



VERA ZULU  
MOVSKI EM  
BELLISHED  
VIGNETTE

‘the soft organic characteristics of linocut enable me to carve intricate motifs drawn from my Macedonian heritage as well as my present day surroundings’

Vera Zulumovski  
Newcastle, May 2022

EMBELLISHED VIGNETTE has its origins in the highly acclaimed exhibition from 1999, THE EMBELLISHED IMAGE curated by Nick Mitzevitch when both he and Zulumovski were candidates at the University's School of Fine Art.

This was a show that shaped identity, of artistic and curatorial practice, of Newcastle and migration, ancient practices and processes, emblems, places and people. The large and graphic quality of the work arrested the architectural form of the Peter Stutchbury designed gallery space, and worked with its vast light filled spaces and windows that give views to a glade of gumtrees, to create an exhibition that considered every element, moment and meaning, with precision.

In discussing EMBELLISHED VIGNETTE, curated with the artist for WattSpace Gallery some 22 years on, memories were of a transcendent and remarkable show, this was a rare moment in time.

Zulumovski has continued to develop narratives that are rich and layered and speak to personal and cultural experiences, locations and time. Her work has restructured the traditions of composition and illustrative storytelling. The print, as Roger Butler noted in his catalogue essay for THE EMBELLISHED IMAGE, has 'long been a medium used by artists to explore social themes not dealt with in painting...' Traditionally, the medium of printmaking also provides options for editions and series, and it is across these multiple structural forms where Zulumovski charts her themes and narratives.

The compositions rendered in flat black ink belie the intricacy of embellishment and detailed design. As noted by Mitzevitch in his catalogue essay, 'the work of Zulumovski is elaborate, complicated and metaphorically rich'. Motifs drawn from contemporary icons, her Macedonian heritage, and an atavistic understanding of folkloric and religious European designs, render each image layered and profound.

Reading and re-reading these images from the days of early practice to those of the last few years is compelling. Glimpses into another world, but one of the everyday and everyplace, are shared. The ordinary becomes extraordinary - and the familiar becomes unfamiliar as Zulumovski presents new sites and stories for consideration and response.

Gillean Shaw | Art Curator  
University Galleries | University of Newcastle

EMBELLISHED VIGNETTE  
WattSpace Gallery | 6 May – 11 June 2022

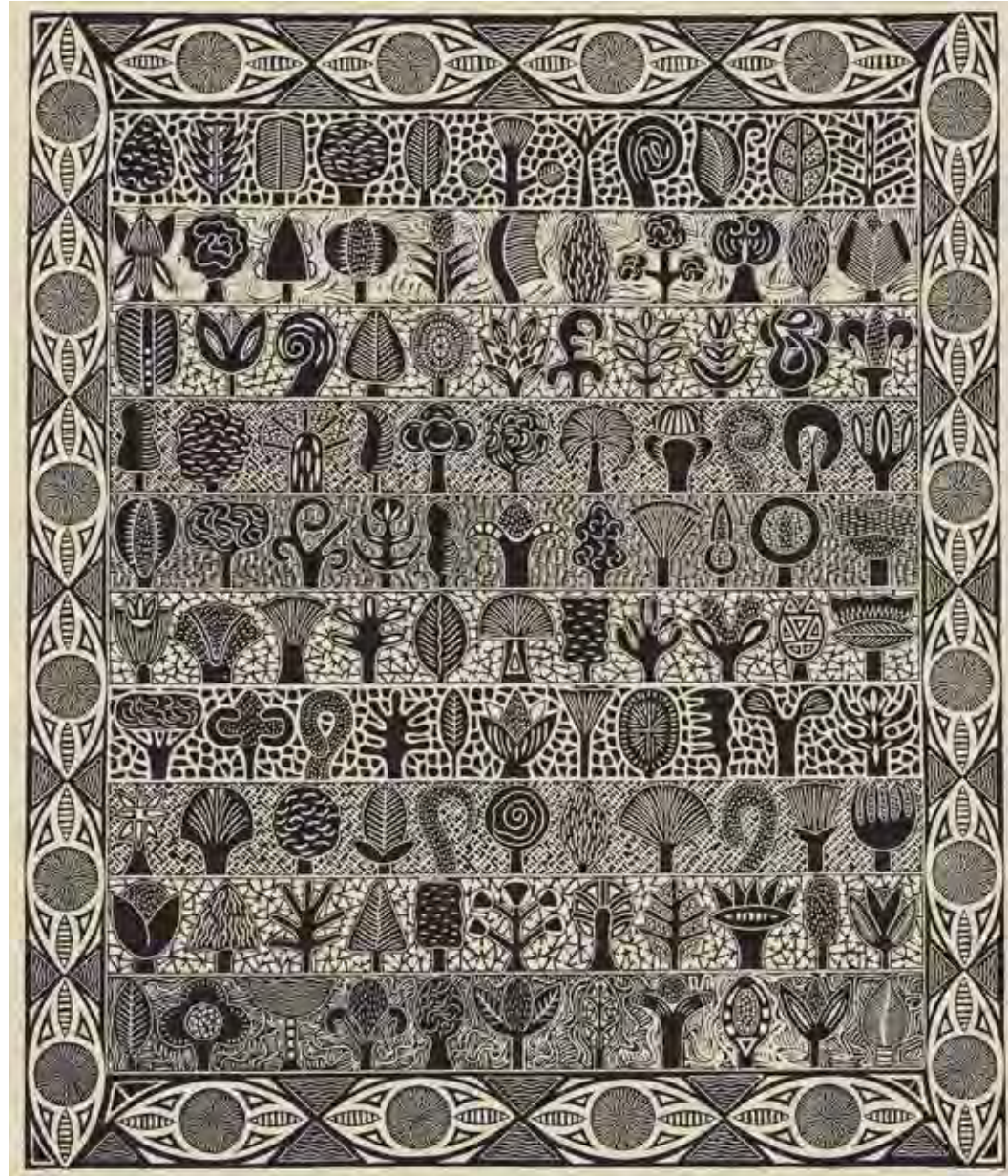


Boy on a Ledge (1997)

53cm x 76cm

Linocut

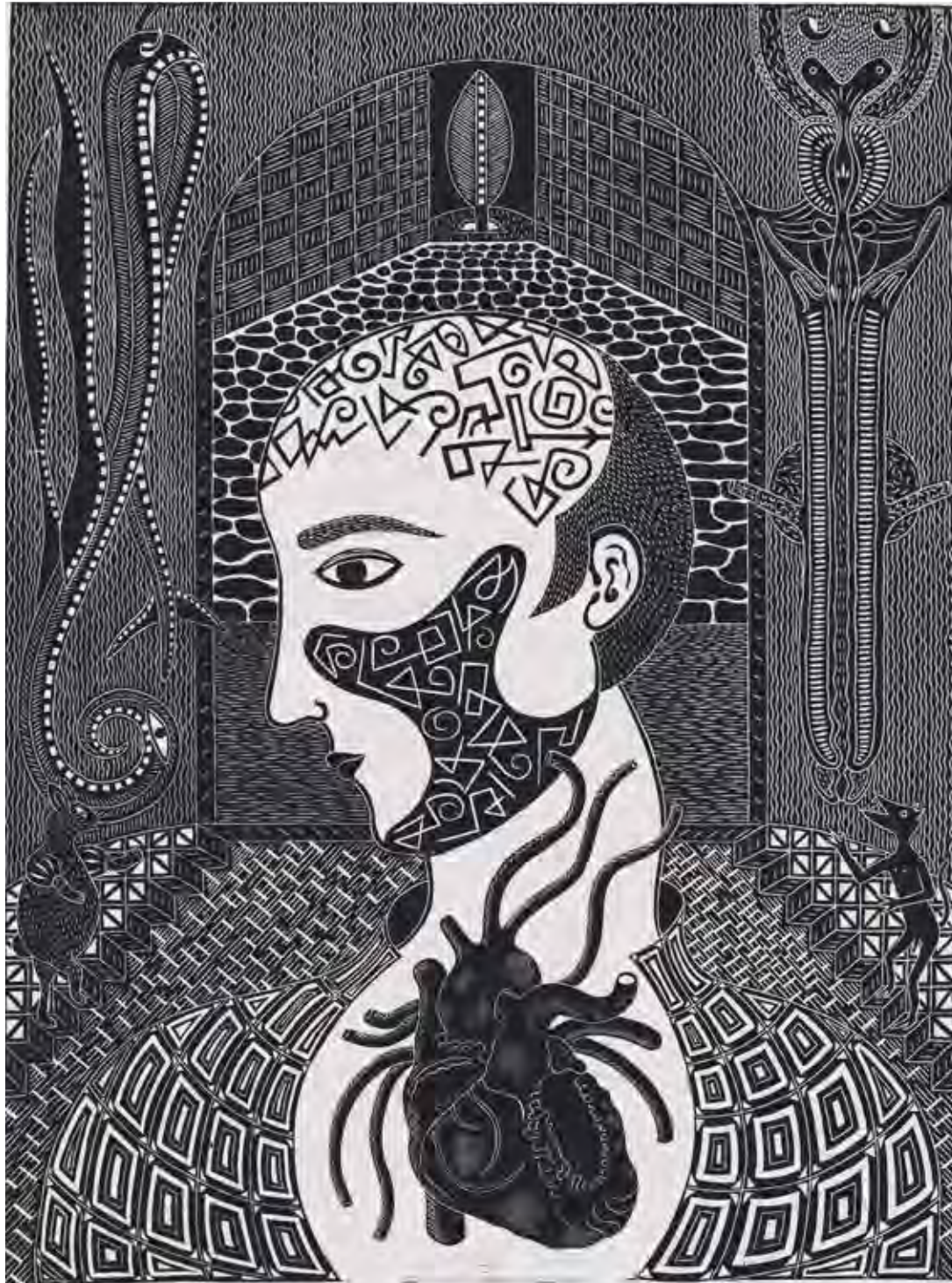




The Plantation (2004)  
96cm x 80cm  
Linocut



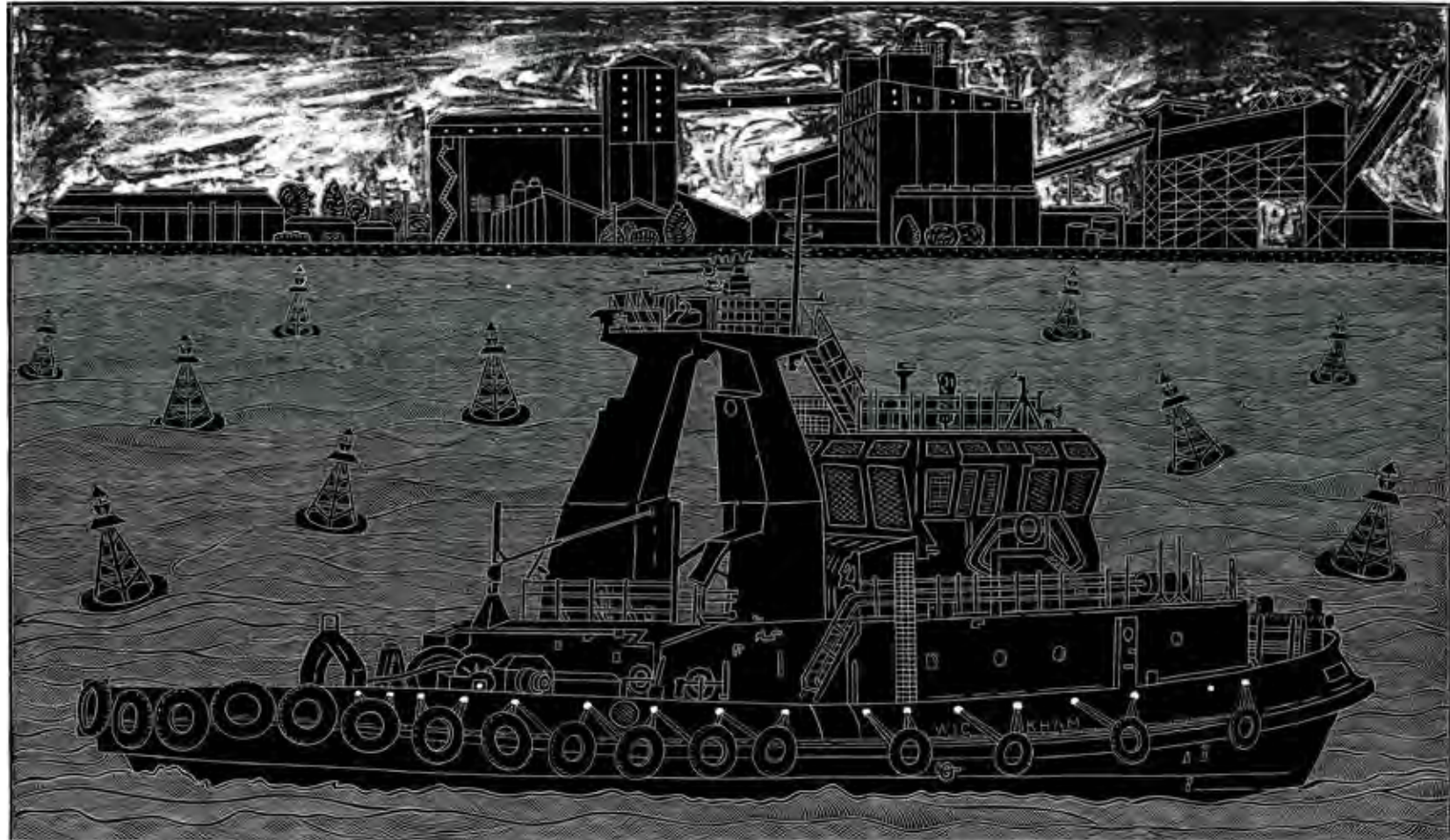
Man with Open Heart (2005)  
92cm x 69cm  
Linocut





The Rotunda (2008)  
78cm x 115cm  
Linocut





The Tugboat (2008)  
78cm x 115cm  
Linocut





She looked up and forever became part of the facade (2019)  
122cm x 73cm  
Linocut





Bouquet at Honeysuckle (2019)  
66cm x 46.5cm  
Linocut

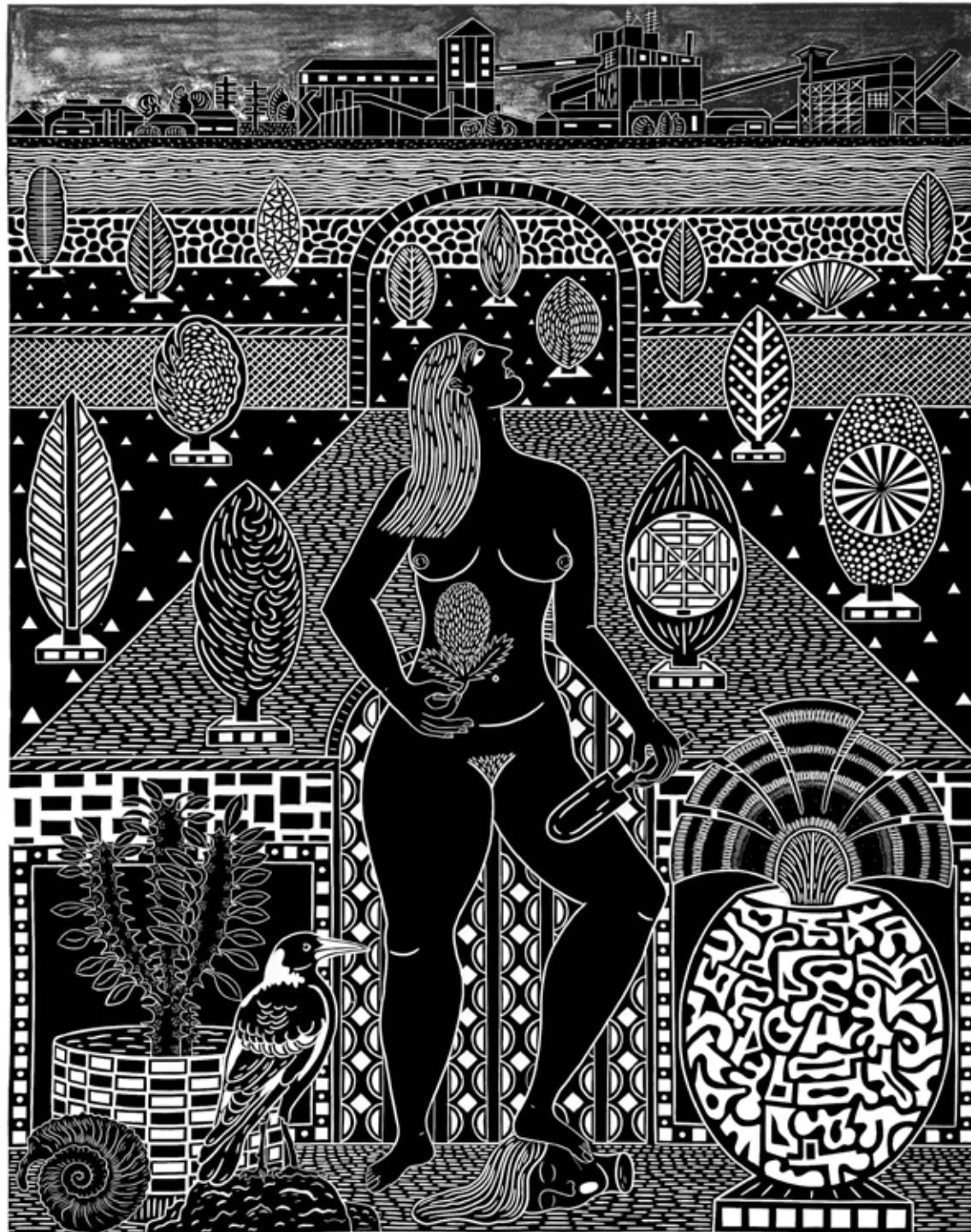




New Species Emerges at Hillend I (2020)  
95cm x 88cm  
Linocut



New Species Emerges at Hillend II (2020)  
94cm x 88cm  
Linocut



The Recluse (2021)  
95cm x 72cm  
Linocut





Woman with Novocastrian Miracle Icon (2021)  
76cm x 55cm  
Linocut



Woman with Novocastrian Vignette (2022)  
96cm x 66cm  
Linocut



Margel Revisits the Fountain (2022)  
97cm x 68cm  
Linocut





Emergence (2022)  
109cm x 63cm  
Linocut

## BIOGRAPHY

Vera Zulumovski is a printmaker who is drawn to the infinitely fluid, fractal lushness of pattern; to Zulumovski pattern is powerful. Her highly embellished linocuts are carved into images which focus on autobiography, often recording events with unrestrained candour.

Zulumovski has exhibited widely and established a national reputation. She has held 19 solo exhibitions and her work is held in numerous prominent public collections including over a dozen in the National Gallery of Australia, where her linocuts have also been part of touring exhibitions and major works on paper survey exhibitions.

She has won several commissions, prizes and awards, including the Fremantle Print Award, Walkom Manning Art Prize, Sutherland Shire Biennial Art Prize and the Works on Paper category of the Muswellbrook Art Prize. She has also been awarded a residency at the Australia Council Studio in Barcelona and participated in a month long residency at Hill End. Recently her work has been included in the Bilbao Works on Paper Fair in Spain and the Ulsan International Woodcut Print Festival in South Korea.

## ARTISTS' NOTES ON THE WORKS

### **Tug and Rotunda**

These prints are from a suite of 5 linocuts titled '*Revealing Unusual Beauty*' commissioned by Helen and Chris Ford to commemorate the 50th anniversary of Newcastle Region Art Gallery. They are now part of both the Newcastle Region Gallery and the National Gallery of Australia's collections.

#### *The Rotunda*

The Rotunda, built in the Victorian style is a prominent landmark and focal point in King Edward Park. Situated in the sunken gardens, it is a site which holds special meaning for many Novocastrians, often used as a meeting place for significant occasions.

#### *The Tug*

I connected to the idea of the Tug being a small yet powerful entity, used to tow and guide a much larger one, and the idea of the prominent being dependent on the sometimes overlooked.

### **She looked up and forever became part of the facade**

The historic campus which is presently occupied by Newcastle Art School is comprised of three separate buildings. There is the original Newcastle Technical College dating from 1894 in the Federation Romanesque style, the 1895 Federation Anglo-Dutch Trades Hall building and the new extension built in 1989. It is an homage to this building and a way of connecting intimately to the place where I work.

Besides the extravagant ornamentation of the buildings I am fascinated by characteristics of some of the surfaces. Notably, the shallow relief designs in the terracotta tiles, the examples of stencil decoration on the walls and the accidental fingerprints and calico impressions found on some of the bricks. These are all akin to elements of the printmaking process. The buildings also feature elaborate, highly ornate carvings of Australian flora and fauna rendered into the stone and not unlike the process used in linocut.

### **New Species Emerges at Hill End I and II**

These works are based on drawings I made during a residency at Hill End. The work is a metaphor for how I experienced being alone and isolated in what felt like a remote location..... a new species ? In the work I have included some of the prominent fauna of Hill End, like the black cockatoos, kangaroos and crazy wild goats. I have also referenced some of the iconic paintings produced at Hill End like Jeffrey Smart's The Nuns Picnic and Russell Drysdale's The Cricketers.

### **The Recluse**

The Recluse was created in 2020 when the Coronavirus pandemic forced me to rethink the way I spent my time, where I travelled, and how I socialised. It is about how I refocused my energies into creating and nurturing my garden. For a time it became my whole world, a place which sustained me and where I was content in my hermitic existence.

### **Woman with Novocastrian Miracle Icon**

For Novocastrians the obelisk and the surrounding parkland is a popular meeting place while taking in the remarkable views of the city and beyond. Personally, visiting this beautiful landmark and its splendid surroundings provides serenity and allows peaceful contemplation. Time spent at the obelisk is like touching a miracle icon, this place restores my energy and gives me clarity.

### **Margel Revisits the Fountain**

Margel Hinder was a Modernist sculptor who had a single minded pursuit of her practice during a time when women were expected to only be wives and mothers.

At the time her design for the Civic fountain was met with open negativity and long drawn out construction. Today it is considered the jewel in the park and a testament to her determination and artistic vision.

### **Emergence**

This work is about emerging from isolation and embracing the affection I have for the city of Newcastle. It features some of my favourite landmarks and buildings, incorporating several styles of architecture from the Gothic Revival of Christ Church Cathedral to the Art Brut of the Romberg building. The figure holding Nobbys Lighthouse symbolises hope, safe passage and welcome of new arrivals.



## EDUCATION –

- 1988 Hunter Institute of Higher Education --- Bachelor of Arts (Visual Arts).  
1984 Newcastle University --- Bachelor of Arts (Linguistics).

## EXHIBITIONS –

- 2022 Embellished Vignette. Watt Space, University of Newcastle (SOLO)  
Ulsan International Woodcut Print Art Festival. Ulsan Museum, South Korea.  
Staff Show. Newcastle Art School.  
Spring Show. Owens Collective, Newcastle.  
Collect. Lock Up Gallery, Newcastle.  
2020 Herself: Inspiring Artists from the Collection. QVMAG, Tasmania.  
2019 Reimaging the Canon. University of Newcastle.  
Kyoto Hanga International Print Exhibition: Japan and Australia. Caloundra Regional Gallery, Queensland.  
40/40 Anniversary of Newcastle Printmakers Workshop. Art System Wickham, Newcastle.  
Art of Healing. John Hunter Hospital, Newcastle.  
The Balcony Exhibition. Scott St Galleries, Newcastle.  
2018 Intersection- Pop Up Exhibition. Newcastle. (SOLO)  
Hunter Prints and Paper. International Contemporary Art Fair. Carriage Works, Sydney.  
FIG -Bilbao Print Art Fair. Spain  
2017 The Maximalists Garden. Curve Gallery, Newcastle. (SOLO)  
"Little". Acrux Gallery Newcastle.  
2016 The Embellished Image II. John Hunter Hospital, Newcastle. (SOLO)  
2015 Prints from the Archives (2000-2015). C Studio Art Gallery, Newcastle. (SOLO)  
Silk Cut Print Award. Glen Eira Gallery, Victoria.  
2014 Reflection of the Dark Beast. Art Systems Wickham, Newcastle. (SOLO)  
"Scope" Staff Show, Newcastle Art School, Hunter TAFE.  
Pop Up Exhibition-The Emporium, Newcastle.  
Silk Cut Print Award, Glen Eira Gallery, Victoria.  
Novocastria, Newcastle Region Gallery.  
Acquisitive Art Prize, University of Newcastle Gallery.  
2013 Kiss my Art Exhibition, Finite Gallery, Newcastle.  
Collector Care, Newcastle Art School, Hunter St TAFE.  
2012 "Hot House" Staff Exhibition, Newcastle Art School, Hunter TAFE.  
2011 "Voice Over", Lake Macquarie City Art Gallery.  
Staff Exhibition, Newcastle Art Space, Hunter TAFE.  
Samaritans Exhibition, Newcastle Art School, Hunter TAFE.  
2010 Staff Exhibition. Newcastle Art School, Hunter TAFE.  
Samaritans Exhibition, Newcastle Art School, Hunter TAFE.  
2009 Entwined. PODspace Gallery, Newcastle. (SOLO)  
Forsythe Collectors Care Exhibition. Newcastle Art School, Hunter TAFE.  
Staff Exhibition. Newcastle Art School, Hunter TAFE.  
"20:20". Watt Space, Newcastle.  
2008 Black & White. University of Newcastle Gallery.  
"Jam", Staff Exhibition, Newcastle Art School, Hunter TAFE.  
2007 Revealing Unusual Beauty. Ford Commission. Newcastle Region Art Gallery. (SOLO)  
Staff Exhibition. Newcastle Art School, Hunter TAFE.  
Forsythes "Collectors Care" Exhibition. Newcastle Art School, Hunter TAFE.  
The Story of Australian Printmaking, 1801 to 2005. National Gallery of Australia. ACT

- 2006 Samaritans Exhibition. Newcastle Art School, Hunter TAFE.  
2005 Looking Inside. Newcastle Region Gallery. (SOLO)  
2004 Art Box Exhibition. Wallsend Library, Newcastle  
2003 Recent Work. Helen Maxwell Gallery, ACT. (SOLO)  
2002 Recent Work. John Miller Gallery, Newcastle. (SOLO)  
Newcastle by Name. John Miller Gallery, Newcastle.  
2001 Recent Work. Nick Mitzevich Gallery, Newcastle. (SOLO)  
SilkCut Art Prize Collection. (National touring)  
2000 Inaugural Exhibition. Nick Mitzevich Gallery, Newcastle.  
TAFE and University Staff Show. School of Fine Arts Gallery, University of Newcastle.  
1999 The Embellished Image. Survey exhibition curated by Nick Mitzevich, Newcastle University Gallery (SOLO)  
Watt Decade. Wall Space Galleries, Newcastle.  
Staff Show. Newcastle University Gallery.  
1998 Burning Heart. aGOG, ACT. (SOLO)  
Survey Exhibition 1990-1998. Lindsay Street Gallery, Newcastle. (SOLO)  
Steelworks, A Regeneration. Maitland City Art Gallery, Maitland.  
A Flourishing Resource. Side Space Gallery, Salamanca Arts Centre, Hobart and Burnie Regional Art Gallery, Tasmania.  
1997 Heart Foundation Exhibition. TAFE Gallery, Newcastle.  
Proof of the Proof. University of Newcastle Gallery, Newcastle.  
1996 Two Person Show. John Paynter Gallery, Newcastle.  
Go Figure. Newcastle Region Gallery.  
Veiled Woman on a Balance Beam, Recent Prints. aGOG, ACT. (SOLO)  
1995 Vera Zulumovski, Recent Prints. John Paynter Gallery, Newcastle. (SOLO)  
Glimpses of Everyday Life, Lake Macquarie Gallery, Lake Macquarie.  
Comedie Humaine. Australian Galleries, Sydney.  
Body and Soul. Exhibition with Phillip Doggart Williams. Toured Thailand, Sri Lanka, India and Bangladesh Biennale. Organised by Asialink and NGA.  
Volatile Alliances, International print Exchange and Exhibitions. Africus Johannesburg biennale, South Africa.  
1994 Vera Zulumovski, Linocuts. aGOG, ACT. (SOLO)  
Preoccupations. Watt Space, Newcastle.  
Only So Far. Fremantle Art Centre, Western Australia.  
Hunter Stories. Headmasters Gallery, Sydney.  
1993 Current States. Tin Sheds Gallery, Sydney.  
Group exhibition. PWCS Space, Newcastle Region Gallery.  
1992 My Head is a Map, A Decade of Australian Prints. NGA and Touring.  
Milestones. Watt Space, Newcastle.  
Living in Glass Houses and Throwing Stones. Newcastle Contemporary Gallery.  
1991 In a Vision Once I Saw. Newcastle Contemporary Gallery.  
Archival Revival. Newcastle Contemporary Gallery.  
Postcards from the Edge. Watt Space, Newcastle.  
Hunter Valley Printmakers. Maitland City Art Gallery.  
1990 An Exhibition of Prints by Vera Zulumovski. Watt Space, Newcastle. (SOLO)  
Little Works. Newcastle Contemporary Gallery.  
Shifting Ground. Art Gallery of NSW. Sydney

Sun, Smoke and Steel. National Touring Exhibition.  
Amazing Decade. Von Bertouch Gallery, Newcastle.  
Print Exhibition. Gallery You, Nagoya, Japan.  
Demo Expo. University of Newcastle.  
Little Works. Newcastle Contemporary Gallery.  
Shifting Ground. Art Gallery of NSW. Sydney

#### PRIZES, AWARDS AND RESIDENCIES –

2022 Finalist – Muswellbrook Art Prize, Muswellbrook.  
2020 Finalist – Ravenswood Art Prize, Sydney  
Finalist – Gosford Art Prize. Gosford Art Gallery.  
2018 Finalist – Muswellbrook Art Prize, Muswellbrook.  
Finalist – Gosford Art Prize. Gosford Art Gallery.  
2017 Finalist – KAAF Art Prize, Sydney.  
2016 Finalist – The Blake Prize. Casula Powerhouse, Sydney.  
2015 Finalist – Silk Cut Print Award. Glen Eira Gallery, Victoria.  
Residency – Hillend. Bathurst Regional Art Gallery.  
2014 Finalist – Silk Cut Print Award, Glen Eira Gallery, Victoria.  
2013 Finalist – Silk Cut Print Award, Glen Eira Gallery, Victoria.  
2012 Finalist – Silk Cut Print Award, Glen Eira Gallery, Victoria.  
2011 Finalist – Gosford Art Prize, Gosford Art Gallery.  
2009 Finalist – Burnie Print Prize, Burnie Regional Art Gallery, Tasmania.  
2005 Winner – 2D Section, Walkom Manning Art Prize. Taree  
2004 Winner – Works on Paper. Currabubula Art Prize.  
2002 Grand Prize Winner – Newcastle Regional Show Prize.  
Highly Commended – Works on Paper Muswellbrook Art Prize.  
1997 Highly Commended – Print Section. Newcastle Regional Show Prize.  
Finalist – Muswellbrook Art Prize, Muswellbrook.  
Finalist – City of Hobart Art Prize, Tasmania.  
1996 Highly Commended – Silk Cut Print Award. Victoria  
Highly Commended – Australian Print Media Acquisitive Awards.  
1995 Winner – Works on Paper Section. Muswellbrook Art Prize.  
1994 Winner – Print Section. Newcastle Regional Show Prize.  
Finalist – Taree Art Prize, Taree.  
1993 Highly Commended – Muswellbrook Art Prize.  
Print Section Winner – Biennial Print Prize, Sutherland Shire, Sydney.  
Finalist – Fremantle Art Award, Western Australia.  
1992 Special Award – Fremantle Print Award, Western Australia.  
4 Month Studio Residency Barcelona, Spain – Visual Arts & Crafts Board of Australia.

#### COLLECTIONS –

National Gallery of Australia  
Art Gallery of New South Wales  
University of Newcastle  
Sutherland Shire Council  
Parliament House Collection  
Immigration Department, ACT  
University of Western Australia  
Art Gallery of Western Australia  
Muswellbrook Regional Gallery  
Print Council of Australia  
Canson Australia Pty Ltd  
Duroloid Silk Cut Collection  
Burnie Regional Art Gallery, Tasmania  
Queen Victoria Museum & Art Gallery, Qld  
University of Southern Queensland  
Toowoomba Regional Art Gallery, Qld  
Fremantle Arts Centre  
University of Western Sydney, Macarthur  
Art Bank  
Newcastle City Council  
Newcastle Region Gallery  
Queensland University of Technology Art Museum, Brisbane  
Queensland Art Gallery



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