

Sarah Amos

BORN

1965

PRICE RANGE

small collographic prints \$900 - \$18,000;
large hybrid-prints US\$32,000 - \$36,000.

CONTACT

Flinders Lane Gallery, Melbourne;
Cynthia Reeves Gallery, New York; Gerbert
Contemporary, New Mexico; and Koru
Contemporary Art, Hong Kong

In the noir movie *Black Swan*, a large black and white print by Sarah Amos titled *Cats in a Cradle* backgrounds a key psychological moment in the drama and shows the impact of which her collographic prints are capable. Many printmakers also paint on canvas or other media, but paper is always Amos's medium. The *Black Swan* print is over two by five metres, and the large-scale factor is part of the appeal of her work, which sells from galleries in Melbourne, Hong Kong, New Mexico and New York. But there are more than simply dramatic reasons Amos' work compels an audience.

Her images draw on a vernacular of the Australian landscape. At the same time they are spatial and abstracted, drawing together geometric shapes and patterns that have depth and transparency. Organic, sensual forms are juxtaposed with grids and lines. Her most recent collographs are inspired by the area around Lake Mungo in Victoria, and follow a residency at the Art Vault in Mildura in 2012.

In these works elements from the natural world are incorporated - minerals may be used to create *shine and sparkle on the surface* - and in addition to the dramatic scale of these works, they have an intensity of colour. Unlike most prints, they are one-offs. Amos refers to them as hybrid painting-prints. Their dynamism reflects their innovation, "I draw under the surface of the print, and on top of the print. You don't often see that."

Amos was born in Melbourne, and initial study in Australia led her to Albuquerque to further study toward becoming a master printmaker in 2002. She has lived partly in the US (currently spending four months of each year in Australia) ever since.

Living in two countries has offered her a living as her work is part of a much larger market. "I am immersed in a global conversation. My work is part of a lot of different genres of art and it is seen within that context here too."

"While in the US my dealers promote me as an Australian artist, I don't really know where I fit. Just wandering around New York in recent days I have been wondering if I am an Asian artist, Australian, or American."



6. Sarah Amos, *Red Enclavure*, 2013. Collograph and gouache on paper mounted on board, 99 x 99 cm. Price: \$4,500

7. Sarah Amos, *Umberscape*, 2013. Collograph and gouache on paper mounted on board, 99 x 99 cm. Price: \$4,500

COURTESY: THE ARTIST AND FLINDERS LANE GALLERY, MELBOURNE

She enjoys the advantages of having different careers in different countries. Her work has become a unique hybrid that visually explores the complexities of place. Claire Harris, Flinders Lane Gallery director, notes "Sarah's work is all linked, and describes the laminating of past images to the next wave of cultural interest. Her highly crafted works are part of a move away from conceptual and rapidly produced art. They explore ideas and push away at the boundaries within printmaking."

Louise Martin-Chew

Sarah Amos is showing new work at Flinders Lane Gallery in Melbourne from 6 to 24 August 2013.



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