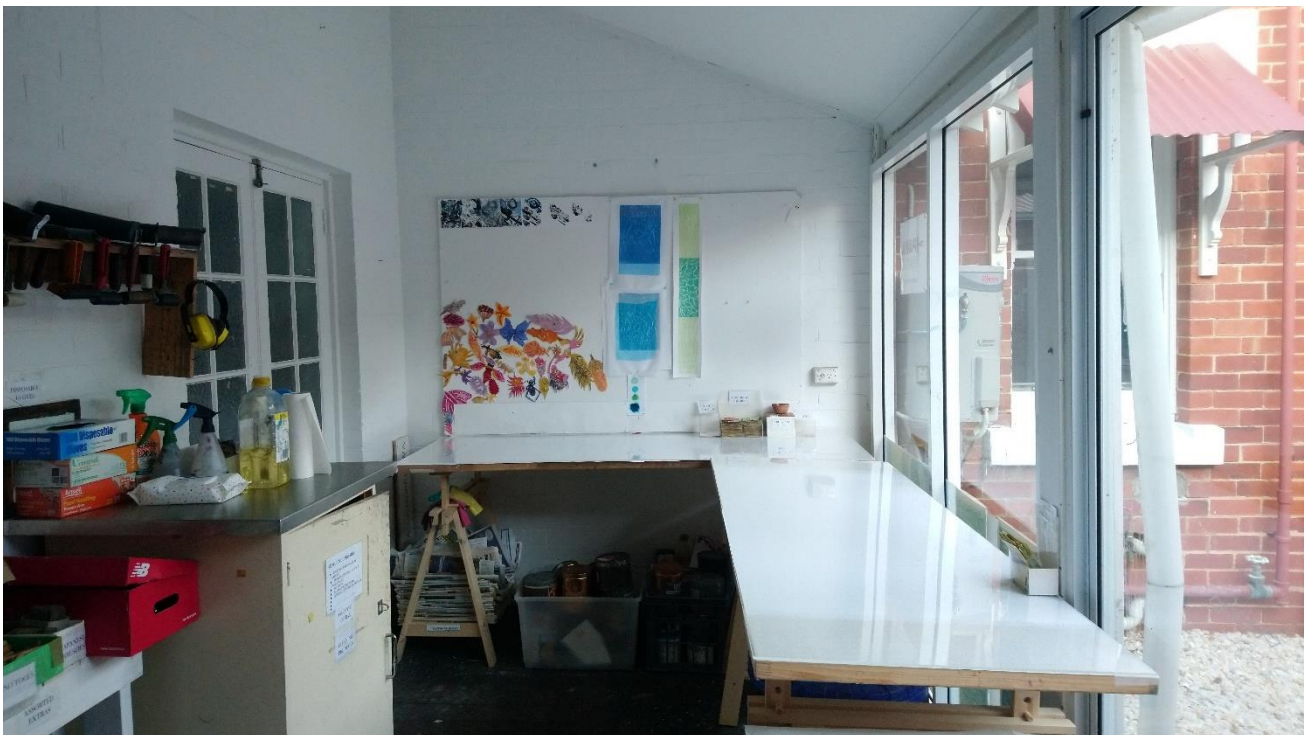
To loosen, turn anticlockwise simultaneously. Always loosen the press pressure at the end of the day, roughly two cm above the bed. (Lefty-loosey).

*There is a paper registration grid covered by a plastic sheet on the press bed. Do not remove these, place your own plates on top. Clean thoroughly between use, and line with clean Butchers paper, so*

*that the press blankets do not get ink stains. Take extra care if using turpentine or solvent transfers, and cover the work with multiple layers of extra paper, and/or plastic sheet protectors.*

At the end of the day, cover the presses again with the duvet covers to protect from dust when not in use.

## CLEANING TIPS



**The new benchtops (pictured above) are made of acrylic and best cleaned with oil and rags, finishing with detergent and water. Avoid turpentine and corrosive chemicals and do not scratch with metal.**

For general cleaning, move from the cheaper and abundant materials down to the others.

1. Newspapers and oil – drizzle surface with oil and spread using dirty rollers. Using **PLASTIC** spatulas, scrape residue off inking table, and wipe off on newspaper. Drizzle more oil and roll again. Wipe rollers clean with rags and set aside. Be careful to scrape benchtops gently, and not to scratch surfaces.

2. Oil and Rags - For oil based inks, continue with oil and rags. It should almost run clear by this stage. Finish off with disposable kitchen paper or Baby Wipes only for the last residue, or on the printing press, which needs to be pristine.
3. Dish Detergent and water - For Akua or water soluble inks, switch to dish detergent and a rag dampened with water.

Rollers may be cleaned with oil followed by detergent. Roll them over newspaper or used butchers paper to check there is no ink residue. For inky woodblock or relief plates, run through the press with half dirty butchers papers a few times to take off the residue. For metal plates, clean with rags and leave a final layer of oil to prevent rust, then wrap in butchers paper to take home. Plastic monoprint / drypoint plates with water soluble Akua Ink are the easiest – they can even be taken to the sink and washed with detergent and water.

Telephone book squares are uniquely suited for polishing excess ink off intaglio plates, eg metal etchings and dry point plates. In the electronic age, they are being phased out. Use sparingly, and please do not take them for general cleaning.

## **RUBBISH BINS and RECYCLING**

The council bins are located outside the back door past the toilets and pottery area. Make sure you take your personal keys and studio keys, as the door can slam shut and auto lock.

We have one Recycling Bin under the clean paper and drying rack area. General Rubbish Bin with extra bin liners in labelled trays near the ink cupboards. In the interest of reducing plastic waste, **we don't need to empty bins at the end of the day** if it is less than half full of paper. If you throw food scraps or packaging, then empty it.

**Happy printing ! We hope to see you having fun working in our studio and at Skill Share and Exhibitions.**

**Petra and Kyla**



# PAWA Skill Share Saturdays

10am to 2pm, PAWA Studio, usually the first Saturday every month



*Pics: Left, Matt van Wyk, Petra Sara and Haya Cohen sharing skills. Right, Julie Fowell with the reveal of her lovely print. Pics; Elizabeth Morrison.*

*After the great success of our bring your own project in February we will be repeating that in **March**. In **April**, **Shelley Cowper** will give a presentation on the **Overwintering Project** so that we can begin to prepare our prints for the **Summer on Swan** exhibition at **Nyisitor Studio** in **October**.*

*Please feel free to email [admin@pawa.org.au](mailto:admin@pawa.org.au) with any topics you would like us to cover at your skill share sessions.*

*The Ebb and Flow team will be coming into the studio after skill share to continue their work on this fab project while the committee holds its monthly meeting in a separate room.*

*We look forward to your company & sharing your knowledge & enthusiasm.*

## ***Next Skill Shares: Mar 7<sup>th</sup> & Apr 4<sup>th</sup>***

*Come for all or part of the session 10 am to 2pm.*

*Wear closed shoes and maybe an apron in the studio.*

*Cost \$15. Some materials are free with good paper for printing available to buy.*

*Free tea and coffee, and please bring snacks to share. Bring your own lunch.*

*Held at the PAWA Studio, Tresillian Art Centre, Nedlands*

# Summer on the Swan

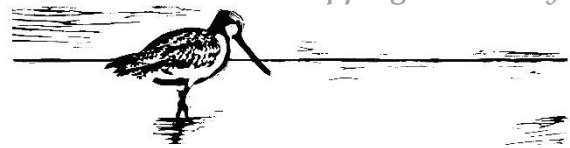
**PAWA and Swan Estuary Reserves Action Group( SERAG) are collaborating to add to the Overwintering portfolio and exhibit in 2020 opening on 10<sup>th</sup> October which is Migratory Bird Day.**



**The exhibition will be at Nyisztor Studio.**

## The Overwintering Project

*Mapping Sanctuary*



### Project Description, Dec. 2018

*'Overwintering': to spend the winter; e.g.: 'many birds overwinter in equatorial regions'*

### INTRODUCTION

The Overwintering Project is an environmental art project inviting artists from Australia and New Zealand to visit, research, and respond to the unique nature of their local migratory shorebird habitat. Australia and New Zealand have over 100\*internationally important shorebird overwintering sites#. These sites are not interchangeable: each possesses a unique combination of physical and biological features that make it the perfect sanctuary for migratory shorebirds to return to year after year.

## PROJECT AIMS

- to raise awareness of Australia and New Zealand as the major destination for migratory shorebirds of the East Asian-Australasian Flyway, as they spend the greatest single portion of their migratory cycle on our shores (Sept./Oct. – April/May)
- to raise community and individual awareness of the intrinsic value and uniqueness of local shorebird habitat
- to map a personal response to the richness of our shores
- to link artists around Australia and New Zealand

*'Knowledge bestows ownership; uniqueness bestows value.'*

## THE OVERWINTERING PRINT PORTFOLIO

Printmakers are invited to create and contribute one print in response to the unique nature of their local shorebird habitat. In pondering how their local habitat is precious to shorebirds, artists are also invited to reveal how it is precious to them. Migratory shorebirds provide the focus for the project, but artists can respond to any aspect that they perceive as rendering the area unique e.g. the geology, prey species, tidal patterns, flora, other local native fauna etc.

Artists can contact the project co-ordinator for information about their local shorebird habitat.

Contributed prints will become part of a unique print portfolio that will provide an in-depth personal response to our unique coast and the sites on which our migratory shorebirds depend. At the project's end, the portfolio will be donated to a state or national collection.

Conditions to join the Overwintering Project Print Portfolio:

- artists are required to visit their local shorebird habitat and create a new print in response to it,
- editions can be of any number, but artists are required to submit two copies of the print to the co-ordinator: one to exhibit and one to sell to raise funds for shorebird research
- any medium of original print is accepted
- prints must be printed on good-quality printmaking paper
- prints must be printed on paper 28 x 28cm; any image size within these bounds is accepted
- artists are required to submit a good-quality image of the print to the project (300dpi and no smaller than 1MB), image caption including title and medium, a 100 word artist statement including a description of your site and its location
- artists are required to pay an administrative charge of \$25\*\*\*

This project is expected to continue for at least three years. The project website will list Overwintering Project exhibitions and deadlines and display images of the art generated in response to each site.

Informal groups of printmakers and/or print workshops are invited to hold their own Overwintering Exhibitions. The conditions are as below for organising bodies and galleries.

If an artist would like to organise a solo exhibition around the project theme, to contribute more than one work, or to create an artists book, please contact the project co-ordinator.

The Overwintering Print Portfolio provides both the fundraising aspect of the Overwintering Project and the enduring core of work that can be exhibited at any time to aid shorebird or coastal conservation.

Artists will be alerted to upcoming deadlines through the project newsletter and the project website (<http://www.theoverwinteringproject.com>)

The Overwintering Print Portfolio will be cumulative, i.e. prints will continue to be accepted until the end of the project. This means that if an artist misses a deadline or does not hear of the project until after a deadline, there will be other opportunities to join the project until the project ends.

## **FOR ORGANISING BODIES**

Councils, schools, BirdLife groups, NPWS services etc. that have an interest in raising awareness of their local shorebirds and shorebird habitat are invited to organise Overwintering Project exhibitions.

As co-ordinator I will document and publicise the project through the project website and facebook page, will help seek further publicity and, if required I will try to co-ordinate with local services to provide talks and information about the local shorebird habitat and species. While I am unable to assist with funding, the benefit of joining the project is that it will build a national picture of co-ordinated events so that people realise how important the coasts of Australia and New Zealand are to the survival of migratory shorebirds.

In order to be part of the Overwintering Project organisers must

- Discuss the scope and shape of the local exhibition with the project co-ordinator



- Register the project with the project co-ordinator and supply details (dates; opening time; venue; participants) to be publicised on the project's website
- Title the exhibition 'The Overwintering Project: [location]' (e.g. The Overwintering Project: Maroochydore)
- Use the Overwintering Project logo in publicity and gallery signage
- Provide participating artists with information about their local migratory shorebird habitat, which can include information on any aspects of the local environment
- Provide images from the exhibition to be included as documentation on the project website
- Provide the co-ordinator with a 150 word description of the local shorebird habitat to appear on the website and with a list of participating artists

If it is a print-media exhibition, and the prints are to become part of the Overwintering Print Portfolio, the conditions and requirements for entry are as detailed in the Overwintering Print Portfolio section above.

## FOR GALLERIES

Galleries are welcome and encouraged to hold iterations of 'The Overwintering Project: Mapping Sancturay'. As long as two copies of any prints made for the project are forwarded to the co-ordinator by the artist or the gallery as per the above conditions, the gallery is under no obligation to donate any proceeds to the project.

To be part of the project the conditions are as above for Organising Bodies, except re 'providing participating artists with information about their local migratory shorebird habitat'. If the gallery is unable to fulfil this condition, the co-ordinator will help to organise a local information session for participating artists. Additionally, galleries can choose an alternate name for the exhibition, as long as it is stated somewhere prominent, including in all publicity materials, that it is an iteration of the Overwintering Project.

\*\*\*Printmakers who participate in an Overwintering Project exhibition in a gallery that charges a commission on the sale of prints are waived the administration charge for joining the project

## BACKGROUND

The Overwintering Project is designed to be organic in nature. In my experience of co-ordinating the shorebird-related project, 'The Flyway Print Exchange', the idea of the Flyway and the shorebirds that migrate annually along it resonated with far more artists than could practically join the original project. We overcame this limitation by holding other exhibitions where local artists could make related artwork and exhibit these alongside the Flyway Print Exchange. This led to some beautiful exhibitions, but it would have been more satisfying to incorporate those artists' works into a

larger project. The Overwintering Project is designed to be able to contain the works of as many artists as want to be a part of it.

Australia has 36 species of migratory shorebirds that breed above the Arctic Circle in Siberia and Alaska, migrating south to spend the major part of their migratory cycle (October – May) on the shores of Australia and New Zealand. The route they fly annually between their two homes is called the East Asian-Australasian Flyway, and their journeys link 23\*\* countries from New Zealand to Russia along the coast of Asia through which they fly, stop to rest and refuel, and breed. They travel this 25,000 circuit every year of their adult lives.

Largely due to their dependence on habitat in every one of the 23 Flyway countries – most of which number among the fastest-growing economies on the planet – migratory shorebirds are the fastest declining group of birds in Australia. As their home for the majority of the year, we have a particular responsibility in Australia and New Zealand to preserve their critical overwintering habitat. Through the Overwintering Project I hope to raise awareness of migratory shorebirds – their existence and their needs – to help us do our part to preserve the lives of these extraordinary creatures.

This project is endorsed by Bird Life Australia and by the East Asian-Australasian Flyway Partnership.

## FOR FURTHER INFORMATION

For further information including a map of sites, or to enquire about joining the project, please contact Kate Gorrings-Smith, Overwintering Project Co-ordinator.

M: 0432 322 408

E: [overwinteringproject@gmail.com](mailto:overwinteringproject@gmail.com)

W: [www.kategorringsmith.com.au](http://www.kategorringsmith.com.au)

[www.theoverwinteringproject.com](http://www.theoverwinteringproject.com)

\*the existing list of sites was identified in the paper Bamford M, Watkins D, Bancroft W, Tischler G and J Wahl. 2008. Migratory Shorebirds of the East Asian - Australasian Flyway; Population Estimates and Internationally Important Sites. Wetlands International Oceania. Canberra, Australia.

#many of these sites have global significance and are also listed under the **Ramsar Convention Treaty** as internationally significant wetlands ([www.ramsar.org](http://www.ramsar.org)), and are **Key Biodiversity Areas** (A Global Standard for the Identification of Key Biodiversity Areas was launched by BirdLife International and ten other leading conservation NGOs in September 2016; <http://www.birdlife.org.au/projects/KBA>).

\*\* The **East-Asian Australasian Flyway** extends from Arctic Russia and North America to New Zealand and is used by over 50 million migratory waterbirds. The countries that comprise the East-Asian Australasian Flyway are: the USA (Alaska); Russia (Siberia); Mongolia; China; North Korea; South Korea; Japan; the Philippines; Vietnam; Laos; Thailand; Cambodia; Myanmar; Bangladesh; India; Malaysia; Singapore; Brunei; Indonesia; Timor; Papua New Guinea; Australia and New Zealand.



## Introducing Roland Berzins

PAWA Auditor.

For many years Roland has audited our accounts annually and provided PAWA with some very sound guidance to help keep things in tip top order. Roland has always had a keen interest in printmaking and each year one of us has donated a print to his collection as a show of appreciation for his services. This year it was my turn.

Photos : Top, Roland receiving the print 'Transformation' from PAWA President Elizabeth Morrison. Background print/mixed media work by Aloma Berg. Photo: Petra Sara. Bottom, Petra and Elizabeth in front of a selection of prints in Roland's West Perth office. (prints by L. to R. Rosmary Mostyn, Chris Pullin, Hilda Klap and Shelley Cowper). Photo: Roland Berzins.

# THE AUSTRALIAN BOOKPLATE DESIGN AWARD

FIRST PRIZE \$10,000 TOTAL PRIZE POOL \$20,000

The richest bookplate design award world wide



Illustration:  
Geoffrey Ricardo  
Bookplate for Himself  
Etching & Aquatint  
126 x 101mm  
Winner 2015

The Keith Wingrove Memorial Trust conducts The Australian Bookplate Design Award to increase interest in the artistic value of *Ex Libris* Bookplates ... artists, designers, amateur artists and students are now invited to design an *Ex Libris* Bookplate in any medium and enter this unique Australian design award.

**ENTRY FOR THIS AWARD IS FREE-OF-CHARGE**

[www.bookplatedesignaward.com](http://www.bookplatedesignaward.com)

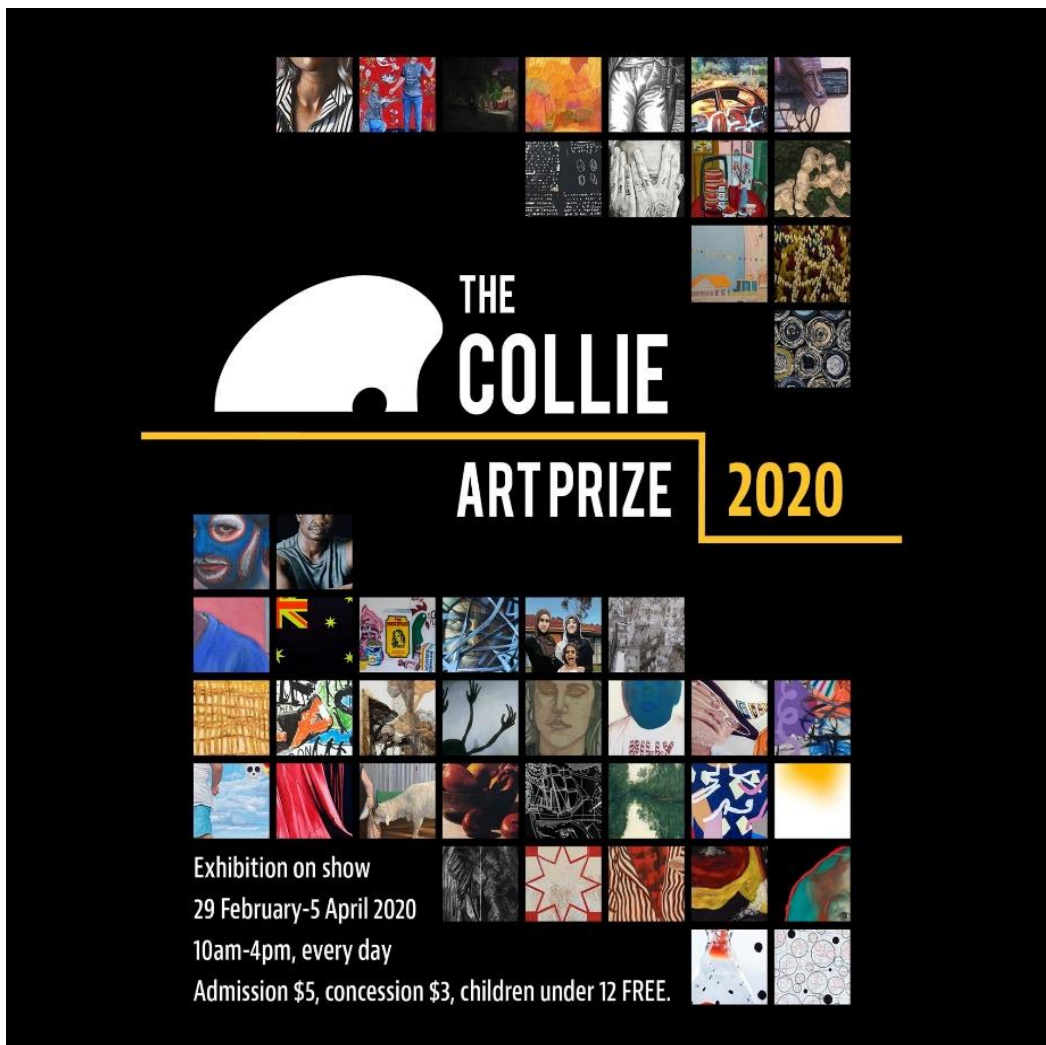
[www.facebook.com/AustralianBookplateDesignAward](https://www.facebook.com/AustralianBookplateDesignAward)



# Exhibitions

Email [admin@pawa.org.au](mailto:admin@pawa.org.au) to have your exhibition included here. Deadline for the next newsletter is 20<sup>th</sup> February 2020.

What are you doing this year? Please let us know when you are exhibiting and we can include it in the newsletter or email your invite out to our members.



Congratulations to PAWA members Elmary Steyn and Emi Ninoseki who have been selected as finalists in this prestigious award exhibition.



Opening this weekend as part of the Highway to Hell Event.  
 Sunday March 1<sup>st</sup> to March 8<sup>th</sup>.  
 Nysztor Studio.

PAWA members Dallas Perry and Jo Darvall are among the artists who will have works on display.



Sheridan's Exhibition by Emma Jolley.  
 At Midland Junction Art Centre until 11<sup>th</sup> April.

[midlandjunctionartscentre.com.au/exhibitions/sheridans](http://midlandjunctionartscentre.com.au/exhibitions/sheridans)

# Artist Opportunities

*Please go to the websites listed for more information on terms and conditions and to confirm closing dates.*

## VASSE ART AWARD 2020

Annual regional art award open to all Australian artists

Vasse Primary School, Vasse WA

When: 11 – 18 APRIL

Open Award: \$8,000

**Entries Close: Monday 9 March**

Enquiries: [www.vasseartaward.org.au](http://www.vasseartaward.org.au)

## PUBLIC ART COMMISSION

City of Joondalup Leisure Centre, Craigie WA

Artist Fee: \$20,000

**EOI Close: Monday 9 March**

Enquiries: [www.joondalup.wa.gov.au](http://www.joondalup.wa.gov.au)

## MINNAWARRA ART AWARDS 2020

Armadale District Hall, Armadale WA

Annual prestigious awards open to West Australian artists.

Selected finalists will be notified.

When: 1 – 17 MAY

Open Award: \$5,000 Gerry Gauntlet Award (non acquisitive)

**Entries Close: Monday 9 March**

Enquiries: [www.armadaleartsfestival.com.au](http://www.armadaleartsfestival.com.au)

## **BEVERLEY ART PRIZE 2020**

Beverley Station Arts Gallery & Platform Theatre, Beverley WA

52<sup>nd</sup> Annual art exhibition open to all West Australian artists

When: 9 – 13 APRIL

Open Award: \$5,000 (non acquisitive)

**Entries Close: Friday 13 March**

Enquiries: [www.beverleystationarts.com](http://www.beverleystationarts.com)

## **THE STANTHORPE ART PRIZE 2020**

Stanthorpe Art Gallery, Weeroona Park, 15 Lock St, Stanthorpe, Qld

Biennial art prize established 1972 open to Australian artists working in any medium including print media.

When: 5 JUNE – 29 JULY

Awards: Total \$50,000 (Print Media: \$3,500)

**Entries Close: Monday 16 March**

Enquiries: [www.srag.org.au](http://www.srag.org.au)

## **RAVENSWOOD AUSTRALIAN WOMENS ART PRIZE 2020**

Ravenswood School for Girls, Gordon, NSW.

Annual art prize for emerging and established female artists in Australia

When: 29 MAY – 14 JUNE

Open Award: \$35,000

**Entries Close: Wednesday 18 March**

Enquiries: [www.ravenswoodartprize.com.au](http://www.ravenswoodartprize.com.au)



## **CITY OF WANNEROO ART AWARDS/EXHIBITION 2020**

Wanneroo Gallery, 3 Rocca Way, Wanneroo

Annual exhibition and art awards open to all artists residing in West Australia

When: 16 MAY – 17 JULY

Open Award: \$7,500 (acquisitive)

**Entries Close: Friday 3 April or when max.no. 230 of entries received**

Enquiries: [www.wanneroo.wa.gov.au](http://www.wanneroo.wa.gov.au)

## **FLEURIEU BIENNALE 2020**

Various venues in McClaren Vale, SA

Open to all Australian visual artists. Selected finalists will be notified 27 APRIL.

Theme: Of the Earth

When: 13 JUNE – 19 JULY

Open Awards: 2D (\$20,000) Sculpture (\$20,000)

**Entries Close: Friday 3 April**

Enquiries: [www.artprize.com.au](http://www.artprize.com.au)

## **2020 NATIONAL WORKS ON PAPER 50<sup>TH</sup> ANNIVERSARY AWARDS**

Mornington Peninsular Regional Gallery, Mornington, VIC

Biennial Works on Paper Awards are open to all Australian artists working on or with paper.

Selected finalists notified 12 MAY.

When: 22 SEPTEMBER – 22 NOVEMBER

Major Award: \$15,000 (acquisitive)

**Entries Close: Sunday 19 April**

Enquiries: [mprg@mornpen.vic.gov.au](mailto:mprg@mornpen.vic.gov.au)

# Thank you to our sponsors

## GENERAL:

Future Engineering (printing press)

Phone: 08 9470 3540

Email: [info@futureeng.com.au](mailto:info@futureeng.com.au)

<http://futureeng.com.au>

morrisonart

Contact: Liz Morrison

[www.facebook.com/printingfun4u/](http://www.facebook.com/printingfun4u/)

Phone: 0448 087082

Rosily Vineyards

Margaret River

[www.rosily.com.au](http://www.rosily.com.au)

Talison Lithium

[www.talisonlithium.com.au](http://www.talisonlithium.com.au)

## ART SUPPLIES

Jacksons Drawing Supplies Pty Ltd

[www.jacksons.com.au](http://www.jacksons.com.au)

PAWA members receive a 15% discount

Oxlades Art Supplies

[www.oxlades.com.au](http://www.oxlades.com.au)

PAWA members receive a 15% discount

## FRAMING

Art Framers Gallery (Claremont)

[www.artframers.com.au](http://www.artframers.com.au)

PAWA members receive a 20% discount

Quattro Framing

124 Wellington St, Mosman Park WA 6012

Phone: (08) 9293 1011

