



SANS FRONTIÈRES

DAMON KOWARSKY



BUR DUBAI
2015
Etching and aquatint from two copper plates
Edition: AP

IF YOU LOOK AT THE CITY FROM HERE

If you look at the city from here
you see it is laid out in concentric circles,
each circle surrounded by a wall
exactly like a prison.
Each street is a dog-run for prisoners,
no milestones, no destinations, no way out.

If anyone moves too quickly you wonder
why he hasn't been stopped by a shout.
If someone raises his arm
you expect to hear the jangling of chains.

If you look at the city from here
there is no one with dignity,
no one fully in control of his sense.
Every young man bears the brand of a criminal,
every young woman the emblem of a slave.

You cannot tell whether you see
a group of revelers or mourners
in the shadows dancing around the distant lamps,
and from here you cannot tell
whether the color streaming down the walls
is that of blood or roses.

FAIZ AHMED FAIZ (1911 – 1984)

Courtesy of the Faiz Foundation Trust, 2019.

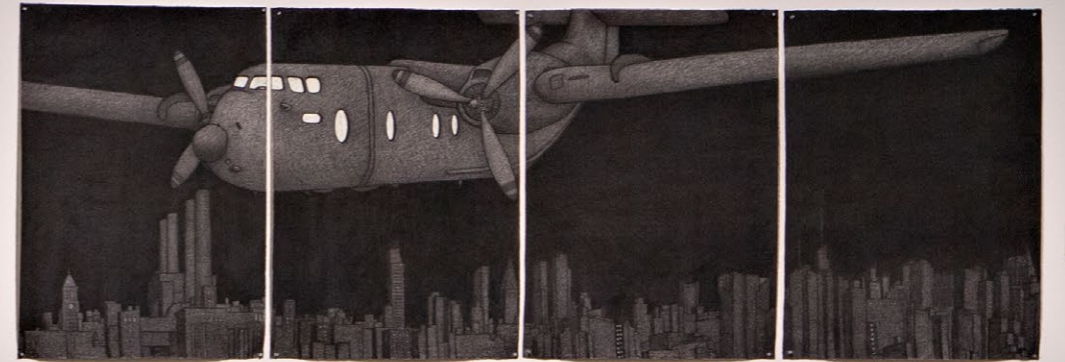




INDUSTRIAL
1940-1941
Oil on canvas
100 x 120 cm
The artist's depiction of the industrial landscape of the Ruhr region, showing the dense network of factories and smokestacks that defined the area during the war.



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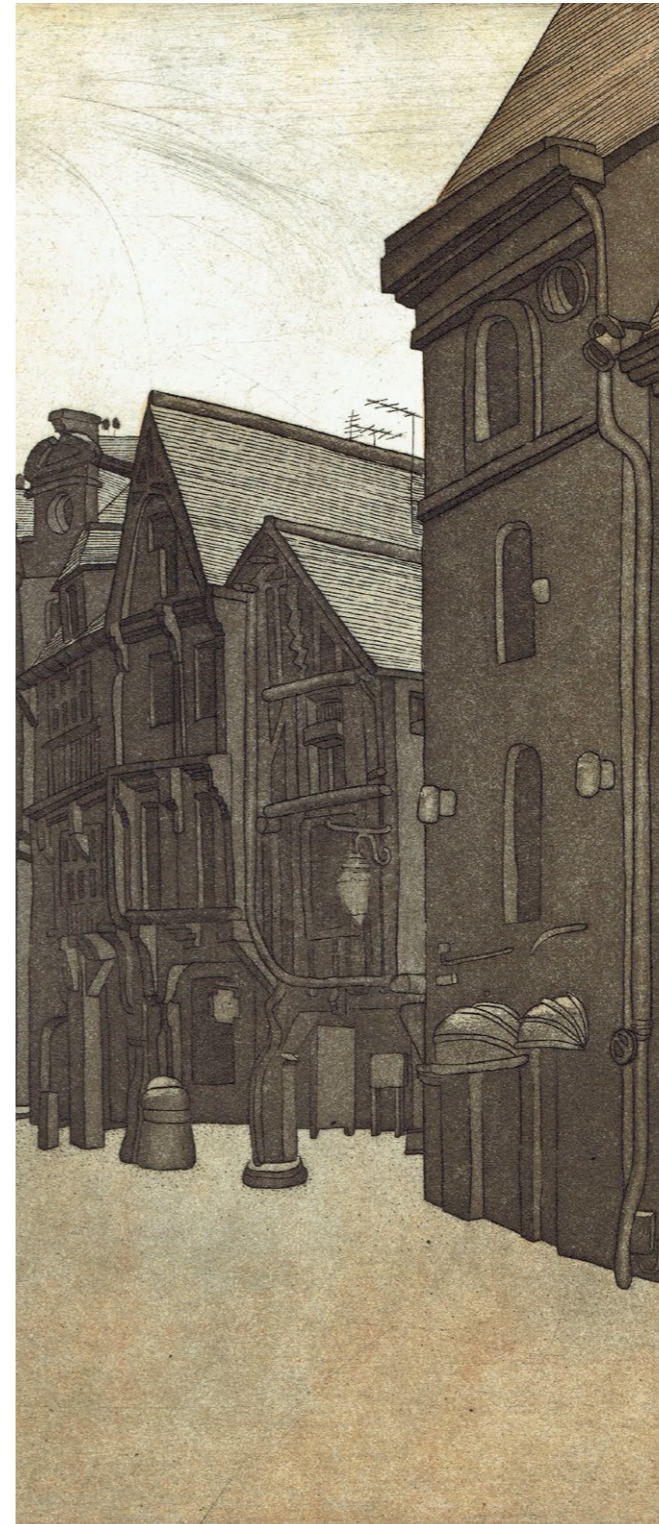
A NOTE FROM THE CURATOR

Contained within the many structures that man has built across the earth for habitation, ritual and gathering is an inherent power. Each tower of stone or brick, steel, concrete or plaster is an embodiment of social, political, individual or collective decisions that describe narratives of culture, power and agency. These narratives are generally considered to resonate outwards, originating from an internal place and with an individual voice.

Damon Kowarsky's oeuvre presents an alternative to this way of seeing and understanding structure and its relationship with place. By applying his archaeological-eye to diverse urban and rural scenes, Kowarsky renders views beyond and between structures to reveal their relational narrative; one that is global, interconnected and ever-emerging.

Sans Frontières is a survey of prints, paintings and drawings created by Kowarsky between 2008 and 2018 that collectively tell the story of places often relegated to the margins of vision. At its heart the exhibition examines how looking, orientation and perspective can uncover narratives of culture, power and agency that are embedded in structures and expressed through the spaces they create; spaces constrained by the human psyche that has constructed the labyrinth.

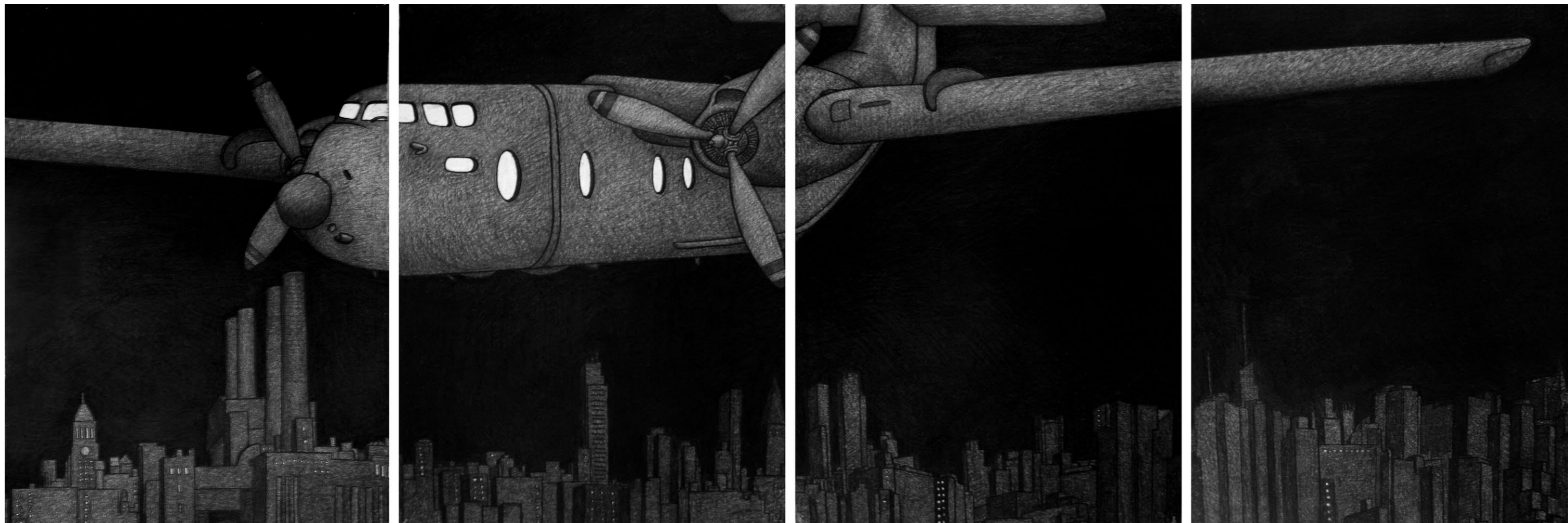
REN GREGORIC



OLD CITY, DINAN
2018. Detail.
Etching and aquatint from two copper plates
Edition: 10 of 12



ROOFTOPS, DINAN
2018. Detail.
Etching and aquatint from two copper plates
Edition: 7 of 12



The Canadian DHC4 Caribou is a military transport plane with a loading ramp and high wings to allow take off and landing on uneven airstrips.

“The city in the background of this drawing is the lower east side of New York as seen from the shoreline of Brooklyn. New York and aeroplanes took on a lot of different meanings after 9/11. I was trying to capture some of this.”

DHC4 CARIBOU
2013
Charcoal on paper

DAMON KOWARSKY

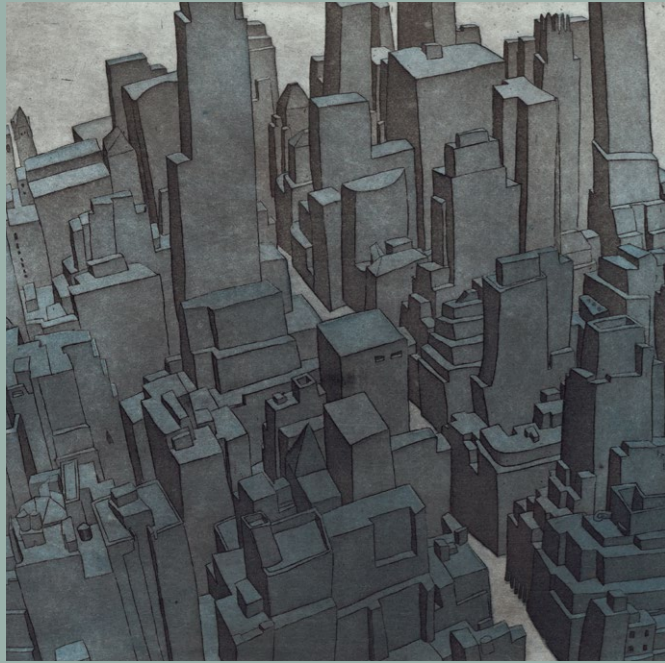
Damon Kowarsky is a Melbourne-based artist working across drawing, printmaking and painting. He uses formal craftsmanship and precise art-making techniques to interrogate and interpret architectural exteriors and non-private spaces; a process that reveals the nature of contemporary social realities (the collective experiences of individual encounters with the physical world and other people) around world.

Notable for their pristine finish and tactile nature, Kowarsky's oeuvre (which is informed by his frequent travels and training as a scientific, courtroom and archaeological illustrator) presents factual reality as an illusion that is conjured in the realms of collective imagination. This illusion takes on many guises in Kowarsky's works and often manifests as absurd and subtly unfamiliar representations, testing the boundary between the ordinary and spectacle.

Since completing his studies in printmaking at the Victorian College of the Arts, Glasgow School of Art and RMIT University, Kowarsky has travelled extensively and regularly exhibits in Asia, Europe and the Middle East.

Kowarsky is the recipient of numerous prizes and awards including the Toyota Community Spirit Artist Travel Award, Australian Print Workshop Collie Print Trust Emerging Victorian Printmakers Scholarship, Creative Victoria New Works Grant and an Australia Council Asia-Australia Creative Partnerships Grant. He is represented in a number of public and private collections in Australia and internationally.





ISADORA

2013

Etching and aquatint from two copper plates

Edition: 1 of 12

NYC I

2010

Etching and aquatint from two copper plates

Edition: 10 of 12

CAIRO I

2010

Etching and aquatint from two copper plates

Edition: 4 of 10

MICHEL

2013

Etching and aquatint from two copper plates

Edition: 6 of 12

MELICEPS

2013

Etching and aquatint from two copper plates

Edition: 5 of 12



ALAN

2013

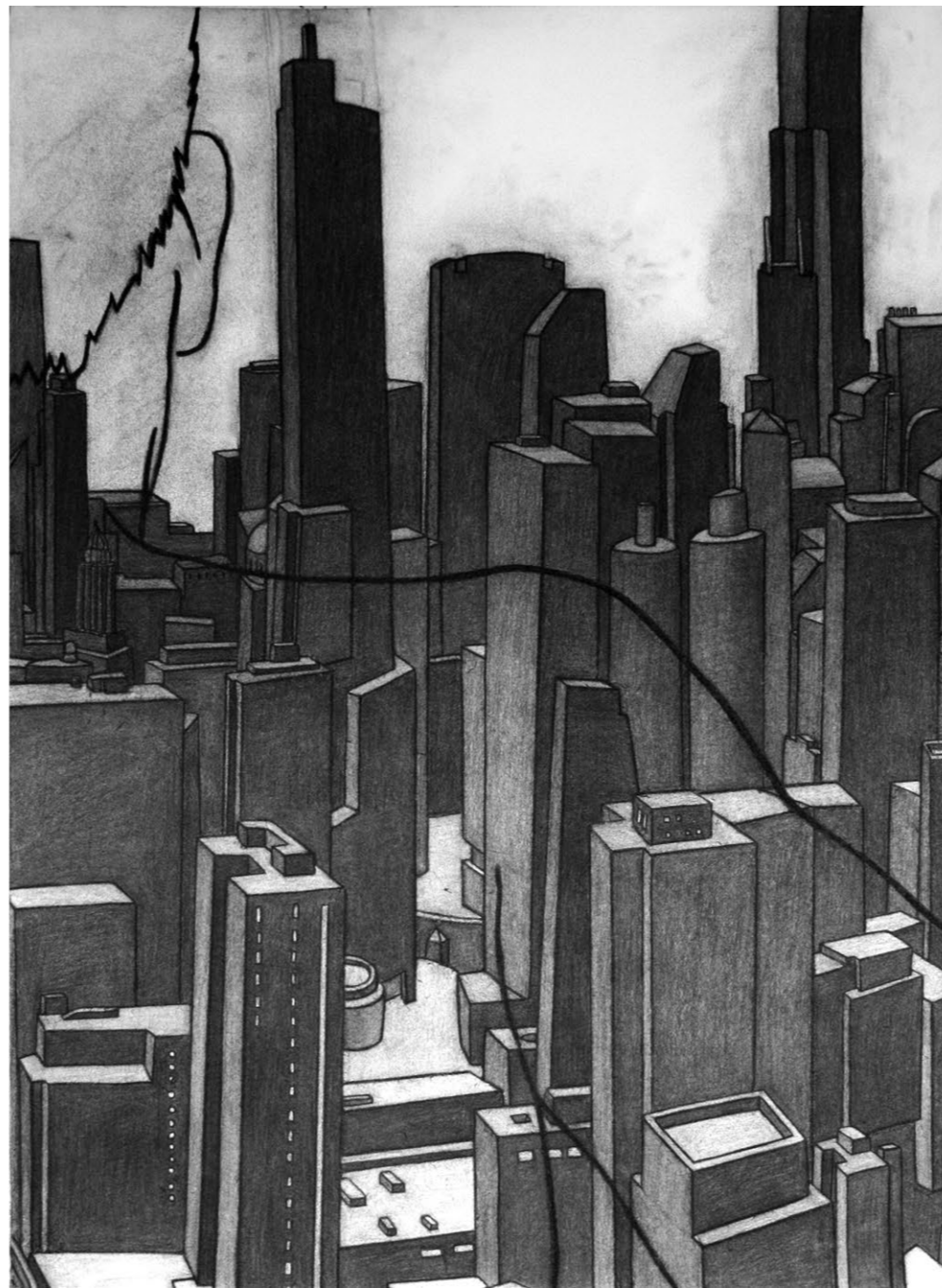
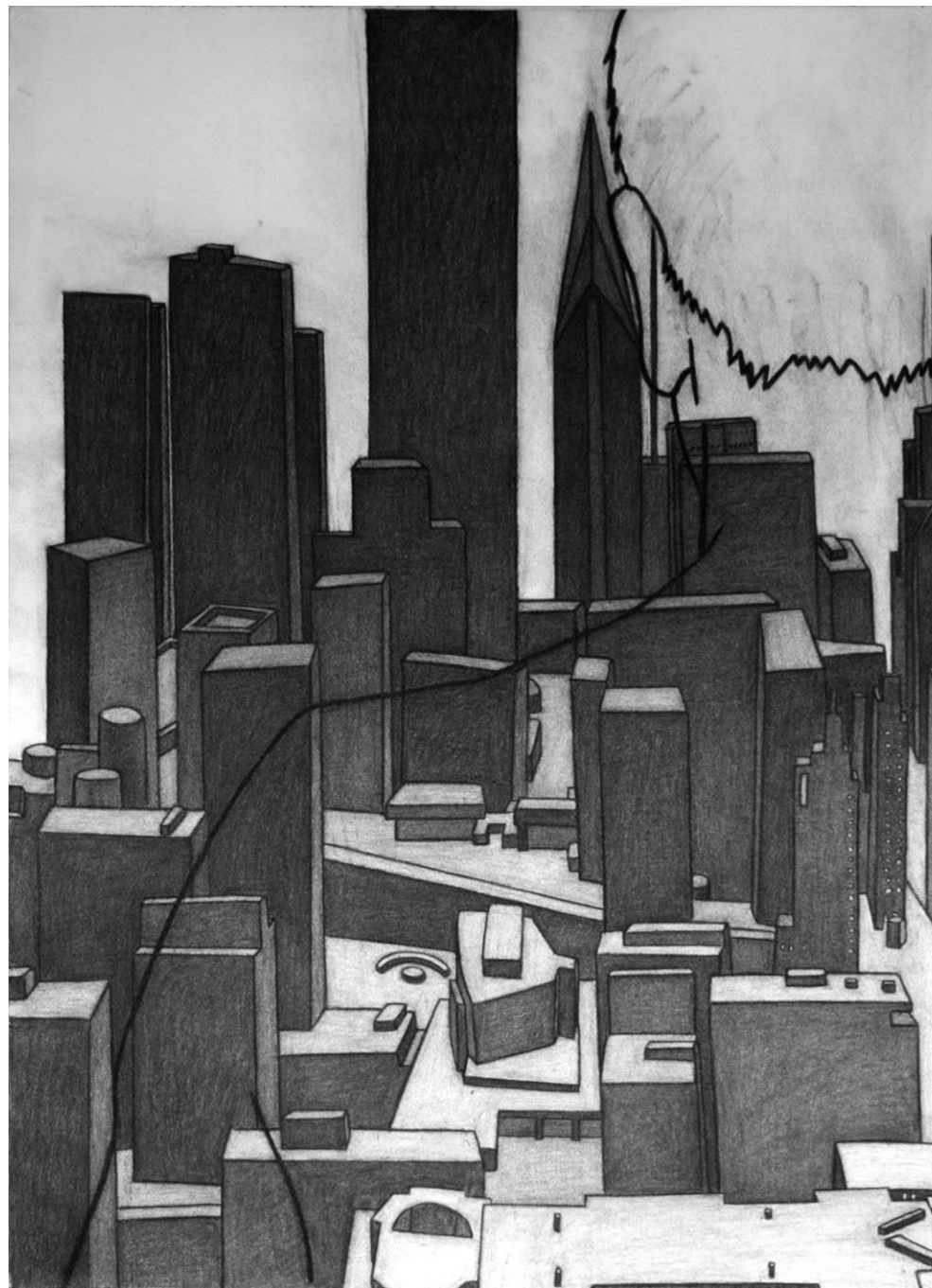
Etching and aquatint from two copper plates

Edition: 12 of 12



‘Meliceps’ is the scientific term for the Malayan Stink Badger, an animal with a name that was “*never going to win it any friends.*” This work was created from studies drawn by Kowarsky of a meliceps specimen on display in the taxidermy section of Melbourne Museum, a place Kowarsky has frequented throughout his career, spending a lot of time observing and drawing.

“Melbourne Museum has a huge repository of animals from around the world, many in reasonably life-like poses, which allows you draw them with time and care, something that would be hard to do if the animals were actually alive.”



“Chicago is often regarded as the home of the skyscraper, this new form of architecture having come into place following the disastrous 1871 fire that wiped out much of Chicago’s inner city, [allowing it to be rebuilt] with the new technology of steel frames and elevators.

The view in ‘Chicago II’ is from the observation deck of the John Hancock Observatory [now known as 360 Chicago]. It’s a very tall building but it was never one of the world’s tallest because the owners felt it would be an act of hubris to attempt that record.

From the observation deck you can see the Sears Tower, which was the tallest until it was edged out by buildings in Taipei and Malaysia. Now the record holder [for tallest building] is the 830 metre-high monster that is the Burj Khalifa in Dubai.”



LÉHON I
2016
Ink, watercolour and pencil on paper on board



DINAN PORT
2016
Ink, watercolour and pencil on paper on board



DINAN
2016
Ink, watercolour and pencil on paper on board



LANVALLAY
2017
Ink, watercolour and pencil on paper on board

“I made two drawings from the top of the fortified city walls in Dinan. The first was looking back into town. The second was looking across the valley, across the river Rance, up the wooded escarpment to the very small town on the other side towards Lanvallay.

In Australia we are used to the landscape being quite flat and the sky being the largest part of any landscape composition. What really struck me in France was the rolling hills, the wooded hills, the way the greenery extends far up into the sky. And of course the amazing colours of Brittany in summer, which are these vivid blue skies and green plants that have only a short growing season, so are absolutely exuberant in their fertility and fecundity.”

SANS FRONTIÈRES

DAMON KOWARSKY

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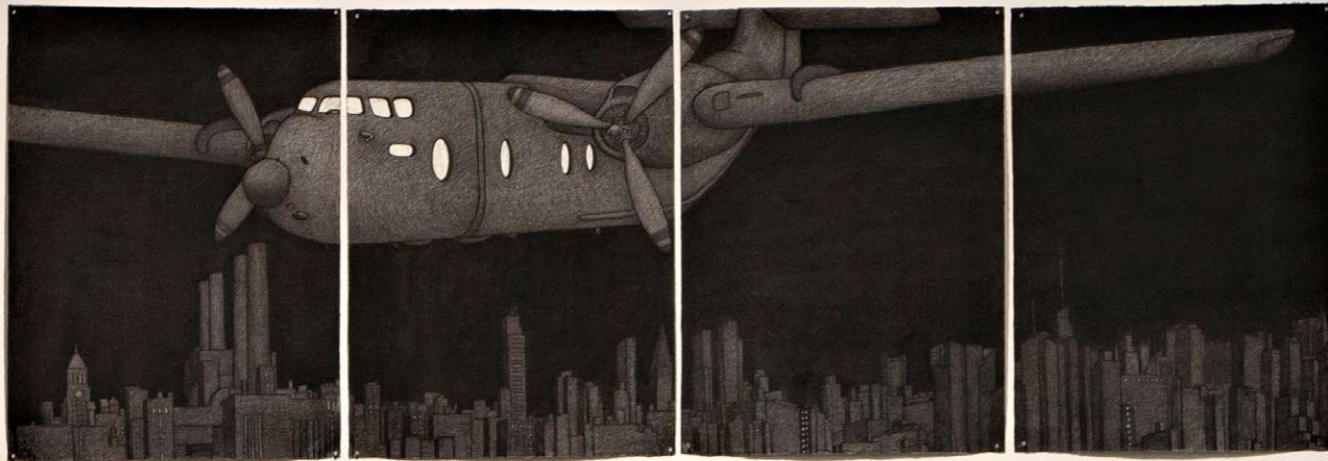
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ARTIST'S NAME
TITLE
MEDIUM
DATE



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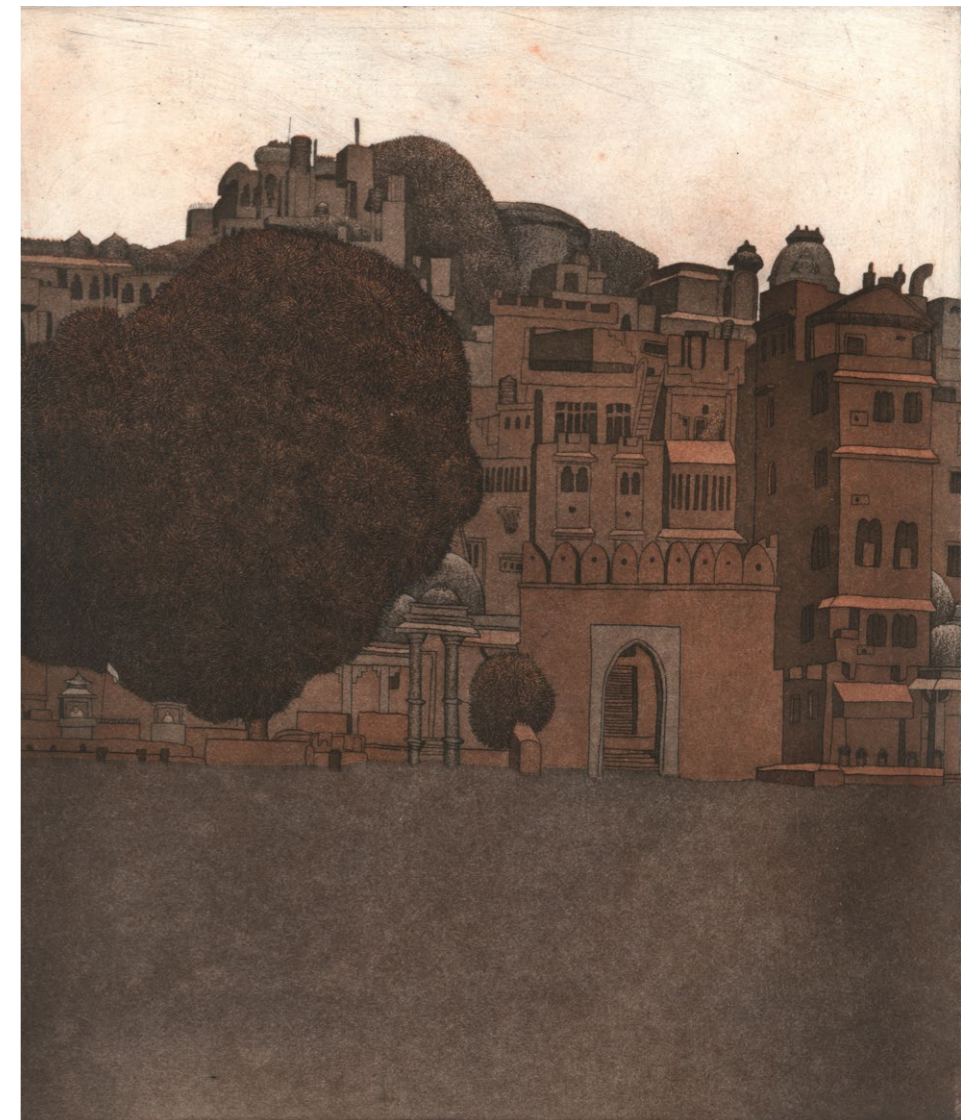
ARTIST'S NAME
TITLE
MEDIUM
DATE



UDAIPUR II
2015
Etching and aquatint from two copper plates
Edition: 5 of 12



UDAIPUR IV
2015
Etching and aquatint from two copper plates
Edition: 3 of 12



UDAIPUR VII
2015
Etching and aquatint from two copper plates
Edition: 5 of 12

“The three Udaipur prints come from drawings made while sitting on the edge of the artificial lake Maharana Udai Singh built for his pleasure in a desert town.

It’s a beautiful city of palaces and temples, all reflected in this wonderful lake. The other good thing about lakes is they allow clear vantage points to cities, often when you see something it’s surrounded by cars and trucks and new buildings, but in Udaipur I could sit and have an unbroken span of water, a bit of peace and quiet, and make [some] drawings.”

LIST OF WORKS

height x width / height x width x depth

<div>ALAN</div> <div>2013</div> <div><i>Etching and aquatint from two copper plates</i></div> <div>Edition: 12 of 12</div> <div>Paper size: 250 x 327mm</div> <div>Image size: 148 x 234mm</div>	<div>CHAMP DOLENT</div> <div>2016</div> <div><i>Ink, watercolour and pencil on paper on board</i></div> <div>Image size: 250 x 400 x 5mm</div>	<div>ISABELLA</div> <div>2015</div> <div><i>Etching and aquatint from two copper plates</i></div> <div>Edition: 11 of 12</div> <div>Paper size: 324 x 498mm</div> <div>Image size: 220 x 355mm</div>	<div>LÉHON I</div> <div>2016</div> <div><i>Ink, watercolour and pencil on paper on board</i></div> <div>Image size: 202 x 301 x 5mm</div>	<div>OLD CITY, DINAN</div> <div>2018</div> <div><i>Etching and aquatint from two copper plates</i></div> <div>Edition: 10 of 12</div> <div>Paper size: 380 x 283mm</div> <div>Image size: 234 x 214mm</div>	<div>ST SULIAC II</div> <div>2018</div> <div><i>Etching and aquatint from two copper plates</i></div> <div>Edition: AP</div> <div>Paper size: 378 x 283mm</div> <div>Image size: 233 x 212mm</div>
<div>ARÈNES DE LUTÈCE</div> <div>2018</div> <div><i>Etching and aquatint from two copper plates</i></div> <div>Edition: 13 for 14</div> <div>Paper size: 570 x 566mm</div> <div>Image size: 339 x 444mm</div>	<div>CHICAGO II</div> <div>2009</div> <div><i>Charcoal on paper</i></div> <div>Size: 3 panels, 1080 x 780mm each</div>	<div>ISADORA</div> <div>2013</div> <div><i>Etching and aquatint from two copper plates</i></div> <div>Edition: 1 of 12</div> <div>Paper size: 283 x 379mm</div> <div>Image size: 192 x 208mm</div>	<div>LILYPOND</div> <div>2015</div> <div><i>Etching and aquatint from two copper plates</i></div> <div>Edition: 7 of 12</div> <div>Paper size: 382 x 282mm</div> <div>Image size: 187 x 194mm</div>	<div>PALACE</div> <div>2015</div> <div><i>Charcoal on paper</i></div> <div>Dimensions</div> <div>Size: 3 panels, 1075 x 785mm each</div>	<div>SYDNEY</div> <div>2008</div> <div><i>Watercolour and gouache on wasli</i></div> <div>Image size: 345 x 493mm</div>
<div>ASHGABAT</div> <div>2013</div> <div><i>Etching and aquatint from two copper plates</i></div> <div>Edition: 3 of 12</div> <div>Paper size: 248 x 325mm</div> <div>Image size: 148 x 324mm</div>	<div>DHC4 CARIBOU</div> <div>2013</div> <div><i>Charcoal on paper</i></div> <div>Size: 4 panels, 1080 x 780mm each</div>	<div>KHIVA II</div> <div>2010</div> <div><i>Etching and aquatint from two copper plates</i></div> <div>Edition: 2 of 12</div> <div>Paper size: 331 x 501mm</div> <div>Image size: 246 x 397mm</div>	<div>LOOKING WEST</div> <div>2010</div> <div><i>Etching and aquatint from two copper plates</i></div> <div>Edition: AP</div> <div>Paper size: 503 x 332mm</div> <div>Image size: 321 x 220mm</div>	<div>NYC I</div> <div>2010</div> <div><i>Etching and aquatint from two copper plates</i></div> <div>Edition: 10 of 12</div> <div>Paper size: 553 x 331mm</div> <div>Image size: 283 x 246mm</div>	<div>TOUR DE L’HORLOGE II</div> <div>2018</div> <div><i>Etching and aquatint from two copper plates</i></div> <div>Edition: 3 of 12</div> <div>Paper size: 502 x 301mm</div> <div>Image size: 287 x 216mm</div>
<div>BIMARISTAN</div> <div>2010</div> <div><i>Etching and aquatint from two copper plates</i></div> <div>Edition: AP</div> <div>Paper size: 382 x 569mm</div> <div>Image size: 196 x 454mm</div>	<div>DINAN I</div> <div>2018</div> <div><i>Etching and aquatint from two copper plates</i></div> <div>Edition: 5 of 12</div> <div>Paper size: 498 x 325mm</div> <div>Image size: 249 x 215mm</div>	<div>KHIVA IV</div> <div>2010</div> <div><i>Etching and aquatint from two copper plates</i></div> <div>Edition: 3 of 12</div> <div>Paper size: 331 x 503mm</div> <div>Image size: 246 x 391mm</div>	<div>LYON II</div> <div>2018</div> <div><i>Etching and aquatint from two copper plates</i></div> <div>Edition: AP</div> <div>Paper size: 379 x 568mm</div> <div>Image size: 297 x 443mm</div>	<div>QR1</div> <div>2018</div> <div>Etching and aquatint from two copper plates</div> <div>Edition: 8 of 8</div> <div>Paper size: 349 x 272mm</div> <div>Image size: 218 x 215mm</div>	<div>UDAIPUR II</div> <div>2015</div> <div><i>Etchings and aquatint from two copper plates</i></div> <div>Edition: 5 of 12</div> <div>Paper size: 501 x 254mm</div> <div>Image size: 291 x 254mm</div>
<div>BUR DUBAI</div> <div>2015</div> <div><i>Etching and aquatint from two copper plates</i></div> <div>Edition: AP</div> <div>Paper size: 498 x 324mm</div> <div>Image size: 249 x 221mm</div>	<div>DINAN IV</div> <div>2013</div> <div><i>Etching and aquatint from two copper plates</i></div> <div>Edition: 12 of 14</div> <div>Paper size: 250 x 326mm</div> <div>Image size: 148 x 194mm</div>	<div>LAMBALLE</div> <div>2018</div> <div><i>Etching and aquatint from two copper plates</i></div> <div>Edition: 11 of 12</div> <div>Paper size: 664 x 503mm</div> <div>Image size: 431 x 385mm</div>	<div>MANDU I</div> <div>2015</div> <div><i>Etching and aquatint from two copper plates</i></div> <div>Edition: 2 of 10</div> <div>Paper size: 380 x 562mm</div> <div>Image size: 256 x 442mm</div>	<div>ROOFTOPS, DINAN</div> <div>2018</div> <div><i>Etching and aquatint from two copper plates</i></div> <div>Edition: 7 of 12</div> <div>Paper size: 567 x 379mm</div> <div>Image size: 293 x 254mm</div>	<div>UDAIPUR IV</div> <div>2015</div> <div><i>Etchings and aquatint from two copper plates</i></div> <div>Edition: 3 of 12</div> <div>Paper size: 501 x 254mm</div> <div>Image size: 291 x 254mm</div>
<div>CAIRO I</div> <div>2010</div> <div><i>Etching and aquatint from two copper plates</i></div> <div>Edition: 4 of 10</div> <div>Paper size: 383 x 282mm</div> <div>Image size: 207 x 191mm</div>	<div>DINAN PORT</div> <div>2016</div> <div><i>Ink, watercolour and pencil on paper on board</i></div> <div>Image size: 199 x 285 x 5mm</div>	<div>LANVALLAY</div> <div>2017</div> <div><i>Ink, watercolour and pencil on paper on board</i></div> <div>Image size: 300h x 499w x 5d</div>	<div>MELICEPS</div> <div>2013</div> <div><i>Etching and aquatint from two copper plates</i></div> <div>Edition: 5 of 12</div> <div>Paper size: 249 x 329mm</div> <div>Image size: 148 x 234mm</div>	<div>ROOFTOPS, MONT SAINT-MICHEL</div> <div>2017</div> <div><i>Etching and aquatint from two copper plates</i></div> <div>Edition: 7 of 12</div> <div>Paper size: 501 x 321mm</div> <div>Image size: 248 x 219mm</div>	<div>UDAIPUR VII</div> <div>2015</div> <div><i>Etchings and aquatint from two copper plates</i></div> <div>Edition: 5 of 12</div> <div>Paper size: 501 x 254mm</div> <div>Image size: 291 x 254mm</div>
<div>CHABURJI</div> <div>2013</div> <div><i>Etching and aquatint from two copper plates</i></div> <div>Edition: 3 of 10</div> <div>Paper size: 283 x 380mm</div> <div>Image size: 171 x 277mm</div>	<div>FISHEYE, UDAIPUR</div> <div>2015</div> <div><i>Etching and aquatint from two copper plates</i></div> <div>Edition: 8 of 12</div> <div>Paper size: 489 x 325mm</div> <div>Image size: 320 x 219mm</div>	<div>LANVALLAY</div> <div>2017</div> <div><i>Etching and aquatint from two copper plates</i></div> <div>Edition: 3 of 20</div> <div>4 panels, Paper size: 605 x 401mm</div> <div>Image size: 451 x 401mm</div>	<div>MICHEL</div> <div>2013</div> <div><i>Etching and aquatint from two copper plates</i></div> <div>Edition: 6 of 12</div> <div>Paper size: 381 x 285mm</div> <div>Image size: 222 x 206mm</div>	<div>SIDAB</div> <div>2015</div> <div><i>Charcoal on paper</i></div> <div>Image size: 783 x 1076mm</div>	<div>YITI</div> <div>2015</div> <div><i>Etching and aquatint from two copper plates</i></div> <div>Edition: 3 of 12</div> <div>Paper size: 498 x 325mm</div> <div>Image size: 249 x 219mm</div>



ISABELLA

2015
Etching and aquatint from two copper plates
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 Paper size: 324 x 498mm
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LILYPOND

2015
Etching and aquatint from two copper plates
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CATALOGUE

Published by Warrnambool Art Gallery,
 January 2019

**DAMON KOWARSKY
 SANS FRONTIÈRES**

Exhibition dates: 8 December 2018 to 5 May 2019
 Curated by Ren Gregoric
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**COVER IMAGE:
 DINAN I**

2018
Etching and aquatint from two copper plates
 Edition: 5 of 12

**WARRNAMBOOL
 ART GALLERY**

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 Jaimee Millar, Rebecca Nevin-Berger
 Installation: Ren Gregoric
 Volunteers: Jackie Brennan, Valerie Cameron, Anne-
 Marie Coulton, Jenna Kinnear, Susan Taylor

HOURS

Monday–Friday: 10am–5pm
 Weekends & Public Holidays: 10am–3pm
 Closed Christmas Day, Good Friday

Check website for regular updates on public
 programs, special events and news.

Warrnambool Art Gallery is owned and operated
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 Sir David Fletcher Jones OBE.

