

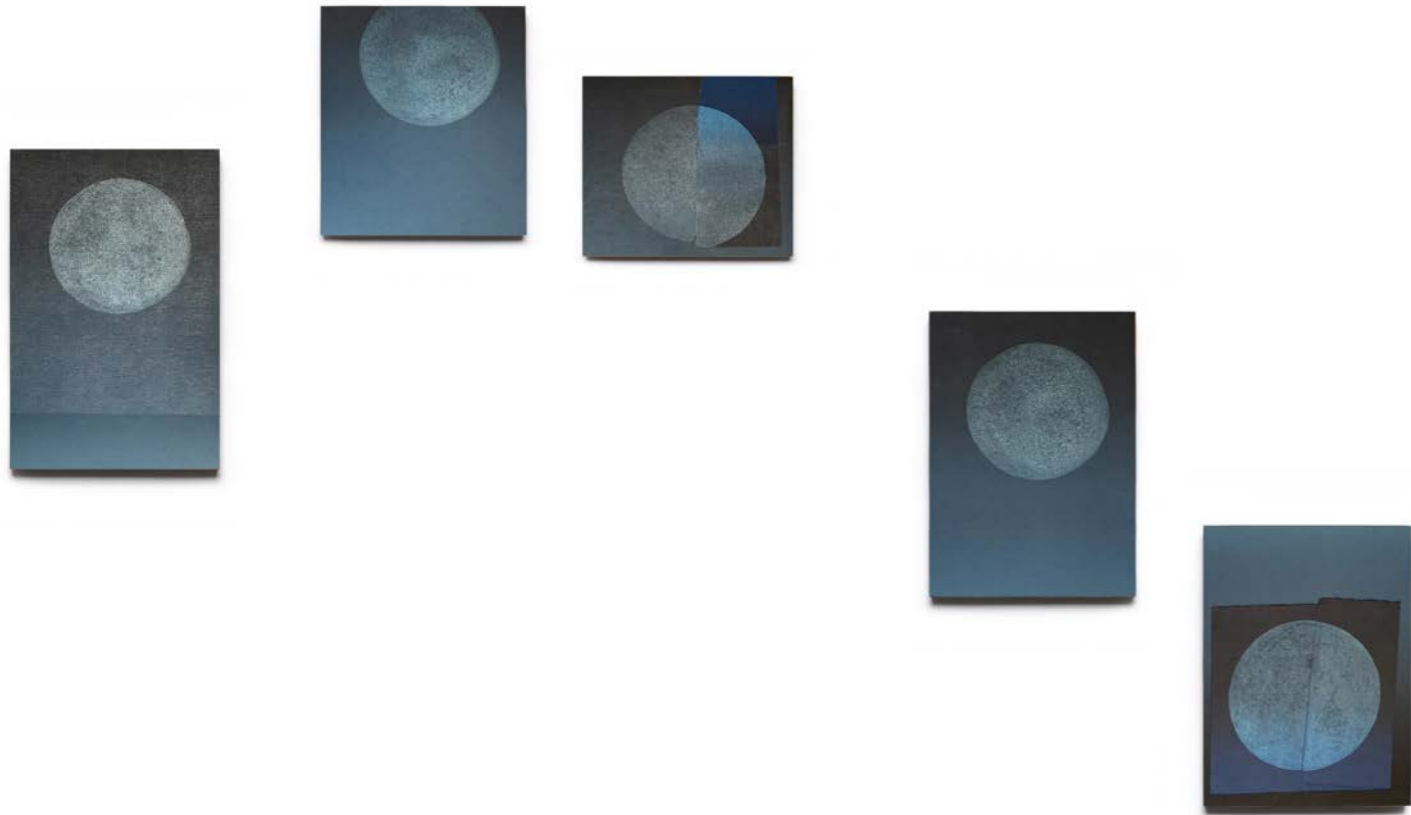


CLARE | HUMPHRIES

Clare Humphries is an Australian artist who looks at ways an intangible experience of 'aura' can be revealed through image and materiality. Drawing in part on Walter Benjamin's concept of aura as *a strange sensation of distance brought near*, Clare explores experiences of unsettled perception, where notions that may appear to be opposing are brought together, such as close-and-far, or past-and-present. She is fascinated by encounters with phenomena that subtly undermine our certainty in the boundaries between things, believing these encounters may arouse our capacity *to be affected*, and thus reveal our enmeshment in a wider ecology of relations.

RIGHT  
*New Moon on Monday*, 2019 (detail)  
Sanded & hand-burnished linocut print,  
mounted on wood





LEFT  
*Observances II*, (2022)  
Sanded & hand-burnished linocut with  
monotype & paper offset printing,  
mounted on wood  
105 x 185 cm

Working with processes that merge drawing and printmaking, Clare depicts objects in transition between one state and another, or caught in a moment of suspension and haze. She is driven by a curiosity for the way encounters with things 'in-between' can produce moments of sudden aliveness that re-awaken our felt connections to the world around us.

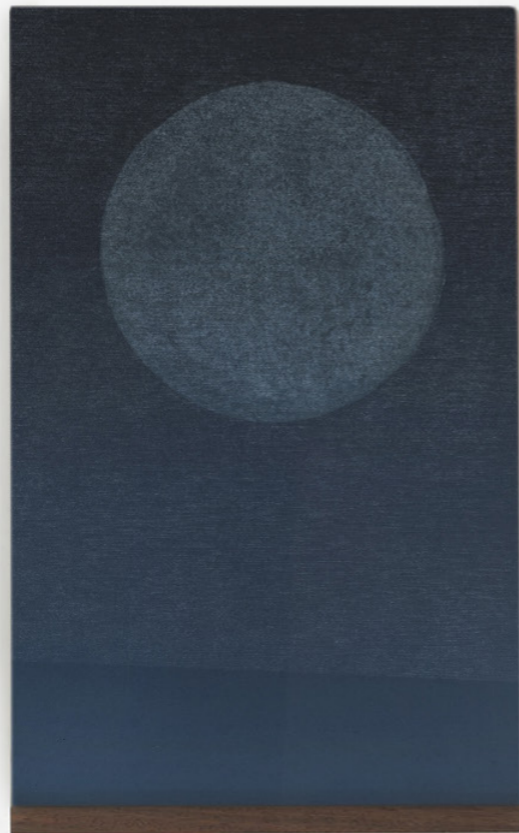
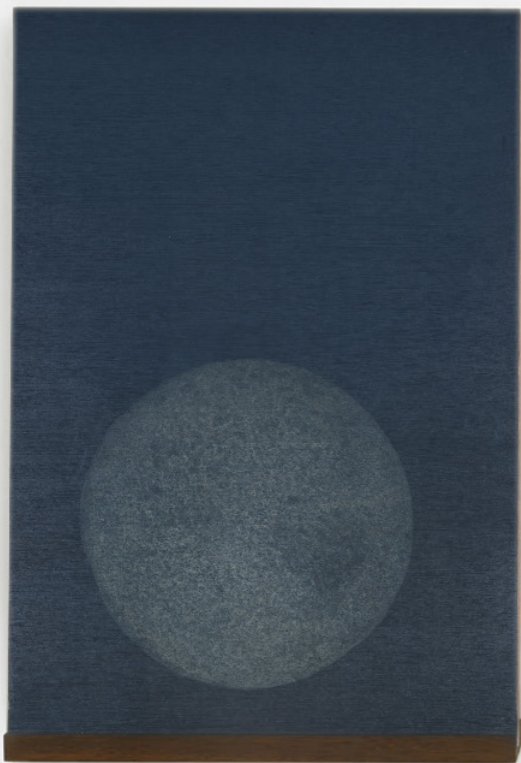
In recent works Clare translates observations of the moon as it orbits through the night sky, or cycles from one phase into another in a continual process of becoming. The moment of moonrise is of particular interest, since it is then that we experience what scientists call the *Moon Illusion*, when our celestial neighbour appears unexpectedly (and sometimes suddenly) close-by, an effect noted by Aristotle as early as the 4th Century BC.



LEFT  
*Observances*, 2020 (detail)  
Sanded & hand-burnished linocut with  
monotype & paper offset printing  
mounted on wood

RIGHT & NEXT PAGE  
*Observances*, 2020 (exhibition view)  
Sanded & hand-burnished linocut with  
monotype & paper offset printing  
mounted on wood





Recurring throughout Clare's works, multiple instances of lunar observation are organised in linear and overlapping sequences. Once installed these series of individual 'pictures' become a composite image in which the Moon oscillates between closeness and distance from the observer, or orbits in relation to their position. The pictorial works become situated objects, whose meaning is revealed through their relations with one another in a spatial context. Working with forms of perceptual haze—such as sheer layers of pigment or framing behind hand-etched glass—Clare also investigates ways that the eye can look both *at* and *through* a surface, inviting vision to waver and lose focus, evoking a liminal space of perception.





LEFT

*New Moon on Monday, 2019 (detail)*

Hand-burnished and sanded linocut prints  
with monotype, wood

PREVIOUS PAGE (LEFT)

*New Moon on Monday, 2019 (exhibition view)*

Hand-burnished and sanded linocut prints  
with monotype, wood  
35 x 170 x 3cm

*New Moon on Monday* was awarded Highly Commended  
at the 2019 Fremantle Print Award, Australia, and is a  
finalist at the 2020 Australian National Works on Paper  
Award.

PREVIOUS PAGE (RIGHT)

*Near side, 2018*

Hand-burnished and sanded linocut with monotype  
30 x 30cm

*New Moon on Monday (2019)* brings together observations and memories of the full Moon in London. It proposes that we never see the Moon without recalling how it has appeared to us in months gone by, or without anticipating how it will appear in the cycle of days to come. A moon observed is always haunted by moons remembered, and visited by the ghosts of the future. Recollections and expectations can hover in our thoughts like afterimages, occupying the same space and time as the present moment. In *New Moon on Monday*, perceptions of the Moon on its unerring cycle around planet Earth collapse distinctions between past-and-present, here-and-there, change-and-stasis.





*A small distance* (2018), explores the idea that the Moon can appear to oscillate between closeness and distance as it orbits the Earth—or even, as Walter Benjamin might have said, its distance is brought near. These works strip the Moon from the continuity of the sky to invite a telescopic vision, throwing far-away-ness into doubt. The sanded and burnished linocut prints are framed behind hand-etched glass to suggest the difficulty of gaining a ‘fix’ on this celestial body. Through the interaction of the printed and glass surfaces the image lacks a singular location. As a result, no particular part of the work sustains the ‘picture’ or the experience of seeing. Instead, the image occupies a transitional space, between the printed surface and hazed glass.

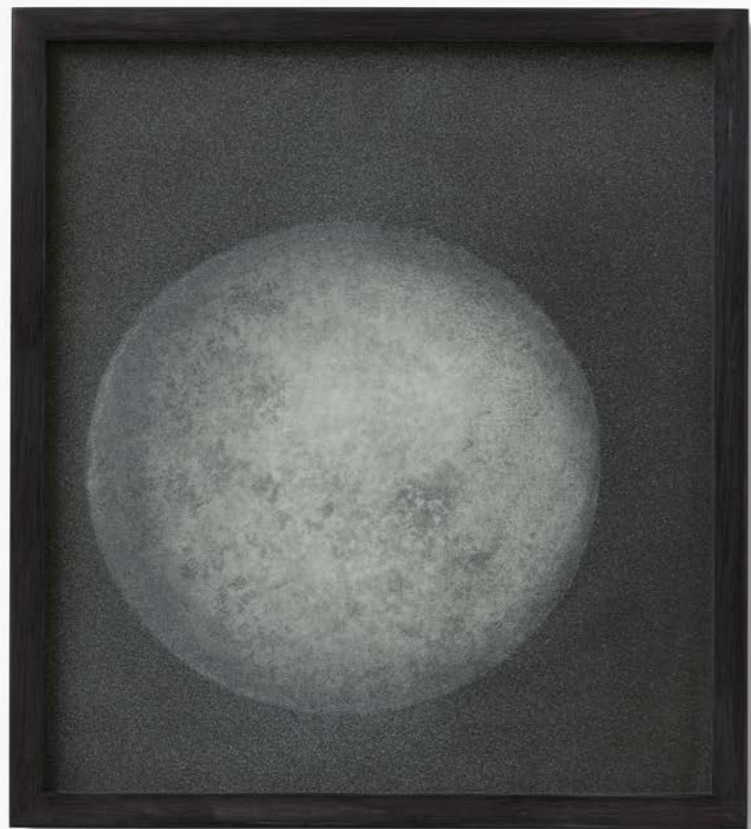
RIGHT  
*A Fraction of a small distance*, 2018  
Hand-burnished linocut prints,  
hand-etched glass, wood  
34.7 x 61.4cm

*A Fraction of a small distance* was awarded the  
Ursula Hoff Acquisitive Prize at the  
Geelong Regional Art Gallery Print Award 2017

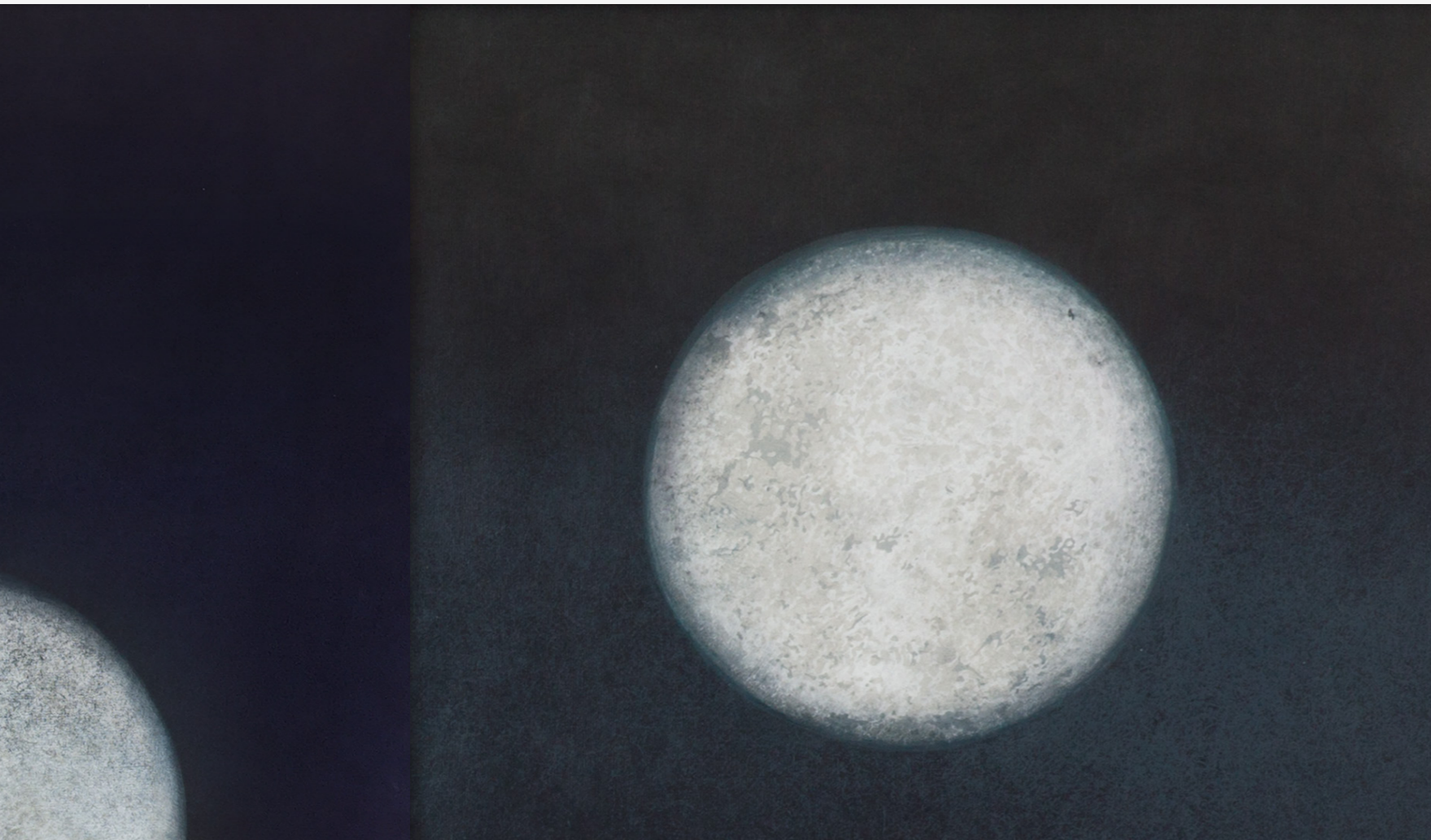
PREVIOUS PAGE  
*A small distance*, 2018  
(detail view on left, exhibition view on right)  
Hand-burnished linocut prints,  
hand-etched glass, wood  
Installed dimensions 34.7 x 300 x 3cm (variable)

NEXT PAGE  
*A small distance*, 2017 (detail views)  
Hand-burnished linocut prints,  
hand-etched glass, wood









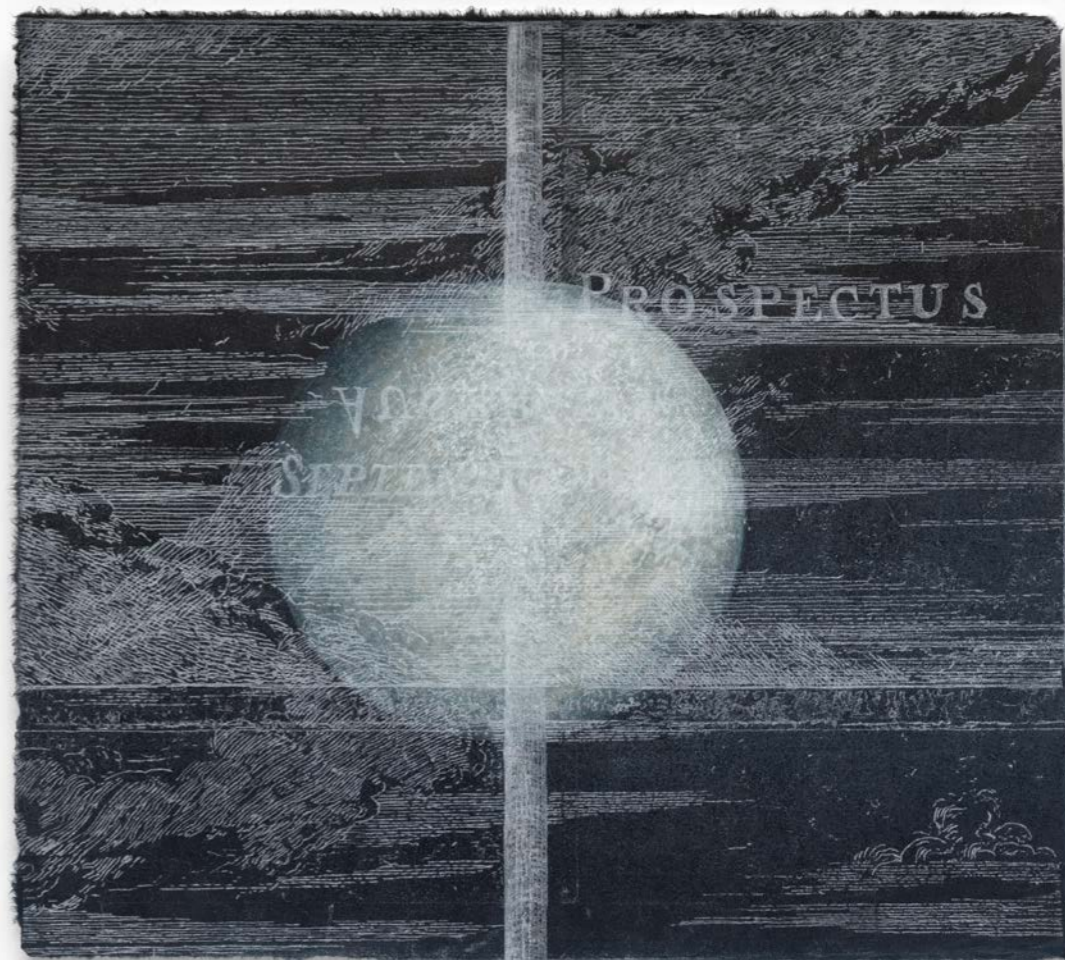
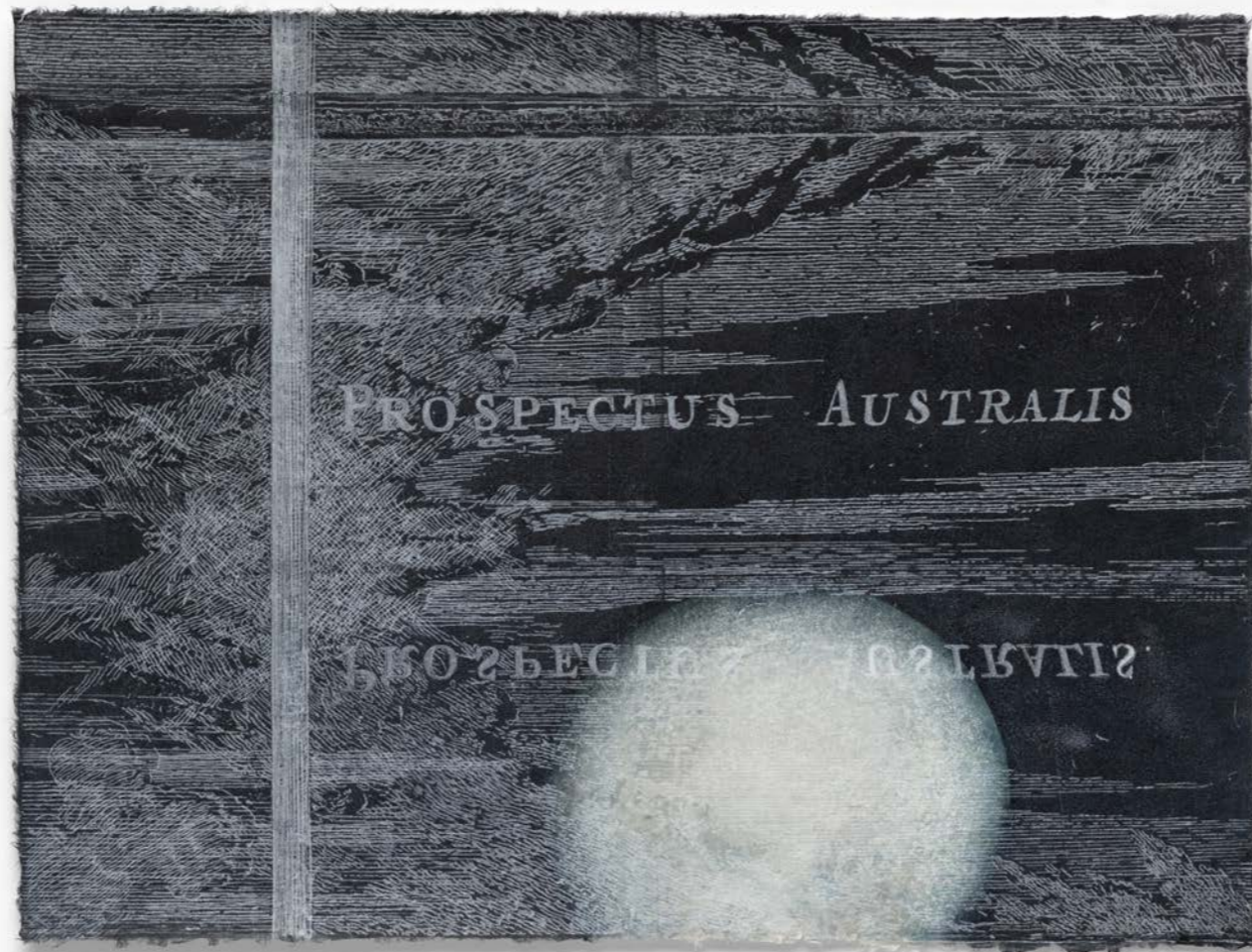
THIS PAGE & PREVIOUS PAGE

*Near Sighted*, 2018 (detail and exhibition views)

Hand burnished and sanded linocut prints with monotype  
42 x 239.5cm

*Near Sighted* (2018) was developed during a residency at the Fremantle Arts Centre in Western Australia. Each night of the residency Clare cycled up to the observation point at a public reserve in Walyalup/Fremantle to draw, write and observe the moonrise, charting her perceived shift in the Moon's size and brightness as it orbited from a Micromoon on 9 June, to a Supermoon on 24 June. *Near Sighted* represents the culmination of this research, and explores the perceptual flux that can arise as our nearest cosmic neighbour moves from its most remote to its closest position from the Earth-bound observer. The printing of the work was completed at the Australian Print Workshop in Melbourne, Australia, with the support of the 2017 *John Denton Print Award*.

*Perspectus Australis (with feet opposite)* (2023), considers the ways celestial maps from the 16th and 17th Century Europe imagined *Terra Australis Incognita* (the 'Unknown Southern Land'). Astronomical charts described an upright position for the Northern eye, and etchings of the Greenwich Observatory placed the viewer at what would later become the Prime Meridian, looking outward to a picturesque unknown. Underpinning these visions was the idea of the Antipodes (Latin for 'with feet opposite ours') which conceived the Southern Hemisphere as something opposing, reversed, and even inverted. *Perspectus Australis* takes Francis Place's southern view from the Greenwich Observatory—whilst *Seas of Delirium* (20next page) uses Giovanni Riccioli's map of the moon—and re-transcribes it over observations of the Australian night sky, rotating and flipping the historical 'data' to reflect a Southern perspective.





#### BIOGRAPHY

Clare Humphries was born in Naarm/Melbourne, Australia, and lived in London from 2018-2023. She completed a PhD and BFA at the *Royal Melbourne Institute of Technology (RMIT University)*, and has lectured at *RMIT University*, the *Victorian College of the Arts* (The University of Melbourne), the *National Art School* (NSW), and the *Royal College of Art* (UK).

Clare has exhibited widely over the past 15 years, including at the *Museum of Contemporary Art* (Hangzhou, China), the *Institute of Contemporary Arts* (Singapore), and the *Museum & Art Gallery of the Northern Territory* (Australia). Clare's work is represented in the *National Gallery of Australia*, the *Victoria and Albert Museum*, and the *State Library of Victoria*, among many other public collections. She has received over 20 awards and grants including the 2017 Ursula Hoff Institute Award (Geelong Regional Gallery, Victoria, Australia) and the John Denton Print Award at the peak, non-profit organisation, Australian Print Workshop.

PREVIOUS PAGE

*Perspectus Australis (with feet opposite)*, 2023  
Ink and dry pigment on paper  
44.5 x 112cm

LEFT

*Seas of Delerium (South side up)*, 2023  
Ink and dry pigment on paper  
44.5 x 48.5cm

# ABRIDGED CURRICULUM VITAE

## SOLO EXHIBITIONS

- 2022 Observances, *Centre for Fine Print Research* (BRS, UK)  
2018 Near Sighted, *Australian Print Workshop Gallery* (AUS)  
2016 Exhume, *Counihan Gallery* (AUS)  
2014 I believe in the afterlife, *Site Eight* (AUS)  
2010 Material Remains II, *Intersections & Counterpoints, Monash University* (AUS)  
2010 Material Remains, *C3 Contemporary Art Space* (AUS)  
2010 Afterlife, *The Edge* (AUS)

## GROUP EXHIBITIONS (selected, and since 2015)

- 2023 Spectral Scape  
*Grace Crossington Smith Gallery* (NSW, AUS)  
2022 Water: Works on Paper  
*Scoula di Graphica* (VEN, IT)  
2022 Abstract Line & Colour  
*APW Gallery* (VIC, AUS)  
2021 Ecologies of Change  
*ROSL Arts* (LDN, UK)  
2020 National Works on Paper 2020 (finalist)  
*Mornington Peninsula Regional Gallery* (VIC, AUS)  
2020 Woolwich Contemporary Print Award (finalist)  
*Royal Arsenal - virtual* (LDN, UK)  
2020 Between the Moon & the Stars, curator Wendy Garden  
*Museum and Art Gallery Northern Territory* (NT, AUS)  
2019 Prelude to a Lunar Library, curators Susan Johanknecht & Finlay Taylor, *mm02 Kingsgate Project Space* (LDN, UK)  
2019 Speed of Thought, curators Alison Hand & Isabel Young  
*Newington Gallery* (LDN, UK)

- 2019 The Moon, curator Lisa Sullivan  
*Geelong Regional Art Gallery* (VIC, AUS)  
2019 Past & Present Tense  
Crypt Gallery, Bloomsbury (LDN, UK)  
2018 Chaos and Order, curator Jon Buckingham  
*RMIT Gallery* (VIC, AUS)  
2018 Between the lines  
*Gerald Moore Gallery* (LDN, UK)  
2017 Geelong Acquisitive Print Awards (finalist)  
*Geelong Regional Art Gallery* (VIC, AUS)  
2017 9x5 NOW, curator Dr Elizabeth Gower  
*Margaret Lawrence Gallery* (VIC, AUS)  
2017 Platinum, curators Ann Virgo OAM & Richard Harding  
*Project Space/Spare Room* (VIC, AUS)  
2017 Burnie Print Prize 2017 (finalist)  
*Burnie Regional Art Gallery* (TAS, AUS)  
2016 C=2PIR=Economies of Distance, curator Deborah Cornell  
*Al Fanoun Gallery* (Abu Dhabi, UAE)  
2016 Eventide, curaor Rona Green  
*Mornington Peninsula Regional Gallery* (VIC, AUS)  
2016 Quiddity, curator Jon Buckingham  
*RMIT Gallery* (VIC, AUS)  
2016 Out of the Matrix, curator Dr Richard Harding  
*RMIT Gallery* (VIC, AUS)  
2015 Print in the Post-Print, curator Min Han  
*Museum of Contemporary Art* (HZ, CHN)  
2015 Australian Print Triennial (finalist)  
*The Art Vault, Mildura* (AUS)  
2015 Storm in a Teacup, curator Dr Wendy Garden  
*Mornington Peninsula Regional Gallery, VIC* (AUS)

## AWARDS & COMMISSIONS

- 2019 Highly commended, Fremantle Print Award,  
*Fremantle Regional Arts Centre* (WA, AUS)  
2017 Ursula Hoff Institute Award, Geelong Acquisitive Print Awards,  
*Geelong Gallery, Geelong* (VIC, AUS)  
2017 John Denton Print Award  
*APW—Australian Print Workshop, Fitzroy* (VIC, AUS)  
2016 Commendation (collaboration with Peter Humphries)  
*Australian Bookplate Design Award - relief category*  
2014 Winner, Silk Cut Award for Linocut Prints  
*Glen Eira City Council Gallery, Caulfield* (VIC, AUS)  
2014 Higher Degrees by Research Publication Grant  
*RMIT University, Melbourne* (VIC, AUS)  
2012 Acquisition Prize, Silk Cut Award for Linocut Prints  
*Glen Eira City Council Gallery, Caulfield* (VIC, AUS)  
2011 Acquisition Prize, Silk Cut Award for Linocut Prints  
*Glen Eira City Council Gallery, Caulfield* (VIC, AUS)  
2010 Acquisition Prize, Fremantle Print Award  
*Fremantle Regional Arts Centre* (WA, AUS)  
2009 Print Council of Australia 2010 Print Commission  
*The Australian Print Council, Melbourne* (AUS)  
2009 Winner, Port Jackson Press Graduate Printmaking Award  
*Port Jackson Press, Fitzroy* (VIC, AUS)  
2009 Acquisition Prize, Silk Cut Award for Linocut Prints  
*Glen Eira City Council Gallery, Caulfield* (VIC, AUS)  
2009-12 Australian Postgraduate Award  
*Commonwealth Government of Australia* (AUS)  
2007 APW Collie Print Trust Scholarship for Emerging Victorian Printmakers,  
*APW—Australian Print Workshop*  
2004 Winner Annual Centre Manager's Award for Painting  
*Box Hill Institute of TAFE, Box Hill* (VIC, AUS)

## SELECTED PUBLIC & CORPORATE COLLECTIONS

- Australian Print Workshop (VIC, AUS)  
Box Hill Institute of TAFE (VIC, AUS)  
Curtin University (WA, AUS)  
City of Banyule (VIC, AUS)  
City of Maroondah (VIC, AUS)  
City of Whitehorse (VIC, AUS)  
Geelong Gallery (VIC, AUS)  
Grafton Regional Art Gallery (NSW, AUS)  
Indiana University (IN, USA)  
Little Creatures Brewing, Fremantle (WA)  
Mackay ArtSpace (QLD, AUS)  
Monash University Print Collection (VIC, AUS)  
Mornington Peninsula Regional Gallery (VIC, AUS)  
Murray State University Print Collection (KY, USA)  
National Art School, Sydney (NSW, AUS)  
National Gallery of Australia (ACT, AUS)  
Print Council of Australia (AUS)  
Port Jackson Press (VIC, AUS)  
RMIT Gallery (VIC, AUS)  
Silk Cut Foundation Inc., (VIC, AUS)  
Southern Graphics Council Int. (IN, USA)  
State Library of Victoria (VIC, AUS)  
Tasmanian College of the Arts (TAS, AUS)  
Tyler School of Art, Philadelphia (PA, USA)  
University of Arizona Print Collection (AZ, USA)  
University of Colorado Boulder (BCA, USA)  
University of Iowa Print Collection (IA, USA)  
University of Southern Queensland, Toowoomba (QLD, AUS)  
University of Tennessee (TN, USA)  
Victoria and Albert Museum (LDN, UK)  
[www.clarehumphries.com](http://www.clarehumphries.com)

I would like to acknowledge the Wurundjeri people of the Kulin Nations, the traditional custodians on whose lands I was born, and under whose skies I developed my practice.

I also recognise that I currently live and work on the lands of Gadigal of the Eora Nations. I appreciate the opportunity to share this country, and to learn from the first story tellers of the lands, waters and celestial sphere we call Australia.

DESIGN  
Margin Press

COVER  
Clare Humphries  
*A small distance*, 2018 (detail)  
linocut print, hand-etched glass, wood

END PAGE  
Clare Humphries  
*Observances II*, 2022 (detail)  
linocut, monotype

PHOTOGRAPHY  
Matthew Stanton

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