



Web #1, 2015, Digital C-Type print on metallic paper, 165 x 110cm, edition of 5 + 2 A/Ps



Breathe, 2014, Indian Ink on museum mounting board, 152.5 x 206cm

KIM WESTCOTT
IT'S ALL INTERTWINED | A SURVEY EXHIBITION
21 MARCH - 3 MAY 2015
Wangaratta Art Gallery

All images © Kim Westcott

image front: *Ashes II*, 2010, drypoint on Hahnemühle paper, Monoprint
120 x 90cm, Private Collection, Melbourne

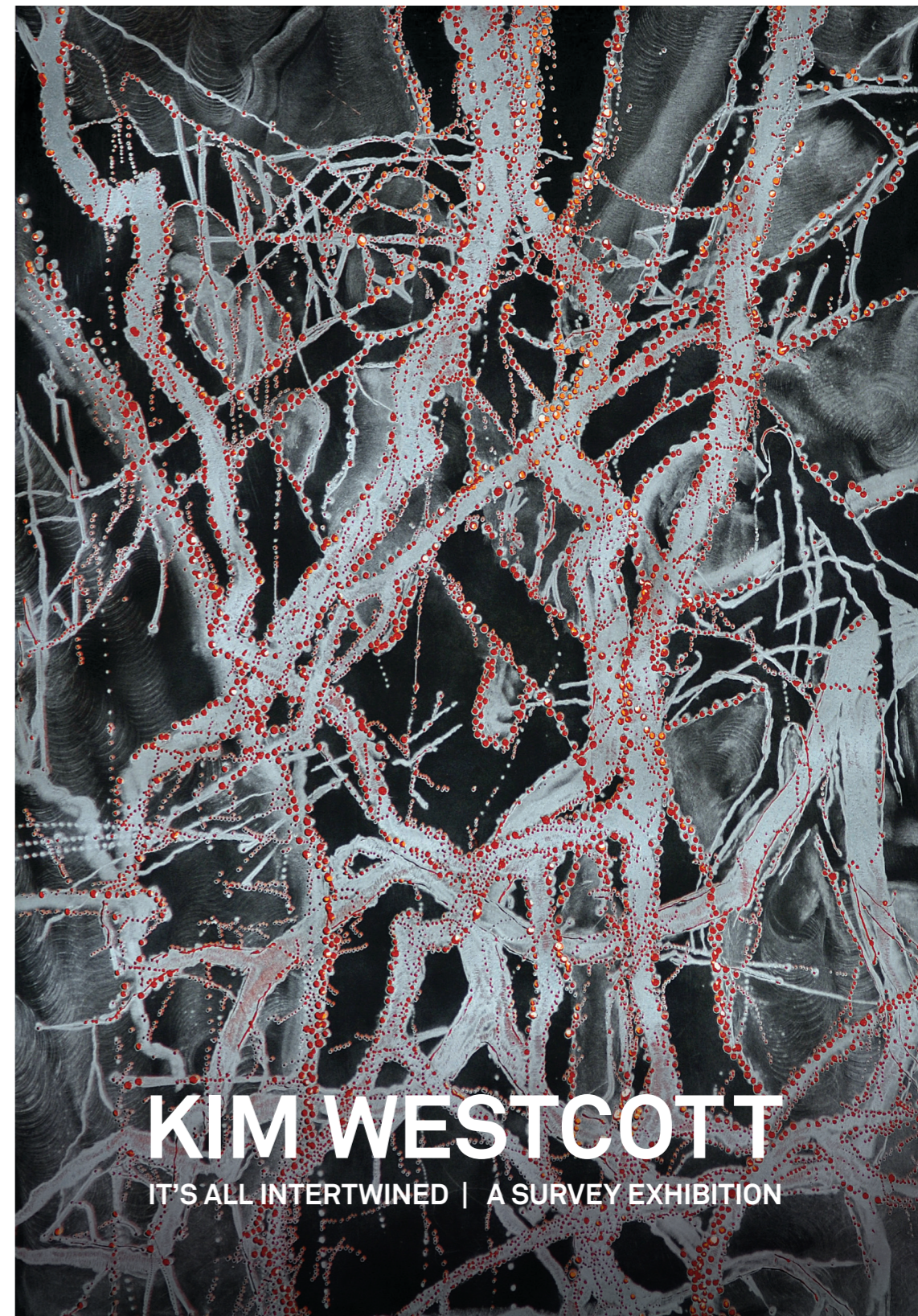


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A Cultural Service of the Rural City of Wangaratta



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It's All Intertwined

Kim Westcott's journey is one of process as well as artistic exploration and breakthrough. Whilst many of her works can be characterised by complex layering, her early work is significant for its simplicity of means and the formalist exploration of the drypoint medium itself.

In 2001 Westcott moved to a property surrounded by the Warby-Ovens National Park, undergoing a game-shifting change in lifestyle. Influenced directly by the environment in which she lived, and the birth of her daughter Kelly in 2004, Westcott produced a complex and riveting series of prints and encaustic drypoints that echoed her bushland surrounds.

Ashes II (2010) is a stand-out work in this series, because of its complex mark-making and intricate use of colour. It would lead the artist to even more radical ways of working, culminating in the recent black and white series of drawings which close off this survey of 25 years of the artist's oeuvre. Of *Breathe* (2014) Westcott states, "After years of wrestling with the brush I finally found a path."

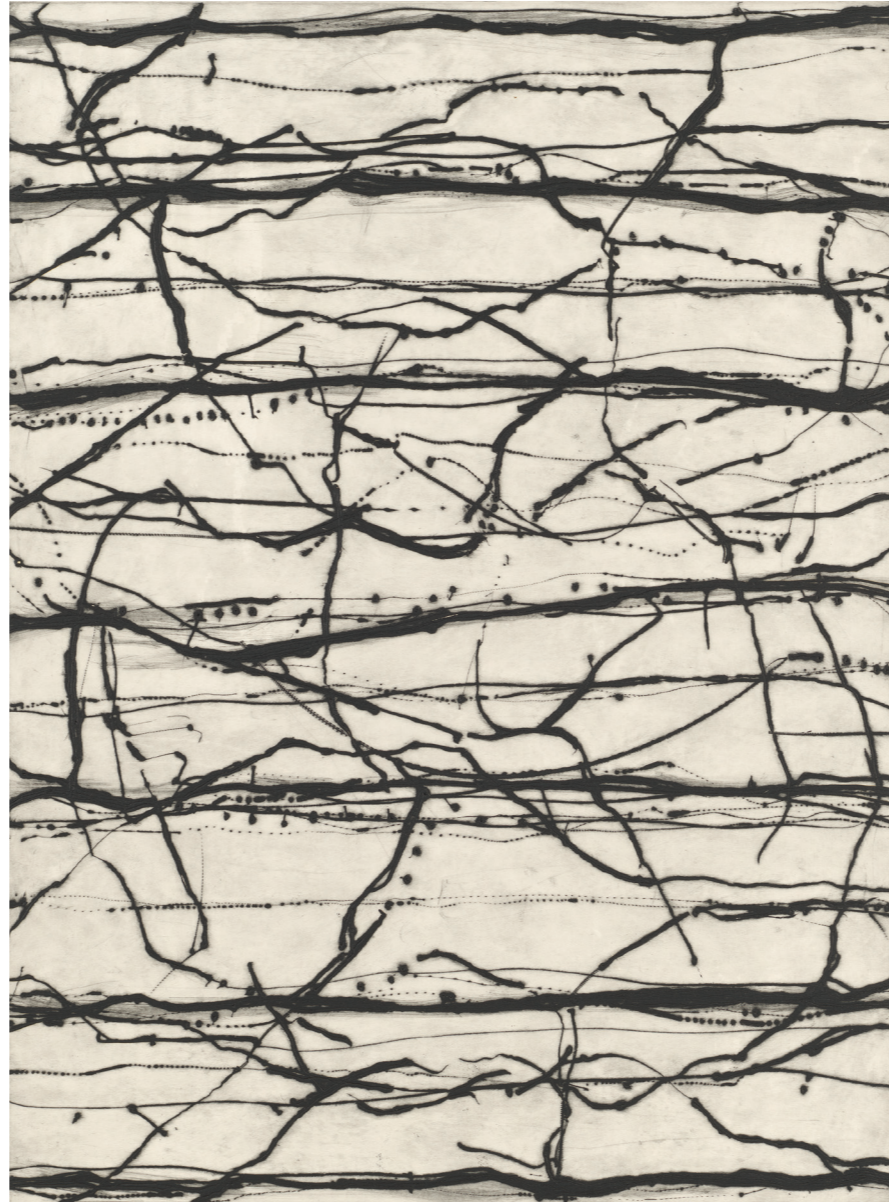
Since 1989, Westcott has concentrated on the medium of drypoint. Representative of her success employing this medium in this early, formalist period is *Untitled* (1991), which was awarded the Grand Prize at The Fifth Taipei International Biennial Print Exhibit.

It would take a few years until Westcott would introduce colour into her images; though she had commenced allowing music and landscape to filter through as direct influences on her work. She had even taken her copper plates to Victoria's Little Desert and made her marks on them in the sand. Colour remained an elusive option; however, while collaborating with renowned American Master Printmaker, Garner Tullis, at his New York studio, Westcott was finally convinced to introduce colour. She went with yellow - perhaps a reference back to the Little Desert.

NYC A2 (1993) is a deeply meditative work that evokes the spirituality of an ancient rock painting. It has a timeless quality of being carefully and deeply carved into the granite-like surface of the thick, heavy paper that had been hand-made by Tullis. A yearning for the Australian landscape prompted her return and she travelled to Utopia in Central Australia to assist Aboriginal artist Emily Kame Kngwarreye. Following this outback experience, Westcott's works took on an ever-increasing complexity and beauty, and gave rise to a series of small colour-saturated, encaustic drypoints and gouaches.

Whether living immersed in the rugged coastal environs of the Mornington Peninsula, or, more recently, the exotic bushland of the Kelly Country, Westcott has always allowed specific elements of nature to apprise her work and the camera has always been close at hand. While the tree forms provide much of the imagery for the later drawings it is the spider webs, when covered in dew, that inform works such as *Convergence* (2010) and *Ashes II*. Photographic works such as *Web I* (2015) emerged, where the viewer might see simply dots and lines (as in *Dimboola I*), or something much more profound.

Roger Taylor, 2015



Alad Bird, 1996, ink, paper, drypoint, printed in black ink with plate-tone, from one plate, 119.6 x 88.4cm
National Gallery of Australia, Canberra



Untitled, 1991, drypoint on Hahnemühle paper, 90 x 72cm, Edition 10