

Thinking of Place II

Exhibition and Print Exchange

First published in Australia in 2018.

© 2018 All rights to the work published in this catalogue lies with the Artists exhibiting in Thinking of Place II exhibition and Print exchange.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise without the prior permission of the organisers of Thinking of Place II in conjunction with the Artists who are exhibiting and are represented in this catalogue.

Thinking of Place II

An International group exhibition and print exchange.
IMPACT 10 Encuentro Santander
Spain 2018

Scotland, Ireland, Canada, New Zealand and Australia

Contents

Introduction	5
Goldfields Printmakers (AUS)	6
Kamloops Printmakers (CAN)	15
North Island Printmakers (NZ)	24
Te Wai Pounamu South Island Printmakers (NZ)	32
East London Printmakers (UK)	37
Limerick Printmakers (IRE)	41
Inkmasters (AUS)	50
Edinburgh Printmakers (UK)	59
Melbourne Printmakers Group (AUS)	68
Epilogue	79

Thinking of Place II

*T*hinking of Place, (TOP) originally began as a touring exhibition showcasing small contemporary prints by Australian and New Zealand printmakers whose work explored concepts of land, country, the built and natural environment, colonisation, ancestral connections, identity and imagined locations.

The idea for *TOP* came after Australian artists Laurel McKenzie, Jim Pasakos and Antonietta Covino-Beehre attended the IMPACT 8 conference in Dundee, Scotland. Groups were subsequently formed and friendships emerged between Inkmasters, Goldfields Printmakers and The Melbourne Printmakers Group in Australia, and Prue MacDougall at North Island Printmakers and Kim Lowe at Te Wai Pounamu Printmakers in New Zealand.

We decided to continue the momentum of the first project with a Thinking of Place II (TOP II) exhibition for IMPACT 10. This time the exhibition has been expanded to collaborate with artists groups from the UK, Scotland, Republic of Ireland and Canada, which will see close to 63 artists in total participating to the Thinking of Place Too (II).

It is an ambitious cultural exchange and exhibition that we have asked artists to respond to: Can memories be attached to a place? Is the concept of place confined to a particular time as we knowingly see the world moving forward?

Few restrictions have been placed other than the paper size, (29cm x 38cm) and the artists have the freedom to utilise any printmaking processes to create their work - allowing them to incorporate traditional techniques alongside modern contemporary practices.

The collective works for exhibition will present a broad spectrum of encounters, as each artist puts forward their own investigation of ideas of displacement, personal narratives, journeys and memories.

Antonietta Covino-Beehre



GOLDFIELDS PRINTMAKERS

GOLDFIELDS PRINTMAKERS

The Goldfields Printmakers began in 2012 with the idea of forming a collective with the boundaries of the Goldfields region of the western regions of Victoria. As a group, we have been drawn together by a shared commitment to printmaking practice, and our lived connection to the central goldfields region of Victoria.

As a collective we meet several times a year at one of the artists' studios or at one of the café's attached to our wonderful regional galleries. Our meetings and discussions are based on potential projects for example exhibitions, collaborations, workshops etc.

Through this somewhat irregular process we also develop terrific professional and personal connections, which we constantly seek and enhance through the various opportunities that arise, or that we develop as a group.

www.goldfieldsprintmakers.com

James Pasakos (Convenor)

ARTISTS

Deborah Klein
Kir Larwill
Diana Orinda Burns
Jan Palethorpe
James Pasakos
Penny Peckham
Barbara Semler
Stephen Tester

Deborah Klein



Detritus,
Phemograph

For several years I've employed silhouettes in my work, primarily as a metaphor for marginalization or invisibility.

My current work focuses on a little-known facet of the historic connection between the Victorian Goldfields and China during the gold rushes, a period of Australian history from which Chinese women were conspicuously absent. For the thousands of Chinese men who flocked here, separation from their families was a cause of deep sadness.

By 1861 Chinese immigrants made up 3.3 per cent of the Australian population. The vast majority (38,337) were men, compared to only eleven women. At the height of the gold rush, there were almost 3000 Chinese men in the Victorian Goldfields town of Newstead alone. The forest floor is still pockmarked with holes, enduring evidence of its gold mining history. The fate of Chinese prospectors on the goldfields is well documented, but almost nothing is known about the women who remained in China. The Eucalyptus leaves utilized in *Leaves of Absence* were gathered in Newstead forest and hand painted with silhouettes emblematic of women the miners were forced to abandon, and in some cases would never see again.



Close to Home
Intaglio

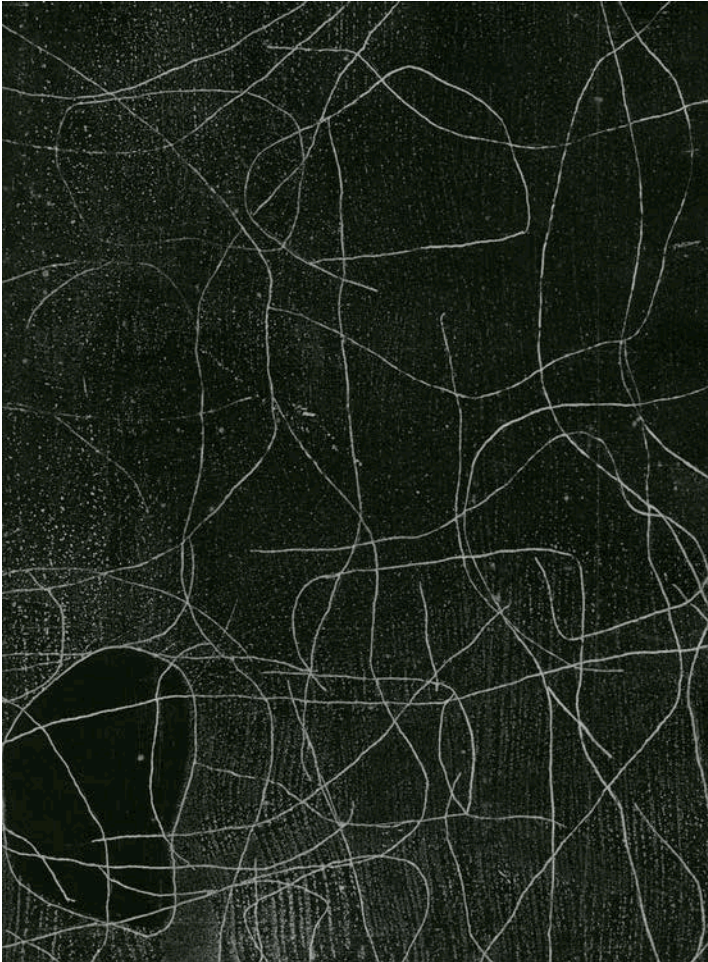
Kir Larwill

My work explores the shifting meaning and power of place. Its emotional and physical pull, where you belong where your history is the place you call home the objects that tell stories, hold memories the well-trodden paths and the people you share them with.

kirlarwill@mmnet.com.au

Diana Orinda Burns

Intuitive memories of place, - the dark internal landscape of death, the dark space within the landscape that holds the essence of what was, the loss of shared experience and familiarity. This landscape explores the beauty of the night, the cloak of darkness that holds the dreams of Spring.



Untitled
Relief print

In 2017 she was awarded first prize in the Guanlan International Print Prize and selected as artist in residence in 2017 and 2014 at Guanlan Print Base Shenzhen, China. She was awarded the Swan Hill Drawing Prize in 2010 and first prize (WOP) in the Waterhouse Natural History Art Prize 2005, and highly commended in 2010. Living in the North West Kimberley for three years (1995-1998) Jan undertook several artist in residencies receiving an Australia Council Community Development Grant to be in residence at Oombulgurri Aboriginal Community in 1995. She has also co-ordinated projects in remote communities including 30 stories on 30 Murals in 30 Days a project involving all members of the Mulan Community, Western Australia 2006. She has been the recipient of two Artists in Schools (Arts Victoria & DEET) 'Worlds within Worlds' 'Wantima Heights (School for children with Spectrum Disorder) and 'the Paper Shop' a 3D project involving paper making, lino printing and the production of a giant carpet python in the primary school and remote Malley community of Culgoa.



Earth Scar
Etching, stamps, collage

Jan Palethorpe

www.janpalethorpe.com
janpalethorpe@gmail.com

James Pasakos



Σπιτι - Home
Silkscreen

Pasakos is a practising visual artist. His core theme is '*sense of place and identity*', one that has been largely influenced by the Melbourne Docklands, Australia. The artist spent his childhood exploring the industrial docklands of Melbourne - that polluted artificial landscape reflected in his earlier artwork, continues to this day. Pasakos now finds himself living and working in Ballarat, regional Victoria. He continues to find inspiration in his new environment, in the natural landscape, rich history and architecture. He co-ordinates the Printmaking and Digital Art Studios for the undergraduate degree course at Federation University Australia.

Penny Peckham

Thinking of Place – for me this conjures up places to which I've travelled (and loved!) in recent years. This print, therefore, suggests a page in an album of travel photos, and asks the question – Does anyone do that anymore – print out their photos and put them in an album?



A Page from a Travel Album – Japan
Relief Print



Daucus Carota
Etching

Barbara Semler

Thinking of Place makes me reflect on the natural environment surrounding my home. The beauty of the box iron bark forest provided me with daily nurture. I watch the forest change through the seasons. Each part of the year the forest reveals another part its own character, another aspect to consider and to think of it as a significant place for me.

semlerbarbara@gmail.com



Still Waiting for Dawn
Mezzotint

Stephen Tester

Stephen's creative journey started in the late 1990's using large format film cameras with in camera negatives and handmade palladium prints examples of which are held by State Libraries in Queensland, New South Wales Victoria and South Australia.

His passion for monochrome tonal images and the hand made print led him to engage with the printmaking world by producing photopolymer gravures starting in 2009.

Stephen's work with intaglio printing opened his eyes to the creative opportunities of printmaking and works on paper. Interested in traditional techniques that produced tonal images he became involved in the mezzotint process in 2013, his prime focus of printmaking. He also makes drypoint and engraved images.

He has exhibited his intaglio works in Sydney, Melbourne and regional Victoria.

He lives and works in Castlemaine, Victoria.

stester@stephentester.com.au

Kamloops

Print Makers

The Kamloops Printmakers Society, located in western Canada, provides studio space for artists working in print based media. The society came about in response to a need seen by alumni of the Thompson Rivers University Bachelor of Fine Arts program to provide studio facilities for artists to continue to work in print based media without leaving the region. The studio offers a wide range of facilities for etching, screen-printing and relief printing. The Kamloops Printmakers Society has been active since 2007 and is the only printmaking cooperative in the interior of British Columbia.

ARTISTS

Marnie Blair
Ila Crawford
June Emery
Amanda Forrest-Chan
Linda Jules
Darlene Kalya
Kelly (Tilly) Perry
Elizabeth Sigalet

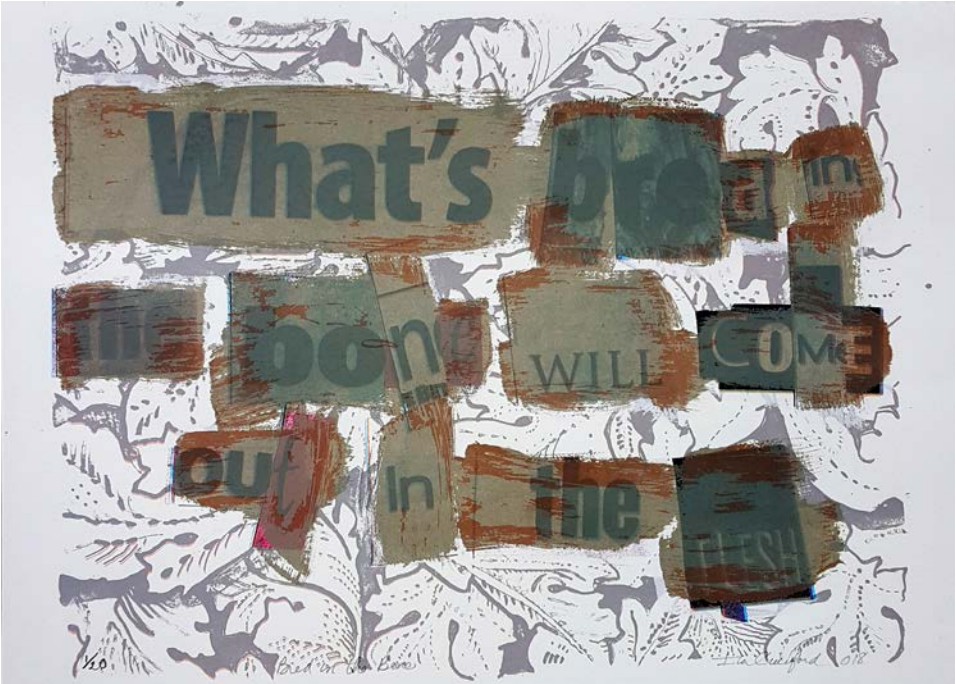
kamloopsprintmakers@gmail.com

Marnie Blair

Blair primarily works in print media with a focus upon embodiment, medicine, technology, and architecture. Her work is an exploration of the intersections between fragility and resilience; the biological and the artificial; private and public; decay and resuscitation; and the body and architecture. She is interested in how one's sense of embodiment and identity become profoundly affected by illness, diagnosis, and recovery. Her prints and installations interrogate what it means to be dependent upon a mechanical device for survival, to inhabit a cyborg-like existence as part human/part machine. These questions are not only personally relevant but can also be applied to the current transformation of human existence due to our increasing reliance upon many different types of technologies.



Memoria
Etching



What is bred in the bone will come out in the flesh
Screenprint

Ila Crawford

I grew up in central Manitoba which is both central to Canada and to continental North America. Manitoba is referred to as the Keystone Province. The farming terrain under my feet as a child, was formed by the last ice age. Geographical features of the shore-line and sea-bottom from the melting glaciers are evident in the topography of the province. My rural heritage (the places I walked, went to school, explored as a child) overlaid First Nations territory. My ancestors were among the first farmers to enter the area. Their arrival coincided with rail lines that followed in the next several years. How prior experiences and histories encode themselves on the present, regardless of whether one is aware of it or not, is interesting to me. I am also interested in how experience with local places and events, illuminates and expands universal ideas and knowledge.

www.crawford.sites.tru.ca
icrawford@tru.ca

June Emery

Although Scottish by birth, I have lived in several different countries and I have often wondered how that affects my sense of place and belonging. It is often hard to grasp but I have always been influenced by the natural landscape and as I grow older I am constantly drawn back to my heritage and identity and I carry that connection with me wherever I live.



Scottish Memories
Solar plate etching



My current practice involves the translation of photographic images into photopolymer gravure, woodcut and digital prints. These processes allow me to use forms and textures that evoke surfaces of the body and serve as metaphors for physical destruction, angst, and transformation.

My process involves consciously seeking out these relationships in various locations of wilderness. Many of my images have an autobiographical reference, alluding to different forms of brokenness, destruction and bodily decay that I have come into contact with. These connections echo an understanding of the impermanence of health, and ultimately, life.

Amanda Forrest-Chan

The Port

Digital, Photography,
Woodcut & Chine-collé

mandyforrest@gmail.com



Prom Night 1968
Serigraph

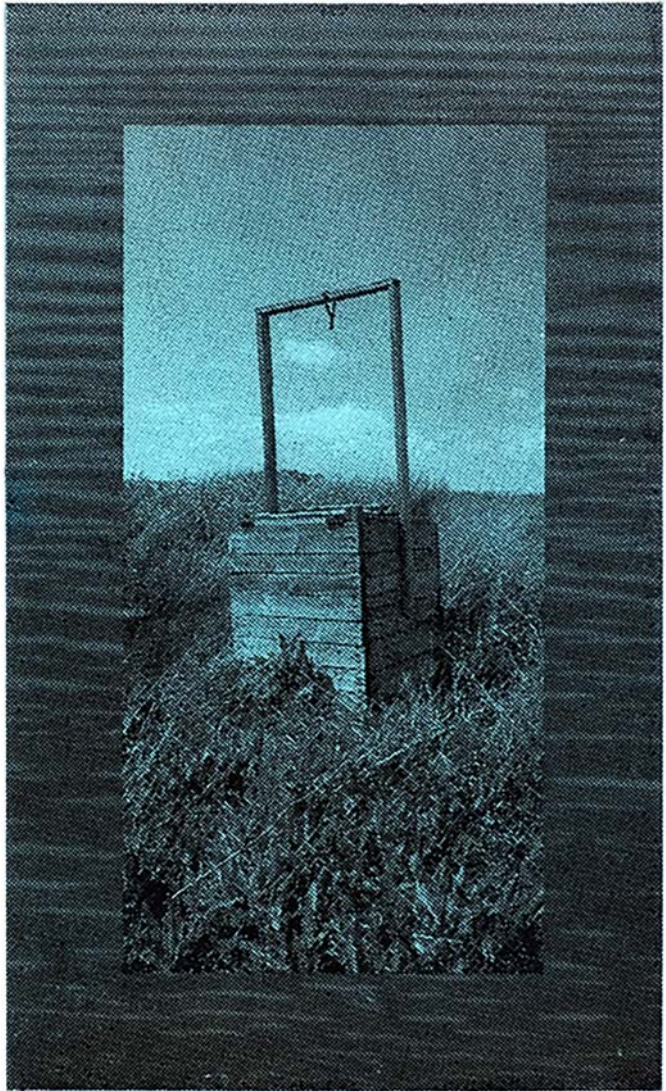
Linda Jules

Our childhood homes carry deep emotional cues, offering bittersweet memories of love and conflict, joy and sadness, safety and abandonment, hope and disappointment. Home is the place where identities are forged and important milestones are documented. Old family photos are fascinating because they portray us as we were, locating us in an historical, economic, generational, racial and cultural starting point, but they say nothing of what we have since become. Although old family photos freeze us in a moment of time, our perceptions of those hazy images are enriched by the passing of years and the development of our own personal narratives. We were young women with one foot in our parents' world and the other in a world of our own imagining. Do we remember what lay in our hearts as the shutter snapped? What hopes and dreams of love and life floated on the slim shoulders of those young men on prom night?

lindajules3@gmail.com

Darlene Kalya

My printmaking practice, which includes intaglio, photogravure, screen-printing and artists' books, is shaped around themes of agrarian culture - especially of Canada's prairie provinces - and draws upon such particular imagery as rural identity, family farms, aerial farm photos, as well as tools used for cultivation and harvest. An exploration of sense of place has been a primary aspect of my artwork since the mid 1990's - a nostalgic place between landscape-based or other rural imagery of the past and realities of the present. The several bodies of artwork to date that look at those themes provide a point of departure for thinking about this new work, *Remembering*.



Remembering
Intaglio

Kelly (Tilly) Perry

During my life there have been many journeys, ups and downs, but the flight of the eagle, birds and scenery on my gypsy drives makes all that disappear. I had created a piece called "Land of Opportunity", connecting me to our hardships of immigration to Canada in the 50's. However, as I was uncertain how it would affect the viewer, a friend suggested I do "Freedom of Spring". I had never realized such a switch could create such a positive effect on how I was feeling.

There is an old saying my family heard so many years ago: "There is opportunity if we work hard enough to achieve it." I would now say, "The Sky is the Limit". In my work as an artist, I can now recollect and identify the threads of connection between those formative years and my past experiences of grief. This has given me a greater understanding for how I work and why I work. It is extremely heartening and gratifying for me to find such a large part of myself from those earlier years not only forming the foundation of my work and practice but also providing a way to continue to work through the processes of recovery. Family, Life and Art have become incredible healers.



Freedom of Spring
Screenprint



Where We Come From
Screenprint

Elizabeth Sigalet

Where do you come from? It is a question we ask to try to understand another person. It is an easy question to ask, and the answer may not really give insight to understanding and acceptance. I was born in Kamloops, British Columbia, Canada; I grew up on a ranch near Barriere, British Columbia; I studied engineering in Vancouver, British Columbia; and worked as a Professional Engineer in Ottawa, Ontario but mostly in Kamloops. What has shaped my sense of where I am from and how I explain myself? Whenever I travel I am drawn to landscapes; urban or rural. I like to think that this is because of a childhood spent in natural spaces. As an adult I learned that those spaces were classified as the Interior Douglas Fir Biogeoclimatic Zone. This print shows part of a landscape similar to that which I would have seen as a child. Yet I know that I can only really imagine parts of it; with colours I project on it myself. I know there are more gaps in my identity (where I am coming from) than just the paper not covered with ink.

NORTH ISLAND PRINTMAKERS

&

Te Wai Pounamu

SOUTH ISLAND PRINTMAKERS

The North Island Printmakers are a diverse group of passionate printmakers, who live and work in different regions of the North Island of New Zealand. We work closely with the

Te Wai Pounamu Printmakers (based in the South Island). Each member has many years of experience, yet still enjoys learning and experimenting. The 'Thinking of Place' project has been an enjoyable part of this collaborative journey together.

ARTISTS

Kathy Boyle
Kyla Cresswell
Struan Hamilton
Delwyn Holder
Toni Mosely
Prue McDougall
Sheyne Tuffery

Kim Lowe
Jo Ogier
Lizzy Payne
Sandra Thompson
Jane Schollum

www.nzprintmakers.com

Kathy Boyle

The land's surface is encoded with the tracks and traces of 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 land's contours and meandering animal tracks. Pasture cultivation is evident through the regimented lines of crops and the ruts and furrows created by the plough and harrow.

Landmarks
Mixed media



Kyla Cresswell

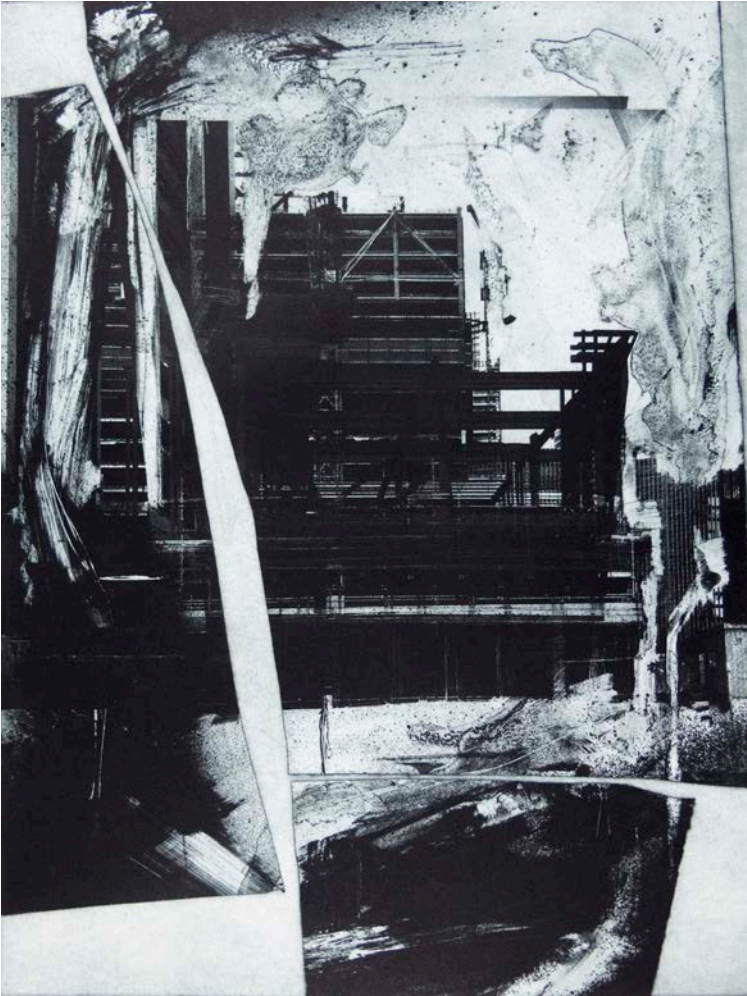
I like the tactile nature of embossings. I like the way they render drawings into form. From the paper emerges an uninhabited landscape, where traces of nature's selfdetermination are quietly present and everything is in balance. We see the impression of a place, islands of forest, remnants.

In keeping with recurring themes in my work, 'Standing Still' explores the physical impact of the elements on the environment and the vulnerability of ecosystems.

In this suspended vista I strive to find a sense of stillness and a quiet celebration of nature.



Standing Still
Embossed woodcut



Untitled: Nontopia
Photo-polymer Intaglio

Struan Hamilton

This work talks to what I term the Nontopia. Neither utopian nor dystopian, we are surrounded by the transition and regeneration of the urban environment; a concrete palimpsest that we relate to through similar locations throughout the world. The Nontopia is in every metropolitan area, creating communal experiences for all.

www.struanhamilton.com

Delwyn Holder

Our physical location influences our understanding of the world and our place in it. Every day we navigate our environment; maneuvering through geographical and psychological territories. As we journey, our narratives unite and connect us.



Somewhere, 2
Screenprint



Station

Screenprint, Hand Painted

Toni Mosley

This work is inspired by the times we are stationary and find ourselves remembering previous moments by still be present in our current place.

Toni Mosley is originally from Colorado/Wyoming. She has exhibited in Solo and group exhibitions in NZ and overseas. Her passion for works on paper is a part of her own practice (prints, drawings, artist books) and in her classes. Currently teaches general art/drawing/printmaking classes ages 5-adults when she is not working in her studio, Blue Bathtub Press.



tonimosleyart

www.tonimosleyart.com

Sheyne Tuffery

My art initiated from the anxiety of not knowing my place from my mixed heritage of being Samoan/NZ. European. It has evolved into a surrealist vision of South Pacific patterns, structures, symbols and paper architecture.



In My Place
Relief, woodblock



Miss New Zealand II
Intaglio solar plate

Prue MacDougall

Inspired by recently uncovered material on her family's ancestry, Prue continues to explore themes of identity she has touched on previously this time presented as a nostalgic cameo which link the present with the past. "Cultural identity" she explains *"helps us understand who we are as individuals and shape our understanding of the world"*.

Kim Lowe

Kim Lowe is a printmaker and painter based in Otautahi Christchurch currently working from Te Kura Tawhito, The Old School New Brighton. and also teaches part-time in the Creative Industries at Ara Institute of Canterbury. Her work often reflects her NZ Eurasian ethnicity and comments on political aspects of belonging and place.



Diaspora Series II
Embossed relief print with Ink



An Altered Reality
Woodblock Print

Jo Ogier

Some of my fondest memories of growing up were of spending time in and around the water. The ocean and the rivers were my playground. Summers were spent swimming, sailing, snorkelling, canoeing and fishing. Sadly this reality may be just a distant memory as we see our oceans and rivers clogged with plastic waste and polluted from our throwaway societies. The plastic fish in the woodblock are used to hold soya sauce for takeaway food in many countries, they are just a symbol of the huge quantities of packaging used for the fast food industry. They may be the only type of fish left in our waters if we don't make a change for the better soon. Water is the source of all life - we all need it to survive! Its time to take responsibility for it by preserving, nurturing and protecting it for our own and future generations.

Lizzy Payne

This woodcut is part of a body of work that examines the transient nature of life.

It explores concepts around identity and belonging. The use of weighted line and the chosen division of positive and negative spacing are an important part of my woodcuts, enabling the viewer to engage with the work. Both drawing and print are the predominant media in my practice, notably woodcut, and I often explore scale from very large ceiling to floor works of woodcut or charcoal to small detailed drawings and paintings.

During 2011 I completed an honours year at Christchurch University, Ilam school of fine Arts, majoring in printmaking and I am currently undertaking my masters study.



Motherhood
Woodcut

Sandra Thompson

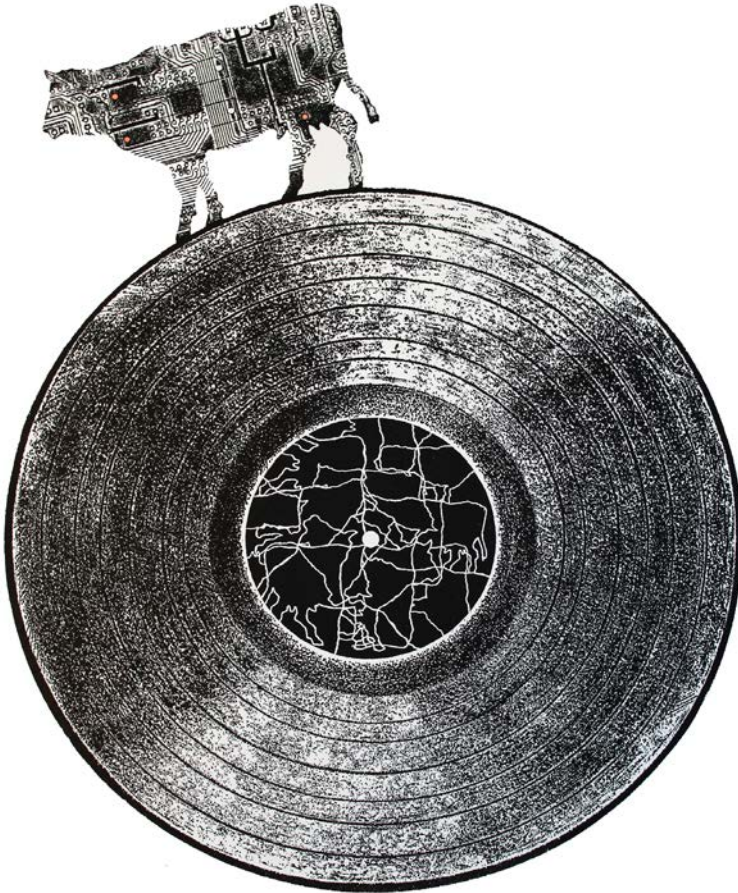


Shrinking Place
Screenprint

Orangutans live on the Islands of Borneo and Sumatra. Both species are endangered, habitat destruction being the biggest threat to their survival. Logging, palm oil plantations, fire and mining are the major causes of de-forestation. They are rain forest dwellers requiring extensive areas of wilderness to survive. They are the least sociable of the great apes with a more solitary social system. The shrinking habitats can only support a smaller number of animals and those habitats that remain tend to be isolated blocks which restrict the orang-utans range. Orangutang driven from their home ranges are forced to live together in smaller less familiar and more crowded areas. The resultant stress leads to reduced breeding success, fewer babies being born and more youngsters dying.

Jane Schollum

It turns out that the worries (and occasional drama) I had as a child living on farms, where I would return in the future to find suburbs appearing in the place of open land wasn't totally misplaced. Rapid intensification of farming in Canterbury, primarily via conversion, has changed the landscape in a relatively short time. Flying over Canterbury reveals the creep (or what feels like stampede) of irrigation circles. Large dairy companies have been enjoying high returns, while degradation of waterways and aquifers and loss of biodiversity have been the result. Shocking animal welfare/ethics have received increased exposure to a hopefully less tolerant population.



Rockstar Economy
Silkscreen, hand colouring



EAST LONDON PRINTMAKERS

East London Printmakers is a not-for-profit, artist run studio based in Mile End. Our aim is to provide professional and affordable printmaking facilities for artists and designers and to create opportunities for them to discuss and exhibit their work.

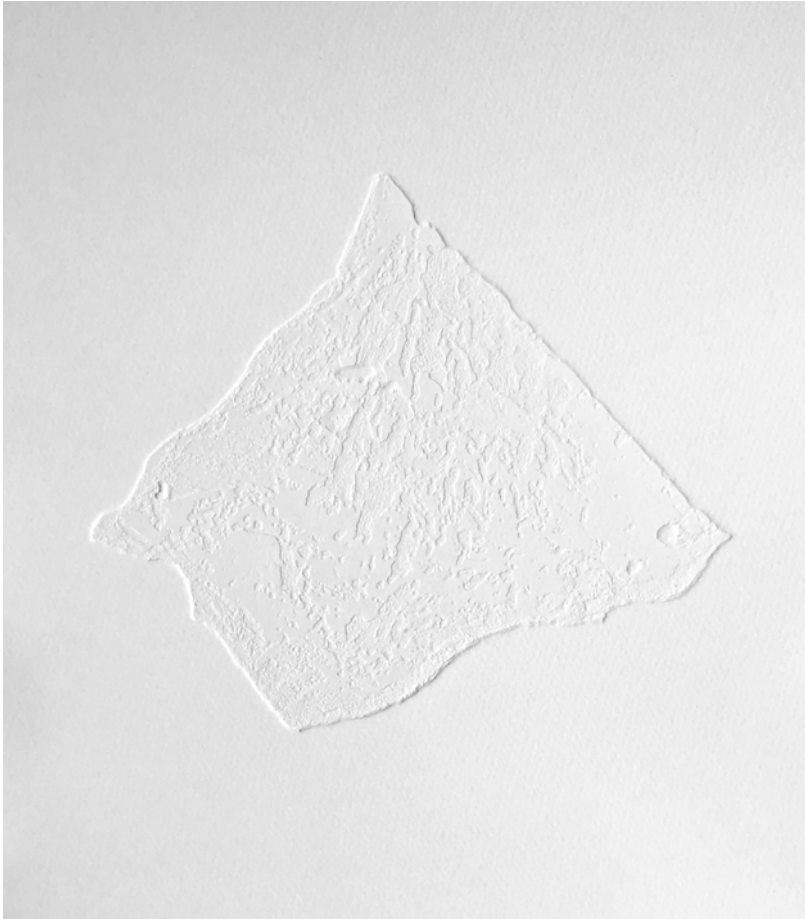
ARTISTS

Cy Berheim
Fiona Fouhy
Gini Wade



www.facebook.com/londonprintmakers
www.twitter.com/elpstudio
www.eastlondonprintmakers.tumblr.com

Cy Berheim



Beyond the Mountain Lies our Hopes for a Better Future
Etching

Cy Bernheim is a London based artist inspired by the natural world and the urban environment. Wishing to create works that offers her audience another viewpoint of their surroundings, Cy uses the experimental potential of printmaking and the extensive range of available printmaking processes to make organic and textured prints. She has been drawn to the theme of Thinking of Place II. Beyond the mountain lies our hopes for a better future refers to migration and how it is often associated with seeking and hoping for a safer and better quality of life.

Fiona Fouhy

This photopolymer etching is printed with chalk taken from this cliff which sits between Botany Bay and Kingsgate Bay in North East Kent, UK (51°23'17.2_N 1°26'15.1). The print is made up of the place that it depicts. The chalk has been crushed and made into white ink for printing onto black paper. The gentle tone of the chalky ink implies the soft glow of moonlight lighting up the cliffs at night. Smugglers arriving by boat in the eighteenth century would have seen the cliffs in the moonlight as they brought goods up from the beach. Holes and tunnels were cut into this cliff by gangs of smugglers for storage and hiding. Throughout history coastlines are traditionally points of arrival and departure. The white cliffs (of Dover) are still remembered and thought of as emblems of 'home', since they were the first or last sight of Britain for those travelling the main route by boat to or from the continent before air travel was invented. Today, smuggling continues to take place, with boats arriving carrying cargoes of migrants and drugs onto the shores of the UK.



51°23'17.2_N 1°26'15.1

Etching

fifouhy@hotmail.com

Gini Wade



Aberystwyth Dreaming
Lithograph

Gini Wade studied printmaking and graphic design at Central St Martins, London. After a long career in illustration, she took an MA in fine art at Aberystwyth School of Art (2007-2010) where she specialized in lithography.

She furthered her study of lithography by attending the 2014 summer course at the Tamarind Institute, Albuquerque. Based in mid-Wales, Wade makes prints in her home studio. She is a director of Aberystwyth Printmakers & her prints are held in the Wellcome Library, the V & A, and many other collections world-wide.

www.giniwade.com
giniwade@gmail.com



LIMERICK PRINTMAKERS

limerickprintmakers@gmail.com

The Limerick Printmakers (LP) is pleased to have been involved in the Project Thinking of Place II.

Each of the eight artists (members) has approached their response to Thinking of place in a personal and reflective manner through their own interpretations and the printmaking medium they used to produce it. Using Humor, Text, Color, Texture, Bling, Silkscreen, Etching, Collograph, Cyanotype, Monoprint and Emboss.

Printmaking in Limerick has gone from strength to strength in the last 19 years with both Limerick school of art and design (LSAD) and LP providing excellent facilities and opportunities for printmakers. The opportunity to expand our printmaking community through similar projects creates a great sense of purpose and shared enthusiasm for Print.

ARTISTS

Eoin Barry
Aine Finnegan
Ultan McAvenue
Des McMahan
Suzannah Mullaney O'Reilly
Tony O Loughlin
Kate O'Shea
Rowena Quill



We Run this Town
Screenprint

Eoin Barry

Eoin is a Social Printmaker from Limerick City he studied at Limerick School of Art and Design completing his degree in Fine Art Printmaking and later graduated from the Masters program Social Practice and the Creative Environment in 2014. Following this he enrolled on the Post Graduate Certificate of Education at the University of Ulster to pursue a career in teaching and graduated in 2017. During his studies Eoin developed a project entitled 'The Uisce Campaign' which saw a print of a drain cover sent to 250 unsuspecting recipients across the globe via the postal service, the respondents consisted of the Irish Prime Minister and communication from the secretary of The Queen -he later went on to develop a project entitled 'Cathair Grá' ('City Love') which saw 45 electrical boxes utilised as art spaces by artists from the community. Recently Eoin's practice has begun to focus on workshops, How much does this bag really cost? Was a question posed to students in a West Limerick School which saw issues such as labour and the manufacturing industry discussed and demonstrated through the silk-screening process. Eoin is currently based in Co.Derry, Northern Ireland.

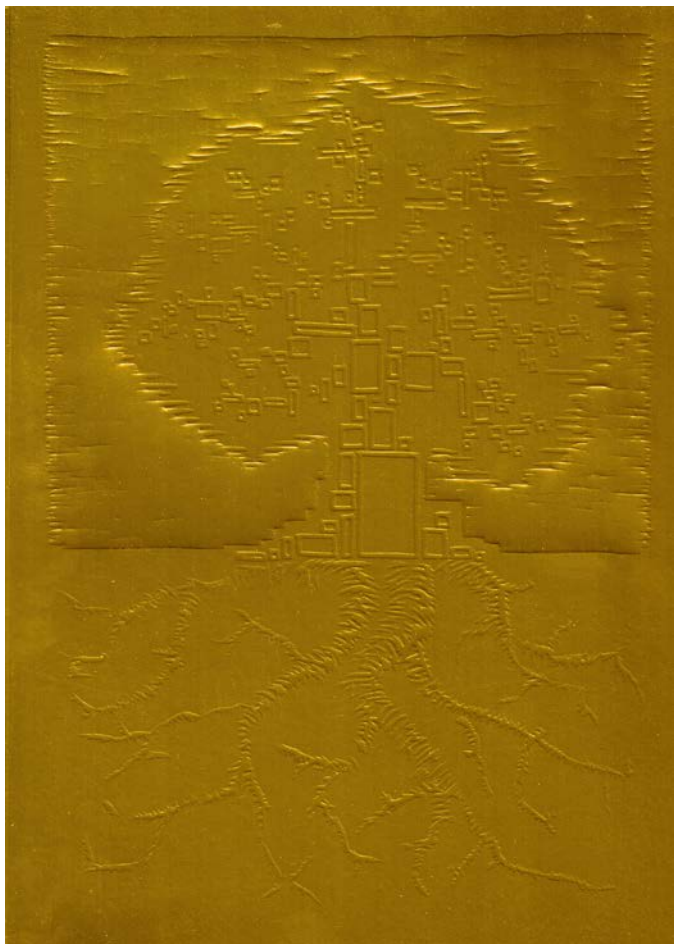
Aine Finnegan

Aine Finnegan is an artist based in the West Coast of Ireland.



Rain on the Island
Photo Etch, woodblock and etching

info@ainefinnegan.com



Reflect
Woodblock embossment

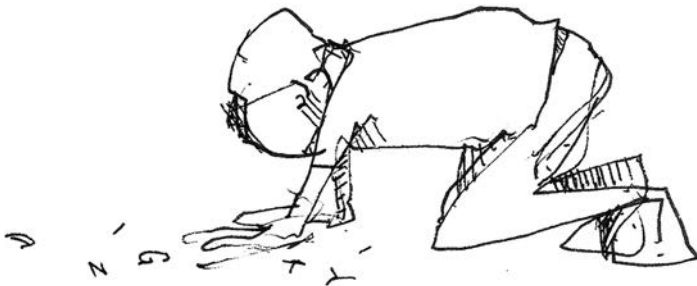
Ultan McAvenue

Self Reflection is a vital component in growth. You must compare yourself as you are now to how you were before or you might never move. Without reflection you won't be able to see how far you've come.

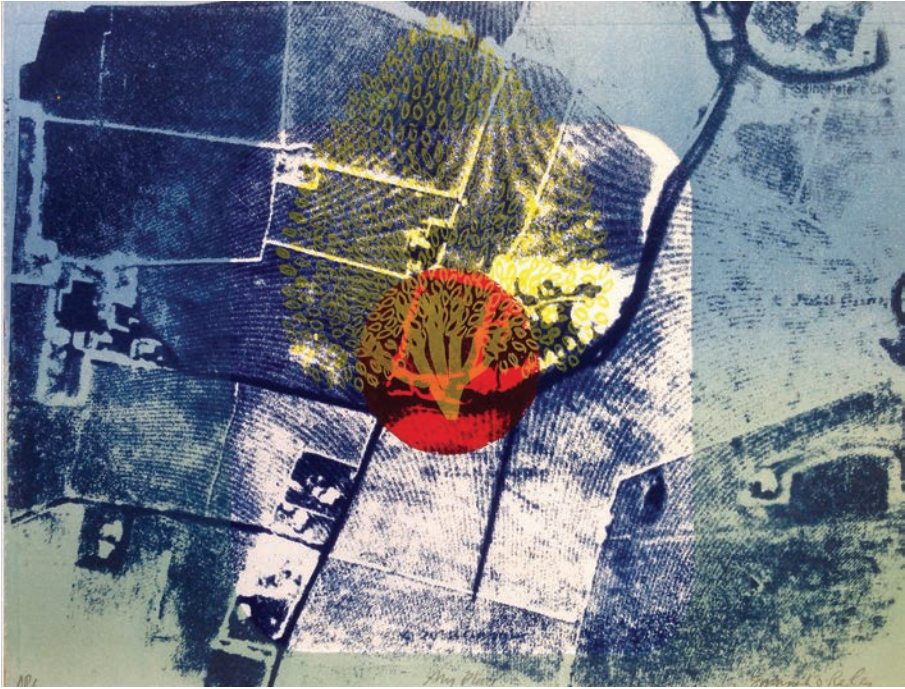
umcavinue@gmail.com

Des McMahon

Drawing and story telling are at the heart of all my work. They allow me to tell the truth and lie at the same time. The combination occasionally produces something close to honesty.



Leave it with me
Silkscreen



My Place
Cyanotype, Monoprint and Silkscreen

Suzannah Mullaney O'Reilly

Suzannah has been making prints for over 25 years. She teaches part-time in LSAD Limerick. Suzannah is co-founder and Director of Parallel Editions who publishes Fine Art Prints for various artists. She is also on the board of Directors of Limerick Printmakers, Ireland. Her own work explores various processes in printmaking often using many different techniques in one finished piece. Over the last few years she has been working in many collaborative projects with various groups and situations. Incorporating and relating her own practice with other artists and appropriating found materials/objects/images and using them to make prints with.

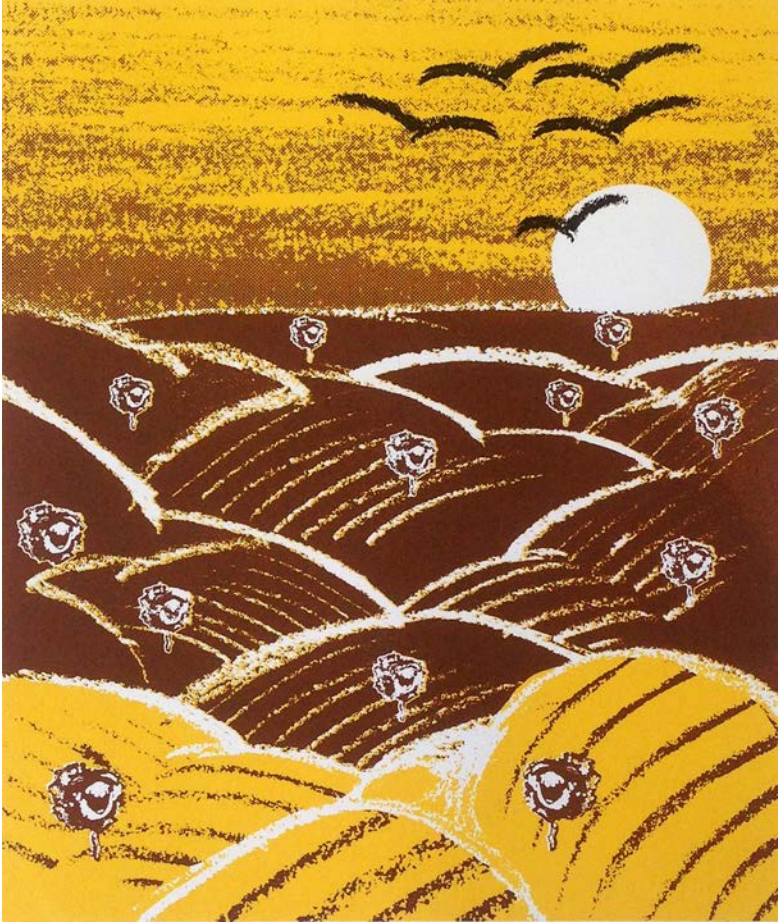


[suz.goreilly](https://www.instagram.com/suz.goreilly)

suz.goreilly@gmail.com

suzannah@paralleleditions.ie

Tony O Loughlin

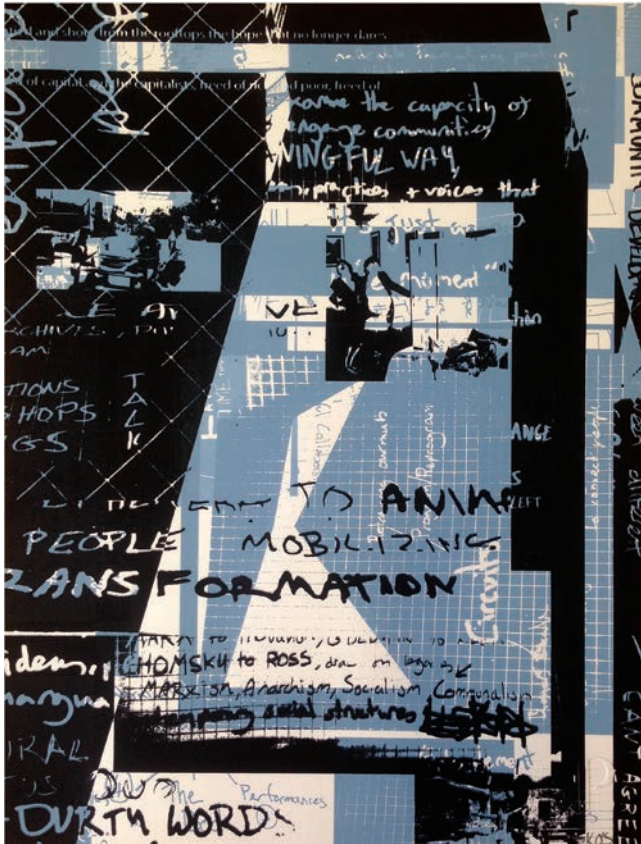


Field of Birds
Screenprint

My inspiration comes from our interaction with the environment whether we act negatively or coexist. This is the fundamental contradiction I explore. To achieve this I use organic patterns in my drawings and screen prints, as multifactorial imagery. I like to think these animal abstractions are a metaphor for challenging our understanding. This alone is not enough to achieve the full extent of the narrative. There is a need to have a spontaneous element, the unconscious decision. I do this by intergrating free strokes, lines or colour to suggest this contradiction. This afterall is how we manage our lives.

Kate O'Shea

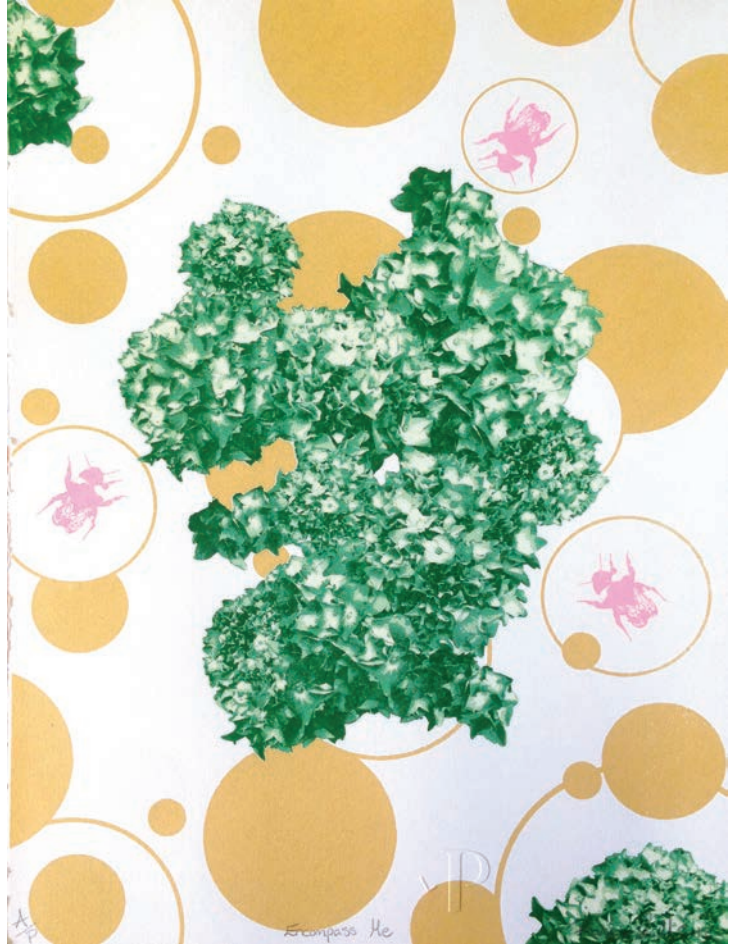
Kate O'Shea is an artist with a broad social practice that includes printmaking, sculpture, curating and publishing. Her work stems from a concern for contemporary social structures and the fractures within them; she established her first social space at the age of 19. She is currently working on an international project, *Dirty Words*, a book that brings together 100 artists, writers, activists, political analysts and friends from around the world, responding to the relevance of anarchist theory and practice today. This work is co-produced with designer Victoria Brunetta as part of Kate's MA by Research at Limerick School of Art & Design. To date Kate has exhibited nationally and internationally. After she completed her undergraduate in Fine Art Printmaking, she received a Bursary for Cork Printmakers which led to her first solo show 'Dismantle'. Her most recent solo show *Hard-Wired* took place last November. Projects that Kate has co-produced to date include, *NomNom Café*, *NomShtock* festival, *Voixkuche*, *Rumpus* zine, *Stanzas* zine, *Dirty Words*, *The People's Kitchen* and *The Limerick Spring Festival of Politics and Ideas*.



Mobili
Screenprint

Rowena Quill

Rowena Quill is a full time printmaker and member of the Limerick Printmakers studio. She graduated with an honors degree in Fine Art Printmaking from the Limerick School of Art and Design Ireland in 2013. Quill specializes in silkscreen and mono-print as a process to depict her botanical imagery in limited editions. Nature is the central inspiration for her work. Her work is based on florals, foliage, birds and insects. She uses multiple layers of vibrant and rich colours to surprise her audience and help them reimagine her world through this prompt. She incorporates intricate patterns to contain the imagery and she has developed a unique language. This is of a subtle extroversion in the plant based images, which unfurl and blossom, and are combined with an introverted suggestion in the pattern, which capture and guard the exquisite beauty of nature.



Encompass Me
Screenprint



print_row

printrow.editions@gmail.com



ARTISTS

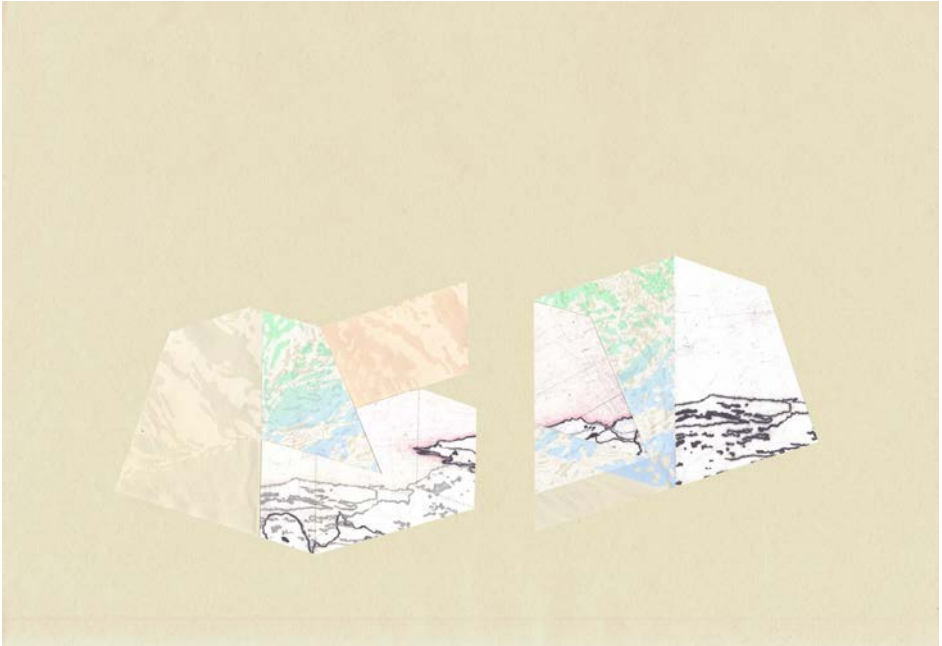
Lauren Jaye Carter
Black Frank
Margaret Genever
Andrea Nunn Glover
Jeannie Holroyd
Nadia Klienhanz
Glen Mackie
Laurel McKenzie

InkMasters, established in 2011, has been instrumental in making Cairns a most exciting region for printmaking in Australia. Our group has about 70 members and a full programme of events throughout the year. It includes international, national and local exhibitions which promote the work and careers of regional artists, as well as skills-development workshops, master classes and community engagement activities. We provide facilities for individual artists and groups at InkMasters Print Workshop and host Artists in Residence. There is ample capacity for printing with 7 presses and associated equipment. Inkmasters promotes cultural diversity, and its membership includes many Indigenous Australian artists.



www.facebook.com/InkMasterCairns/
www.inkmasterscairns.com
info@inkmasterscairns.com

Lauren Jaye Carter



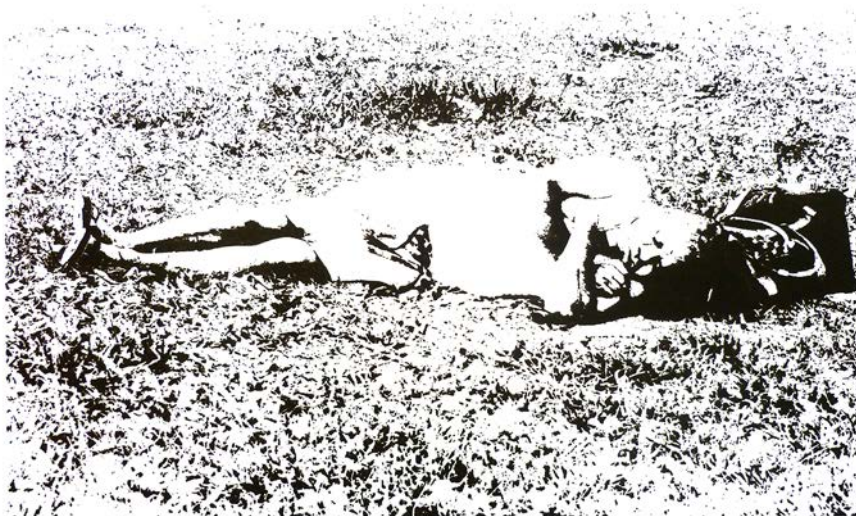
Subliminal Simulations
Linocut

This print based work is an aesthetic exploration of colour, form and construction. My creative process is largely re-constructive and begins with photographing textures, then re-drawing and carving in lino, printing, dissecting and then re-assembling, to create new shapes and re-imagined landscapes. This piece explores my own ideas on the self-constructive nature of memory - which is often influenced by perception, and also the expressive potential of colour and tone.

laurenjayecarter@yahoo.com.au

Black Frank

I'm thematically interested in exploring ephemerality - in those small untitled events in our lives. I am attracted to the isolated figure moving through space, or melding with landscape.



Lying on the Dreaming Earth
Screenprint and acrylic paint



Thinking Out Loud
Linocut and Lino etch

Margaret Genever

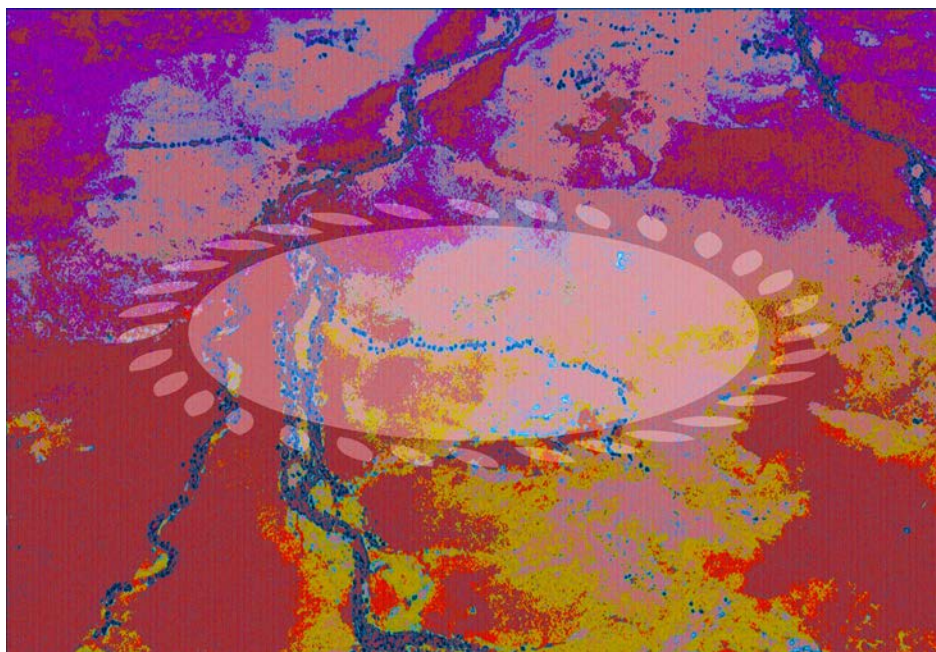
My thoughts turn toward the environment when thinking of place. Living in the rainforest I rejoice in the complexity and beauty of this ecosystem, but I am constantly aware of its fragility and uncertain future.

genevers@live.com

Andrea Num Glover

My sense of place is from an aerial perspective, and this is what I intend to convey in this piece, 'Saint Ann Range'. It is a specific area called Channel Country where the Rivers: Hamilton, Diamantina, Cooper, Thomson and Barcoo span out from the north-eastern region of South Australia, encompassing a vast arc across Central Queensland. We fly over the landscape in a small Cessna aircraft as we journey between Cairns to Adelaide.

In 'Saint Ann Range', the spherical shape takes the idea of a mirror.



Thinking Out Loud
Archival pigment print



Minh Lo'orren (Turtle Meal)
Etching

Jeannie Holroyd

Born 1952, language Kugu, lives in Pormpuraaw, Queensland.

Jeannie has been practicing printmaking for 4 years but has had a much longer artistic career in basketry, painting and traditional crafts. She says of her new etchings, all about sea creatures: 'I am concerned about the turtles and how they are disappearing. We used to eat the eggs and the men would catch turtle to eat. Feral pigs are eating the eggs and so they are slowly disappearing. They also eat plastic bags, which get tied into their guts and so, keeps them afloat, and can't dive no more. This makes them starve and they die. Rangers are helping to get rid of the pigs and soon, the government is starting [a campaign] to outlaw [the use of] plastic bags.'

Nadia Kliendanze

In archaeology, *in situ* refers to an artifact that has not been moved from its original place of deposition. Why do we live where we live? We move from one place to another for various reasons. Some of us are just 'deposited' in a place and we stay there for no known reason. It is in the invisible weave of culture and in the tangible physical aspects of a place and the interpersonal aspects, the presence of relatives and friends that we form our sense of place.



In Situ
Linocut



Iama Island Kulkagal Spirit Man
Vinylcut

Glen Mackie

Zogo le is the name of a clever spirit man of the Kulkagal people of Iyama Island in the Torres Strait. He was a strong, wise person who trained warriors in the art of warfare after their first fight, should they survive it. This was done on Tudu Island, a surveillance outpost of the eastern Islands including Iyama, York, Erub, and Mer islands. Most importantly, Zogo le taught navigation by the stars and other skills of survival at sea.

Laurel McKenzie

Trivial events are sensationalised in contemporary news media, grabbing a moment of our attention and invading our private space (not to mention our headspace).



Encroachment
Archival pigment print

Edinburgh Printmakers

Edinburgh Printmakers is the UK's first open access print studio, having celebrated its 50th anniversary year in 2017. The organisation is dedicated to the practice of fine art printmaking. Edinburgh Printmakers provides access to high quality, low cost printmaking facilities and learning, and showcase critically engaged print within the context of contemporary art.

In April 2019, Edinburgh Printmakers will launch the biggest centre for print in Europe, a new cultural hub with printmaking at its core. This project has taken over 7 years to develop and building is underway in this ambitious £11m capital project, opening in April 2019. The vision is to create a world-class printmaking centre for the 21st Century with enhanced printmaking facilities for traditional and digital processes, a dedicated learning space, artists flat, galleries and shop, a creative industries hub, café and print archive.

ARTISTS

Paul Furneaux
Linda Kosclewicz
Leslie Logue
Norman McBeath
Gillian Murray
Leena Nammari
Catherine Sargent
Christine Wylie

www.edinburghprintmakers.co.uk



Paul Furneaux

Pink Hotel Hawaii
Japanese Woodcut
-Mokuhanga

I trained in drawing and painting at Edinburgh College of art in the late eighties, working mainly with figuration, a big change in the work occurred when I went to Tama Art University, Tokyo in 1996 and completed a Masters in Japanese woodcut printing in 2000. Japanese woodcut printing :Mokuhanga has remained my main focus ever since. I have taken up several international art residencies and continue to exhibit Nationally and Internationally. While in Japan my work became more abstracted especially as I became more interested in the inherent beauty of this medium. Mokuhanga is unique in that it is printed with watercolour and the contrasts of the subtle soft colours one can achieve with this juxtaposition with the rich depth of colour by printing the same block several times, pushing the pigment deeper into the paper by hand with a hand printing implement called a "Baren" Japan has remained an influence in my works but "Rain" which is alluded to in this print is a recurring theme. Rain, being part of the landscape and both life giving and potentially destructive. The Print was hand printed onto Japanese paper and then mounted onto the heavier paper through a lithographic press. I went to the third International Mokuhanga symposium in Hawaii. The second half was on the big island and I booked a single room in the " Pink " hotel. It had a great pink creaky wooden veranda with a distant view of the sea, where I would sit and drink cold bottles of local beer, escaping the occasional downpours , pondering Japanese woodcut.

Linda Kosciwicz

"My heart's in the Highlands" is a romantic vision of Scottish landscape. Constructed from a number of different locations; the magnificent Glen Affric and the iconic mountain Schiehallion, a monumental and wild landscape where humans are dwarfed by the power of nature is presented. Kosciwicz herself features as a tiny figure gazing upwards in wonder at Schiehallion. Kosciwicz, a musician, often uses music and words as an inspiration. The title of is taken from the Robert Burns' song of the same name. Although evidently a romantic song about national pride, it also hints at the depopulation of the Highlands in the 18th-19th century. The dramatic beauty of the Highlands also reminds Kosciwicz of how Scotland's landscapes have been shaped by their tragic history. Their often desolate and melancholy beauty is a reminder of the ghosts of the people who were driven from the Highlands as a result of the Highland Clearances, one of the biggest movements of population in British history. This significance has particular resonance for Kosciwicz, a first generation Scot whose parents left mainland Europe as a result of World War II. For Kosciwicz, the Highlands continue to be a powerful symbol of Scotland past and present.



My heart's in the Highlands
Polymer photogravure

Lesley Logue

I am based in Scotland, working from my studio in West Lothian, specialising in printmaking and sculpture. I have exhibited nationally and internationally. My interest in contemporary printmaking goes beyond my own practice and involves the curation and research of print and print related exhibitions and events. Much of my work is developed through my observations on travels and walks in the Scottish countryside or city areas. I am often drawn to evidence of damage and repair. Some of what looks destructive in the landscape, as in the subject of this print work, 'Biomass', are attempts to focus on the environment and sustainability.



Biomass
Screenprint



Is to remember to have known and not forgotten?

Photogravure

Norman McBeath

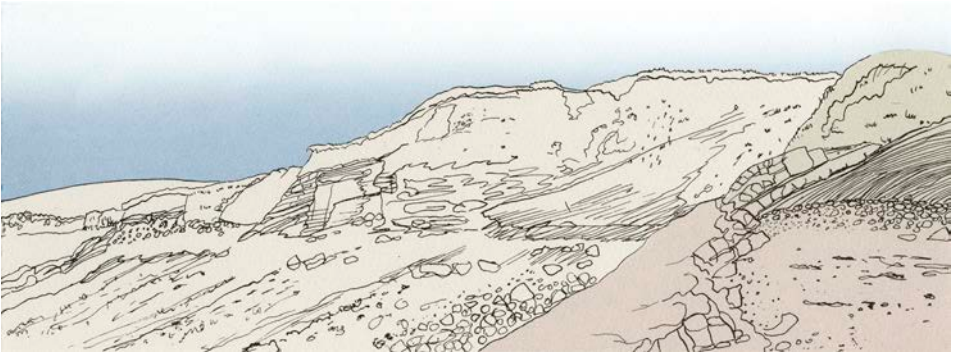
Night changes everything, carrying shadows to different places, highlighting what has been unseen in the brightness of the day. The once familiar city shifts mood. Well-known routes become obscure, freighted with different possibilities. The stakes are higher. It is like stepping into a theatre of the mind. The remembered place becomes something other. It is no longer known where the turn of the steps will lead. The certainties of the day dissolve. The Old Town in Edinburgh is a place of many levels: tall narrow buildings, hidden closes, sudden soaring flights of steps. It is a place where imagination and memory collide and new stories are made.

www.normanmcbeath.com
nm@normanmcbeath.com

Gillian Murray

Over the years I have been making small trips mainly around Scotland & Europe, sketching and taking photos of the landscape and flora. Having collected my source information I create prints and watercolours inspired by the dramatic and beautiful views I have encountered.

I am fascinated by landscape from the textures and colours to its form and composition. When I am drawing the landscape, especially in more remote areas, I feel incredibly content when I observe and record everything before me. Recording it so that I can keep its memory with me. Whether it is an invigorating blustery day or one of utter stillness and astounding light, I want to capture the moment and the serenity I felt there and take it home with me.



Serenity
Screenprint

Leena Nammari

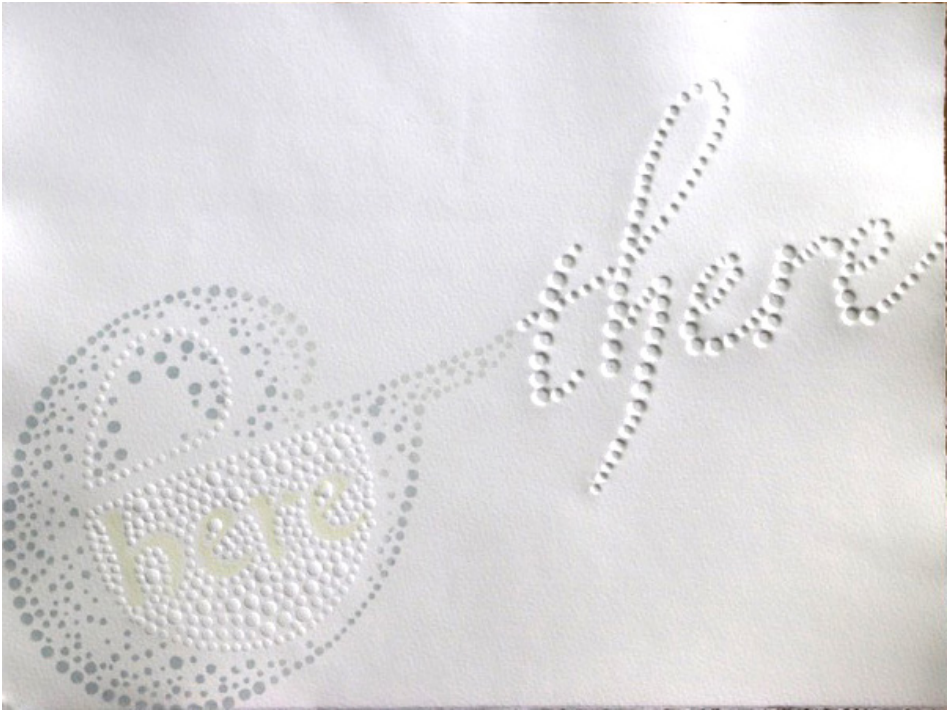


Forlorn Longing
Photopolymer gravure

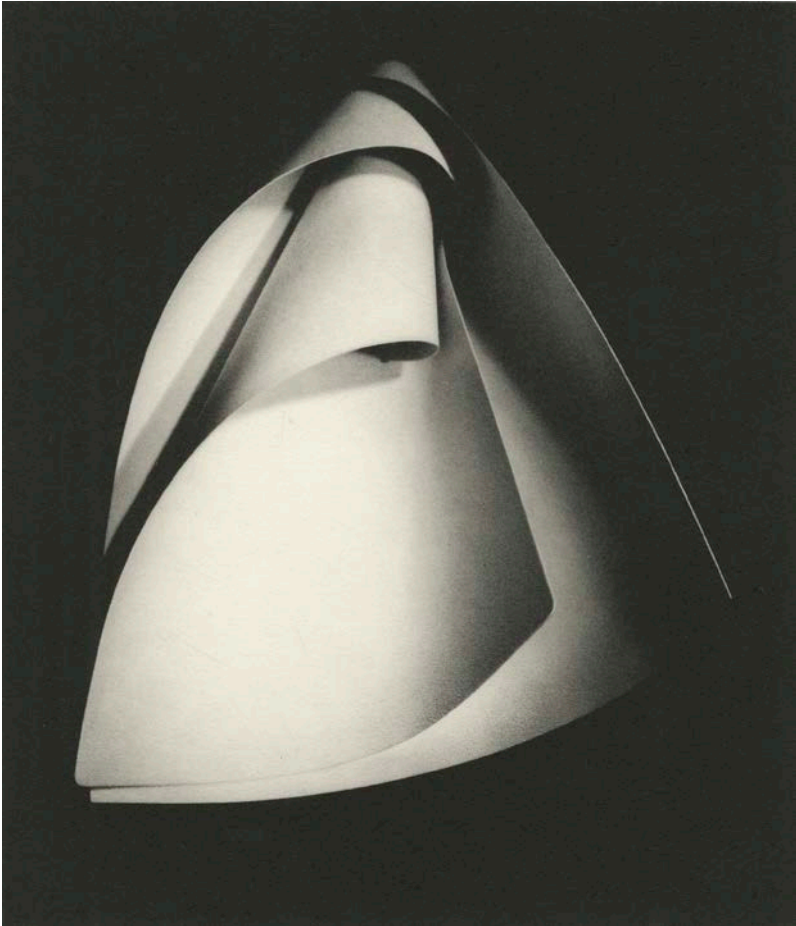
Leena's work is subtly loaded with politics, politics of the majority and politics of the personal. As all Palestinians, she has had her fair share of personal brushes with the occupation, whether personally having grown up there, through frequent visits home. Her images have something amiss in them, a sadness, an abandonment, a loss, something lacking, wrong, unclear, allowing a little pause in the viewer, a thought, a slight abstraction and a flight of fancy, allowing the viewer to question a little what they have seen, and what is shown.

Catherine Sargent

As I 'think of place' I envisage where I am, where I've been and where I hope to go. I have used the everyday phrase 'here & there' to encompass this and titled it '& everywhere'. The print combines blind embossing & debossing as I wanted the physical change to the paper to signify the ups and downs of different places, be they reality, or a dream. I increasingly use ampersands in my work this one is created in relief using multiple dots suggesting the many places we have been to and also the many people involved in 'Thinking of Place II' I have used a subtle graduation in this relief graduating to the whiteness of the paper, causing the viewer to look at this everyday phrase more closely.



'& everywhere'
Blind embossing with relief



Conus Ater
Photogravure

Christine Wylie

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

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

christinewylie@yahoo.co.uk



Melbourne Printmakers Group

ARTISTS

Marie-Louise Anderson
Antonietta Covino-Beehre
Michael Fitzgerald
Carolyn Lewens
Lesley O’Gorman
Heather Shimmen
Emma Stoneman
Jennifer Travers

The

Melbourne Printmakers Group formed not long after the Impact Print Conference held in Dundee, Scotland in 2013.

At one point or another Melbourne, Australia is these Artists’ connection that drew them together. They see print as an important art form in itself and this has been a basis underlying their art practice.

As diverse as their styles and themes are, these Artists explore concepts of history, social, and the physical environments as well as challenging themselves in furthering techniques in printmaking that may address the viewers expectation of what can be achieved.

melbourneprintmakersgroup@gmail.com

Marie-Louise Anderson

My inspiration came from the obsession for collecting plants and how they have been shared around the world. During the British colonial era plants were stored in special glass boxes on the decks of tall ships. However, it is easier to swap and trade plants today due to the speed of transport. Sharing is not only a way of nurturing plants, maintaining species and caring for the environment but also a way of developing connections.



Collecting Passions
Archival ink on rag paper

marielouiseanderson.wordpress.com
marielouise_anderson@yahoo.com.au

Antonietta Covino-Beehre

“Whatever exists is in a place -Therefore place exists - Therefore Place is in a place - and so on - ad infinitum.”

*Zeno of Elna
Greek Philosopher c. 490BC*



*Once Upon a time...
Archival ink and wax*



Tidal 1
Mezzotint

Michael Fitzgerald

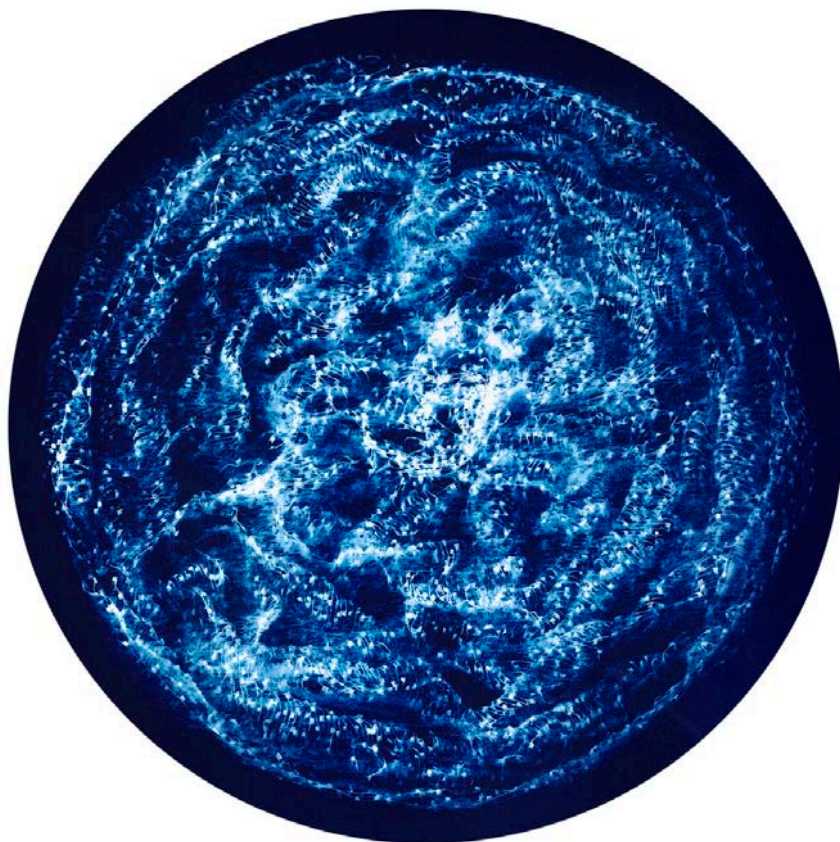
My work relates to water, sky and tides. I live on the Bellarine Peninsula, sometimes the sky and water blend, becoming almost a flat plain. During the summer the heat makes the water shimmer and sparkle. The tides come and go sometimes showing new forms and then disappearing again, swallowed up by the rushing tide. The Bay is always changing.

mickfitz52@gmail.com

Carolyn Lewens

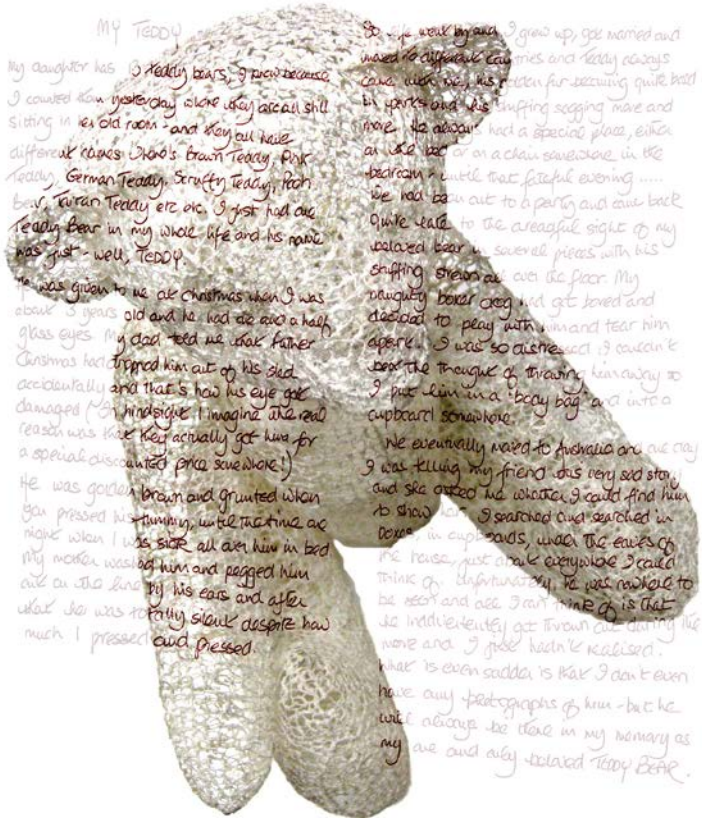
Effects of sunlight and shadows permeate the material surface of my cyanotype photograms. Powered directly by the sun, they are 'drawn' with light and the dance of shadows. I use these cameraless photographic processes as a starting point to explore the properties, mysteries and metaphors of light.

Whether signalling life-threatening changes in the ocean or life giving acts of light in outer space, these images remain abstract enough for meaning to be inferred. Here light's mysteries can only be deduced in context; its metaphors only supposed through imagination. They are a creative play with light-sensitivity and the challenge of depicting scale.



Ininitely small things are as large as large things can be...
Archival Ink on rag paper

www.carolynlewens.com
carolynlewens@gmail.com



ThreadBear
Screenprint

Lesley O'Gorman

ThreadBear is an image of a teddy bear made solely from thread and is overlaid with the hand-written story, *My Teddy*, by Frances Emerson.

Childhood objects provide connections to place to establish a sense of self, history and belonging. Objects are integral to our life story and along with inherited factors is our identity. Objects and their archives have the potential to become a retrieval cue for autobiographical episodic memory, and to behave as a site of contemplation and emotion. The process of sewing and writing with embroidery thread and a sewing machine produced a fragile handmade fabric for the construction of a three-dimensional teddy bear. Writing fabric is labour intensive, signifying passing time and the fragility of memories.

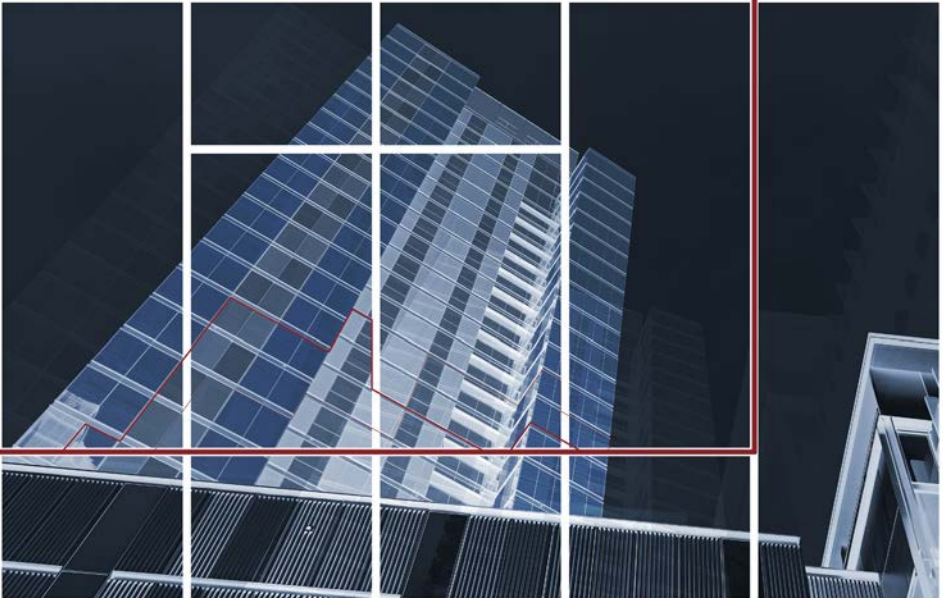
Heather Shimmen

A personal 'place' for me is a Banksia woodland inhabited by a myriad of birds of many species. This is where I feel enlivened, at peace and at home. There is something intangible that I respond to in birds. There are many things that drive me to make images of them. It is a duality, in part their fragility versus the endurance they seem to possess. Within human mythology and folklore this dual aspect is evident in many cultural stories; evil versus good, death versus life, foolishness versus wisdom and so on.



In the Woods

Linocut and ink on paper, blanket and aluminium



Mapping Mass - Isolation 2.2
Archival inkjet on cotton rag paper

Emma Stoneman

In the Mapping Mass series, the concept of mass relates both to the bulk and density of built form, as well as the increasing concentration of the populace inhabiting urban domains. The modern built landscape provides the basis and context to examine and observe place, and aspects of transition and transformation; identity and disorientation; isolation and connectedness. This work, and others in the 'Mapping Mass - Isolation' series reference large scale urban renewal projects, where the transformation and rejuvenation of derelict industrial wastelands presents many challenges. These developments can create a contrived, inorganic environment as a result of extensive, rapid infrastructure growth and their removed proximity from traditional residential zones. It is this microcosm that provides a platform to investigate universal aspects of community and social cohesion.

www.emmastoneman.com
emma@emmastoneman.com

Jennifer Travers



Working on 'Diffusion'
Drypoint

Moving between city and rural areas, states and countries, I have come to believe that a sense of place is a moveable and at times an inexplicable thing, rooted in ones evolving sense and understanding.

Pensar los Lugares originalmente comenzó como una exposición itinerante que mostraba pequeños grabados contemporáneos hechos por grabadores australianos y neozelandeses, cuyos trabajos exploraban conceptos relacionados con la tierra, el país, el entorno natural y construido, la colonización, las conexiones ancestrales, la identidad y las ubicaciones imaginadas. Decidimos continuar el impulso que habíamos cobrado con el primer proyecto y proponer que se presentara una exposición Repensar los Lugares (II) (Thinking of Places Too (II)) para la conferencia IMPACT X. Esta vez se expandirá y se unirán grupos de artistas del UK, Escocia Irlanda, e Canadá. Alrededor de 63 artistas participarán en Repensar los Lugares (II).

Es un ambicioso intercambio cultural con una exposición, para la cual hemos convocado a varios artistas para que trabajen con base en este concepto. A ellos prácticamente no se les han impuesto restricciones, excepto el tamaño del papel (29x38 cm). Por lo demás, todos tienen la libertad de utilizar cualquier proceso de grabado para crear su trabajo, lo que les permite incorporar técnicas tradicionales junto con prácticas contemporáneas. La primera exposición TOP surgió por iniciativa de los artistas australianos Laurel McKenzie, Jim Pasakos y Antonietta Covino-Beehre, después de la conferencia IMPACT 8 en Dundee. Se formaron grupos y se hicieron amistades con los Inkmasters de Cairns (Australia), los Goldfields Printmakers (AU), el Melbourne Printmakers Group (AU) con Prue MacDougall de North Island Printmakers (NZ) y Kim Lowe de Te Wai Pounamu Printmakers (NZ).

Se pueden conectar los recuerdos con un lugar? El concepto de lugar está limitado a un tiempo específico, mientras estamos conscientes de que la vida sigue? Las obras de la exposición presentarán un amplio espectro de encuentros a medida que cada artista presenta sus propias experiencias, que indagan en ideas sobre el desplazamiento, las narrativas personales, los viajes y recuerdos. Estas son algunas de las diversas propuestas que esta exposición les presentará a los espectadores para que estos se sientan identificados.

ACB



^{Kamloops}
PrintMakers

NORTH ISLAND PRINTMAKERS
&
Te Wai Pounamu
SOUTH ISLAND PRINTMAKERS



✓ P
LIMERICK
PRINTMAKERS



EP Edinburgh
Printmakers



epilogue

As we come to the end of *Thinking of Place II*, we hope you have enjoyed all the amazing work created by this eclectic group of Artists. The exhibition came to life in Santander, Spain as part of the Imapct 10 Printmaking International Conference.

A special thank you to all the artists involved in the project as without their commitment and excitement the project just would not have gone forward as it has.

Much acknowledgment is due to our core *Thinking of Place* team: James Pasakos, Laurel Mckenzie, Prue MacDougall, Kim Lowe and to our wonderful co ordinators overseas Christine Wylie, Suzannah Mullaney O'Reilly, Wuon Gean Ho and Linda Jules, a huge team effort!

I would also like to thank Emma Stoneman, Laura A Taylor and Marie Louise Anderson for their never- ending energy and effort in helping with the catalogue.

This is not the end. Just as *TOP was the inspiration for TOP II* I see our time spent in Spain as the spark of something else to come and claim its space

Here's to a Thinking of Place III.

Antonietta Covino-Beehre
(Melbourne Printmakers Group)

