

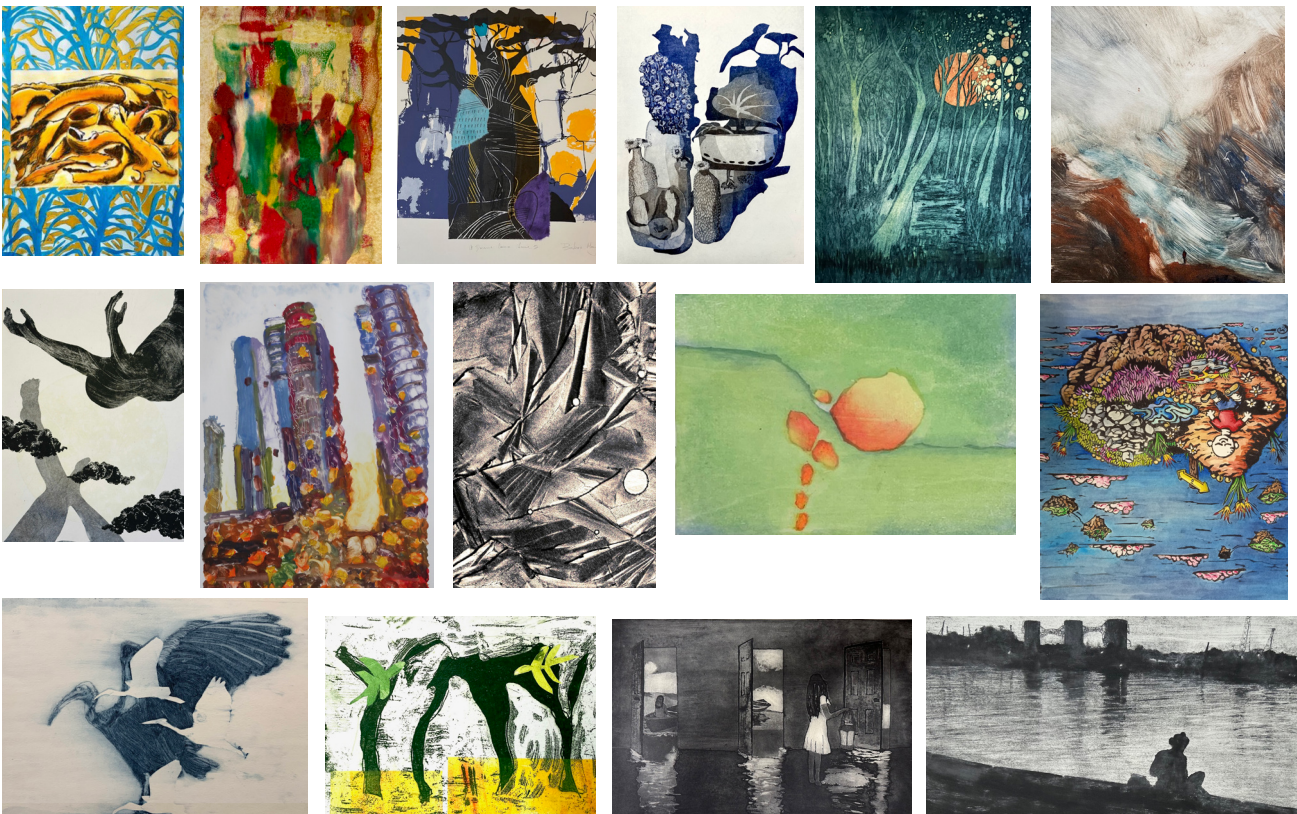
Dreaming Looking Inwards

2 to 25 October 2025



Celebrating 31 years of artistic collaboration, Open Bite Printmakers Inc. is a Sydney-based collective renowned for showcasing work of quality and diversity. The group is dedicated to fostering a deeper understanding and appreciation of printmaking within the broader community.

Dreaming Looking Inwards explores the interplay between traditional and contemporary printmaking techniques. Monoprints and etchings are presented alongside digital imaging and polymer plate prints, guiding viewers on a journey through imagination and introspection.



top row: Margaret Vickers, Eva Molnar, Barbara May, Annarie Hildebrand, Julie Debray, Helen Brancatisano

middle row: Peter Mackie, Yuri Shimmyo, Michael Dingley, Jolanta Ewart, Miriam Cullen

bottom row: Heather Kepski, Jan Farrell, Sonia Gallart, Nigel Gray

HELEN BRANCATISANO

My landscapes exist to express my abiding interest in how we pass through the world, connected to place and time, challenged by the constancy of change. Never fully described, these monotypes hope to express the nature of our mind's eye as we dream of and recall our passage through the landscapes of our lives..

<i>Wave of Memory</i> , 2025, monotype oil on Canson, 49 x 42 cm	\$700
<i>Dreams Awash</i> , 2025, monotype oil on Canson, 49 x 42 cm	\$700
<i>Memories Flow</i> , 2025, monotype oil on Canson, 49 x 42 cm	\$700

MIRIAM CULLEN

We are our own cosmos – complex, complete. We navigate an interior landscape – climb mental mountains, forge new pathways and weather the vagaries of our emotional storms. Exploring these brave new worlds makes us who we are.

<i>Drifter</i> , 2022, linocut and watercolour, 50 x 34 cm	\$500
<i>Dreamer</i> , 2022, linocut and watercolour, 38 x 28 cm	\$500
<i>Pathfinder</i> , 2022, linocut and watercolour, 34 x 27cm	\$500

JULIE DEBRAY

Julie Debray is an emerging artist specialising in the etching and aquatint processes in printmaking. She has used both zinc and copper etching plates, collagraph works and photopolymer plates with her preferred subject matter being the natural environment. She is a member of the Kuring-Gai and Hornsby Art Societies and has exhibited in their Society art exhibitions over the years since she joined.

<i>Fragments of a Red Moon</i> , 2025, etching with hand colouring, 47 x 58 cm	\$760
<i>Forest of Dreams</i> , 2025, collagraph triptych, 36 x 52 cm	\$500
<i>Moonrise</i> , 2024, etching, 62 x 50cm	\$760
<i>Woven Ideas</i> , 2025, etching with hand colouring, 36 x 41 cm	\$450

MICHAEL DINGLEY

Michael Dingley is an artist who initially worked as a photographer and illustrator of microscopic plants for scientific publications. He spent 29 years at the Australian Museum creating dioramas and later transitioned into printmaking, leveraging his photography, drawing and computer skills. Dingley has exhibited his work both in Australia and the UK, and he is a past president of Open Bite Printmakers..

<i>Spectres of Bankside</i> , 2025, solar plate/intaglio, 80 x 62 cm	\$795
<i>The Guitarist</i> , 2024, solar plate/intaglio, 87 x 69 cm	\$795

JOLANTA EWART

Although my prints are based on landscapes that caught my imagination, I interpret them in an abstract way, concentrating on shape, colour and texture. I have been fascinated by rocks and pebbles for years – I love their shapes and textures and I'm always on the lookout for new, interesting ones. This series of prints is inspired by my visit to Mossman Gorge, which is the entrance to the World Heritage-listed Daintree rainforest in Far North Queensland.

<i>Shape of Water (1)</i> , 2025, Japanese-style woodcut, 41 x 48 cm	\$550
<i>Shape of Water (2)</i> , 2025, Japanese-style woodcut, 41 x 48 cm	\$550
<i>Shape of Water (3)</i> , 2025, Japanese-style woodcut, 41 x 48 cm	\$550
<i>Communication with Rocks 1</i> , 2025, Japanese-style woodcut, 40 x 49 cm	\$550
<i>Communication with Rocks 2</i> , 2025, Japanese-style woodcut, 40 x 49 cm	\$550

JAN FARRELL

Jan derives endless inspiration from her surroundings, wherever they may be. Jan works in a multidimensional creative process: thoughts and playful ideas are captured and then her prints go on a journey of their own. Experimentation forms a large part of Jan's practice. She works across various techniques, including etching, collagraph, linocut and woodblock, adapting these to the particular project, often combining processes. The resultant prints portray a sense of fun, surrealism and whimsy. Her works are held Australia-wide and overseas.

<i>Tropical Dance</i> , 2025, 2 plate aluminium etching, 42 x 62 cm	\$480
<i>Camp Cove</i> , 2025, 2 plate aluminium etching, 42 x 62 cm	\$480

SONIA GALLART

Fulfilling a dream of learning and developing printmaking skills has been a lifelong endeavour. The love for the medium began in high school during my art major work, and although dormant for many years due to life and professional pressures, it was rekindled when I started printmaking studies some years ago. The works submitted for this exhibition reflect that. In Pursuit of Dreams represents my journey in printmaking by using the two original copper plates that were part of my major work, on either side to represent the origin of that dream, with a collagraph in the centre, created in 2024 and symbolising the present, the continuation of that dream and its crystallisation..

<i>In the Dream She Opens What Is Closed</i> , 2025, etching and aquatint, 55 x 70 cm	\$700
<i>She Met Herself Along the Way</i> , 2025, etching and aquatint, 55 x 70 cm	\$700
<i>In Pursuit of Dreams</i> , 2024, etching, aquatint, collagraph with viscosity roll, 51 x 86 cm	\$850

NIGEL GRAY

I love using a high contrast, monochrome palette to portray dramatic interplays of light and shade. I love that 'magic hour' of the day when the evening light is fading and shapes become more like silhouettes. In a similar vein, I love the stark shadows cast by streetlamps at night. I find dark field monotype printmaking to be an excellent medium for these subjects, but I do also work in drypoint, carborundum from time to time. My aim is to capture a little something of the beauty of creation – God's wonderful 'first sketch'!

<i>Valley After Rain #1</i> , 2025, monotype, 43 x 41.5 cm	\$250
<i>Nude #4</i> , 2024, drypoint and carborundum, 35.5 x 43 cm	\$250
<i>Nocturne #9</i> , 2024, monotype, 45 x 65 cm	\$250

ANNARIE HILDEBRAND

Annarie Hildebrand's etchings are inspired by the natural world and past experiences, and she attempts to capture moments of wonder and the beauty of the world we live in. Be it a memory of her mother working in her garden, an inherited family heirloom or buying an antique or pretty ceramic vessel at a market. All these objects have their own special meaning and associated place in her life's journey. Botanical forms and still life studies strongly influence both her ceramic and printmaking practice. She uses repetition, shadows, tonal values and colour to tell a story, referencing and exploring themes to find connections between places, memory and objects.

<i>Waste Not, Want Not</i> , 2023, aquatint and soft ground etching, 67 x 51 cm	\$750
<i>Against all odds it remained standing</i> , 2024, aquatint etching and soft ground etching, 62 x 51 cm	\$750
<i>Daisies Abound</i> , 2024, aquatint etching, 67 x 51 cm	\$750
<i>Shadow in Tandem</i> , 2024, aquatint etching, 62 x 51 cm	\$750

HEATHER KEPSKI

Birds dream just like humans. We are interconnected but those connections are becoming more and more fragile. I dream that one day, people will love the sacred ibis instead of seeing them as pests. I dream that people will be kinder to each other and that the world will be filled with joy instead of today's horrors. Then maybe our interconnectedness will be revived.

<i>Looking Inward</i> , 2024, linocut, 33 x 22 cm	\$280
<i>Ibis Dreaming</i> , 2025, drypoint with stencils, 43 x 51 cm	\$620
<i>Dreaming-Flying</i> , 2025, drypoint with stencils, 43 x 51 cm	\$620

PETER MACKIE

In this series of prints, I explore the quiet terrain of the inner world – spaces shaped by memory, emotion and the subconscious. Inspired by the theme 'dreams/looking inwards – the shared experience of dreams', the work draws on a visual language of fragmented bodies, shifting gravity and layered forms to evoke a state of suspension between waking and dreaming. These works are not literal narratives but visual echoes of how we move through our internal landscapes – alone yet bound by a shared human experience.

<i>In the wake of the body 1</i> , 2025, collagraph/relief/Urauchi backing, 70 x 50 cm	\$380
<i>In the wake of the body 2</i> , 2025, collagraph/relief/Urauchi backing, 70 x 50 cm	\$380
<i>In the wake of the body 3</i> , 2025, collagraph/relief/Urauchi backing, 70 x 50 cm	\$380
<i>In the wake of the body 4</i> , 2025, collagraph/relief/Urauchi backing, 70 x 50 cm	\$380
<i>Neuropolis</i> , 2025, collagraph/relief/Urauchi backing, 140 x 80 cm	\$780
<i>Night bends Time</i> , 2025, collagraph/relief/Urauchi backing, revolving electronic illuminated cylinder 55 x 25 cm	\$320

BARBARA MAY

This series of work has been inspired by my trip to Africa, where I was spoiled with a very visual landscape; the people in their brightly coloured clothing, jewellery, animals and the landscape. Sunsets were truly magnificent.

A Dream Came True, 2024, screenprint, linocut and chinecolle, 48 x 38 cm \$450

A Dream Came True II, 2024, screenprint, linocut and chinecolle, 38 x 48 cm \$450

EVA MOLNAR

Monoprint and monotype allow painterly freedom for creating images, and appeal to me most at present. These images were created this year and are based on strong personal experiences that have left their mark and reappear in dreams and random thoughts. A lava flow, fiery and flowing, is swallowing everything in its path in Hawaii. Sermons from a Catholic childhood, looking at the river from a mountain top, and secrets that would have been better in the open from the start.

Fire Devils, 2025, monotype, 57.5 x 51 cm \$450

Lesson, 2025, monotype, 48.5 x 42 cm \$380

Riverbend, 2025, monotype, 61 x 47 cm \$480

Secrets, 2025, monotype, 61 x 47 cm \$480

YURI SHIMMYO

I dreamt that I flew above city buildings in Sydney. I got to see the tops and sides of buildings high up. In this body of work, I wanted to express the feeling of freedom, speed and excitement of our beautiful city, which is always visually exciting for me.

Sunset, 2025, monotype on paper, 87 x 67 cm \$900

The Approach, 2025, monotype on paper, 87 x 67 cm \$900

Unity of Pitt Street, 2025, monotype on paper, 70 x 90 cm \$900

W, 2025, monotype on paper, 87 x 67 cm \$900

One Fine Day, 2025, monotype on paper, 87 x 67 cm \$900

MARGARET VICKERS

Our future needs some optimism. The positive impact giant kelp has on lowering CO2 emissions (during photosynthesis) makes it an important weapon in assisting in lowering the impact of climate change. A world where more giant kelp grows is a dream that recurs.

Homage to Giant Kelp (A), etching, stencils (hand coloured), 90 x 70 cm \$800

Homage to Giant Kelp (B), etching, stencils (hand coloured), 90 x 70 cm \$800

Praising Giant Kelp, 2025, etching (hand coloured), monoprint, 90 x 70 cm \$800

Giant Kelp – The Humble Achiever A and B, stencils, 80 x 16 x 16 cm \$250

Giant Kelp – Climate Change Hero, printed chamois, 25 x 42 x 23 cm \$250



Gallery hours Tues to Sat 10 am-5 pm FREE ENTRY | Gate 7, 1666 Pacific Highway, Wahroonga | **02 9473 7878**
gcsgallery@abbotsleigh.nsw.edu.au | gcsgallery.com.au | An Anglican Pre K-12 Day and Boarding School for Girls

The Grace Cossington Smith Gallery acknowledges the Dharug People as the Traditional Custodians of the land upon which the gallery rests. We acknowledge and pay respect to the elders, past and present.