

REN



REASONABLE & NECESSARY

prints and artist books
by Artel Artists

Anne Higginson

Beverley Stack

Bevon Diver

Cara Dunstan

Christine Baillie

Christine Tweedale

Christopher Paul

Christopher Pitot

Daniel Swart

Elizabeth Saunders

Genice Wolski

Jacob Bradshaw

James Clark

Jeff Parkinson

Jenny Duperouzal

Jonathon Baldwin

Justin Lavender

Kim Marshall

Kristi Cochrane

Liam McMahon

Michael Doust

Nathan Langdown

Peter Phillips

Reece Lockrey

Richard Uil

Robert Gallagher

Robert Oakman

Sara Wyatt

Scott Stanton

Tonia Hoffman

Vanessa Spagna

William Hunt

02 Foreword

03 On Artel

04 Artist works

24 In the studio

32 Artist tools

36 Artist statements

40 On Working with Artel Artists

41 Exhibition Curator

and Artel biographies

42 Acknowledgements

44 Tour itinerary

Museums & Galleries Queensland is proud to present *Reasonable and Necessary: prints and artist books by Artel Artists*, curated by Lynne Seear.

M&G QLD was first introduced to CPL's Artel creative industries studio through artist Glen Skien, and Staff at Redcliffe Art Gallery. Upon visiting Artel, M&G QLD was immediately impressed by the quality of the artists' works, and drawn to the warmth of its people and the studio's overarching philosophy.

Artel is an 'equalising space'. It does not focus on the artists' disabilities — rather, it provides the necessary tools, space and inspiration to support these talented artists to creatively express themselves and thrive.

This touring exhibition is a first for the artists at Artel. In developing this show, it has been a joy getting to know and work with everyone at the studio. In particular, I commend the Visual Art Coordinator, Louise Taylor, and Assistant Visual Art Coordinator, Lorrienne O'Driscoll. They are an inspiring team who, together, deliver a remarkable arts program to holistically support the professional development and career pathways of the Artel artists.

Collaboration is at the core of all M&G QLD's activities. Partnering with CPL and its Artel creative industries studio, and assisted by the Queensland Government, has enabled us to display the Artel artists' works in exhibition venues across Queensland — with each artist's individual talents, creative expression and ideas showcased and valued.

Works in this exhibition captivate us on many levels. The exhibition Curator, Lynne Seear, has grouped them into eight themes: places, people, family, voices, sailing, driving, mark making and artist books. M&G QLD was delighted when Lynne accepted our approach to curate this exhibition. She brings to this project her extensive curatorial skills, and specialist knowledge in arts and health.

We acknowledge the generous support of Griffith University Printmakers Club and our exhibition sponsors Hutchinson Builders and Moreton Bay Regional Council.

I also acknowledge the tremendous work of M&G QLD Staff in bringing this exhibition to fruition, in particular, Exhibition Program Officer, Bonnie Melrose, whose passion and commitment has been a key driver of this project.

By touring *Reasonable and Necessary: prints and artists books by Artel Artists*, M&G QLD aims to gain recognition for the Artel studio and to increase visibility of these artists' extraordinary works.

Rebekah Butler

Executive Director
Museums & Galleries Queensland

On Working with Artel Artists

'Art enables us to find ourselves and lose ourselves at the same time'

Thomas Merton

Towards the end of my first visit to Artel studio in late 2017, after a few hours observing artists at work and exploring the print and artist book archive, I was asked a question by Louise Taylor, the studio's indefatigable coordinator. 'Do you think it's reasonable to consider putting together a touring exhibition of this work?' I replied without hesitation that it was both reasonable and necessary. My enthusiastic colleagues immediately landed on the phrase as an apposite title for the as yet un-curated exhibition. We were all very excited.

At the time, I had no idea that the National Disability Insurance Scheme (NDIS) was mobilising 'Reasonable and Necessary' as a catchphrase to describe essential systems and supports for disabled persons to achieve meaningful and autonomous lives. Copious amounts of collateral — fact sheets, videos, checklists, websites, podcasts and policies — would soon be devoted to explicating the term written into the complex charter of the new NDIS.

So, let's be clear: While Artel studio is funded and managed under various frameworks within the disability sector, it was the quality of the artwork produced by this small studio in Redcliffe that I straight away wanted to showcase — work that I am confident should now be defined, after years of endeavour, as a virtuoso printmaking movement. The skills involved, the inspiration apparent in the works and the appreciation of them by prospective audiences, are in no way dependent on awareness of the disabilities borne by the artists.

Still, a big chunk of human richness would be lost if we distanced ourselves from the stories of those artists, and from the courage and conviction required to make art in these conditions. The work can and does speak for itself, but the artists have so much more to tell us.

On first meeting, the artists who practise at Artel studio seem distant from the art world's typical, prickly existence. The studio is open and welcoming; there is a buzz of activity, music, banter and occasionally raucous laughter. Time passes differently here. A single artwork might take months to complete, line by painstaking line. In every case the resulting work is made possible in the

face of extraordinary challenges — many of the artists require a degree of facilitation from start to finish, especially when it involves the laborious techniques of printmaking. For some this is achieved through ingenious but rudimentary assistive technologies, usually inexpensive and homemade. The most crucial part of the methodology demands that artists can, at the very least, reach the working plane. For individual artists the field of control becomes the field of expression.

Certain words congregate around any discussion of work by artists with disabilities — words like "naive", "pure", "raw", "visionary". While these characteristics hold true of some of the work made by the Artel artists, they speak not only to the artists but to the audience, and to ideas of what constitutes art making in its ideal sense. In this context, art can convey the power of the unbridled imagination to bring order, to conjure beauty from very little, and even save a psyche or a life.

However such labels can also function as a discriminatory boundary precluding "outsider" artists from their rightful places in the canon and the market. This exhibition of prints and artist books breaks down that barrier. It includes works which are both refreshingly unpretentious and exceedingly skilled and which pose the fundamental questions with which we are all achingly familiar: "Who am I?", "Where do I belong?", "What do I love?", "What do I believe?" and perhaps most poignantly, (to borrow the title of a 2016 exhibition), "Where do I begin?". The Artel artists address these questions with a collection of artworks in recognisable genres — portraits, landscapes, still-life, abstracts — using visual languages that are contemporary, distinctive and undeniably their own.

Artel studio staff members operate at the intersection of cultural and social engagement. The principles they adhere to in this domain rely on several inalienable truths — an acceptance of the individuality of each artist and respect for their unique perspective, and for the authenticity of their work. For the facilitators, this requires patience and attentiveness. This sensitive and innovative attitude to mentorship is fortified by expertise in printmaking and drawing and an unerring focus on process. The ability to observe small and subtle elements that, when nurtured, can lead to important themes in a particular body of work is key to the success of the studio and its stable of artists, whose work is now often instantly recognisable.

Like a lot of practitioners, the artists don't over-intellectualise their works, or position them within fashionable theoretical frameworks. They create because they want and need to, and the best work has a powerful energy that eludes constricting attempts at categorisation. This approach revels in the unadulterated act of creation, separate from norms and trends. Nevertheless their artistic careers are managed as professionally as they would be by any commercial gallerist. Artists are provided with the tools and materials to make art, and the backing to define themselves as practitioners. Their work is promoted, interpreted, documented, published, entered into award exhibitions and curated into displays. Other works are coaxed into Artist Book formats with a distinctly experimental edge. With this exhibition, these practices now rightly move smack into the middle of the mainstream art world. 'Reasonable and Necessary' declares once and for all what has long been recognised by their advocates and co-workers — the artists of Artel studio are not making art about or out of disability — they are making exceptional art.

The exhibition is informally organised around themes and subjects that emerged from perusal of an extensive body of work. There is so much art referencing movement that it almost serves as a leitmotif for the show — a line swoops across a page, a plane through the sky, a boat catches the wind, a classic car is poised to zoom away. Portraits are exuberant, endearing and sometimes comic — full of insight and intimacy. Friends and families are cherished. Opinions are boldly expressed. Places are known or longed for. Observations of everyday life are sophisticated in composition and whimsical in intent. Styles range from wild colouration to intense mark making, revealing how line and form can intercept the path of light, fashioning surfaces that shimmer. Other works, perhaps more abstract, divulge how physicality influences their creation, highlighting the myriad ways art can express a fuller understanding of human embodiment.

There is undeniable magic here, and a message that, at its core, art is by everyone and for everyone, generating worlds and letting them free, transforming the utterly human into something miraculous.

Lynne Seear
Curator



Christopher Pitot, *Friday 10.25am*, 2016
Reduction relief print, 380 x 293 mm



Justin Lavender, *Portrait II*, 2017
Charcoal and oilstick, 745 x 500 mm



Justin Lavender, *Ladies, please!* 2016
Screenprint, 490 x 680 mm



Vanessa Spagna, *Holding Tight*, 2016
Reduction relief print, 300 x 402 mm



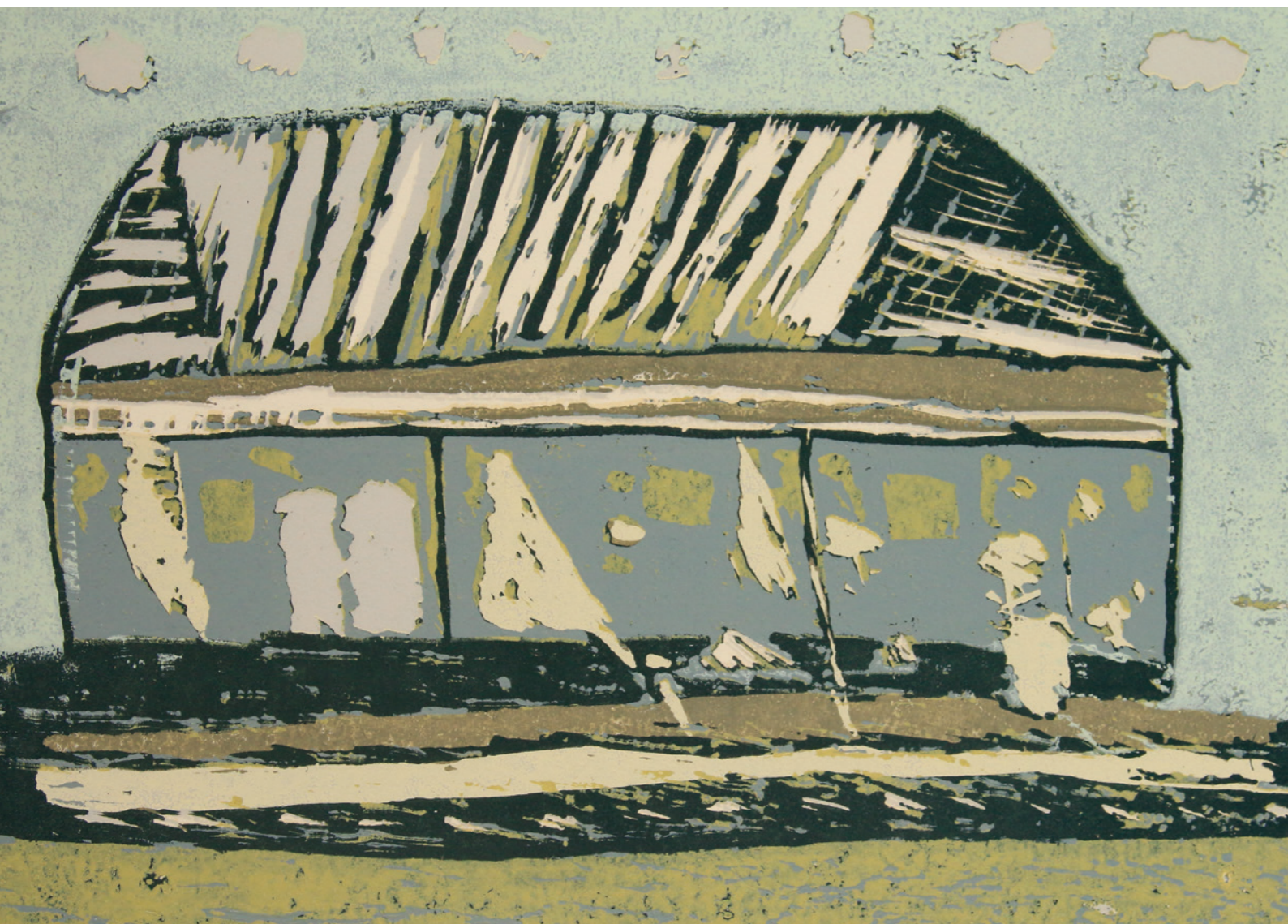


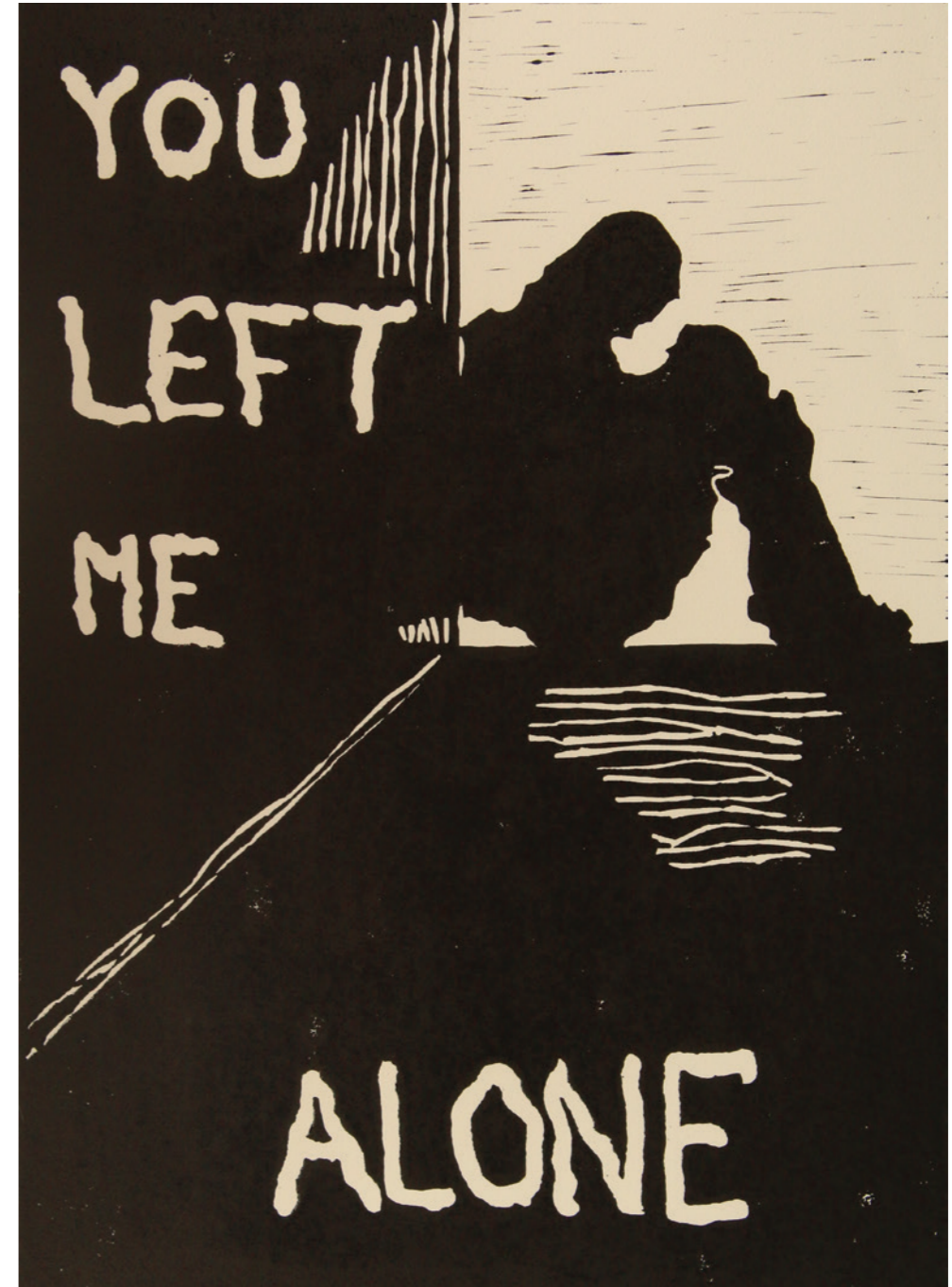


Michael Doust, *Born this way*, 2014
Reduction relief print, 440 x 430 mm



William Hunt, *Me and My Thoughts*, 2012
Reduction relief print, 335 x 455 mm





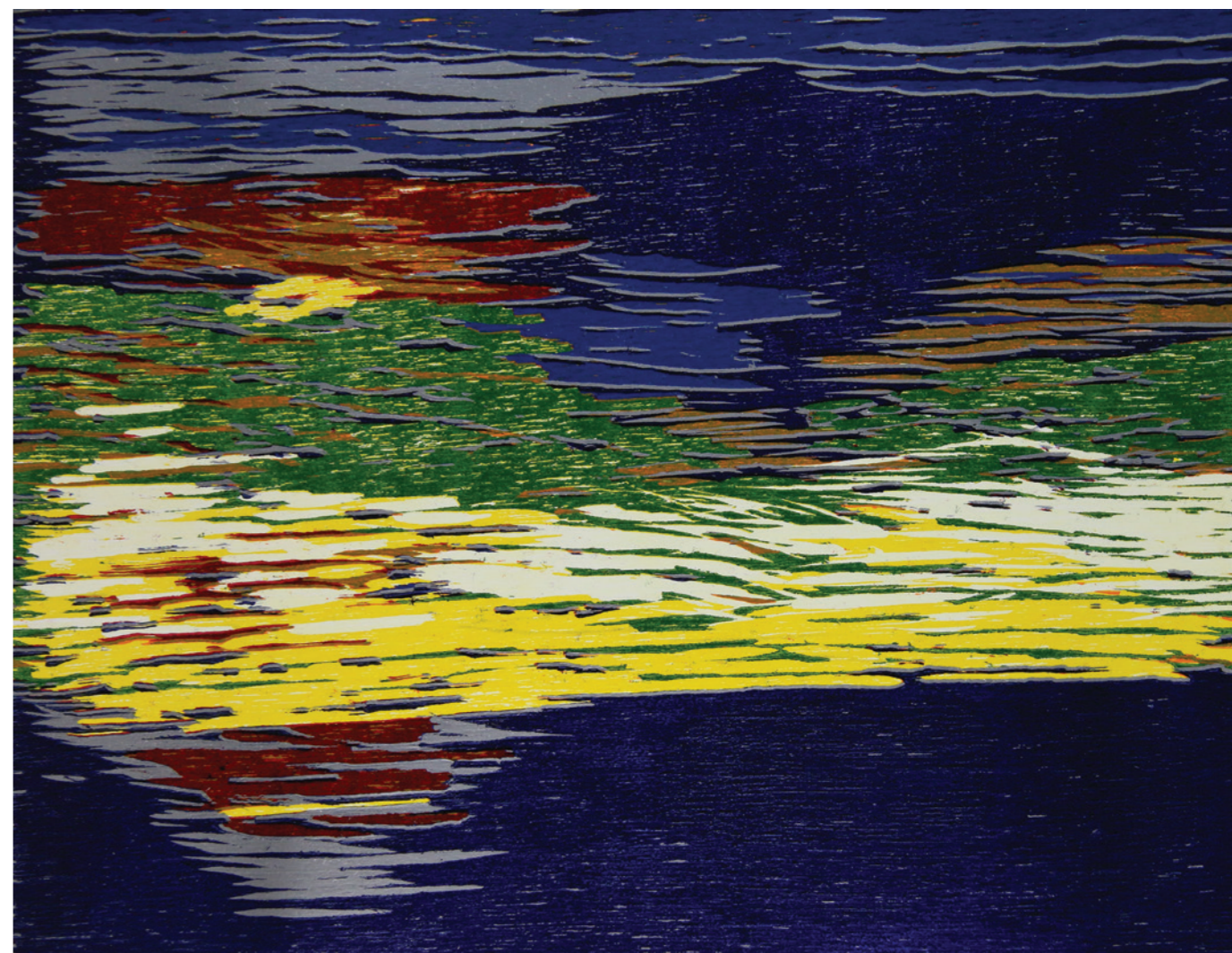


TOP: Tonia Hoffman
 L-R:
Book Please II, 2016. 215 x 137 x 15 mm
Book Please I, 2016. 200 x 118 x 15 mm
Book Please III, 2016. 215 x 165 x 15 mm
 Artist book series. Reduction relief print



ABOVE: Liam McMahon, *All of Me*, 2016.
 Concertina artist book. Reduction relief print
 135 x 140 x 30 mm

Elizabeth Saunders, *Dancing Across the Floor*, 2016.
 Concertina artist book. Etching, aquatint, chine-collé
 400 x 160 x 15 mm







TOP: Artel Artist Nathan Langdown with artist Kim Cooper
BOTTOM: Artel Artist Elizabeth Saunders





Artel Artist Robert Oakman,
supported by Simone Morris



LEFT: Artel Artist Sara Wyatt rolling up lino block
BELOW: Artel Artist Vanessa Spagna



Artel Artist Peter Phillips with supported dremel











ANNE HIGGINSON

Anne has been exhibiting with the Artel artists since 2010. Her creative focus is her commitment to developing her talents in music and art. Anne's works are mainly paintings in acrylic, pen and ink drawings, relief prints and bold graphite work. Her subject matter centres on her passions — trombones, cars and Melbourne. Anne's artist book, *Trip to Melbourne*, is filled with memories of a holiday that she had in 2015 — from the numerous pages dedicated to restaurants and coffee shops to the anecdotal record about Ralph the dog, it is a curious anthology of memories. Anne appears to enjoy the whimsy of including text in her works — it allows her the freedom to connect and play with the audience as well as her own thoughts.



BEVERLEY STACK

Over the past 18 years Beverley has been avidly involved in the visual art program, developing a unique repertoire of motifs that she endlessly repeats throughout her work. Beverley's colours and shapes are used to source praise and acceptance of her understanding of the world and the way she represents it. In her work, *Jackson, Mum and Me*, Beverley reveals her universe — her mother and her mother's dog and herself. Reading the image from left to right, she has created Jackson (the dog) with bold yellow banana shapes to create his form, complete with tail, followed by the large orange semi-circle in the middle representing her mother. Jackson and mum are similarly executed, contrasting with the slender pod-like form she created to represent herself. Beverley works intuitively, creating images without a plan, but once the work is complete it is interesting what her artwork reveals.



BEVON DIVER

Bevon Diver exhibited with the artists of Artel for more than 19 years. *Cascade Place Garden Designs* is a delicate etching and aquatint, created by Bevon, who recently passed away. Bevon was a hardworking, dedicated artist and avid gardener who shared his life with his best mate for more than 50 years, Robert Gallagher. Over the years, Bevon received recognition for his creative talents when his work appeared in several notable exhibitions including the National Print Awards, the 38th National ASSID Conference and The Rotary Art Spectacular, where he was awarded a Highly Commended for his dry point print, *Mt Walsh*. His commitment to his arts practice remains an inspiration for all who had the privilege to work with him.



CARA DUNSTAN

Cara is an energetic artist who enjoys the practical discipline of printmaking. Over the last three years that Cara has been working in the studio, she has found that her prints and her particular quirky style have been fondly appreciated by audiences. *My Face* is the second stage of another print in Cara's portfolio called *Happy Days*. This is a self-portrait that Cara traced from a photograph of herself. She coloured the drawing to create the plan that she would follow once the work was transferred to lino. Cara uses an electric engraver to remove the lino. Cara has a natural enthusiasm and dedication to her arts practice that resonates within her work.



CHRISTINE BAILLIE

Christine's time in the Artel studio has been a short-lived personal voyage of discoveries. Following her first exhibition, Christine turned her attention more towards activities such as dancing and trampolining. Christine's work, *Brushmarks*, a bold black-and-white print was created from the brush marks she directly applied to the lino. She was technically supported to carve the block so that her expressive mark making retained its authenticity.



CHRISTINE TWEEDALE

Christine takes pleasure recording enjoyable personal experiences from her life within her work. She particularly thrives on creating images that represent people who she loves dearly. Each element within her work is characteristically pieced together to create a symbolic snapshot that celebrates her memories of "the good times".



CHRISTOPHER PAUL

Christopher's work, *Roses*, segues from his previous creative style which was often noted for its masculine themes. This work was created for Christopher's mum. He created a richly-drawn field of marks directly onto the lino and interpreted his image as a field of flowers. Christopher used an electric engraver to carve his lino and selected his colour palette from the décor of his parents' house. As a result, the art reveals a sentimental theme, demonstrating the maturity Christopher has developed in his approach to his work.



CHRISTOPHER PITOT

Christopher creates his art with fervent energy. Physically slapping and tapping in a rhythmic manner is how Christopher creates his signature style. Opportunities are provided for Christopher to work directly onto the matrix with tools created spontaneously. Christopher's preferred method of mark making involves a length of bamboo suspended from the apex of the studio with a permanent ink pen attached to the end. Christopher then manipulates the positioning of the bamboo to create marks by pulling the rope back and forth. The results are a powerful collection of dynamic marks.



DANIEL SWART

Daniel is a photographer, film maker, songwriter and musician who has been involved in the visual art program for more than 12 years. Over this time, his work has matured and his style has developed further due to his interest in photography. Daniel has been documenting sunsets for several years and he has now begun a series of reduction wood block relief prints of some of his favourite photographs. Daniel has found carving his designs into wood really satisfying — he believes the grain of the wood enhances the finish of the final work.



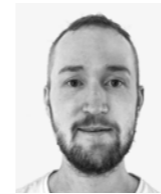
ELIZABETH SAUNDERS

Elizabeth is an artist who approaches challenges with an open mind. After a small hiatus from visual art, Elizabeth returned with a focus on learning as much as she can. She has tackled all of the printmaking techniques on offer at Artel with gusto, and has now completed work in etching, lino, collagraph, monoprinting and aquatint. *Blockwork*, a self-portrait of the artist, was created by working up each square with a different print technique. This is truly a testament to the depth and breadth of Elizabeth's commitment to developing her abilities within her practice.



GENICE WOLSKI

Genice is non-verbal, but always has a story to tell. "Twenty Questions" is the term we use when she has something important to share with the group. As with the game of the same name, Genice has a repertoire of non-verbal expressions that she uses to communicate, and we follow her lead to find out what she has to share. Her self-portrait clearly represents her joy when we stumble on the answers and her story is revealed. Genice created her work by tracing a photograph of herself onto clear acetate. The drawing was then transferred onto lino which Genice carved with an electric engraver. The process is arduous for Genice, but she is blessed with a tenacity that no one can shake.



JACOB BRADSHAW

Jacob is naturally gifted as an artist. He has an inquisitive mind and a desire to create, two of the most important qualities in an emerging artist. Jacob excelled in etching in spite of the short time he worked at Artel, and he began to develop a keen understanding of what he wanted to do with his work. *Cabin in the alps* was Jacob's first etching and it proved to be a significant achievement as it was swiftly followed by *Breaking Limitations* — a powerful, yet delicate image that blends futuristic references with poignant humanist ideals.



JAMES CLARK

James has been working as an artist at Artel for two years and, in that time, he has been provided with the opportunities to begin to develop an understanding of his arts practice. Initially working with drawing materials, James's work has evolved into striking, abstract, boldly-coloured relief prints. His palette is firmly set to his preferred colour scheme, reflecting his strength of character. *Splintered* suggests a new period in James's life where he is discovering a new conduit to traverse in his journey of visual communication.



JEFF PARKINSON

The minimalist Jeff Parkinson has been quietly toiling away at Artel for fourteen years and, in this time, his themes have included shopping, church and Sundays. This year, Jeff created a portrait of himself in the city. Jeff loves to plan journeys, especially if they include his mum and dad, and a little bit of drama — like the case of the missing keys. *Train to City — Boys Out Tonight!* is the story of Jeff and his dad going together to the sports club in the city. Jeff is currently working on a new work about shopping in the city with his mum and eating at the food court in the Wintergarden.



JENNY DUPEROUZAL

Jenny had a colourful history with Artel and the visual art program. She was enthusiastically involved in most of the Artel exhibitions and events over the years. In 2006, Redcliffe Hospital Children's Department purchased *8th August, 1996*, a very large acrylic and found-object painting of a toy bear on wood that Jenny exhibited in *Think outside the chair*. It is a monumental painting of a toy bear with a cannula and medical drip bag that held personal significance for Jenny.



JONATHON BALDWIN

Jonathon is deeply interested in sharks, crocodiles and snakes. His curiosity vacillates between his fear of what they can do and his respect for their power. When Jon is in Artel, he channels all of this emotional fascination into his drawings, paintings and prints, creating a richly worked surface with unusual characters acting out his thoughts — all of them with big, sharp pointy teeth. His self-portrait was Jon's first work that he made in the art program in 2006. It was the beginning of a new avenue of investigation into photography and figurative interpretation that combined his further interests in illustration, cartoons and anime.



JUSTIN LAVENDER

'Rev-head', style icon, musician and 'ladies man', Justin is the epitome of the flamboyant, eccentric aesthete. His quirky approach to his work resonates with an excitable energy, loaded with humour and wit. Justin has worked with many Visual Art Coordinators throughout his time in the program and his artwork has remained stylistically consistent each year. This is an excellent demonstration of how definite and clear he is when creating his art. Justin brings a sense of waggish enthusiasm to his art practice that is inspiring.



KIM MARSHALL

Kim was actively involved in the visual art program at Artel from 2009 to 2017. His work was created by recording the slicing, decisive marks he created with his right hand, as he rhythmically shook bells in his left hand. *Golden years* was created in Kim's early days at Artel when the studio had a copy of David Bowie's *Young Americans* album, and Kim seemed to love it. Kim's delicate, calligraphic marks were carved with support. Sadly, Kim passed away in 2017 and he is deeply missed at the studio.



KRISTI COCHRANE

Kristi is a homage to 1960s Pop Art portraits by Andy Warhol. Kristi's original drawing was a dynamic medley of delicate and boldly-drawn marks that collectively became a serendipitous surprise — a clear portrait of herself! Kristi used an electric engraver to carve her lino block, and selected the saturated colours to emphasise her fearlessness with composition.



LIAM MCMAHON

Liam is the epitome of the 'gentle giant' of Artel. His relationships with the people who work with him are warm and familiar and, over the years, he has acquired the nickname "Lemon", a name he identifies with affection. Liam has been developing his relief printing by focusing on creating works that centre on the self-portrait. His self-portrait *Liam* was purchased for the Children's Health Queensland collection, which includes artworks by significant Australian artists. Liam is currently exploring the etching process.



MICHAEL DOUST

Michael is interested in all the arts — theatre, dance, music and visual art. He is a member of Screech, a performance program developed with support from CPL, and he is also a regular exhibitor and practicing artist at Artel. Michael's approach to his arts practice is as enthusiastic and as full of movement as his dance. He has a passionate desire to communicate his feelings and have his work resonate with his community. One of Michael's first works is *Born this way*. It is a self-portrait with a rainbow flag as the backdrop on his two-dimensional stage; he shares his title with his favourite contemporary singing artist — Lady Gaga.



NATHAN LANGDOWN

Nathan works tirelessly and industriously on his art practice. His Zen-like perseverance when faced with the challenge of new materials and tools is inspiring. Nathan's self-portrait was created with an electric engraver. Cutting into perspex with this particular tool is a madness to behold. The loud grind of the engine as it bites through the material, wildly casting off debris, sets one's teeth on edge and emotions on tenterhooks. Nathan has become a master of this tool, working ambidextrously, slicing and carving tirelessly to reveal a unique image of 'the artist'.



PETER PHILLIPS

Peter's themes are predominantly autobiographical accounts of his life, especially in regard to his family. He has created, over the years, a loving portrait of his mother — represented in his works as a Sacred Fig. Peter finds the creative process beneficial to working through challenging chapters in his life. In his work, *Criss*, Peter is celebrating his love for his sister who has steadfastly stood by him, following their mother's passing. Peter and his sister have recently moved in together to Peter's new home, and Peter now looks to his future with confidence and enthusiasm.



REECE LOCKREY

Reece has worked on many projects throughout his time in the studio of Artel. He has explored dry point, painting and photography. In his work, *Toolbox*, Reece has created a bold, striking series of relief prints representing the tools he likes to use. The series of prints were then bound between two of the woodblocks he used to make them. The final artist book is a robust and dynamic representation of the energy and strength that Reece employs in his flamboyant mark making.



RICHARD UIL

Richard arrived in Australia as a small child with his family many years ago. He was born in Holland and his memories of his time there are heavy with familial emotion. Over the years that Richard has worked in Artel, he has created many images that hark back to times long gone and sadly missed. *Belvedere Hotel* is an iconic image representing a place he and his family would frequent. It is an early image in Richard's folio and it resonates with a similar poignancy that all his works hold.



ROBERT GALLAGHER

Robert could be labelled as one of the veterans of the visual art program. There are only a few artists who have participated in all of the annual exhibitions with Artel and Robert is one of them. Robert's themes are autobiographical. He chooses to create works about memories about particular past events. Robert began etching in 2004 when Artel first acquired an etching press. His image, *Warrego Highway* is a beautiful etching and aquatint which captures Robert's subtle sentimental tones and shades of familiar love for his mum and adventures to his grandmother's house. Currently, Robert is working on a suite of relief prints of his friends and studio companions.



ROBERT OAKMAN

Robert Oakman has had an extensive and diverse career as an artist for over twenty years. In this time, he has established a political arts group called Dis Arts, exhibiting controversial work which exposes the social barriers of living with a disability. Robert has used his body of work to confront feelings such as depression, isolation, dependency and challenges with communication. Robert is driven to create connections with his audience, revealing his ideas, inspirations and spiritual beliefs to the viewer.



SARA WYATT

Sara's prints are built from the bones of her tracings, injected with vibrant colours that will not be contained in the confines of a suggested outline. Sara's deepest pleasure is found in combinations of drawing materials slavishly applied without rules, richly overlaid and woven together almost obscuring her initial illustration. Sara's image, *What are you putting on your face today?*, is a self-portrait that began with a traced photograph, which she coloured in the style previously described. Her drawing was then transferred to lino so Sara could reinterpret her drawing as a colour-saturated reduction relief print.



SCOTT STANTON

Scott has been with Artel since 2012, a year in which he threw himself into the art program whole-heartedly. He has an enthusiasm in the studio that is a credit to his reputation as a developing artist. Scott displays all the determination and focused desire and creativity of an artist who has been working in their field for many years. In 2014, Scott sold an entire edition of *I Love My Mum*, a relief print created with the marks that have now become synonymous with his style. In 2016, he returned to his loving portraits of his mother with *Mum+Me+Storey Bridge=Priceless*.



TONIA HOFFMAN

For Tonia, it is the creative process more than the end product that informs her practice. Her work is an illustration of this exploratory journey. In previous years, Tonia has exhibited paintings, drawings and artist books. Recently her work has focused on printmaking — relief work being her preferred technique. Tonia's artist books began life as line drawings on lino; each one similarly created and all uniquely expressive. Each lino block was then carved with an electric engraver so that each carving pattern would be different from the next, yet all intrinsically linked to each other. Her final result was a small family of illustrative book works, simply titled after one of Tonia's familiar phrases "book please".



VANESSA SPAGNA

Vanessa's work *Holding Tight* is a dynamic fusion of all of the creative experiences she has been exposed to while developing her unique approach to art at Artel over the last fourteen years. It took ten years for Vanessa to actively hold a drawing tool in her hand; prior to this she was encouraged to make marks using her hands and stimulatory sweeteners, such as paper drenched in water and pooled with inks in which she would splash and slap at the surface on which her marks and movements could be recorded. Then one day, 'out of the blue', she was offered a graphite stick, a pastel and a crayon held together with tape in the shape of a tripod and she began to manipulate it. This is an exciting beginning to a new era for Vanessa's art practice.



WILLIAM HUNT

William is an accomplished artist, and all who have worked with him over at Artel over the last fourteen years would say it has been a true privilege. He has a unique way of communicating his ideas, and he continues to draw attention to issues that are important to him. Previously his themes have included climate change, environmental concerns, thoughts about suicide and the devastation of terrorism. *War stories II* is the final work in a series of etchings, screenprints and dry points, where William battled with appropriate ways to express his concerns with terror. After many attempts to illustrate his anger, he finally found his voice in chaotic mark making and a bold palette. In stark contrast, William has shifted his focus to a new theme in his current work — an intimate portrait of the quiet places in William's life.

Working with artists with complex physical disabilities is initially daunting.

It requires that you are open to a lot of experimentation and lateral thinking to develop the best way so each individual artist can 'reach' their work. The first and most important step is to meet the artist and get to know who they are. Ask the artist questions and find out how they communicate, what they can physically do and empathise with who it is that wants to draw/paint/print/etc. Once you have established a connection with each other, you will need to determine the best way for this person to create, and that involves a lot of masking tape, a fist full of drawing tools, clear and open communication and a good sense of humour.

Fifteen artists in the exhibition, *Reasonable and Necessary*, are non-verbal. When you work with an artist who is cognitive and non-verbal, it is important to find out how they communicate. Talk to them first, talk to their family, read any documentation they may have, so you can begin to make a meaningful connection with them.

Some artists can indicate 'yes' and 'no' by looking to the left or right; some artists use a communication board with pictures or icons that they can choose to show what they are thinking about; some artists have pages of words that they can select from to create sentences, or a selection of words relating to what they are thinking about; some bring in photos/newspaper cuttings/magazines/books and sometimes objects that they want to include in their creative process; and some have electronic communication devices that they can manipulate to create complete paragraphs about what they are wanting to do.

It is of paramount importance to always be sensitive to a person's desire to communicate through their art, and it can be done successfully if you always consult the artist first. Question the artist throughout the process to clarify what you believe they are wanting to do — never assume that you know what they are wanting, and never impose your ideas or beliefs on them. Always remember to leave your ego at the door.

CONCEPTUAL DEVELOPMENT

Each artwork begins with an idea. Conceptual development is when an artist creatively expands upon their idea. Many artists at Artel enjoy the process of conceptual development as it is here that the plans for their vision are made tangible. This step of the creative process is extremely important because it requires an enormous amount of input and control from the artist.

COMPOSITIONAL DEVELOPMENT

As an idea is fleshed out through the conceptual development, more practical questions need to be addressed and answered by the artist who is creating this work. For example: What medium will the artist select? What size surface will be the support? What colours will be the theme of this work? How will the selected imagery be placed into the picture field? etc. As each question is answered, the artist is developing a deeper understanding of how to construct an aesthetic image and further their knowledge in critical thinking.

TECHNICAL DEVELOPMENT

As each artist is an individual, and each artist's physical abilities vary, it is important to keep improving on the tools that best support them. Technical developments within the program allow each artist to be given opportunities to work as independently as possible. Creative autonomy is a fundamental aspiration for the visual art program. By providing every opportunity for our artists to work independently on their work, we protect and honour the authenticity and creative kudos of each artist's work.

TECHNICAL SUPPORT

Each artist requires some technical support to create their work, and the support staff in the visual art program are vital to each artist's creative success. 'Technical support' are responsible for the invention and construction of the diverse range of practical props that are essential for the artists to create their artwork. Some of the tools that have been developed are quite intricate and involved, but once they have been constructed, they provide each artist with maximum control and ownership of their original concept. For some, it is to simply have someone open and squeeze out some paint onto a palette. For others, it requires binding lengths of cloth and bamboo with masking tape onto an arm or around a hand to create a makeshift, elaborate construction that liberates an individual to independently reach the surface of their painting/drawing/print block.

Louise Taylor

Visual Art Coordinator, CPL

Louise has provided detailed examples of working with two of Artel's artists in the exhibition, Elizabeth Saunders and William Hunt, which can be found on Museums & Galleries Queensland's website, magsq.com.au



LYNNE SEEAR

Curator

Lynne has worked as a senior curator and arts manager for 30 years, including 16 years at the Queensland Art Gallery | Gallery of Modern Art in management roles. From 2000 to 2010 she was the Queensland Art Gallery's Deputy Director, Curatorial and Collection Development. In this position, she had executive oversight of the curatorial programs and projects that were crucial to the establishment of the Gallery of Modern Art, in particular the growth and display of the Gallery's contemporary collections. She was also deeply involved in the development of the Children's Art Centre and managed the curatorial teams that created a series of ground-breaking contemporary exhibitions for children, attracting massive new family audiences to the state gallery. She has extensive experience in writing and publishing. For the past six years, she has worked on the development and implementation of a multi-faceted arts program for the Queensland Children's Hospital as Manager, Arts In Health Program, Children's Health Queensland. She has a specialist research interest in the importance of arts and culture to wellbeing and the integration of creative arts programs within healthcare settings.



LOUISE TAYLOR

Visual Art Coordinator, CPL

Louise has been working in the adult disability sector for 14 years as a Visual Art Coordinator for CPL. In this role, she has developed an innovative and unique program for artists with profound and complex disabilities that aims to represent them as artists equal to those within mainstream contemporary creative communities. Previous to this role, Louise taught printmaking informally and formally, as Teacher, Tutor and Assistant at various galleries, studios and universities, and for regional community programs. She has been involved in a vast number of significant visual art projects and exhibitions and she has a background in both Fine Arts and Education.



LORRIENNE O'DRISCOLL

Assistant Visual Art Coordinator, CPL

Lorrienne has worked as the Assistant Visual Art Coordinator at Artel for 10 years. Over this time, she has mastered a broad range of creative skills that have been fundamental to the success of the Artel Artists, which include creative support, printmaking technician, framing artwork and the design and construction of Artist Books. Prior to working for CPL, Lorrienne was a Personal Assistant to the General Manager of a large retail sports organisation in Sydney; the skills she brought provided Artel studio with opportunities to shine with her inherent attention to detail, a clear-thinking mind and an expertise in budgets and accounts. Lorrienne effortlessly understood the values and philosophy of the program from the start and has been an essential ally to the Visual Art Coordinator in every venture forward.



JEREMY RUCKELS

Film-maker and CPL Music Program Facilitator

Jeremy is experienced in film-making and photography, as well as facilitating a music studio and educational programming and film work experience for people with disabilities. Jeremy is guiding and mentoring CPL Film Program clients to participate in pre-production, production and editing processes, providing skill-building, career development, creative expression and learning opportunities to locals with disabilities interested in film-making.

MUSEUMS & GALLERIES**QUEENSLAND****PROJECT TEAM**

Rebekah Butler
Debra Beattie
Bonnie Melrose
Andrea Higgins
Melissa Fletcher

CPL

Rhys Kennedy
Julie Byth
Louise Taylor
Lorrienne O'Driscoll
Jeremy Ruckels
Artel Artists

CURATOR

Lynne Seear

DESIGN

Designfront

THANKS

Queensland Government
Visual Arts and
Craft Strategy
Australia Council
for the Arts
Tim Fairfax Family
Foundation
Moreton Bay
Regional Council
Hutchinson Builders
Griffith University
Printmakers Club
Glen Skien

PHOTOGRAPHY CREDITS

Vanessa Xerri
Andrea Higgins, Museums
& Galleries Queensland
Cascade Place

Reasonable and Necessary: prints and artist books by Artel Artists is an initiative of Museums & Galleries Queensland in partnership with CPL and curated by Lynne Seear. This project has been supported by the Queensland Government through Arts Queensland; the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory governments; and the Australian Government through the Australia Council, its arts funding and advisory body. The project is proudly sponsored by Hutchinson Builders and Moreton Bay Regional Council.



VENUE	DISPLAY
Redcliffe Art Gallery QLD	7 December 2018 – 25 January 2019
Dr David Harvey-Sutton Gallery Cloncurry, QLD	7 February 2019 – 14 April 2019
Coalface Art Gallery Moranbah, QLD	1 May 2019 – 30 June 2019
Tanks Arts Centre Cairns, QLD	26 July 2019 – 18 August 2019
Artspace Mackay QLD	18 October 2019 – 19 January 2020
Emerald Art Gallery QLD	1 February 2020 – 22 March 2020
Mundubbera Regional Art Gallery QLD	1 May 2020 – 30 June 2020
Queensland Children's Hospital South Brisbane, QLD	10 July 2020 – 30 August 2020
Redland Art Gallery Capalaba, QLD	5 September 2020 – 13 October 2020
Warwick Art Gallery QLD	29 October 2020 – 17 January 2021
Lockyer Valley Art Gallery Gatton, QLD	29 January 2021 – 28 March 2021