

# BENALLA ART GALLERY



## Education Kit

*Anita Laurence and Bill Young:  
A Creative Partnership*

# CONTENTS

Benalla Art Gallery acknowledges the traditional custodians of the land on which it resides, and extended community lands which it seeks to serve. We respect the Elders past, present and future, and honour the resilience, wisdom, dignity, scientific knowledge, stories, and art of the world's longest surviving culture.

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Bill YOUNG printer  
*One Step* 2024  
electro-etching on Somerset paper  
from a brass plate  
10 × 15 cm [image]; 32 × 26 cm [sheet]  
edition 3 / 5



# INTRODUCTION

## About the Exhibition

### WHERE

Pop-Up Benalla Art Gallery  
75 Bridge Street East, Benalla

### WHEN

Friday 1 May – Sunday 28 June, 2026

**SCHOOL TOURS** By appointment:  
email [gallery@benalla.vic.gov.au](mailto:gallery@benalla.vic.gov.au)

*A Creative Partnership* is an exhibition of prints that explores the collaborative relationship of significant local artists Anita Laurence and Bill Young which has spanned more than four decades.

Anita is a painter and printmaker whose works are inspired by the strong connection she has with the landscapes she has visited — Mildura, Tasmania, Ireland — and, for the last 35 years, her home in the King Valley, north east Victoria.

Bill is a Master Printmaker specialising in large format intaglio and relief printing, and has worked with many leading Australian artists during his career.

Anita and Bill have explored printmaking throughout their careers and while Anita's focus has been on place, Bill's has been on process.

## About Printmaking

Printmaking is a magical process. It has its roots in the earliest production of printed material and shares its name with commercial / digital printing but is completely different.

Each print starts with the artist drawing a design on a surface called a matrix — lino, metal, stone, cardboard, plastic, nearly anything can be used — and each matrix adds its own characteristics to the final work.

The image the artist creates has to be in reverse because the process of transferring it to the paper results in a mirror image of the original. Once the design is finalised, the plate is inked up and put through a press. Finally the artist or printmaker 'pulls' the paper off the plate — an easy process with small sheets of paper but a highly skilled, physical undertaking with a large work.

Each stage of the process has options that the artist can explore and the printmaker brings their own unique experience and knowledge to the collaboration. To make an 'edition' of a work, each of the prints must be identical (ideally). There should be no variations or differences between each work. Printmaking is a complex art that requires creativity, technical skill and dedication — characteristics that Anita and Bill have in abundance.



Image:  
Anita Laurence watching as Bill Young pulls  
a proof of *Meeting Place* off the press  
Photograph: James Bugg

## About the Artists



**Anita Laurence** completed her Degree in Fine Art Painting at Prahran College in 1983 and a Diploma of Education at the University of Melbourne in 1998. After her degree, Anita immersed herself in the Melbourne arts scene, joining a studio with fellow artists like Bill. Over her career, Anita has participated in numerous solo and group exhibitions across Australia, with recent showings at Hyphen Gallery Wodonga, 2022 and Wangaratta Art Gallery, 2023. Her work has been included in the *Geelong Acquisitive Print Awards*, the *Chiltern Art Prize*, and the *Silk Cut Award* exhibitions.

Anita is also active in arts education, leading workshops such as the *Streets of Our Town Linocut Project* in Mildura and the *Mullinmur Billabong Linocut Project* in Wangaratta. She has been an Artist in Residence at The Art Vault, Mildura. Recently she has received commissions from Beechworth Honey for merchandise designs and from the Rural City of Whittlesea for a façade design on a new community building.

Anita's artworks are in the public collections of Wangaratta Art Gallery; Silk Cut Foundation Collection, National Gallery of Australia; Parliament House Art Collection, Canberra; Charles Sturt University, Wagga Wagga; Mildura Arts Centre; Mornington Peninsula Regional Gallery; Federation Council Collection, Corowa; Peter MacCallum Cancer Centre; The Northside Group, St Leonards NSW; Wangaratta Dialysis Centre; and Albury-Wodonga Patient and Carer Accommodation Centre. Additionally, her work is in private collections in Australia, Canada, China, Singapore, Ireland, Italy, Japan, New Zealand, Poland, the UK, and the USA.



**Bill Young** has been interested in printmaking since his final years at high school when he was introduced to screen printing by teacher, and artist, Stephen Spurrier. A Diploma of Fine Art at Caulfield Institute of Technology followed, with printmaking as his focus, working mainly with zinc plate etched in nitric acid and printing intaglio. After art school, Bill purchased an etching press with fellow graduate Deborah Walker to continue practicing as a printmaker and began printing for other artists to help offset the costs of studio facilities. Bill realised that he was suited to and enjoyed the challenge of printing for other artists and continued running a custom print workshop at various locations in Melbourne and, since 1999, the King Valley in north east Victoria.

Major collaborations with artists include Louis Kahan, John Spooner, Graeme Peebles, Geoffrey Ricardo, Nicholas Nedelkopoulos, Geoffrey Goldie, Michael Leunig, Petr Herel, Therese Shanley, and Anita Laurence. Bill considers it a privilege and rewarding position to have the trust of artists as a printer and facilitator of their work.

Image left:  
Anita Laurence in her studio  
Image right:  
Bill Young at the press  
Photographs: James Bugg

This education resource and the associated gallery tour has been designed to support the [Levels 7–10 Visual Arts](#) and [VCE Art Making and Exhibiting](#) curriculum.

## Levels 7-10

This resource supports the aims of the Visual Arts curriculum to develop students’:

- Knowledge of visual conventions, visual arts processes and materials.
- Critical and creative thinking skills through engagement with and development of visual arts practice and creative processes.
- Respect for and acknowledgement of the diverse roles, innovations, traditions, histories and cultures of artists and craftspeople; visual arts as social and cultural practices; and industry as artists and viewers or audiences.
- Confidence, curiosity, imagination and enjoyment.

Specifically, this resource and associated programming supports the curriculum strands Explore and Developing Practice. This resource supports teachers and students to explore:

- Visual arts practices in a gallery setting in a local, regional, context.
- Ways that a range of artists use materials, visual conventions and visual art processes to communicate their concepts.
- Critical skills required when observing, documenting, reflecting on, analysing and evaluating their own and others’ visual arts practices using appropriate language / terminology.
- The choices that other artists have made to represent ideas to assist in developing their own ideas; for example, using sketches, studies, maquettes or annotated digital images of artworks.

## VCE Art Making and Exhibiting

This program supports the aims of the VCE curriculum, supporting teachers and students to:

- Explore the characteristics of materials, techniques and processes.
- Develop an understanding of the sources that inform art making.
- Understand how artists use visual language to communicate ideas and meaning in artworks.

Specifically, this resource and associated programming links to:

### Unit 1: Area of Study 1

Explore – materials, techniques and art forms

*How do artists use materials and techniques in their art making?*

### Unit 1: Area of Study 2

Expand – make, present and reflect

*How do artists use materials and techniques to represent ideas and achieve a style in their artworks?*

### Unit 2: Area of Study 3

Resolve – ideas, subject matter and style

*How does an artist develop ideas and a personal style in artworks?*

### Unit 3: Area of Study 1

Collect – inspirations, influences and images

*How do artists use selected art forms and ideas to create visual language?*

### Unit 3: Area of Study 2

Extend – make, critique and reflect

*How are ideas, reflection and feedback used in art making to develop artworks?*

# GLOSSARY

**Artist statement** - is a description of what the artist, curator or director wants the audience to know, displayed with the artwork or included in program notes.

**Automatism** - in art, automatism refers to creating art without conscious thought, accessing material from the unconscious mind as part of the creative process.

**Chopmark** - this is the blind or embossed seal that signifies a printer's work when they are involved with the printing for an artist.

**Collaboration** - is a when multiple artists work together to produce a single piece of artwork, fostering communication and collective expression. This approach often incorporates diverse perspectives and techniques, resulting in unique and dynamic creations that reflect the synergy of the group. Collaboration allows the artist to focus on the image while the printer makes sure that it is technically possible. Collaboration expands the boundaries of what's possible. It introduces new ideas, unexpected directions, and perspectives we couldn't have reached alone.

**Composition** - the placement or arrangement of elements, components or conventions in artworks.

**Edition** - prints are typically produced in limited editions. Each print is signed and numbered by the artist, indicating its place within the edition. Although multiple impressions are created, each print is considered an original artwork because it results from the artist's direct process rather than being copied from an existing image. Many original prints are editioned, but some processes — such as monotype — produce one-of-a-kind prints. Edition size depends on the process and the artist's intent and is designated as a fraction, ie 1/40, 2/40 etc.

**Engraving** - is an intaglio technique in which the artist uses a burin (a sharp, V-shaped tool) to cut clean, precise lines directly into a metal plate. Because no metal is raised (as in drypoint) the incised grooves hold ink very sharply, producing prints with crisp edges, fine detail and strong contrast.

**Etching** - the creation of an etching requires a metal plate (copper, zinc, steel, brass, aluminium) that is prepared with a covering of resist, ie. wax, that is drawn into with a steel point to expose the metal. A solution is then used to etch (remove) the exposed metal. This can be achieved chemically or with electricity.

**Intaglio** - this printmaking encompasses techniques where the ink sits below the surface of a metal plate. The ink is held within lines, textures or recesses.

**Linocut** - is a relief technique where the artist carves into a sheet of linoleum, removing the areas that will remain unprinted. The remaining raised surface is inked and pressed onto paper, creating clean, graphic shapes. Because linoleum has no grain, it allows for smooth, flowing cuts and makes the carving process easier and more flexible than wood. From the early 20th century, linocut was popular with modern artists for its bold, expressive qualities and accessibility. Pablo Picasso and Henri Matisse both used this technique to experiment with simplified forms and colour combinations.

**Matrix** - the matrix is the surface used to create the print. It may be a wood block, metal plate, stone, screen, or another material. The artist works directly on this surface to create the image. It is often referred to as the plate, block or form and it is from which the inked impressions are taken.

**Paper** - printing paper is composed of 100% cotton fibre. It is usually 300gsm (grams/square metre), machine made and has two deckle edges.

**Print** - a print is a work of graphic art which has been conceived by the artist to be realised as an original work of art, rather than a copy of a work in another medium. Prints are produced by drawing or carving an image onto a hard surface (known as a matrix) such as a wood block, metal plate, or stone. This surface is then inked and the image is transferred to paper or another material by the application of pressure, thus creating an impression, or print. The printed image that results is the exact reverse of the image on the plate.

Unlike paintings or drawings, prints usually exist in multiple impressions, each of which has been created from the same inked plate. Artists began to sign and number each impression around the turn of the 20th century to ensure that only the impressions they intended to make would be in circulation. The set of identical impressions (prints) made from an individual matrix created by the artist, either working alone or in conjunction with a master printer is called an edition. Plates are not to be used in subsequent printmaking runs without the artist's explicit authorisation. The process of printing the edition is therefore just as important to the authenticity of a print as the act of inscribing the image onto the plate.

**Printing** - different types of prints require different techniques to be used in their printing. Intaglio prints such as etchings, drypoints and engraving require extreme pressure. Dense woollen felts (blankets) are used to even out pressure and help the dampened paper to mould into the plate to extract ink. In this type of printing an inkless plate would print as an embossing. Relief printing, such as linocuts, uses reduced pressure and no felts are needed.

**Printing press** - is the machine that presses the paper into the matrix to transfer the ink and create the artwork. They can be an etching or roller press.

**Relief Printing** - is one of the oldest printmaking methods, created by carving away areas of a block so that only the raised surface receives ink.

**Subconscious** - is the part of your mind that can influence you or affect your behaviour even though you are not aware of it.

**Surrealism** - is a style in art and literature in which ideas, images, and objects are combined in a strange way, like in a dream.

**Unconscious** - is the part of your mind that contains feelings and ideas that you do not know about or cannot control.



Image:  
A section of Anita Laurence and Bill Young's studio  
Photograph: James Bugg

### Anita Laurence

- <https://anitalaurence.com.au/>

### Bill Young

- <https://billyoungstudio.com.au/>
- <https://www.printsandprintmaking.gov.au/references/8575/>

### Automatism

- <https://collection.nga.gov.au/explore/learn/view/Automatism>
- <https://www.tate.org.uk/art/art-terms/a/automatism>
- <https://www.nationalgalleries.org/art-and-artists/glossary-terms/automatism>
- <https://www.moma.org/collection/terms/automatism>
- <https://www.moma.org/collection/terms/surrealism/surrealist-strategies>
- <https://sites.rmit.edu.au/artschoolgraduates/2024/art/bafa/essay-automatic-drawing-and-spontaneity-in-motion-an-exercise-in-trusting-the-process/>

### Printmaking

- <https://www.printsandprintmaking.gov.au/>
- <https://fineart-restoration.co.uk/guides-and-advice/prints-the-definitive-glossary-of-art-materials-techniques/>
- <https://www.printcouncil.org.au/what-is-a-print/>
- <https://fineart-restoration.co.uk/guides-and-advice/prints-the-definitive-glossary-of-art-materials-techniques/>
- <https://www.worldofprintmaking.com/what-is-printmaking>
- <https://ackland.org/education/printmaking-glossary/>
- <https://nga.gov.au/exhibitions/the-artist-and-the-printer/>

### Visual Arts Glossary

- <https://f10.vcaa.vic.edu.au/learning-areas/the-arts/visual-arts/glossary>

# PRE-VISIT LESSON

## Bill Young + automatism

**LEVELS:** 7 – 12

**DURATION:** 40 – 60 minutes

**MATERIALS:** Paper and pencils or pastels

### Learning objectives

- Students will understand automatic drawing and its association with the subconscious
- Students will practice automatic drawing
- Students build confidence using visual art terminology to describe their drawings and analyse the works of others

### Tuning in: Brains [5 mins]

Ask students to draw a brain. How much of what the brain thinks is conscious do you think? How much is unconscious? What makes you say that? Colour each section differently.

### Introduction: Automatism discussion [5 mins]

Automatism is a creative technique for producing artworks without intervention from the conscious mind. It's name is taken from physiology, where it refers to unconscious bodily motions such as breathing or dreaming.

Psychoanalyst Sigmund Freud used free association and automatic drawing or writing to explore the unconscious mind of his patients in therapy.

**Unconscious** - the part of your mind that contains feelings and ideas that you do not know about or cannot control. They can influence your thoughts and behaviours without you realising it.

Artists who were part of a movement called Surrealism used a lot of automatic techniques. Inspired by Freud, they believed that automatic drawings unlocked the contents of the unconscious mind.

Local artist Bill Young uses automatic drawing as part of his practice: *"I'm always fascinated, surprised and rewarded by the mystery of the creative process. It brings me happiness."*

Ask students if they have any questions.

### Activity: Automatic drawing [20 mins]

1. Allocate paper and pencils/pastels to each student.
2. To warm up, provide background music to help guide students drawing, as some might find it hard to just "draw" unprompted initially. Encourage students not to plan or think too much about what they are drawing, but to just let it happen, automatically. Remind them that repetition, shapes, words, scribbles, lines, patterns, pictures are all fine – draw whatever you like!

Song suggestions:

- Erik Satie *Gymnopédie No.1*
  - Emahoy Tsege Mariam Gebru *Song of Abayi*
3. Turn off the music. Ask students to close their eyes, place their pencil or pastel on the paper and start drawing. They can open their eyes whenever they like. Draw for 10 minutes, without pausing or talking. They are welcome to use as much or as little of the paper as they please.
  4. Ask students to give their drawings a name and write a brief artist statement explaining the title's relationship to the drawing, and one thing they found surprising about the drawing process or the result.
  5. Discuss: do you think your drawing offers insight into your unconscious mind? Why? Why not? What makes you say that?

### Reflection: Exit Pass [10 mins]

Make a mini exhibition of the class' automatic drawings on the wall or board. Ask students to write a 20-word review of their favourite piece and place it next to the work on their way out. It must include the words subconscious, surreal, automatism and composition.

### Extension task: Homework

Find one example of automatic artwork from each of the following artists.

Which is your favourite? What makes you say that?

*Andre Masson*

*Barry Hale*

*Hilma af Klint*

*Lee Krasner*

*Joan Miro*

*Jean Arp*

*Wifredo Lam*

# POST-VISIT LESSON

## Anita Laurence + place

**LEVELS:** 7 – 12

**DURATION:** 40 – 60 minutes

**MATERIALS:** Paper and pencils or pastels

### Learning objectives

- Students will be applying their knowledge and understanding of visual arts processes, materials and techniques to create their own place-inspired artworks; for example, drawing, and by extension, demonstrating understanding of relief printing and the technical skills needed to create an edition of prints
- Students build confidence using visual art terminology to describe their drawings and analyse the works of others

### Tuning in: Video

Watch Anita Laurence and Bill Young discussing their collaborative printmaking practice in their King Valley studio.

Link: <https://benallaartgallery.com.au/anita-laurence-and-bill-young-a-creative-partnership/>

The video introduces students to Anita's drawing to linocut process and Bill's role as master printer, and supports discussion about artistic process, materials and technique and the collaborative nature of printmaking.

### Introduction: Artistic process discussion [10 mins]

What is Anita's art making process?

Anita says of her practice:

*"My process for creating linocut prints begins with sketching and taking reference photographs. I make a drawing to refine my composition. I use tracing paper to reverse the image and transfer it onto a lino block using carbon paper, after which I carve out the white areas with lino carving tools."*



Image right:  
Anita's development of an artwork  
Photograph: James Bugg  
Image far right:  
Anita's working drawing for *Corner Store*



Image:  
Anita LAURENCE artist  
Bill YOUNG printer  
*Under a Blue Sky* 2017  
linocut on Hahnemuhle paper  
60 × 84 cm [image];  
78 × 106 cm [sheet]  
edition 30 / 40

### Activity: Drawing Place [30 mins]

Instructions for students:

- 1. Brainstorm on the board:** What landscape inspires or interests you? Your school, street, farm, town or suburb, a place you go on holidays? Ask students to decide what place they will draw.
- 2. Brainstorm on the board:** What are the most beautiful and important parts of these places? Think about special buildings, trees, meeting places, hills, rivers or bridges. Ask students to create a list in their workbooks of what they will include.
- 3. Prepare:** Decide if you will draw your place in landscape or portrait, then rule three to five lines in the centre of your page, leaving room to draw a horizon and foreground later. You might like to share this image of Wangaratta as inspiration:



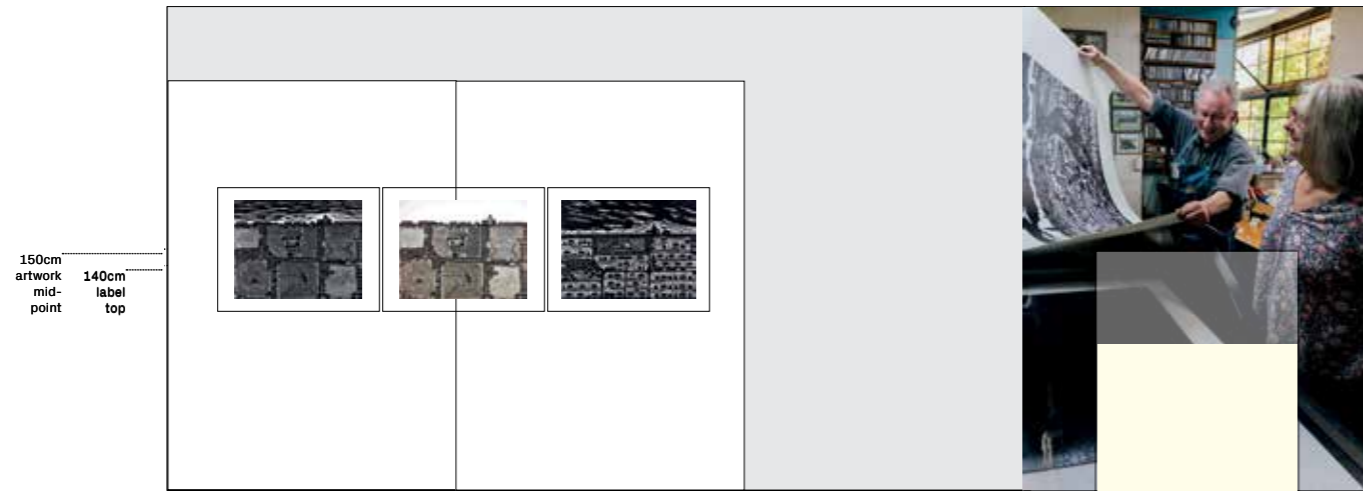
- 4. Draw:** draw your beautiful and important places and buildings on the three lines. Think about how you will arrange them – what order do they appear in real life? If you can, you might like to visit these places to help you with your drawing.
- 5. Add details:** once you have drawn the special landmarks, think about what the sky will look like. What is the weather? Cloudy, sunny, rainy or is it nighttime? What happens around these beautiful and important places? What other details can you add to the landscape? What makes it special?

### Extension task: Lino cut printing (additional materials required)

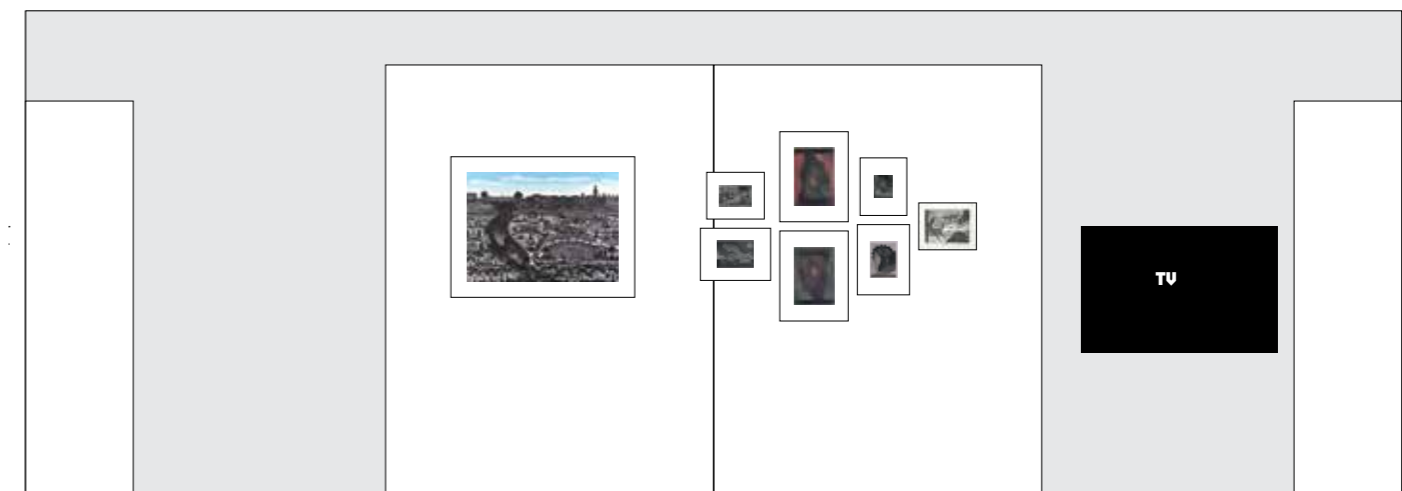
Trace your drawing onto a lino block and then carve out the lines. Use paint or ink to create a print from your matrix.

# APPENDIX 1: ELEVATIONS

## Wall A and B



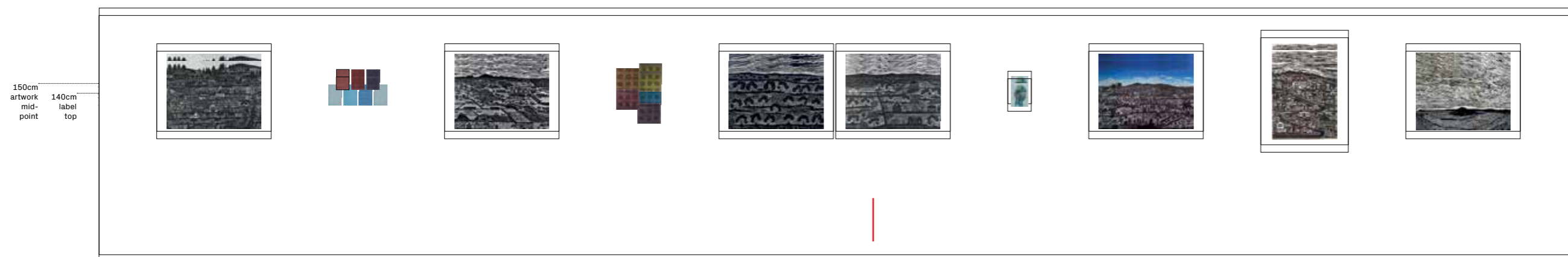
## Wall D



## Wall C



## Wall E



# APPENDIX 2: LIST OF WORK

## Anita LAURENCE



Anita LAURENCE artist  
Bill YOUNG printer  
*The Millewa — Karawinna* 2014  
linocut on Somerset paper  
62 × 80 cm [image]; 78 × 102 cm [sheet]  
edition 40 / 40



Anita LAURENCE artist  
Bill YOUNG printer  
*The Millewa — Karawinna 2 Sunset* 2014-26  
linocut on Somerset paper  
62 × 80 cm [image]; 78 × 102 cm [sheet]  
edition 1 / 4



Anita LAURENCE artist  
Bill YOUNG printer  
*Mount Stuart* 2015  
linocut on Somerset paper  
79 × 58 cm [image]; 102 × 78 cm [sheet]  
edition 9 / 40



Anita LAURENCE artist  
Bill YOUNG printer  
*House on the Hill* 2025  
linocut on Hahnemuhle paper  
60 × 84 cm [image]; 78 × 106 cm [sheet]  
edition 2 / 40



Anita LAURENCE artist  
Bill YOUNG printer  
*Wollert — Grasslands* 2025  
linocut on Somerset paper  
60 × 84 cm [image]; 78 × 102 cm [sheet]  
edition 1 / 40



Anita LAURENCE artist  
Bill YOUNG printer  
*Old Town* 2025  
linocut on Hahnemuhle paper  
60 × 84 cm [image]; 78 × 106 cm [sheet]  
edition 8 / 40



Anita LAURENCE artist  
Bill YOUNG printer  
*Under a Blue Sky* 2017  
linocut on Hahnemuhle paper  
60 × 84 cm [image]; 78 × 106 cm [sheet]  
edition 30 / 40



Anita LAURENCE artist  
Bill YOUNG printer  
*Where the Rivers Meet* 2017  
linocut on Somerset paper  
56 × 75 cm [image]; 78 × 102 cm [sheet]  
edition 17 / 40



Anita LAURENCE artist  
Bill YOUNG printer  
*Village Life* 2026  
linocut on Somerset paper  
60 × 84 cm [image]; 78 × 102 cm [sheet]  
edition 1 / 3



Anita LAURENCE artist  
Bill YOUNG printer  
*Meeting Place* 2026  
linocut on Somerset paper  
60 × 84 cm [image]; 78 × 102 cm [sheet]  
edition 1 / 40



Anita LAURENCE artist  
Bill YOUNG printer  
*Where we live* 2020  
linocut on Hahnemuhle paper  
60 × 84 cm [image]; 78 × 106 cm [sheet]  
edition 14 / 40



Anita LAURENCE artist  
Bill YOUNG printer  
*Middle Ground — Dusk* 2020-23  
linocut on Somerset paper  
60 × 84 cm [image]; 78 × 102 cm [sheet]  
edition 7 / 40



Anita LAURENCE artist  
Bill YOUNG printer  
*Wandering Wannan* 2022  
linocut on Hahnemuhle paper  
62 × 84 cm [image]; 78 × 106 cm [sheet]  
edition 8 / 40



Anita LAURENCE artist  
Bill YOUNG printer  
*Tower View* 2025  
linocut on Somerset paper  
84 × 60 cm [image]; 102 × 76 cm [sheet]  
edition 1 / 40



Anita LAURENCE artist  
Bill YOUNG printer  
*Corner Store* 2025  
linocut on Somerset paper  
84 × 60 cm [image]; 102 × 76 cm [sheet]  
edition 1 / 40



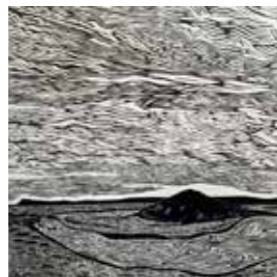
Anita LAURENCE artist  
Bill YOUNG printer  
*Rose City* 2025  
linocut on Somerset paper  
84 × 60 cm [image]; 102 × 76 cm [sheet]  
edition 1 / 40



Anita LAURENCE artist  
Bill YOUNG printer  
*Granite Ridge* 2022  
linocut on Hahnemuhle paper  
60 × 84 cm [image]; 78 × 106 cm [sheet]  
edition 10 / 40



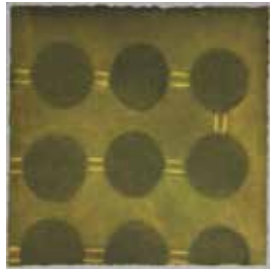
Anita LAURENCE artist  
Bill YOUNG printer  
*Karawinnaville* 2023  
linocut on Hahnemuhle paper  
62 × 84 cm [image]; 78 × 106 cm [sheet]  
edition 1 / 40



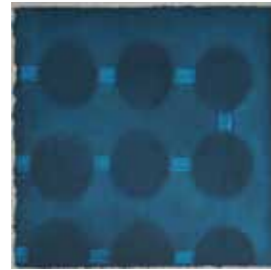
Anita LAURENCE artist  
Bill YOUNG printer  
*Powlett River — Kugerungmome* 2023  
linocut on Hahnemuhle paper  
62 × 84 cm [image]; 78 × 106 cm [sheet]  
edition 4 / 40

# APPENDIX 3: LIST OF WORK

## Bill YOUNG



Bill YOUNG artist / printer  
*Donegal H3N2 Nightmare II — Hallucination Yellow* 2005  
bleedprint etching on Somerset paper from a steel plate  
11.5 × 11.5 cm  
unique state



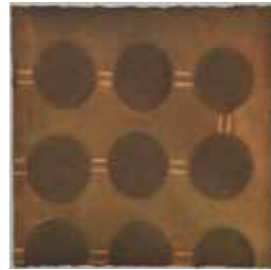
Bill YOUNG artist / printer  
*Donegal H3N2 Nightmare II — Hallucination Blue* 2005  
bleedprint etching on Somerset paper from a steel plate  
11.5 × 11.5 cm  
unique state



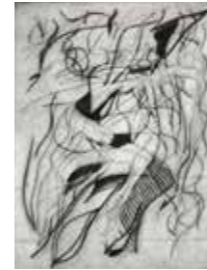
Bill YOUNG artist / printer  
*Donegal H3N2 Nightmare II — Hallucination Purple* 2005  
bleedprint etching on Somerset paper from a steel plate  
11.5 × 11.5 cm  
unique state



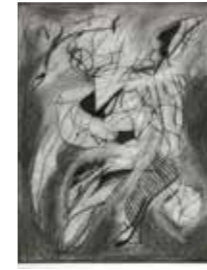
Bill YOUNG artist / printer  
*Donegal H3N2 Nightmare II — Hallucination Vermillion* 2005  
bleedprint etching on Somerset paper from a steel plate  
11.5 × 11.5 cm  
unique state



Bill YOUNG artist / printer  
*Donegal H3N2 Nightmare II — Hallucination Apricot* 2005  
bleedprint etching on Somerset paper from a steel plate  
11.5 × 11.5 cm  
unique state



Bill YOUNG artist / printer  
*North by NE* 2018  
drypoint on Somerset paper from an aluminium plate  
20 × 15 cm [image]  
edition state proofs 1



Bill YOUNG artist / printer  
*North by NE* 2018  
drypoint on Somerset paper from an aluminium plate  
20 × 15 cm [image]  
edition state proofs 2



Bill YOUNG artist / printer  
*North by NE* 2018  
drypoint on Somerset paper from an aluminium plate  
20 × 15 cm [image]  
edition state proofs 3



Bill YOUNG artist / printer  
*North by NE* 2018  
drypoint on Somerset paper from an aluminium plate  
20 × 15 cm [image]  
edition state proofs 4



Bill YOUNG artist / printer  
*North by NE* 2018  
drypoint on Somerset paper from an aluminium plate  
20 × 15 cm [image]  
edition state proofs 5



Bill YOUNG artist / printer  
*Donegal H3N2 Nightmare I — Deluxe* 2005  
bleedprint etching on Somerset paper from a steel plate  
11.5 × 11.5 cm  
unique state



Bill YOUNG artist / printer  
*Donegal H3N2 Nightmare I — Phantom grey* 2005  
bleedprint etching on Somerset paper from a steel plate  
11.5 × 11.5 cm  
unique state



Bill YOUNG artist / printer  
*Donegal H3N2 Nightmare I — Ice blue* 2005  
bleedprint etching on Somerset paper from a steel plate  
11.5 × 11.5 cm  
unique state



Bill YOUNG artist / printer  
*Donegal H3N2 Nightmare I — Lagoon* 2005  
bleedprint etching on Somerset paper from a steel plate  
11.5 × 11.5 cm  
unique state



Bill YOUNG artist / printer  
*Donegal H3N2 Nightmare I — Glacier* 2005  
bleedprint etching on Somerset paper from a steel plate  
11.5 × 11.5 cm  
unique state



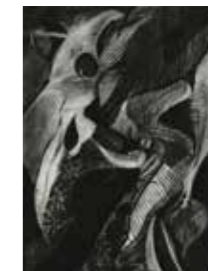
Bill YOUNG artist / printer  
*North by NE* 2018  
drypoint on Somerset paper from an aluminium plate  
20 × 15 cm [image]  
edition state proofs 6



Bill YOUNG artist / printer  
*North by NE* 2018  
drypoint on Somerset paper from an aluminium plate  
20 × 15 cm [image]  
edition state proofs 7



Bill YOUNG artist / printer  
*North by NE* 2018  
drypoint on Somerset paper from an aluminium plate  
20 × 15 cm [image]  
edition state proofs 8



Bill YOUNG artist / printer  
*North by NE* 2018  
drypoint on Somerset paper from an aluminium plate  
20 × 15 cm [image]  
edition state proofs 9



Bill YOUNG artist / printer  
*North by NE* 2018  
drypoint on Somerset paper from an aluminium plate  
20 × 15 cm [image]  
edition state proofs 10



Bill YOUNG artist / printer  
*Donegal H3N2 Nightmare I — Beebop* 2005  
bleedprint etching on Somerset paper from a steel plate  
11.5 × 11.5 cm  
unique state



Bill YOUNG artist / printer  
*Donegal H3N2 Nightmare I — Bishop Red* 2005  
bleedprint etching on Somerset paper from a steel plate  
11.5 × 11.5 cm  
unique state



Bill YOUNG artist / printer  
*Midnight at the Oasis II / V* 2005  
bleedprint etching in reduction on Somerset paper from a single steel plate  
44.5 × 31 cm  
varied edition of 5



Bill YOUNG artist / printer  
*Midnight at the Oasis III / V* 2005  
bleedprint etching in reduction on Somerset paper from a single steel plate  
44.5 × 31 cm  
varied edition of 5



Bill YOUNG artist / printer  
*Midnight at the Oasis IV / V* 2005  
bleedprint etching in reduction on Somerset paper from a single steel plate  
44.5 × 31 cm  
varied edition of 5



Bill YOUNG artist / printer  
*North by NE* 2018  
drypoint on Somerset paper from an aluminium plate  
20 × 15 cm [image];  
33 × 24 cm [sheet]  
edition 6 / 10



Bill YOUNG artist / printer  
*I wonder...* 2020-23  
drypoint on Hahnemuhle paper from an aluminium plate  
20 × 15 cm [image];  
39 × 29 cm [sheet]  
edition 1 / 5



Bill YOUNG artist / printer  
*Bula Bula* 2023  
drypoint on Somerset paper from an aluminium plate  
20 × 15 cm [image];  
29 × 21 cm [sheet]  
varied edition of 5 / 10



Bill YOUNG artist / printer  
*Tweedle Dee* not dated  
etching on Magnani paper from a steel plate  
32 × 22 cm [image];  
50 × 38 cm [sheet]  
edition A / P



Bill YOUNG artist / printer  
*Tweedle Dum* not dated  
etching on Magnani paper from a steel plate  
32 × 22 cm [image];  
50 × 38 cm [sheet]  
edition A / P



Bill YOUNG artist / printer  
*Midnight at the Oasis V / V* 2005  
bleedprint etching in reduction on Somerset paper from a single steel plate  
44.5 × 31 cm  
varied edition of 5



Bill YOUNG artist / printer  
*Midnight at the Oasis II* 2011  
bleedprint etching in reduction on Somerset paper from two steel plates  
44.5 × 31 cm  
unique state, green



Bill YOUNG artist / printer  
*Midnight at the Oasis II* 2011  
bleedprint etching in reduction on Somerset paper from two steel plates  
44.5 × 31 cm  
unique state, white



Bill YOUNG artist / printer  
*Toupee* 2024  
electro-etching and engraving on Somerset paper from a copper plate  
12 × 10 cm [image];  
32 × 26 cm [sheet]  
edition 3 / 5



Bill YOUNG artist / printer  
*Gomorah Landscape* 2024  
drypoint on Somerset paper from an aluminium plate  
11.5 × 18 cm [image];  
26 × 32 cm [sheet]  
edition 3 / 5



Bill YOUNG artist / printer  
*flighty* 2026  
electro-etching on Hahnemuhle paper from a brass plate  
10 × 15 cm [image];  
29 × 39 cm [sheet]  
edition 1 / 5



Bill YOUNG artist / printer  
*One Step* 2024  
electro-etching on Somerset paper from a brass plate  
10 × 15 cm [image];  
32 × 26 cm [sheet]  
edition 3 / 5

COVER IMAGE

Anita LAURENCE

*Meeting Place* 2026

linocut on Somerset paper

60 × 84 cm [image]; 78 × 102 cm [sheet]

edition 1 / 40

CONTACT

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W [benallaartgallery.com.au](http://benallaartgallery.com.au)

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Benalla Art Gallery is owned and operated by Benalla Rural City Council. Benalla Art Gallery is assisted by Creative Victoria through the Regional Partnerships Program, and the Australian Government through Creative Australia, its principal arts investment and advisory body. Benalla Art Gallery acknowledges the support of the Department of Education, Victoria, through the Strategic Partnerships Program.

**BENALLA**  
**ART**  
**GALLERY**

**BENALLA**  
  
**RURAL CITY**

**VICTORIA**  
State  
Government

  
Australian Government

**Creative  
Australia**