

Per Herel



AN EXHIBITION OF ARTIST BOOKS AT THE NATIONAL LIBRARY OF AUSTRALIA

Petr Herel

AN EXHIBITION

OF

ARTIST BOOKS

AT THE

NATIONAL LIBRARY OF AUSTRALIA

22 MARCH – 30 JUNE 1989

INTRODUCTION AND CATALOGUE BY ANNE GRAY

CANBERRA NATIONAL LIBRARY OF AUSTRALIA 1989

Some content in this online publication may be in copyright. You may only use in copyright material for permitted uses, please see <http://www.nla.gov.au/copiesdirect/help/copyright.html> for further information. If in doubt about whether your use is permitted, seek permission from the copyright holder. In addition, please follow the links or otherwise contact the relevant institutional owners of images to seek permission if you wish to use their material.

First published 1989 by the National Library of Australia, Canberra

© National Library of Australia

This book is copyright. Apart from any fair dealing for the purpose of private study, research, criticism or review, as permitted under the Copyright Act, no part may be reproduced by any process without written permission. Inquiries should be made to the Library.

National Library of Australia Cataloguing-in-Publication entry:

Gray, Anne, 1947-

Petr Herel : an exhibition of artist books at the National Library of Australia, 22 March-30 June 1989.

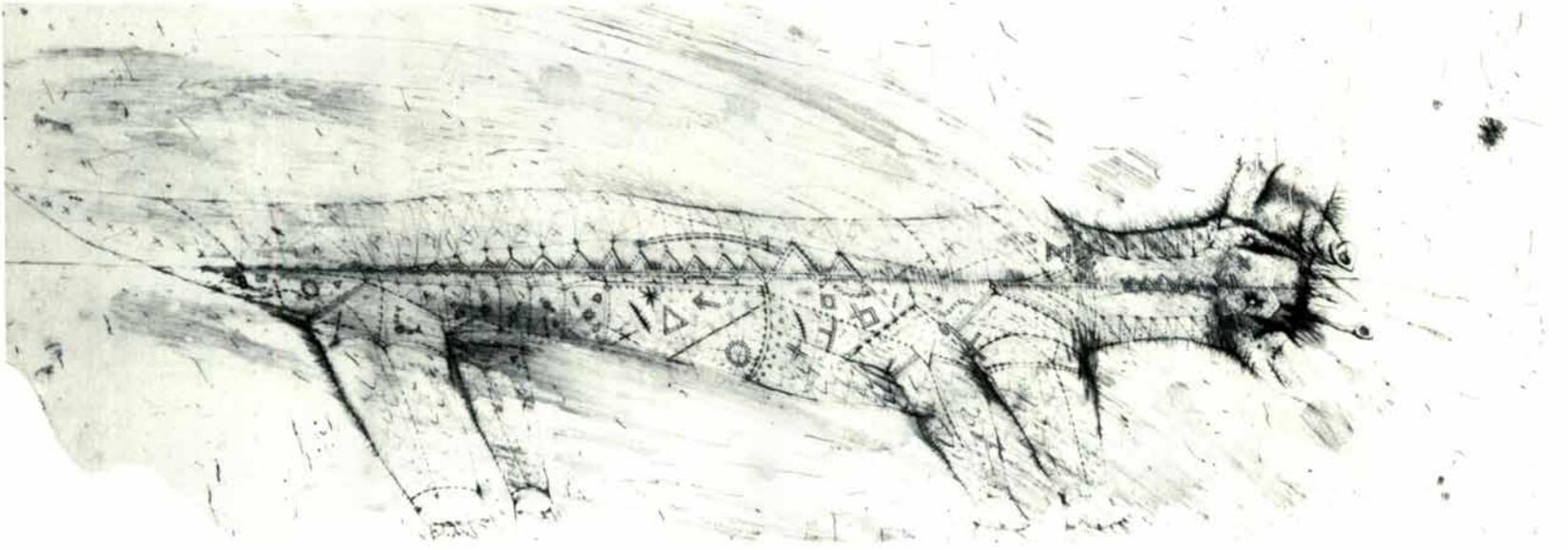
Bibliography.

ISBN 0 642 10472 7

I. Herel, Petr, 1943- — Exhibitions. 2. Artists' books — Czechoslovakia — Exhibitions. 3. Artists' books — Australia — Exhibitions. I. Herel, Petr, 1943- . II. National Library of Australia. III. Title.

709'.2'4

Photographs by Loui Seselja
Typeset by Trade Typesetters Canberra
Printed by Goanna Print, Canberra



In the catalogue that follows, major works are arranged chronologically by date of publication. Each entry for a book includes author and title as they appear on the book, and a translation of the title if it is not in English. The book is described as 'extracts' if it does not contain the full text of the author's original work. Entries for studies and related works follow the entry for each book.

Measurements are in centimetres, height before width.

INTRODUCTION

An acute and imaginative mind, penetrating powers of observation, masterly draughtsmanship and meticulous craftsmanship are always evident in Petr Herel's work. Herel draws fluidly with the finest and lightest of lines in brush and ink, pencil or crayon, so that the lines often seem to merge into the page. His control of the etching needle, rocker and burin, and other printmaking techniques conjures visual magic.

In a period during which many artists have worked on a large scale with broad, expressive gestures, and in which others have looked to social issues for their content, Herel has taken a different path. He works on a small scale, with exact attention to detail, and his subjects invariably arise from personal explorations, although they deal with unchanging human concerns and reflect themes which have perpetually interested artists and writers. Herel's art is rooted in that of the past, in Czech gothic and baroque art; but it also comes from an awareness of more recent developments and his individual response.

Herel's books are a blend of image and text, in which both have integrity and are enhanced by being placed together. His images are never mere illustrations, subordinate to words, bound down to literal translation; they have their own visual intention. At times Herel's images have preceded the text, at other times, he has made them with the knowledge of a selected passage and as variations and visual explorations upon written ideas. Always, the word and image work together as equal partners.

Petr Herel is the only child of Jan Herel, a business manager, and Emilie, nee Mrkvová, a primary school teacher. He was born on 19 May 1943 at Hořice, Czechoslovakia. When he was seven his father died; a year later his mother married Miroslav Bimr, an industrial chemist. Petr went to the local school in Jaroměř, where the family lived, and which had been the home town of the Czech artist, Josef Šíma (1891-1971), before Šíma moved to Paris. Herel began to draw when he was twelve

1 JOSEF HORA. ZPĚV RODNÉ ZEMI (SONG OF THE NATIVE LAND)

Vysoká škola Uměleckoprůmyslová (VŠUP), Prague, 1965

12 pages, 35,3 x 23, with 2 wood engravings, including 1 on cover; loose in paper cover

Edition of 3 copies, signed and numbered by the artist under colophon
Wood engravings and text, in Czech, printed by Jiří Eiselt on letterpress

This book was a second year submission for Hereš's six year degree at VŠUP.

Josef Hora (1891–1945), poet and writer, was a leading personality in Czech cultural life between the wars.

1a STUDY FOR ZPĚV RODNÉ ZEMI, 1965

Pencil 29 x 21

1b STUDY FOR ZPĚV RODNÉ ZEMI, 1965

Pencil 29 x 21

1c STUDY FOR ZPĚV RODNÉ ZEMI, 1965

Pencil 27 x 17,3





2 COMTE DE LAUTRÉAMONT. ZPĚVY MALDOROROVI (SONGS OF MALDOROR): TITLE PAGE

VŠUP, Prague, 1965

Copper engraving on Fabriano paper 24.2 x 16

Edition of 4 copies, signed and numbered by the artist

Engraving printed by the artist; text printed by Jiří Eiselt on letterpress

This title page was a second year submission for Herel's six year degree at VŠUP.

The Comte de Lautréamont (Isidore Ducasse, 1846–70) was an Uruguayan writer of prose poems who lived and died in France. His work was given prominence by the surrealists; *Zpěvy Maldororovy* is a violent and anguished work which inspired illustrations by Salvador Dali.

2a STUDY FOR THE TITLE PAGE OF ZPĚVY MALDOROROVI, 1965
Pen and ink 29.3 x 21

and a little later he commenced clay modelling and plaster casting at a local sculptor's studio. At fourteen he won a place at the School of Fine Arts, Prague, the Czech specialist high school for art, which each year accepted only twenty-two pupils from about five hundred applicants. He attended this school from 1957 to 1961. In addition to the usual subjects, his classes included drawing, lithography, etching, painting, sculpture, typography, lettering and bookbinding. He learnt observational drawing, although students were also encouraged to move away from a reproduction of reality, and to develop their imagination and a personal way of seeing things. After leaving high school Herel worked for a year as a graphic artist in the Museum of Prague and the City of Prague Gallery, designing exhibitions and preparing posters and other exhibition material.

In 1964 Petr won a place in the six year course in the book creation studio of Karel Svoboda at the Vysoká Škola Uměleckoprůmyslová (Prague Academy of Applied Arts). Here he developed his intuition and imagination and was taught to balance freedom of expression with the mastery of technique. Because of Petr's proficiency he was admitted to second year after having completed only three months of the first year course. His student works demonstrate his accomplishments as a draughtsman, and his powers of expression and invention. Most notable are the three books he produced in 1969, his final year: *Zaklínání a vypuzení sedmi ďáblův* (Exorcism of seven devils), which conveys his fascination with the baroque and its imagery, *Pašije Praba MCMLXIX* (Prague passion MCMLXIX), which shows the cycle of Christ's passion, and his book of fifteen aquatints evoking the romantic vision of Novalis, *Fragmenty* (Fragments), which in 1970 was awarded the prize for the most beautiful book produced in Czechoslovakia in that year. Herel's choice of texts reveals his interest in the mystical and fantastical. His selection of writers such as Lautréamont and Novalis, who inspired the surrealists, also indicates the extent to which Herel was already empathetic to this movement.

Stylistically, many ideas which Herel developed in the 1960s, such as the use of one plate gradually modified to express a transition in time and experience, as in *Šebastian ve snu* (Sebastian in dream), are ones which he has continued to explore in works such as *Fragments et grains de pollen* (Fragments and grains of pollen). Similarly, the use of cut-out shapes to mould and develop an abstract image, as in *Fragmenty* (Fragments), can be found in subsequent work. Mischievous creatures, such as those in *Memento mori* and *Zaklínání a vypuzení sedmi ďáblův* (Exorcism of seven devils), recur later in the *Borges sequel*. In their unity of conception, these exotic creatures can be distinguished from the French surrealists' drawings of exquisite corpses; for although they both consist of a playful rearrangement of natural elements, the various parts of each of Herel's figures blend to create fully unified, although highly bizarre, individuals, with voluptuous and erotic presences. Herel's characters are direct descendants of the fantastical sculptures of the Austrian/Czech baroque artist Matyáš Braun (1684–1738), located in the grounds of the Kuks hospice, which fascinated Herel and inspired him to conjure up his own creatures. They also derive from the grotesque dwarfs of the seventeenth century French printmaker Jacques Callot which, like Herel's figures, wear slouched hats and hoods, play musical instruments, and have big bellies and short legs; but while Callot shows the surprising creations of the real world, Herel extends the image to create delightful figures of fantasy.

In 1970 the French government awarded Herel a scholarship to work in France; it enabled him to study printmaking techniques with the Atelier Nourison, and gave him time to develop his art, and to absorb the art heritage around him. Later he returned to Czechoslovakia where he documented a nineteenth century suburb of Prague which was about to be destroyed.

Throughout the 1970s Herel continued to make books such as *Ruka rukavice* (Hand glove), *Myriapodes*, and *Moon-noon and Noemie*, which are individually



3 GEORG TRAKL. ŠEBASTIAN VE SNU (SEBASTIAN IN DREAM)

VŠUP, Prague, 1966

12 pages, 35.2 x 21.3, with 3 mezzotints in sepia, green and grey; loose in paper cover

Edition of 6 copies, signed and numbered by the artist under mezzotints
Mezzotints printed by the artist; text, in Czech, translated from German by Bobuřlav Reynek, printed by Jiří Eiselt on letterpress

This book was a third year submission for Herel's six year degree at VŠUP. The mezzotints are three workings of one plate, gradually modified before each printing to express a progression in time.

Georg Trakl (1887–1914) was an Austrian expressionist poet. He died on the Galacian front during the First World War.

3a STUDY FOR ŠEBASTIAN VE SNU, 1966

Pencil 30.2 x 21.1



4 FJODOR MICHALJOVIČ DOSTOJEVSKÝ. BĚSI (THE POSSESSED):
EXTRACTS

VŠUP, Prague, 1967

24 pages, 42 x 23.7, with 6 lithographs in 2 colours on Maršov paper;
loose in paper cover

Edition of 3 copies, signed and numbered by the artist under lithographs
Lithographs printed by Václav Vejvoda; text, in Czech, translated from
Russian by Vladimír Ryba, printed by Jiří Eiselt on letterpress

Běsi was a fourth year submission for Herel's six year degree at VŠUP.
Fyodor Dostoyevsky (1821-81), Russian prose writer and revolutionary,
was best known for psychologically penetrating novels such as Crime and
punishment (1866), The idiot (1869), The possessed (1872), and The
brothers Karamazov (1880).

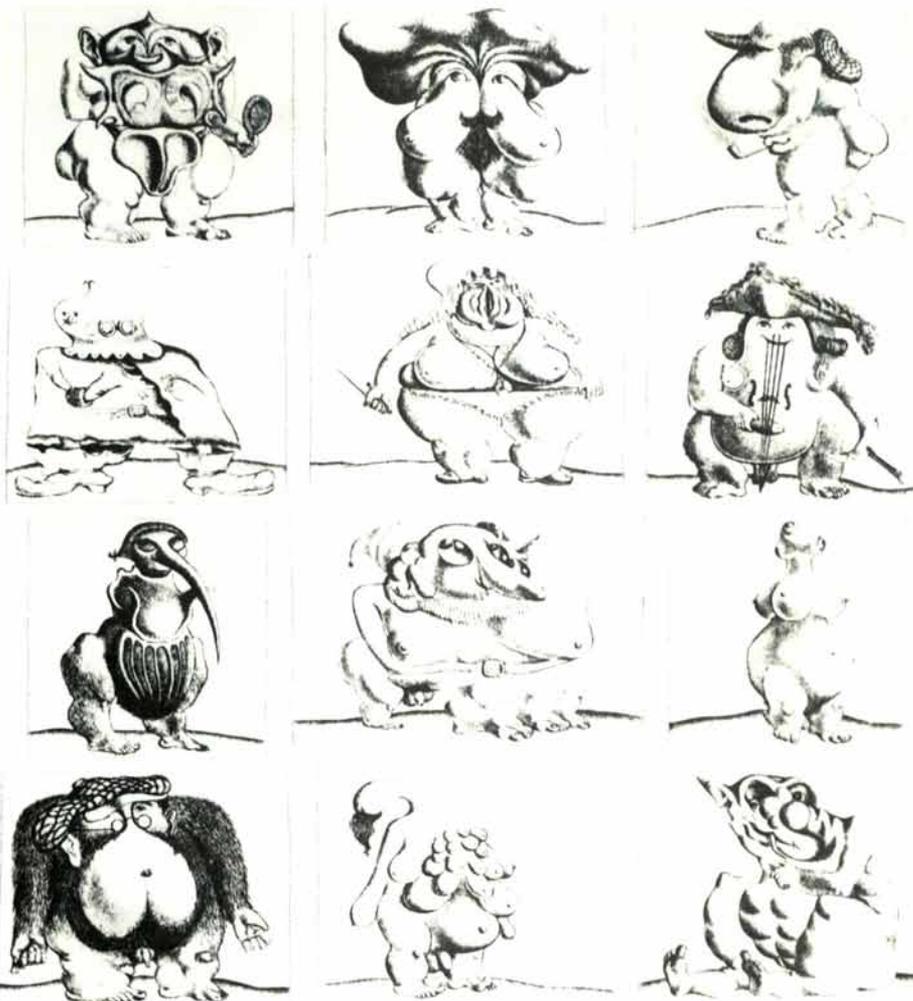
crafted jewels. These are unique and intensely personal works, and although superficially similar to artists' sketchbooks, differ in that they were created with an idea of unity. The images in each book should be seen in relation to each other, rather than as a random collection.

In 1972 Petr married Dorothy Davis, an Australian designer who had been working in Italy and France and whom he had met in Paris. The Czech Government would not allow Dorothy to live in Czechoslovakia unless she surrendered her Australian citizenship and, when she refused to do so, gave her ten days to leave. Dorothy moved to Rome where she made arrangements for Petr to migrate with her to Australia. Before leaving Italy Herel held a successful exhibition of his work at Galleria Il Segno, which included *Běsi* (The possessed), *Memento mori*, and *Fragmenty* (Fragments).

In May 1973, shortly after he arrived in Melbourne, Herel held his first Australian exhibition at the Crossley Gallery. While waiting for his art teaching qualifications to be accepted by the Victorian Department of Education he worked as a commercial photo-engraver. In 1974 he began teaching art at Sandringham Technical School, and the following year was appointed lecturer in drawing and printmaking at Caulfield Institute of Technology. In the 1970s the Print Council of Australia was providing increasing support for printmakers and in 1975 it published an article on Herel's work by Elizabeth Cross in its magazine, *Imprint*.

In 1976 Petr and Dorothy returned to the south of France with their two young daughters, Sophie and Emilie. Petr joined Fondation Maeght, at St Paul de Vence, working on and printing the plates of other artists. The next year he moved to Beaune and lectured part time in printmaking at l'École Nationale des Beaux-Arts de Dijon. There he met Thierry Bouchard, a teacher of typography, who has since played a significant role in his creative life.

Bouchard shares with Herel an appreciation of good materials and classical



4a STUDY FOR THE TITLE PAGE OF BĚSI, 1966
Brush and ink 26.4 x 17.9
Signed with initial and dated '66' lower right

4b STUDY FOR PAGE 7 OF BĚSI, 1966
Brush and ink 24 x 12.2
Signed with initial and dated '66' lower right

5 MEMENTO MORI

VŠUP, Prague, 1968

5 sheets, 43.5 x 34.8, with 5 etchings and 1 engraving; loose in paper cover

Edition of 25 copies, signed and numbered by the artist under etchings, of which 20 copies are on Maršov paper and 5 copies on Zerkall paper
Etchings and engraving printed by the artist

This book was a fifth year submission for Herel's six year degree at VŠUP. The images derive from the baroque and are a response to the fantastic sculptures of the Austrian/Czech sculptor, Matyáš Braun (1684–1738), and the grotesque dwarfs and beggars of the seventeenth century French printmaker Jacques Callot (1592–1635).

5a STUDY FOR MEMENTO MORI, 1967

Pen and ink and wash 18 x 14.6

Inscribed '10' lower centre and 'Jerewan Kouř' lower right

5b STUDY FOR MEMENTO MORI, 1967

Pen and ink and wash 18 x 14.6

Inscribed 'Kikynda' upper right



ONDŘEJ
FRANTIŠEK
JAKUB
DE WALDT

ZAKLÍNÁNÍ
A VYPUZENÍ
SEDMI
ĎÁBLŮV

6 ONDŘEJ FRANTIŠEK JAKUB DE WALDT: ZAKLÍNÁNÍ A VYPUZENÍ
SEDMI ĎÁBLŮV (EXORCISM OF SEVEN DEVILS): EXTRACTS

VŠUP, Prague, 1969

32 pages, 21 x 9, with 7 etchings, on Zerkall paper; loose in paper cover
Edition of 25 copies, signed with initial and numbered by the artist
under etchings

Etchings printed by the artist; text, in Czech, printed by Jiří Eiselt on
letterpress

*This book was a final year submission for Herel's six year degree at
VŠUP.*

*Ondřej de Waldt (1683–1752) was a Czech priest who was famous
for his sermons and his defence of the Czech language.*

7 NOVALIS: FRAGMENTY (FRAGMENTS): EXTRACTS

VŠUP, Prague, 1969

72 pages, 21 x 13.4, with 15 aquatints, on Zerkall paper; loose in paper
cover

Aquatints printed by the artist; text, in Czech, translated from German
by Ivan Slavík, printed by Jiří Eiselt on letterpress

*A final year submission for Herel's six year degree at VŠUP,
Fragmenty was awarded the prize for the most beautiful book in
Czechoslovakia in 1970. The various shapes finally adopted were the
result of explorations using cut-out paper shapes (see 7a–d).*

*Novalis (Friedrich von Hardenberg, 1772–1801) was a German
romantic poet and novelist who inspired the surrealists.*

7a EXPLORATIONS FOR FRAGMENTY, 1969

2 aquatints 11.5 x 10 mounted within cut-out shapes

Signed with initial and dated '69' lower right on mount cover

Inscribed 'Skici k Novalisovi' lower left on mount cover

typography, and a superb ability to blend art with text. Herel's partnership with Bouchard has given him access to typographic facilities and a means of publishing books.

While in Beaune, Herel devoted more time to his own work, which he found rewarding. Books of this period, such as *Moon-noon and Noemie*, which reflect Herel's recurring fascination with moons and stars, also express his feeling of freedom and joyousness. He began work on the *Borges sequel*, commissioned in 1977 but not printed until 1982. For this he adopted a style which, with its

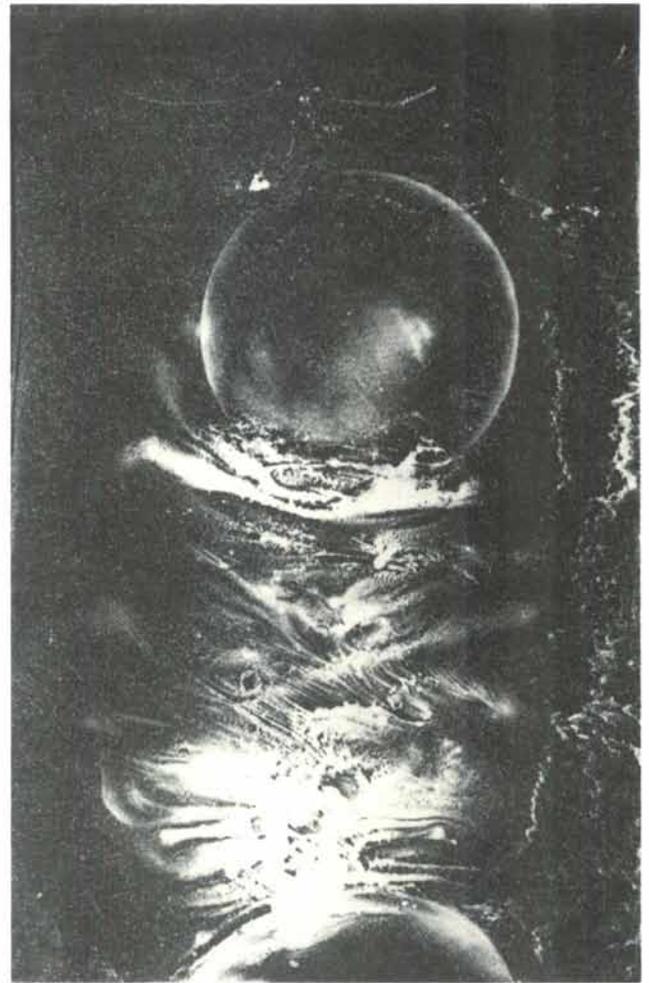
mischievous figures, is a development of *Memento mori* and *Zaklínání a vypuzení sedmi ďáblův* (Exorcism of seven devils), and which suited his response to Borges. The images were a product of the artist's imagination, and the stories were selected to match them.

In 1978 Petr became ill and suffered a loss of speech. His *Carnet d'un malade* (Notebook of an ill person), and *Vivomurata* (Living walls), which include an evocative use of calligraphy, were produced during this period. As a result of his illness, and the completion of his term at l'École Nationale des Beaux-Arts de Dijon, the family moved back to Australia in late 1978. Soon after, Petr was appointed head of the Graphic Investigation Workshop at the School of Art (Canberra Institute for the Arts). There he has developed a course which offers students an opportunity to work in a range of artistic modes — drawing, printmaking, and painting — and with three dimensional work, installations, and books. He encourages students to express their individual personalities in their art, as well as to master technical matters.

During Herel's period at the Canberra School of Art he has worked consistently on his books, producing works such as *Fragments et grains de pollen* (Fragments and grains of pollen), *Nocturnál* (Nocturnes), *La fièvre, et autres contes* (Fever and other stories), and Aristotle's *Recherche de l'essence et définition du lieu* (Study of the essence and definition of place) which are essentially abstract and mystical.

Petr likes to keep in touch with art activities in Europe and in 1985 he returned to France for a year as a visiting lecturer at l'Institut des Arts Visuels, Orléans and l'École Supérieure des Arts Décoratifs, Paris. This visit provided opportunities to work on his own art, and to investigate educational methods and approaches in French art schools.

Petr Herel has left the land of his birth with its tall forests and rich tradition; he has travelled to cosmopolitan cities and now lives in a small modern city on one of



7b *EXPLORATIONS FOR FRAGMENTY, 1969*
Colour aquatint 11.5 x 10 (plate) mounted within cut-out shape, and pencil drawing on mount cover
Signed with initial and dated '69' lower right on mount cover

7c *EXPLORATIONS FOR FRAGMENTY, 1969*
Colour aquatint 11.5 x 10 (plate) mounted within cut-out shape, and pencil drawing on mount cover
Signed with initial and dated '69' lower right on mount cover

7d *EXPLORATIONS FOR FRAGMENTY, 1969*
Aquatint 11.5 x 10 (plate) mounted within cut-out shape, and pencil drawing on mount cover
Signed with initial and dated '69' lower right on mount cover

Colour aquatints 7b, 7c, and 7d were composed by superimposing the two plates printed individually in 7a.



8

8 PAŠIJE PRAHA MCMLXIX: IN MEMORIAM JANA PALACHA (PRAGUE
PASSION MCMLXIX: IN MEMORY OF JAN PALACH)

VŠUP, Prague, 1969

32 pages, 53.3 x 35.5, with 13 lithographs in 2 colours; loose in paper
cover

Edition of 25 copies, signed and numbered by the artist under colophon,
of which 15 copies are on Zerkall paper, with text, and 10 copies on
Maršov paper, without text

Lithographs printed by Václav Vejvoda; text, in Czech, printed by Jiří
Eiselt on letterpress

Pašije Praha MCMLXIX was a final year submission for Herel's six
year degree at VŠUP. The text is taken from St Matthew's Gospel. Jan
Palach was a Czech student who burnt himself to death in January
1969, in protest against the Russian occupation.

8a STUDY FOR PAGE 22 OF PAŠIJE PRAHA, 1968

Pen, brush and ink 30.1 x 21.4

Signed with initial and dated lower right

8b STUDY FOR PAGE 22 OF PAŠIJE PRAHA, 1968

Pen, brush and ink 30.1 x 21.4

Signed with initial and dated lower right

8c STUDY FOR PAGE 22 OF PAŠIJE PRAHA, 1968

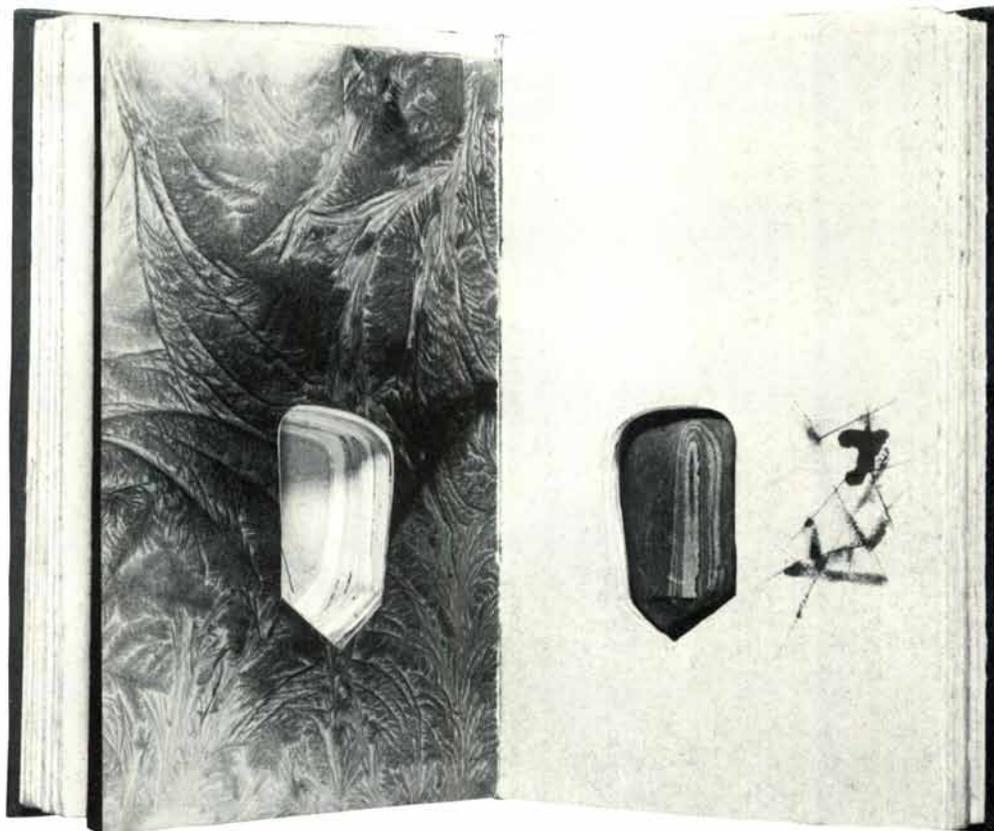
Pen, brush and ink with charcoal 24.4 x 18.2

Signed with initial and dated lower right

8d STUDY FOR PAGE 22 OF PAŠIJE PRAHA, 1968

Pen, brush and ink with charcoal 24.2 x 18.2

Signed with initial and dated lower right



9 ZÁNEBÍ SLOV (BEYOND WORDS), 1970-80

284 pages, 30.3 x 17.2 (irregular), with 283 drawings in pen, brush and ink and coloured inks, oil paint and coloured pencil on blotting paper, with 140 pages with cut-out bole containing stone; bound in paper cover with slipcase

Unique, signed by artist and inscribed with title, description and dedication

The core consists of a stone found near the artist's former home in Bobemia. The images, signs and blotted writings were drawn over a period of ten years and in six cities: Prague, Paris, Rome, Melbourne, Beaune and Canberra. This item and catalogue numbers 10 to 15 were made from a need to create books when the artist did not have access to typographic facilities.

the most ancient of all geological land forms. His art is a reflection of his total experience, things seen, things remembered, and things felt. It never depicts any particular place or person. It derives from his imagination and in many ways is a world of his dreams, but it is a consistent and carefully constructed dreamworld.

A feature of Herel's work is his fascination with walls. Vladimir Holan's *Nokturnál* (Nocturnes) is a collection of poems about walls of spiritual isolation, and Herel's images convey a limitless space marked off by a grid. His four etchings for Aristotle's *Recherche de l'essence et définition de lieu* (Study of the essence and definition of place), which were inspired by German gothic paradise gardens, show walled, or fenced-in, heavens. The shapes of the fences are the triangle, square, circle, and Stephen's cross, forms which recur in Herel's imagery, and in this context mark the boundary between order and chaos. In *Fenêtres la nuit vient* (Windows night is coming), he uses a window-like form to delineate the outside and inside worlds. Here the windows suggest a screen between the external physical reality and internal mental existence. Herel uses two states of one wood block to suggest the two realities of day and night: day a sharper reality under bright light, revealing the cobwebs; and night a softer, more diffused and cosy reality.



10 RUKA RUKAVICE (HAND GLOVE), 1972

16 pages, 17.4 x 10, with 8 drawings in brush and ink with collage; loose in paper cover, with collage

Unique, signed and dated by the artist and inscribed with dedication

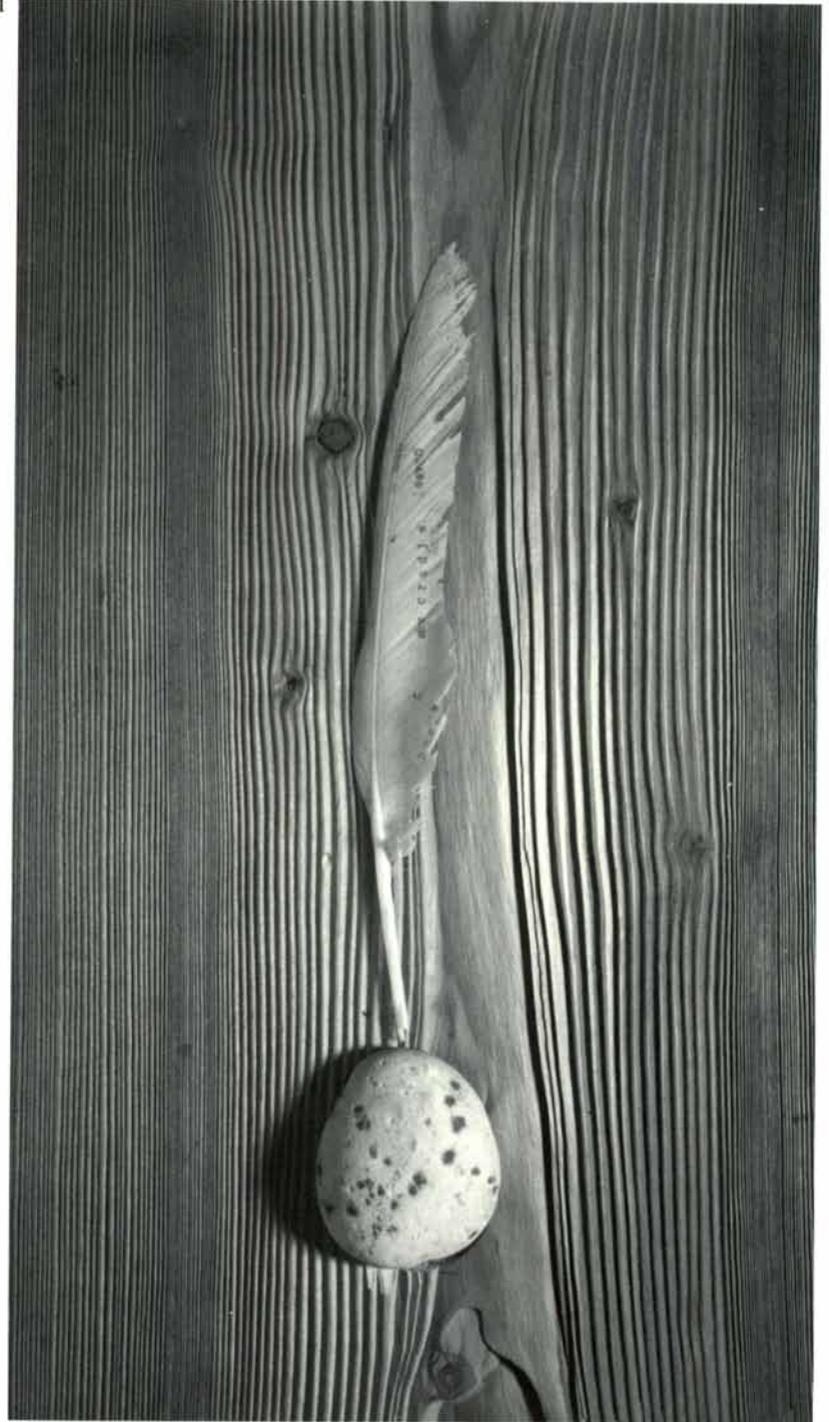
Herel explores the ambiguity of hands and gloves and transforms them into independent beings

Herel has a persistent interest in stones, wood, and material from the earth. In the *Pašije Praba MCMLXIX* (Prague passion MCMLXIX) of his student years, Christ is shown emerging from between two large rocks. In *Zànebi slov* (Beyond words), the core of the book is a stone which came from near his home in Bohemia. In *Fragments et grains de pollen* (Fragments and grains of pollen), he created a hole in the book; behind it lies a metal plate suggesting a meteorite resting after slowly moving through the space of the book and burning out. In response to John Donne's reflections on passing life in *Hymne to God my God, in my sickness*, Herel portrayed a tombstone-like Old Testament tablet with ten crosses representing the ten commandments, and a map stretching over it. By grafting a segment of a map of outback Australia onto this ancient stone, Herel fused the old land form with the ancient lore, and created a map for spiritual journeys.

Herel's works can be responded to directly, without the intervention of words. Insofar as he creates a new universe, he depicts a world without words. The titles of many of his books are poetic sound-words, with no specific meaning, but which resonate and create a mood: *Sky cradle*, *Myriapodes*, *Moon-noon and Noemie*, *Moon-steamer*, and *Moon-bow*. One book Herel has called *Zànebi slov* (Beyond words); in this and in *Carnet d'un malade* (Notebook of an ill person) and *Borges sequel*, he uses scribbles which give the appearance of words and sentences but which are gestures. In most of his work there is an element of the mysterious and unfathomable.

Herel has held individual exhibitions regularly from 1971 in Paris, Rome, Melbourne, Canberra, Sydney, Brisbane and Beaune. He has also participated in group shows in Australia and Europe and has been awarded the Georges Drawing Prize (1976, 1979), the Hamilton Invitation Award (1980), and the Warrnambool Art Prize (1980, 1983). His exhibitions have been received with respect and admiration. Most critics have agreed that he has a consistently expert touch, and that he has a 'gentleness of line and sureness of anatomy' and dazzling invention. David Spode, in a review of Herel's 1983 Sydney exhibition, aptly observed that it was 'work with real content allied to confident technique, drawing on the past with confidence to make something new'. Some critics have been slightly overwhelmed by the content of Herel's work, claiming to be shocked or disturbed by it. It is hardly surprising, given the original nature of Herel's work, that it should startle; and the shock of the new is no new thing in the world of art.

Although this exhibition concentrates on Herel's books, it includes examples of all his work and thereby charts his artistic development. In integrating related drawings and prints with his books, created from a range of materials, this show reflects the breadth of his work. Most of all it demonstrates Herel's boundless imaginative resources.



11 SKY CRADLE, 1972-83

Feather and stone in larch wood box and cover 48.4 x 26.8 Unique

Sky cradle is a personal exploration of materials not usually associated with books, viewed in a book context. The wood comes from a wooden funnel in a flour mill in Czechoslovakia and the carving on the cover is the result of flour running through the funnel over a long period.

MYRIAPODES



12 MYRIAPODES, 1973-77

24 pages, 30 x 17.6, with 8 drawings in brush and pen with black and brown ink, with 6 letterpress inscriptions; loose in paper cover
Unique, signed by the artist and inscribed with dedication

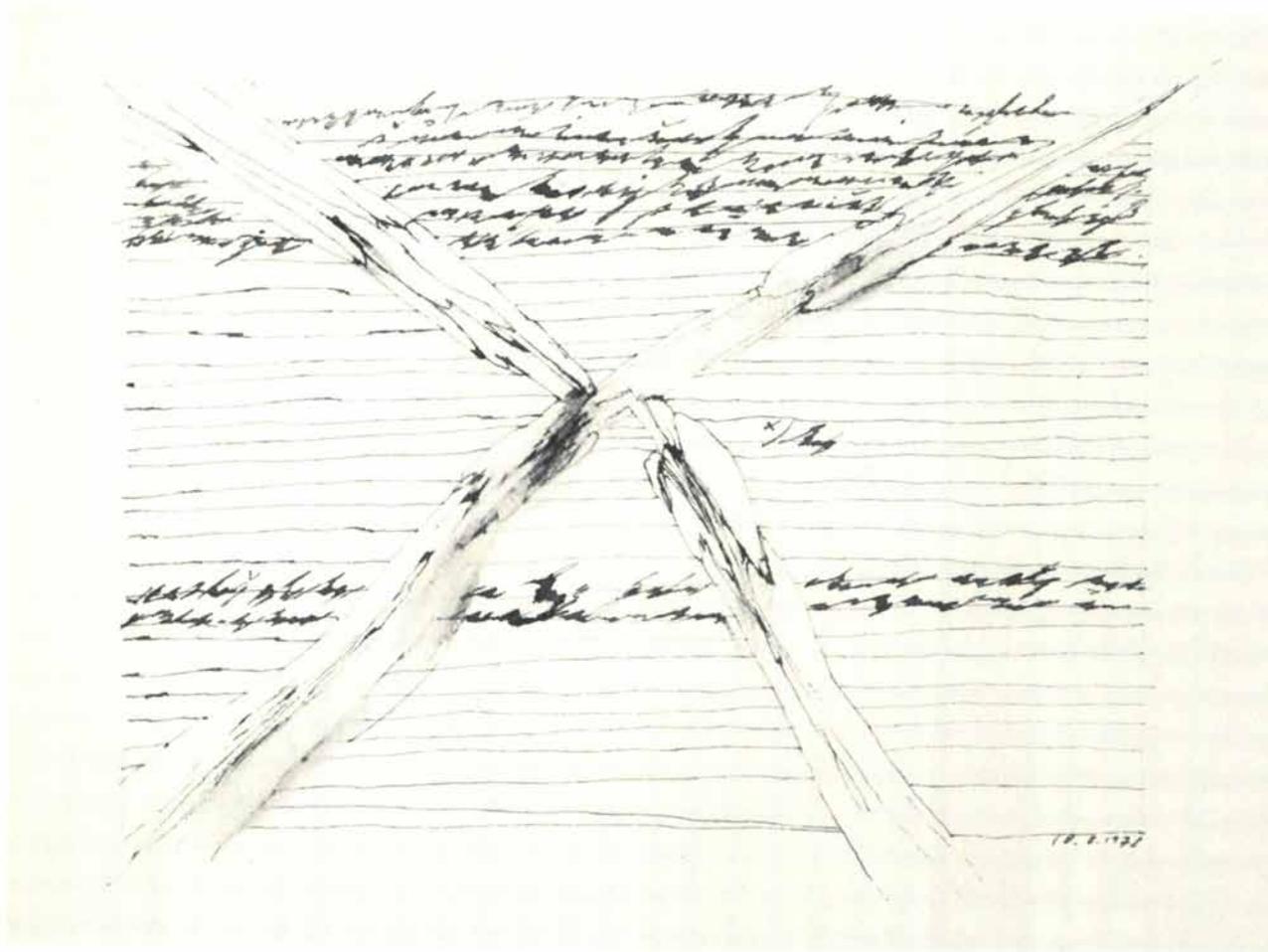


13 MOON-NOON AND NOEMIE, 1977-78

40 pages, 34 x 25.7 (irregular), with 21 drawings in brush and pen with ink, loose in paper cover with slipcase

Unique, signed by the artist and inscribed with title and description

The last drawing in Moon-noon and Noemie was used as the basis for the engraving in Une charogne (cat. 19).



14 CARNET D'UN MALADE (NOTEBOOK OF AN ILL PERSON), 1978

44 pages, 18.5 x 26.5, with 24 drawings and imaginary text in pen and blue ink, loose in paper cover

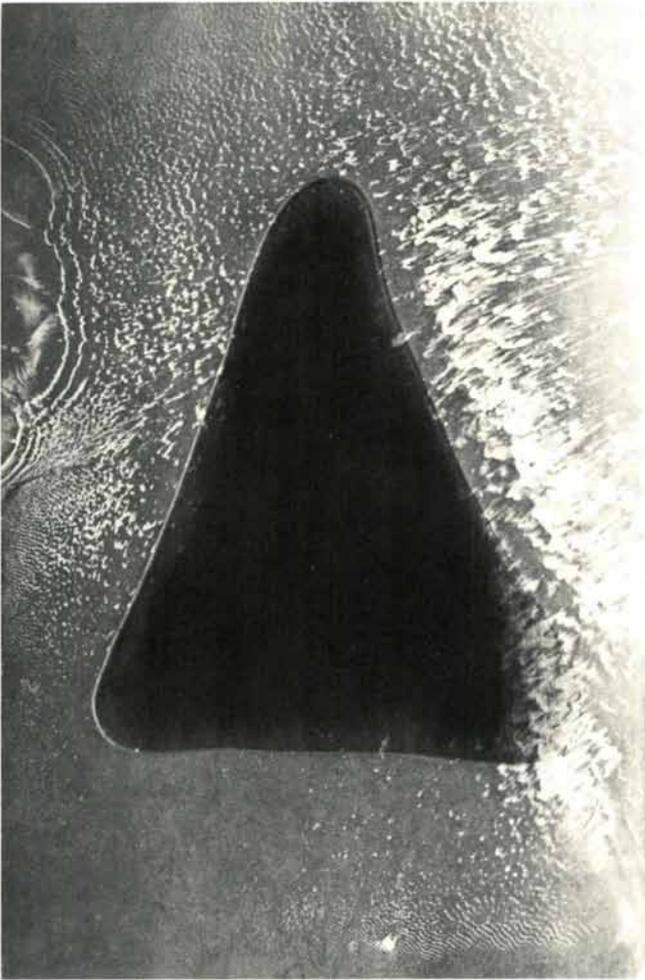
Unique, signed by the artist and inscribed with dedication



15 VIVOMURATA (LIVING WALLS), 1978

40 pages, 30 x 21.8, with 25 drawings in pen and blue and black ink;
loose in paper cover

Unique, signed by the artist and inscribed with dedication



FRAGMENTS ET GRAINS
DE POLLEN DE NOVALIS.
AQUATINTES & MANIÈRES
NOIRES DE PETR. HEREL.
A LOSNE, CHEZ THIERRY
BOUCHARD. MCMLXXX.

16 NOVALIS. FRAGMENTS ET GRAINS DE POLLEN (FRAGMENTS AND GRAINS OF POLLEN): EXTRACTS

Thierry Bouchard, Losne, 1980

32 pages, 29 x 19, with 6 aquatints in blue and 6 mezzotints, on Zerkall paper, with copper plate; loose in paper cover and jacket in slipcase

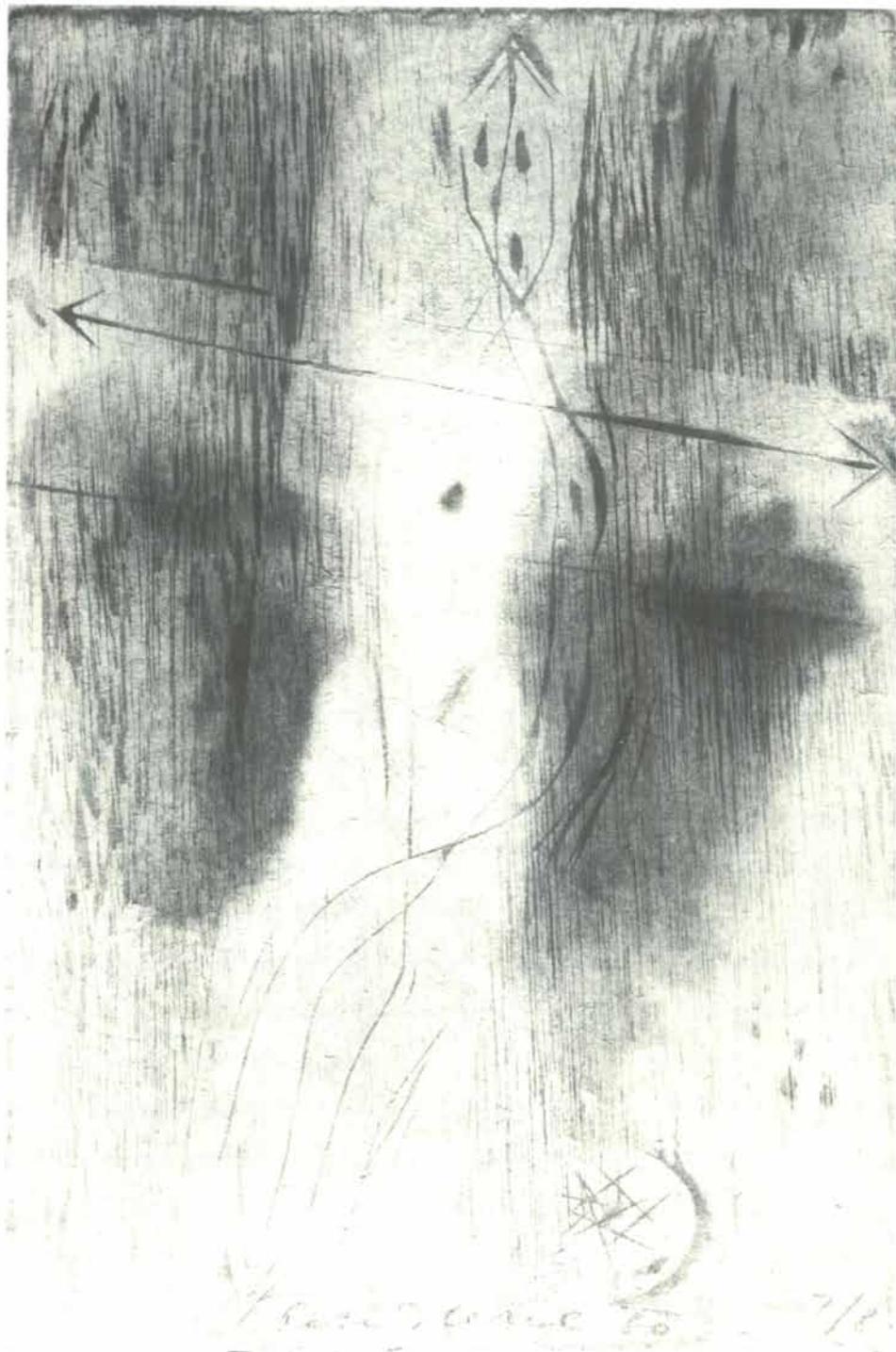
Edition of 28 copies, signed and numbered by the artist under colophon, of which 6 copies contain 1 cancelled aquatint plate and its print after cancellation

Aquatints and mezzotints printed by the artist; text, in French, translated from German by Maurice Maeterlinck, printed by Thierry Bouchard on letterpress

The mezzotints are printed from one plate, which has been gradually cut down and burnished before each state to signify the burning out of a meteorite during movement in space. The copper plate at the end of the book is intended to suggest the meteorite resting after having burnt its way through the book. The mezzotints are printed on the verso of the aquatints with the plate mark showing through, so as to create the sense of a transparent image hovering in space.

Novalis (Friederich von Hardenberg, 1772–1801) was a German romantic poet and novelist.

Collection: Australian National Gallery, Canberra; National Gallery of Victoria, Melbourne; National Library of Australia, Canberra; Queensland State Library, Brisbane



17 JAN ZAHRADNÍČEK. SCHODY LÉTA (STEPS OF SUMMER)

Petr Herel, Canberra, 1980

42 pages, 24 x 16, with 7 woodcuts, on hand-tinted Kozo paper; loose sheets in paper cover

Edition of 8 copies, signed and numbered by the artist on image

Woodcuts printed by the artist

Jan Zahradníček (1905–60) was one of the major Czech religious poets between the wars. He was imprisoned by the Communist regime from 1951.

17a JAN ZAHRADNÍČEK. THE SIGN OF POWER AND OTHER POEMS

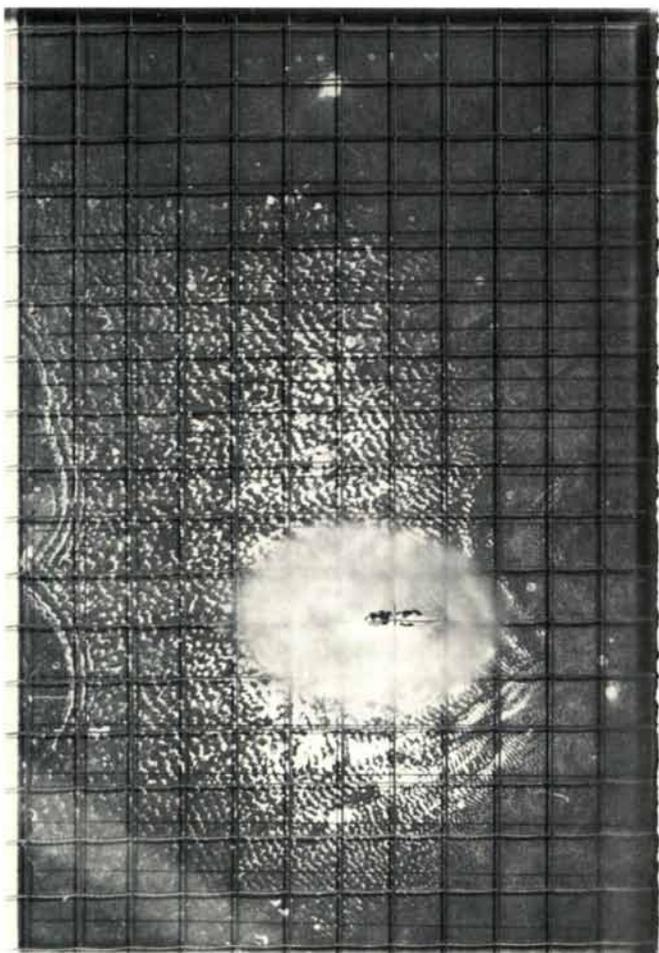
Thomas Bourke, Melbourne, 1980

64 pages, 21 x 14, with 7 photomechanical colour reproductions of 7 woodcuts of Schody léta (Steps of summer); bound in bard cover

Edition of 2000 copies

Colour reproductions and text, in English, translated from Czech by Thomas Bourke and Josef Horný; printed by Abaris Printing, Melbourne, on offset press

Collection: National Library of Australia, Canberra



Vladimír Holan
1905-1980

18 VLADIMÍR HOLAN. NOKTURNÁL (NOCTURNES): EXTRACTS

Petr Heřel, Canberra, 1980

20 pages, 26 x 18, with 5 aquatints, on Zerkall paper, with text
handwritten by artist on plates, and with a sheet of sand-blasted glass;
loose in embossed paper cover

Edition of 5 copies, signed and numbered by the artist under colophon
Aquatints and text, in Czech, printed by the artist

Vladimír Holan (1905-80) was a leading Czech poet between the wars, and an unrivalled Czech translator of the work of Rainer Maria Rilke, Pierre Jean Jouve, and others. These five poems about walls of spiritual isolation are selected from Holan's *Zdi* (Walls), a collection of poems on the theme of walls.



19 CHARLES BAUDELAIRE. UNE CHAROGNE = MRCHA (CARRION)

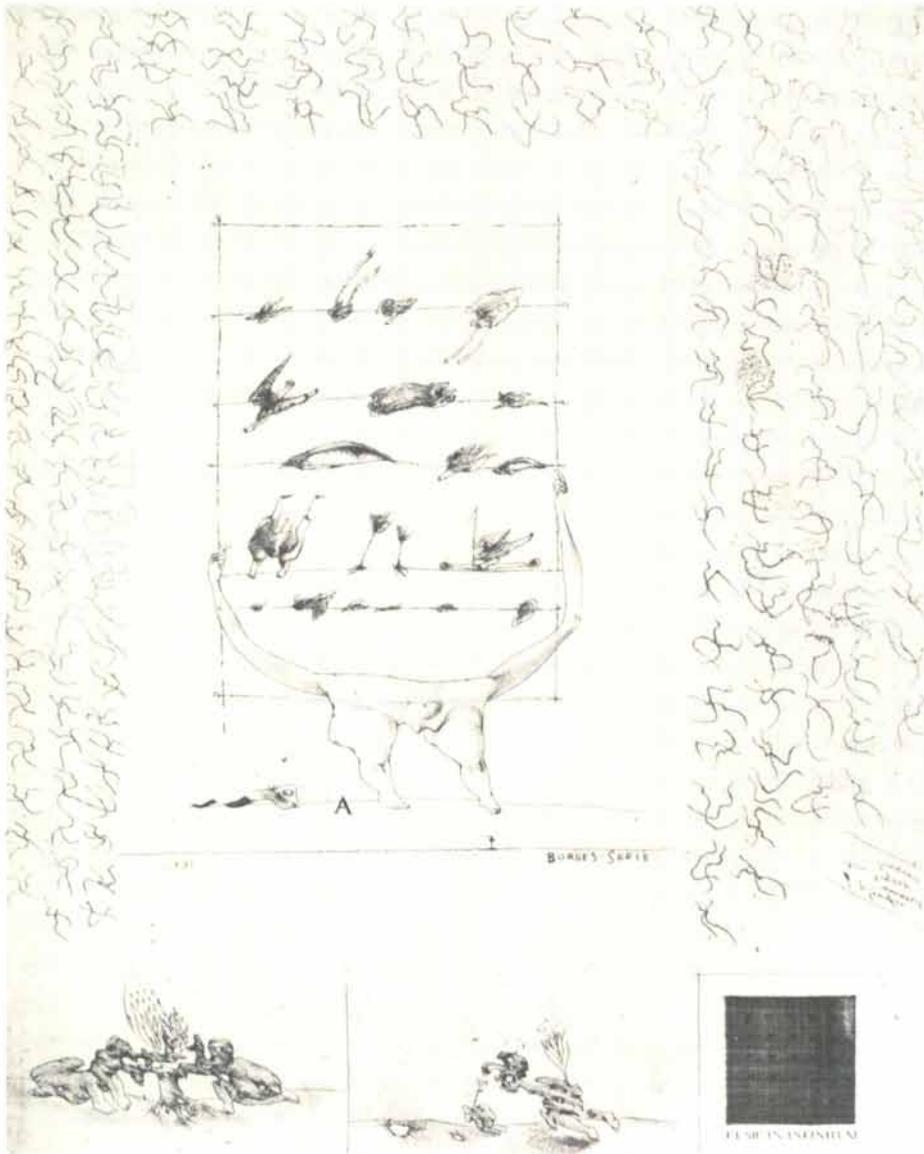
Petr Herel, Canberra, 1981

40 pages, 35.5 x 27.5, with 8 copper engravings, on Kozo paper, loose in paper cover

Edition of 8 copies, signed, dated and numbered by the artist on the image and signed and dated under colophon, of which 2 copies with handwritten text in French and Czech and 6 copies without text
Engravings printed by Dianne Fogwell, Studio 1, Canberra

These engravings are based on the last drawing in Moon-noon and Noemie (cat. 13).

Charles Baudelaire (1821–67) was a French poet and critic. His *Les fleurs du mal* (*The flowers of evil*) of 1857, from which this poem comes, scandalised the reading public at the time and achieved great popularity with the avant-garde. Herel has included seven different translations into Czech of *Une charogne*, made over one hundred years (1877–1977).



20 BORGES SEQUEL

Rudy Komon Art Gallery, Sydney, 1982

8 pages and 10 sheets, 52 x 38.5, with 10 etchings, on Arches paper; loose in paper cover

Edition of 60 copies, signed and numbered by the artist under etchings and under colophon, of which 5 are hors commerce

Plates etched by the artist, 1977, and etchings printed by Robert Dutrou, Atelier Morsang, Paris, 1982

These plates were etched in 1977 for a proposed limited edition book with three short stories by Borges: 'Tlön, Uqbar, Orbis Tertius', 'Approach to Almotasim', and 'Mystery of Herbert Quinn'. The 1977 project was abandoned and the plates were finally printed as Borges sequel in 1982.

Jorge Luis Borges (1899–1986) was an Argentinian poet and short story writer. Many of his stories are concerned with the relationship of fiction and truth, and are dreamlike in their endlessly reflected facets of reality.

Collection: National Library of Australia, Canberra

20a STUDY FOR BORGES SEQUEL, c 1968

Brush and ink 40.2 x 30.1

20b STUDY FOR BORGES SEQUEL, 1970

Brush and ink 18 x 23.7

Signed with initial and dated '70' lower right

Inscribed with artist's metaphorical remarks

20c STUDY FOR BORGES SEQUEL, 1976

Pen and ink with pencil 28.8 x 20.8

Signed by artist and dated '76' lower right

20d NOTEBOOK CONTAINING STUDIES FOR BORGES SEQUEL, 1976–77

74 pages, 22 x 17, with drawings in pen and ink, black and blue ball point pen and pencil



21 MOON-STEAMER

Petr Herel, Canberra, 1982

*6 sheets, 78 x 53.3, with 5 colour etchings with aquatint, and embossed inkless frontispiece, on Habnemun paper; loose in cloth cover
Edition of 5 copies, signed and numbered by the artist under frontispiece and under etchings*

Etchings printed by Dianne Fogwell, Studio 1, Canberra

These aquatints are developed from a group of drawings exploring similar ideas.

21a STUDY FOR MOON-STEAMER, 1981

*Brush and ink on Japanese paper on Habnemun paper 20.4 x 17.5
Signed by artist and dated '81' lower right*

21b STUDY FOR MOON-STEAMER, 1981

*Brush and ink on Japanese paper on Habnemun paper 25.8 x 20
Signed by artist and dated '81' lower right*

21c STUDY FOR MOON-STEAMER, 1981

*Pencil with chinese white on lined paper 24.3 x 16.7
Signed by artist and dated '81' lower centre*



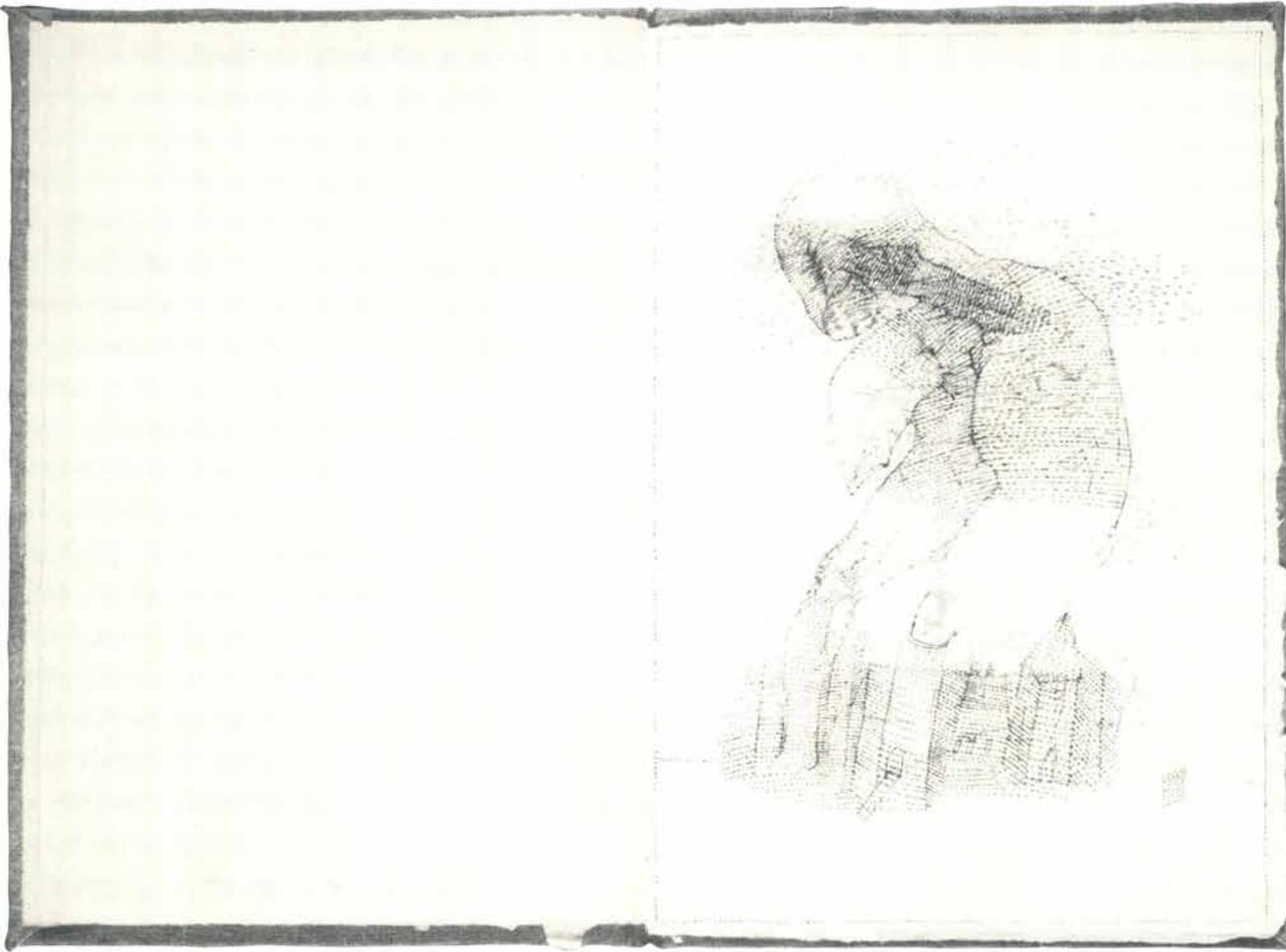
22 MOON-BOW

Petr Herel, Canberra, 1982

*6 sheets, 78 x 53.3, with 5 colour etchings with aquatint, and embossed inkless frontispiece, on Habnemun paper, with 1 cancelled plate and its proof; loose in cloth cover
Edition of 10 copies, signed and numbered by the artist under frontispiece and under etching*

Etchings printed by Deborah Perrow, Canberra School of Art

Each print is from two plates; this enables every copy to contain one cancelled plate.



23 [CAHIERS] (BOOKS), 1985-88

4 books in one slipcase
Each 28 pages, 26 x 18; each bound in cloth cover

(i) Antonin Artaud. Fragments from a diary in hell
20 drawings in pen, brush and ink on Barcham Green paper
Text in English, translated from French by Victor Corti; handwritten
Unique

Antonin Artaud (1896-1948) was a French actor, director and dramatic theorist, active in the surrealist movement and theatre of the absurd.

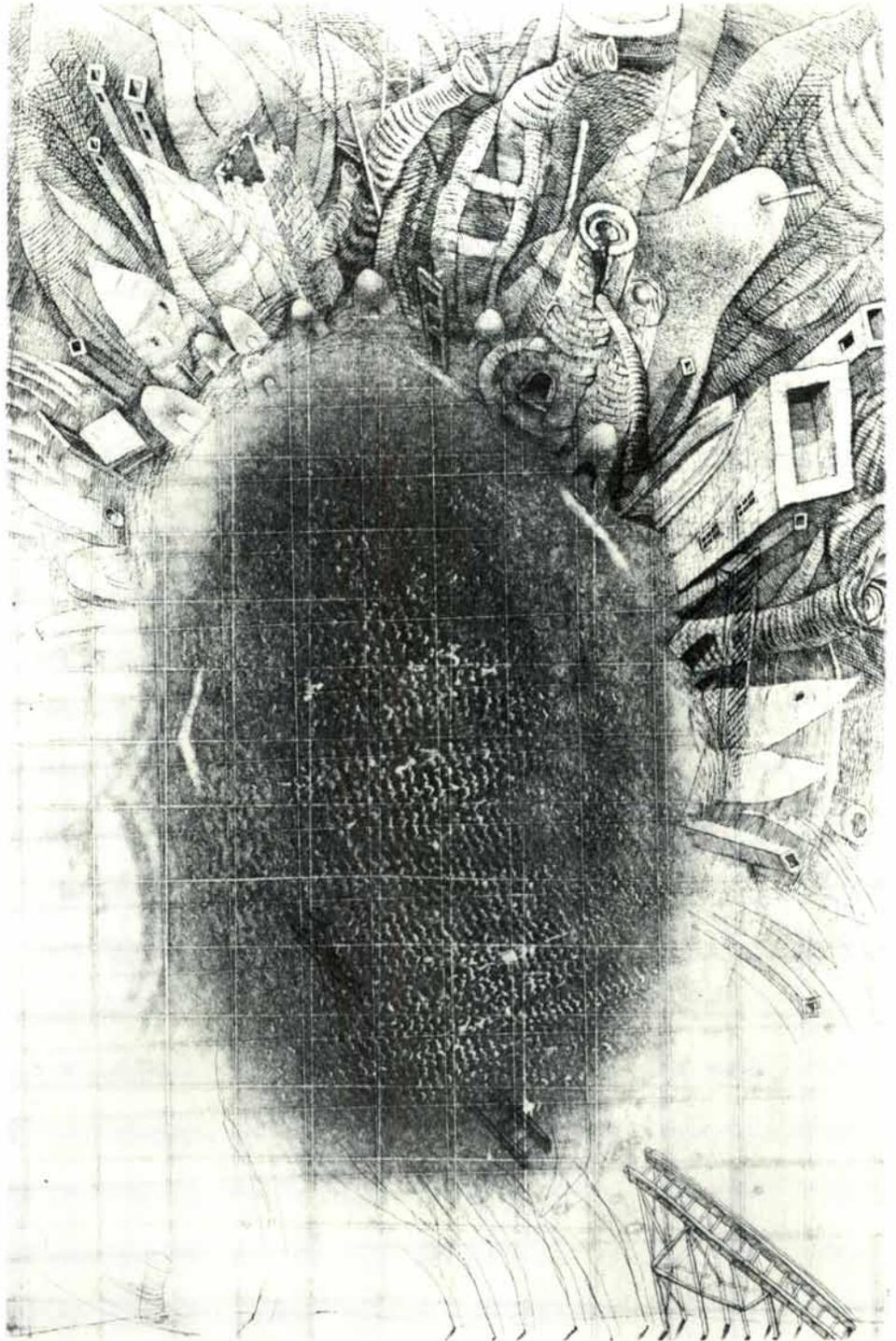
(ii) Mimes
20 drawings in pen, brush and ink on Barcham Green paper
Unique

(iii) Arthur Rimbaud. Třešteni II (Delerium II)
10 drawings in pen, brush and ink on Barcham Green paper
Text in Czech, translated from French by Vítězslav Nezval; handwritten
Unique

Arthur Rimbaud (1854-91) was a French poet whose quest for unknown realities was much admired by the surrealists.

(iv) Auguste Rodin. Last testament: excavation in the sky: extracts
20 drawings in pen, brush and ink with watercolour on Barcham Green paper
Text in English, translated from French by Elizabeth Chase Geissbuhler; handwritten
Unique, signed and dated '1985' by the artist

Auguste Rodin (1840-1917) was the most celebrated sculptor of the late nineteenth century.



24 CHARLES NODIER. LA FIÈVRE, ET AUTRES CONTES (FEVER AND OTHER STORIES)

L'Homme au Sable, Thierry Bouchard, Losne, 1986
48 pages, 28.5 x 39.7, with 6 etchings in blue ink, on Rives paper; loose in paper cover and slipcase

Edition of 120 copies, signed by the artist under plate and colophon and numbered under colophon, of which 15 copies contain a loose set of 6 numbered etchings from the standard set, together with 1 additional etching not in the standard set

Etchings printed by Pierre Lallier, l'Atelier Georges Leblanc, Paris; text, in French, printed by Thierry Bouchard on letterpress

Some plates were first used for Vladimír Holan's *Nokturnál* (cat. 18), and reworked deliberately to extend the earlier images in new directions. The images also relate to Herel's imaginary landscape etchings of 1985 (see cat. 24a).

Charles Nodier (1780–1844) was a forerunner of the romantic movement in France. He became an exceptional figure in the development of nineteenth century French poetry.

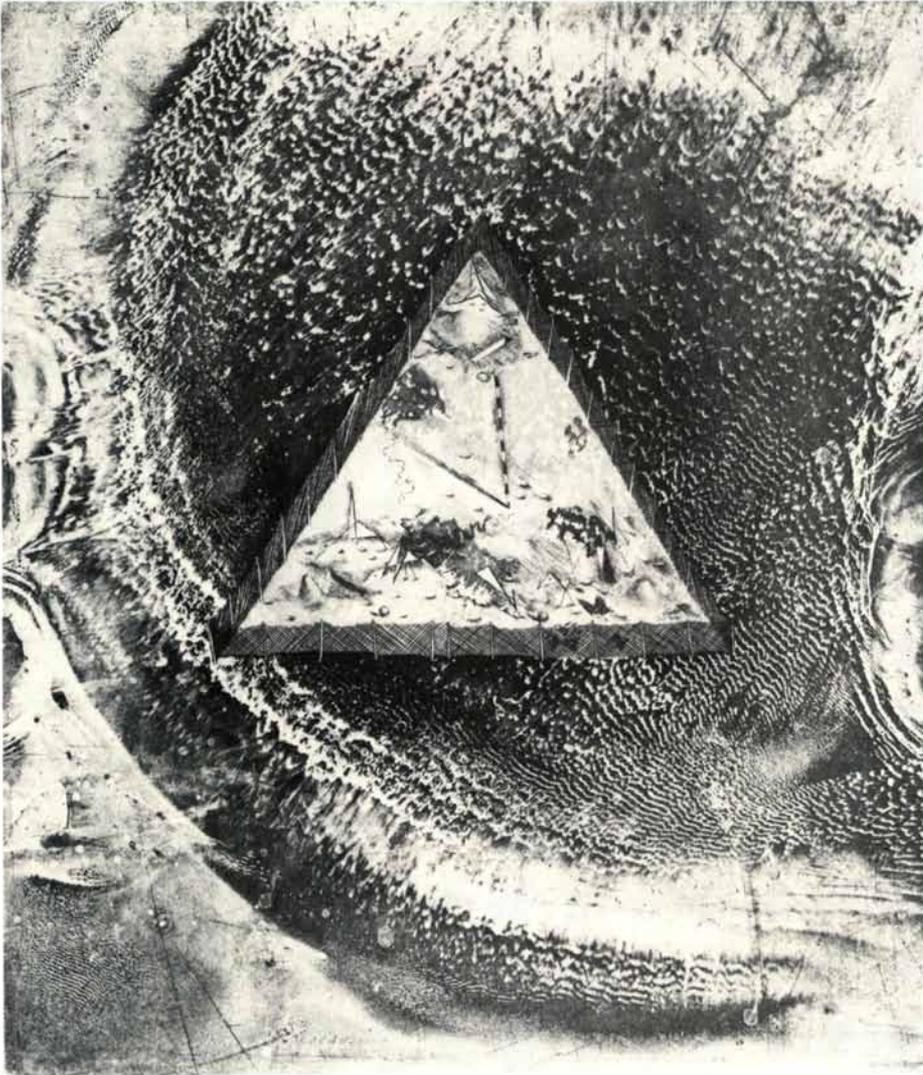
Collection: National Library of Australia, Canberra.

24a CEPHAS, 1985

Etching 63.5 x 47.5

Inscribed with title in reverse in plate

Signed by artist and dated '85' lower right, and inscribed 'A.P.' lower left, below plate



25 ARISTOTE = ARISTOTELES. 4,IV LIVRE DE LA PHYSIQUE.
RECHERCHE DE L'ESSENCE ET DÉFINITION DU LIEU ([PART] 4,
[BOOK] IV, PHYSICS. STUDY OF THE ESSENCE AND DEFINITION OF
PLACE). EXTRACTS

Labyrinth Press, Thierry Bouchard and Petr Herel, Losne and
Canberra, 1986

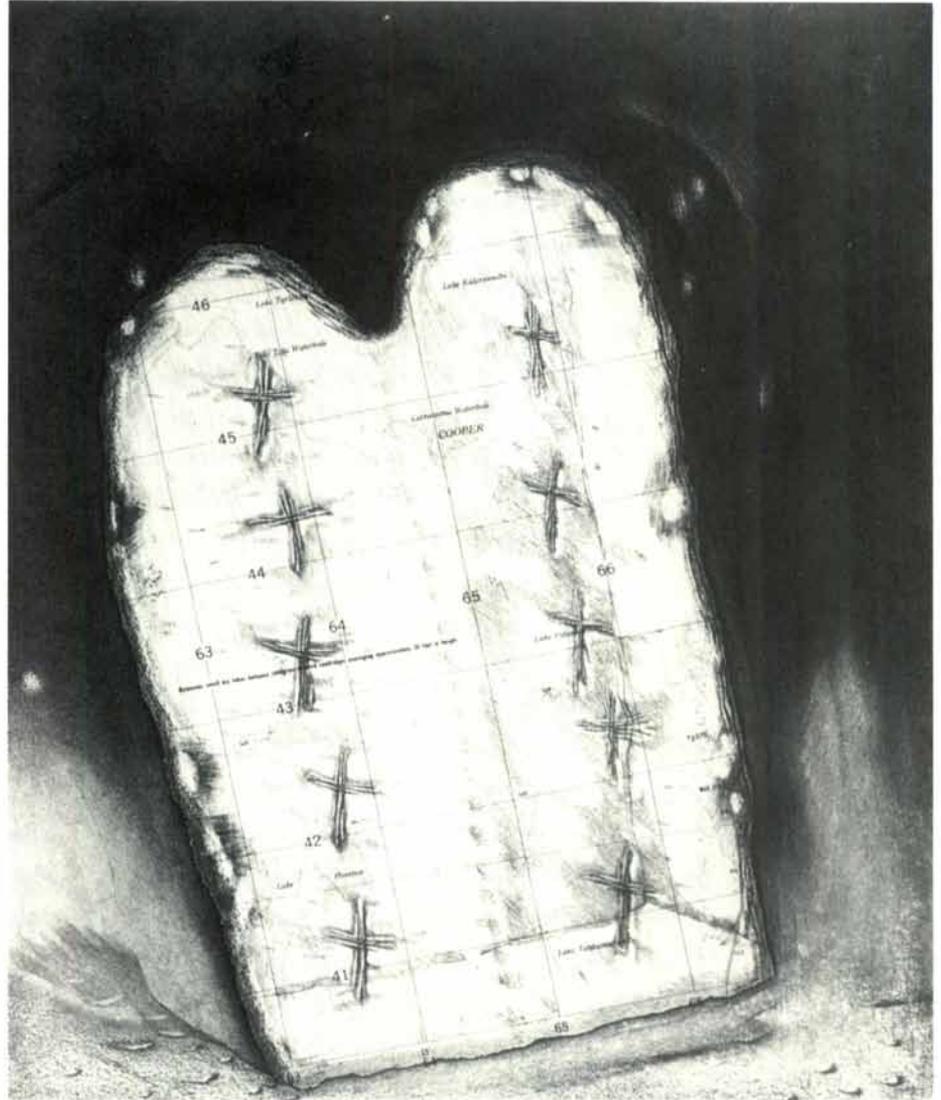
32 pages, 40 x 33.5, with 4 etchings in green ink, on Rives paper, and
4 embossed forms; loose in paper cover with inkless embossed labyrinth
Edition of 25 copies, signed and numbered by the artist under the
plate and colophon

Etchings printed by Pierre Lallier, l'Atelier Georges Leblanc, Paris,
1986; text, in Greek and French, French text translated from Greek by
Henri Carteron, printed by Thierry Bouchard on letterpress

These four etchings were done in 1979 and called Heaven of triangle, Heaven of square, Heaven of circle, and Heaven of Stephen's cross. They were inspired by German gothic representations of paradise gardens. When the publisher selected the text to match the plates, the artist discovered another dimension to his prints.

Aristotle (384–322 BC) was a Greek philosopher whose ethical, metaphysical, and scientific works shaped the subject matter of education from the thirteenth to the seventeenth centuries. His account of space in the Physics deals with the delineation of order against chaos.

Collection: National Library of Australia, Canberra



26 JOHN DONNE. HYMNE TO GOD MY GOD, IN MY SICKNESSE =
HYMNE À DIEU MON DIEU, DU FOND DE MA MALADIE

*Labyrinth Press, Thierry Bouchard and Petr Herel, Losne and
Canberra, 1986*

*16 pages, 38.5 × 35.5, with colour aquatint, on Arches paper, and
appliquéd segment of map; loose in Moulin de Fleurac paper cover,
with fragment of map*

*Edition of 22 copies, signed and numbered by the artist under plate
and colophon*

*Aquatint printed by Pierre Lallier, l'Atelier Georges Leblanc, Paris,
1986; text, in English and French, French text translated from the
English by Thierry Bouchard, printed by Thierry Bouchard on
letterpress*

*The print was made before the text was selected and is based on the
idea of an Old Testament tablet with ten crosses.*

*John Donne (1572–1631) was a celebrated English preacher and
poet. This poem is one which has meant much to the artist over many
years.*

Collection: National Library of Australia, Canberra



27 RENÉ DAUMAL. LA PEAU DU FANTÔME = PHANTOM SKIN

Labyrinth Press, Thierry Bouchard and Petr Herel, Losne and Canberra, 1987

4-folded sheet and 4 pages, 20.5 x 15, with hand-coloured etching on calf gut stretched over 4-folded sheet, loose in 4-folded sheet with Moulin de Fleurac paper cover with embossed labyrinth

*Edition of 28 copies, signed by the artist under colophon
Etching printed by the artist; text, in French and English, English text translated from French by Dorothy Catherine Herel, printed by Thierry Bouchard on letterpress*

René Daumal (1908–44) was a French poet and writer on philosophy and religion. He was concerned with finding an alternative to surrealism by retaining a freedom which the surrealists lost.

Collection: National Library of Australia, Canberra



28 PASCAL COMMÈRE. UN POÈME PARFOIS SON OMBRE . . .
(A POEM SOMETIMES ITS SHADOW . . .)

Thierry Bouchard, Losne, 1987

36 pages, 19 x 10, with 2 unique hand-tinted woodcuts and 1 unique hand-tinted counterproof, on cream Kozo paper, with insert of 6 pages with 1 wood-engraving and 1 drawing, on white Kozo paper, each with unique carved bark; loose in Arches paper cover and with wooden tablets

Edition of 7 copies, signed with initials by the artist under image and in full by the artist and poet under colophon

Woodcuts printed by the artist, wood-engraving printed by Thierry Bouchard; text, in French, printed by Thierry Bouchard on letterpress

The woodcuts are carved on the obverse and reverse of one piece of bark. Each of the seven prints in the edition is from a separate bark. One side of the bark suggests a joyous image of a flower crown, the other a less joyous crowned skull.

Pascal Commère (b. 1951) is a contemporary French poet and novelist. The poet wrote the text after the images were completed.

28a PASCAL COMMÈRE. UN POÈME PARFOIS SON OMBRE . . .
(A POEM SOMETIMES ITS SHADOW . . .)

Thierry Bouchard, Losne, 1987

24 pages, 19 x 10, with 1 wood-engraving, on vergé ivoire paper; bound in Arches paper cover

Edition of 70 copies, signed by the artist and poet under colophon
Wood-engraving printed by Thierry Bouchard; text, in French, printed by Thierry Bouchard on letterpress

This wood-engraving embodies both the flower crown and the crowned skull, the two superimposed.



29 PASCAL COMMÈRE. FENÊTRES LA NUIT VIENT (WINDOWS NIGHT IS COMING)

Editions Folle Avoine, Romillé, 1987

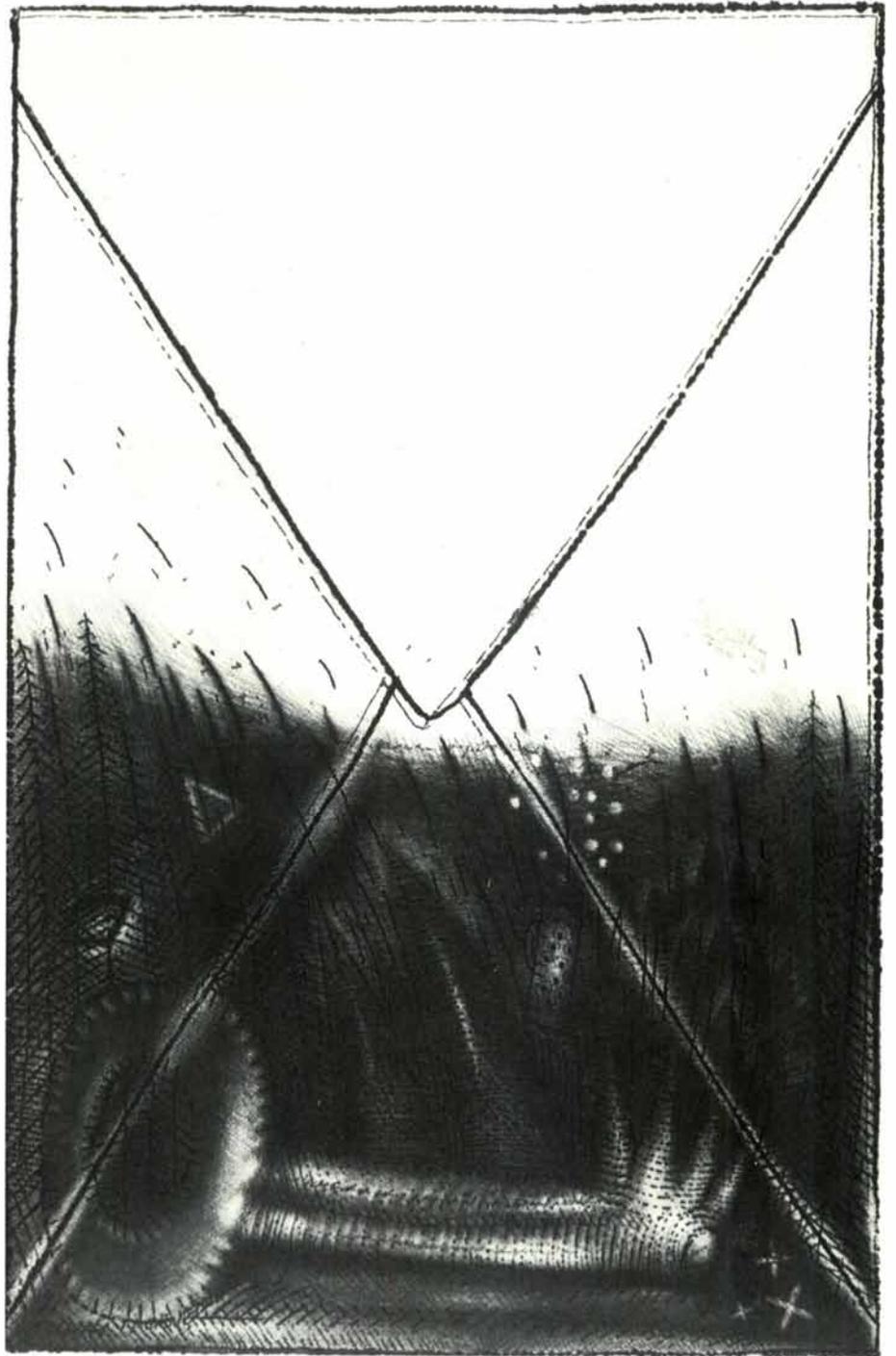
72 pages, 20 x 19, with 2 wood-engravings

Edition of 470 copies, of which 20 copies on pur fil de Lana paper, loose in paper cover, with additional copy of 1st wood-engraving, signed and numbered by the artist and with an individual inscription by the author; and 450 copies on velin de Lana paper, bound in pur fil de Lana paper cover

Wood-engravings printed by Yves Prié; text in French, printed by Yves Prié on letterpress

The images are two workings of one wood block: first state, page 63; second state, page 4.

Pascal Commère (b. 1951) is a contemporary French poet and novelist.



30 GUILLAUME APOLLINAIRE. ZONE

Labyrinth Press, Thierry Bouchard and Petr Herel, Losne and Canberra, 1988

24 pages, 4 copies 38.5 x 26.2 on Hahnemühle paper, 30 copies 33 x 23.5 on Arches paper, with 3 colour etchings with mezzotint; loose in Richard-de-Bas paper cover

Edition of 34 copies, of which 4 copies signed by the artist under etchings and 30 copies signed by the artist under colophon

4 copies with etchings printed by the artist, 30 copies with etchings printed by Pierre Lallier at l'Atelier Georges Leblanc, Paris; text, in French, printed by Thierry Bouchard on letterpress

The image is intentionally ambiguous: the landscape is contained in an envelope and the landscape is seen through a screen. The three prints represent beginning, death, and after death. The first shows summer daylight, with fields of wheat and a key hidden in the field; the second a mysterious, cool, dark night with stars; the third a dawning spiritual light.

*Guillaume Apollinaire (1880–1918), French poet, prose writer and art critic, was a prominent figure in the avant-garde in Paris during the early years of the twentieth century. This text is from *Alcools* (1913), one of his principal volumes of poetry. It was selected by Thierry Bouchard to accompany the images.*



31 JAN M. TOMESĚ. SLOVA-BARVY-TVARY-HUDBA-TICHO (WORDS-COLOURS-FORMS-MUSIC-SILENCE)

Labyrinth Press, Thierry Bouchard and Petr Hereš, Losne and Canberra, 1988

*20 pages and 5 sheets, 27 x 19.5, with 5 colour etchings and frontispiece and tailpiece; loose in Richard-de-Bas paper cover
Edition of 16 copies, signed by the artist under etchings and under frontispiece and tailpiece, of which 9 copies on Hahnemühle paper and 7 copies on verge Barcham Green paper, and of which 4 copies are hors commerce*

Etchings printed by the artist; text, in Czech, printed by Thierry Bouchard on letterpress

The etchings are five workings of one plate.

Jan M. Tomeš is a Czech poet, translator and art historian. These five poems form a cycle which finishes in silence.



32 GÉRARD DE Nerval. DEUX LETTRES INÉDITES À FERDINAND SARTORIUS (TWO UNEDITED LETTERS TO FERDINAND SARTORIUS)

Labyrinth Press, Thierry Boucard, Losne, 1986 and Petr Herel, Canberra, 1988

20 pages, 17.3 x 12.9 and variations, with 5 drawings in pen and ink; loose in paper cover

Photomechanical reproduction of detail of wood-engraving by Dorè by Thierry Boucard

Text, in French, printed by Thierry Boucard on letterpress

Unique, signed by the artist with initials under colophon

Gérard de Nerval (1808–55) was a French poet and prose-writer who struggled against mental instability. His work, which inspired the surrealists, is private and visionary. The first of these two letters was written the day after a melancholic fit; the second refers to his hopes of visiting Prague, which he sees as city of marvel.

33 HENRI MICHAUX. POÈMES

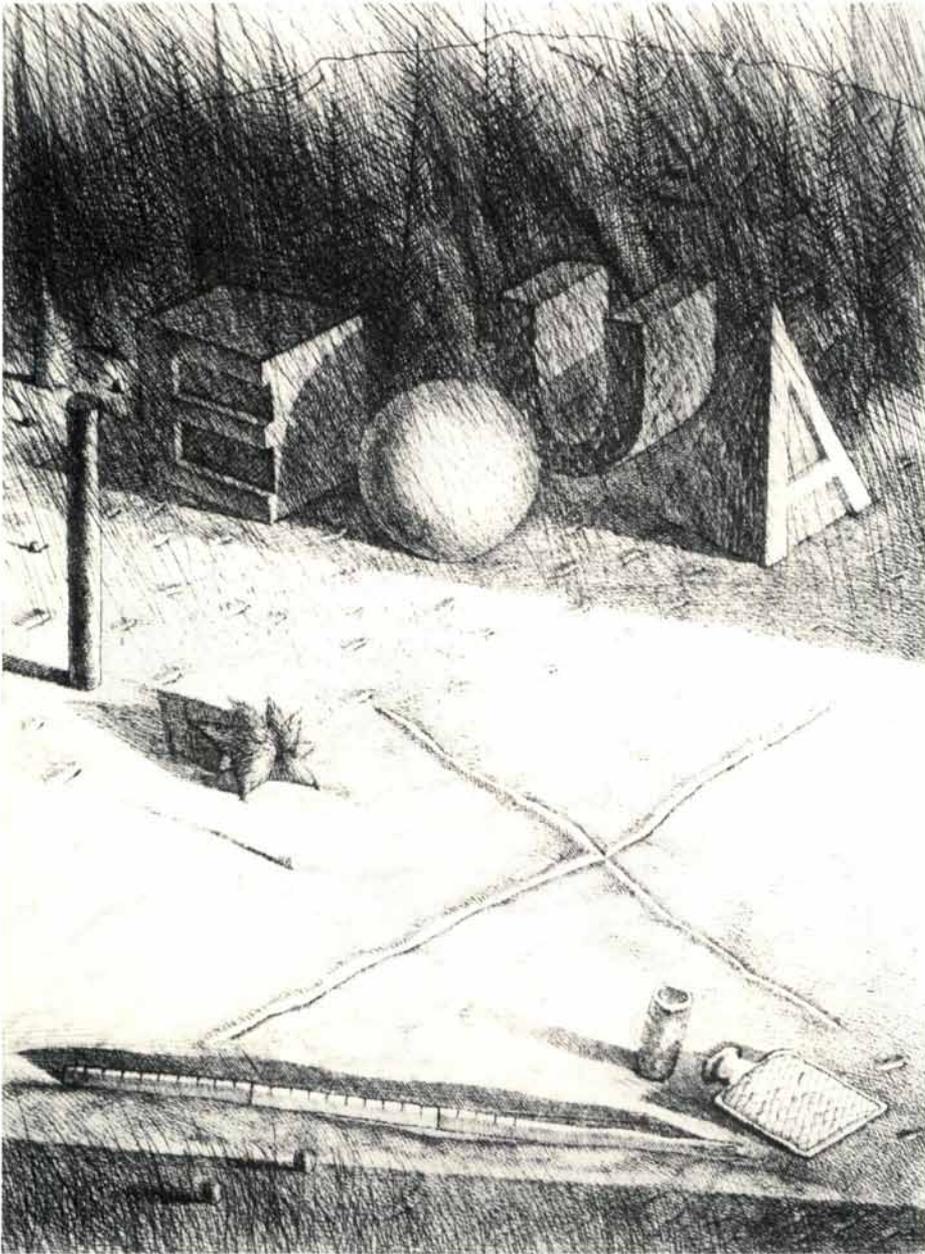
L'Ire des Vents, Paris, 1984 and Petr Herel, Canberra, 1988

24 pages, 28 x 22.7 and variations, with 10 drawings in pen and ink on Japon Dosabiki Masashi paper; loose in paper cover

Text, in French, printed by Thierry Boucard on letterpress

Unique, signed by the artist under colophon

Henri Michaux (1899–1984) was a French poet, writer, and artist who took up abstract drawing as a means of capturing what was inexpressible in words. These poems juxtapose the elusive with the controlled.



34 ARTHUR RIMBAUD. VOYELLES. DYLAN THOMAS. TWENTY FOUR YEARS

Graphic Investigation Workshop, Canberra, 1988
 16 pages, 32 x 22, on Magnani paper, with 1 etching; loose in paper cover

Edition of 8 copies, signed and numbered by the artist under etching and under colophon

Etching printed by the artist; texts, in French and English, printed by Thierry Bouchard and Peter Finlay on letterpress

Arthur Rimbaud (1854–91) was a French poet admired by the surrealists (see cat. 23 (iii)).

Dylan Thomas (1914–53) was a Welsh poet best known for his play Under milk wood.

SELECT BIBLIOGRAPHY

NEWSPAPER REVIEWS AND ARTICLES

Age (Melbourne), 10 December 1975, 10 May 1979, 10 October 1986
Australian, 15 August 1983, 22 October 1986
Canberra Times, 19 March 1975, 6 May 1976, 7 November 1978, 15 May 1979
Courier Mail (Brisbane), 16 June 1979
Herald (Melbourne), 2 May 1973, 2 March 1974, 6 November 1974, 11 December 1975, 12 July 1984, 2 October 1986
Il Messaggero (Rome), 24 January 1973
Momento Sera (Rome), 24 January 1973
Sydney Morning Herald, 22 September 1979, 28 July 1983

JOURNAL ARTICLES

Cross, Elizabeth. 'Petr Herel'. *Imprint*, no. 3, 1975
Grishin, Sasha. 'The art of book illustrating'. *Craft arts international*, September/November 1988.

BOOKS

Flower, Cedric. *Erotica: aspects of the erotic in Australian art*. Sun Books, Melbourne, 1977
Kempf, Franz. *Contemporary Australian printmakers*. Lansdowne, Melbourne, 1976
McCulloch, Alan. *Encyclopaedia of Australian art*. Hutchinson, Melbourne, 1984
Wood, Lilian. *Directory of Australian printmakers*. Print Council of Australia, Melbourne, 1982

EXHIBITION CATALOGUES

Anderson, Nola. *Paper plus: artist books and designer bookbinding*. Crafts Council of the ACT, Canberra, 1987
Blandin, Bernadette, and others. *Petr Herel*. Bibliothèque de Beaune, Beaune, 1988
Cross, Elizabeth. *Artists' objects*. Heide Park and Art Gallery, Melbourne, 1988
Cross, Elizabeth. *Crosscurrents*. Heide Park and Art Gallery, Melbourne, 1986
French, Alison. *Contemporary Australian printmakers I*. Print Council of Australia, Melbourne, 1979

INDIVIDUAL EXHIBITIONS

1971	January	Galerie Le Point, Paris
1973	January	Galleria Il Segno, Rome
	30 April–18 May	Crossley Gallery, Melbourne
1974	4–17 November	Europa Gallery, Melbourne
1975	March – 5 April	Gallery Huntly, Canberra
	4–24 December	Realities, Melbourne
1976	5–22 May	Gallery Huntly, Canberra
	9–21 June	Macquarie Galleries, Sydney
1978	17 October –	Gallery Huntly, Canberra
	14 November	
	10–30 June	Victor Mace Gallery, Brisbane
1979	12 September –	Macquarie Galleries, Sydney
	10 October	
1983	20 July – 13 August	Rudy Komon Gallery, Sydney
1984	30 June – 20 July	Powell Street Graphics, Melbourne
1986	19–25 June	Cité des Arts, Paris
1988	16 January –	Bibliothèque de Beaune, Beaune
	27 February	

Anne Gray is Senior Curator of Art at the Australian War Memorial, which she joined in 1980. Her books include *Masterpieces of the Australian War Memorial* (with Gavin Fry, Rigby, 1982), *A. Henry Fullwood: war paintings* (Australian War Memorial, 1983), and *Line, light and shadow: James W. R. Linton: painter, craftsman and teacher* (Fremantle Arts Centre Press, 1986).

GUIDE TO TECHNICAL TERMS

APPLIQUÉ	Technique in which a thin sheet is laid on an etching plate or lithostone, with a larger sheet of sturdy paper over it and gum between the sheets; during printing the two sheets become glued together.
AQUATINT	A variety of intaglio printmaking, in which a light grainy tone is created by fusing grains of resin to the plate and etching it. The plate is inked and printed as an etching.
COLOPHON ENGRAVING	Tailpiece in a book, giving publication details. A term loosely used of all intaglio prints, but which strictly refers to prints made from a metal plate which has been incised by a tool called a <i>graver</i> or <i>burin</i> to create the design.
ETCHING	A variety of intaglio printmaking, in which a design is drawn into a waxy ground on a metal plate and then etched away by acid. The plate is inked and printed by laying a sheet of paper over it and running both through a press under considerable pressure.
LITHOGRAPH	A print made from a drawing in a greasy medium on a grained stone or metal alloy plate which is dampened with water and rolled over with greasy printing ink and run over a sheet of paper by a scraper press.
MEZZOTINT	A variety of intaglio printmaking. The entire surface of a metal plate is roughened with a tool called a <i>rocker</i> , which produces an overall burr which prints velvety black. The artist creates an image by scraping the burr to create highlights so the design emerges from the background. The plate is inked and printed as an etching.
PLATE	The sheet of metal from which an intaglio print is made.
STATE	An impression from a plate where there have been several workings on the same plate, i.e. first state: first working; second state: additional working; third state: further working.
WOODCUT	A relief print made from a block of wood in which the parts that are to print white in the design are cut away with a knife or gouge leaving the parts that are to print black in relief. The block is printed under light pressure onto a sheet of paper.
WOOD-ENGRAVING	A relief print made from the end grain of very hard wood into which lines are incised to create a design. The block is printed under light pressure onto a sheet of paper. The design stands out as white lines on a black ground.

