

LORNA CRANE

23 FEBRUARY TO 26 MARCH 2017

prints - drypoint, carborundum and hand painted chine colle



Tamarind Dawn

50 h x 70 w cm

framed

\$ 595

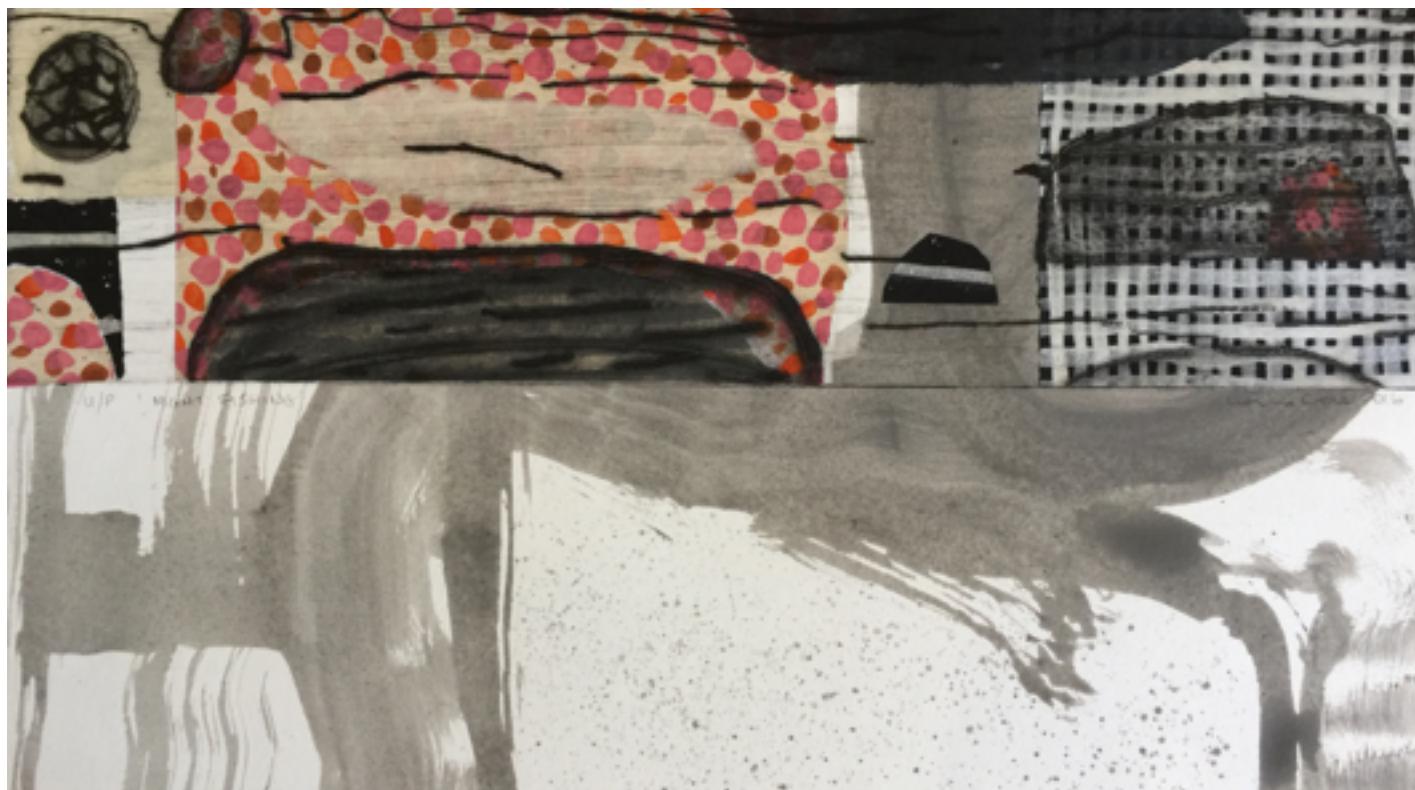


Drifting

50 h x 70 w cm

framed

\$595



Night Fishing

50 h x 70 w cm

framed

\$595



Constellation on the Land

50 h x 70 w cm

framed

\$595



Nightfall

50 h x 70 w cm

framed

\$595



Floating over the Land

50 h x 70 w cm

framed

\$595

paintings - acrylic, ink, oil pastel and pencil on canvas



The Nets

122 h x 91 w cm

\$ 1950



Soundings

122 h x 91 w cm

\$ 1950



Spiral

122 h x 91 w cm

\$ 1950

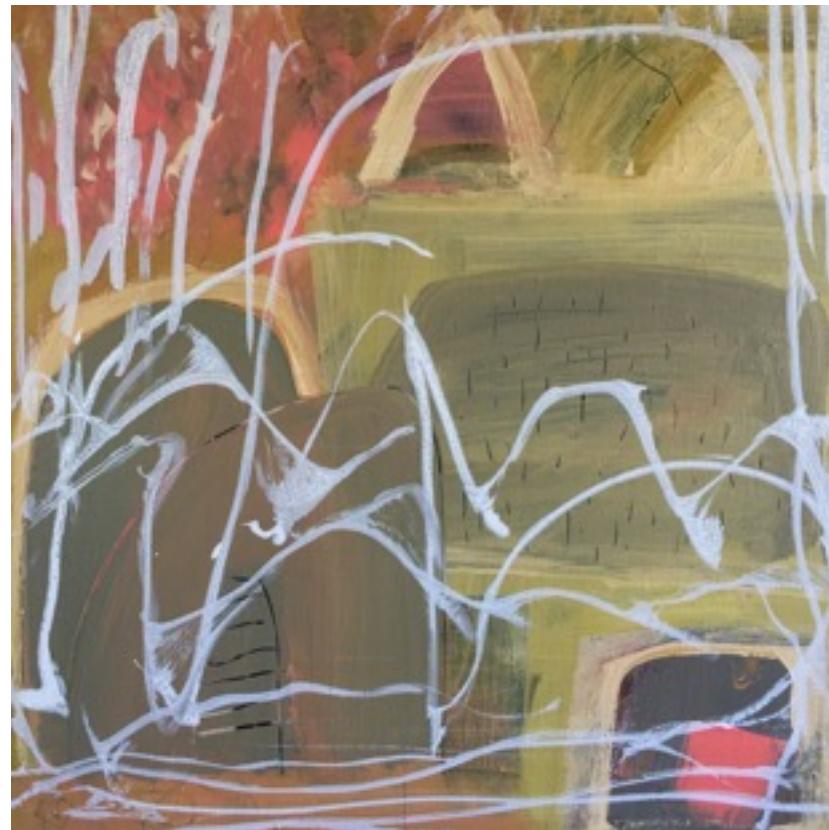
paintings - acrylic, ink, oil pastel and pencil on linen



The Light in Between

61 x 61 cm

\$ 750



Lost Land

61 x 61 cm

\$ 750



Segue into Summer

61 x 61 cm

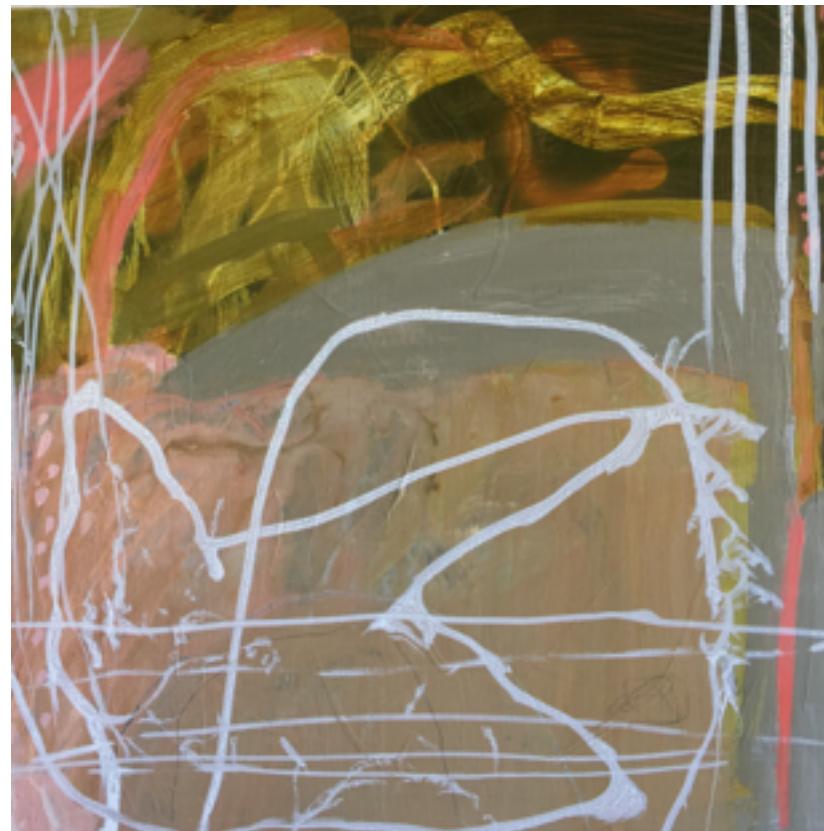
\$ 750



Landform Remembered

61 x 61 cm

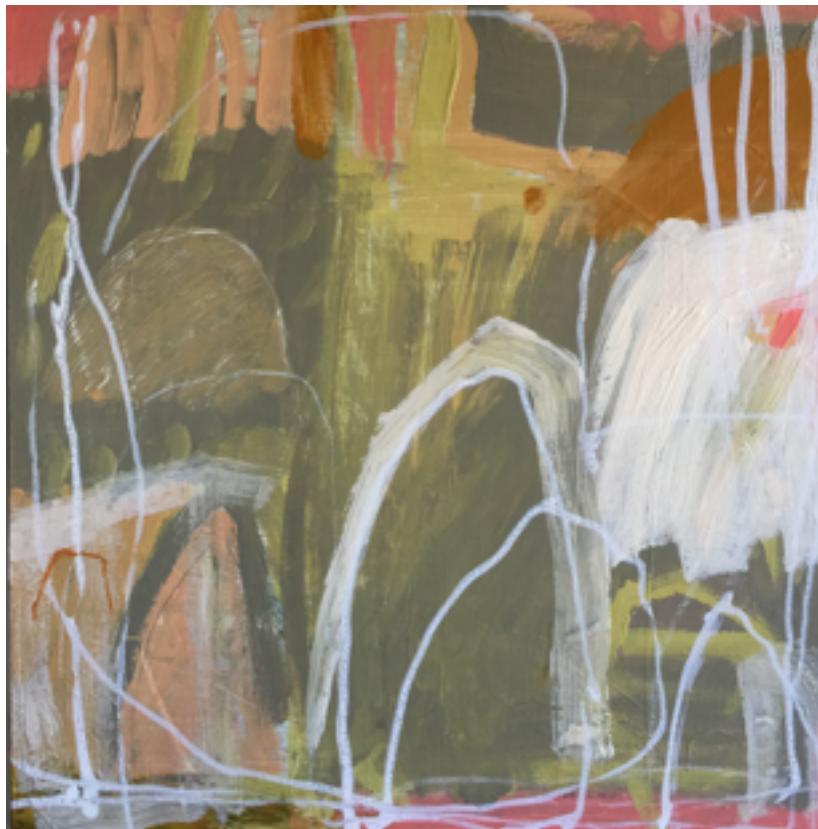
\$750



Interlude

61 x 61 cm

\$750



The Light of Day

61 x 61 cm

\$ 750



A series of six 30 x 30 cm paintings in acrylic, ink, oil pastel on board, example above, each \$ 275



During September 2016 I was fortunate to spend time at Art Print Residence at Arenys de Munt in near Barcelona in Spain.

In preparation for the residency I spent time drawing in journals exploring layering techniques with markers and pencil and questioning myself how I would approach the making of the prints in the limited time frame. It meant that the subject matter and palette was resolved making it much easier to launch into these landscape inspired works on display. Guided by two master printmakers I worked on plastic plates using drypoint with engraving tools then applying carborundum with the intent to layer fine lines and bolder shapes. Hand painted chine colle paper was the final layer using traditional hand made rice paste.

On return from Barcelona the paintings flowed whilst working in my South Pambula studio. From the start of making these works I could see an attitudinal shift in my work reflected in the colour change within the layered landscape. A coming together of the past few years of making hand made brushes, exploring mark making plus the continuous drawing in journals, making artist books and working plein air that made this body of work come together. And it excites me to push further.

Lorna Crane
February 2017