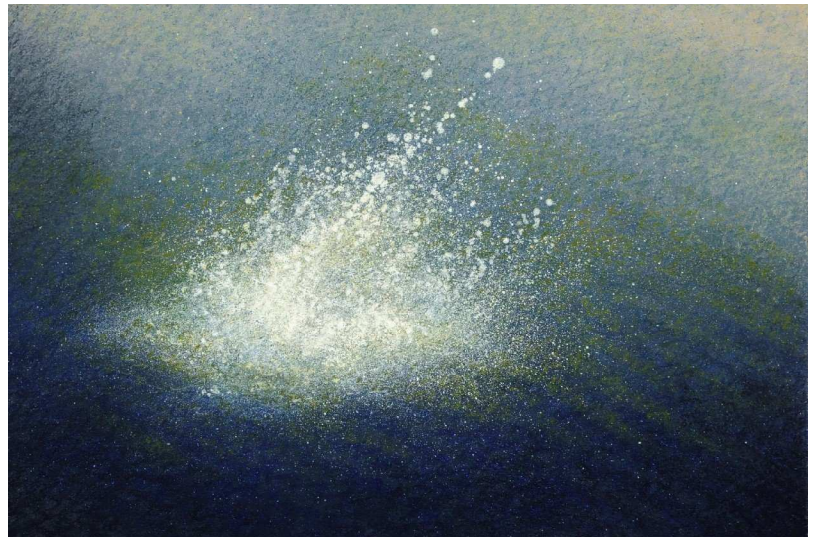


**hanna kay**





**hanna kay**



© hanna kay 2014

title image: **random moment** 2013 - 2014 (detail), oil on paper 56 x 76 cm

below: **random moment** 2013 - 2014 (detail)



## HANNA KAY

Hanna Kay settled in the Hunter Valley in NSW in 2000 and is proud to have a small property and a large studio away from a crowded city where she can devote her energies to her painting. Her career has been extraordinary compared with most Australian artists. She was born in Tel Aviv, Israel, studied in Vienna, Austria and transferred her studio to New York where she lived and worked for a decade. She migrated to Australia in 1989 and lived in Sydney for 10 years. She graduated from the University of Sydney in Philosophy and Semiotics, and has been teaching at the university's School of Languages and Cultures for several years. Currently she is a Doctor of Philosophy's candidate at the University of Sydney College of the Arts.

At her property in the valley she absorbs the landscape around her. She focuses not on the rolling hills but hones in on tiny details of the bush at ground level. Her new interest became images such as patches of grass, birds' nests on the ground, wet and dry stones and small pools of water with undulations of soil beneath as though made by a tractor tyre. Water and its reflections hold a strong fascination for Kay.

Pertinent to Kay's artworks is her statement about substance and absence: "I have been exploring different aspects of opposites, such as the concept of concave/convex. What intrigues me is that the very same line that creates concave automatically creates convex; two opposites, each existing by virtue of the other."

Further, on her subject-matter and perception of it, Kay wrote: "I use ordinary situations and ordinary elements. The character of a work of art is defined upon viewing. For some viewers the works provide familiarity and comfort, while others feel alienated and frightened. There might be correct and incorrect interpretations of a work of art, but I am concerned with getting the viewer to engage with the work rather than with articulating meaning."

"My work," she said, "is an outpouring of uncertainties; a dialogue between the probable and the improbable."

Kay explores and challenges ways we perceive our surroundings and humankind's affect on the environment. She looks at the world with a tightly focused and intense view. Uncompromising in the pursuit of her goals in art, she would not take on work that would take her a long way from her key interests. However, she is stimulated by new challenges, such as the commission to paint Jewish migration to the Hunter Valley, which she based on an old cemetery in the region. Painting graveyard, morbid as the idea first seemed to her, provided her an opportunity to engage in her quest to portray the intrinsic qualities of light and water.

In 2008 Hanna wrote, "The ethereal qualities of water seduce me. Its physical and optical properties fascinate me. On one hand, the elusive nature of a surface that reflects its surroundings, that absorbs the light, and that interacts with the atmosphere. On the other hand, water is a substance with no intrinsic formal characteristic such as colour or form, and yet causes its physical environment to be in a

state of continual flux.”

“While painting,” Hanna has said, “I don’t think about what the work says. A painting of mine is not a statement. Rather, it is a droplet in an infinite stream of artworks, some of which I will make, while others will remain part of an imaginary necklace.”

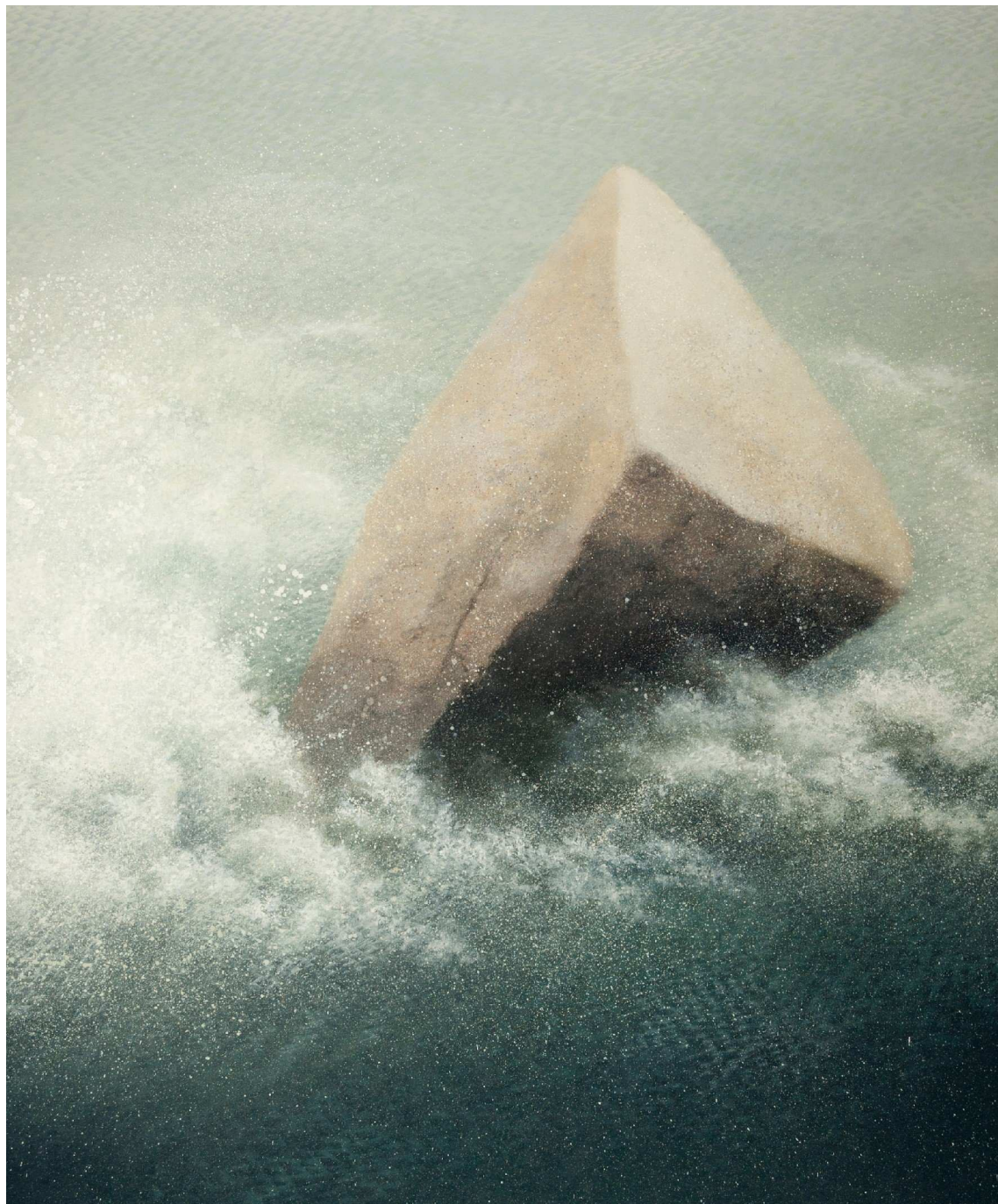
Kay’s paintings over the past 20 years suggest that the attainment of beauty is not a key concern for her. In fact, she often remarks how her early doll pictures were “quite horrible.” Ugliness attracts and holds attention, often more than beauty does.

The captivating detail in Hanna’s pictures is not painted for its own sake. The close focus stems from Hanna’s intense study of the 16th century masters’ classical paintings. She uses the medium of tempera, which entails laboriously building up paint surfaces, layer on layer, to achieve a glowing and intense quality in her work. Hanna’s commitment to her art is admirable. Her works have a mesmerising and meditative quality. They take us to another place.

Katrina Rumley, director  
Moree Plains Gallery

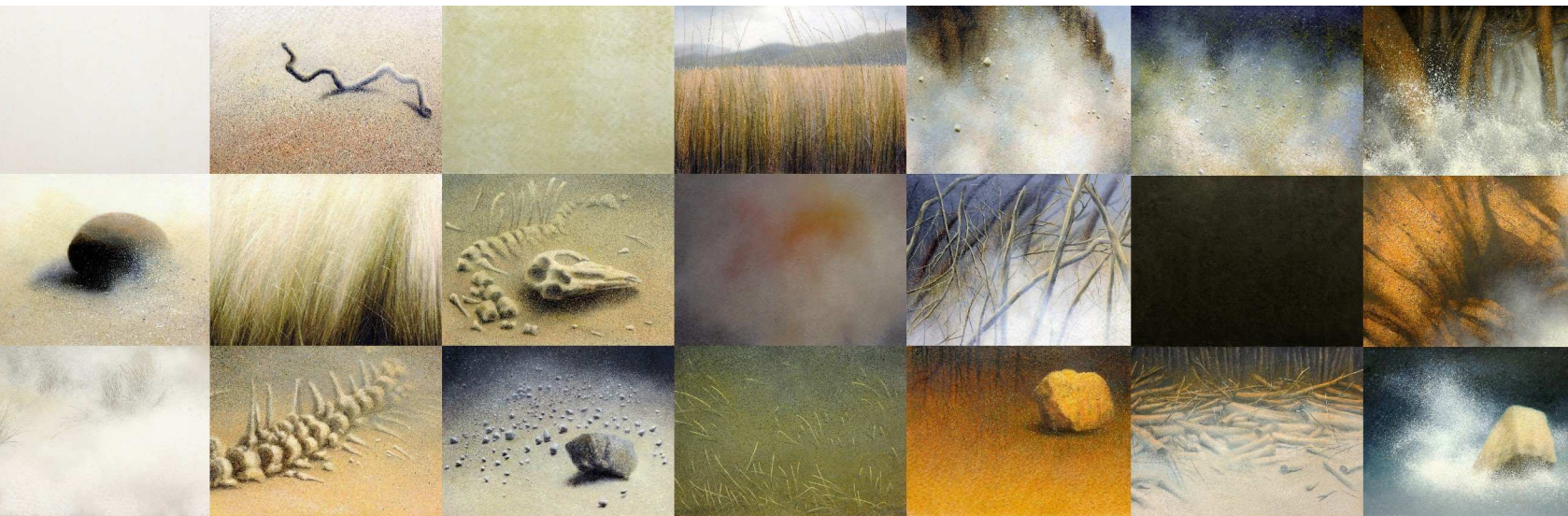
**impact 2** 2012, oil and tempera on linen 155 x 140 cm





Making marks on paper or a canvas is an inquiry and a discovery. It is a way of thinking through glimpses of ideas. Sometimes the first thing I discover is that I don't really know what these marks mean. Tentatively I trail behind the brush, which seems to be, quite independently of me, attempting to break through an opaque curtain. I know that the information I am looking for is there, on the tip of my brush. But at times it is impossible to put it on the blank surface so that I might see what I have just imagined.

**...on the tip of my brush**  
2004-2014



**random moments** 2013 - 2014, oil sticks & oil pastels on Arches Huile paper 56 x 76 cm (42 individual works) 180 x 1100 cm





*In almost all climes the tortoise and the frog are among the precursors and heralds of this season, and birds fly with song and glancing plumage, and plants spring and bloom, and winds blow, to correct this slight oscillation of the poles and preserve the equilibrium of nature.*

*Henry David Thoreau*

Having grown up in one environment and migrated to live in several others before ending up in rural Australia, I tend to make art which is inspired by encounters with the natural world. In my art I examine aspects of nature and their relationship to our everyday lives; to express the lure of the landscape, its strength and paradoxes.

As such the focus of my art is not necessarily on the majestic – rather, I choose to engage with forces that act upon the fragments, and to examine the nature of their changeability. As a result my artworks act as metaphors alluding, through their subject matter, to our everyday experiences.

My artworks are based on ideas and concepts which I prefer to explore on two dimensional surfaces. I use a technique which I have developed over many years, based on the old masters painting technique I'd learnt in Vienna. By layering paint and tempera the canvases develop a reality of sorts, with which I hope to entice the viewer to enter into a dialogue with the artwork; to perhaps reach beyond the surface and engage with the new spaces I created. HK



**Circle of fifths** 2013, oil and tempera on clay board 110 x 305 cm (16 panels)





**Impetus** 2012, gesso oil sticks and oil pastels on paper 120 x 160 cm



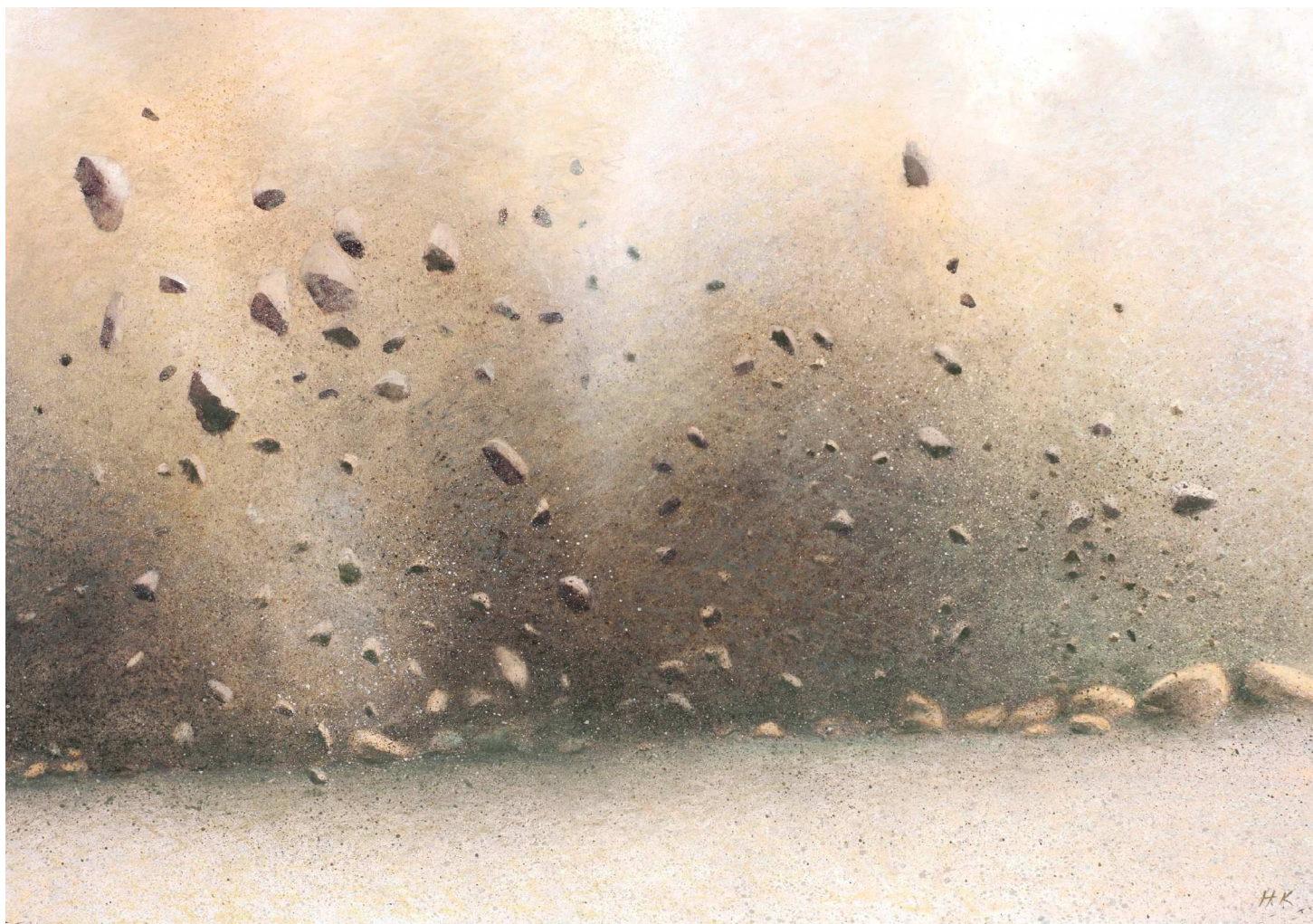
**balance** 2012, oil and tempera on linen 116 x 156 cm





**in flux – bet** 2012, gesso oil sticks and oil pastels on paper 90 x 115 cm





**in flux – vav** 2012, oil sticks & oil pastels on Scoellerhammer paper 51 x 71 cm











**in flux** – hei 2012, oil sticks & oil pastels on Scoellerhammer paper 51 x 71 cm

previous pages: **strewn** 2012, oil and tempera on linen 66 x 132 cm (2 panels)





**in flux – het** 2012, oil sticks & oil pastels on Scoellerhammer paper 51 x 71 cm



**terrain** 2012, oil and tempera on linen 155 x 140 cm





**mirage** 2011, oil and tempera on linen 155 x 140 cm



**impact** 2012, oil and tempera on linen 180 x 350 cm

## THE REAL AND IMAGINED WORLDS OF HANNA KAY

To see Sandro in the mountains reconciled you to the world and made you forget the nightmare weighing on Europe... He aroused a new communion with the earth and sky, into which flowed my need for freedom, the plenitude of my strength, and a hunger to understand the things he had pushed me toward. We would come out at dawn, rubbing our eyes, through the small door of the Martinotti bivouac, and there, all around us, barely touched by the sun, stood the white and brown mountains, new as if created during the night that had just ended and at the same time innumerable ancient. They were an island, an elsewhere.

Primo Levi, *Iron – The Periodic Table*, 1975

Hanna Kay's practice is akin to that of the alchemist. As she brings each pigment together from a particle to a whole, her paintings coalesce like a fine-grained concoction of conspiring elements. Kay's engagement with the earth's surface as a point of tension, force and fragmentation, reinforces its potential for change.

Kay's practice is based on a painting technique learned in Vienna from old masters of the 16th century. She has harnessed this antique practice over many years, layering oil paint and water-based white tempera to capture a unique and contemporary interpretation of reality.

When working on linen, the layering of oil paint and tempera gives Kay's work a particular quality of being

atomized and pixelated up close, yet cloudy and ephemeral from afar. It is a time-consuming process since each layer has to dry before she continues. The end result however is distinctive - the white tempera creating a luminous surface, which could not otherwise be achieved with white oil paint. When working on paper, however, Kay uses any medium that will adhere easily, such as watercolour, oil sticks, oil pastels and tempera. This is a faster and more immediate process, her preferred medium for developing new ideas.

Both *Impetus* (on paper) and *Terrain* (on linen) are perfect examples of her technique and differing approaches to each medium. These works were created as part of a larger body of work exploring a world in flux; a world where the weather turns large boulders into smaller ones, then into pebbles, then into sand grains, which in time will turn into boulders once again. It is a world where gushing river water bounces rocks around, smashing them into smaller stones, and depositing them as pebbles in the estuary where angry waves shatter them into sand. In turn the sand will be lifted back inland by the wind.

Kay grew up in city landscapes, a sharp contrast to her current rural existence in the upper Hunter Valley. She has left the hustle and bustle of her hometown Tel Aviv, and later sojourns in London, Munich, New York, Sydney and Vienna, to a place of quietude and contemplation.

Although inspired by the rugged Australian outback, there is also some sense of having been "elsewhere" in both

Impetus and Terrain. Yet each work, be it on paper or linen, speaks of a poetic delicacy, an intricacy drawn out from this rough and turbulent turf of the earth. Kay, like Sandro, loses herself in the outdoors, as far from the conscious constraints of language as she can be. She absorbs the varying shades of stones, which inspire the colour sources for pigments in these paintings. In her response to nature, her identity is both erased and emergent.

Kay speaks of her Jewish and Israeli heritage with reluctance: the pains of the past that she cannot forget, the intrinsic nature of her consciousness that shapes her. Kay's homeland is one she associates with aggression and the repercussions of war: unclaimed bodies, stories of brutality and lives needlessly lost. Yet Kay admits that there are dimensions to each moment. With darkness there is also its opposite; pain can only be known through its antonym. Kay's studies of darkness and light illuminate this notion. The artist herself explains in her process journals the fundamental dualities that inhabit her consciousness.

"Paradoxically, the essence of Jewishness is light and beauty. In its core there is an aesthetic quest, a search for the shards of an exquisite vessel. The Kabbalah and the Talmud offer several legends about the breaking of the vessel. In one the vessel was shattered in the first act of creation. It was a vessel made of varying mixtures of light,

which burst by the intensity of the light it was designed to contain."

Kay continues: "Light is both giver and taker, light and darkness being the underlying premises of Jewish belief – a dualism between creation as the distillation of light, and its separation from darkness. Light is an emanation that does not belong to earth, it exists from elsewhere, another reality. Darkness intensifies light, emphasising our desire for it."

Kay's paintings play with obscurity, that which we cannot see around or through. Clouds of dust burst in front of us, hiding the path below. Rocks hang in mid air, as though they are weightless balloons, overwhelming us and obscuring the space around them. They force us to question: are they sitting, falling, rising? Or does the artist simply create uncertainties, unknowing. Is she asking us to suspend our disbelief?

Weightlessness is an ongoing theme in Kay's work. Director of Moree Plains Gallery, Katrina Rumley, also observed this and spoke of the illustrative and symbolic power of water – an element with ethereal properties, a seductive absorber of light. Kay's waterscapes of grass, stones and floating twigs are offset by reflections of trees mired in the water, to a point where the distinction between the ground and the sky is indiscernible. Heaven and earth are intertwined as a beautiful and harmoniously balanced poem. The work



is often divided by panels and as such we experience their beauty as fragments rather than as a universal whole.

There is a constant flux and flow in Kay's work between liquid and solidity, between matter and vapidity, between rocks and remnants of rock, between being acted upon and acting upon. There is no victim or perpetrator, it is just action, at times violence, in its most pure form. Granulated remnants of rock in Kay's work attests to the sensuality of the Australian landscape that emerges through unity and discord within it.

Kay's ambivalence about her own heritage was fleshed out, literally and metaphorically, during her project Undertow, a commission she undertook to respond to the historic Jewish-only graveyard in Maitland. She noted the way in which the grass was overgrown, the stone was eroded through the elements of wind and water and the way the gravestones stood in various states of decline, from upright or at precarious angles, or had collapsed into the ground.

These gravestones in Kay's work are given a new mortality that is distinctive and instinctively felt. Kay avoids overt sentimentality by describing, through paint, the way these gravestones exist today: dilapidated, forlorn. Yet their anthropomorphic presence is bewildered and withered as the occupants of the grave might also be. There is something sorrowful and elegiac in the colour palette.

Almost indescribable, indecipherable colours of mustard greens and yellows, purples, greys and deep navy blues capture the watery floodplains, movements of water and eroding the engravings and inscriptions.

Historian Janis Wilton OAM pointed out that, while the cemetery has been neglected, it is never forgotten. Kay's work is perhaps not so much an illustration or retelling of the stories, however, it is rather an evocation of these faded memories being subsumed in nature.

Kay's work in the cemetery also explores the ambiguity between life and death, between nature and the denatured, and the eventual "re-naturing" of denatured nature. It is an expression of herself and her physical and metaphysical roots. Kay studied agriculture at school in Israel and went on field trips to a farm where they were put to work to weed, a task of which she loathed. Many years later, weeding gives her a kind of joy, putting her into a kind of trance through the constant rhythm of pulling. Weeds themselves have become an ongoing motif in her work, serving as broken threads of time passed, accumulations of time. Their removal creates forms both concave and convex - signs of absences and presences in her life. This is also evident in her studies of nests that allude to the notion of home and the abandonment of home - if not by force, then by agency.

In a way, Kay has carved out a space quite a distant from

her early work created while she was living in urban Sydney. The Dolls series is built around images of discarded vacant-eyed dolls of which, for the viewer, triggers unsettling thoughts of childhood, loneliness, possible abandonment, even ill intent. Yet this kind of unrest, a sense of things not quite as they should be, remains in Kay's most recent work. There is disturbance in her landscapes - a movement, a friction, an imminent rupture rumbling within it. In a sense, these works seem to be taken over by a cyclical power beyond the artist's own hand. Cycles, the sheer force of nature, provide an unrelenting source of energy for Kay's work.

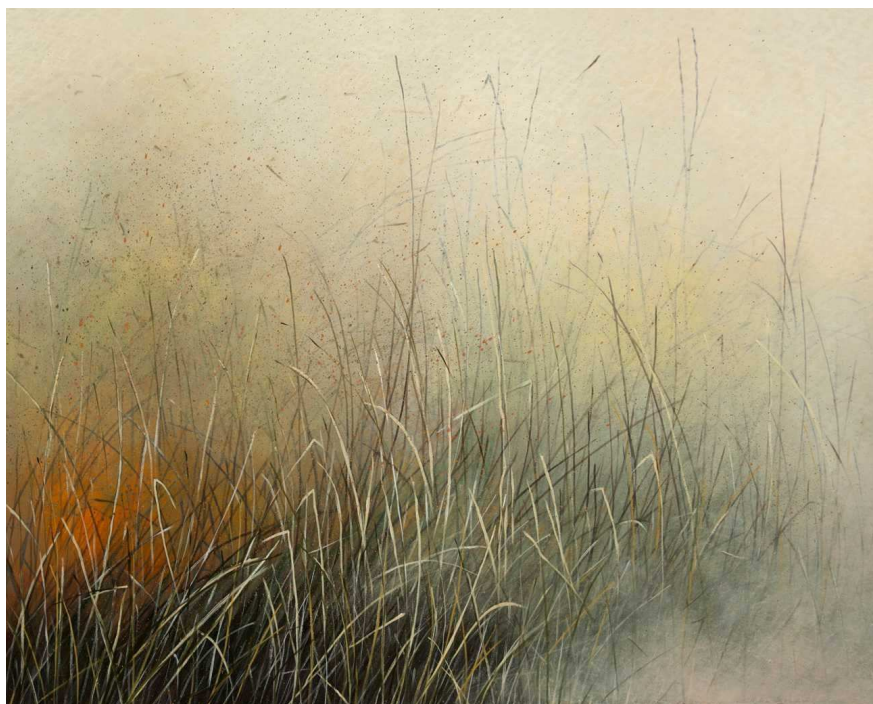
Again, the waterways appear as embodiments of calm meditation and tranquillity. Yet her floating rocks, ripples waves and spray evoke an unsettled spirit, a sense of trepidation. Alongside this anxiety is a gentle resilience, just as a rock endures erosion and gradual transformation through the constant of natural forces.

Kay's work goes beyond a given time and place, opening outward into something connected to humanity writ large. Real and imagined spaces collide, providing us with a kind of groundless, boundlessness with which to consider our place within her mysterious spaces.

Jessica Holburn,  
Curator & Arts Writer, July, 2014



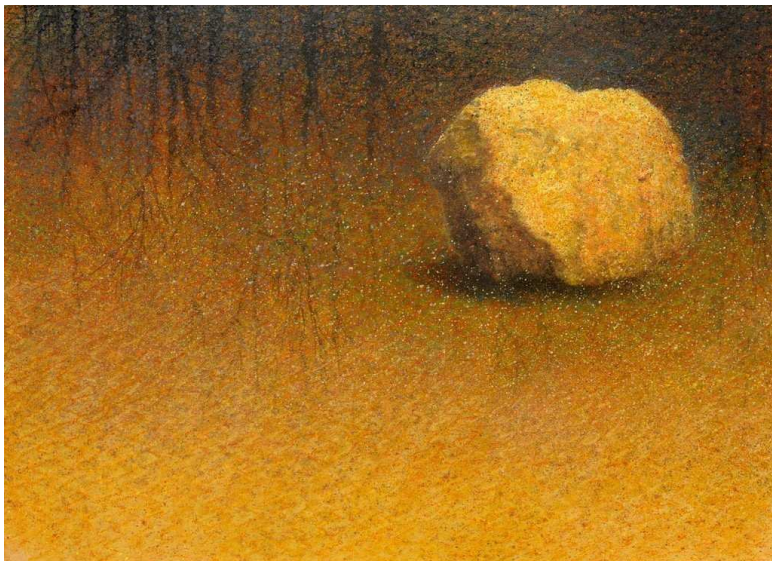
**thicket** 2013, , oil & tempera on linen 100 x 120 cm



**residue** 2012, gesso oil sticks and oil pastels on paper 90 x 345 cm (3 panels)

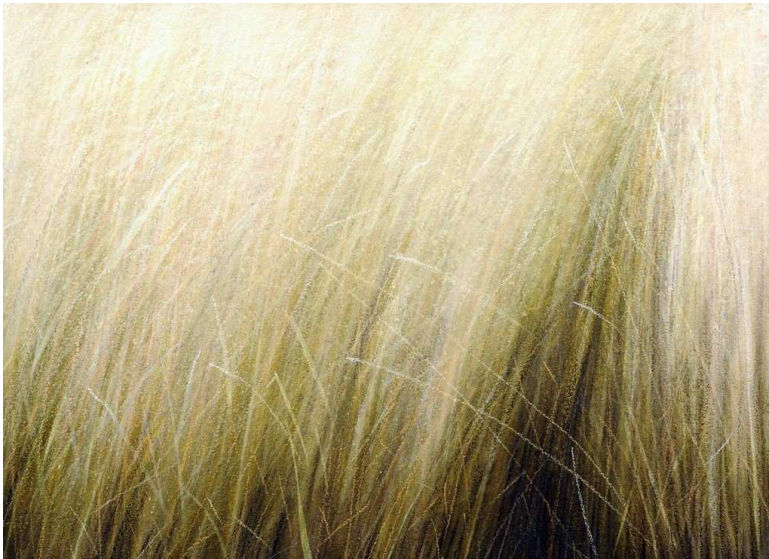






random moments 2013 - 2014 (detail)





### **circularity**

It seems that there isn't a shape in nature that affects me like the circle or the circular.

A stalk blowing in the wind forming a circle-like shape in the sand.

A pile of gathered leaves, trapped by the wind, whirling just above the ground.

The weather turns large rocks into smaller stones, and then into pebbles and finally into sand grains that in time will turn into sandstone. HK

















previous page: **concave/convex** 2011, oil and tempera on linen 155 x 300 cm (2 panels)





**fata Morgana** 2009, oil and tempera on linen 66 x 462 cm



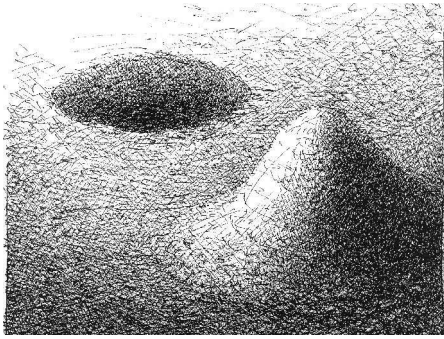


**shift 2** 2010 oil and tempera on linen 120 x 86 cm (2 panels)  
facing: **brushland** 2010, oil and tempera on linen 150 x 130 cm









The need to understand the forces of the natural environment had led me to the Australian desert. The first encounter was both powerful and humbling, an experience which had a profound effect on me and my artworks. It took several years before I was able to access this experience and assimilate it into my art.

The first time I went to the desert I was surprised by the lack of sweeping sand dunes. The parched desert that surrounds the Dead Sea is more like fossilized sand ridges and mounds. They form a maze of ravines and valleys that frame the basin of the salty lake. An awesome place where only a scorpion could hear you whisper and only a crow's cry might disturb the silence.

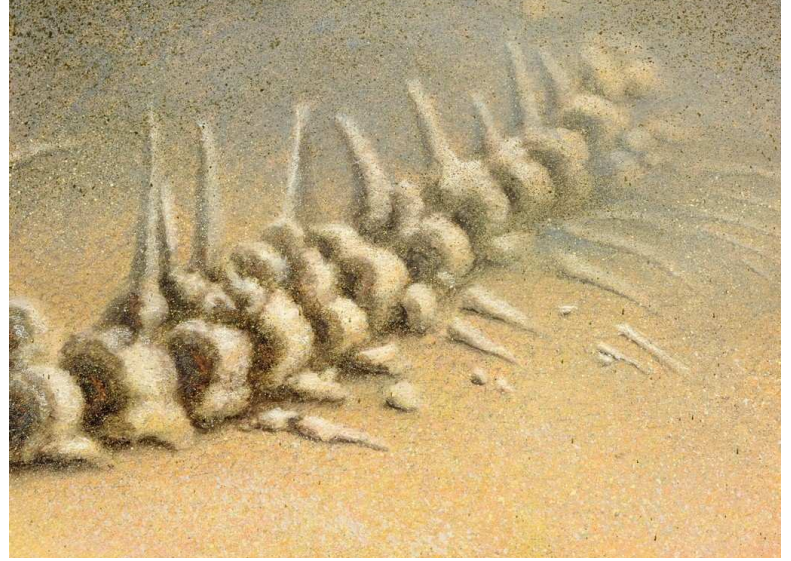
The first time I went to the Australian the quality of the light made the strongest impression on me. It washed over stones, shades of reds, yellows, whites and purples baking for eons in the unrelenting sun. It squeezed into nooks and crannies, swept shadows and distorted perspective. It altered space and transformed time.

HK



**drift** 2011, oil and tempera on clay board 92 x 61 cm





random moments 2013 - 2014 (detail)









**circularity a,b,c**, 2010, oil and tempera on linen 82 x 82 cm each



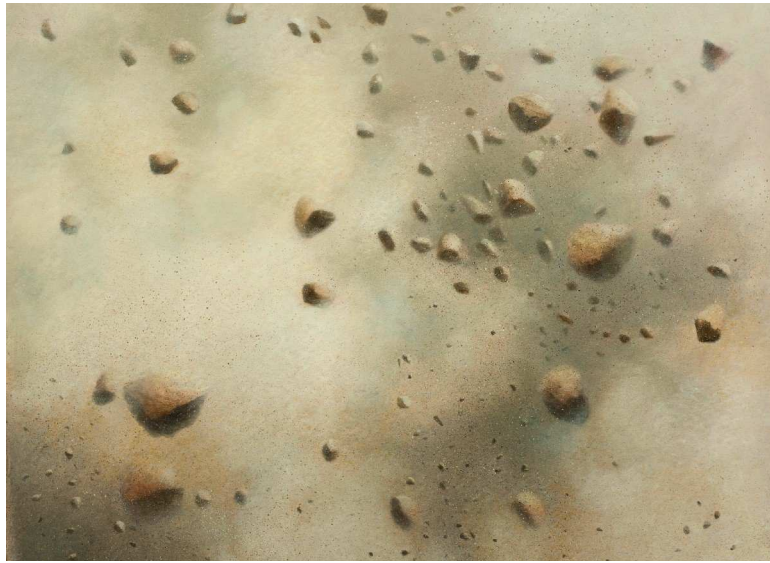
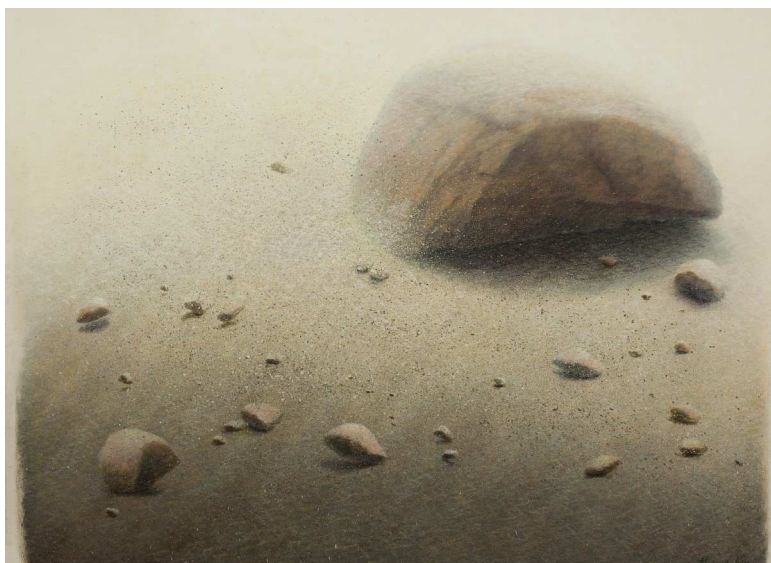






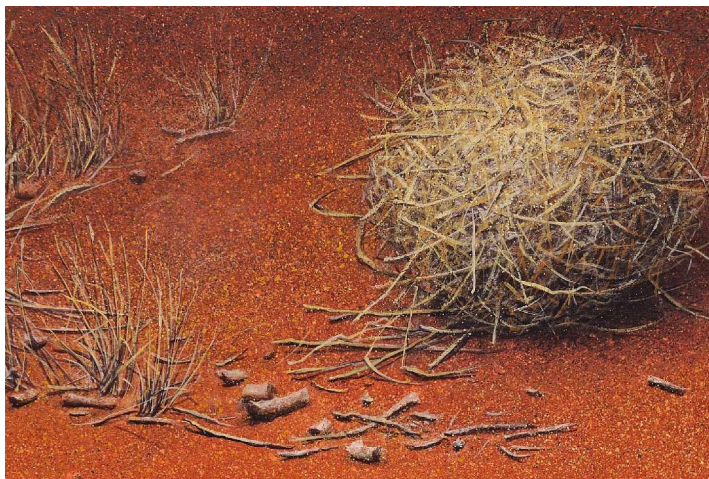
random moments 2014 (detail)





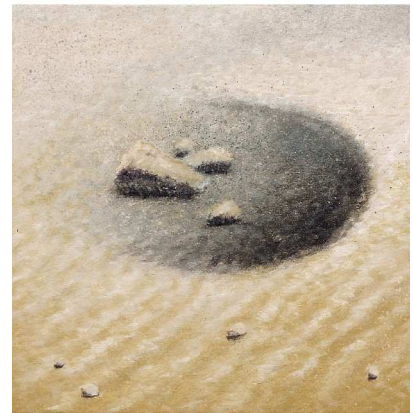
in flux series 2012, gesso oil sticks and oil pastels on paper each 90 x 115 cm





circularity series, 2010





**circularity** series, 2010

next pages: **borderline** 2011, oil and tempera on linen 2 panels 66 x 132cm











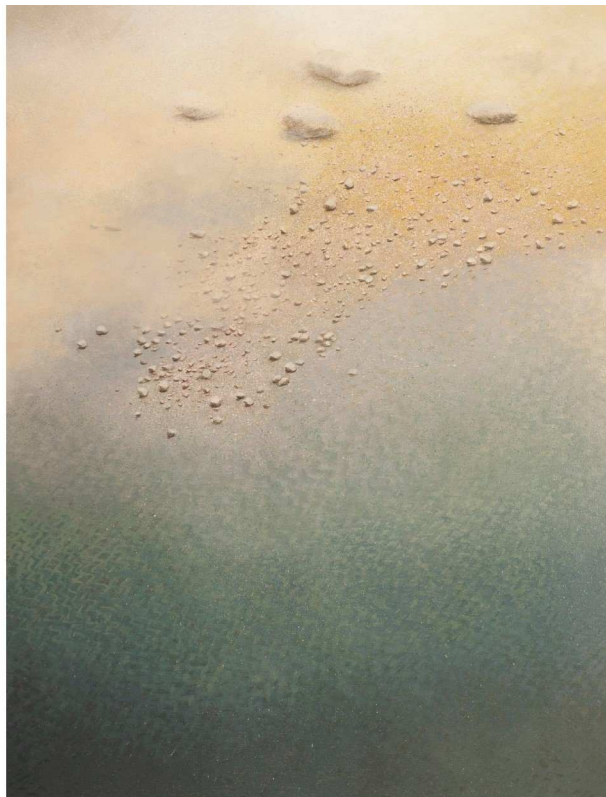


**grasslands** 2010, oil and tempera on linen 120 x 180 cm (2 panels)





estuary 1/6 2009, Oil and Tempera on Linen 120 x 90 cm







**estuary 2** 2011, Oil and Tempera on Linen 120 x 540 cm (6 panels)



Water has no memory.

Water is magic and fluid as well as awesome and unyielding. On one hand, an illusive surface that reflects its surroundings, that absorbs the light, and interacts with its environment; on the other hand, a substance with no intrinsic formal characteristic such as colour or form, and yet causes its physical environment to be in a state of constant flux.

When watching reflections, I'm intrigued by the perpetual changes and distortion that occur in response to the quality of the light, the strength of the wind, the flow of the currents, and by the disturbances caused by a rocks, reeds, roots or sand.

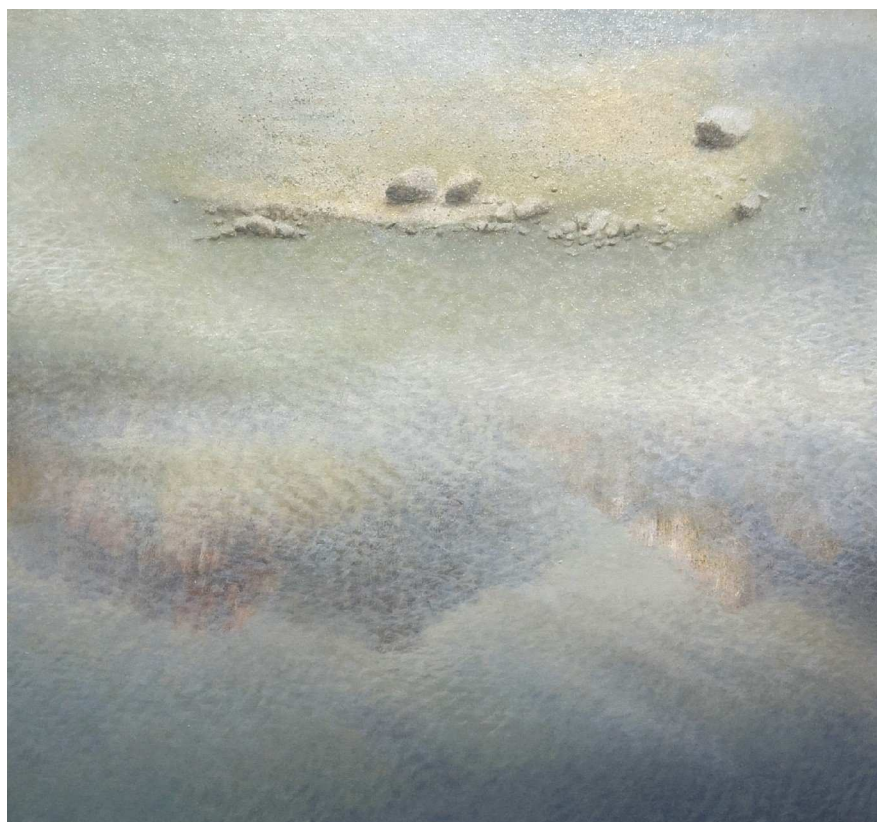
In Dry Creek /Wet Season (opposite page) the deep pools hold, for an instance, within them the memory of parched ground and the exquisite relief of cool water.

HK





**dry Creek /wet Season** 2008, oil and tempera on linen 100 x 125 cm







**littoral zone** 2009, oil and tempera on linen 66 x 462 cm



In Undertow, a touring exhibition which was commissioned by the Maitland Regional Art Gallery NSW I looked into Jewish Migration to the Hunter Valley in the 19th century, with a particular focus on the old Jewish Cemetery in Maitland. This project provided me with an opportunity to engage in a dialogue between art and history and to examine in depth issues such as dislocation, change, memory, tradition, alienation and the passage of time. The artworks I made drew on the nature world and examine ideas that relate to human existence within the natural environment.



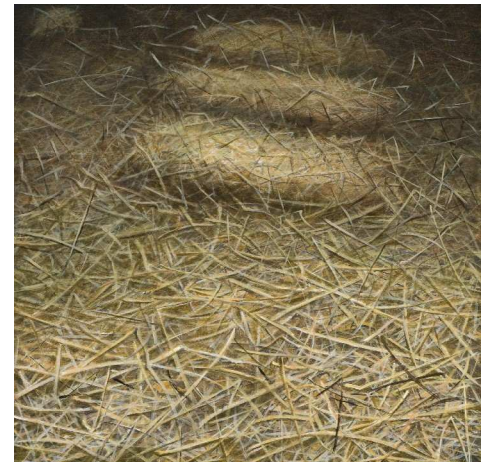


**watercourse 12** 2008, mixed media on canvas 66 x 66cm  
left: **undercurrent** 2008, oil & tempera on linen 180 x 350 cm









above: **shifting ground 1** 2009, oil & tempera on linen 66 x 198 cm

below: **ebb & flow 2** 2009, oil & tempera on linen 66 x 198 cm

left: **watercourse 5** 2008, mixed media on canvas 66 x 66 cm









causeway 2009, mixed media on canvas 66 x 230 cm









wake 2008, mixed media on canvas 66 x 264 cm









**watercourse 7** 2008, mixed media on canvas 66 x 66 cm









**ebb & flow 1** 2008, mixed media on canvas 66 x 264cm









**hayscape C** 2008, oil and tempera on linen 102x122 cm  
left: **hayscape A** 2008, oil and tempera on linen 160 x 150 cm

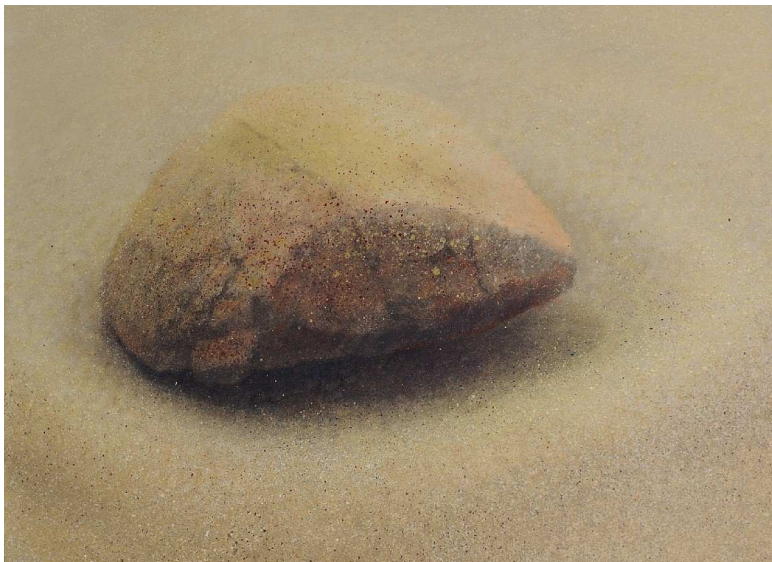


right: **crossing** 2007, oil and tempera on linen 150 x 130 cm













My studio is located in a midst of 5 acres, marked by regular iron-bark posts bound together with wire. The fence serves only as a visual barrier between the road, the neighbours and us. It declares our territory - a field of grasses and weeds, which is home to a plethora of insects, spiders, rabbits, frogs, echidnas and snakes, and the trees dotting the property provide habitation for an abundance of birds, some of which I could not name to save myself.

One spring, a wagtail built her nest in the apple tree. I was at the easel, when my eyes caught a slight movement outside. A bird was hovering, holding a piece of straw in the tip of her beak, which she carefully placed in the half-built nest. She flew away, and several minutes later, she was back with some white stuff that might have been a spider's web. For a long time she returned again and again with an assortment of fine straws, spider webs, bark, and short blades of grass.

I watched her hovering and inspecting her day's labour from all sides, just as I do when I inspect an unfinished canvas. All of a sudden, she seemed to be pleased with the chaotic pile of stuff she had collected. She sat down on top of the little stack, wiggled her tiny body to give it shape. Next she appraised the symmetric cup-shape structure, and urgently flew away to bring soft chicken feathers and crushed dry leaves to place inside her newly constructed habitat. At a certain point, she decided that her nest had reached perfection. She stopped abruptly and settled in calmly to raise a family. A short while later, there were three chicks in the nest, waiting with open mouth to be fed.

\*

The artworks are a contemplation on the nature of habitat; an exploration of the tension between order and disorder, between what-is and what-was.

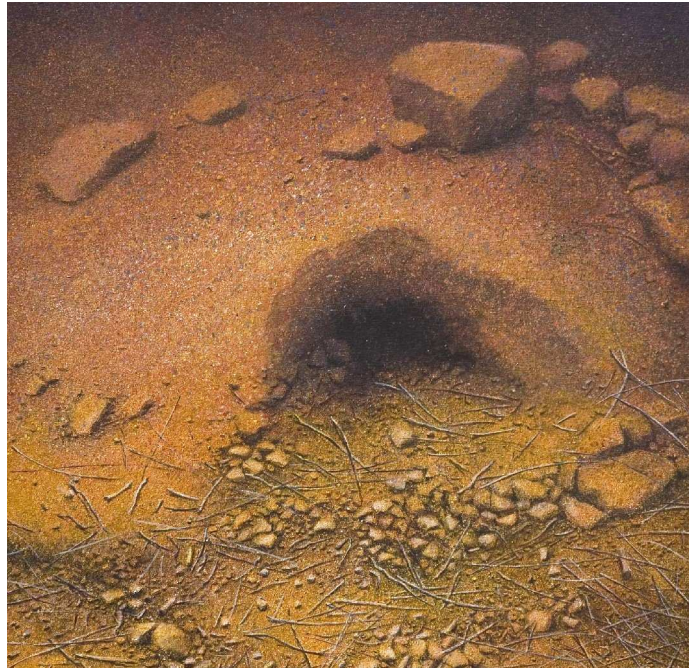






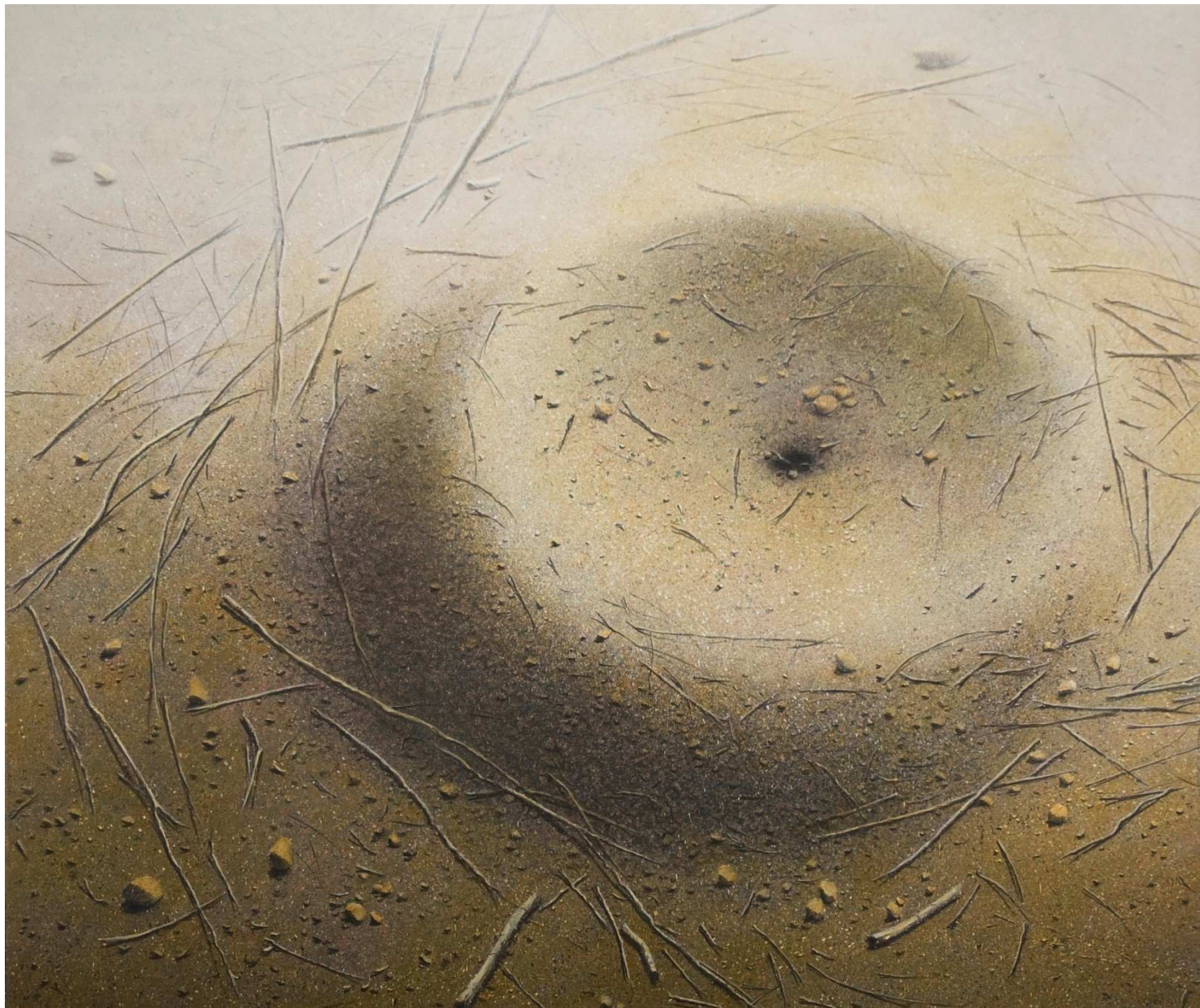


**territory 1, 2** 2007, oil and  
tempera on linen 2 panels  
80 x 80 cm each



right: **habitat** 2006, oil and  
tempera on linen 130 x 150 cm









**shelter** 2006, oil & tempera on linen 125 x 105cm  
right: **adrift** 2006, oil and tempera on linen 130 x 150 cm

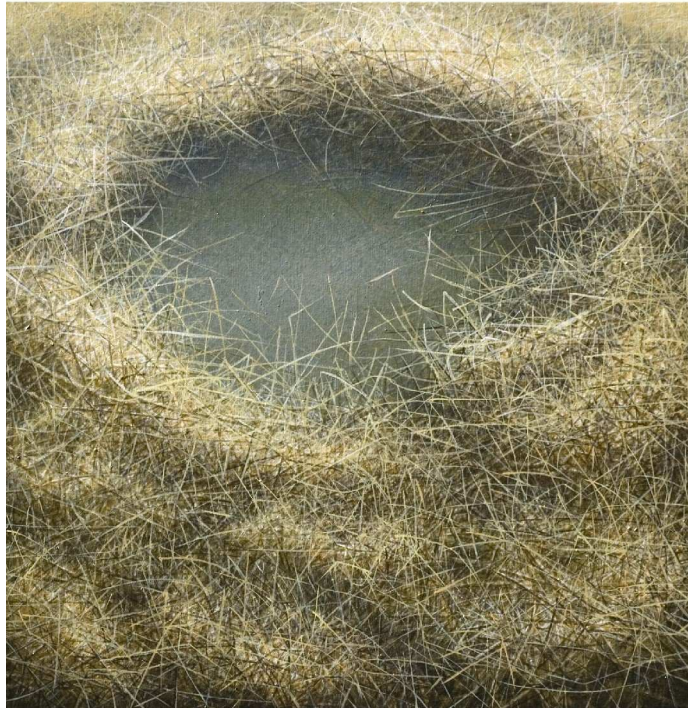








**concave convex** 2006 oil &  
tempera on linen 160 x 80 cm



right: **shelter V** 2006, oil &  
tempera on linen 125 x 105cm













**shelter** 2006, oil & tempera on linen 80 x 80 cm

left: **refuge** 2006, oil and tempera on linen 130 x 150 cm





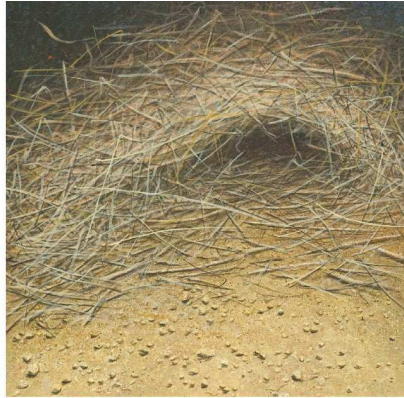
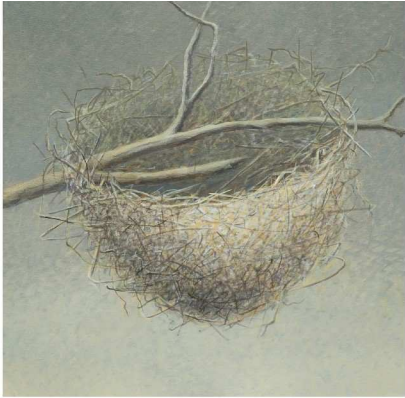




lair 2007 oil & tempera on linen 80 x 100 cm

right: **intrusion c** 2006, oil & tempera on linen 130 x 150 cm



















previous page: **flaws in the grass** 2008, oil & tempera on linen 100 x 160 cm (2 panels)



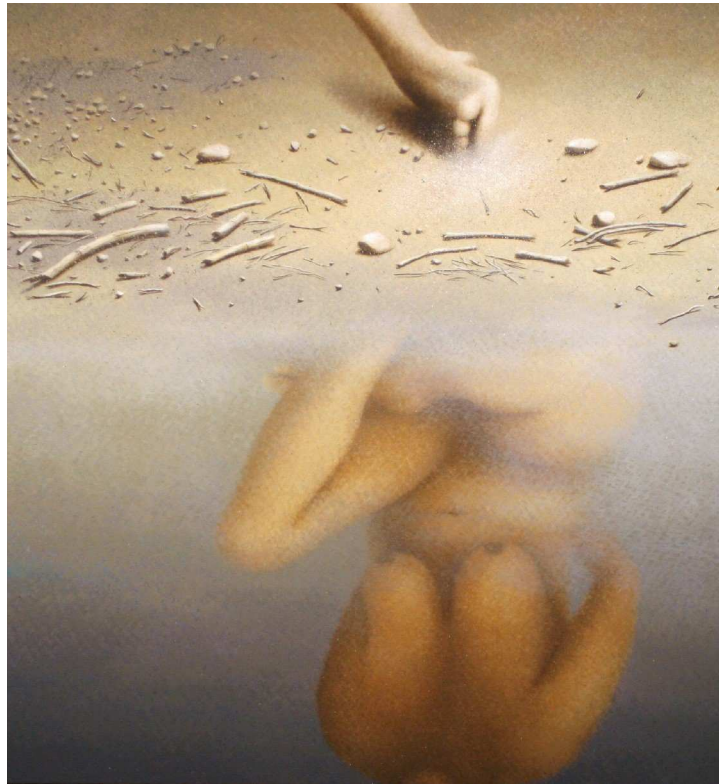
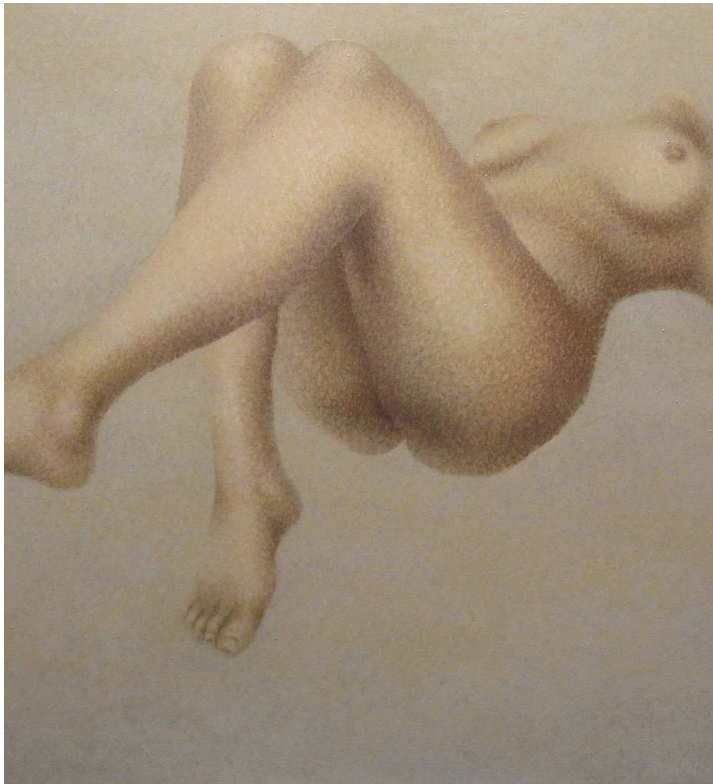
**earlier artworks**





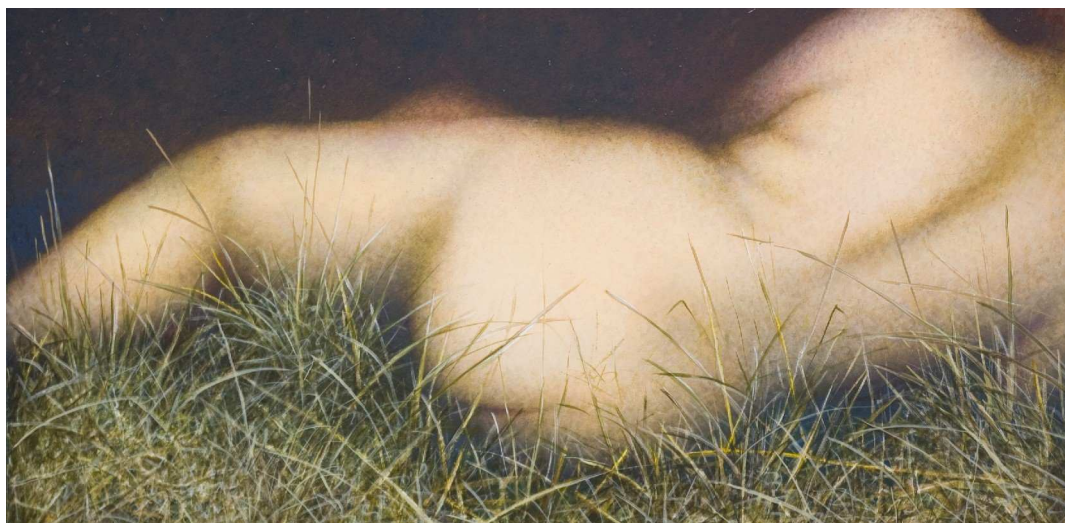
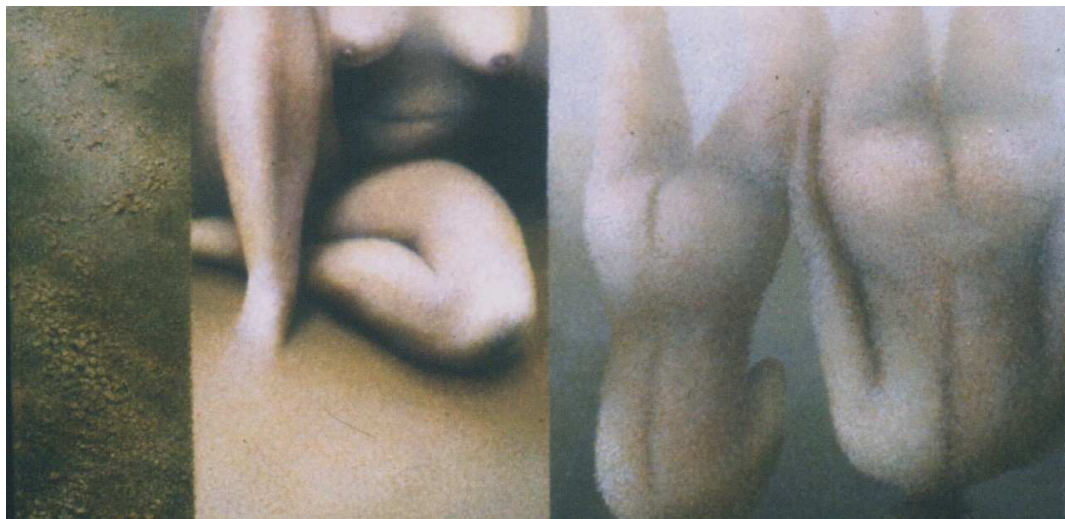




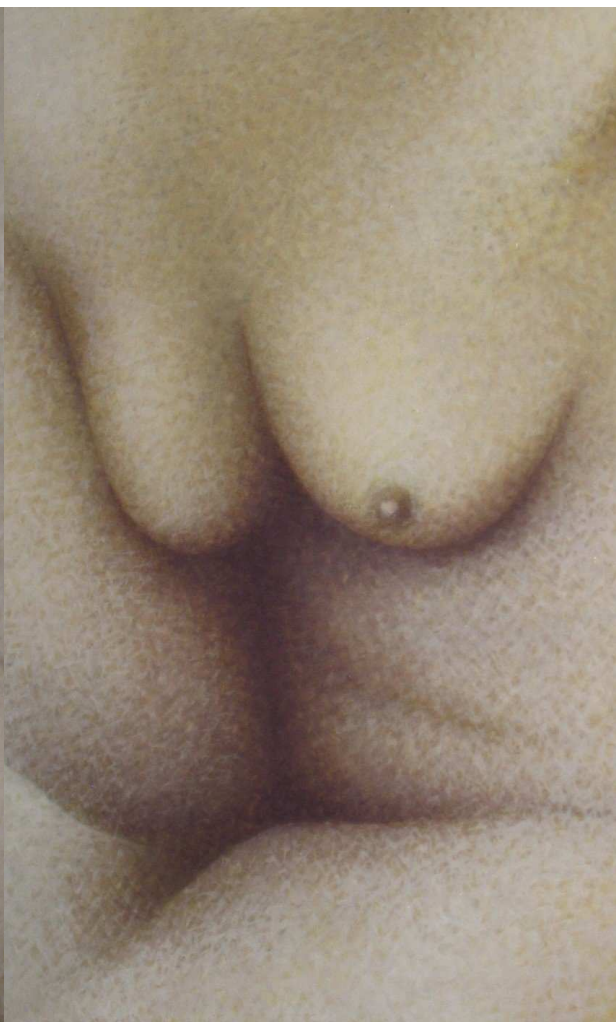


previous pages: **ways of water** 2003 oil and tempera on linen 180 x 600 cm (4 panels)

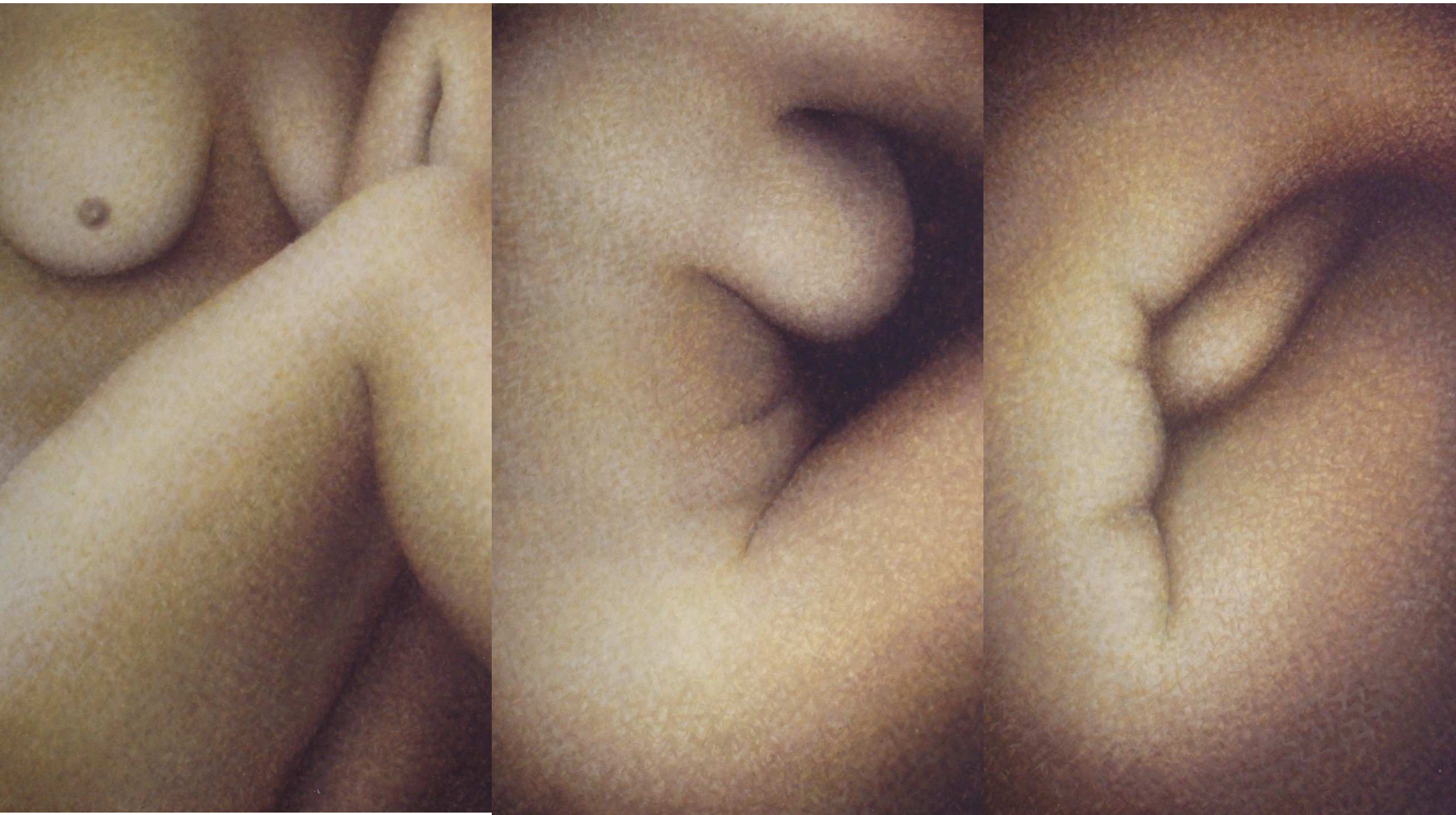




nudes series 2003-2004







**crimson haze** 2004, oil & tempera on clayboard 80 x 325 cm



I am assuming that any conscious arrangement of objects tells a 'story'. The interesting thing is there are always at least two possible 'stories' - one is the story I, as the artist, think I'm telling, the other is the story the viewer is reading into the same arrangement. This interaction is a game in itself - a juxtaposition of stories. Through this interaction I want to trigger a process which destabilizes the psyche, and challenge certain cultural conventions that undermine the way we read objects and the traces they etch on our minds.

In the Playground series I reflected on the world of children and the games they play. This collection of artworks draws on my own experiences as a child in an urban environment, a childhood of small interiors and little entertainment. For me, life in the city has been living among jarring opposites, complex tensions that rise above the personal and the particular. What makes city life exciting is constantly juggling the beautiful and the ugly, intelligence and ignorance, spontaneity and regulation, order and chaos. I set out to examine this mixture of diverse forces through the games children play, which have etched themselves into that mythological realm of our childhood. HK





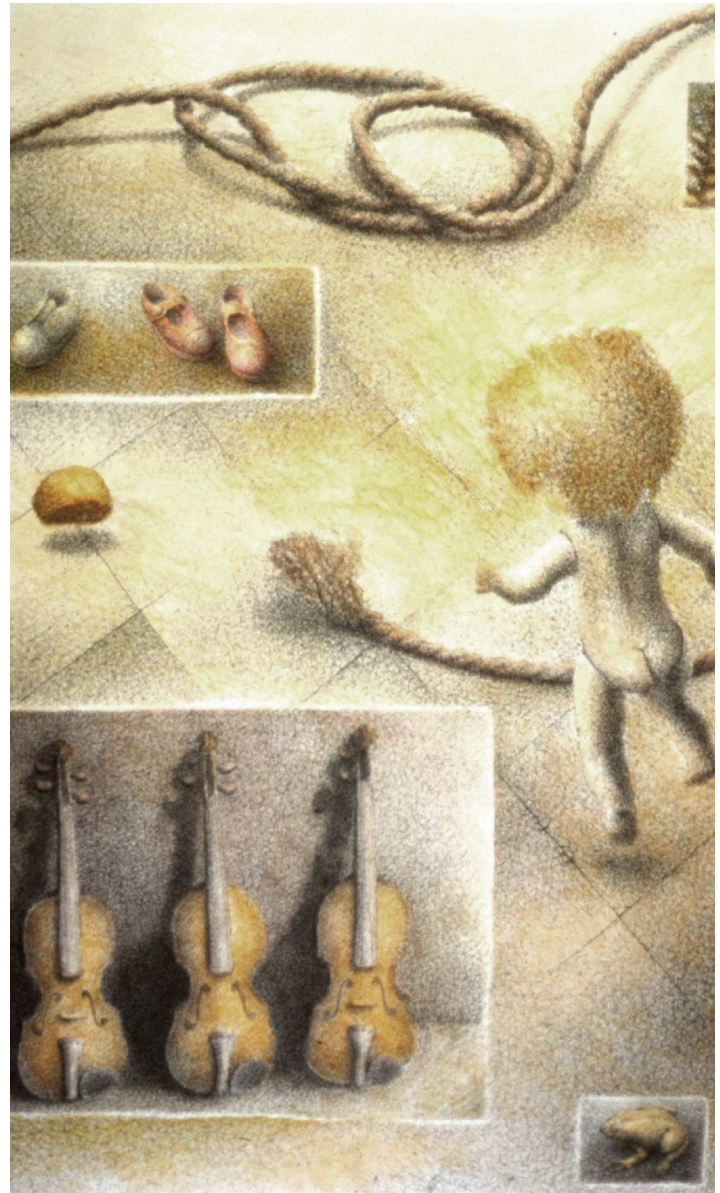




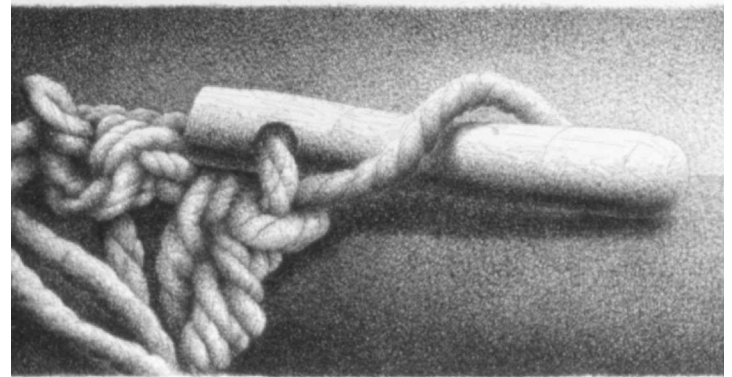
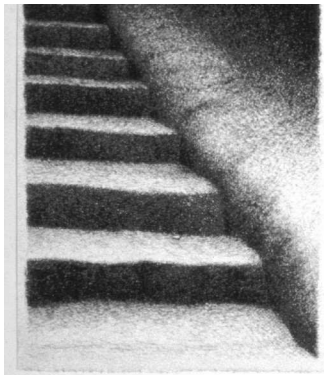


left: **games children play** 2001

**primary colours** 1999, oil & tempera on linen 100 x 240 cm







child's play 1999, pen & ink on paper



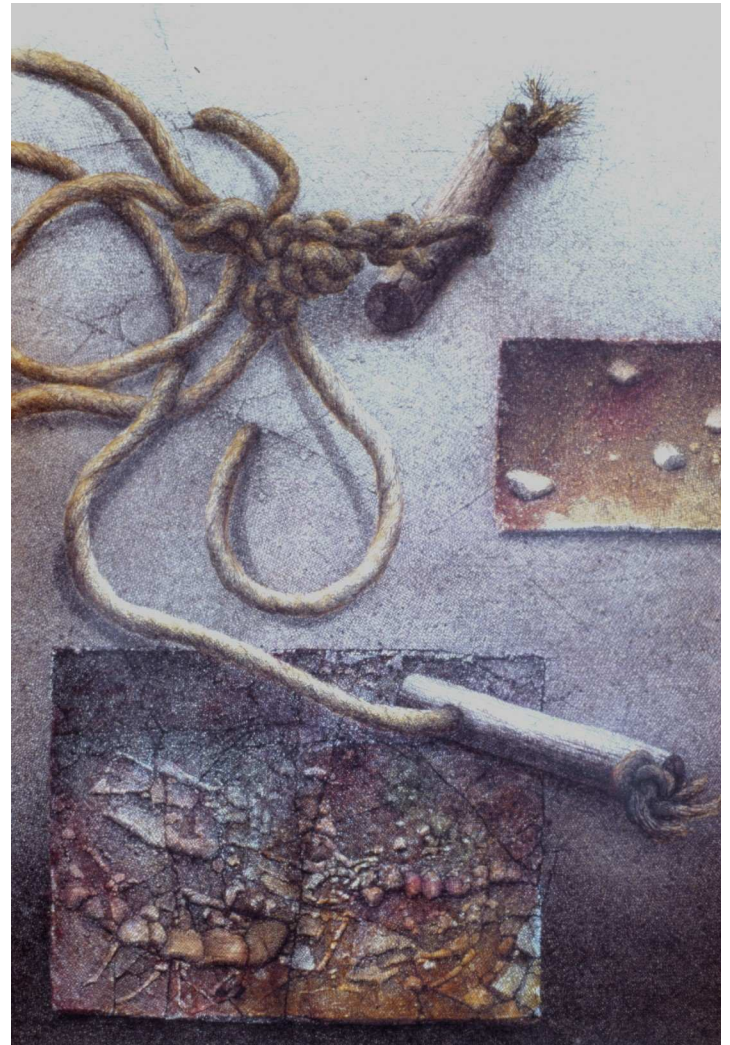




**playground** 1997, oil & tempera on board 200 x 1000 cm

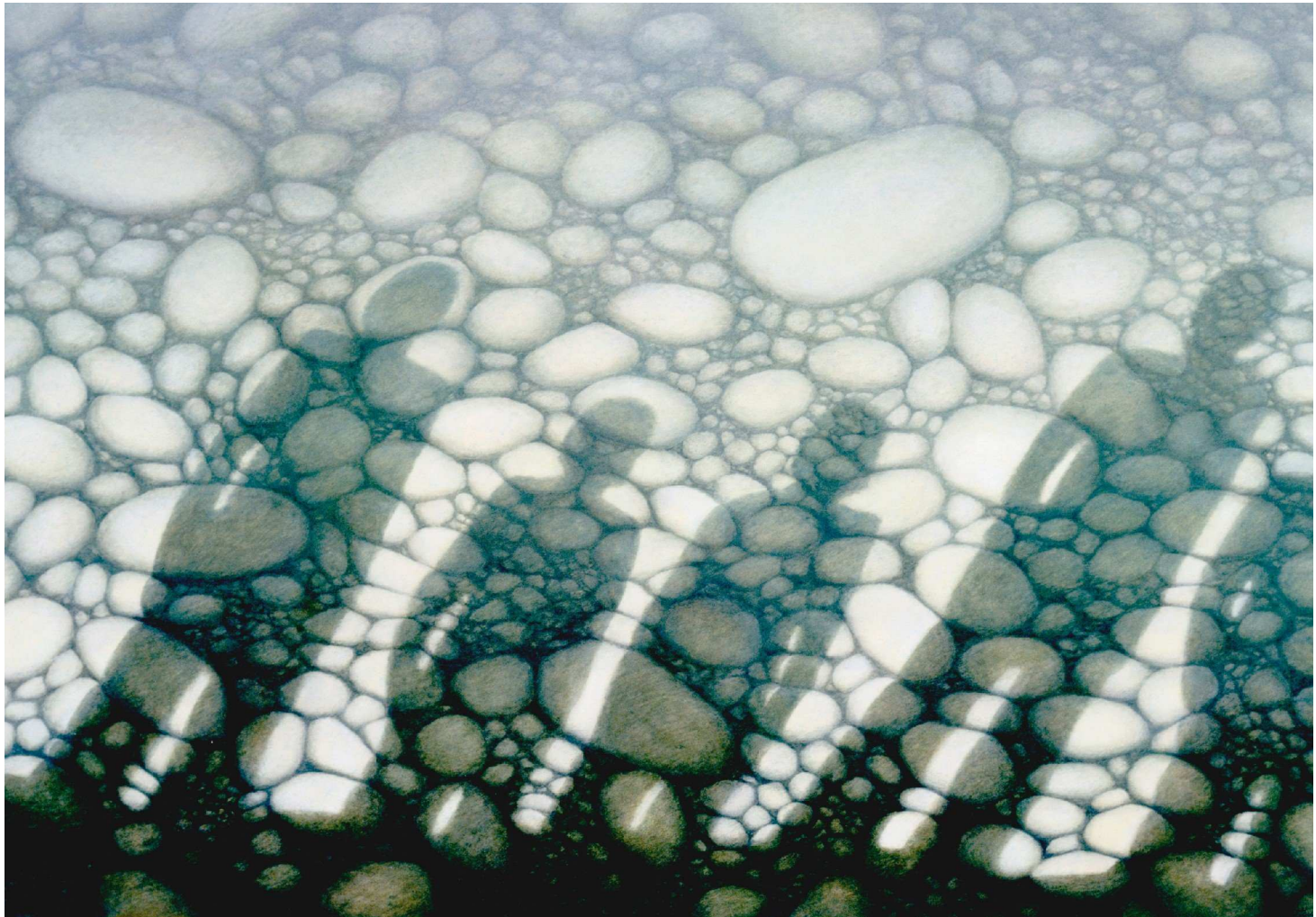






tablets 1996, mixed media on paper



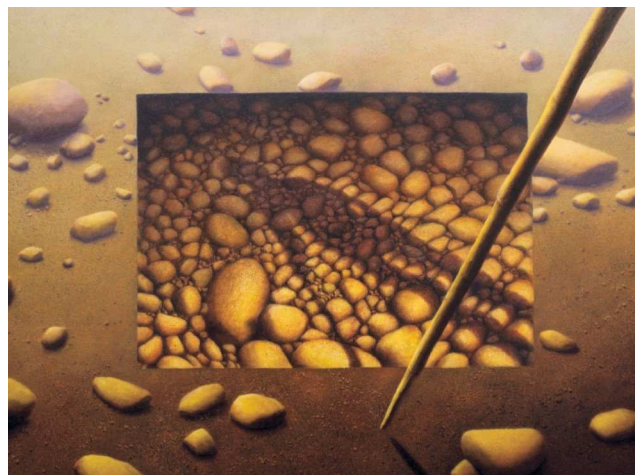


audience 1990, oil & tempera on board 125 x 185 cm



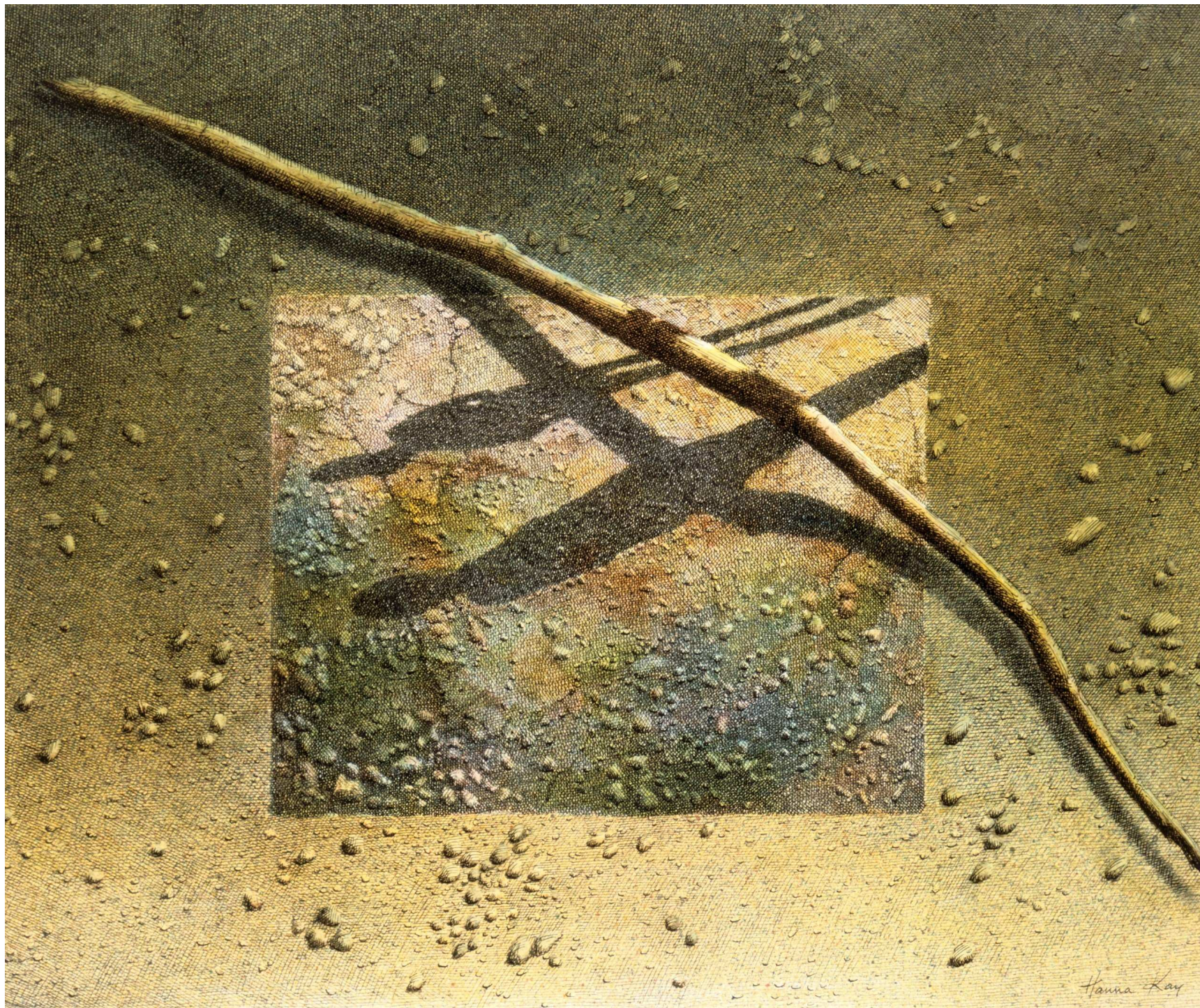






juxtaposition series 1993





Hanna Kay

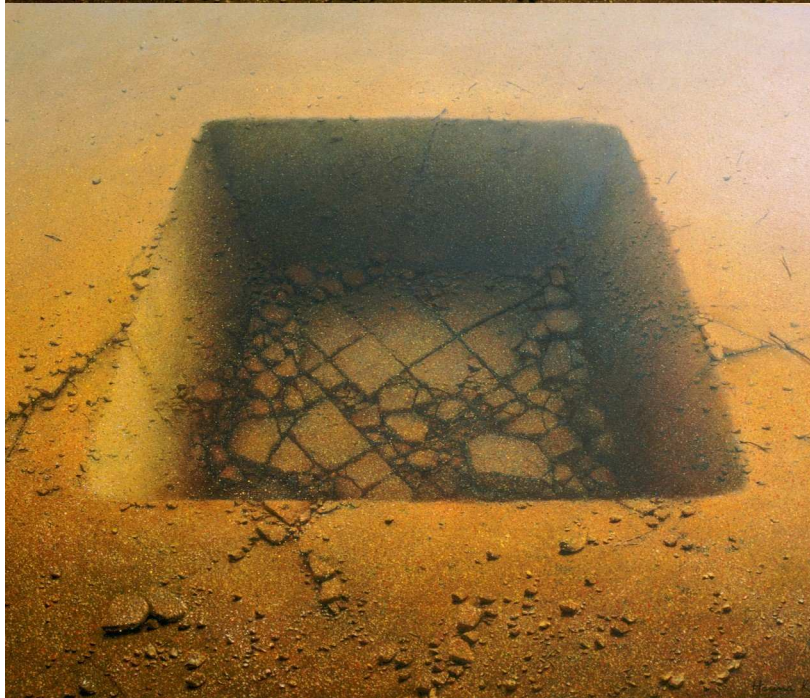








**beach** 1993, oil & tempera on linen 100 x 125 cm



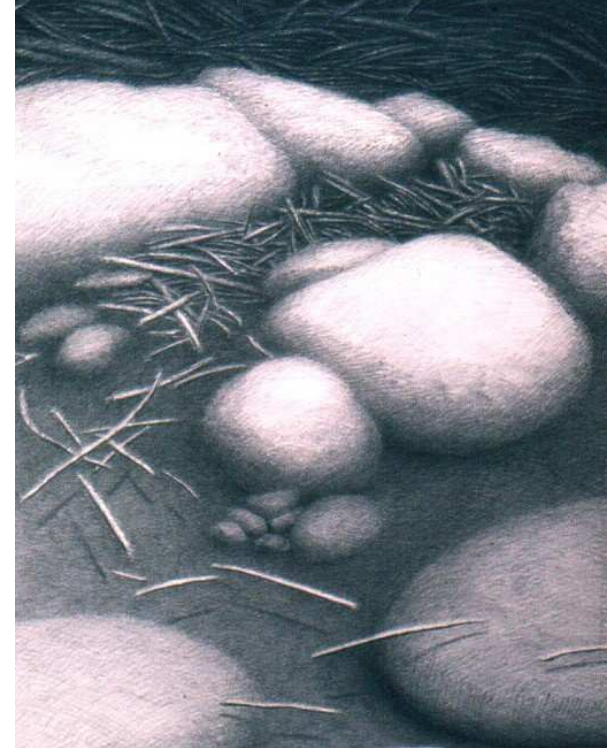
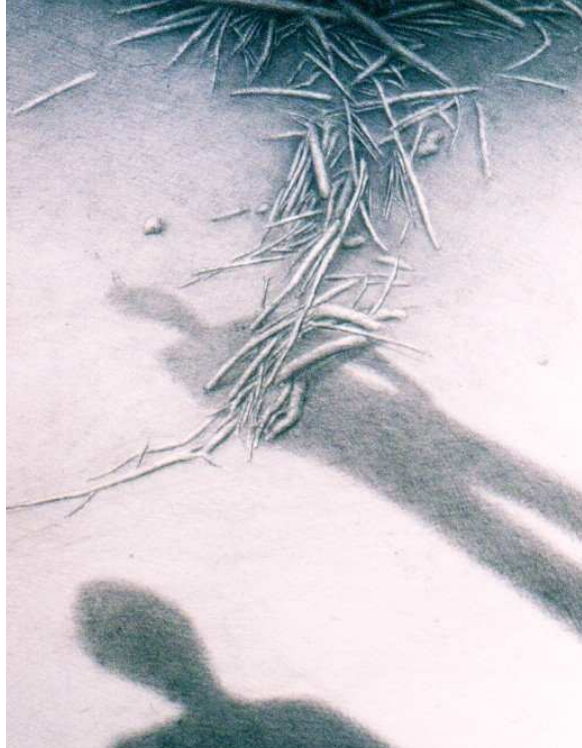




The idea of concave/convex intrigues me. The very same line that creates concave automatically creates convex, two opposites, each existing by virtue of the other.

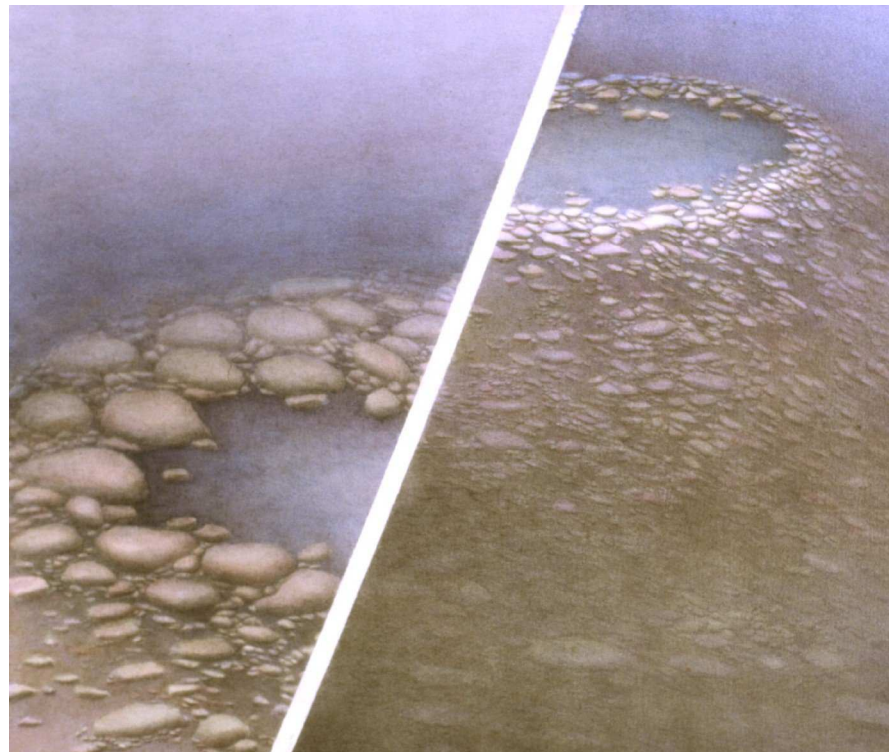
above: **concavity convexity** 1980, oil & tempera on linen 80 x 160 cm

left: **concave convex** 1996, oil & tempera on board 100 x 160 cm



The artworks present fragmented images that form a web of relations with an absent factor. I can't explain, exactly, why I choose certain elements rather than others. The elements represent sensations and a mode of thought at a particular moment, and are governed solely by my artistic interests. The use of a shadow cast upon the landscape enables me to introduce an action which is taking place outside the canvas; to balance alternative dimensions in which the image has no limits.













woods 1976 - 1978





**aleph** 1975, oil and tempera on linen 180 x 160 cm



## Hanna Kay

Born in Tel-Aviv, Israel

Art education: Tel – Aviv, Israel and Vienna Austria

University of Sydney, BA Semiotics and Philosophy

University of Sydney, College of the Arts,

Doctor of Philosophy (candidate)

Since 1970 has been practicing as an artist in –Tel-Aviv Israel; Vienna, Austria; a decade in New York and a decade in Sydney. In 2000 moved to live in the Upper-Hunter valley, NSW.

Before arriving in Australia in 1990, exhibited in Museums and galleries in Israel, across Europe and the U.S.A. In Australia – have been exhibiting regularly in Sydney, Melbourne and Adelaide. In addition, has had survey exhibitions in selected Regional Galleries and Museums, and participated in numerous group exhibitions in both commercial and public art-galleries and museums.

### Selected solo exhibitions:

2014 Trajectory - Muswellbrook Regional Art Gallery  
 2013 Equilibrium – Janet Clayton Gallery, Sydney  
 2012 Undertow - Hervey Bay Regional Art Gallery, QLD  
 2011 Circularity - Janet Clayton Gallery, Sydney  
 (formerly Wilson St. Gallery)  
 Undertow - Orange Regional Art Gallery, NSW

2010 Undertow - Dalby Regional Art Gallery, QLD  
 Undertow - Moree s Regional Art Gallery, NSW  
 Undertow Australian Jewish Museum, Melbourne  
 Weightlessness - Muswellbrook Regional Art Gallery  
 Undertow - Maitland regional Art Gallery, NSW  
 Undertow - Stanthorpe Regional Art Gallery, QLD  
 Undertow - Broken Hill Regional Art Gallery, NSW  
 2009 Waterways - Janet Clayton Gallery, Sydney  
 (formerly Wilson St. Gallery)  
 Undertow - Tamworth Regional art Gallery, NSW  
 2007 Habitat - Janet Clayton Gallery, Sydney (formerly  
 Wilson St. Gallery)  
 Habitat 2 - John Miller Galleries, Newcastle  
 2006 Absence/substance - New England Regional Art  
 Museum  
 Moree Plains Regional Art Gallery, Moree, NSW  
 2005 Weightless - Span Galleries, Melbourne  
 2005 Marked - John Miller Galleries, Newcastle  
 2004 Muswellbrook Regional Art Gallery, NSW  
 2002 Echoes - Michael Nagy Gallery, Sydney  
 2000 Child's play - Span Galleries, Melbourne  
 1999 Child's play - Paul Greenaway Gallery, Adelaide  
 1998 Games - Michael Nagy Gallery, Sydney  
 1996 Traces - Paul Greenaway Gallery, Adelaide  
 1995 Michael Nagy Gallery, Sydney  
 1994 Luba Bilu Gallery, Melbourne  
 Paul Greenaway Gallery, Adelaide

1993 Michael Nagy Gallery, Sydney  
 1992 Paul Greenaway Gallery, Adelaide  
 1990 BMG Fine Art, Sydney

**Selected group exhibitions:**

2014 Surface - Janet Clayton Gallery, Sydney  
 2013 Hazelhurst Art Award – Art on Paper  
 2012 From Paper, Beijing Art Space, Beijing China  
 Lure of the Landscape, Janet Clayton Gallery,  
 Sydney (formerly Wilson St. Gallery)  
 2010 Finalist Countryside Art Prize (highly  
 commended)  
 2009 Surrealism in the 70's- touring exhibition across  
 the USA  
 Finalist Countryside Art Prize (highly  
 commended)  
 2008 Finalist Norvil Landscape Art Prize – winner.  
 Finalist Country Energy Landscape Prize  
 Finalist Fleurieu Biennale SA  
 2007 Muswellbrook Regional gallery – winner open art  
 prize  
 2006 Finalist Country Energy Landscape Prize  
 “My Place, My Time, Myself” New England  
 Regional Museum, Armidale  
 2004 Span Galleries, Melbourne  
 2003 Michael Nagy Fine Art, Sydney  
 Finalist Country Energy Art Prize 2001 New

England Regional Art Museum

1999 Kedumba Drawing Award, Blue Mountains,  
 1999 “We are Australians”, Victoria Arts Centre  
 (touring exhibition)  
 1998 Finalist 28th Alice Prize, Alice Springs, NT  
 1997 Dobell drawing prize, The Art Gallery of NSW  
 1997 “Faces of Hope”, The Art Gallery of NSW  
 1997 “Urban Details”, commissioned by the 1997  
 Sydney Festival  
 1995 The wandering Jew: myth and metaphor,  
 The Australian Jewish Museum Melbourne  
 Recognising the Republic, Michael Nagy Gallery,  
 Sydney  
 1993 Michael Nagy Gallery, Sydney  
 1990 21st Alice Prize, Alice Springs, NT (*Selected for  
 touring show*)  
 1990 BMG Fine Art, Sydney and Adelaide

**bibliography:**

books and monographs

Trajectory - Muswellbrook Regional Arts Centre (2014)  
 Circularity - Janet Clayton Gallery, Sydney (2011)  
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 Undertow - Maitland Regional Art Gallery (2010)  
 Notes from the Shed - an illustrated journal  
 Palgrave, Macmillan Art Publishing (2007)



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selected articles and essays:

"Bress" magazine, Amsterdam 1978  
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 Art in America, New York February 1982.  
 The Jewish Times, Sydney May 1990, April 1994, May 1999  
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 "4x5: contemporary art in Israel and abroad", Aug. 1995  
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 New Visions, New Perspectives, Craftsman House Australia (1996)  
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 The international encyclopaedia of Surreal Art, first German edition (2009)  
 NASHIM: A Journal of Jewish Women's Studies and Gender Issues, Indiana University Press, no. 19 Spring 2010

documentaries

the beholder...(2004) - Leslie Wand Production [<http://vimeo.com/1116180>]  
 notes from the shed (2006) – Leslie Wand Production [<http://vimeo.com/878437>]  
 waterways (2009) - Leslie Wand Production [<http://vimeo.com/5951163>]  
 undertow (2009) - Leslie Wand Production [<http://vimeo.com/6977225>]

documentaries continues

circularity (2011) - - Leslie Wand Production [<http://vimeo.com/27364276>]

equilibrium (2013) - Leslie Wand Production [<http://vimeo.com/58271084>]







represented by Janet Clayton Gallery, Sydney  
<http://www.janetclaytongallery.com.au/>

photographs of the artist and artworks by Leslie Wand  
[www.lesliewand.com.au](http://www.lesliewand.com.au)

Hanna Kay's website  
[www.hannakay.com](http://www.hannakay.com)







