



01

# BELINDA FOX

112

**RECENTLY I HAVE** been working on board, painting and drawing on multiple panels that are like fragments. It is quite a new thing for me rather than paper, but I am finding pretty good success with it because the techniques I use on paper are quite transferable. What I find quite exciting is being able to sand back areas so I can go backwards; with paper you can only really go forwards. I am also using wax and this allows for another 'layer' more physical than I could ever get on paper. Most importantly, I don't need to frame these works behind glass. I love this aspect the most. I feel I am just at the start of this new journey with board. This year should be a good one if I can get a bit more time in the studio.

I am also making some new prints with both Basil Hall and Trent Walter. New techniques I learnt from Basil when we were both in Greece. As usual with printmaking, I am constantly learning new ways to make prints. It is endless and always such an important element of my work. I'm planning to travel to Darwin in April to extend this new technique further with Basil.

And finally ceramics. This is something that got started in Greece too. It was a side project a number of us artists did with a local potter. It was so much fun I wanted to do some more when I got home. I have hooked up with Neville French, an amazing ceramist, and we have lots of connections creatively and aesthetically. So far it has been really wonderful. I think something very interesting will come from this. It is finally turning my work 3D—which has been of interest to me for some time now. Still it's like printmaking on clay!

Neville and I are planning to go for an Australian council grant to develop this work further. Neville feels that what we are making is quite unique in the ceramics world. I have no idea about that but have been excited about all the possibilities. The aim is to show

a body of ceramics alongside the panelled works in Sydney in 2011. There will be a connection between the 3D and 2D.

I have just read an amazing book called *Kiki Smith: Her Memory*. It is a catalogue of Kiki Smith's show of the same title. It's so inspiring—prints and sculpture all entwine as a full experience. Each room grows from the other, each print connects with the sculpture, it is totally what I aim my work to become eventually. It's like a world—a story you walk through. Everything has this wonderful connection.

So the ceramics should feel connected to my paintings and prints. They will be very subtle like paper—but you can move around them. The theme for the next show is 'fragility'. That is all I can say at this point. I am still finding my way into this new work. ■

Belinda Fox is represented by Art House Gallery, Sydney, Niagara Galleries, Melbourne and Beaver Galleries, Canberra.

[www.arthousegallery.com.au](http://www.arthousegallery.com.au)  
[www.niagara-galleries.com.au](http://www.niagara-galleries.com.au)  
[www.beavergalleries.com.au](http://www.beavergalleries.com.au)  
[www.belindafox.com.au](http://www.belindafox.com.au)

01 Swell, 2010, watercolour and drawing on board, 111 x 250cm

02 Belinda Fox in studio

Courtesy the artist, Art House Gallery, Sydney, Niagara Galleries, Melbourne and Beaver Galleries, Canberra.

