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australian  
print  
workshop

ANDREW BROWNE

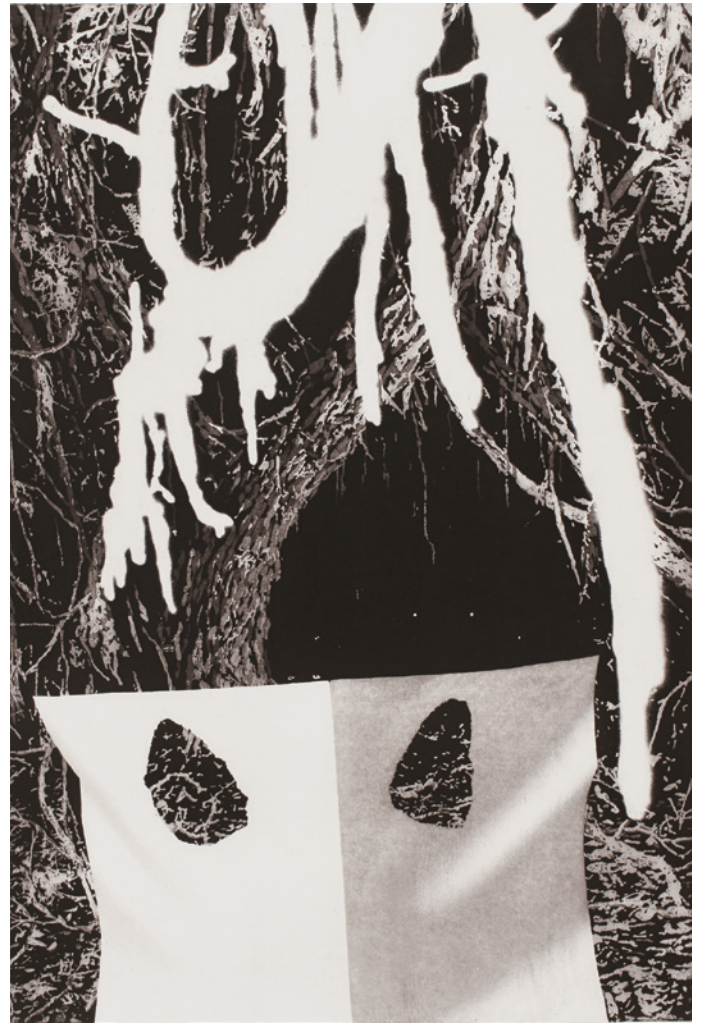
SIX INTAGLIOS

Australian Print Workshop Collie Print Trust Printmaking Fellow





'FICTIONS #1'  
Hard-ground, aquatint, drypoint, roulette and soft-ground



'FICTIONS #2'  
Aquatint and drypoint

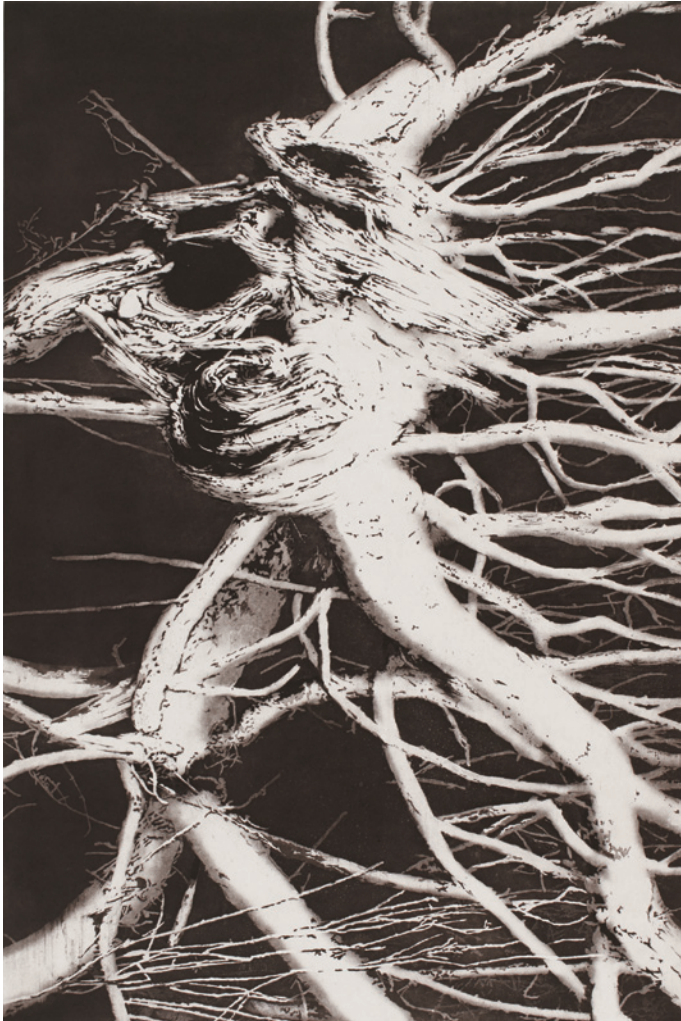


'FICTIONS #3'  
Lift-ground, aquatint and drypoint



'FICTIONS #4'  
Hard-ground, burnishing, aquatint and drypoint





Robert Rauschenberg once explained, "I actually had a kind of house rule. If I walked completely around the block and didn't find enough to work with, I could take one other block and walk around it in any direction—but that was it. The works had to look at least as interesting as anything that was going on outside the window."

Andrew Browne adopts a similar approach in constructing his images. He uses everyday urban detritus found in his neighbourhood and in the midst of his travels; photos of random graffiti, branches washed up on the banks of inner city creeks, discarded wooden panels adorned with construction company logos and ripped pamphlets littering the streets. These images all find their way into Browne's evolving collection of source material.

Many of these disparate components have been drawn together in the intaglio prints Browne produced at the Australian Print Workshop as part of the APW Collie Print Trust Printmaking Fellowship. Working under the guidance of APW printers Martin King and Simon White, Browne demonstrates a remarkable ability to exploit a wide range of techniques in order to achieve his gritty urban landscapes.

Rich, velvety tones of aquatint draw the viewer through a tangle of branches into the murky depths of a lair in the large print 'A HOLLOW' 2013. These branches, which also appear in the suite 'FICTIONS #1–#5' 2013, are constructed with painterly hard ground lines that twist and turn, revealing faces and bodily parts in the midst of their gnarled forms. Subtle tonal gradations are attained through the careful use of sprayed acid resistant grounds and repeated applications of aquatint. The resulting seductive imagery is almost sculptural in its description of three-dimensional forms and imbued with a sinister, psychological undercurrent. Stray marks litter the surfaces of the prints - these incidental textures are the result of foul biting and remind the viewer of the physicality of the etching process. They also recall the texture of the streetscapes from which the images were derived.

Through this project Browne, primarily a painter, has broadened his practice and clearly enjoyed the multilayered processes required to complete each print. The alchemy of turning a piece of copper into a print matrix filled with dense textures and gleaming smooth surfaces is a revelation, especially as the freshly printed paper is pulled away from the inky depths of the plate.

#### **Kirrily Hammond**

Curator - Collection  
Monash University Museum of Art

#### **'FICTIONS #5'**

Lift-ground, aquatint, spit-bite and drypoint

Each work drawn on one copper plate by the Artist.  
All works produced in collaboration with APW Senior Printer Martin King.

'A HOLLOW' printed in an edition of 15 plus proofs by APW Senior Printer Martin King.  
Image size: 89.5 x 119 cm. Paper size: 103 x 132.5 cm  
'FICTIONS #1 – #5' printed in editions of 10 plus proofs by APW Printer Simon White.  
Image size: 89 x 59.5 cm. Paper size: 105 x 75 cm



'A HOLLOW'  
Aquatint



Published on the occasion of the exhibition

**ANDREW BROWNE**

**SIX INTAGLIOS**

**Australian Print Workshop Collie Print Trust Printmaking Fellow**

held at Australian Print Workshop Gallery, Melbourne

18 May – 22 June 2013

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Australian Print Workshop  
210 Gertrude Street, Fitzroy, Victoria 3065  
PO Box 1236, Collingwood, Victoria 3066

Telephone 03 9419 5466  
auspw@bigpond.com  
www.australianprintworkshop.com  
Gallery hours: Tuesday to Saturday 10am–5pm

Andrew Browne is represented by Tolarno Galleries, Melbourne

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**ARTS  
VICTORIA**

