

DEAN BOWEN
DAY BY DAY

CASTLEMAINE ART GALLERY
AND HISTORICAL MUSEUM

DEAN BOWEN
DAY BY DAY
7th June to 27th July, 2014

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AND HISTORICAL MUSEUM

Front Cover (Detail)
Attentive Parrot Watching Ladybirds 2013
Oil on Linen
153 X 137 cm

INTRODUCTION
CASTLEMAINE ART GALLERY
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The Hand Made Art of
Dean Bowen

In our brave new world of digital, new technologies and factory-ordered art, it is refreshing to see that ‘hand-made art’ (that is, painting, drawing, sculpting and printmaking) still exist, and is practised by artists of quality all over the world.
Dean Bowen is one such artist who is pursuing and developing his visual path.
I remember Dean when he was a student at the RMIT art school in the printmaking area back in the seventies—you could see then that here was someone with an instinctive curiosity and a quiet determination for discovery- complementing a laconic, quirky sense of humour.
As Sheridan Palmer notes in her perceptive essay on Dean and his work in his book – Argy Bargy – ‘What distinguishes Bowen’s temperament is his optimistic approach to life – it is a refreshing antidote to post-colonial scepticism, and one that proudly exhibits what might be called an Australian larrikinism.’
From the time he left art school he was seeking a wider world for international inspiration – and soon enough he found his mentor in that artist champion of Outsider Art—the polemical Jean Dubuffet.
Travel too became important with extended stays in Paris and Japanese printmaking workshops to further his technical and aesthetic skills. As well as experimenting and developing the layered treatments in his prints they also carried over into his paintings and sculpture.
During these overseas stays he became aware of more ‘outsider artists’ such as Gaston Chaissac, and Bill Traylor among others who were all an influence and assurance for Dean of what mattered most in art.

With this fascination and admiration for these artists perhaps he could have been seen as an Outsider Artist too-but if so, with an insider’s sophistication and worldliness.
His earlier work with Dubuffet’s influence is full of wonderful and absurd imagery and texture.
However, as important a mentor is to a younger artist, there comes a time to move on and attempt their own mark- without discarding the mentor’s lessons and philosophy.
This he has done- as well as making the courageous decision some time ago to leave his day job and to concentrate full time as an artist with all the uncertainties, pitfalls and temptations it involves.
His more recent work – with a nod to Dubuffet, is more diagrammatic and emblematic with colourful textured surface treatments.
There is a witty playfulness in these images- the merry-go-round of traffic with amusing toy-like cars and trucks, criss-crossing the tightly packed fields of suburban boxes that hint at a master jester who has stepped back from his creation of our urban reality.
Dean Bowen is a significant artist who over the years has produced a large and sustained body of art- with humour and an astute awareness of where we’re at.
This sense of humour and optimism in his images can sometimes be misleading but behind that laconic smile there lurks a serious artist.

Jan Senbergs April 2014

DEAN BOWEN

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Day by Day

I am a Country Girl growing up in rural Central Victoria. My smiling face is freckled by the sun. I know just about everyone who lives in my valley. I ride my bike to visit my friends along quiet roads traversing the vast spaces. To spy a tortoise or echidna crossing the road creates great discussion in the school playground.

Dean Bowen’s rich visual world of animals, human figures, country and urban landscapes, night sky and cars inspires happy childhood memories in us all. Having grown up in Maryborough in country Victoria and living in Melbourne since the late 1970s, he is able to evoke through his paintings, prints and sculptures, journeys that many of us have taken during our lives.

Sheridan Palmer writes in Bowen’s book *Argy-Bargy* that ‘[he] persuades us to look not so much at the grand or romantic spectacle but at ourselves, and those intimate elements we often take for granted.’¹ Superfluous details are omitted and only the essential is depicted, presenting us with a child-like view of the world.

Bowen’s characters are usually singular and vivid. A focus on printmaking from the early 1990s helped to hone his style which now permeates

his oeuvre. Forms are reduced to their most basic elements, figures often in profile and with flattened perspective recalling ancient Egyptian iconography – a style that Bowen has examined in depth. He has also been influenced by the unconventional in art, including work by untrained artists, Outsider artists of all kinds, and children.

Bowen joyously reveals many quirks of Australian life, such as the delight of spying an echidna on a long stretch of road. (*Echidna* 1998). He takes us to magic intangible places and brings to mind the simple pleasures of the natural world and everyday experiences we enjoyed as children.

After late night shopping in the big town, my family piles into our car which winds its way up the road to our house on the side of the hill. Great excitement is expressed by my sisters and I as the sky gets darker and we peer out of the back window at the expansive array of stars.

In Bowen’s art there is an ease of recognition and transparent reference — we can all go on the journey. The single occupant of the car in *Contemplative Journey* 2004, is not alone nor lonely. Bowen’s works are readily accessible. He has an egalitarian approach to art and life and depicts the subtleties of life with humour and optimism.

There is often an innocent sweetness in the faces of Bowen’s human figures and animals. It echoes a common feature in children’s art, the trust they hold in the placement of a smile. Everyone in the family is smiling, so all is well with the world and there is no need to examine below the surface. There is no room for ambiguity. We can relax and accept the emotional honesty.

However, even in these open and innocent works, there is a strangeness which can unsettle us. Man’s place in the universe has been a frequent theme of Bowen’s. He reflects ‘The vast landscape and infinite stars, along with a comets return to earth informs as us of the enormity, yet fragility of the universe.’² (*Metempirical* 2011 Coll: Hamilton Art Gallery). His works are presented as simple optimistic observations of life, yet as adult observers we bring an awareness of the vulnerability of things; and how easily safety and hope can be crushed.

In many works Bowen has concentrated on the treatment of surfaces to depersonalise the subject. Reused etching plates for *Boy Waving* 1998 offer accidental pre-existing marks or scars, conducive to representing the colours, tonality and weathering of the rural Australian landscape. The large etching *Father and Son* 1993, his first internationally awarded print, was technically innovative. In this and other works Bowen experimented with the possibilities of the printed

medium, such as smashing rocks on the copper etching plate surface with a hammer to obtain texture.

I am living and studying away from home and learning the rhythm of the city. I live above a shop and although my view has been reduced to a street of close-set buildings and congested traffic, there are many hidden opportunities to discover.

Inspired by the art teachers at his local secondary school, Bowen knew from his early teens that he wanted to be an artist. He left for Melbourne at age 17 to study art at the Royal Melbourne Institute of Technology (RMIT). This was followed by a two year journey through Europe and Britain and to New York. He was drawn to artists such as Jean Dubuffet and Fernand Léger who shared his ‘concern for the common people living within a socio-economic and industrialised reality’.³

As with many Australian artists before him, leaving the country enabled him to understand and reflect on the landscape and its people. He has identified and presented new contemporary images of modern Australia which are questioning, humorous and playful. ‘Taking the spiky Australian echidna as his totemic emblem, Bowen restructured and exchanged his physiognomic identity – specifically the

irrepressible, verticality of his hair – for that of the image of the spiky creature.’⁴ The bronze *Echidna on my head* 2009 is one of these self-portraits referencing his spiky hair.

Bowen now commutes daily to his studio in an industrial part of Moorabbin. The urban constants of roads, cars and houses have become a source of inspiration for new works. *Day by Day* 2010 presents a Snakes and Ladders game with some cars speeding ahead whilst others are left behind or going backwards. ‘There is no malice in these cities, the scenes are ordered yet full of motion, syncopated and pulsing, quiet yet full of imagined noise and sounds, inhabited yet uncannily devoid of human activity except for the drivers in their vehicles.’⁵

I am a Town Mother. My freckles have faded now. I know just about everyone in my street. I have a garden of indigenous natives and flowers to attract the seasonal change of small birds and parrots.

Although Bowen is a consummate observer, the birds tapping on the tin roof of his studio possibly crept up on him. In response to their individual sounds he started to concentrate on a series of bird portraits. *Attentive Parrot Watching Ladybirds* 2013 is an example of a recent large scale work with the bird taking on almost human

characteristics. ‘The pure colours pierce, attract and challenge and the largesse of each bird’s body is abstraction in its most poetic form, an ovoid living organism, an avian continent.’⁶

In 1995 Bowen began to experiment in bronze sculpture which has become a significant aspect of his practice with many major private and public sculpture commissions completed. His forms are taken directly from his initial drawn concepts with one medium informing the other. With the arrival of the large bronze *Cat* 2012 there was probably a time of hushed consternation from the birds on the roof and in the portraits.

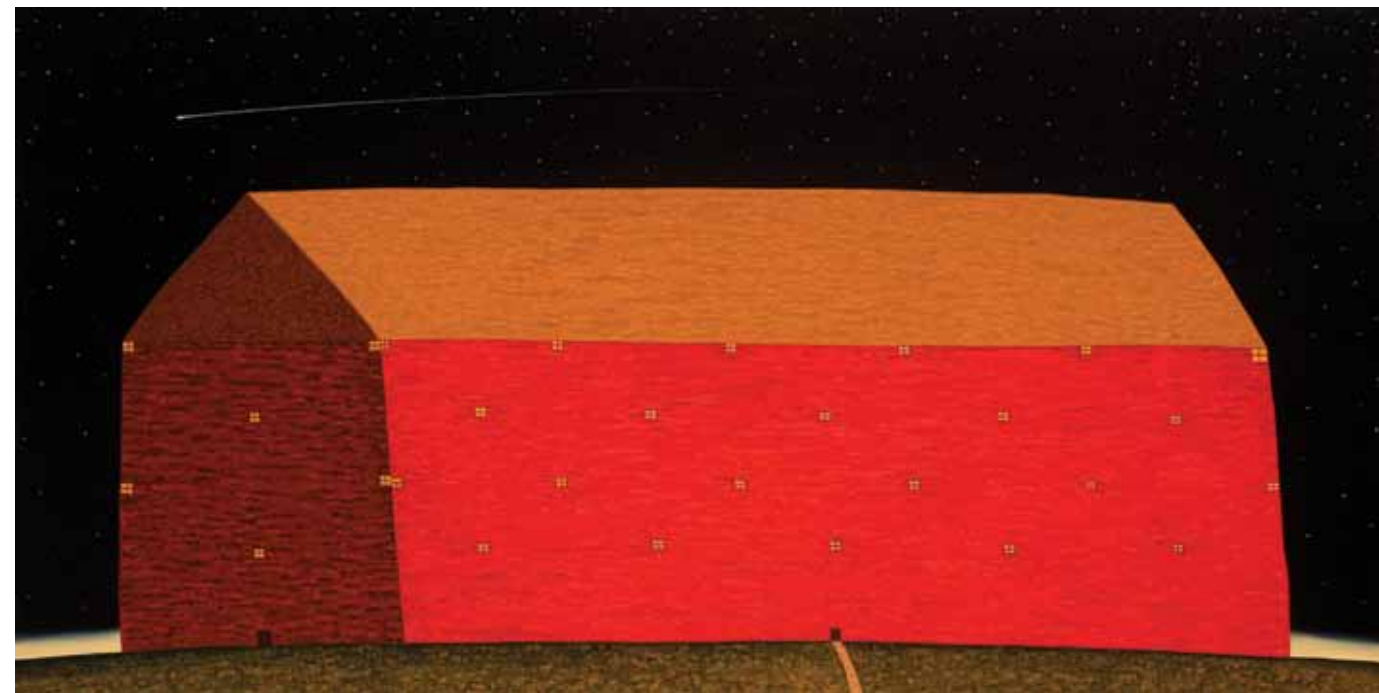
Now no doubt all the birds are back with keen gregariousness. Likewise Bowen’s enthusiasm in his subject matter is showing no sign of waning and he pursues his creative journey day by day.

Kirsten McKay
Curator
Castlemaine Art Gallery and Historical Museum

¹ Sheridan Palmer, in *Dean Bowen’s Argy-Bargy*, Macmillan Art Publishing, 2009, p. 11
² Dean Bowen, *Journey*, Galerie Miyawaki, Kyoto, 2005 (Catalogue)
³ Sheridan Palmer, *op. cit.*, p. 23
⁴ *ibid.*, p. 21
⁵ *ibid.*, p. 39
⁶ *ibid.*, p. 45



Day By Day 2010
Oil on linen
153 x 183 cm



Metempirical 2011
Oil on linen
122 x 244 cm
Collection of Hamilton Art Gallery



Argy Bargy (Grey) 2009
Oil on linen
153 x 183 cm



Attentive Parrot Watching Ladybirds 2013
Oil on linen
153 x 137 cm



Red Flower 2010
Oil on linen
45 x 53 cm



Hospital Ship 2014
Oil on board
30 x 122 cm



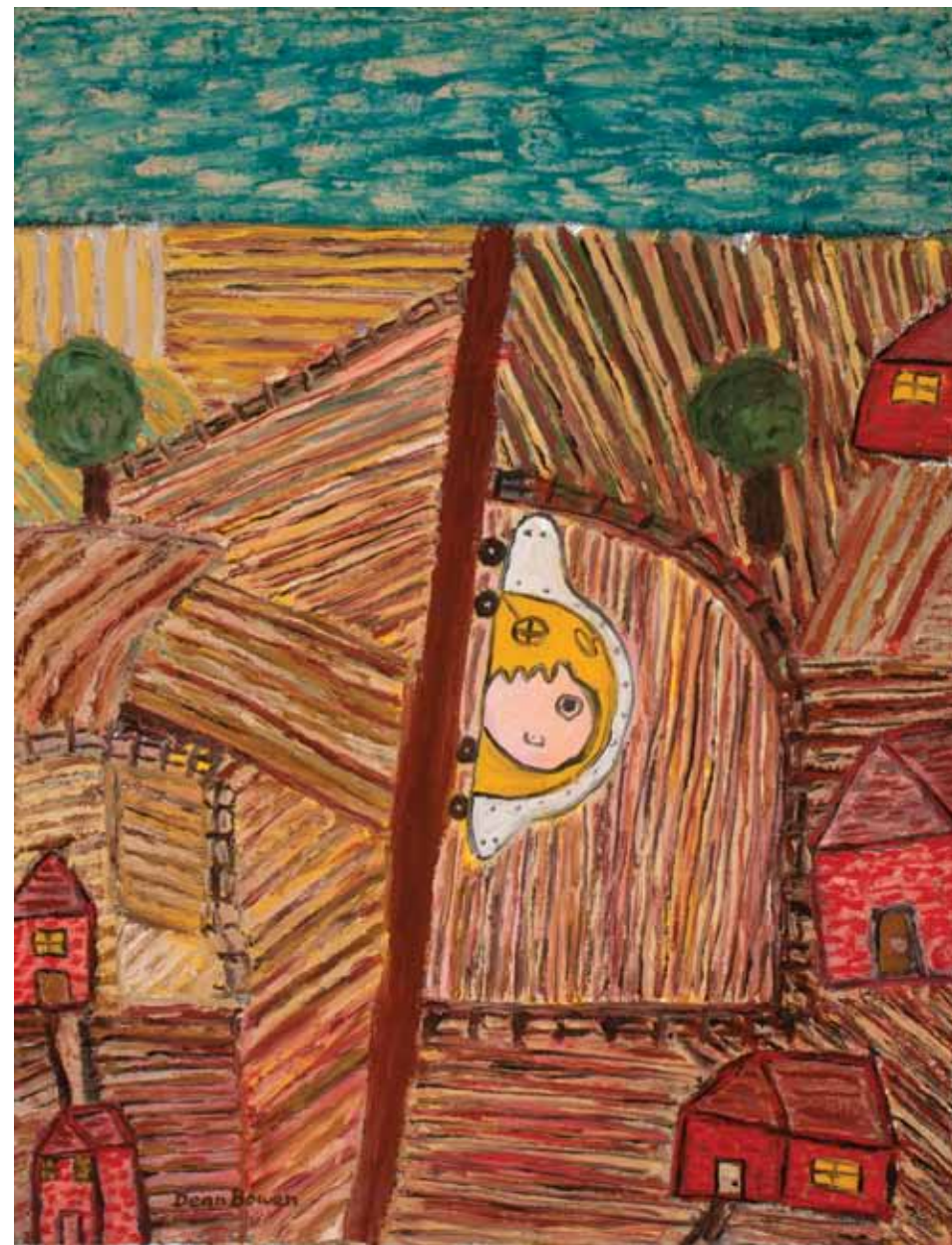
Kookaburra 2013
Oil on board
45 x 53 cm



Sentinel Parrot 2011
Oil on linen
91 x 117 cm
Private Collection



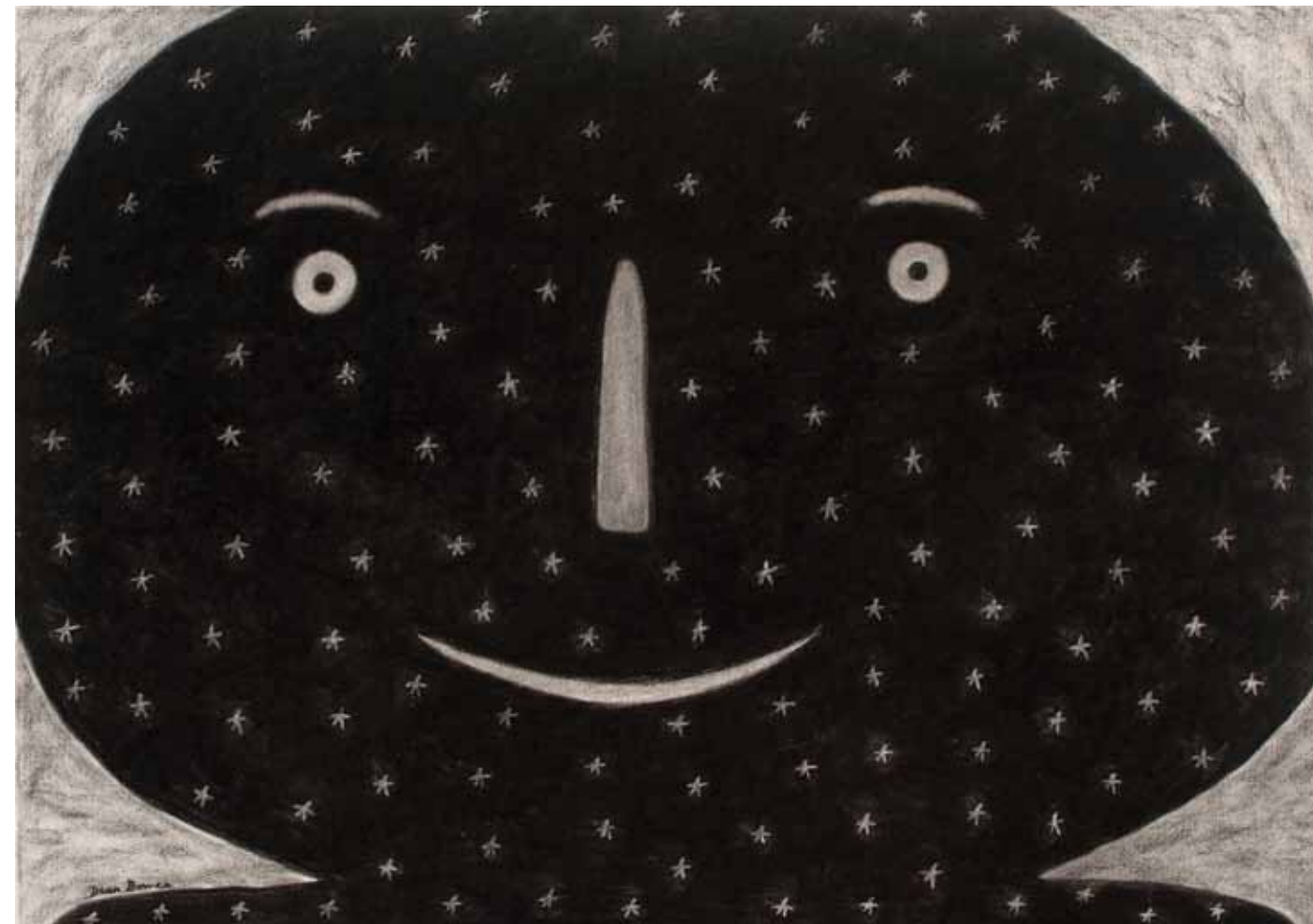
Cluster 2011
Oil on linen
45 x 53 cm



The Country Drive 1995
Oil on linen
46 x 35 cm



Mercy 2012
Charcoal on paper
75 x 106 cm



The Man Who Swallowed the Universe (Celestial Face) 2012
Charcoal on paper
75 x 106 cm



Boy Waving 1998
Etching, aquatint and drypoint
Edition: 25
67 x 89 cm



The House of Love (Evening) 2012
Lithograph
Edition: 25
48 x 68 cm



Black Parrot Watching Millipede 2011
Lithograph
Edition: 25
68 x 48 cm



Lady with Flowers 2001
Bronze
51 x 43 x 27 cm
Edition: 9



Landscape with Echidna and Owlet 2010
 Bronze
 43 x 73 x 8 cm
 Edition: 9
 Collection of Castlemaine Art Gallery.



Little Sister 2010
 Bronze
 14.5 x 40 x 8 cm
 Edition: 9



Horse 1998
Oil on linen
35 x 35 cm

List of Works

Paintings:

The Country Drive 1995
Oil on linen
46 x 35 cm

Lovers Rendezvous 1995
Oil on linen
35 x 35 cm

Green Toucan 1999
Oil on linen
38 x 45cm

Horse 1998
Oil on linen
35 x 35 cm

Contemplative Journey 2004
Oil on linen
153 x 183 cm

The Jam 2008
Oil on linen
153 x 244 cm

Argy Bargy (Grey) 2009
Oil on linen
153 x 183 cm

Day By Day 2010
Oil on linen
153 x 183 cm

Red Flower 2010
Oil on linen
45 x 53 cm

Metempirical 2011
Oil on linen
122 x 244 cm
Collection of Hamilton Art Gallery

Cluster 2011
Oil on linen
45 x 53 cm

Parrot 2011
Oil on linen
53 x 45 cm

Flightless Bird with Heart Shaped Leaf 2011
Oil on linen
45 x 53 cm

Sentinel Parrot 2011
Oil on linen
91 x 117 cm
Private Collection

Chirpie 2011
Oil on linen
45 x 53 cm

Perching Owl 2011
Oil on linen
45 x 53 cm

Red Parrot 2012
Oil on linen
53 x 45 cm

Blackie 2012
Oil on linen
45 x 53 cm

Metempirical (Study) 2012
Oil on linen
23 x 85 cm
Private Collection

Kookaburra 2013
Oil on board
45 x 53 cm

Red Parrot Watching Ladybirds 2013
Oil on linen
53 x 45 cm

New Morning 2013
Oil on linen
45 x 53 cm

Large Parrot Watching Ladybirds 2013
Oil on linen
53 x 45 cm

Young Kookaburra (Bandit Eyes) 2013
Oil on board
53 x 45 cm

Ladybird Cluster 2013
Oil on linen
45 x 53 cm

Attentive Parrot Watching Ladybirds 2013
Oil on linen
153 x 137 cm

Hospital Ship 2014
Oil on board
30 x 122 cm

Bronze sculptures:

Lady with Flowers 2001
Bronze
51 x 43 x 27 cm
Edition: 9

The Child 2006
Bronze
56 x 57 x 16 cm
Edition: 9

Small Farmer 2007
Bronze
36 x 35 x 12 cm
Edition: 9

Echidna on my Head 2009
Bronze
38 x 12.5 x 10 cm
Edition: 9

Little Sister 2010
Bronze
14.5 x 40 x 8 cm
Edition: 9

Landscape with Echidna and Owlet 2010
Bronze
43 x 73 x 8 cm
Edition:9
Collection of Castlemaine Art Gallery.

Girl with Birds 2012
Bronze
22.5 x 49.5 x 7.5 cm
Edition: 9

Bird Lover 2012
Bronze
19.5 x 70.5 x 6.5 cm
Edition: 9

Cat 2012
Bronze
80 x 306 x 105 cm
Edition: 6

Small Echidna 2013
Bronze
9.5 x 3.5 x 17 cm
Edition: 9

Tree with Resting Owls 2013
Bronze
77 x 21 x 13 cm
Unique

Drawings:

Mercy 2012
Charcoal on paper
75 x 106 cm

The Man Who Swallowed the Universe (Celestial Face) 2012
Charcoal on paper
75 x 106 cm

Giant Bee 2013
Charcoal on paper
75 x 106 cm

Watercolours:

Walking Echidna 2007
Watercolour on paper
14 x 18 cm

Bird On A Wire 2007
Watercolour on paper
24 x 35 cm

Every Dog has its Day 2003
Watercolour on paper
75 x 106 cm

Prints:

Farmer Returning Home 1995
Etching, aquatint and drypoint
Edition: 25
67 x 89 cm

Moon Dog 1998
Etching, aquatint and drypoint
Edition: 25
67 x 89 cm

Boy Waving 1998
Etching, aquatint and drypoint
Edition: 25
67 x 89 cm

Echidna 1998
Etching, aquatint and drypoint
Edition: 25
76 x 113 cm

Red Kookaburra 2000
Aquatint
Edition: 25
44 x 59 cm

Giant Bird Singing In the Rain 2002
Lithograph
Edition: 25
50 x 70 cm

Black Parrot Watching Millipede 2011
Lithograph
Edition: 25
68 x 48 cm

The House of Love (Evening) 2012
Lithograph
Edition: 25
48 x 68 cm

All works are Collection of the Artist unless otherwise stated.

DEAN BOWEN

BIOGRAPHY

1999 Monash University, Ph. D
1993 Monash University, Master of Arts
1976 RMIT, Diploma of Fine Art (Printmaking)
1957 Born Maryborough, Victoria

SELECTED SOLO EXHIBITIONS

2014 “Day by Day”, Survey Exhibition, Castlemaine Art Gallery
“Jar of Stars”, Drawings and Sculpture, Arthouse Gallery, Sydney
2013 Paintings and Sculpture BMG ART, Adelaide
“Birds, Insects, Sky “Galerie Miyawaki, Kyoto, Japan
“Returning Comet” Central Goldfields Art Gallery Maryborough, Victoria
“Aviary” Arthouse Gallery, Sydney
“A Jar of Stars”, MaroonDAH Art Gallery
2011 Jan Murphy Gallery, Brisbane
Qdos Arts, Lorne
2010 Tim Olsen Gallery, Sydney
Galerie Miyawaki, Kyoto, Japan
Greenhill Galleries, Perth
2009 Argy Bargy, The Art of Dean Bowen, Bendalla Art Gallery
Beaver Galleries, Canberra
The Art of Dean Bowen Warrambool Art Gallery, Victoria
Transmetropole, Axia Modern Art, Melbourne
2008 Sculpture Survey, Gombac Gallery, Western Australia
2007 Tim Olsen Gallery, Sydney
Illumination: Recent watercolours and gouaches, Galerie Miyawaki, Kyoto, Japan
Urban heartland, Axia Modern Art, Melbourne
Beaver Galleries, Canberra
Greenhill Galleries, Perth
2005 Year of the Dog, Galerie Miyawaki, Kyoto, Japan
Jan Murphy Gallery, Brisbane
Journey. Recent paintings and lithographs. Galerie Miyawaki, Kyoto, Japan
2004 On the road again. Axia Modern Art, Melbourne
2003 Urban bird Icon Museum of Art, Deakin University, Melbourne
Beaver Galleries, Canberra
2002 Jan Murphy Gallery/Brisbane
Greenhill Galleries, Perth
Brian Moore Gallery, Sydney
Galerie Miyawaki, Kyoto, Japan
2001 Birds of a feather. Axia Modern Art, Melbourne
BMG Art, Adelaide
2000 Beaver Galleries, Canberra
Australian Galleries, Sydney
Greenhill Galleries, Perth
Galerie Miyawaki, Kyoto, Japan
Bunkamura Gallery, Shibuya, Tokyo, Japan
Queenstown series. Ballarat Fine Art Gallery
1999 Shirota Gallery, Tokyo, Japan
Bronzes 1995-1999. Australian Galleries, Melbourne
BMG Art, Adelaide
Galerie Miyawaki, Kyoto, Japan
Galerie Follet, Geneva, Switzerland
1998 Personnages et Animaux. Australian Galleries, Melbourne
Galerie Miyawaki, Kyoto, Japan
Keihan Department Store Gallery, Moriguchi City, Osaka, Japan
Sogo Department Store Gallery, Toyota City, Japan
Galerie Miyawaki, Kyoto, Japan
1996 Australian Galleries, Sydney
Rebecca Hassack Gallery, London, United Kingdom
Galerie Miyawaki, Kyoto, Japan
1995 Galerie Miyawaki, Kyoto, Japan
Sogo Department Store Gallery, Toyota City, Japan
Australian Galleries, Melbourne
1993 Galerie Franck and Herve Bordas, Paris, France

SELECTED GROUP EXHIBITIONS

2014 Gallipoli Art Prize, Sydney
2013 Mt.Buller Sculpture Award
2012 R and M McGivern Prize, MaroonDAH Art Gallery
2011 Blake Prize, National Art School, Sydney
2010 Wynne Prize, Art Gallery of New South Wales
Solon Des Refuses, National Trust S.H. Ervin Gallery, Sydney

2009 Sulman Prize, Art Gallery of New South Wales
2008 The Helen Lempriere National Sculpture Award, Werribee Park, Victoria

NATIONAL PRIZES AND AWARDS

2007 The Inaugural MacarthurCook Art Award 2007 (3rd Prize)
2003 Popular Choice Award, The Helen Lempriere National Sculpture Award, Werribee Park, Victoria
1999 Conrad Jupiters Art Prize, Gold Coast City Art Gallery (Acquisitive Sculpture)
1998 Bathurst Art Purchase, Bathurst Regional Gallery (Acquisitive Sculpture)
1997 Boyne Smelters Ltd Award (Sculpture)
1996 Toowoomba Biennale, Toowoomba Regional Gallery (Acquisitive Sculpture)
1995 Murwillumbah Print Prize
1994 Monash University, Graduate Scholarship
Fremantle Print Award
Martin Hanson Memorial Art Award, Works on Paper, Gladstone Regional Art Gallery
Silk Cut Award (Acquisitive Print)
Jacaranda Acquisitive Drawing Award, Grafton Regional Gallery
Nillumbik Art Award (Acquisitive Print and Sculpture)
1992 Australia-France Foundation Grant
1991 Henri Warland Memorial Print Award (Acquisitive Print)
Arts 21, International Export and Touring Program Grant
Collie Trust Award
Dyson Bequest Grant (Art Gallery of New South Wales)

INTERNATIONAL PRIZES

2003 1st International Print Biennial of Beijing, Tai-He Award, Beijing, P.R.China
2002 12th Space International Print Biennial, Seoul, Korea
1998 Sponsors prize, 4th Sapporo International Print Biennale, Japan
1997 Daikin Industries Company Prize, Osaka Print Triennale, Japan
1994 Mainichi Broadcasting System Prize, Osaka Print Triennale, Japan

COMMISSIONS AND PUBLIC ART

2014 Grimwade House, Melbourne Grammar School, bronze commission
Deakin University, Burwood Campus, bronze commission
2013 Hamilton Art Gallery, bronze commissions
2012 Wyndham City, bronze commission, Wyndham Community Learning Centre
MaroonDAH City Council bronze commission, Glen Park, Bayswater North
Lady with Flowers bronze commission, artsACT, Canberra, ACT
2010 Linking Laverton Public Sculpture Commission, Hobsons Bay City Council
Colas Foundation, Paris, France
2008 Centennial Sculpture.Canterbury Primary School, Sculpture Commission
2007 Public Art Acquisition, Petrie Plaza, artsACT,Canberra, ACT
Public Art Acquisition, Heide Museum of Modern Art, Melbourne
City of Greater Shepparton, Sculpture Commission, Shepparton Showgrounds
2006 Small Tapestries Project, Victorian Tapestry Workshop
1995 City of Melbourne, Melbourne Town Hall Tapestry

ARTIST RESIDENCIES

2013 Grimwade House, Melbourne Grammar School
2000 Nagasawa Art Park Artist-In-Residence workshop program for Japanese woodblock printmaking, Awaji Island, Hyogo, Japan
1994 Melbourne Grammar School, Melbourne

TELEVISION

2012 Inside Art, Ch 31, Interview by Michel Lawrence, Producer Peter Lamont, July 4,
2000 Arts Show, ABC-TV. Interview and Production by Neil Proud, October 12,
1998 Sunday Program, Ch 9, Interview by Max Cullen, Producer Marianne Latham, July 19,

COLLECTIONS

Art Gallery of New South Wales/Artbank/artsACT/ACT Government/Atelier Devreux-Gerbaud,
St Christol De/Rodieres, France /Atelier Franck Bordas, Paris, France/Australian Defense Force
Academy,Canberra/Australian Print Workshop, Melbourne /Australian Securities Commission,/Australian
War Memorial, Canberra /KZ Gallery, Tokyo, Japan/Bailieu Myer Collection/Ballarat Fine Art Gallery/
Bathurst Regional Art Gallery/Bendalla Art Gallery/Bendigo Art Gallery/Bibliothèque Nationale, Paris,
France/Brisbane City Hall Art Gallery, Queensland/Castlemaine Art Gallery and Historical Museum
Cecil Higgins Art Gallery, Bedford, UK/Central Goldfields Art Gallery, Maryborough/Channel 10,
Sydney/City of Banyule/City of Fremantle/City of Logan/City of Melbourne/City of Richmond/City
of Whitehorse/City of Shepparton/Colas Foundation, Paris, France/Cremona Public Museum, (Prints
Cabinet), Cremona, Italy/Crown Casino, Melbourne/Davenport Regional Gallery/Deakin University ,
Geelong/Deutsche Bank, Geneva, Switzerland/Flexovit Abrasives, Australia/Fukuoka Museum of Art,
Japan/Geelong Art Gallery/Gladstone Regional Art Gallery & Museum/Gold Coast City Art Gallery/
Grafton Regional Gallery/Hamilton Regional Gallery/ICI/James Hardie Collection, State Library of QLD/
Kiriaki Company Ltd, Sapporo, Japan/Mackay City Library , Queensland/Maryborough Community
Arts Centre/Melbourne Grammar School/Monash Medical Centre, Melbourne/Monash University,
Gippsland Campus/Mornington Peninsula Arts Centre/Muzeum Narodowe, Warsaw, Poland/National

Bank of Australia/National Gallery of Australia, Canberra/National Library of Australia, Canberra/
National Taiwan Museum of Fine Arts, Taichung, Taiwan/New England Regional Gallery/Nillumbik
Shire Council/O.T.C./Osaka Prefecture, Japan/Parliament House Art Collection, Canberra/Peter Mac
Art Collection, Melbourne/Print Council of Australia/Queen Victoria Museum & Art Gallery,Tasmania/
Queensland University of Technology, Brisbane/Shell, North Fremantle, Western Australia/Silk Cut/
Foundation, Melbourne/Slipakorn University, Bangkok, Thailand/St George Bank, Sydney/Swan
Hill Art Gallery/Tasmanian Museum & Art Gallery, Hobart/Toowoomba Regional Art Gallery/Tweed
River Regional Art Gallery, Murwillumbah/University of Ballarat/University of Melbourne, Institute of
Education/University of Southern Queensland, Toowoomba/University of Sydney, New South Wales/
URDLA Archives, Lyon, France/Wagga Wagga City Art Gallery/Warrambool Art Gallery/World Congress
Centre, Melbourne/Wyndham City/Yarra Collection/Heide Museum of Modern Art

SELECTED BIBLIOGRAPHY

Exhibition catalogues and books (selected)

Palmer, Sheridan “Argy-Bargy” Dean Bowen Monograph, Macmillan Art Publishing, May 2009
25th Anniversary Exhibition, Sculpture Survey 2008, Gombac Gallery Sculpture Park, June 2008
The Helen Lempriere National Sculpture Award at Werribee Park, Catalogue of finalists 2008
Palmer, Dr Sheridan ‘Urban Heartland’, Dean Bowen, Axia Modern Art catalogue, August 2006
Palmer, Sheridan ‘Of Roads, Homes and Cities’ Dean Bowen, Jan Murphy Gallery, September 2005
Edwards, Geoffrey, Urban Bird, Icon Museum of Art, Catalogue, April 2003
The Helen Lempriere National Sculpture Award at Werribee Park, Catalogue of finalists 2003
Zimmer, Jenny, ‘Of Birds, Bees and Nest Eggs’, Axia Modern Art catalogue, Birds of a Feather, October
2010
Walker, Sue, ‘Modern Australian Tapestries’, Beagle Press 2000
Trimble, Judith, ‘Dean Bowen Bronze Sculpture 1995-1997’, Australian Galleries catalogue, May 1999
Kimura, Shigenobu, ‘Peinture Onirique’ Galerie Miyawaki, Escalier en Spirale No 44, Kyoto, Japan
1998
Zimmer, Jenny, ‘Personnages et Animaux’, Australian Galleries catalogue, July 1998
Grishin, Sasha, ‘Australian Printmaking in the 1990’s’, Artist Printmakers 1990-1995, 1996
McCulloch, Susan, ‘Dean Bowen’, Australian Galleries Catalogue, November 1995
McCulloch, Alan and McCulloch, Susan, ‘The Encyclopedia of Australian Art’, Allen & Unwin, Sydney
1994
Osaka Triennale Catalogue (Print), November 1994
Bromfield, David, ‘Beyond the Medium’, Artlink, Summer 1994
Fremantle Print Award Announced, Imprint, Spring 1994
Snell, Ted, ‘Fremantle Print Award Catalogue’, 1994

Articles and reviews (selected)

Grishin, Sasha, “Birds and Bees Part of Simple Message”, The Canberra Times 6 June 2013
Pilcher, Tiffany, “Lorne Sculpture Biennale”, Surf Coast Times 25 June 2013
Anderson, Sarah and Smethurst Annika, “Its enough to give you kittens”, Herald Sun 17 July 2012
Alessi, Vincent, Book review “Argy Bargy” Dean Bowen, Art Monthly May 2011
Sinnott, Margaret, “Japanese Animations, Warrambool Art Gallery and Artist Dean Bowen”, ARTicle,
The Journal of Art Education Victoria, Volume 12, Number 1 and 2, September 2010
Elen, Judith, “Streets ahead”, The Weekend Australian, 24 & 25 January, 2009
Grishin, Sasha “Simply Vibrant”, Canberra Times, 16 November 2006
Brown, Jenny “ A living, creating space” The Age, Domain, 11 November, 2006
Miyawaki, Yutaka, Dean Bowen and his beloved dogs, The Window of Arts, November 2005
Ryan, Colleen, “Starring role”, The Australian Financial Review, 18 November 2004
Backhouse, Megan, “Colour separation makes the art grow yonder”,The Age 13 November 2004
Dutkiewicz Adam, “Variations on a theme”, The Adelaide Advertiser 7 August, 2004
Makin, Jeff, “Of cut and thrust”, Herald Sun, 17 May 2004
Bellamy, Louise, “Everyday life like a dog to a Bowen”, The Age, 15 May 2004
Barron, Soniia, “Creator of prints that please the people”, Canberra Times, 10 October 2003
Makin, Jeff, “Private world is made visible”, Dean Bowen Urban Bird, Herald Sun, 11 June 2003
Backhouse, Megan, Mixed Media, The Age, 14 May, 2003
Nelson, Robert, “Mixing perception with space”, The Age, 26 March 2003
Obrien, Mary, “Great ideas, great shapes,” The Age, 5 March 2003
Brown, Penny “Holy Commune” The Australian, 24 Jan 2003
Miyawaki, Yutaka, Dean Bowen - An Australian Artist, Escalier en Spirale No 57, Galerie Miyawaki,
November 2002
Makin, Jeff, “Healthy Sculpture”, Herald Sun, 3 June 2002
McCulloch-Uehlin, Susan, “Packing art and leaving home”, The Australian, June 2-3, 2001
Kadota, Keiko, 2000 Report, Workshop Japanese Woodblock, Printmaking, Nagasawa Art Park, Artist in
Residence, Awaji island, Hyogo, Japan
‘Le Grand Petit Homme de Fontainebleau’, l’Australie en France, Avril 2000, Number 11, Ambassade
d’Australie, Australia France Foundation
Kampienne, Harry, “A la decouverte de l’art Australien”, Arts Actualites, October 2000
Cook, Robert, “A birds eye view”, The West Australian, 30 August 2000
Taylor, Roger, ‘Dean Bowen at Australian Galleries’, World Sculpture News, Vol 6. No. 1. Winter 2000
Grishin, Sasha, “Images that are simple but strong” The Canberra Times 22 Feb 2000



Castlemaine Art Gallery
and Historical Museum

ARTS
VICTORIA



THE S.R. STONEMAN FOUNDATION
‘DUNEIRA’, MT MACEDON

DEAN BOWEN
DAY BY DAY
7th June to 27th July, 2014

CASTLEMAINE ART GALLERY
AND HISTORICAL MUSEUM

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Arts Victoria
Mount Alexander Shire
S. R. Stoneman Foundation
Cantwells Property Castlemaine
Harcourt Valley Vineyard

Artist Acknowledgements:

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Castlemaine Art Gallery and Historical Museum
14 Lytleton Street, Castlemaine, Victoria
Tel (03) 5472 2292

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Back Cover

Small Echidna 2013

Bronze: 3.5 X 17 X 9.5 cm

Jarrah Base

Edition 9

