

DEAN BOWEN
RETURNING COMET

CENTRAL GOLDFIELDS ART GALLERY
MARYBOROUGH

DEAN BOWEN
RETURNING COMET
1st September to 14th October 2012

Cover Detail
Returning Comet 2011
lithograph, 48 X 68 cm
edition: 35

INTRODUCTION
CENTRAL GOLDFIELDS ART GALLERY
MARYBOROUGH

Central Goldfields Art Gallery takes
great pleasure in presenting Dean
Bowen: Returning Comet, our major
exhibition for 2012.

This event will showcase internationally renowned artist Dean Bowen in various mediums – paintings, sculptures and works on paper selected from the artist’s studio in Melbourne. The exhibition surveys his career including key works created over the last 15 years. This is the first major exhibition of Dean’s work to be held in Maryborough.

The artist’s works have wide appeal, and are held by major Australian and regional galleries, as well as numerous international collections; both public and private.

There is a subtlety in the exhibition title. Maryborough is Dean’s home town. Born and educated here, his nascent interest in art was encouraged during his secondary school years at the Maryborough Technical College through inspiring teachers in the art department. Trips with his father in the family truck left a lasting impression on the young Bowen, as did spending time in the bush near the family home observing the plethora of Australian flora and fauna that now inhabit his artwork.

Dean’s art has been variously described as eccentric, whimsical, quirky and joyous; but throughout there is one word that conveys the true feeling of the artist – optimism.

Many of Dean’s subjects are of a singular nature and appear deceptively simple. Birds, animals and people look out from the canvas seemingly staring at the viewer. Cars, aeroplanes and buildings are set in an urban environment, seen from an aerial or grid-like perspective. Whatever the subject however, on closer inspection there is an attention to detail (by the artist) that is quite remarkable in both its physical and technical accuracy.

The Gallery is privileged to have Central Goldfields Shire and True Foods as joint principal sponsors for this exhibition, and we express our gratitude for their very generous support and commitment to this landmark exhibition.

Councillor Geoff Lovett,
Central Goldfields Shire.
July 2012

Bird Lover

Dean Bowen, 55, had what he describes as a classic country upbringing in Maryborough where he fished for redfin and trout with his father, made toast over an open fire with his mother before school, rode his bike all over the place and, when he was old enough, did the local paper round. Much time was also spent at his grandmother’s who had so many pets – and birds - it was like visiting a zoo or aviary.

Inspired by many art teachers at his local secondary school, in particular Neil Leveson and Wes Lancaster, he knew from his early teens that he wanted to be an artist and, at 17, headed for the city to study at RMIT where he specialised in printmaking before incorporating painting and later sculpture.

It is not surprising, therefore, that major themes Bowen constantly visits include the city, the country, the suburbs, the human figure, birds, other animals, night skies, the working person and self-portraits. Just as he absorbed the elements of the country as a child, he continues to embrace a child-like optimism about his immediate environment and beyond.

“I am regularly working on six to eight themes, still working things out and the best way to say it and be open to chance and growth. All my work is a mix of things that come from any direction... prints become sculptures, sculptures become paintings or the other way around. I am constantly developing ideas this way. Ideas cascade from one thing to another, ” he says.

A full-time artist since 1989, Bowen’s career spans three decades and includes exhibiting at major commercial galleries in Australia and at Galerie Miyawaki, Kyoto, Japan, since 1995. He has held survey exhibitions in Japan and at leading regional galleries in Victoria. He has held solo exhibitions with galleries in London, Paris, Geneva and Tokyo.

The earlier prints in the exhibition such as *Country Girl* (1997) and *Country Boy* (1997) reveal how Bowen uses the human face as his stage. Using acid to etch facial images onto copper plates, which he’d use and re-use, he created what he calls “scars” in the surface. The recent lithograph, *Bird with a Heart-Shaped Leaf* (2012), displays a painted texture on the surface of the bird’s portly body creating a mottled illusion of rugged material on what is, in fact, a very flat surface.

The bird is a prominent theme in the artist’s work. Bowen became interested in the subject matter when he used to work from his home-based studio 10 years ago listening to the tick tack sounds they made as they skipped along the roof. His birds deliberately border on the absurd they’re so delightfully quirky. “They are sometimes actually people, ideas about the world as I see it explored through the imagery of birds, but they’re not just birds,” Bowen explains.

Giant Treecreeper with Millepede (2011), a large-scale oil painting, for instance, depicts an enormous bird with fragile stick legs with a leaf in its mouth and a millepede on its beak. A flightless quirky bird, a friend of the millepede? Or, perhaps, the bird’s next meal? Always interested in the merging of the enormous with the miniature and fragile, Bowen often mixes sand with the oil paint to create the highly-textured surface he is renowned for.

One of his most recent bronze sculptures, *Bird Lover* (2012) renders a young man with three birds resting on each arm. The man’s outstretched arms hearken back to early observations he made of children pretending to be aeroplanes which culminated in the permanently sited bronze *Aeroplane Boy* (2003) at Heide Museum of Modern Art’s Sculpture Park which won the People’s Choice Award at the Helen Lempriere National Sculpture Award in 2003. Bowen explains the recurrent image of outstretched arms signifies “the embrace, the welcoming and freedom of this world”. “In *Bird Lover* the birds are free to fly away but choose to rest,” he says.

Citing major influences as the art of French painter, Jean Dubuffet, who embraced the art of children, the humour of Spanish sculptor, Joan Miró , and the stick-like figures of Swiss artist, Alberto Giacometti, Bowen is also drawn to the work of naive artists, untrained artists and the drawings of children.

Bowen lives a focussed, uncompromising life recreating the world as he sees it. Five days a week he drives from his inner-city home in Balaclava in his 1995 Commodore to outer Melbourne to his studio, a former radiator factory sandwiched between an auto electrician and a car parts manufacturer, where there’s no heating and a fan to combat the summer heat. CDs there comprise the standard baby boomer fare – The Beatles, The Rolling Stones, Bob Dylan, Mozart, Beethoven and Bach.

That daily drive has inspired a whole series of urban images focussing on traffic. His large 153cm by 183cm oil on linen *Day by Day* (2010) is a geometric tapestry of trucks, cars, wagons and ambulances bordered by suburban iconography of house upon house and tree upon tree. It’s ordered chaos, rhythmically capturing the pulse of suburbia and commuter life.

Sculptures commissioned by Hobson’s Bay City Council for McCormack Park, Laverton, called *Bus*, *Car* and *Walking Man* (2010) similarly explore the same theme in a different medium. With a brief to depict sustainable travel behaviours, the works comprise a life-size man walking, a bus chockablock with public transport users and an elongated car, packed to the rafters, with people sharing a car pool.

Lover’s Driving Home, the 2004 oil on board, an important work in the show, has, in contrast, a contemplative edge where heads of a couple are visible in a car returning home. The roadside trees, the paddock, the sky and clouds are naively depicted. This is where Bowen’s art becomes knife-edge – in his ability to reflect on the everyday through simple form, style and content – and in doing so make it extraordinary.

The 1995 etching, *The Rough Nuts*, the earliest work on exhibit, is thematically in sharp contrast, centering on two rogues behind the wheel, with over-sized peanut-shaped heads and shabby stubble on their cocky chins. Again the form is so simple it resounds.

The lovers and ‘rough nuts’ are a mesh of city and country influences, a dichotomy, Bowen admits, is inevitable. “Aspects of country and city living are often reflected in my work.” The monumental bronze *Cat* (2012), based on the maquette of *Cat* (2004) and commissioned by Wyndham City Council and installed at the Wyndham Vale Community Learning Centre in June this year, is a case in point. Its bulbous body, whiskers and tail echo an affluence where food is too plentiful; on the other hand, its street-wise, yet happy-go-lucky disposition, exudes an unashamed freedom, perhaps that of country life.

The bronze titled *Small Farmer* (2007) was inspired by Bowen’s large sculpture, *The Farmer* (2007), which was commissioned by the City of Greater Shepparton in 2007 and installed in the renovated showgrounds there. Here we see the farmer, a recurring symbol in Bowen’s work, a proud,

upstanding figure looking straight ahead, hands open ready for work to begin, the bucket at his feet full of fruit symbolising the efforts of his labour.

The bronze, *Lady with Flowers*, (2001) depicts a woman offering flowers. This maquette was the inspiration for a monumental 400 kilogram bronze of the same name commissioned by arts/ACT and installed in the suburb of Gungahlin, Canberra, in February this year.

Bowen’s work is about real things – the every day – an adventure with no beginning, middle or end. Often devoid of morality or judgement, a story of precious moments captured in colourful places and sites.

Louise Bellamy
July 2012.

Louise Bellamy has written about the visual arts for The Age newspaper for more than 20 years.



Lovers Driving Home 2004
oil on board
56 X 76 cm



The Small Farm 2004
oil on linen
45 X 53 cm



Bouchon 2008
oil on linen
153 X 244 cm



Exotic Bird with Three Bees 2009
oil on linen
45 X 53 cm



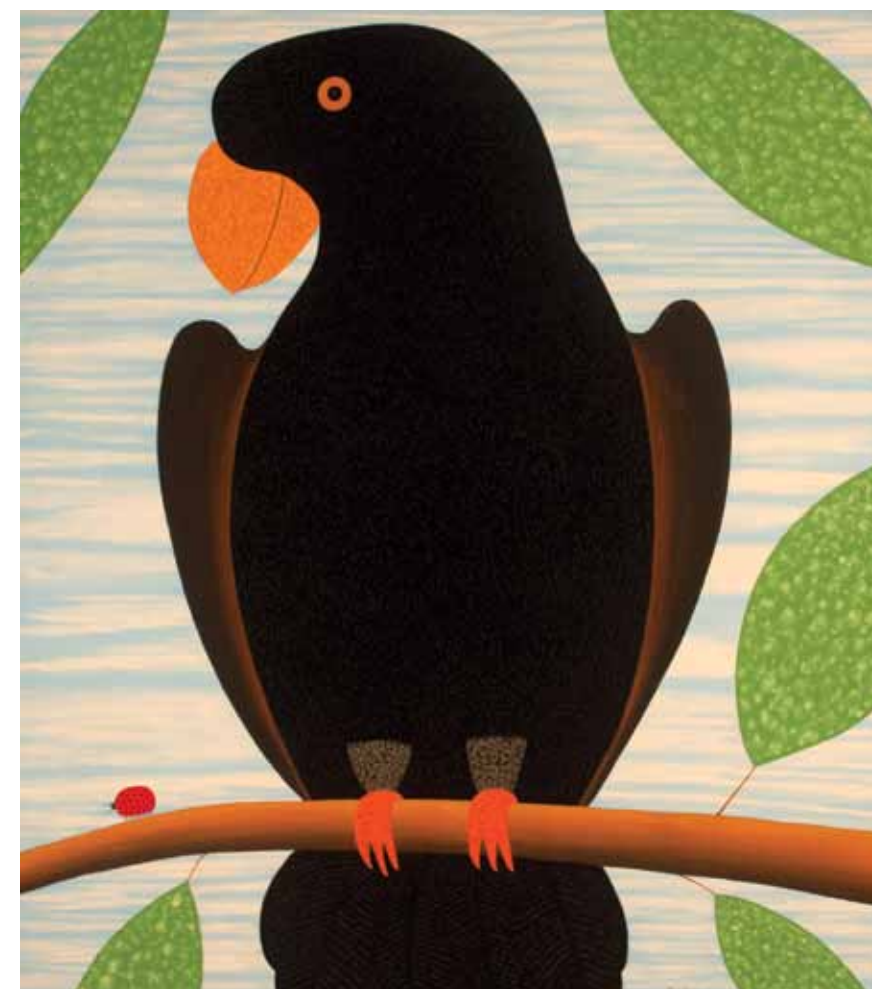
Day by Day 2010
oil on linen
153 X 183 cm



Giant Treecreeper with Millepede 2011
oil on linen
122 X 153 cm



Small Kooka 2011
oil on linen
45 X 53 cm



Parrot Watching Ladybird 2012
oil on linen
153 X 137 cm



Cat 2004
 bronze
 26 X 95 X 38 cm
 edition: 9



Small Farmer 2007
 bronze
 36 X 35 X 12 cm
 edition: 9



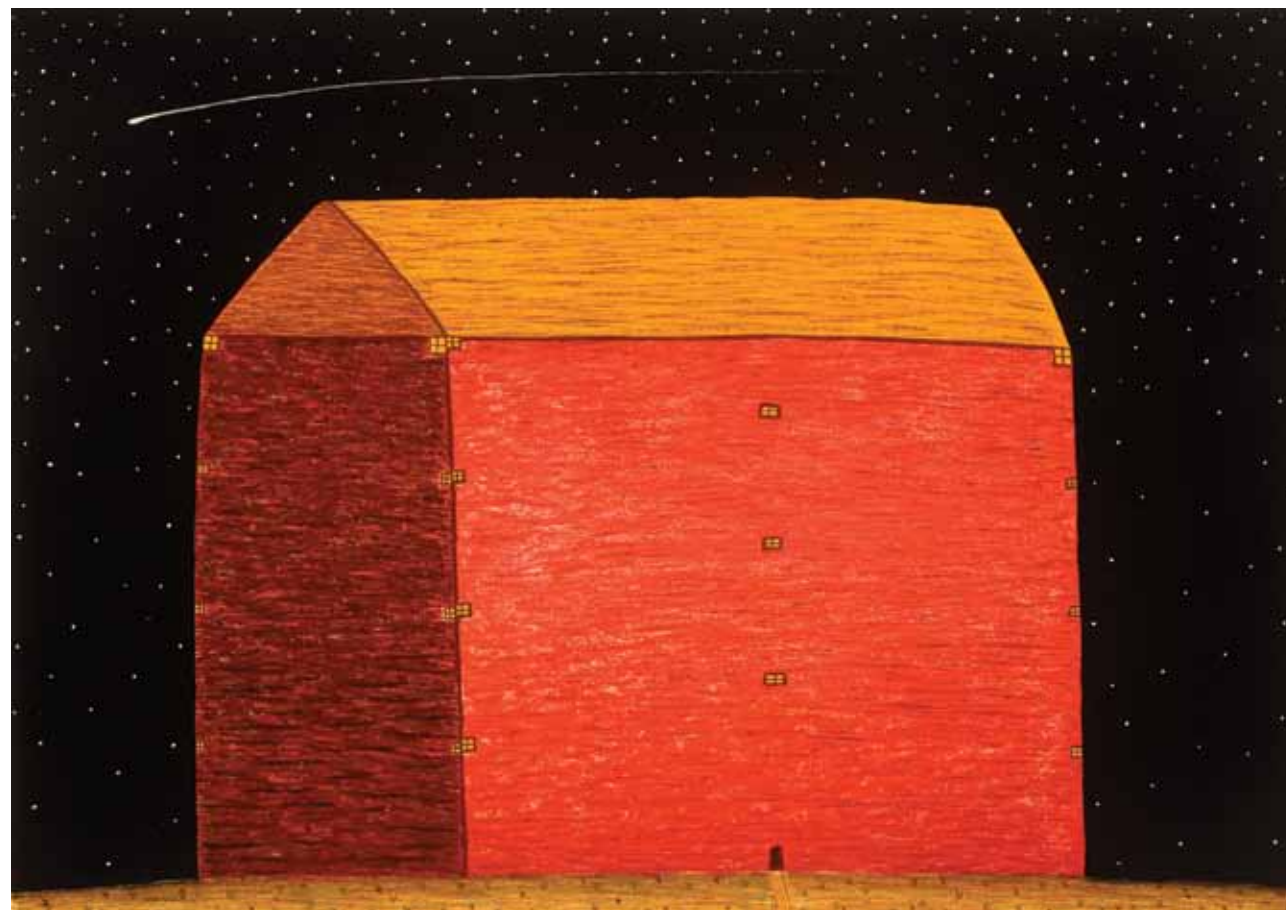
Bird Lover 2012
bronze
19.5 X 70.5 X 6.5 cm
edition: 9



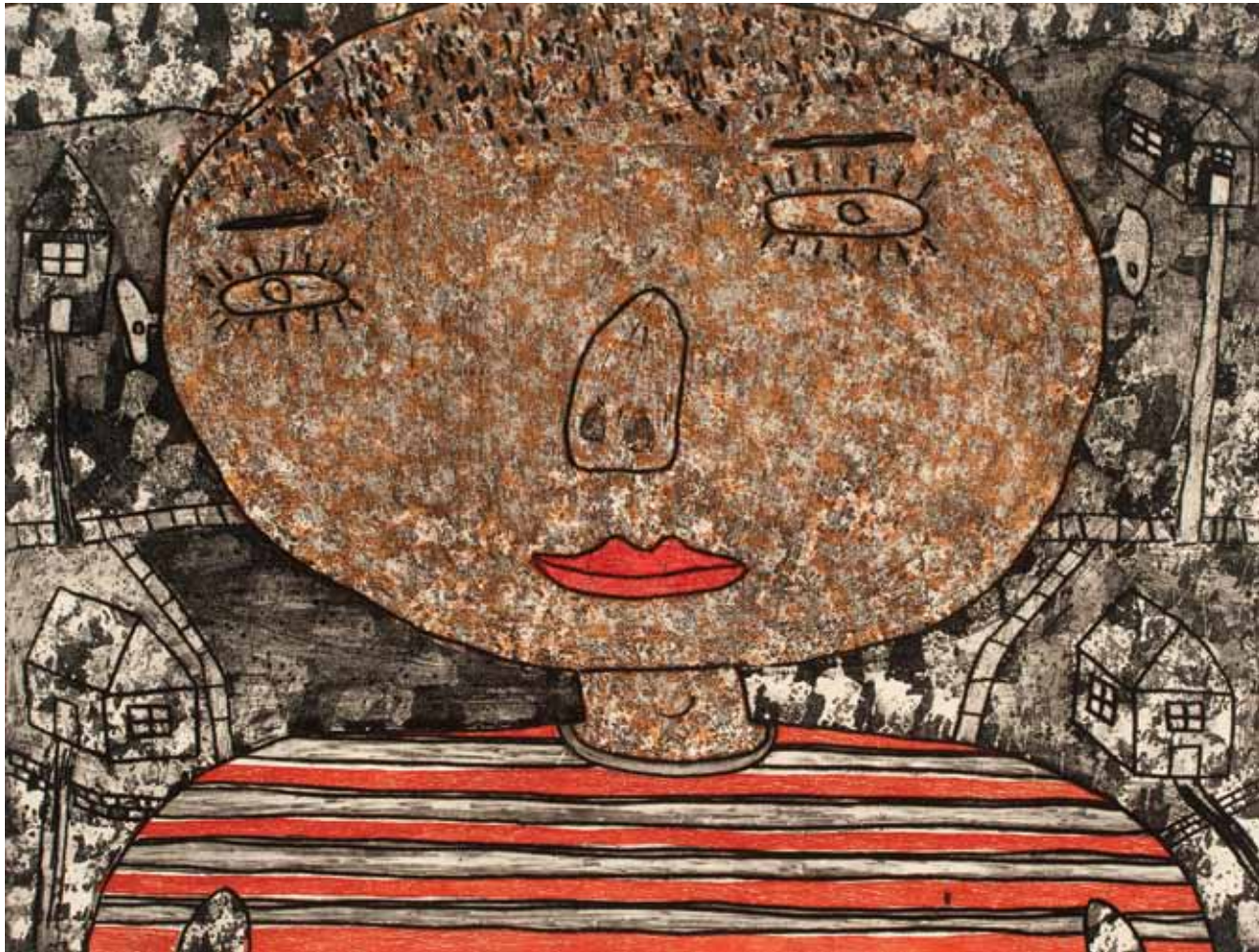
Girl with Birds 2012
bronze
22.5 X 49.5 X 7.5 cm
edition: 9



Farmer Returning Home 1995
 etching, aquatint, drypoint,
 67 X 89 cm
 edition: 25



Returning Comet 2011
 lithograph,
 48 X 68 cm
 edition: 35



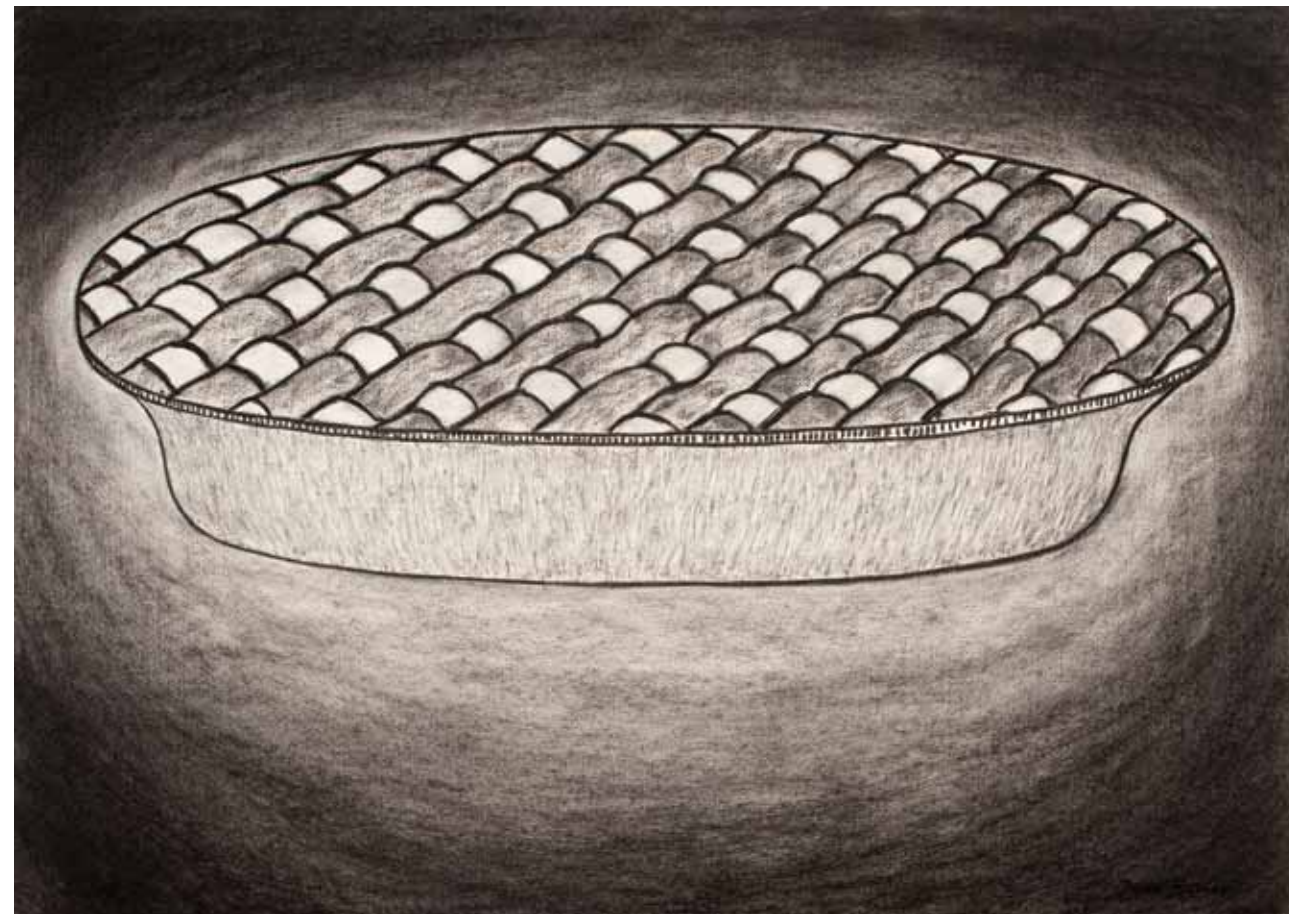
Country Boy 1997
 etching, aquatint, drypoint,
 67 X 89 cm
 edition: 25



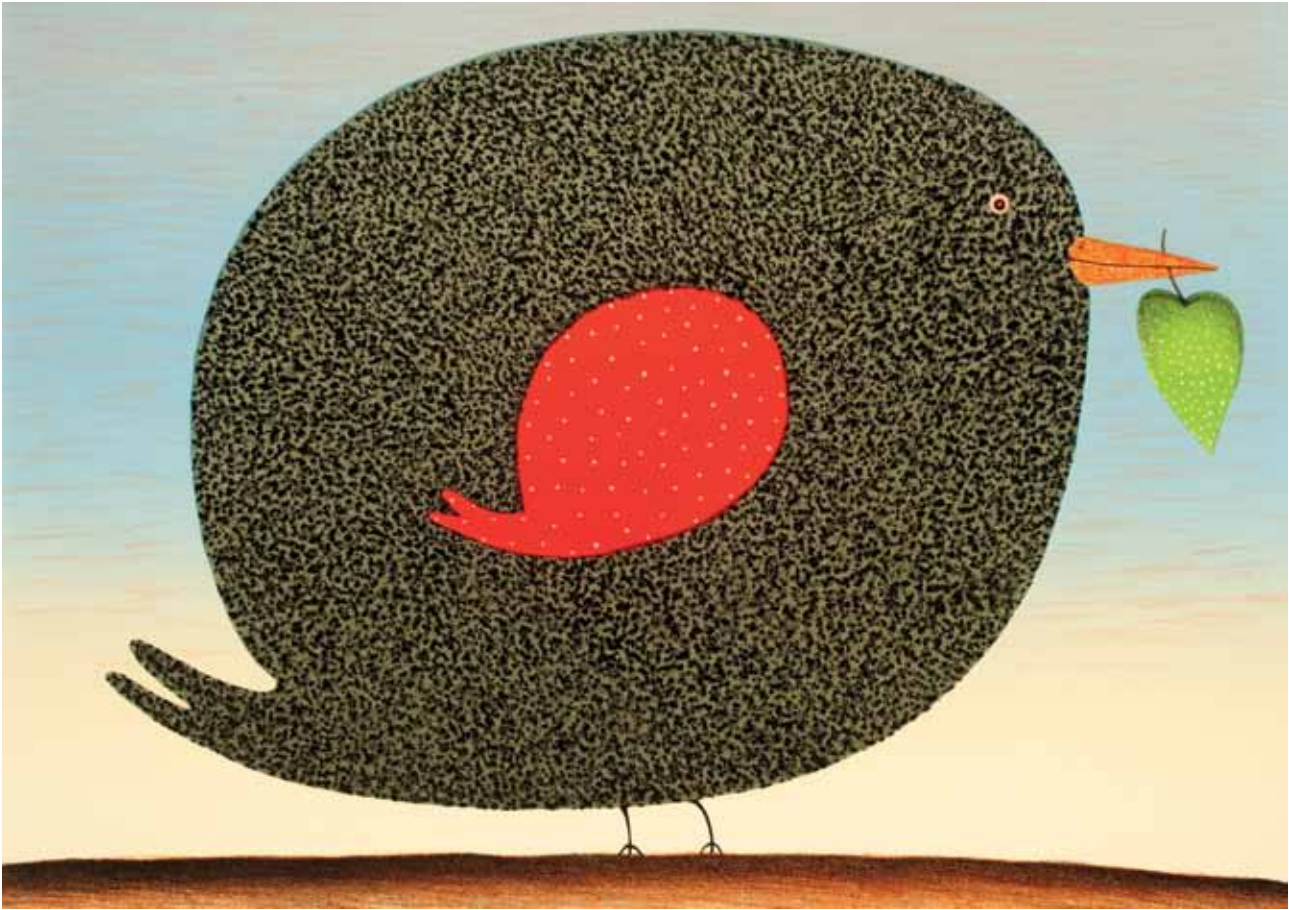
Country Girl 1997
 etching, aquatint, drypoint,
 67 X 89 cm
 edition: 25



Owl 2012
charcoal on paper
75 X 106 cm



Pie in the Sky 2012
charcoal on paper
75 X 106 cm



Bird with a Heart Shaped Leaf 2012
lithograph,
48 X 68 cm
edition: 25

List of Works

Paintings:

Lovers Driving Home 2004
oil on board
56 X 76 cm

The Small Farm 2004
oil on linen
45 X 53 cm

Bouchon 2008
oil on linen
153 X 244 cm

Exotic Bird with Three Bees 2009
oil on linen
45 X 53 cm

Night Hawk with Wasps 2009
oil on linen
45 X 53 cm

Day by Day 2010
oil on linen
153 X 183 cm

Black Canary 2011
oil on linen
45 X 53 cm

Chirpie 2011
oil on linen
45 X 53 cm

Giant Treecreeper with Millepede 2011
oil on linen
122 X 153 cm

Small Kooka 2011
oil on linen
45 X 53 cm

Metempirical 2011
oil on linen
122 X 244 cm

Parrot Watching Ladybird 2012
oil on linen
153 X 137 cm

Bronze Sculptures:

Lady with Flowers 2001
bronze 51 X 43 X 27 cm
edition: 9

Cat 2004
bronze 26 X 95 X 38 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

Bird Lover 2012
bronze 19.5 X 70.5 X 6.5 cm
edition: 9

Girl with Birds 2012
bronze 22.5 X 49.5 X 7.5 cm
edition: 9

Prints:

Farmer Returning Home 1995
etching, aquatint, drypoint, 67 X 89 cm
edition: 25

The Rough Nuts 1995
etching, aquatint, drypoint, 29 X 43 cm
edition: 35

Country Boy 1997
etching, aquatint, drypoint, 67 X 89 cm
edition: 25

Country Girl 1997
etching, aquatint, drypoint, 67 X 89 cm
edition: 25

Echidna 1998
etching, aquatint, drypoint, 76 X 113 cm
edition: 25

Pink Kookaburra 2000
monotype, 44 X 59 cm
unique print

Bird with Stick Insects 2010
lithograph, 48 X 68 cm
edition: 25

Black Parrot with Ladybird 2011
lithograph, 48 X 68 cm
edition: 25

Returning Comet 2011
lithograph, 48 X 68 cm
edition: 35

Bird with a Heart Shaped Leaf 2012
lithograph, 48 X 68 cm
edition: 25

Drawings:

Rain at Sea 2009
charcoal on paper
75 X 106 cm

Owl 2012
charcoal on paper
75 X 106 cm

Pie in the Sky 2012
charcoal on paper
75 X 106 cm

Watercolours:

Every Dog has its Day 2003
watercolour on paper
75 X 106 cm

Artists Book:

Personnages et Animaux 1996
artists book containing 24 etchings
26.5 X 19.5 X 4.2 cm (boxed set)
edition: 10

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

2012 "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, Benalla Art Gallery
Beaver Galleries, Canberra
The Art of Dean Bowen Warrambool Art Gallery, Victoria
Transmetropole, Axia Modern Art, Melbourne
Sculpture Survey, Gomboc Gallery, Western Australia
2008 Tim Olsen Gallery, Sydney
2007 Illumination: Recent watercolours and gouaches, Galerie Miyawaki, Kyoto, Japan
Urban heartland, Axia Modern Art, Melbourne
2006 Beaver Galleries, Canberra
Greenhill Galleries, Perth
Year of the Dog, Galerie Miyawaki, Kyoto, Japan
2005 Jan Murphy Gallery, Brisbane
Journey. Recent paintings and lithographs. Galerie Miyawaki, Kyoto, Japan
On the road again, Axia Modern Art, Melbourne
2004 Urban bird Icon Museum of Art, Deakin University, Melbourne
2003 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 Beaver Galleries, Canberra
Personnages et Animaux. Australian Galleries, Melbourne
Galerie Miyawaki, Kyoto, Japan
Australian Galleries, Sydney
1997 Galerie Follet, Geneva, Switzerland
Keihan Department Store Gallery, Moriguchi City, Osaka, Japan
Sogo Department Store Gallery, Toyota City, Japan
BMG Art, Adelaide
Grahame Galleries, Brisbane
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

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
Salon 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)
Australia-France Foundation Grant
1992 Henri Worland Memorial Print Award (Acquisitive Print)
1991 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 Urban heartland, Axia Modern Art, 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

2012 Wyndham City, bronze commission, Wyndham Community Learning Centre
2012 MaroonDAH City Council bronze commission, Glen Park, Bayswater North
2011 Lady with Flowers bronze commission, arts ACT, Canberra,
2010 Linking Laverton Public Sculpture Commission, Hobsons Bay City Council
2010 Colas Foundation, Paris, France
2008 Centennial Sculpture.Canterbury Primary School, Sculpture Commission
2007 Public Art Acquisition, Petrie Plaza, artsACT,Canberra, ACT
2007 Public Art Acquisition, Heide Museum of Modern Art, Melbourne
2006 City of Greater Shepparton, Sculpture Commission, Shepparton Showgrounds
1999 Small Tapestries Project, Victorian Tapestry Workshop
1995 City of Melbourne, Melbourne Town Hall Tapestry

ARTIST RESIDENCIES

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

TELEVISION

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

COLLECTIONS

Art Gallery of New South Wales; Artbank; arts ACT, ACT Government; Atelier Devreux-Gerboud, St Christol DeRodières, France; Atelier Franck Bordas, Paris, France; Australian Defense Force Academy,Canberra; Australian Print Workshop, Melbourne; Australian Securities Commission, Australian War Memorial, Canberra; A-Z Gallery, Tokyo, Japan; Baillieu Myer Collection; Ballarat Fine Art Gallery; Bathurst Regional Art Gallery; Benalla Art Gallery; Bendigo Art Gallery; Bibliotheque Nationale, Paris, France; Brisbane City Hall Art Gallery, Queensland; Castlemaine Art Gallery and Historical Museum; Cecil Higgins Art Gallery, Bedford, UK 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; Kiriki 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; Silpakorn 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)
Bellamy, Louise, 'Returning Comet', Central Goldfields Art Gallery catalogue, September 2012
Garden, Dr. Wendy, 'A Jar of Stars', MaroonDAH Art Gallery catalogue,February 2012
Castles, Jennifer, 'A Song for Lorkie', Allen and Unwin, February 2012
Palmer, Sheridan "Argy-Bargy" Dean Bowen Monograph, Macmillan Art Publishing, May 2009
25th Anniversary Exhibition, Sculpture Survey 2008, Gomboc 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)

Anderson, Sarah and Smelhurst 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, Sonia, "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
Kampianne, 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

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RETURNING COMET
1st September to 14th October, 2012

CENTRAL GOLDFIELDS ART GALLERY
MARYBOROUGH



Acknowledgements

Central Goldfields Art Gallery gratefully acknowledges the work of Dean Bowen and the text contribution by Louise Bellamy and Geoff Lovett.

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Catalogue essay: Louise Bellamy

Photography: Viki Petherbridge

Design: Davin Roche, Centre State Printing

Printing: Centre State Printing

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Back Cover Detail
Small Kooka 2011
oil on linen
45 X 53 cm

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Central Goldfields Art Gallery

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Email: cgsc.art@cgoldshire.vic.gov.au
Opening hours: Thursday – Sunday 10 – 4pm

www.visitmaryborough.com.au

www.deanbowen.com.au

