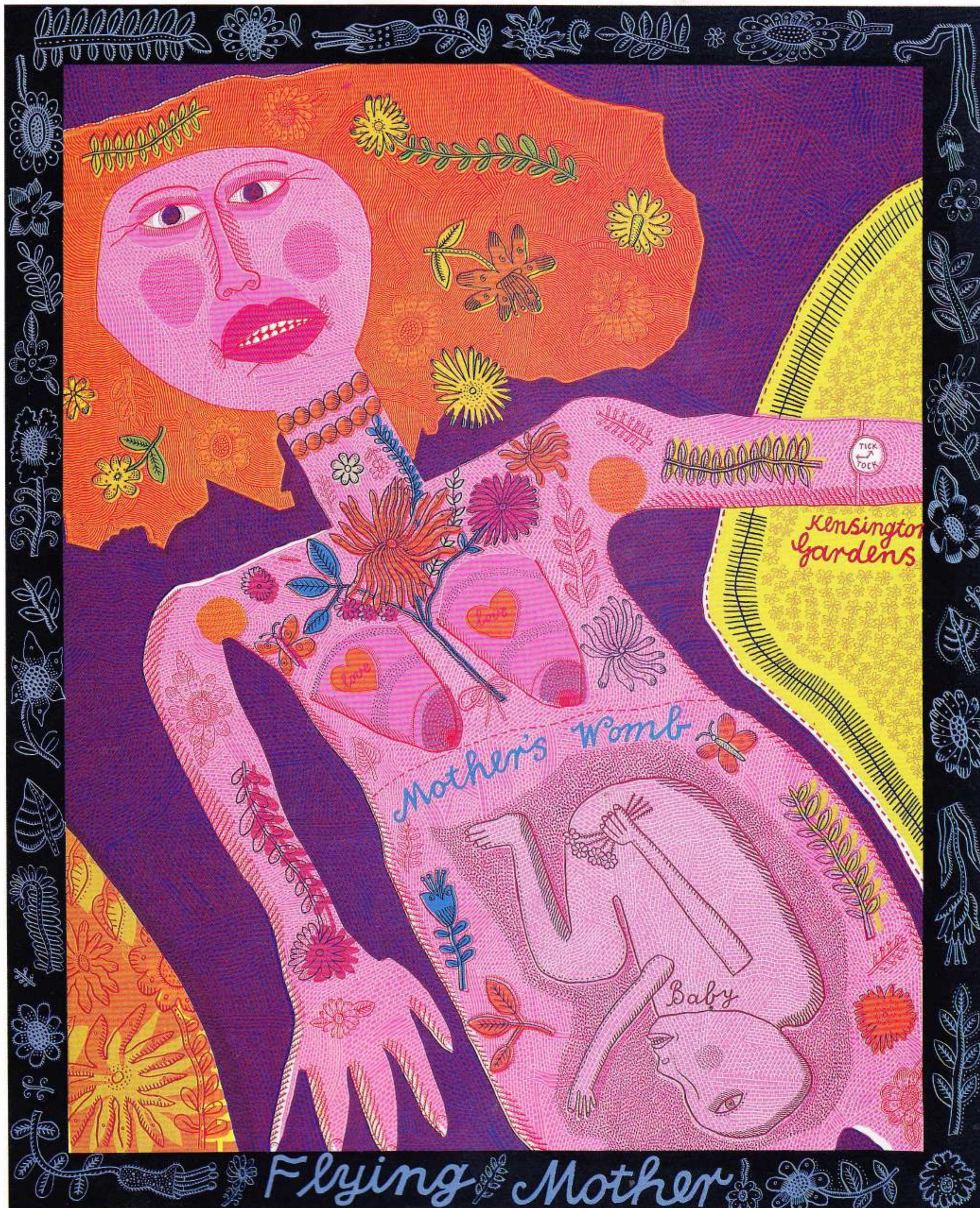
Barbara Hanrahan

PRINTMAKER



ALISON CARROLL

INTRODUCTION

> I pulled down the handle, the stone went under the press . . . and I peeled the paper off to see my image reversed. I held all the shadowy crayon lines and the crisp lines of the pen on a piece of paper in my hand. Then I inked up again with the roller—not one print, but several . . . all the time keeping the stone damp. The creamy limestone surface was so sensitive, it seemed a living thing. Night swooped over the old building; Miss Dixon was teaching Needlework down the corridor, but in the Printmaking Room I found a new world.[1]

Barbara Hanrahan's first experiences of 'zinc and copper and acid, wood and stone and ink'[2] began over twenty five years' commitment to the various printmaking media. This book reproduces but a small proportion of the images made since 1960, though the selection focusses on the major themes and images as well as on the physical explorations of Hanrahan's prints.

The book also traces the three clearest periods of Hanrahan's art: her early development, her first major phase of printmaking from 1963 until 1967, and her second, since 1975.

Hanrahan's art is highly individual, private and personalized; it has been remarkably consistent in this over the years, despite great changes in the art world generally. It is opportune that her work becomes more easily accessible through this book at a time when the art world is refocussing on the individual, the private and the personal—as well as on the physical process of making art.

Printmaking by its nature is a challenge. It forces oppositions, which Hanrahan likes: the contrast of delicate ink and lithographic stone, fine etching needle and biting acid, precise alignment and bold screenprint colour. There is also the contrast between the private and public side of printmaking: she can make prints in utmost solitude, totally absorbed, and hide them in portfolios, pristine and virginal, until the final, essential public showing. The private creation of the images belies printmaking's basis on multiple images which are therefore publicly easily accessible and attainable.[3] And then there is the experimental part of printmaking. The various media so insist on certain steps, on such physical and mental control, that the path away from this, often taken by artists, has its own uncertain consequences, its own potential magic. It's a magic felt by Hanrahan for all objects and processes of the physical world; the line between control and experiment is open to negotiation.

And finally for her there is the satisfying tactile, physical result: the raised angry scars of the deep etches, the fine, silvery spiders' webs of drypoint lines, the smooth satin sheen of the screenprints, rich with layers of smoothed colour, and the flat scumble of the lithographs, all on thick wads of paper.

Hanrahan makes the processes work for her. The old truism of printmaking, that the process enhances the spirit of the work, remains in Hanrahan's art.

Printmaking is a friendly process for Hanrahan, but it has restricted recognition of her art. The size of the works is the main problem (the largest sheets of paper used are 80 x 57 centimetres, most are smaller). Imagine *Wedding Night* (no. 2) enlarged to around two metres square and coloured

thickly; it would be an icon of the mid-1960s, rather than hardly known as now. Another restriction is that Hanrahan's least interesting prints are her best known ones: the illustrative Victorian girls with flowing hair and sprigged dresses, popular because they are easy to live with and are used by publishers on her book covers to entice people to the meatier stuff inside. Only two of these are reproduced here: these were the earliest prints Hanrahan made in London.

Hanrahan has worked with other media, particularly with ink, gouache and collage. She started her career in art with the idea of being a painter—the easiest option then—but soon turned to printmaking as her priority. In the major gap in her printmaking activity, between 1967 and 1973, she continued with gouache, collages and some oil painting. She continues to make drawings and gouaches occasionally, interspersed with her main artistic activity of printmaking. However the major rival for Hanrahan's time to make prints is her writing: she has published nine novels since 1973.[4]

The relationship between Hanrahan's writing and art is close and revealing. She had drawn and kept notebooks as a child. Professionally, however, her art developed first. Art is the field in which she received an extensive tertiary education, and the images and style of her writing remain associated with the images and style of her art. Among her first public experiments with words, in which the full possibilities of their various meanings were savoured, was their inclusion in her prints. The major aspects of Hanrahan's writing—the choice and emphasis of theme, the type of detail, and especially the full development of highly detailed, related though unchronologically arranged, single visual images—all conform closely to her art works. The senses evoked in her writing are primarily sight, touch and smell[5]—all of which relate to the making of prints.

Also, by their close autobiographical nature, a number of her novels, *The Scent of Eucalyptus, Sea-green* and *Kewpie Doll,* interpret aspects of her artistic history and also clarify many of the concerns and themes first seen and still foremost in her art. It should be noted though that the novels *are* novels, with many of the aspects of the plot changed considerably from Hanrahan's own specific experience.

There are differences between Hanrahan's art and writing which should be kept clear. Some of the subtleties possible in a novel aren't appropriate to a single visual image and so many of the issues discussed by critics of Hanrahan's novels,[6] like, for example, the complications of the interaction between social classes, aren't relevant to her prints.

More important are the very different creative impetuses behind the media. Hanrahan's writing is an intellectual process, with research, choices, revisions, and polishing of words and story all going on very clearly in her mind and in practice. In contrast, she has said, 'printmaking is a much more sensual activity, like swimming almost, though still exhausting. You have to give it full attention. The passion is going in, shutting everything else out so that the pieces of paper and the images in your mind are there'.[7]

Hanrahan's personal interpretation of an image is long turned over in her mind and highly refined. It builds up to a state of emotional tension where, she says, of her best images, she just *had* to do them. She just had to draw and cut and wipe and colour: a catharsis of sorts, of the images and ideas which remained strongest and most important in her head.

The practice of printmaking is sympathetic to this spontaneous action, as it discourages changes after the hand has made a mark. A change of mind or revision or polishing of an image just leads to confusion. Hanrahan's own practice is even more spontaneous and final, as she doesn't make preliminary

drawings before starting on the plate, beginning each work with only a broad idea and then developing it instinctively.[8] She even works with the plate or stone upside down at times, distancing herself further from too tight a control.

Hanrahan's general themes are society and its norms, its expectations and its conventions and how the individual fares therein—buffeted and withstanding, weak and strong. She particularly analyses the relationship between men and women, often through their sexuality, and, as well, the relationship of the generations. The subjects are clearly chosen, gleaned from a lifetime of careful looking, listening, reading, digesting and remembering. The major themes surface again and again. That the characters are often named, often as members of Hanrahan's own family, often of course herself, makes the dénouement much stronger.

She sharpens these themes by creating levels of contrast: by exploiting contradictory ideas, images, words, expectations. She uses disassociated emphases, mixing fantasy and earthiness, dreams and reality, the ordinary and the extraordinary. She plays with meaning, subtly insisting on the viewer working to peel back the various layers.

A single, central female figure is usually the dominant motif used in the images. She is often in relationships with other women, sometimes with children (mother and baby, mother and daughter, or grandmother and granddaughter), sometimes with girlfriends, or sometimes as part of a group of women, herded or sliding together.[9] Despite usually being the central interest of the work the women are frequently victims, often of the much less important, usually shadowy men.[10] The strongest male images, with some exceptions like *Adam* (no. 27), are the caricature authority figures, bogey men even, of the Judge and the General (nos 1 and 49).

Hanrahan presents her subjects with seeming lightness. Her style can be seemingly child-like, with boldly drawn, linear, often stick-like figures usually shown against a flat background. Neither time, nor space, nor perspective are considered. People dominate. Important features like mouths or breasts or hands are enlarged, as are some figures in relation to others. Tight detailing is randomly added to parts of the images. Dreams and thoughts come out of people's mouths, as in children's comic strips. Behind each image can be a long detailed story. The important issues of adult life can be both mocked and clarified through this use of the child-like style. On one level we can be amused by the emphases and simplifications; on another we see more clearly through the sharply observed, unsophisticated world created by children.

Hanrahan's novels clearly take this approach one step further, with the child often being the chief observer of life around her. Hanrahan has said 'I think the truest part of you is the child, and the child is still in you all the time—it doesn't matter how old you are in years, the truest part of you is that child.'[11]

One of Hanrahan's most recent prints, made in linocut like many children's works, *Woman and Herself* (no. 6) is a good example of the style. This print, more than others, also recalls the important early influence on Hanrahan of German Expressionist woodcuts, themselves based on interpretations of primitive raw emotion, found by the Germans in so-called 'primitive' art. Primitive art has long been related to children's art in its direct emphases on the most important motifs around the creator. The evocation of the 'self' on top of the woman's head is like a spirit doll emerging, with black, alarmed hands and legs reaching up to claim it. That the legs are encased in black stockings and suspender tags and that the woman wears a corset also reminds us that Hanrahan has never tired of the details of Victorian illustrations: an earlier, childhood, love of hers.

Another aspect of Hanrahan's art is her combination of image with word, long accepted in both children's and 'low' or 'popular' art, based ultimately on the satires of eighteenth century England. The satires were transformed into the nineteenth century lampoons of society and the twentieth century cartoon. The latter remains as an adult satirical form and a child's entertainment.

Hanrahan uses this satirical and entertaining tradition with enthusiasm. She had combined words and images before becoming fully aware of Pop Art, the movement based on motifs from mass-produced popular culture. Pop Art did encourage her in the use of images and words from contemporary life around her. One early instance is her use of photographs from the English Sunday papers for *British Aristocrat* and *Tart and Stars* (nos 36 and 18). She gathered and included details from the trivial desires of bourgeois materialism as well as words from advertisements, trade names and slogans, popular songs, homilies, and platitudes. They are all put to work in her images.

The use of child-like style and cliché words can make us laugh at and with some images and themes. In some of Hanrahan's strongest works, however, the combination is more provoking. *Wedding Night* has shocked people since its creation by its refutation of the romance of the event. The emphasis on sexuality is made by the two people in bed, with clearly defined genitals, the division made real by the bar between them and their ineffectual, reduced arms. The patterned curtains mock the starkness of the rest; the verbal identification of the characters and the event seems innocent but emphasises the disparateness of the individuals playing at this first event in their lives together.

In *Touch Dancing* (no. 5) the public calmness of the central woman's face is contradicted by the see-through dress revealing her genitals, and the whole image is mocked by the advertisement of the title, a phrase noted casually by Hanrahan on a visit to San Francisco and added almost innocently.

Two Girlfriends in a Garden (no. 3) is a more positive, affectionate comment. Two happy women sit in a beautiful garden, chatting perhaps about the bride floating overhead, the whole printed in soft blue ink, sensuously laid in places and clear in others. The air of innocence, emphasised by the title, is refuted by the central figure's open legs and emphasis on her pubic hair, as obvious as the flowers before her. She is exposing herself, as the convention goes, as happily as and much more incongruously than the Judge in *Box of Beauty*. Hanrahan mixes the beauty of the garden and the friendship of the women (both of which are very important) with the hidden world of real sexuality. The basic earthy, lively crudity of life is found, as always, to be lurking beneath the layers of society.

Hanrahan keeps the contrasts and balances in theme and in method carefully monitored. One of her images also refers to the particular balances which have to be handled by artists, especially by women artists: in *Dear Miss Ethel Barringer* (no. 47), the doll figure, with the crown of 'Artist' in her hair is literally split by the acrobat's tightrope between the Joker in the foreground and the acrobat herself holding the banner 'Balancing Act'. Barringer was an artist in Adelaide in the 1920s who died just before she was to be married. The balancing of private and professional life, especially the problems of women artists in feeling comfortable about their roles as artists, is a theme close to Hanrahan herself. She acknowledges this balance of her own life: the desire to remain 'safe', inside approving society, and the necessity of being an artist. In *Kewpie Doll,* Hanrahan writes, the young heroine faces the dilemma:

> Deep inside me is the strange feeling about art. Something I was given, I must protect it, shelter it, keep it alive. But I hate it sometimes, it makes my life hard, possesses me, nothing is easy.[12]

Art was demanding but it also gave Hanrahan a clear identity, a clear goal beyond the conventional. It was a romantic but sustaining notion.[13]

Hanrahan's vision remains of the artist's role outside society, looking in. Her early sympathies were with artists and writers who had unconventional lives. William Blake was an early hero, not only for his work, which notably combined image and word, but also for his lifetime devotion to his art. Other heroes whose work in reproduction opened Hanrahan's eyes were Paul Gauguin and Vincent Van Gogh, also outcasts from their society, and the unconventional Aubrey Beardsley.

As Hanrahan at length and with great clarity has described, others' expectations of her life were conventional social success and eventual marriage. Her fight to express her individuality, to gain the required training and to aim high (to go to London) were hard won battles, with herself as well as with her family and associates.

Her awareness of struggle and balance, clear since her youth, has in recent years been overtly shared by the women's movement at large. It makes Hanrahan's self-awareness, her interest in her own life and position, and the dominant role of women in her art, more accessible today than it has ever been.

Hanrahan's awareness of balance has a final context in the issue of 'place'. Hanrahan hardly ever includes actual places in her images, in contrast with their descriptions as a major part of her writing. However she does recognise the importance of place in the difference between Adelaide and London, the two cities where Hanrahan has made her prints. The reaction to the restrictive conventions of provincial Adelaide is a strong motive in her work.[14]

It took the distance from Adelaide, that Hanrahan felt strongly in London, for her to clarify and distil her ideas about society's conventions, and to start to commit them to paper.

EARLY YEARS IN ADELAIDE

Hanrahan has analysed in detail experiences of life and of art in Australia in the 1950s and early 1960s. In most ways her childhood spent in inner suburban Thebarton, in the 1940s, was a typical Australian mixture of innocence of the world's evils and complexities combined with narrow taboos.[1]

However, unusually, her close family was of women only: a grandmother, Iris Pearl, mother, Ronda, and great aunt, Reece, who all appear in her prints. Her father, Bob, died when she was one year old. Also unusually, her mother worked, as a commercial artist, and her great aunt was a mongol. Circumstances set her apart from most families and their patterns, and influenced her own sense of difference and her desire to challenge convention.

As a child Hanrahan's interest in drawing was stimulated by watching her mother sketching fashions for a department store at home in the evening. She liked the physical parts of it: the paper, the brushes and the pens.[2] However her knowledge of 'high art' was minimal. The Art Gallery was no aid, with Hanrahan writing in *The Scent of Eucalyptus* how the heroine and her classmates 'regressed to the world of 1890 when we entered the Art Gallery . . . We were cowed by gold frames and too much varnish and the lizard glances of old men spangled with braid and seals and watch chains';[3] while the type of art education available at school and Teachers' College is described as dismal in her books. In one section of *Kewpie Doll* she writes how the heroine at school studied 'History of Art, but when the art teacher showed us the pictures of modern art she laughed and laughed'.[4] Only one teacher stood out to Hanrahan during the practical part of the Art Teachers' course: Helen McIntosh, teaching Design, Hanrahan remembers, expected both high standards and encouraged use of the imagination.

Hanrahan's early reaction to the little external stimulation was to draw compulsively the detailed romantic fictions she gleaned from poetry, the Bible and Victorian illustrated books. (As a girl she had read 1890s *Girls' Own Annuals* and imagined herself among the characters.[5])

Though McIntosh criticised Hanrahan's decorative tendency, it was reinforced by the art books she discovered while at Teachers' College. She knew the work of Van Gogh, Gauguin, Toulouse-Lautrec, Modigliani and others of their ilk, but was particularly attracted to the work, as well as the context, of nineteenth century English artists: to the Pre-Raphaelites, and also to Blake and Beardsley. They all were associated with literary, illustrative art, and, notably, worked extensively with the graphic media of drawing and printmaking.

In *Kewpie Doll* Hanrahan has described an early response to this era:

> Sitting in the Art School library, my head cradled in my hand, I found an artists' world that was different. I turned the pages of an old book and the smell of the paper seemed to be an Aubrey Beardsley smell—muskily musty, perverse. I was lost in a mysterious garden all tight-clustered roses, lilies, passion-flowers. And there were pomegranates and peacock feathers, Salomé at her toilet—done with pin-prick dots, lozenges, clean swoop of line. The ink lines so disciplined, the black and white patterns flung meticulously down. Aubrey Beardsley with his prim acid-drop name, his long pale hands and stiff collar—this was another sort of art.[6]

Her own decorative girls began to appear at the end of her Art Teachers' course, in 1959:

> I sat there bent over my piece of paper, drawing, and friends came on to my page. Bird's nest of hair, pouched eye, curled nostril, crinkled mouth—the faces of my tribe of people. I dipped a pen in ink to give them their clothes that were sprigged and slashed like those of the Elizabethan poets . . . I drew lovers; there was a girl, apple breasted, pout-mouthed with mapping-pen hair trendrilling about the round apple breasts, the little clasped hands.[7]

Hanrahan has never given up this strand in her art. The subject-matter of the Victorian world is important to her writing, while the Victorian-derived details still appear from time to time in her images, as for example in *Earth Mother* (no. 69) of 1982.

Hanrahan's practical, professional art education came with the establishment, in 1960, of the printmaking course at the South Australian School of Art. This course greatly changed the possibilities open to students in Adelaide and is regarded as a major part of the re-establishment of printmaking in contemporary Australian art.[8]

The reawakening of interest in printmaking which lead to the founding of the course had been seen in the number of touring exhibitions of prints and works on paper held in the late 1950s, which included two which Hanrahan recalls as influential to her: the *Hiroshima Panels* by Iri Maruki and Toshiko Akamatsu held at the Art Gallery of South Australia in 1958, and *Contemporary Printmaking in the United States,* which toured Australia in the same year, and which included the work of Antonio Frasconi. Frasconi's image of the girl running through rain, called *The Storm is Coming,* was particularly memorable for the type and treatment of the subject-matter. Also, Australian printmakers' work was starting to be recognised in official circles, with images being included in exhibitions elsewhere in the world. The Art Gallery was energetically building its collection of local and overseas prints, and awards like the Maude Vizard Wholohan Prize in Adelaide, which started in 1957, included sections for prints.

The new course was established by Udo Sellbach and Karin Schepers who had learnt their art in Cologne. They brought their international perspective and professional dedication as well as their practical skills to the Adelaide community. Among their first students were Alun Leach-Jones, Robert Boynes and Jennifer Marshall, as well as Hanrahan, all since well known for their prints. The physical atmosphere is recreated by Hanrahan in *Sea-green.*

7 *Woman* 1962
colour woodcut,
edition: 6, 63 x 31.

> Suddenly there was the printmaking and the German teacher with silver hair; the three nights a week when she hastened to the room at the end of the corridor that smelt of printing ink and damp paper, of burning wax. There was the teacher's praise and the mystery of sugar-aquatints and burins, acids and drypoints; the copper and zinc plates he took from his cupboard . . . There were the stones for lithography, the sand she ground them with, the ancient press she soothed with grease.[9]

It is this period and the first excitement with each media which Hanrahan has interpreted more clearly than anyone else.

Lovers with a Birdcage (no. 8) was Hanrahan's first lithograph, made in her first year of the printmaking course. It echoes contemporary practice in reducing detail in its figurative subject, while achieving dynamic form by its strongest expressive outlines. These are aspects seen in the work of Marc Chagall and Georges Rouault, both well known artists at the time. (The Art Gallery of South Australia had purchased Rouault's major print cycle *Miserere et Guerre* in 1958.) While conventional when compared to other figurative work of the time, and different from Hanrahan's more personal work, the image still depicts the romanticised central female figure, blocks out the background male and already places attention on the transparent clothes and belly area: the bird cage heralds the important motif of the baby in the womb.

The next major on-going external influence for Hanrahan was the work of the German Expressionists. Apart from her teachers being German, she spent much of her spare money on books with reproductions of Expressionist work. E.L. Kirchner and Max Beckmann were early sources and, later, others, like Georg Grosz, remained influential. She responded to the rough tactile woodcut technique more personally than to the smoother colour lithography. Sellbach said, she recalls, there was no need for elaborate presses. It was he who suggested hand-colouring the woodcuts, taking back the process of printmaking to its earliest European manifestation in medieval Germany. She also responded to the direct subject-matter of the Germans. Here was an alternative, as she wrote in *Imprint*, to the 'delicate ladies' she had evolved previously.[10] The Germans showed a rougher passion, where the earthy core, hidden by the Victorians, could be clearly exposed.

The woodcuts she made at the time (see nos 7, 9 and 12) are obviously derived from German technique, motif and simplicity. As she writes in *Kewpie Doll,* in the woodcuts, 'Faces stared out. Springtime lovers to start with, then women in torment'.[11] She even used the wood taken from the back of her wardrobe at home to make these works.

The last two images of this period reproduced here, *The Good-morrow* and *The Dog, the Cat* (nos 10 and 11), are the most fully developed personally. She includes words with images, a very important step. The words are simple (a love poem by seventeenth century English metaphysical poet John Donne and a nursery rhyme), yet their mere use, combined with the insistence on the figure, was a strong personal statement for an art school student in a world dominated by abstract expressionism, where, as Hanrahan wrote in *Imprint*, 'Jackson Pollock was Hero'.[12] The use of words with images, which comes from Hanrahan's background of books, her knowledge of the precedence of Blake and guidance of the early German woodcut artists, prefigures a major part of Hanrahan's later work.

12 *Figure* 1962
woodcut, 56 x 36.7.

FIRST MAJOR PRINTMAKING PHASE 1963-1967

One of Hanrahan's childhood dreams was 'being an artist' and 'going to an art school in London'.[1] Her heroine in *Kewpie Doll* practised sketching her grandmother, reading Van Gogh's letters and copying, not quite successfully, his techniques.[2]

At twenty-three, in 1963, after six years learning and teaching in tertiary art courses in Adelaide Hanrahan left to study printmaking further at the Central School of Art in London. 'I wanted to try my life at something bigger. I wanted to get away from safety and walking with little steps.'[3]

Hanrahan took with her an already clear repertoire of figurative romantic and domestic images. She writes about this period in *Sea-green,* describing the important hold of the heroine's memories of a suburban Australian family, as well as the transition from Adelaide to London experienced by many young Australians. It's about the loosening of ties, realising how 'the sunburned culture of health and youth and mediocrity she'd left was missing',[4] and of the frightening and rewarding experiences of being abroad for the first time. Being in England was a release: she was away from tight Adelaide society, unknown and 'free'. She could indulge in swinging London, and delight in Mary Quant fashion, in Mods and Rockers, in Beatle music, in the newly published *Tropic of Cancer,* in going to pubs, and even in the world of the bedsit.

London, the Central School and British art had a major impact on Hanrahan. But her first prints made there clung to her previous romanticised, decorative themes 'of the floating ladies' and 'pecking birds'[5] and patterns: they are the prints like *Girl with Branches* and *Floating Girl* (nos 13 and 14). It seemed she had to retreat to this known world with imagery clearly worked out before becoming brave enough to go on to the unknown.

These two prints are drypoints, made, Hanrahan says, because in this new world no-one told her where the more complicated equipment was and she was at first too shy to ask. She did move on to other known media, especially woodcuts for the rest of 1963, and then in the first six months of 1964 she produced a major cycle of etchings as well as some lithographs.

All print media interested Hanrahan, and in *Sea-green* she describes the drypoint process in detail as well as etching and lithography.[6] However, the more tightly controlled a medium was, the less Hanrahan liked it, and she hardly used techniques like aquatint and mezzotint. (When she wanted to create tone, which is easily done with aquatint and mezzotint, she used deep etching or merely wiped the plate with ink.)

In *Sea-green* Hanrahan also describes the variety of students at the Central School, though with fictional names and attributes (the photograph p. 104 is more accurate), as well as the shop where materials could be bought and some of the teachers. The students were older, from many countries and much more competitive than any of Hanrahan's previous experience. In *Imprint* she is precise about the teachers:

> Some of the last few survivors of a vanishing race of master-printers worked beside us. Old Bill Collins had pulled etchings for Lionel Lindsay; no-one knew

more about lithography than Ernie Devenish. Gertrude Hermes and Blair Hughes-Stanton, two of the foremost English wood engravers, were there, too.[7]

Hermes encouraged Hanrahan to work larger. The two early drypoints were, for the medium, large works, echoing Hermes' own prints, which though wood-engravings, carefully crafted and full of detail, were of unusual size.

More important however than the Central School teachers were the freeing effect of London and the British artists whose work Hanrahan saw in some of their earliest shows, particularly the work of David Hockney and Peter Blake. (Another of Hanrahan's later teachers, Miriam Haworth, was related to Blake, so the interest became tinged by the personal.) Both artists were contributing to the vitality of English art and culture at the time. Young people were a new force, challenging and demanding, creating a culture which had its outer manifestation in fashion and pop music. Artists like Hockney and Blake, and R.B. Kitaj, Joe Tilson, Richard Hamilton and Allen Jones, were part of this, aware of the energy of youth and consciously reassessing and recreating the culture around them.

Hockney and Blake have both spoken of their early choice of painting what interested them about the world, the day to day issues and interests of their own lives.[8] Central to this was the recognition of popular culture as fundamentally related to their art. Blake told art school students in the early 1960s, Ian Dury recalled, to paint what they liked: 'tits & bums, gangsters, teddy boys, Jayne Mansfield and Marlon Brando';[9] to make art a living thing. After the hey-day of abstract expressionism, this figurative, personal stance was fresh, vital and relevant.

Blake's own images were based partly on his life (and often on childhood memories) and partly on the escapist fantasies of the world of circuses, wrestlers and strippers. Blake makes both aspects accessible to us through the combination of image and word. Further, Blake, unlike some of his peers, maintained a serious, emotional quality in his work. Hanrahan, who also had experimented with personal and fantastic subjects, was immediately attracted to Blake's art, responding to his serious, emotional side. Further, she learnt from him his joy in the world of popular culture, expressed at times through such lines as 'You're the teen-queen for me—always'.[10] Here indeed was a new world to use.

Hockney's work is much cooler than Blake's and Hanrahan's. Hanrahan never shares nor is interested in creating the visual ease of Hockney's imagery. However, she learnt enormously from him. Many of the elements of her 1964 images reflect Hockney's work, with some of the most important ones being found in his extensive use of common words in his images and particularly in his prints (his *Rake's Progress* set of etchings had been made in 1961-1963); his allusions to pop stars; his painting and drawing contemporary, human situations around him; and his use of his own sexuality as a central theme.

Hockney's particular motifs were also influential: he frequently made paintings of just two people in a shallow stage; he devised a framing device of stylised curtains; he included icons of American culture like flags with stripes and dot stars; he made his figures of square bodies, oblong heads and with stick limbs—semi-cartoon characters, uttering words of doom, delight and silliness.

Hanrahan drank this in and for some of her works the relationship is very close: her 'Heroes' and 'Beauty' are Hockney creations; 'love' which sprinkles the bodies of many of her figures is a common word in his art; the breasts of her women copy his little cones; her Adam of 1964 is based on his painting called *Two Friends in a Cul-de-Sac* of 1963; the foreground figures of *Waiting*

Room (no. 21), *A Picture of Passion and Desire* (no. 22) and in some of the 1965 Buddy Holly works relate to Hockney figures like those in his *First Marriage Portrait;* even *Doll Kewpie* (no. 74) of 1983 returns to the format of Hockney's *We Two Boys Clinging Together* of 1961.

Hanrahan uses Hockney, but, in her best work of the period, she moves on considerably from him: she achieves a high emotional pitch, working with uncomfortable themes of love, family and relationships and using awkward child-like forms. The process goes far beyond the easy, self-controlled world of Pop Art.

The first part of 1964, before she returned to Adelaide for a year, was spent by Hanrahan sorting out these influences, developing her own themes and becoming deeply involved in the etching medium.

The themes are important. A first basic one is American popular culture itself. There are motifs, the stars and flag particularly, but also subjects called *All-American Boy* (no. 16), *America the Good* (no. 20) and *The World—Coney Island* (no. 4). In *America the Good,* the girl with long flowing hair and emphasized mouth seems to utter Cassius Clay/Mohammed Ali's phrase 'I'm the greatest'; while in *The World—Coney Island* the heroes are movie and comic strip characters who inhabit an underworld beneath the everyday down-at-mouth world above.

American popular culture, exported through movies, cartoons, magazines, fashion, pop music and television, was universally powerful at the time. Hanrahan chronicles in her writing how dominant it had been in post-War Australia. Her heroine had gone to the movies every Saturday afternoon of her childhood, remembering 'Tarzan and Jane and Cheetah and Our Gang and the M.G.M. lion and Tom and Jerry';[11] every Saturday, after the movies, she bought a comic: 'I was loyal to Mandrake and Batman and the Phantom',[12] and as a teenager she dreamt 'I wished I lived in the USA, a proper teenager in a world of French Fries, Bobbysox and loafers; Ole Miss Rebels. Elvis was in that world and Jimmy Dean'.[13]

The revelation to Hanrahan, in England, was how images of American popular culture could become part of serious art. She followed American and British artists in realizing the creative energy of this culture and using it.

An extension of this direct use of archetypal American images and language, a natural focus in films and music, was Hanrahan's depiction of people on the edge of popular theatrical performance. These are themes on the edge of acceptability, like *Tart and Stars* (no. 18) evolved from a photograph of actress Susan Hampshire. The girl becomes a side-show figure, lit by a naked bulb, caressed by enfolding curtains. The extension of this image, *Pin-up* (no. 17), is more overtly vaudevillian. *Lady Lazarus* (no. 25), named after a Sylvia Plath poem, was originally called *Aging Actress.* She is the decay of all the spangles and beauty and illusion. (In *Sea-green* the process is described; 'One day fingers will be defeated—complexions wither, eyelids crease; lips turn sour, necks to crepe'.[14]) A later theatrical theme, *The Actress* (no. 64) of 1979, is a calmer image, but it stresses the separateness of the figure from her audience. Hanrahan has written about her awareness of her own play-acting to gain social acceptance, to mask what she perceived as her strangeness, and the numerous artificial faces people provide for their audience.

A last edgily theatrical image is *The General and Mata Hari,* an etching made in 1964. Hanrahan later redid this image as a lithograph (no. 49) and again as a screenprint (no. 53), using a page lay-out from a Tokyo exhibition catalogue. The uniformed figure and the Indonesian spy of World War I are part of this assessment of reality and tinsel, glamour and myth, as well as of power and sex.

Even more important, because it was really Hanrahan's own, is the broad theme of sexuality—specifying details of genitalia, physical sexual relations between men and women, and, more generally, the sexual war. *Adam* (no. 27) is an important image because of the direct emphasis on his genitals, his role of the first man being, of course, to procreate. The genitals are emphasized in *Wedding Night,* again appropriately. This work and the related *Michael and Me and the Sun* (no. 28) prefigure the sexual pressures and failures and battles of relationship which Hanrahan returns to again and again. Hanrahan is also very direct in her writing, describing particular—and universal—sexual experiences, so different from the apparent dream. In the *Scent of Eucalyptus* she describes the heroine's first awareness of sex: 'Grown-ups were no longer fathers and mothers. They were dirty men and women. I stared at them in trams and saw them naked: ladies had breasts and rubber crotches, gentlemen had hair and parts like Tinker [the dog]'.[15] In *Sea-green* she describes a first sexual experience: 'He cried "Oh please" and the thing was so red and ugly, she couldn't bear to look'.[16] And she describes the heroine's attempts to interpret such early fraught experiences in her art:

> I made him come alive on zinc plates, twice paid extra for copper. He lay again with his head on my breast, drank from tins marked FOSTER'S and COCA-COLA with ear-phones round his head. I drew myself: a long body on a blanket, beside a dressing gown of stripes; I drew the cabin. But always the resin went on too coarsely, the aquatint came out too dark; his face was bitten away by acid, I couldn't get it right. Only I was there sharp and clean, highlighted by his shadow . . . Now we are both gone, bitten away completely.[17]

More general is the battle and the failure. *Pin Up* and *Tart and Stars* are part of this. So is the image *A Picture of Passion and Desire* (no. 22). The phrase comes from a movie advertisement in the London *Evening Standard,* 'A story of passion bloodshed desire and death everything in fact that makes life worth LIVING', and shows a divided couple in a living prison—suburban life or bedsit literal separateness. In *Sweet Dreams* (no. 19) the hero swoops down while again below the man and women go their separate, confined ways. In *Beauty and Wowsers* and *Beauty and Bob* (nos 23 and 24), the woman dreams and the man denies the dream. The men in these last two images are tiny, bespectacled figures, called Bob and Tom in *Beauty and Wowsers.* They represent the Australian authority figures of the time, Robert Menzies and Tom Playford; what they say is meant to be real.

More poignant is *Waiting Room* (no. 21). The heroine is small and vulnerable in her bra and knickers and stockings, behind the three menacing figures 'Kicks', 'Sex' and 'Violence'. (Violence is the Mod who often appears in these images, in his thin tie and tight jacket.) The script reads 'A Picture of cynical sex and violence—a picture of waiting room—kicks and sudden violence—a Story of Today', again taken from a newspaper movie advertisement.

My Boy Lollipop (no. 26) is the furthest extension of this personal vulnerability. The mother is displaced, flying over Kensington Gardens; her privacy is destroyed with the sharp toothed baby X-rayed in her womb. Her staring, blackened face confronts us, seemingly inhuman. The tension is heightened by the diagonal composition (unlike so many squared and organized images) and the whole made starker by the contrast of the white spaces and the black, hatched background.

Hanrahan has moved from the long-haired beach girl of *America the Good* to the blackfaced, tormented, flying mother in a very short time, and there-in, through a deeply felt moment of creative energy, has found another of

her most important images. She returns to the image later, translated into the sweet colours of screenprint, while moving on. The title of the first image, though, *My Boy Lollipop,* from a pop song by Little Milly, remains humorously ironic.

A last image in the theme of sexual warfare is *Box of Beauty.* The image reproduced here was made in 1976 (no. 1), but the theme was originally developed in the 1960s. The Judge in the image is a rare dominant male figure, reminiscent of the all-powerful naval officers described in *Sea-green*: 'wayward tendrils that escaped a brilliantined cap, of liquid eyes that hid a mercenary gleam, of rose-bud mouths and pin-prick dots at cheek and chin'.[18]

Almost all of these important images were made in the first six months of 1964. After this creative outpouring Hanrahan returned to Adelaide, making a series of linocuts, mostly on the subject of Buddy Holly. One, *The 4 Last Things* (no. 30), returns, in its reference to the work of Georg Grosz, to earlier European sources. The Buddy Holly images were made as a cry for the temporarily lost world of British art and she chose the strongest Pop images she could. The works chronicle Holly's songs, his family, his death, his legend (nos 32, 33, 34 and 35). The comic strip format and the crude neon colours also show Hanrahan's return to the most obvious of the elements she had learnt from London's Pop Art world. She stressed them back in provincial Adelaide. The major development of these works is the use of rigid divisions in composition. Hanrahan had earlier divided her images into horizontal bands, *A Picture of Passion and Desire* and *The World—Coney Island* being obvious examples, but now she divided the motifs into squares, or stripes, with borders. In the earlier works it had added a point to her message; here it is more a way to control the motifs.

Hanrahan returned to England in mid-1965, to stay there until 1973. During this period she made prints only in the first two years, doing little after 1967. She did continue to exhibit earlier work and gained recognition in Australia at this time.

Critical recognition of Hanrahan over the whole twenty-five years of her printmaking has been relatively consistent and stable. The more perceptive of the critics have recognised the basis of her art, for example Ivor Francis in the late 1960s, David Dolan in the 1970s and Peter Ward in the 1980s. Some, like John Henshaw, have written memorably of how she 'disembowels her subjects, usually women, and then proceeds to embroider them in petit-point'.[19]

On her return to London, Hanrahan enrolled at the Royal College of Art, but, finding it too restrictive, stayed only a week before going back to the Central School, where she remained until July 1966. The last images of the period were made in London and in Falmouth, where Hanrahan was teaching.

In the 1965-1967 period Hanrahan developed two more important themes: first, those of precise anatomy and, second, those of her family. Not having the full impact of the 1964 images they show a reassessment, a searching for the next direction. *Diseased Boy, Mother and Baby, Mother and Baby II* and *Anatomical Study* (nos 41, 42, 43 and 39) continue the search for human identity: the X-ray goes through the clothes and beneath the skin. Hanrahan had bought a book on anatomy like the heroine in *Sea-green:*

> Now, it seemed there was nothing else but this terrible awareness of the physical (and it came out in her prints; syringes and artificial legs, elastic supports). She was so ignorant . . . Page 129 in the book from Smith's: and is that me?—ovary and egg and something called vagina.[20]

The *Diseased Boy*'s coat is made of veins; the *Mother and Baby* images move the focus from the foetus to the lungs and neck; *Anatomical Study* concentrates

on important areas like brain and genitals. The grotesqueness of these images—which also continues in the blocked, murky heads of *Two Men with Ties* (no. 40), showing in part a consciousness of the work of the French artist Jean Dubuffet—is a natural extension of the peeling away of layers, and of the interest in the basic working of bodies in particular. The humorous ties of the *Two Men* and the cigarette of the mother in *Mother and Baby II* are new, light elements.

These images are all lithographs, a medium Hanrahan had used previously, in fairly monochrome colours. Her advance here is with colour. The flat green of *Diseased Boy* and the red of *Mother and Baby* prefigure the rich colour she was to find in screenprints.

The last theme of this period is Hanrahan's family: *Bob and Ronda, Mother 1933* and *Ronda and Bob and Barbara* (nos 44, 45 and 46). In Falmouth Hanrahan was beginning to analyse her own background and would soon start unconsciously to anticipate the writing of her first book, coming to terms with her memories. Using another technical device, the photograph, for the first time, she includes an image of Bob and Ronda, her parents, just after they were married, and transforms it from photograph to stylised Dubuffet-like heads and back again. She is playing with memory, perception, interpretation. In *Ronda and Bob and Barbara*, the most important image of the three, Hanrahan appears as she is in 1967, the fully grown artist in England with memories of her family. Her grandmother, Iris Pearl, on the left, and her mother and herself as a baby, on the right, are portrayed as they were around 1940 at the time of her father's death. It's a confirmation of her identity as a person and an artist and is a theme to which she often returns when she takes up printmaking again in the mid-1970s.

SECOND MAJOR PRINTMAKING PHASE, SINCE 1975

In her second printmaking phase, since 1975, Hanrahan has consolidated her earlier themes and motifs, as well as her style and technique. The recent work is subtler, less direct, sometimes much softer, although, when so desired, the barb (as in images like *Touch Dancing*) can be just as sharp.

Hanrahan tentatively started making prints again in 1973, but gained the impetus to return to the process on her return to Adelaide in 1975. She spent this year teaching printmaking at the South Australian School of Art and making prints.

The consolidation evident in the first 1975 works didn't, of course, just happen. In the interim years Hanrahan had continued drawing and making gouaches, experimented with ceramics, and gone through the rigour of analysing her early experiences and most important thoughts and ideas in writing her first books. She had rethought some of her images and was ready with the full facilities of the Art School around her to start expressing them visually again.

Some of these 1975 works remain major: *Two Girlfriends in a Garden* is one, *Dream People* (no. 48) another and *Dear Miss Ethel Barringer* a third. They all are Adelaide themes: the closeness of childhood girlfriends in their secret garden, the inclusion of an Adelaide artist, Ethel Barringer, and a family scene dreamt of by a reclining woman, alternatively seductress, suburban matron or earth mother. *Dream People* has a song popularised by the Australian folk singer Margret Roadknight as the subtitle: 'Girls in our town go to parties in pairs'. The sleeping woman of *Dream People* is later identified with Iris Pearl, Hanrahan's grandmother, while the girlfriend theme evokes the last paragraph of *Kewpie Doll,* the heroine's mother being with her in the garden at night:

> It was dark and mysterious, with vines and trees and the garden turned strange by the night. We sat side by side on the seat. I told my mother confessions, and then she answered my questions about my father. It was our private place where we could be together.[1]

The works use the etching technique mastered earlier, and the major stylistic components and motifs of previous work, like the flat background with outlined, child-like flying female figures, the horizontal divides, curtains and flowers, and the words, but with the important development of the intensity and elegance of detail. The filigree of the etching in two colours seems to cover the entire image. The viewer has to seek the actual meaning of the images beyond this surface. Hanrahan's unplanned working method here develops the intensity of the detail; there is an almost obsessive desire to fill the image with lines and motifs. The detail is itself important too, based on Hanrahan's long-term interest in patterning, in its decorativeness and its tactility. It is characteristic of her work of the following decade.

Another important technical development of this second phase was Hanrahan's use of screenprinting. She used it seriously, for the first time, in 1976 when she returned to London. Earlier, she had been introduced to the

medium by Miriam Haworth at the Central School but had never explored it. She liked the practical part of this process, building up the image, each colour with its different layer, and finally finishing the dressing up with the black joining line giving sense to the previous work. She also liked the colour. She had to sacrifice the tactile raised inks and the surface possibilities of etching for this flat smooth medium. But the building up, and the colour, so delighted her that in this first period of use she exploited it to the hilt, printing over other images to create mysterious layers, as in *Mother 1933* of 1977 (no. 51), and transforming some of her major earlier images in rich flat colour. There are a number of these and the final results are so different from the original prints because of the change of medium that, at first, they are not easily recognisable. The sharpest impact is the colour: *Flying Mother* (cover, see *My Boy Lollipop*) is rich purple, pink and orange; *Wedding Night* (no. 50, see no. 2) is flat brown and black; *Mother 1933* (no. 51, see no. 45) is almost Japanese in its flat black and rich patterning; *Iris Pearl dreams of a Wedding* (no. 52, see *Dream People*) and *Heroes* (no. 54, see *The World—Coney Island*) are in lollipop hues, with the two worlds divided by the different amounts of full colour.

Hanrahan has often reworked images. Sometimes she has done this for the practical reason of only having made a few impressions using the earlier technique. *Iris Pearl dreams of a Wedding*, for example, had earlier been made as a lithograph with only few impressions printed. Sometimes she has repeated them because she has been seized by enthusiasm for an earlier theme and wanted to explore it further. *Wedding Night* began as an etching, then was made as a linocut, and then as a screenprint. She has also reworked important images and scenes in her writing, both in specific details or occurrences and in whole evocations of place.

New images have of course occurred, including *Men and Women* (no. 55) based again on themes of sexual warfare. In this image, surrounded by a Victorian poem 'Do not mind my crying Papa, I am not crying for pain . . .', the women are armless, defenceless, and scarred by operation or childbearing or religious catechism, but stronger and more interesting than the colourless men below.

A final aspect of Hanrahan's contact with the Central School is her occasional return to the detailed relief technique of the wood-engraving. *Adam and Eve* of 1977 (no. 56), with its English nursery animals of fox and rabbit, squirrel and bee, is an example, consciously related to the medium of Gertrude Hermes and Blair Hughes-Stanton. The same all-over detailing, the patterns, the smallness, and the simple, natural theme all are part of that earlier tradition which really came from William Blake and Thomas Bewick 150 years before. *Earth Mother* is another example.

The late 1970s were a time of restlessness. In 1978 Hanrahan was again in Adelaide, this time for a little over three years. A new technical delight occurred to her, that of hand-colouring etchings. For her, it's a delicate medium, pastel hues are tipped onto the basic black and white filigree of the etched lines.

Many new images occur, but based on themes so well worked out before. The game of *Snakes and Ladders* (no. 57) is for heavy stakes, with the player to negotiate the various actions of depravity, selfishness, cruelty, obedience, penitence and kindness. *Run Rabbit Run* (no. 58) has the fleeing girl trampling on past generations of women, with the octopus-armed, nightmare man going to grab her no matter how fast she runs. The empathy of the young girl with the most vulnerable of animals is described in *Kewpie Doll*:

> I couldn't stop thinking of the rabbit running free and breathing, not knowing Uncle Bill was coming with his gun. My grandmother and my mother sat in the

car, not saying anything. They dusted the china bunnies on the specimen shelf so lovingly, and I hated them as much as I hated him. When he got out with his gun I followed and sang out at the top of my voice to warn the rabbits.[2]

Many of these works relate to new, specific family themes. *My Family* (no. 59) is one, obviously, with mother, father, Reece, Barbara twice, grandfather Charlie, Iris, and Tinker; *Iris in her Garden* (no. 60) is a second, with a different important motif of the grandmother's life in each scene, and *Dog of Darkness* (no. 61) is a third, with all the family portrayed, including Clyde, Iris Pearl's brother. *The Little Girls* (no. 62) is also a family image, with the young girl, Barbara, the central figure. Her peers stand firmly while the women they must become float like ghosts above them. It's the theme of the inevitability of growing up and the never-lost association with childhood: 'I am conscious of breasts that bob, I have a hole between my legs, and as I pass them I feel their glance. Yet inside I am a child' she writes in *Sea-green.*[3]

The Power of Example (no. 63) again brings a rougher etching process and a tougher theme, with its rows of masks, pin-ups, straight men and an isolated couple surrounded by two moral homilies from a nineteenth century tract, 'Maiden, Wife and Mother': 'When a child is born it is devoid of knowledge. If a child sees that its mother does nothing to obey and please her husband, it will certainly grow up to be disobedient' and 'This world and its ways—its ideas of right and wrong, etiquette, business, and everything are as much a mystery to the child, when it is born, as the spirit-world is to us.'

In the early 1980s, Hanrahan spent time away from printmaking, writing and travelling, following some of her own creative heroes in America and Mexico, including another woman artist of strong personality, Frida Kahlo.

In recent years, Hanrahan has travelled frequently between Adelaide and England (and Europe). Once again, her work can be seen to be produced in spurts of energy and engagement, in concentrations on media and various themes. In 1982, the screenprint again dominated in a mixture of dream pieces (like *Man in the Moon* and *Sky Queens* nos 67 and 68), social comment, like the wedding images, and some strongly personal works.

Weddings are frequently described in Hanrahan's writing: the personalities, the clothes, the social cachet ('the biggest photo on the Social Page'[4], the acme of female dreams). *Dream People* and *Iris Pearl Dreams of a Wedding* had previously been related to this; now *Wedding Dreams in the Park* (no. 66) and *Wedding in War-time, 1915* (no. 73) carry it on.

The two major personal works of the time are *My Family—My Australia* (no. 71) and *Reece* (no. 70). *My Family—My Australia* is technically complex, using the form of a child's learning text to include its encyclopaedic symbols of Hanrahan's life.

The image of Reece, who had died in 1980, is much simpler, and more personally moving. Reece, in Hanrahan's writing, is one of her most perfectly evoked people. Early in *The Scent of Eucalyptus* Hanrahan describes her:

> Reece is my great-aunt; yet at ten I am taller than she at thirty-five. She is my grandmother's sister; yet she cannot read or write or count. She is a grown-up; yet she wears children's clothing. She has frog-like eyes with half-moon lids, sad eyebrows arched in permanent surprise, a domed forehead with wrinkles, a snout, a mouth that shows her tongue—becomes an idiot-grin when she is happy. People stare at her in the street—she is real, and reality is too strong for their slumbering, narcotized lives. She is a mongol.[5]

From 1983 to 1985 Hanrahan made etchings, often of single central angular female figures, all pointed edges and fairly hostile, and, more recently, a series based purely on amusingly awful advertising, like *Fat Folk Fade Faster* (no. 80) from old *Photoplay* magazines.

The most recent works, linocuts (nos 6 and 81), return to moments of anguish, introspection and regeneration.

NOTES

INTRODUCTION

1 Barbara Hanrahan, *Kewpie Doll,* London, 1984, p. 132.
2 Barbara Hanrahan, *Sea-green,* London, 1974; Melbourne, 1980, p. 72.
3 The public accessibility to printmaking, a quality Hanrahan likes, is also an important aspect of her other major chosen medium, writing.
4 See p. 102 for a list of Hanrahan's novels.
5 Even the titles of two of the autobiographically related novels, *The Scent of Eucalyptus,* London, 1973, and *Sea-green,* are a smell and a colour.
6 See bibliography p. 102.
7 Quoted by John Stevens, Interview *The Age,* 15 June 1985.
8 Her process is discussed in an interview with Julie Mott, *Australian Literary Studies,* vol. II, no. 1, May 1983, p. 42.
9 See for example *Run Rabbit Run,* no. 58.
10 Diana Brydon in 'Barbara Hanrahan's Fantastic Fiction', *Westerly,* no. 3, September 1982, p. 43, analyses how the important characters in the novels 'are acted upon rather than acting'.
11 Interview with Julie Mott, p. 43.
12 *Kewpie Doll,* p. 149.
13 See for example *Sea-green,* p. 23.
14 Adelaide's tight conventionality has rested hard on many artists. One of the greatest early printmakers Australia has known, Henri van Raalte, ran foul of the Adelaide establishment and eventually committed suicide. Others have left, often with bitter memories. Stella Bowen was one, describing in her autobiography *Drawn from Life* the awful pattern of life of her native town. Margaret Preston, an artist and woman Hanrahan admires, successfully defied Adelaide's strictures before leaving. Hanrahan, who struggled to escape from Adelaide, reacted strongly on her return, two of her early prints being clearly signed, dated and labelled 'Adelaide, South Australia'.

EARLY YEARS IN ADELAIDE

1 Hanrahan interprets aspects of her early life through the heroines in the three novels from which quotations are taken in this book. She has also written, for this book, a specific chronology of her life, which includes dates, places, education, exhibitions and so on, with some memorable details, see pp. 103-105.
2 Much of the information for this book has come from many conversations and letters between Barbara Hanrahan and the author during 1985 and 1986.
3 *The Scent of Eucalyptus,* pp. 102-103.
4 *Kewpie Doll,* p. 96.
5 Interview with Jenny Palmer, *The Bulletin,* December 21/28 1982, p. 204.
6 *Kewpie Doll,* pp. 116-117.
7 Ibid, p. 130.
8 See Alison Carroll, *Graven Images in the Promised Land, a History of Printmaking in South Australia, 1836-1981,* exhibition catalogue, Art Gallery of South Australia, Adelaide 1981, pp. 53-55, for details.
9 *Sea-green,* p. 33; see also *Kewpie Doll,* pp. 131-132.
10 Barbara Hanrahan 'Barbara Hanrahan: A Self Portrait', *Imprint,* 1978, no. 3, p. 3.
11 *Kewpie Doll,* p. 133.
12 *Imprint,* op. cit., p. 2.

FIRST MAJOR PRINTMAKING PHASE 1963-1967

1 *Kewpie Doll,* p. 120.
2 Ibid.
3 Ibid., p. 152.
4 *Sea-green,* p. 111.
5 Ibid., pp. 112-113.
6 Ibid., pp. 128-131.
7 *Imprint,* op. cit., p. 3.
8 See David Hockney, *David Hockney on David Hockney,* London 1976, p. 41, and reminiscences of Peter Blake by others in *Peter Blake, Explanations & Thoughts Toward My Exhibition . . .,* London 1983.
9 *Peter Blake,* Ibid., p. 6.
10 Quoted by Robert Melville, 'The Durable Expendables of Peter Blake', *Peter Blake,* exhibition catalogue, Tate Gallery, London 1983, p. 36.
11 *The Scent of Eucalyptus,* p. 175.
12 Ibid., p. 177.
13 *Kewpie Doll,* p. 104. She even lists the American emphasis on television in Adelaide: 'Kookie combing his hair in 77 *Sunset Strip* . . . or *In Adelaide Tonight* with the Wheel of Fortune Girl; . . . *Pick-a-Box, Perry Mason, Mickey Mouse Club,'* in *Kewpie Doll,* p. 127.
14 *Sea-green,* p. 37.
15 *The Scent of Eucalyptus,* pp. 174-175.
16 *Sea-green,* p. 63.
17 Ibid., p. 148.
18 Ibid., p. 11.
19 John Henshaw, 'Grand Gestures', *The Australian,* 3 April 1971.
20 *Sea-green,* pp. 159-160.

SECOND MAJOR PRINTMAKING PHASE 1975-1986

1 *Kewpie Doll,* p. 156.
2 Ibid., pp. 42-43.
3 *Sea-green,* p. 88.
4 Ibid, p. 176.
5 *The Scent of Eucalyptus,* p. 20.