



Print Matters: New Works on Paper

Print Council Aotearoa New Zealand

Exhibition selected by Guest Artist Mark Graver

ArtsPost, Hamilton

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Print Council Aotearoa New Zealand is a member-run, national, non-profit organisation that promotes contemporary fine art printmaking.

Through workshops, exhibitions, collaborations and exchanges between members and national and international associations, we foster a greater appreciation of printmaking amongst our members and the wider community.

Learn more about PCANZ at www.printcouncil.nz

Print Matters: New Works on Paper

This exhibition shows the breadth of printmaking undertaken by Print Council of New Zealand members using a range of traditional and contemporary techniques, processes, materials and concepts.

Printmaking in Aotearoa New Zealand is steeped in tradition and credit must be given to those 20th century artists who helped achieve recognition and a new status for print. While many artists have benefitted from this legacy, the print culture of Aotearoa New Zealand has changed significantly in the past few decades. Some of this transformation has been by artists themselves making a stronger commitment to print but also by initiatives such as group exhibitions, community education, international exchanges, the forming of small collectives and giving support to a national organisation such as PCANZ.

Some more recent printmaking developments that have had notable impact include the emergence of photogravure, the tyranny of the edition, the mixed media print and the acceptance of digital printmaking. For some, there is much confusion regarding what constitutes digital printmaking while, for others, any new pathways are simply ways of extending the existing field and offering new creative opportunities. For print to remain viable, such evolution is necessary and many have had to adapt while others maintain perhaps a quieter allegiance to a tradition. Debate about what print actually is and how to ascertain value is complex but if this exhibition shows why 'print matters' to the guest selector Mark Graver and why it matters to the artists whose work he has chosen, then it has achieved its goal.

- Carole Shephard

(from Waikato Museum website)

Rosalie Thompson

Havelock North

Kahu Over the Hills

Solarplate, cardboard print, monoprint

The kahu skydance and glide through the sky over our property in Hawkes Bay. We have two pairs whose territory includes our orchard and creek. Over the years I have seen some amazing sights and have spent many hours drawing and observing these birds. The solar plate image is developed from one of my drawings.

My work is heavily influenced by my immediate environment. Every day I look out over Te Mata Peak and Mt Erin, and see their ever-changing moods. I enjoy working with printmaking media as it is a never-ending journey of discovery.

Prue MacDougall

Auckland

Miss New Zealand II

&

Latitude

intaglio photopolymer etching

Miss New Zealand and *Latitude* are part of a series of new works that explore the European heritage of most New Zealand genealogy lines. Prue's works continue themes of identity, presented as nostalgic cameos where the present connects with the past. Cultural identity helps us negotiate who we are as individuals and shapes our understanding of the world.

Prue has long been fascinated with ephemera and antique curiosities that reference earlier times. Like a magpie, she browses junk shops and bottom draws for bizarre bits of bling and trolls through natural history museums of the world. Using these as her starting point, Prue creates complex collages which highlight the layering of place, memory and time.

Prue is aware that printmakers are both artists in their own right and graphic historians who keep alive the inventions of major artists of earlier periods. Her compositions echo the imagery of Goya and Rego and to a lesser extent Piranesi, but Prue acknowledges it is their application of chiaroscuro and theatrical drama as a means to evoke an emotional response that primarily interests her.

Esther Hansen

Pukekohe

Dusted with Spices from a Million Flowers

Digital gold leaf print with watercolour

This work features a bee smoker blossoming with fuchsia flowers and one bee in attendance. The title of the work is from a quote by Ray Bradbury: “Bees do have a smell, you know, and if they don't they should, for their feet are dusted with spices from a million flowers.”

Bees represent the act of Stewardship, a theological belief that humans are responsible for the world, and should take care of it. Being responsible for the hive puts you in tune with creation. You just get into the rhythm of nature, knowing what needs to happen when. We all need more of that in our lives. The gold leaf emphasises the preciousness of bee-keeping in our world.

Salvage Victory from My Slow Start

Digital gold leaf print with watercolour

This work features the famous cowgirl and sharp shooter, Annie Oakley, leaning on a tortoise. Annie once said “I ain't afraid to love a man. I ain't afraid to shoot him either.” In matters of the heart I have made a slow start. But I would like to hope that is more like the tortoise, a case of slow and steady wins the race ... we shall have to wait and see.

Carole Shepherd

Kawhia

Like a thief in the night II: the heartbeat

&

Like a thief in the night II: the wait

Drypoint, chine collé, prepared and handmade papers

[These works do] not attempt to represent entire events but draw attention to how scraps, fragments and unformed images can be triggers for new memories. For example, when an old piece of fabric is juxtaposed with an image of trees another narrative is created. Memory moves past a single event or experience and mingles with the present. Perhaps it has been the shift from an urban environment to a rural one that has forced me to try to make sense of the relationship human beings have with their physical and metaphysical world.

I am at a point in my life where I need to consciously maintain inquisitiveness as a value at the same time as recognising the impact past experiences, memories and melancholy has had on all my work. There is pleasure to be found in a renewed awareness of the tactile, aural, visual and olfactory sensations of a particular moment, event or action.

[These prints] want to recapture these experiences, be they uncomfortable or fearful, and to find a way to express a 'piecing or juxtapositioning' of ideas rather than a static linear narrative. The placement - alongside, above and below one another - was prompted by what memories emerged while making the plates. I have tried to be faithful to this process rather than by taking a more pre-determined approach, arguing that composition often precedes meaning and I did not want that to dominate these prints despite the nature of the print process.

Deborah Crowe

Auckland

OutlookingUp 30.01.18

&

OutlookingUp 31.01.18

Archival pigment digital collage/print

These prints are from an ongoing series of works driven by my interest in observing, querying and pondering change in my immediate built environment.

The act of observation, noticing, framing or focussing attention on things around me documents development in the physical environment, but also records a creative thinking process, and an imaginary response. The works often reflect my hopes and/or fears about the impact of human occupation on future environments.

Created in a random, but also diaristic, manner, *OutlookingUp 30.01.18* is a hopeful visual note – a manifestation of a hypothetical place built from thoughts made while walking and looking skyward. *OutlookingUp 31.01.18* is more of a 'note to self' that considers beauty and toxicity. Both document excerpts in a loose chronology of my interest in spaces where architecture and weaving intersect and space and place tangle.

Trevor Parker

Auckland

Four Banger (aka 4-banger)

Stone lithograph

Trevor Parker's practice investigates subject matter that exists on the border of physics and philosophy, making visible the invisible forces that construct our world through assemblages and digital mediums in site specific installations. His drawing and printmaking have investigated his interest in invisible forces and documenting the boundary between the visible and the invisible.

4-banger is a work that responds to navigational routes and vectors that would be visible if vessels left traces of their routes around the globe. The lines are represented as a ratio to each other. The title is derived from the 4-colour multi pen that is commonly used on board the RNZAF aircraft P3K-2 by Navigators and other crew members in mapping and logging...it is referred to as a 4-banger pen.

Michaela Stoneman

11 & 12

Patea, Taranaki

Hemi

Mezzotint

To the alluring light of beards, robes, beads
Barefeet; there beneath the cloth, an op-shop suited prophet
Over icy paddocks toes smart like tinfoil on fillings, like fingers on elements

(MB Stoneman)

I went to stay at the Sisters of Compassion convent up the Whanganui river at Jerusalem in the winter of 2016 and 2017. The influence of Mary Aubert and James K Baxter culminated in a body of printmaking works reflecting my research and experience there.

James K Baxter wrote three books while he was at Jerusalem. These works mirror him – his Catholic faith, his wit in the face of adversity, his longing to immerse himself in Maori culture, his angst at politics and the struggles it created for people and his yearning to create a better society based on a foundation of love, friendship and understanding. This in turn defined his own sense of identity at this new stage of his life. He gave a lot of himself to others and he never turned anyone away, no matter how disruptive or challenging they could be. The media were all over him like a rash, followed by the authorities, and the community he built was simply unsustainable. Six years after he arrived, the local Maori held his tangi and burial at Jerusalem in the spring, the month of the rosary ‘where the wild grass was vivid with buttercups and the apple orchard was in flower’ (Frank McKay, Autumn Testament).

Wai Wairua 5

Steel etching, drypoint, collograph, woodcut, chine colle

Wai Wairua is from a series of experimental multi-plate works reflecting the spirit of the Whanganui River.

Kathy Boyle

Napier

I think it's going to rain today

Intaglio, encaustic, collage, stitch

The land's surface is encoded with the traces and tracks of animals, by animals, by the activities of human occupations and gouged by the elemental forces of wind and water erosion.

Patterns emerge that record the changing face of the land.

These patterns reference past structures, fence lines that follow the lands contours and meandering animal tracks. Pasture cultivation is evident through the regimented lines of crops and ruts and furrows created by the plough and harrow.

My work references these marks on the rural landscape.

Stephanie McLellan

Hamilton

Summer Garden Montage

Intaglio

This print is a multi-plate print. Each image is a separate tile depicting an aspect of my garden, my garden within the Waikato, New Zealand, and indeed in the South Pacific.

I have tried to bring the etching medium out of its origins in Europe and given it a South Pacific twist. Using design ideas from traditional "Tapa" cloth and our own Maori culture.

The images of each tile are of my garden flora and fauna, or the place where I live. I have used a combination of soft ground techniques and line work in each separate tile.

A motif often repeated is the pohutukawa flower, so synonymous with a New Zealand summer. Also depicted are structures that anchor me firmly in Hamilton such as the bridges. The colour scheme, of deep brown, is also a nod to the monotone tapas of the Pacific islands.

Julia Ellery

Whanganui

Finding Common Ground

Mezzotint

Another title for this work could be 'Dawn Parade at Hamilton Gardens'.

Historic symbols from both Maori and English cultures put hostility aside and fight for their new emerging nation - New Zealand. The Tudor Garden with its formal hedging and the Te Parapara Garden with its Kumara plantings embrace the orderliness, enjoyment and usefulness of gardens.

Wayne Churcher

Wellington

Experiment 12J3 Composite 1

Lithography and screenprinting on paper

My practice centres on the study of perception within the vehicle of process. Each work begins as a field of shapes created by specially made computer programs. These are then physically realised as lithographic plates and silk screens that are layered onto paper. With Experiment 12J3 Composite1, the perceptual concepts of figure and ground are pushed towards the optical.

Jacqueline Aust

Auckland

Traces

Dry point and Collage

Traces continues a series on the theme of navigating new environments. To trace is to follow or mark the course, or position, of something with one's eye, mind, or finger. A trace is also a mark, object, or other indication of the existence or passing of something.

Each work in the navigation series begins with marks inscribed in a matrix, a map. Accumulated layers refer to previous experience or notions of home ... obscuring and revealing, tracing a path from past to future, with history as a residue to build on.

Jo Giddens

Whanganui

Prefabrication

Woodcut print with European beech veneer on Hahnemuhle paper

My earliest memory of ‘prefabs’ was at primary school. With not enough classrooms for all the students, the seniors were taught in a prefab building shifted onto a site near the tennis courts. They were semi permanent, utilitarian and cheap.

This work pays respect to utilitarian, kit set housing but also warns of issues surrounding modular architecture. When viewed as an individual unit they are modern and chic —but if mass produced and constructed in large multiple units they lose any sense of personal identity or uniqueness ... often ending up as future slums.

Low cost housing complexes need to provide human centred architecturally designed environments that communities need to live healthy and sustainable lives.

Emma McLellan

Auckland

New Parts for Old

Screenprint on paper

For a long time, my work has explored genetic engineering through a blending of science fiction and reality; combining and juxtaposing literary fantasies with scientific possibilities.

This work plays with an idea of re-created cloned spare parts and the possibility of growing human tissue. It plays with the notion of if we could clone a heart should we?

With a fascination for science fiction and the hybrid, medical science and genetic engineering; I like to draw parallels with the inherent nature of print the process of copying and creating multiples.

Marci Tackett

Lower Hutt

26.1.18.01.54.44 variation A

Carborundum collagraph

Colour and layering are the defining elements in my recent bodies of work. While the works are physically flat, shifting illusions of depth are created by the interplay of colour. One colour shifts as others are printed on top, the image is built up to be multi-coloured despite only being made up of a few colour layers. Within the image the illusion of physical depth (positive and negative space) is mutable as well; a shape sitting in the front of the picture plane has the potential to shift to the back and vice versa.

Even though I work in an abstract way, inspiration begins with things that are meaningful and personal to me. Hidden within each layer is a visual reference to a moment in my life: it may be an already abstracted symbol or it may be an object of value to me. However, because of the multiplicity involved in layering, new dominant forms emerge and these initial referential images become my secrets, my talismans.

Nicol Sanders-O'Shea

Tauranga

The Fight

Four colour screen print on paper

The Return

Seven colour Screen print on paper

The Fight and *The Return* are a parody on domestic life. Appropriated illustrations depict ironic situations to explore our current condition and complaint. The pop sensibility and pattern refer to out-dated modernist notions and mass production values.

The one-off nature contradicts the history and process of screen printing to question the place of an original copy today.

Susan Marshall

Arrowtown

Sacred Cow

Screen print on Fabriano paper

Australian-born Sue Marshall is an Arrowtown-based printmaker. She gained her BA in Fine Art at Curtin University in Perth in 2013, majoring in printmaking. A strong connection to the land in her adopted country informs her work through screen print, drypoint and collagraph processes.

Sacred Cow honours the contribution from a life past.

Terrie Reddish

Havelock North

X

Letterpress with oil based inks

X is a mark, an indicator, an identifier and the 24th letter in the alphabet. X holds a mystique. It is reserved for the forbidden, mysterious, alien and exotic. Perhaps it is a certain something or just the unknown quantity that has made X irresistible to us for thousands of years. Exactly what gives X its x-factor?

... and you thought X was just another letter

Auckland

rough Ground

Collagraph, linocut and solar plate, with embossing

rough Ground is part of an ongoing body of work that explores the physical realities and underlying histories of the significant Devonport maunga, Takarunga (Mt Victoria) and Maungauika (North Head). These volcanoes shape my walking routes and my working life, but have much deeper traces of ancient and connected pathways.

The processes of grid-searching and imposing structural overlays to create a framework for management of the vegetation of Maungauika/North Head suggest a distancing from the ground underfoot, but this is counterbalanced by a need to explore in close detail the shape of the land and hidden archaeology.

The tensions in this rough ground come between competing histories, uses and needs – strong desires to restore Maori values and native vegetation become problematic when even the ways of doing this present multiple challenges, however promising steps are being taken that will help us all reconnect with much older presences on the maunga.

ground-Truth

Collagraph, woodcut and monotype

Ground-truthing is an ecological term, used to validate aerial surveys with on-the-ground site referencing. I am drawn to both this practical meaning of the term, and the significance of walking and close observation in a particular place, but also the more abstract implications – recent controversies over vehicle access to the summit of Takarunga/Mt Victoria suggest multiple truths to this contested ground. The layers of human occupation, as well as plant accumulations, reflect the continual processes of intervention in this space.

Tiny erosions around casual pathways cut across the sides the mountain reveal traces of ancient middens, evidence of the earliest residents here. The plant material found on the maunga speaks more of our most recent activities, with dense overlays of pine needles, leaf fall from deciduous trees, and exotic weeds dominating what would have once been dense native cover.

Basia Smolnicki

Wellington

Smoking Chimney

Woodcut

I use woodblock relief printmaking techniques to achieve bold and dramatic effects. It's a very physical activity! There's a lot of carving, chiselling, sanding, gouging and holes punched through the woodblock block with a hammer and nail punch to create a surface textured with pattern and graphic shapes.

The final state is complete after proofing and reviewing the work in progress.

Sometimes the woodblock just needs to be cut again. Throughout the process I'm thinking about a possible second block to be printed in another colour or perhaps adding coloured collage in between the ink and paper. But not too many layers, since registration is a challenge.

Birds, dogs, houses and hybrid plant forms populate my woodblocks in lyrical compositions that embrace life experiences with humour and irony with little surprises of embossed motifs that pop up on the flat surface of the paper.

Jill Webster

Napier

ideas and beliefs

Photopolymer etching

In a still life, a crumpled page of an encyclopaedia in the ideas and beliefs section is juxtaposed with other material and diagrammatic information. Just visible is the first entry on the page under the letter D, Darwinism. The image investigates the Darwinian notion of evolution and by association other western scientific paradigms where truth is called into question. I am concerned to examine ways that notions of truth are changed over time and I investigate ways to represent this.

Christine Wylie

Auckland

Conus II

Photogravure

Whilst grounded in the disciplines of drawing and painting, Christine Wylie's formal investigation into the arrangement of monochromatic space has led her in recent years to concentrate almost exclusively on the study of printmaking.

From the outset, she conceived a body of work that comprised several series' of varying size, in small editions. Employing a process-based methodology, her self-constructed geometric compositions result in images that suggest presence and absence, space and non-space.

To realise this, she photographs her compositions in natural sunlight and processes the images using polymer photogravure, which is able to render dark and light and all the shades of shadow in between, producing work that challenges the viewer's expectations of what is matter and what is merely perceived.

Susanne Khouri

Auckland

Palestine

Screenprint and aquatint

This work is a continuation and a variation of the theme of my solo exhibition in 2014 called “Signposts of Memory”. It honoured the memory of the 400 Palestinian villages which were destroyed during the Nakba /The Catastrophe in 1948. “Signposts” referred to the walls and gardens of the houses which remain without the people who once lived in them.

This work references the enduring memory of those villages.

The figures are the young men, the grandchildren of the 1948 refugees, who defy the passage of 70 years and all attempts to “disappear” their right of return to their villages.

The vertical lines are the barriers which prevent their physical return.

The variations in colour indicate the passage of time.

Article 13 of the Universal Declaration of Human Rights:

“Everyone has the right to leave any country, including his own, and to return to his country.”

Robyn Tillman

Palmerston North

Wetlands Sanctuary

Monotype and drypoint

From afar, a Wetland is an area where the land is either temporarily or permanently underwater, usually with patchy vegetation. In the past in New Zealand, these areas were often drained and put to “better use”. However, their beneficial environmental uses are now being realised, one being that they support the greatest concentrations of wildlife out of any other habitat.

I have used subdued colours in the monotype print suggestive of a watery landscape perhaps at early evening. This enables the mark-making of the drypoint print to be sought out by the viewer, in a similar way in which a visitor to a wetland needs to engage with the habitat to realize the dynamic ecosystem present.

Sue Roots

Hamilton

the answer is blowin' in the wind

Etching and embossing

the air

the light

the movement

... captured through line etch, soft ground, embossing.

It's about looking deeply at what is felt,
not what is immediately seen.

Sally-Ann Davies

Taupo

Tuscana

Woodcut

My passion for printmaking is inspired by my love of woodcut printing. The medium is full of compromises and quirks and maintains an element of unpredictability from start to finish. This style of printmaking fascinates me and contributes to the uniqueness of each hand pulled print. The process of cutting the blocks has never ceased to delight me.

The natural environment fuels my passion for printmaking. Structure, pattern, line and colour are the visual elements of my hand-pulled prints. I combine monoprinting with the technique of woodcut printing to add texture and colour to my prints. Using the process of monoprinting provides each print with a unique impression, no two prints are identical.

My fascination with printmaking is influenced by the fusion of techniques along with the unpredictability of hand-pulled prints.

Tuscana is inspired by an art residency in Tuscany, during August last year. The whole art residency experience was inspirational and pushed me out of my comfort zone. My woodcut prints created in New Zealand are inspired by the movement of water. In the heart of Tuscany it was a vastly different landscape. The bold lines of vineyard and olive groves inspired this series of woodcut prints.

Marion Bright

Taupo

Sentinel

Drypoint with chine collé

"Like a sentinel on that solitary plain it overwhelms me with a sense of mystery."

Robert W. Service, Ballads of a Bohemian, Book 3

I walk the meadows at Five Mile Bay during late summer and am fascinated by the sentinels of Verbascum (Mullein), their knobbly silhouetted spikes intersecting the horizon.

Ingrid Buedenbender

Nelson

Rolling Hills

Monoprint and drypoint

The inspiration for this image came from my love for the Great Canyon and observations on the various beaches in New Zealand how nature is able to shape with its own tools. By tools I refer to the great winds we can experience on an Island. Coming myself originally from the mainlands in the midst of Europe it amazes me again and again how powerful the winds here are and what kind of change they produce; sometimes beautiful, sometimes devastating. I am hoping that I expressed a bit of that wind and the shapeshifting in this print. My medium was a combination of drypoint and monoprint which results in one-off pictures

Antonia O'Mahony

New Plymouth

Seven for a Secret

&

Four for a Birth

Copper sulphate/saline etch and aquatint

Seven for a Secret and *Four for a Birth* are part of a series of etchings loosely based on the rhyme Counting Crows. In the series I have created scenes that hint at a dreamlike narrative but are without a specific storyline. Drawing freehand from my imagination directly onto the printing plate allows the images to take their own twists and turns as the group of etchings develop.

Shin-young Park

Auckland

022017

Collage and screenprint on paper

In this fast-paced and digitalized society where everything is constantly changing, I document my ordinary life in Singapore in a slow manual manner.

Through vivid graphic images of Singapore in tangling overlaid arrangement, I try to capture Singapore's distinct culture and dynamic lifestyle: diverse but not divided, busy yet orderly, where the best of both Eastern and Western worlds coexist in harmony.

As I squeeze the white ink through the mesh, the chaotically scattered images fall magically into an orderly circular format. It seems like dynamic characters and energies from various cultures are prospering inside of a perfect arrangement of law, system and discipline of Singapore.

Elle Anderson

Taumarunui

the white man's footprint

Screenprint

Usefulness or uselessness is in the eye of the beholder. If you were a cow, then it would be useful. If you were human, then it too would be useful. But if you were an ant, for instance, then it could be considered useless. And if you were a soil microbe it is the bottom you are interested and not the top. Its usefulness was already known in 1500, just ask Shakespeare, but even then was it clear to see that they did?

Opportunistic Competitors

Screenprint

Are plants & people as opportunistic as each other? Or just competitors & enemies vying for places & spaces?

Who has the right to them? Is there such a thing as actual ownership?

Is it clear cut or obvious who has authority here?

Maggie Dawson

Taupo

Air on the G String III

Multi-plate linocut

Part of this started as a piece for a postcard exchange titled 'Bridge'. The Bridge transfers the vibration from the strings to the top of the violin. I enjoyed working the image and woke up one morning thinking a title *Air on the G String*, and from that point it evolved.

Music on paper, read by a violinist who plays the strings. The bridge carries the vibration to the sound box and music fills the air.

Catherine Macdonald

Whanganui

The dark horses gathered

&

In a night such as this

Drypoint

From the series: CREATURES OF HABIT

We humans are creatures of habit and, as you know, we all have good habits and bad.

As I get older I've started to see some of the longer-term repetitions in life happen, I've see those I care about travel down paths that they have gone down before.

I've also had moments of self-realisation that I'm repeating actions as well, some positive some not so.

There is a Maori proverb - Ka Mua, Ka Muri – which translates as – Walking backwards into the future.

I think it is a beautiful reminder that we can look to our past as a way of learning about our future.

Janice Meadows

Hamilton

Rust never sleeps I

Polyester plate lithograph, soft ground etching, and chine collé on Himalayan washi, rust

As welcome as a case of shingles, myrtle rust appeared in New Zealand in 2017. This spreading stain on our landscape is a death threat to beloved native trees in the family Myrtaceae, such as rata and pohutukawa. The rust in this print may continue to spread as well.

Toni Hartill

Auckland

Where once a forest – Waipu

&

Where once a forest -- Waikato

Linocut and monoprint

Print allows me to work in ways that more direct media such as drawing or painting, for me, doesn't allow. Through the process of creating plates, which I can use in multiple applications, and intermingle with other techniques, I am able to work in a more responsive and spontaneous way. I begin with ideas and a concept and, as I experiment and explore a theme, I find that I am taken in unexpected directions. Print encourages me to embrace the happy accident, to be braver and sometimes, to "fly by the seat of my pants" as I endeavour to push my boundaries. Best of all, print allows for the thrill of the reveal, which happens multiple times in prints such as these.

This work has been created as part of a series of works focusing on the disappearance of New Zealand's Kahikatea forests, particularly in the Waikato and Waipu regions. It is reported that New Zealand has lost up to 98% of the original Kahikatea forests nationally and what remains is unlikely to ever recover due to its location on fertile farming land.

Dianne Harries

Whanganui

New knowledge

linocut, collagraph, photopolymer relief print

I am intrigued by our human fascination with scientific discovery, and how the wonder we feel seems to be a timeless phenomenon.

In Medieval times people were amazed at seeing images of weird creatures that lived in the sea, some of which were good to eat. During the Enlightenment period, people became fascinated with the categorisation of different kinds of fish, creating brilliant encyclopaedias of every known species. We continue to be astounded today with discoveries of very deep-sea dwellers, such as the fan fin angler fish, filmed with all of her delicate bioluminescent filaments floating in the calm waters of the abyss.

Rosemary Mortimer

Otaki

Durability III

Offset surface and rust print on paper and plastic

I began my art practise as a printmaker, and in recent years I have returned to print processes, using the detritus of industry to make my work. These new works consider notions of 'Durability', through material explorations of plastic, paper packaging and the temporal qualities of rust.

Hilary Batt-Ramage

Pirongia

Flight Path Through My Kitchen: European Journey

Woodcut, collagraph and monoprint

My series, *Flight Path Through My Kitchen*, is based on my travels as I always bring back a memento to hang on my kitchen wall and bring back memories as I do daily chores at the kitchen bench. These three are rooftops beside the Adriatic, L'Orangerie and Parisian wrought iron work, and European war graves.