



# Thinking of Place III

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covinobeehre, mckenzie, macedougall & pasakos

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exhibiting in Thinking of Place III exhibitions.

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with the Artists who are exhibiting and  
are represented in this catalogue.

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An international group exhibition from artists  
in: Australia, New Zealand, Europe,  
Turkey, United Kingdom, Ireland, Guam,  
USA, South America & Canada.

[www.thinkingofplace.com](http://www.thinkingofplace.com)

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## Thinking of Place III

*T*hinking of Place III is a collaborative print project that involves 4-6 artists each from 16 international printmaking groups participating with new works created for this project. This is a new and expanded iteration of a project that began in 2014 with five print groups from Australia and New Zealand, Thinking of Place I.

Thinking of Place II was exhibited at Impact 10 International Printmaking Conference in Santander, Spain, 2018, and subsequently at other locations in Australia and New Zealand (as I write TOP II exhibition is still travelling).

The overarching theme for Thinking of Place III invites artists to invoke a legend, myth, story or an aspect of ancestral heritage in relation to their personal identification with geography and environment. Cultural associations with concepts of land, country, colonisation and collective memories that adhere to places can thus be layered in potentially complex ways. This international collaboration represents individual responses to both specific localities and shared cultural legacies.

The project constitutes an ambitious cultural exchange, involving groups from Argentina, Australia (x3), Canada, Denmark, Guam, New Zealand (x2), Turkey, United Kingdom (x2) and from the United States of America (x3).

*Laurel McKenzie*



## GOLDFIELDS PRINTMAKERS

The Goldfields Printmakers group was formed in 2012 as the result of an idea developed by James Pasakos after attending the 2011 IMPACT 7 conference in Melbourne, Australia.

Its first meeting was held at one of the artist's studios in the town of Castlemaine and since that time it has aimed to meet bi-annually, either at a members studio or at one of the region's excellent regional galleries. Artists travel from far and wide to attend our meetings.

The Goldfields region is an area that is set in the west of the state that encompasses the towns and small communities that grew up in the wake of the 1850s Victorian gold rushes.

The journey we have taken together has been advantageous to all - new friendships and working partnerships have been formed, group exhibitions planned, held and toured. There have been fruitful collaborations and print exchanges with other printmaking collectives from other states in Australia and internationally.

[www.goldfieldsprintmakers.com](http://www.goldfieldsprintmakers.com)

### ARTISTS

Leonie Auhl  
Anne Langdon  
Loris Button  
Kim Barter  
James Pasakos

## Leonie Auhl



*Much More Than Bush Tucker*  
Linoprint

I saw some unfamiliar native trees with 'round red fruit' when travelling in southern WA. They reminded me of my place, my childhood home: savouring fresh fruit from our family orchard, luscious fruit desserts and jams, bottles of preserved fruit, and playing games with fruit stones.

Neville Bonney's book *Jewel of the Australian Desert* identifies the tree as The Native Peach or Quandong and describes its value to the Aborigines for thousands of years; medicinal roots and leaves, nutritious fresh or dried fruit, oil/protein-rich kernels, ball-shaped stones for ornaments and games, and wood for carving. Surprisingly my post -WWII game of Chinese Checkers used quandong stones. Early settlers also enjoyed eating the fresh fruit and making quandong jams, chutneys, and pies. Nowadays, Quandong orchards are being established and quandong products are commercially available.

[lngauhl@inet.net.au](mailto:lngauhl@inet.net.au)



*Believer or Non-Believer*  
Silkscreen

## Anne Langdon

This print was a response to my investigation of stories that were spreading around the Grampians about large dark cats wandering the mountains during my childhood. I lived on a farm 10k from Dunkeld, a small town at the foot of the Grampians. These stories ebbed in in out of the community depending on sightings and the belief that there were animals wandering the mountains. I must admit I am a believer!!!


 @annelangdon  
anne@annelangdon.com

## Kim Barter

My print depicts a small room, French doors are off hinges, and a cupboard is well worn and made from packing cases. The room is many shades of grey and is silent and vulnerable. The room represents a time, pre- computers, television, radio, and mobile phones. A time, when furniture was made from roughly sawn found timbers and kerosene tins, bits of tin or rocks and mud. The era of 'making do' was a state of mind. Toys were made, cows were milked, butter was churned, bread was baked and clothes were stitched. Recycling and the repurposing of objects were the way of life. 2020 has been a year of 'living inside'. Our homes became a refuge, a safe place, to isolate and be protected against the COVID pandemic. Domestic living and routines have been re-evaluated, as have the vulnerabilities of time alone without family and friends.



*Silent*  
Etching

 @kim\_barter  
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Mornings in Spain, where each day began with orange trees, fresh orange juice, coffee, and croissants, enjoyed out of doors everywhere we travelled.

In Madrid and Seville, and in Granada where the palaces of The Alhambra and the Generalife Gardens provided an unforgettable early morning feast for our eyes. Then the sea and the mountains of Santander's wonderful bay, a cheeky sparrow on the forecourt of the Guggenheim in Bilbao, and on to the briefest of stays in Barcelona - each day began with a splendid Spanish breakfast, leaving an indelible memory of that warm and welcoming country.

These prints were largely made during the dark early days of the pandemic in Spain, so my vivid recollections of our stay there were mixed with worry for the plight of the people of that amazing country.

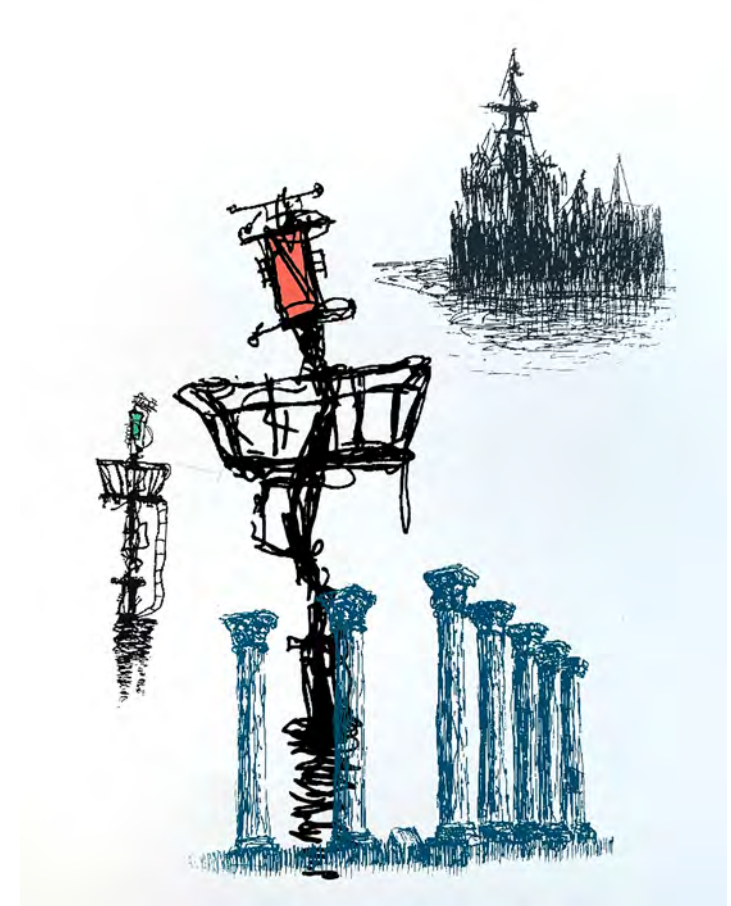


*A Spanish Breakfast*  
Linoprint, chine collé, hand colouring  
and collage

**Loris Button**

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## James Pasakos



*Iconography*  
Silkscreen

The artwork is part of an ongoing series of works that reflect childhood memories and studies of the areas of the Melbourne Docklands. It also reflects my cultural Greek background. 'Iconography' is a binary thought and represents the two worlds that shape my identity and belonging. The work is a silkscreen, using a Nehoc Thermal Printer, images were hand drawn, photocopied and transferred to a silk-screen mesh for printing.

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# Kamloops Printmakers

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

Linda Jules  
Kelly (Tilly) Perry  
Ila Crawford  
Darlene Kalynka  
Elizabeth Sigalet  
Aina Elina Roenningen

[kamloopsprintmakers.ca](http://kamloopsprintmakers.ca)



Homeward  
Screenprint

## Ila Crawford

I have been thinking a lot about my father who served as a Signal Person during WWII and the myths about the men who served, and how they returned to their homelands. I asked my father one time about how he came home. We have all seen the ticker-tape parades and the sailor kissing a woman in the streets of New York, and because of that, we think it must have been a joyous and romantic return for the soldiers. My father went to the war museum in Ottawa in 1999, a long time after the end of WWII, and he was greeted by the ticket taker and asked if he was a veteran. My father said yes, and he and his group were admitted without paying. The clerk then thanked my father for his service. My dad said it was the first time anyone had thanked him, ever, for serving his country.

I am the custodian of my parents' archives: letters, documents, etc. In them is the correspondence between my dad and his family while he was overseas. It is all I have that might reveal his experience as a soldier. He rarely spoke about it when he was alive.

[www.crawford.sites.tru.ca](http://www.crawford.sites.tru.ca)  
[icrawford@tru.ca](mailto:icrawford@tru.ca)

## Linda Jules



*Jumping Mouse*  
Screenprint

In the story, Jumping Mouse achieves personal transformation through her friendships and service to others. Jumping Mouse is small and timid, but her curiosity and thirst for knowledge set her apart from other mice. Setting out on a trip of discovery, Jumping Mouse meets other creatures, some who help her on her journey and some who are in peril and in need of her help. Jumping Mouse gives so much of herself to others that she is left blind and helpless. In the end, she is transformed into an Eagle.

I think of this story when I see the legion of nurses, doctors, and emergency workers around the world who are risking their families, their health and, too often, their own lives in order to provide life-giving aid to pandemic sufferers. This selfless service is truly extraordinary and, if there's justice in this world, they will become legend.

[www.lindajulesprints.com](http://www.lindajulesprints.com)

## Darlene Kalyinka

*Lonely Tree* is based on my travels in New Mexico, a place where the desert landscape is ever-present, holding some similar characteristics in such respects to my northern, Canadian home in Kamloops. Both landscapes have sandy soil and very hot summers, with the area around Kamloops at the northern end of an arid strip of land, almost uninterrupted all the way down to New Mexico. As I travelled throughout the state of New Mexico I photographed the lack of something ... the lack of trees in this desert-like atmosphere. I thought about the loss of ponderosa pine trees in my own community to the mountain pine beetle. Will we soon be observing more lonely trees in our travels and home environments with global warming? I asked myself if the lonely tree is in our future landscape; will it become our new sense of place, our future legend of lost forests.



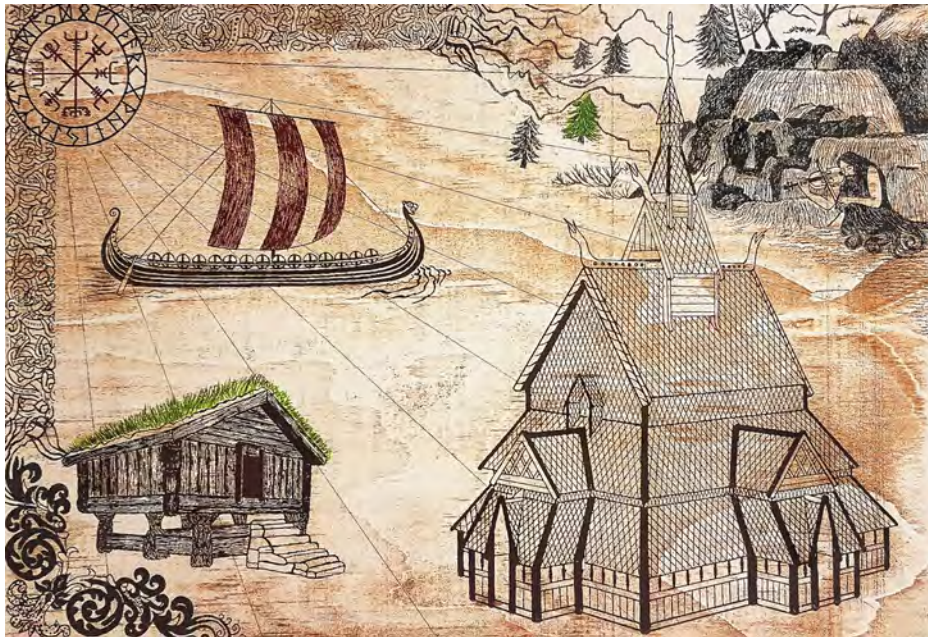
*Lonely Tree*  
Intaglio

<https://kamloopsprintmakers.ca/kalyinka.html>



## Aina Elina Roenningen

I am a student from Norway. My work includes a variety of printmaking techniques, and I seek to include narrative elements, such as folklore, in my work. The print presents Norwegian culture, buildings and folklore. The wood background is a wood-block print. The stave church is a medieval wooden building that can be found in Norway. One of the oldest stave churches was built around 1132. There were more than 1000 stave churches and today, only 28 remain. The 'Fossegrimen' in the top right corner (screen printed drawing) is a myth about a waterfall troll that will teach you how to play the fiddle if you give him a piece of meat. The cabin in the bottom left corner is called 'Hytte' and can be found all over Norway. The Viking ship also represents ancient Norwegian culture and history. The Vikings used the compass 'Vegvisir', shown in the top left corner, for navigation.



*Lores of Norway*  
Relief & silkscreen



*The Wild West*  
Polymer Photogravure

## Elizabeth Sigalet

Kamloops. This place where I live and where I was born. This hilly landscape of blue bunch wheatgrass, balsamroot and ponderosa pine is cattle country, and for centuries the traditional territory of the Secwepemc.

There are legends of overland treks and the trickster coyotes. The elders I know talk about routes that existed before cars. The legacy we have is a small city in the sagebrush with railways, highways, pipelines, hydro transmission corridors, fiber optic cable lines, microwave paths, lumber mills, copper and gold mines, but the rivers, dirt roads and barb wire fences still exist. In this place where I can read the old bleeding into the new it seems right to create visual impressions of the landscape by coupling intaglio printmaking techniques developed in the 15th century with the electronic magic of digital photography and photosensitive chemistry.

<https://esigalet.com>

## Kelly (Tilly) Perry

I decided to use linocut for this exhibition and called the print - *Coyote and the Salmon*. Coyote introduced Salmon to the people and said "*I should feast the people*". He caught and dried several Salmon and buried the eggs. Coyote practiced his dance and while doing so caught his hair in the gills and could not free himself. He got angry, pulled down the Salmon, throwing them in the river. Immediately the Salmon came to life.

The use of lino gives many markings which are out of the artist's control, possibly much like our lives today. Although each piece was to be the same, the inks were uncontrollable - just like the anger of Coyote.

From this I learned that all pieces have their own story and if we work together things will be okay. Coyote danced, the fish survived and flourished and the people ate.



*Coyote and the Salmon*  
Linocut

[www.flickr.com/photos/tillywyers](http://www.flickr.com/photos/tillywyers)  
<http://artbykcp.wordpress.com>

# Big Ink Studio

For over a half-century, Big Ink Studio has adapted to the times. Founded in 1969 by Frances Valesco, Big Ink Studio started as a storefront collective in Los Angeles. Our origin story was to meet the need for a cooperative studio where artists outside the mainstream could gather and work. Dozens of printmakers printed editions and experimented with new print-based media.

In 1974, Big Ink Studio moved north. Currently San Francisco and Silicon Valley economies have placed immense pressure and also exposed great potential for artistic collaboration throughout the East Bay. As of 2020, we are investing in a new studio in Alameda. We will continue to curate exhibitions and create print-based collaborations and workshops within the new paradigm brought on, globally, by the current pandemic and, regionally, by the changing economics of California. We are evolving once again.

*Frances Valesco*

### ARTISTS

Jonathan Barcan  
Bronwyn Dexter  
Barbara Foster  
Karen Kunc  
Michelle Murillo  
Frances Valesco



*A Changing World*  
Woodcut

## Karen Kunc

*A Changing World* focuses on details in an imaginary place, of an angular, artificially constructed tree beside a desiccated curvilinear form, to suggest manipulated man-made substitutes and the struggle of nature. Using strong colors and graphic intent, this suggests invasive forces against the native environment, in a rich landscape of density, movement and stillness.

My poetical approach allows allusions to be drawn without being didactic, while inviting open-ended political interpretations: land use and abuse, genetic plant manipulation, human struggle against nature and for control, the effects of time and lifespan. My print is a woodcut, and in a similar way, this process causes creation through destruction of a natural material. I address environmental and politically charged awareness, while always creating poetically poignant visual images and beautiful, edgy visual tension.

[www.karen-kunc.com](http://www.karen-kunc.com)  
[www.constellation-studios.net](http://www.constellation-studios.net)

## Jonathan Barcan

In thinking on why and how we as a culture arrived at such a confusing and painful place, the following passage resonates with me:

“We have in our culture a particular relationship with the rest of life which, I think, is based on the notion that we’re separate from it, and that we can either protect it or exploit it. That it’s really something “out there” that is different from us. It’s not something that we are equal to. That to me is a kind of human chauvinism, and that’s an incorrect story. You can see it’s an incorrect story by looking at the damage we’re doing externally. You can also look inside yourself and ask yourself if that story seems satisfying to you on a spiritual level, which I don’t think it does to a lot of people.”

Paul Kingsnorth,  
*The Myth of Progress*



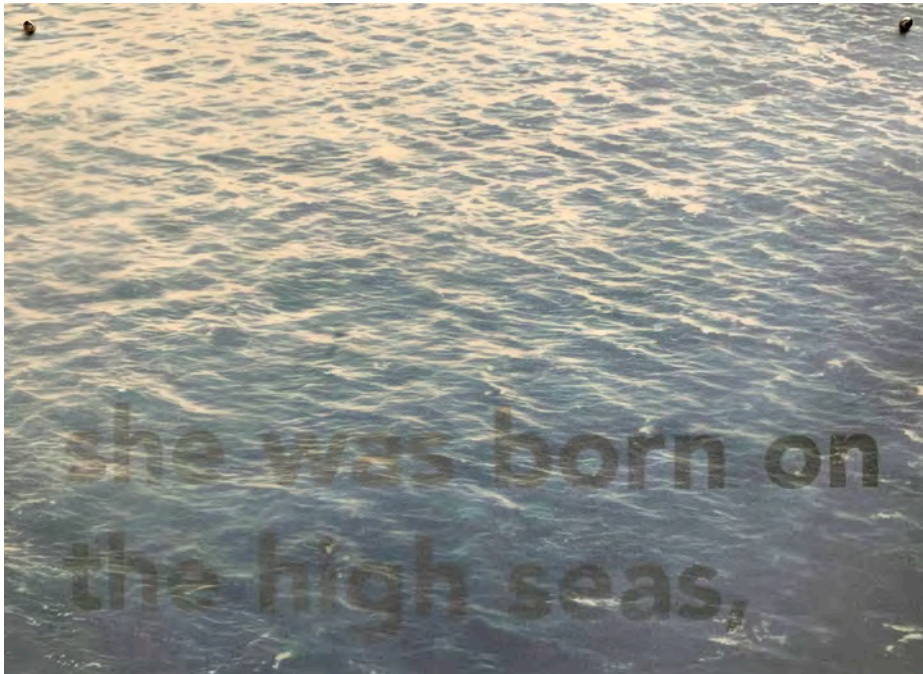
*The Myth of Progress*  
Intaglio with line etching, drypoint, aquatint

 @jonathanBarcan\_arts  
[www.jonathanbarcan.com](http://www.jonathanbarcan.com)

## Michelle Murillo

As an American of multiracial descent I have always been interested in how one defines and creates their identity through place, culture and time. Broadly, my work attempts to acknowledge the intersections of ancestry and identity in the past and present moment. I often draw upon archival materials, genealogical and DNA research and family lore to translate my discoveries into visual forms. In my practice, archival storytelling is a strategy I use to reclaim historical and ancestral knowledge.

Crossing The Atlantic reveals a narrative about ancestry through the theme of migration. Over generations my maternal ancestors traversed bodies of water to start anew. I discovered that my second great grandmother Margaret Whalen was born on the high seas while her family made the trip from Waterford, Ireland, to Massachusetts by boat. In this work, water is the liminal place in-between continental geography and a conduit for travel, navigation and migration.



*Freedom of Spring*  
Screenprint

[www.michellemurillo.net](http://www.michellemurillo.net)



*Wrapped Ahead Of The Unexpected*  
Laser wood cut over Giclee

## Barbara Foster

The print *Wrapped Ahead of the Unexpected* is related to forms in nature, and specifically, in the environment of Shinjuku Gyoen, Tokyo, Japan. It re-imagines the work of Ernst Haeckel (19th century German botanist/artist) and his way of seeing forms of life and worlds that no longer exist. The marriage of Giclée and laser-cut woodcut printing processes, and intertwined images echoes the strengths and fragility of Japan's national gardens.

[www.barbarafoster.art](http://www.barbarafoster.art)

## Bronwyn Dexter

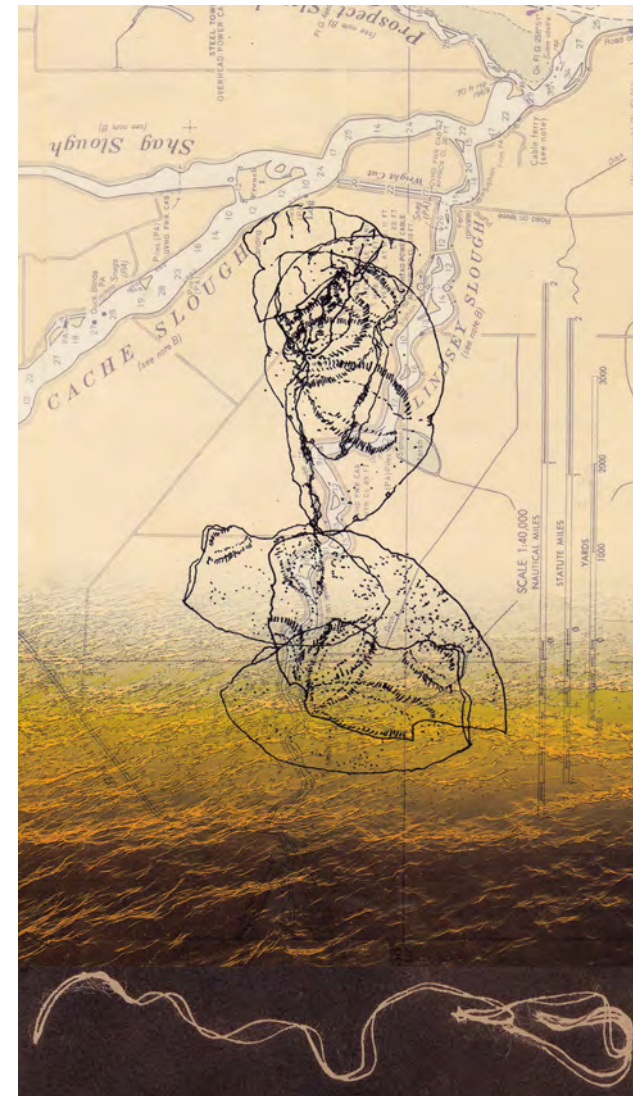
In my childhood dining room we had these two antique side chairs; elaborately carved wooden frames with incongruous blue and gold upholstery. I remember making up little stories while tracing my fingers over the scalloped arms and the contours of their intimidating faces. In thinking about legends and legacies, these chairs came to mind as symbols of the things we inherit. When I asked my Mom about the chairs she said, "They were in the front hall of the house that Grandfather grew up in. Dad said they came with the family from Germany and that the crests on the original upholstered backs proved that his Grandfather was the illegitimate son of a baron. The appraiser said they were German Baroque and worth a lot of money. Both those stories were bogus. As a present to me your Dad had them reupholstered in that ghastly blue and yellow fabric."



*Head of the Household*  
Screenprint

[www.bronwyndexter.com](http://www.bronwyndexter.com)

## Frances Valesco



*Legacies and Legends #1*  
Archival pigment, toned cyanotype

<https://sites.google.com/site/francesvalescoart/home>

My work gravitates to observations of everyday objects and is informed by a sensitivity to the environment and local culture. I am aware of the west as a place my immigrant ancestors cherished.

*Legacies and Legends #1* is about the modern-day myth of climate denial. This last year has been the worst fire season in California history. Fate ties us to the health of the planet and we have not allied ourselves in caring for it.

In the image, there is a nautical map of the Sacramento River. The name is associated with one of the largest mass migrations in the US, with the 19th-century discovery of gold in California. Now the glitter is merely a reflection in red waters. Smoke from millions of acres of burning land caused the mid-day sun to turn a deep red color as we turned into an inflamed planet.

## Prue MacDougall



*Hidden Horizons*  
Photopolymer etching

Combining themes of exploration, migration and memory, *Hidden Horizons* gazes towards uncertain shorelines with a sense of adventure, journeying ahead.

[www.facebook.com/PrueMacDougallPrintmaker](https://www.facebook.com/PrueMacDougallPrintmaker)  
[www.pruemacdougall.com](http://www.pruemacdougall.com)

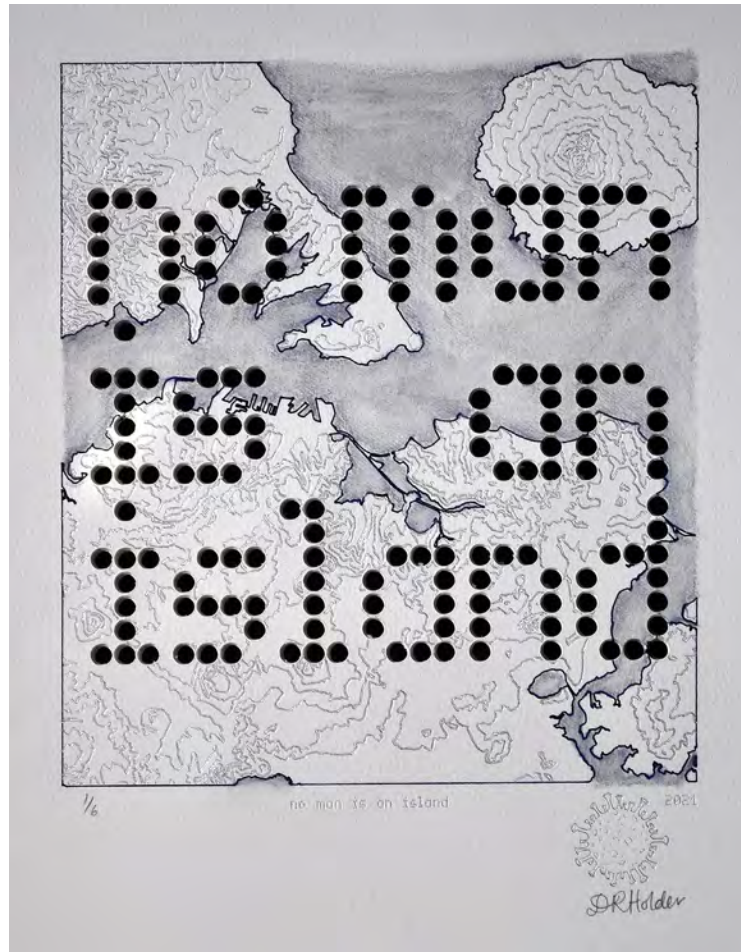


The North Island Printmakers are a diverse group of passionate printmakers who live and work in different regions of the North Island of New Zealand. Each member has many years of experience, yet still enjoys learning and experimenting. The 'Thinking of Place' project has been an enjoyable part of this collaborative journey together.

### ARTISTS

Prue MacDougall  
Delwyn Holder  
Kyla Cresswell  
Struan Hamilton  
Toni Moseley  
Sheyne Tuffery

[www.nzprintmakers.com](http://www.nzprintmakers.com)



*No Man Is An Island*

Ink, foil, hand-tinted print with perforated text

## Delwyn Holder

The recent global pandemic simultaneously separated us and drew us together as a community. Social distancing became the norm, and yet compelled us to keep connected to our loved ones. The paradox of New Zealand's isolation became an enviable advantage. The perforated statement (referencing a line from the John Donne poem, 1624) is a physical juxtaposition on the Auckland isthmus, where the topographic lines link people and places - a hope-filled reminder of the joys and fragility of our humanity.

[www.facebook.com/nzprintmakers](http://www.facebook.com/nzprintmakers)

## Kyla Cresswell

This work is in response to the insidious creep of the wilding pines - introduced species from the pine family that are proliferating across the landscape of New Zealand. Popular in the forestry industry, these species often do very well in their introduced climate. Winds blow thousands of seeds distances of many kilometres, where if left unchecked, these wilding pines proliferate on the tussock lands and hillsides, smothering farmland, overtaking native species, sucking moisture from the ground and changing the soil. These plants replace natives which would provide food for birds and insects of NZ. They provide perfect fuel for wildfires and change the vegetative look of the landscape of this island nation. Increased sediment and slash-related flooding effects waterways. I hope this is a reminder that we can leave a better legacy for future generations than a denigrated landscape. A legacy for birds and insects as well as the children.



*Wilding*

Relief, stencil  
and monoprint

 [kylacresswellartist](https://www.instagram.com/kylacresswellartist)  
[www.kylacresswell.com](http://www.kylacresswell.com)

## Struan Hamilton

I've been thinking about place (home), a lot recently. The enforced travel restrictions have highlighted for me just how far New Zealand is from my country of birth, and the family and friends still there.

This work is from an etching I made whilst living in Dundee, Scotland. I used to walk past this tree every day and it always caught my eye. Tree studies have always been an integral part of my drawing practice. I only have one proof from the now long-lost zinc plate.

This edition for Top-III is a photo-intaglio created from that initial proof.



*Dawson's Tree*  
Photo-Intaglio

 [struanhamilton](https://www.instagram.com/struanhamilton)  
[www.struanhamilton.com](http://www.struanhamilton.com)



*Coalescence*  
Screenprint

## Toni Mosley

The story is about how we become one with the place around us. This means we become part of the history of the land and people. We must learn and grow to respect those before and how we become part of the narrative for those after us.

 [tonimosleyart](https://www.instagram.com/tonimosleyart)  
[www.tonimosleyart.com](http://www.tonimosleyart.com)



## Sheyne Tuffery

My son and I collecting feather's from football field's where sea birds shelter from rain. We pick up the damaged or surplus feathers from their routine stops.

It is an inspiring natural object to leave behind which connects me with my local environment and their flightpaths.



*A Kete for your thoughts*  
Relief print

[www.sheynetuffery.com](http://www.sheynetuffery.com)  
[sheynetuffery@yahoo.com](mailto:sheynetuffery@yahoo.com)

Te Waipounamu is the Māori term for the South Island of New Zealand. It literally means 'the water of greenstone'. The four printmakers from Te Waipounamu are based in Ōtautahi Christchurch, Ōtepoti Dunedin and Te Whakatakaka o Ngārehu o Ahi Tamatea Hanmer Springs (translation: the falling embers of the fire of Tamatea), renowned for its hot thermal pools nestled amongst the mountains.

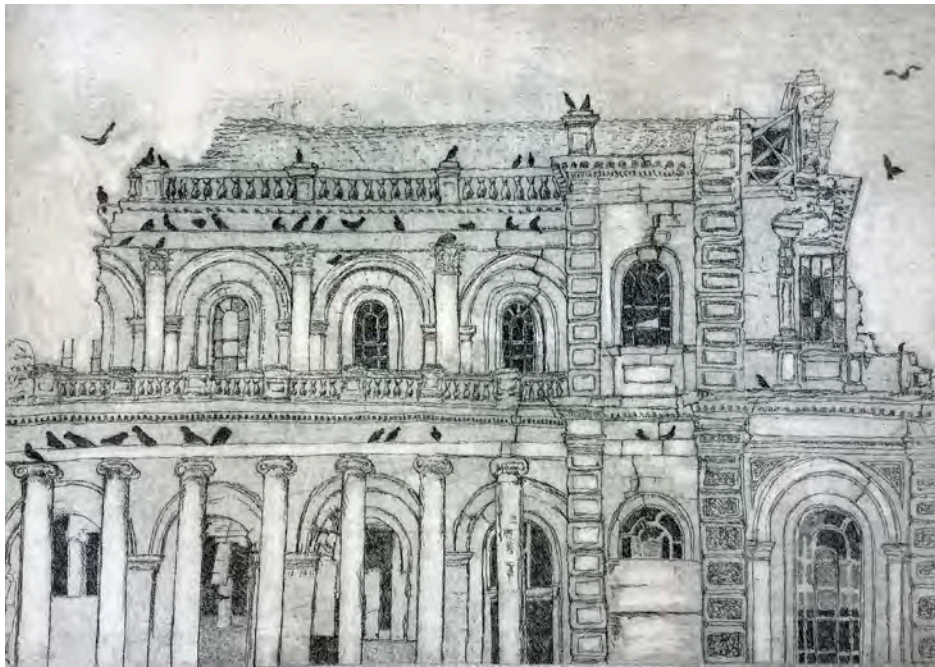
### ARTISTS

Kim Lowe  
Kate Rivers  
Ben Reid  
Inge Doesburg

**Te Waipounamu**  
**SOUTH ISLAND PRINTMAKERS**

## Kim Lowe

Kim Lowe is a printmaker and painter currently based in Ōtautahi Christchurch. The Cathedral of the Blessed Sacrament, built of Oamaru limestone from 1889-1904, was considered one of the finest examples of church architecture in Australasia. It was severely damaged in the devastating Christchurch February 22 earthquake of 2011 and then further damaged beyond repair in the subsequent earthquakes that followed throughout that year. Over the past 6 months it has been slowly deconstructed leaving a pile of rubble and nowhere for the pigeons to roost.



*Pigeon Roost - Christchurch Post-quake Demolition*  
Etching

[www.kimlowe.co.nz](http://www.kimlowe.co.nz)  
[facebook.com/kimloweprints/](https://facebook.com/kimloweprints/)

## Kate Rivers



*Kā Pākihi Whakatekateka a Waitaha*  
*- The Canterbury Plains*  
Mixed media including collograph,  
solarplate, woodcut and monoprint

Concepts explored in this work consider inherited identity associated with ideas of thrift and reuse and with my sense of turangawaewae or connection to place. Kā Pākihi Whakatekateka a Waitaha - The Canterbury Plains - are of significance to me and my whānau. I have memories of hot summers with the north west winds, off exploring, picking rosehips and skimming stones in the braided Rākaia River. After studying abroad and flying back over flat patchworked land, shimmering with gold and silver tones and framed by the Southern Alps, I felt an overwhelming connection to this place. In keeping with my respect for the environment and desire to leave as little impact on it as possible, all materials used to construct this work have been saved from landfill.

## Ben Reid

Captain James Cook's 18th Century voyages laid the foundations for the exploitation of the Pacific and ultimately its colonisation. For some Cook is a barbarian, a racist, an invader, a white supremacist, a syphilitic destroyer of indigenous cultures. And for others he is an icon of imperial history, undoubtedly one of the world's greatest explorers. And for some others like me, he is both. One thing I am sure of is that Cook and his endeavours have been hugely influential and have had far reaching implications for my home, Aotearoa/New Zealand.



*James Cook, Captain of His Majesty's Colours the European Hero or Imperial Villain?*

*European Hero or  
Imperial Villain?*  
Multi-plate woodcut

 Ben Reid Art  
[www.benreid.co.nz](http://www.benreid.co.nz)

## Inge Doesberg



*Harbour*  
Handcoloured monoprint

Inge was born in Germany and lives in Dunedin, New Zealand.

*"...Wer hat uns also umgedreht, dass wir, was wir auch tun, in jener Haltung sind, von einem, welcher fortgeht? Wie er auf dem letzten Hügel, der ihm ganz sein Tal noch einmal zeigt, sich wendet, anhält, weilt-, so leben wir und nehmen immer Abschied..."*

(Rainer Maria Rilke, from Duineser Elegien)

*"Who's turned us round like this, so that we always, do what we may, retain the attitude of someone who's departing? Just as he, on the last hill, that shows him all his valley once again, will turn and stop and linger, we live our lives, forever taking leave."*

[www.ingedoesburg.com](http://www.ingedoesburg.com)

Anatolia, Turkey is used as a generic name covering the territory of the region. It has been the cradle of many civilizations since prehistoric times due to its important location at the junction of Anatolia, Asia and Europe.

Anatolian Printmakers Group was formed by printmaking artists living in various places in Turkey. The members of the group continue their printing works in their private workshops or in the workshops of their institutions. The artists in the group are involved in many national and international organisations.

## ARTISTS

Sezin Türk Kaya  
Aslıhan Kaplan Bayrak  
Melihat Tüzün  
Selvihan Kılıç Ateş  
Umut Germeç

## Sezin Türk Kaya

She graduated from Anadolu University, Faculty of Education, Department of Art Teaching in 2004. In the same year, she started her graduate studies at Anadolu University, Institute of Social Sciences, Department of Printmaking. In the academic year 2006-2007, she took advantage of the Erasmus exchange program for one year at HAWK in Germany. In 2007, under the supervision of Prof. Gülbin Koçak she completed her graduate studies. In 2008, she started Anadolu University Institute of Fine Arts, Painting Department, Proficiency in Art Program. She graduated with the thesis 'Collagraphy in Developing Process and Its Impacts to Experimental Printmaking' under the supervision of Prof. Atilla Atar. She received the title of Associate Professor in 2016. Since then, she has been working as a faculty member at the Department of Graphic Design, Faculty of Fine Arts, Bursa Uludağ University.



*Balcony Breeze*  
Collograph



*Fallen Temple*  
Etching

## Aslihan Kaplan Bayrak

[www.aslihankaplan.com](http://www.aslihankaplan.com)

Aslihan graduated from Mimar Sinan Fine Arts University Fine Arts Department in 2007. She practiced printmaking with Fevzi Tüfekçi and Umut Germeç. Besides solo and collective exhibitions of her own in Turkey and abroad, she organises and curates exhibitions and events of Bahçe Art Initiative. She currently lives in Istanbul and works in her own painting and printmaking studio there. Her artworks vary from oil paintings to printmaking and combinations as mixed media works. A theme in her works stems from the belief that the perception of presence is not independent of space. By composing places overlapping one another, with reflections, curves and intersecting lines, I want the viewer to question the soul of space and time. The sense of space in my works invites the viewer to reconsider our bonds with nature, in other words our sense of being, to the extent that it disturbs us.

## Melihat Tüzün

Melihat is Professor, Namık Kemal University, Faculty of Fine Arts, Design and Architecture, Painting Department. She was awarded a BFA (1997), MFA (2000) and DFA (2004) by Mimar Sinan Fine Arts University, Painting Department, Istanbul. She is a member of Unesco AIAP International Association of Art and Association of Printmaking Artists Turkey. The Artist is a member of the International Association of Plastic Arts and was awarded the First Prize in 1995 for Ayşe and Ercüment Kalmık Foundation Original Print. She has had numerous solo exhibitions and has works in many national and international museums and public institution collections. She has participated in national and international biennials, workshops and many joint exhibitions.



*Girl Tower*  
Intaglio

## Selvihan Kılıç Ateş



*No Name*  
Woodcut & serigraph

Selvihan was born in Adapazarı in 1982. She graduated from Anadolu University, Faculty of Education, Art Teaching Department in 2004, from Social Sciences Institute Printmaking Department MA Program in 2007 and from Proficiency Of Art Program at Anadolu University, Institute of Fine Arts, Department of Printmaking. She works as an Associate Professor and Head of Department at Balıkesir University, Fine Arts Faculty, Department of Printmaking.

She participated in Bucharest International Print Biennale, Romania in 2019 and has had several solo exhibitions since 2014, including: 2017 Life, SASAV - The Foundation of Artists and Art Lovers, Istanbul, Turkey, 2016 The Moment, Lesedra Art Gallery, Sofia, Bulgaria, 2015 Outwards, Devrim Erbil Contemporary Arts Museum, Balıkesir, Turkey, 2014 Anadolu University, Institute of Fine Arts Art Gallery, Eskisehir, Turkey.

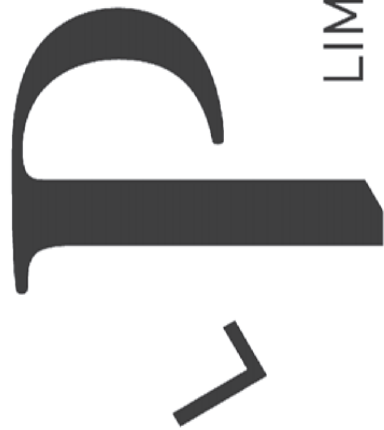
[www.selvihankilic.com/tr/](http://www.selvihankilic.com/tr/)

## Umut Germeç

Umut Germeç interprets the integrity of human and nature in his works. According to him, "If the smell of the apple has been lost, it has also been lost from painting, literature, language, culture". Assoc. Prof. Dr. Solmaz Bunulday Hasgüler comments on the production of Germeç in this way: "We see the splitting between body and nature in the paintings of Germeç. While showing this cleavage, he emphasizes the expected relationship between nature and human identity. At the same time, his works aim to give encouragement to humans who are liable to stand together and live fraternally". He uses poetry as a part of his artistic production and establishes close relations with nature through his works produced by lithography, wood printing and engraving technique.



*Hidirellez*  
Etching & drypoint



## LIMERICK PRINTMAKERS

### ARTISTS

John Wynne  
James Kearney  
Tadhg Flynn  
Anne Deering  
Anne-Marie Flannery  
Suzannah Mullaney O'Reilly

[limerickprintmakers@gmail.com](mailto:limerickprintmakers@gmail.com)

Limerick Printmakers are committed to promoting printmaking as an art form and supporting printmakers by providing a professional open access printmaking studio, exhibition opportunities and education program. In addition to its primary focus, that of providing studio facilities and other supports to a wide selection of artists working within the discipline of printmaking, Limerick Printmakers has also developed and delivered detailed education programmes for all ages and abilities, an annual exhibition programme, annual bursary awards that support emerging artists, time-limited printmaking events, national and international collaborations and a unique and hugely popular community engagement programme through mobile printmaking. We strive to maximise opportunities to share the experience of printmaking and engage with audiences in diverse ways in order to increase awareness, understanding and enjoyment of this expansive and vital art form. Limerick Printmakers is a recognised and respected entity within its own city as well as nationally and internationally.



*Wild Geese*  
Digital print

## John Wynne

The Treaty of Limerick, signed on the 3rd of October 1691, ended the siege of Limerick and the Williamite war in Ireland. This was the final conflict in a war that had started in 1689 between forces loyal to the exiled James II, previous king of England, and the new king of England, William III.

The name of Patrick Sarsfield is forever associated with the Catholic Irish forces which fought with the Jacobites. He advocated that a military victory was possible since the two forces were comparable. He had in 1690 led a successful foray out of the besieged Limerick city to burn a Williamite convoy bringing supplies at Ballyneety. However, the second siege in 1691 was decisive and the city surrendered.

The Military Articles of the Treaty allowed the disbanded Jacobite army to leave for France and fight on for King James II. Nearly 14,000 chose this option, amongst them Sarsfield. This forced emigration was called the Flight of the Wild Geese.

All along Ireland's mountainous terrain stands stonewalls and stone rubble. A huge feature but few know of their history and why they were built. The stonewalls were built in the time of the Potato Famine in the 1840's. It's a story of tragedy and Man's inhumanity to man. Yet it is good to know some of the stories of these majestic places and the cost of emigration to our small country. How many died making these walls and roads we will never know but the walls and roads are there as a reminder.

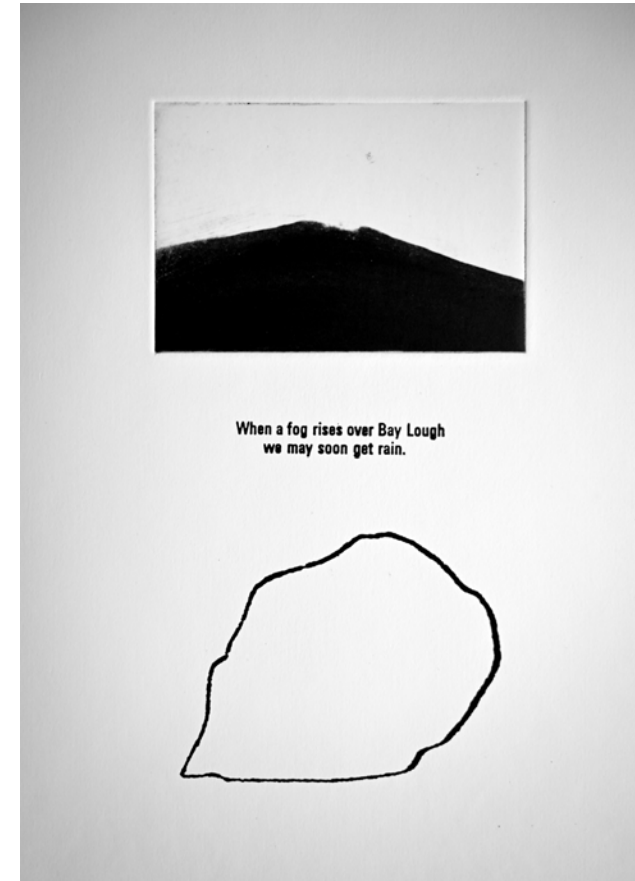
Why were they built you may ask? The sad answer is starvation. In the 1840s and 1850s, people were forced from their lands by rich landowners to make way for sheep farming. Many left for America, Australia, etc. while those that were left behind were starving, too proud to beg for charity, which the rich landowners had refused anyway. They were forced to work with little or no purpose, building roads and walls in the middle of nowhere in exchange for food. These were the 'destitution' roads and famine walls. They still exist across Ireland to this day. A sad reminder of a blighted history.



## James Kearney

*Destitution Walls*  
Digital print

 @jameskearneyartist



*Weather Lore: Bay Lough*  
Photoetch, letterpress, silkscreen.

## Tadhg Flynn

A record of *lesser knowledge* surrounding a lake well known for its lingering spirits.

Tadhg Flynn is an artist based in Limerick City. He graduated from Limerick School of Art & Design in 2017 with a degree in Printmaking & Contemporary Practice. His work is made using imagery, text and information collected during his own investigative field trips, and from archives of Irish history and folklore. With a focus on analogue photographic processes and print making, he creates a modern archive that documents, creates and remembers Irish customs, culture and history.

 @tidgem0



## Anne Deering



*Pipers Stone Wisdom*  
Woodcut & serigraph

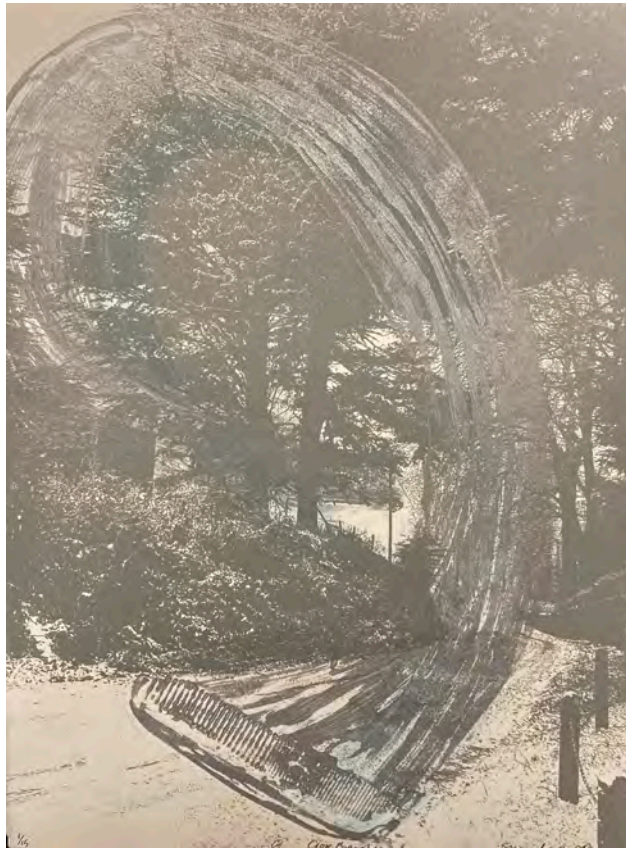
Anne Deering is a visual artist who graduated from Limerick School of Art and Design in 2019 where she studied print and contemporary practice. Her work is inspired by nature and many places that hold memories and moments of her life. *Piper's Stone Wisdom* was created for Thinking of Place III and is based on Piper's Stone Circle on the Kildare / Wicklow border (Ireland) which has inspired Anne from an early age and continues to do so. The research for this began by looking at the site from a bird's eye view, which led her to visualise her connection to the place and her sense of contentment that she has experienced every time she visits the site with all its ethereal qualities.

## Anne-Marie Flannery



*Ladies of Lough Derg*  
Woodcut

In response to the themes of place, legends, and legacies, I was inspired to make work based on the mythology of Lough Derg and its mythical women. In Irish mythology, riverine gods are always female. Our ancestors also believed that all the great rivers of Ireland had their source in a sacred spring, the fountain of all wisdom known as Conla's Well. Women were denied access to this well and its knowledge. Sinann, the granddaughter of the Sea Lord Lear, journeyed to the well regardless and was violently swept away in a great torrent when the well erupted. Her body was washed up near the head of Lough Derg, and the great river became known as the Shannon after her. Grainne or Grian was a sun goddess and a princess. The daughter of a great king who lived in the Sliabh Aughty mountains. She became depressed and drowned herself in a lake now called Lough Graney. Her body was found at the shore of Lough Derg. This woodcut illustration depicts both Sinann and Grainne finding companionship together and sharing knowledge as ladies of the lake.



*Cior Banshee*

Photoetching, Collograph and Silkscreen

## Suzannah Mullaney O'Reilly

I first heard the story of the banshee when I was young. It was said that if you found a comb on the road, this belonged to the Banshee and under no circumstances were you to pick it up, otherwise the banshee would visit, and her visits did not end well.

Banshee is a 'woman of the fairies', a supernatural being in Irish and Celtic folklore. Her mournful keening, wailing, screaming or lamentation at night was believed to foretell the death of a member of the family of the person who heard the spirit. As a Banshee is said to be combing her hair, this has been interpreted by some as announcing the work of the bean bhán or washer woman in charge of the preparation of the body prior to being laid out.

[www.printsor.ie](http://www.printsor.ie)  
[www.paralleleditions.ie](http://www.paralleleditions.ie)



[www.inkmasterscairms.com](http://www.inkmasterscairms.com)  
[inkmasters.cairns@hotmail.com](mailto:inkmasters.cairns@hotmail.com)

### ARTISTS

Gen Anderson  
 Judith Corrighan  
 Carme Dapena  
 Blakey  
 Andrea Num Glover  
 Laurel McKenzie

InkMasters, established in 2011, has been instrumental in making Cairns a most exciting region for printmaking in Australia. Our group has about 100 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.

## Gen Anderson

When I think of Place, it is amazing to me that I find myself, in later years, in this wonderful, lush, green, exotic and wondrous land. Everywhere I look, there is something beautiful, colourful and marvellous to see.

In my mind this is in stark contrast to the place from which I came, the nordic country of Sweden. Due to the cold winters and short summers there, the plants do not thrive and the colour tones are very subdued.

I feel so fortunate and grateful to everything and everybody which has been the cause of this transportation of myself to a home half way across the earth.



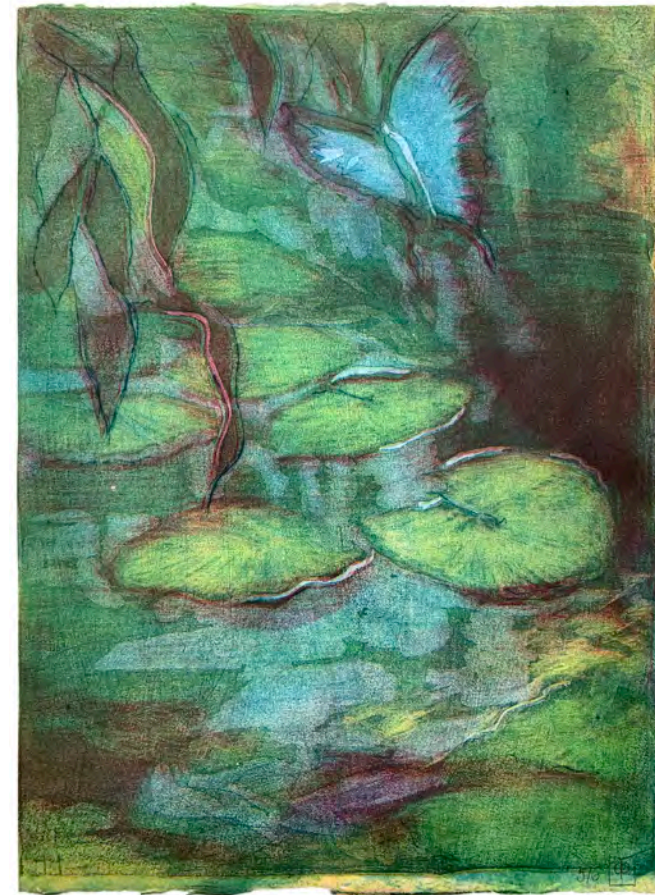
*Australian, Wet Tropics Tableau Vivant, by a Swede*  
Pigment ink print on archival paper

 @genandersondharmalight  
<https://youtu.be/EwMxBWsZ8qc>

## Carme Dapena

My background as restorer, painter and engraver inspires a connection with ancient printmaking techniques such as mezzotint, but at the same time encourages re-search into new ideas and possibilities for paper and metals.

Feeling close to nature; transmission of balance; adolescent dreams; love for the humility of living things; roots that move the constant expression necessary for breathing; ocean as a refuge for life; smiles and friendship - engines of creation.



*Blue Environment*  
Cromoplaxgraphy

 @karmegdapena  
[www.carmedapena.com](http://www.carmedapena.com)



*The Strong Vine Assists*  
Archival pigment print

## Judith Corrighan

Twenty five years ago, after living in a suburban environment all my life, I came to live in a rainforest setting. I was confronted by seeming chaos. However, from the veranda I was able to observe this world. It showed me the supportive interaction of its existence; a lesson in the laws of the Universe, teaching a city bred human the truth of right participation in Life.

## Andrea Num Glover



*Mangrove Magic*  
Archival pigment print

Mangrove Magic relates to Friday Island off the tip of Cape York. This is where Cook named Tuesday, Wednesday, Thursday and Friday Islands. They only have long weekends - no Saturday, Sunday or Monday Islands!

# Blakey



The Travelling View  
Screenprint

Life is a journey through time, we are all moving in the same direction and have the same prospect before us. This work is a meditation on appropriation and artifice, with art's obsession with creating 'a thing', a thing with the same utility as a comfortable piece of furniture.

# Laurel McKenzie

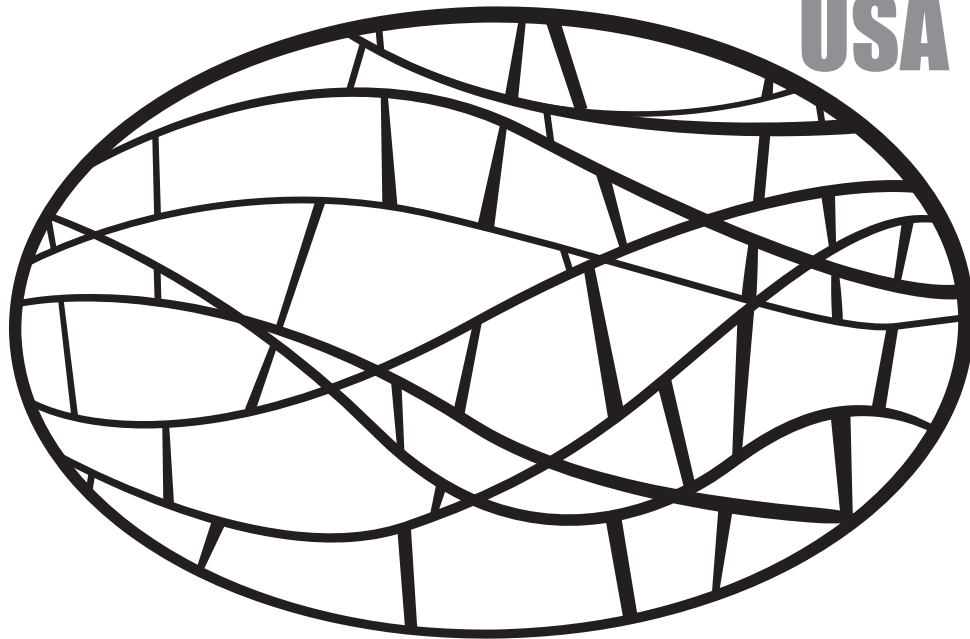
Notations on clouds - the words of Alexander Cozens (1717-1786) - are used to 'write' the sea and cloudscape that elevate my mood daily. Cozens expounded systems for depiction of landscape by invention (as opposed to imitation), proposing 'artificial representation ... on the general principles of nature'.



Sea and Sky Writ Cursively  
Archival pigment print on metallic Photo Rag paper

[www.facebook.com/laurel.mckenzie.75/](http://www.facebook.com/laurel.mckenzie.75/)  
[www.laurelmckenzie.au](http://www.laurelmckenzie.au)

# INTERMOUNTAIN WEST USA



Once covered by an ancient ocean, the Intermountain West is now the rocky spine of North America, from the Brooks Range in Alaska, through the Canadian Rockies of Banff, the Wasatch Range of Utah, the Sandia mountains of Albuquerque, to the Sonoran foothills in Arizona. These three thousand miles are also the home to the Original Peoples of North America and the many millennia of their myths. It is this territory that threads together the members of the 'Intermountain West Consortium.' Originally hailing from four continents, our members have found their adventures and visual stories linked within these miles and each other.

## ARTISTS

Kathleen Stevenson  
Susanna Castleden  
Justin Diggle  
Stefanie Dykes  
Kathy Puzey

## Kathy Puzey



*Stacked  
Woodcut*

Kathy is fascinated with the back-and-forth of wilderness and control. Her humility in the face of nature is contrasted with the tugging urgency to impose, inspect, and rearrange. Kathy's work showcases elemental characteristics of printmaking — marks created by carving into wood, layering of ink to create depth of colour and multiples and repetition.



*Blueprint/Imprint*

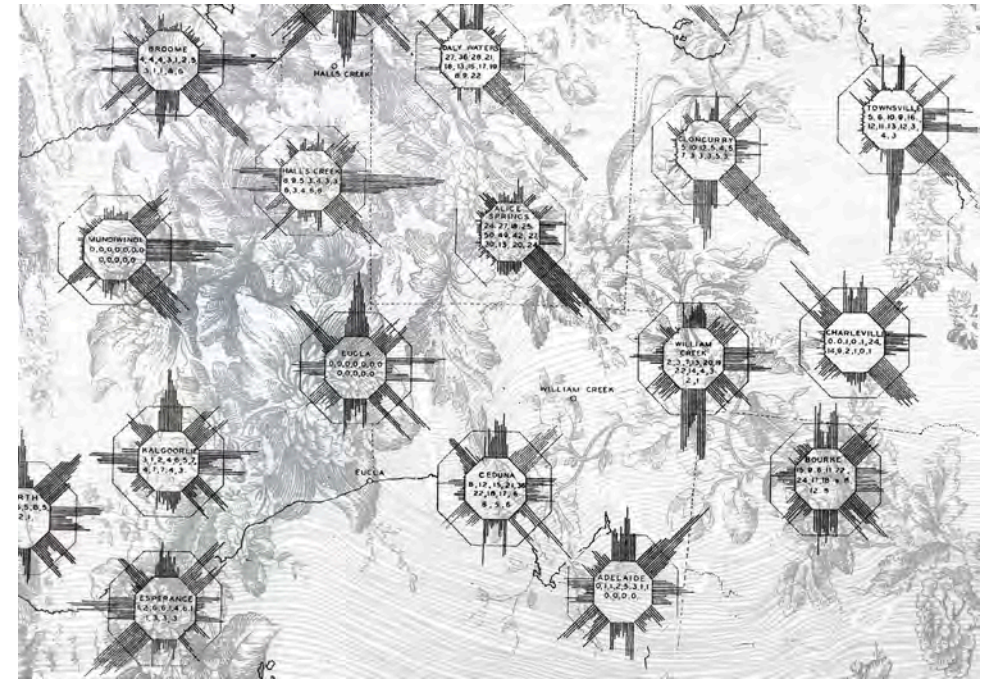
Relief, etching, chine collé, silk overlay, colored pencil, thread

## Kathleen Stevenson

One of the more lingering myths to come out of the American West has been the notion that a sense of place is somehow derived from fierce independence. Instead, we are continually reminded that 'home' is a hunger, a hope of life and/or a life reimagined; identities and relationships crossed and crisscrossed across time, landmarks, and bodies. These 'maps,' full of tangled threads, that 'heart make' and 'heart break,' continue to forge the cyclical process of atavistic possibility and loss: mapping and making; unmolding and remolding.

[kstevenson1@weber.edu](mailto:kstevenson1@weber.edu)

## Susanna Castleden



*Wind Roses and Ocean Currents*  
Screen print on rag paper

Susanna is interested in how the consequence and affect of global mobility has changed the way we see and perceive the world, and how this has necessitated alternative ways of visualising our position within it. This work, *Wind Roses and Ocean Currents*, was made when global travel was halted, and attention was instead attuned to the enduring movement of wind and tides.

[s.castleden@curtin.edu.au](mailto:s.castleden@curtin.edu.au)



*A Whale from the Great Salt Lake, Utah*  
Etching and photo etching

## Justin Diggle

The idea for this print came after reading stories about a man who introduced whales into the Great Salt Lake, Utah. The stories claim that an Englishman, James Wickham, caught two whales off the Australian coast in 1875, brought them by boat to San Francisco, and then by train to Salt Lake City. After being released into the Bear River they escaped into the lake, where, for a while, there were reported sightings, before they were finally killed in 1877. This story first appeared in an article in the Utah Enquirer in 1890. It is in fact quite false. There is no record of a James Wickham in this period and even if whales were introduced into the lake, the concentration of salt in the water would be too high for them to survive. There would also be no food to sustain a whale. The whale in the print was created, as a collage, from photographs taken around Antelope Island, an island in the lake, and elements of the image also reflect parts of the structure of the island.

[www.justindiggle.com](http://www.justindiggle.com)

## Stephanie Dykes

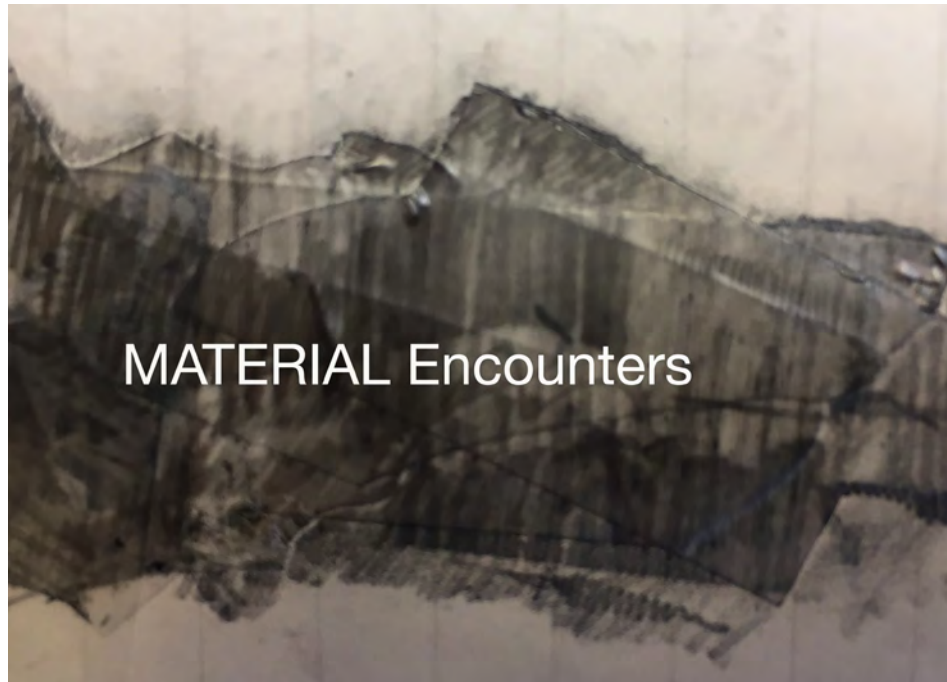
Stephanie Dykes is a co-founder of Saltgrass Printmakers. Saltgrass Printmakers is a non-profit studio dedicated to the art of fine printmaking located in Salt Lake City, Utah. As an instructor or invited artist, Stephanie has taught drawing or printmaking at the University of Utah, Westminster College, Utah Valley University and Snow College. She has been awarded Artist In Residency opportunities at Banff Centre for the Arts and Creativity, Canada; Anderson Ranch Art Center, CO; PLAYA, WA; Carrizozo Colony, NM & Surel's Place, ID. Stephanie received her MFA from the University of Utah, 2010. She has exhibited nationally and internationally.



*Geotropism*  
Etching with walnut ink mixed by Nancy Vorm from a  
100 year old walnut tree

 [stef.ani\\_e](https://www.instagram.com/stef.ani_e) and [saltgrassprintmakers](https://www.instagram.com/saltgrassprintmakers)  
[www.SaltgrassPrintmakers.org](http://www.SaltgrassPrintmakers.org)





Material Encounters intends to extend and interrogate the boundaries of materiality within the context of contemporary art. The cluster provides a critical intellectual space for the exploration of embodiment, subjectivity and aesthetic practices as they are encountered through material and theoretical investigations. Central to the discourse between the researchers is a shared commitment to examine the possibilities and unknowns of matter as a critical meeting point between thought, intention and the expectancy of what might transpire. The cluster members engage in a range of external projects and recently a drawing and printmaking sub group has emerged, five of whom are delighted to be taking part in *Thinking of Place iii*.

#### ARTISTS

Catherine Baker  
Jennifer Wright  
Edward Turpie  
Lucy Parris  
Taiba Akhtar



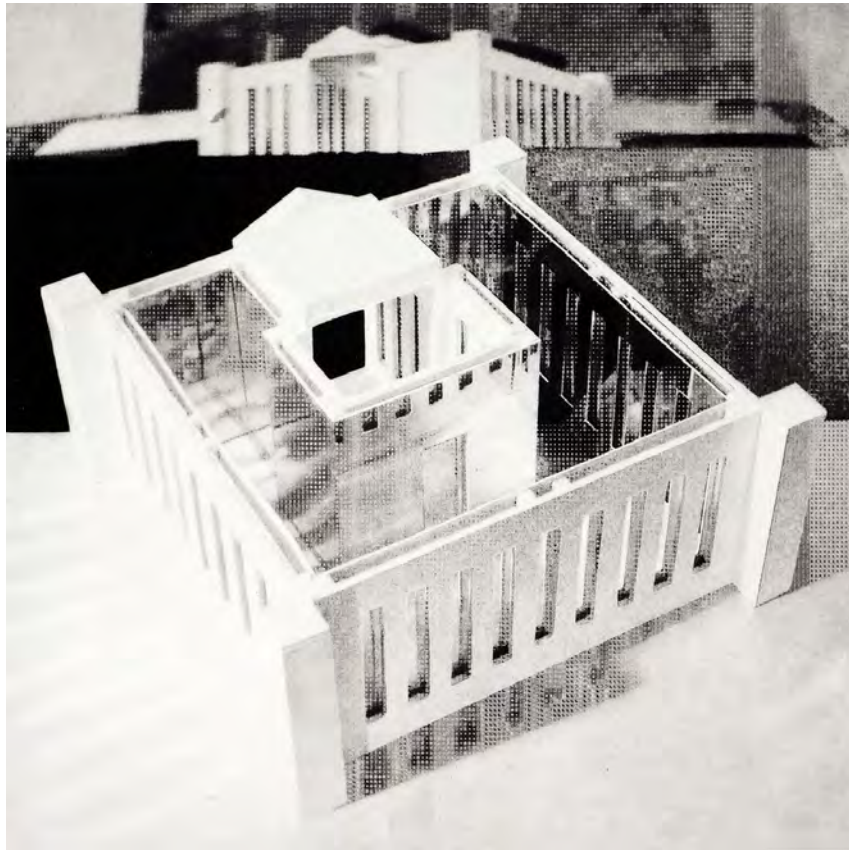
*Risser Sign*  
Photopolymer Gravure

The *Risser Sign* is used to measure the pelvis towards determining the skeletal maturity of adolescents diagnosed with Scoliosis (spinal curvature); it involves a scale of 0-5 with 5 representing completed spinal growth. In a fully mature skeleton X-rays reveal a bony line along the top of the pelvic bone. However, hand X-rays are considered far more reliable than the Risser sign for evaluating skeletal maturity and deliver a significantly lower radiation dose yet pelvic X-rays dominate the clinical monitoring process. Specifically, this work features the hands of an 18yr old girl diagnosed with scoliosis, but more generally it is about the place of medical diagnosis in our lives and the lives of those we care about. Illness and disease can happen in all places at all times, and we carry the experience of its impact with us from one place to the next.

**Catherine Baker**

<https://materialencounters.wordpress.com>  
<https://www.bcu.ac.uk/art/research/material-encounters>

[www.catherinebaker.co.uk](http://www.catherinebaker.co.uk)



*Ideal Home*  
Photopolymer Gravure

## Jennifer Wright

Flint in the rockery is amongst my first memories, grey and shiny and sharp-edged. The dull mirror of flint is common in the part of Kent where I grew up; it was plentiful in the long garden that extended from our bungalow and in the roads and fields around Crockenhill. Our bungalow – Tintagel – was built at the same time Lullingstone Roman Villa was excavated, linked by a trail of flint. I can't remember why or when I started drawing women in Roman dress (self-portraits); I imagine it was after hearing that our home was home to Roman settlers, their dwellings built upon the banks of the River Darent, not far from Tintagel. Lullingstone Villa is now a well-cared for ruin which I saw last when visiting Crockenhill. I walked along the flint strewn path to see the ruin, a mirror image of the Villa I knew well when younger.

## Edward (Jonnie) Turpie



*Surface Tensions*  
Inkjet print

During the 2020 global Pandemic *Surface Tensions* was inspired by thinking of the place of the historic Birmingham School of Art Print Room, where many cultures collide in harmony. The abstract image began during a fingerprint testing of water and powdered lamp black on a gleaming glass surface that was given a material presence on a nearby scrap of cartridge paper. To reinstate the physicality of the memory of place, a photographic record of the mark has been retrieved from its place of digital storage. In its newly triangulated position, it represents the interconnectedness that prevailed when a printmaking moment, now considered within a Pandemic, shifted from an unavailable traditional process, to an inkjet status which unexpectedly fulfilled the material need. Made by hand, kept as data, printed with ink.

## Taiba Akhtar



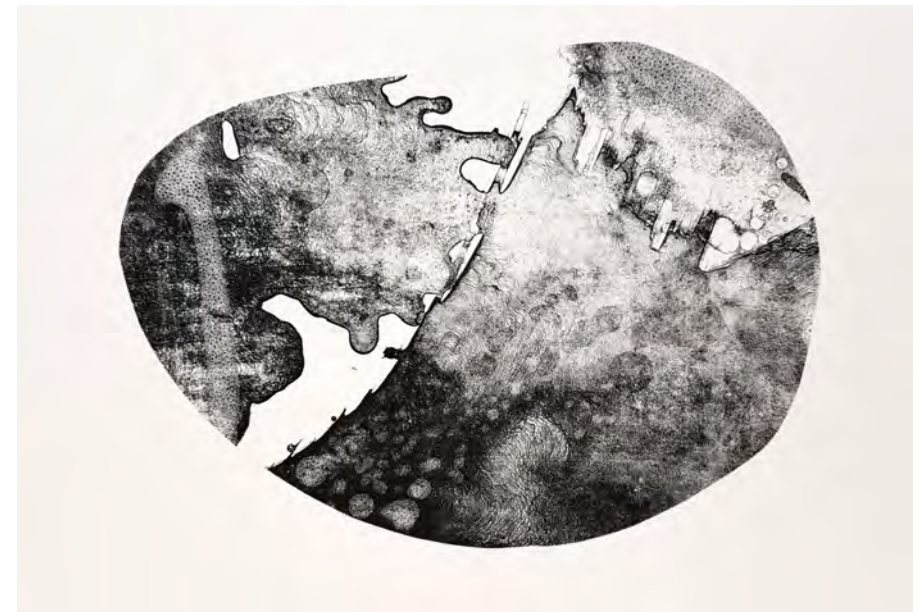
The unprecedented has enabled a rise in personal and cryptic notions of home and belief. Normality abstracts fragments from the map of Pakistan and the Arabic language, with the inner detail inspired by my grandparents' home and my mother's birthplace. This imaging blurs and obscures one's displaced and fluxed nature, juxtaposed within my interplay of symbols and scripts. The blocks themselves have no set orientation; iteratively they intersect one another, similarly to one's current adaptation of place. This correlation lies through time and the passing of time, entangling thoughts, feelings and actions.

*Normality*  
Wood engravings

[www.taibaakhtar.com](http://www.taibaakhtar.com)

## Lucy Parris

During the lockdown of spring 2020 I was inspired by walking in 'edgeland' areas on the rural/urban fringe and the variation and fluctuation inherent in these liminal spaces. Working from drawings made whilst on these walks, I created images which each reflect a moment within the multitudinous iterations of these landscapes. This image was developed using a series of washes and etches, each etch revealing and reducing the image until only a glimpse of the landscape remained evident on the stone's surface. The process of stone lithography aligns itself conceptually with the physical changes continually wrought upon the landscape only to be cleared away, ground off and replaced with the next variant, the stones and the landscape remaining forever constant through a shifting and expanding dialogue that is both material and immaterial.



*Edgelands*  
Stone Lithograph

[www.lucyparrisart.com](http://www.lucyparrisart.com)

## Silvana Blasbalg



We are four Argentine artists, working in different ways with the graphic art world.

Our group was formed in 2018 during Impact 10 international printmaking conference in Santander, Spain, where we were invited to participate in the Thinking of Place III collective project. Our goal is to continue working together from now on.

Pachamama is an originary word for 'Mother Earth', and we think that this name is perfect to sustain our thoughts of respect for her in these particular moments of the world's commotion and to nurture future change of paradigms.

[pachamamagroup4@gmail.com](mailto:pachamamagroup4@gmail.com)

### ARTISTS

Silvana Blasbalg  
Adriana Cora  
Floki Gauvry  
Marta Perez Temperley



*In Focus*

Digital print, printed objects, photo engraving

Biodiversity, the interaction between living things and their environment, exists throughout the earth and the diversity of the environment creates ecosystems - unique communities for plants, animals and microorganisms. As an artist, I feel the need to highlight the problem of the environment - the disappearance of species and impact on human life - in order to raise awareness about a global topic.

 [silvanablasbalg](https://www.instagram.com/silvanablasbalg)  
[www.silvanablasbalg.com](http://www.silvanablasbalg.com)

## Floki Gauvry

Born in Buenos Aires, Argentina, 1951, Floki Gauvry attended the School of Fine Arts in Buenos Aires and then in Paris, France. From 1985, she has worked mainly in printmaking. Her main subject is vital energy and its connection with consciousness. She develops her topics of interest through series which represent an internal research. In 2009 she started investigating new media formats, using light as a primary element, and making light objects, light boxes, digital prints and artists' books.



In 2019, Floki returned to manual printmaking, developing photo-intaglio works from her own photographic images.

Cactus is a thick fleshy plant from arid regions of America that grows in hot and dry places. It's tough and resistant; desert animals can get water when they feed on a cactus.



*Cactus and Orange*  
Photo-intaglio

 @flokigauvry\_artwork  
[www.floki-gauvry.com.ar](http://www.floki-gauvry.com.ar)

## Adriana Cora

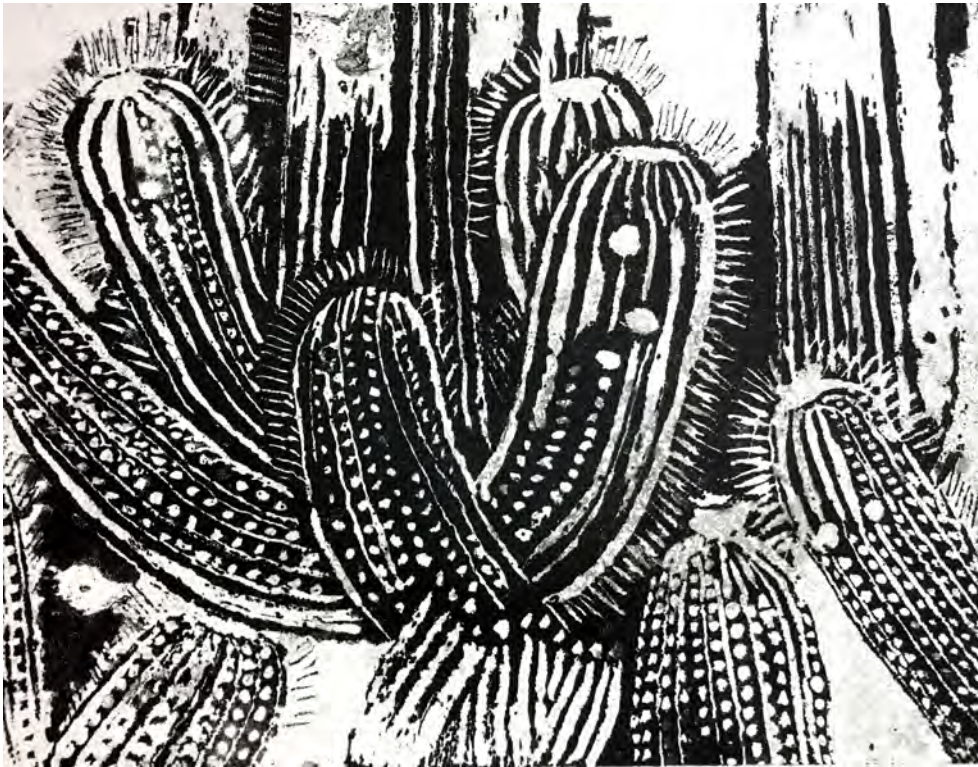
Adriana is a self-taught artista born 1961 in Buenos Aires, Argentina. She attends workshops, seeking to acquire and perfect techniques such as intaglio etching, photoengraving and lithography. Her theme in recent years has dealt with women's issues, from a universal and introspective point of view, using her own poetic words as expressive territory. In this series, I am Territory, the analogy between a woman and Mother Earth (Pachamama) is expressed in her sufferings and joys.

Soy virgen, amorfa, invisible,  
silenciosa. Bella, madura, inquieta,  
perfecta. Alegre, blanda,  
perfumada, pequeña. Inconsciente  
de mi misma, oculto mi deseo.  
Soy virgen, amorfa, invisible,  
silenciosa. Bella, madura, inquieta,  
perfecta. Alegre, blanda,  
perfumada, pequeña. Inconsciente  
de mi misma, oculto mi deseo.  
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perfecta. Alegre, blanda,  
perfumada, pequeña. Inconsciente  
de mi misma, oculto mi deseo.

SOY

SOY  
Photo-engraving

 @adrianacora  
[adrianacora@gmail.com](mailto:adrianacora@gmail.com)



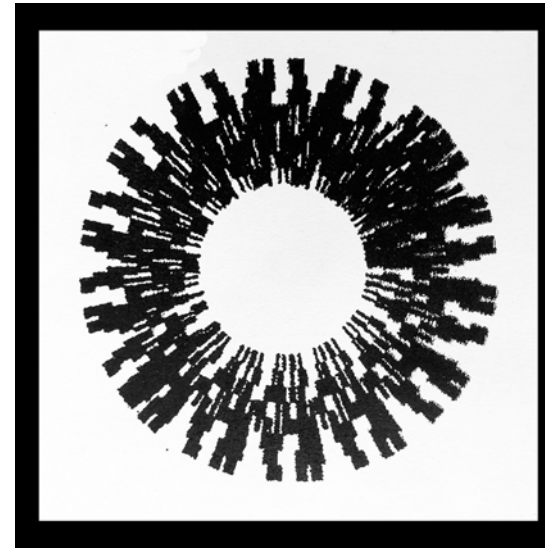
*The Big Cactus*  
Variable ed. Relief/drypoint

## Marta Perez Temperley

Legend has it that 'cardones' (big cacti) in valleys, especially those on the road to Amaicha del Valle, are Indians who, converted into plants, still protect the valleys and their hills. They look after the happiness of their inhabitants who, in this way, will never again be disturbed by foreigners looking for land.

But it is even more tragic to understand how they became plants. It is said that, during the Spanish Conquest, when realizing that the Spaniards were dominating and torturing his people, Inca sent four messengers to the empire so as to organize the troops and carry out a fatal assault against the invaders.

[martapereztemperley.com.ar](http://martapereztemperley.com.ar)



## SYMPOIESIS

*The creation of something radically new  
in a cooperative fashion.*

### ARTISTS

Sumi Perera  
Anne Desmet  
Roy Willingham  
Carol Wyss  
Victoria Ahrens

We are a group of print-makers, academics, artists, writers and performers who live and work in the United Kingdom. We have diverse multicultural backgrounds; Belgian, English, Swiss, Lichtenstein, Argentinian, Scottish and Sri Lankan roots.

We hope to bring various narratives and practices to this project, and hope to create a collective multiplicity of our individual voices.

Our methods are diverse, straddling traditional and contemporary methods of printmaking on various substrates.

Some of us make artist books, interactive installations and add a performative element to the work.

The main goal we all have is to push the boundaries of print.

We attempt to establish a synergy, to bring out a new understanding of what *'Thinking of Place'* means to us within our work...

## Sumi Perera

*ROOTS-  
Not Black & White  
-But 50 Shades of Grey [I]*  
Etching, aquatint  
and embossing



This work emerged during lockdown, when I stitched my first self-portrait using my overgrown hair with grey roots, hair-dye and thread. This slow laborious process allowed me time and space to reflect on the myths/legends force-fed us by many European colonisers (Portuguese/Dutch/British) that occupied Sri Lanka since 1505. We were stripped of our native culture, religion and customs, and taught to absorb the hybrid culture and identity that the colonisers brought into our country from their place of origin. The print also reflects on the gender disparity incurred by clothing girls in white starched pleated uniforms. As a child, I resented the fact that girls spent more time, ironing their cotton pleated uniforms, whilst boys wore a pair of coloured shorts and shirts. Even to this date, females still undergo more ritualistic preparation than their male counterparts in draping 6 metres of pleated unstitched cloth worn as saris, the official attire.

 @sumi\_perera

[www.saatchiart.com/sumiperera](http://www.saatchiart.com/sumiperera)

Two myths surround Cadair Idris; one of Idris the Giant observing stars and another of the dragon which King Arthur overcame and threw into the lake of Llyn Cau.

If we equate the dragon with nature and Arthur with humanity the myth can represent the subjugation of nature to the will of man but seen in contemporary terms it is humans that have been aggressors and the dragon then becomes a heroic defender of the planet.

The angular shapes of the roofs representing humans in the landscape contrast with the more organic textures and mark-making of the rest of the print but combined they make a harmonious whole representing co-operation for a sustainable future. The piercings in the paper mark out the locations of the major stars in the constellation Draco and the shape of the print also has a hint of the profile of a rampant dragon.



*The Dragon Explains Arthur's Error To Idris*  
Linocut, pochoir, monotype, pasticc  
engraving and rubber stamps,  
with piercings and collage

## Roy Willingham

[www.porcovolente.com](http://www.porcovolente.com)  
[info@porcovolente.com](mailto:info@porcovolente.com)



*Triptych For Our Times*  
Wood engraving, collage, stencil

## Anne Desmet

*Triptych for Our Times* is a collaged wood engraving and stencil print designed to look like a carved medieval/Renaissance wooden church altarpiece. It aims to suggest our pandemic times. Its 'sense of place' hints at Britain where, in London, where I live, a secular humanism increasingly takes the place formerly occupied by religion, while artefacts of classical Western antiquity are revered in museums and neo-classical equivalents are purchased for the homes and gardens of the wealthy in much the same way that religious icons were formerly worshipped in some Christian churches. The image also hints at Italy – the heart of the Roman Catholic church. The scene at the top of the triptych is in the Marche region – a typical townscape you might see in the background of innumerable Italian Renaissance altarpieces. The 'predella' suggests the redevelopment of deconsecrated church buildings in Britain and their demolition or repurposing for secular use.

 @anne\_desmet  
[www.annedesmet.com](http://www.annedesmet.com)

## Carol Wyss

*The word bonfire stems from the Middle English word 'bonefire' - literally a fire of bones.*

In Liechtenstein we have an annual custom called '*Funkensonntag*'. Each February a tall wood bonfire is built on top of which a human-sized ragdoll called '*the Witch*' is placed. Once the fire reaches the ragdoll, filled with fireworks, it explodes with a deafening bang and the winter is chased away for the year. I both love and hate this event; the impact and natural force of such a large fire is raw, direct and warming; the huge bang used to scare me stiff and I always feel a sense of community but as well of menace. In Liechtenstein and the region witch hunts were rife and mostly used to get rid of undesired women who did not fit the norm. The last time a woman in the region was burnt on the stake was less than 250 years ago.



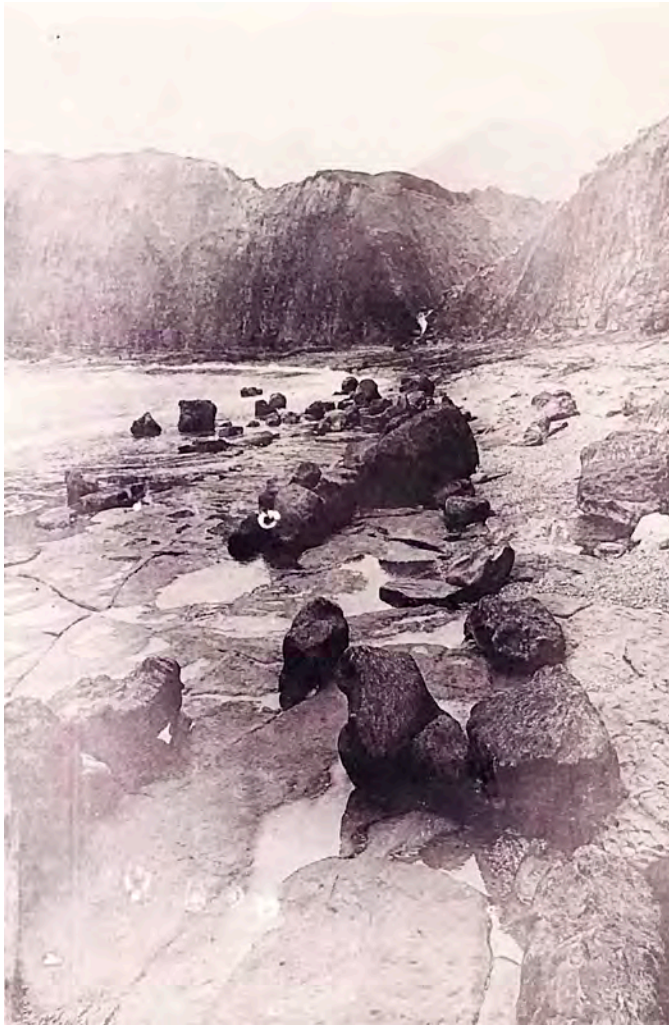
*Funkensonntag*  
Etching

 @acarol.wyss  
[www.carolwyss.net](http://www.carolwyss.net)



## Victoria Ahrens

*Deep Time - (What lies beneath 2021)* is a photo etching created in the landscapes of the Jurassic coasts in the UK and the Altiplano of South America. It serves to depict the place where the human and mineral collide, where deep time can be excavated and its stories repositioned. Photographed in the Altiplano, and etched in situ on the Dorset coast, this combined image was developed on the eroded, precarious terrain. In this way, capturing some of the entropic marks of the place and imbuing the edition with its deep, mineral history—a history of geological, cartographic and mythical significance, as early map makers and fossil hunters discovered the edges of their worlds there. These are stories I grew up with, that expose the deep sedimentary layers of time. What we are left with here are the imagined landscapes of a quiet disappearance.



*Deep Time (What lies beneath)*  
Photoetching

 @victoria.ahrens

[www.victoriaahrens.com](http://www.victoriaahrens.com)

# PRINTMAKERS FROM EAST TO WEST

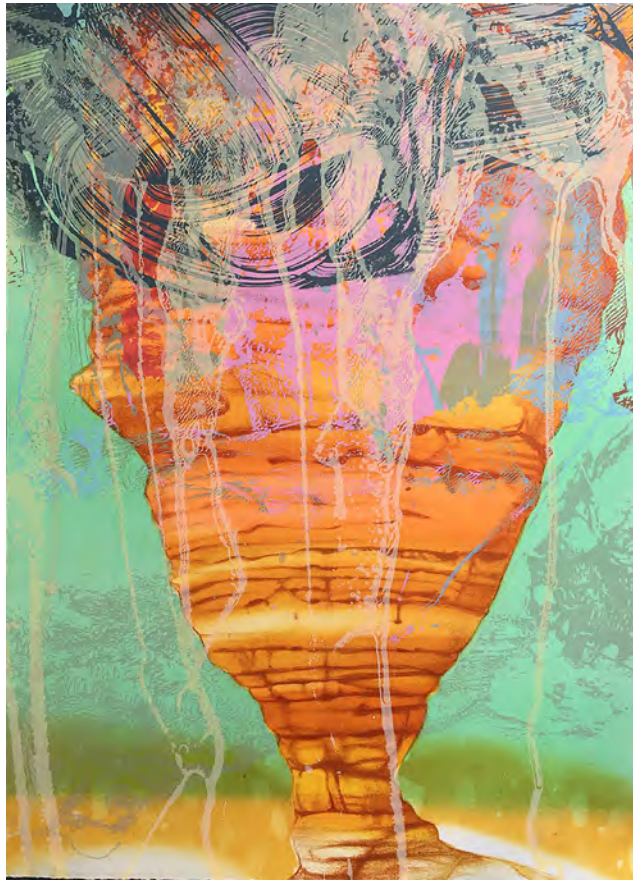
Printmakers East to West is a group of artists and educators from across the United States. Each has their own unique approach—from intaglio, to lithography, to collagraph—culminating in a diverse collection of images. The members all use traditional printmaking in conjunction with cutting edge developments.

Regardless of the methods used, the motive is to celebrate and share their creative processes.

### ARTISTS

Thomas Christison  
Dean Dass  
Anita Jung  
Akemi Ohira  
Rachel Singel  
Melanie Yazzie

## Tom Christison



*Hornet's Nest*

Lithograph, monotype, screen print on paper

Places and sites from our childhood that were important at one time are changing; dissolving and breaking down. Transformation through human activity, reconstruction, industry and over use, combined with the forces of nature are continuously reshaping the landscape. The memories of these previously familiar locations are all that exist, though fogged and covered through years of disremembered and neglectful thought. The image, Hornet's Nest, is of a sandstone formation in the Wisconsin Dells; carved and shaped through wind and water, now crumbling down from forces of nature and the interference of man.



*Campout*

Inkjet on stained handmade papers, with collage

## Dean Dass

The image of the tent, or of the campout, appears increasingly in my recent works on paper. For instance, 'to camp under the stars' is a figure of authenticity for many Americans; certainly true in my family. Yet I find the subsequent metaphor to be ambiguous, troubled and troubling...in this particular print a page of mica shields guards over the campout.

## Melanie Yazzie

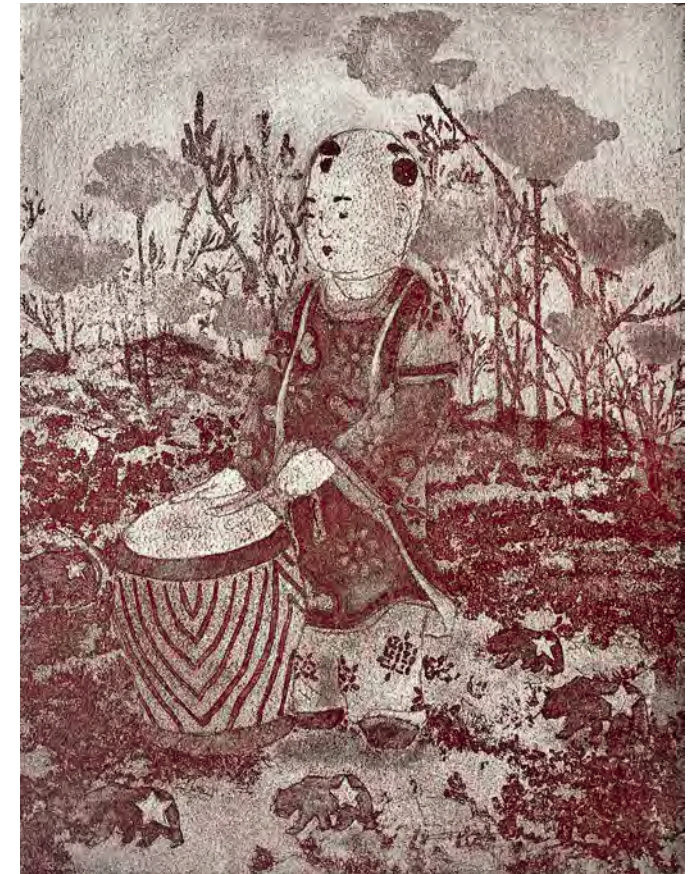
Melanie Yazzie is Professor of Art Practices and Head of Printmaking at the University of Colorado, Boulder.

Migration is about the animals in our world and the paths they follow. It is a part of their internal mapping. In my Native American Community, we have many stories about the travels in the animal world. Their life has meaning to us that helps guide us in life. They are a part of who we are. There are dances and ceremonies dedicated to honoring the deer. Thank you for letting me share this with all of you in this print. In my art life I make prints, sculptures, paintings, do surface design and jewelry design. I have been represented by the Glenn Green Galleries in Santa Fe, New Mexico since 1994.



*Migration*  
Relief and Screenprint

[www.glenngreengalleries.com](http://www.glenngreengalleries.com)



*My Dad was my  
Mt. Diablo*  
Intaglio

## Akemi Ohira

My father moved wife and five children from Tokyo, Japan to Alamo, CA. It was not densely populated then, so we grew up with a spectacular view of Mt. Diablo. As a young child I often wondered why the mountain was named Devil. I had plenty of opportunities to visit it, but I never did because I was scared by its name.

I am an artist who strives to illuminate and tease stereotypes, first impressions, preconceived notions and glitches that make us pause for more than a fraction of a second. In my work, I try to engage the viewer directly, with the hope that they can disregard their preconceptions, and welcome what they see as an opportunity to react to the unexpected. The titles I provide to individual pieces are meant as a provocation. I deconstruct and reconstruct forms, inviting the viewer's discovery of a new idea.

 @akemiohira  
[www.akemiohira.com](http://www.akemiohira.com)



*Thinking of Place III*

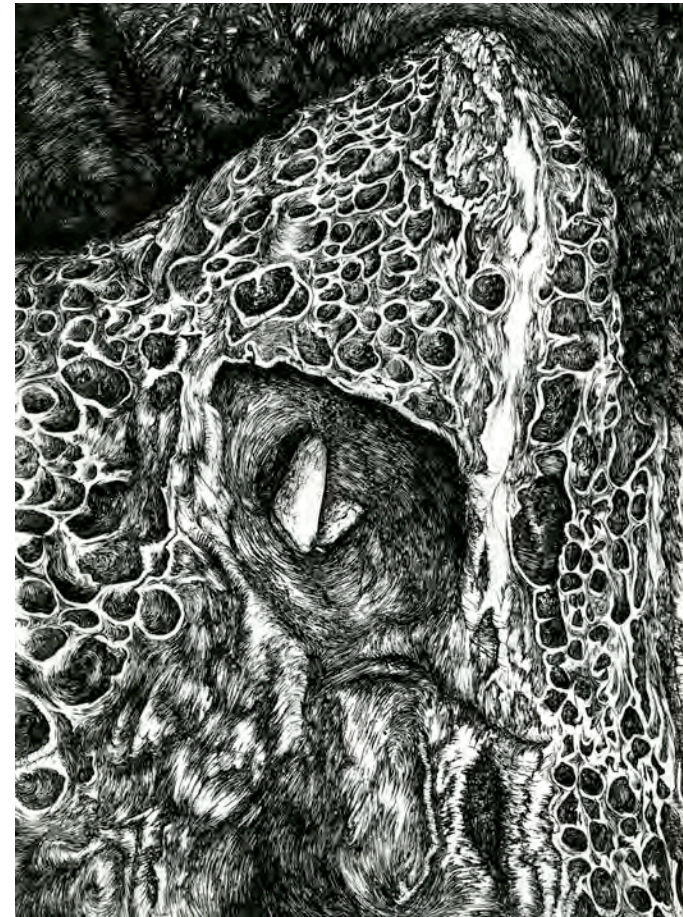
Lithography, silkscreen and stencil

## Anita Jung

Over a thirty-year career, Anita Jung's work has been curated into well over two hundred group and juried exhibitions, and over fifty solo exhibitions throughout the United States and abroad. She has given lectures at over fifty universities, art centers and community centers in the past five-years. She is an alumni of the Arizona State University's BFA program in painting and drawing and received her MFA from the University of Wisconsin-Madison in the graphic arts. She was born and raised on the southside of Chicago. She coordinates symposiums and workshops, bringing local and academic artists together with local stakeholders to explore how art can be utilized to improve our lives. She maintains a robust individual studio practice while engaging in community projects and utilizing being an artist in academia to engage the world around her. Anita is a professor at the University of Iowa.

<https://www.anitajungart.com>

## Rachel Singel



*A Journey at Mangawhai Cliffs*

Intaglio

Rachel Singel is an Associate Professor at the University of Louisville. She has participated in residencies at the Penland School of Crafts, the Venice Printmaking Studio, Scuola Internazionale di Grafica Venezia, Art Print Residence in Barcelona, Spain, Wharepuke Print Studio in New Zealand and Proyecto'ace in Buenos Aires, South America. Her work has been exhibited nationally and internationally and represented in private, public and museum collections.

 [rachelsingel](https://www.instagram.com/rachelsingel)

[www.rachelsingel.com](http://www.rachelsingel.com)

# PERSPECTIVES

*Perspectives* consists of 6 members who come from different continents and countries. Its name addresses situations each of us found ourselves in - our environments in the distant places where each of us live and work. Daena Perez, Joleen Unas and Irena Keckes live on Guam. Katarzyna Zimna and Piotr Skowron live in Poland and Biran Sago lives in USA. What unites us, in spite of very different circumstances and places in which we create our art, is an idea of thinking of a place through our printmaking practices. Where do ideas come from? We approach and contribute to the theme Thinking of Place from our distinct perspectives and from our unique experiences as artists; where we come from, where we are, where we aspire to go. Our works are as pieces of a puzzle that becomes a whole, united within an idea of making art crossing the lines, oceans, and boundaries.

## ARTISTS

Irena Keckes  
Piotr Skowron  
Daena Perez  
Joleen Unas  
Milos Djordjevic  
Katarzyna Zimna

## Irena Keckes

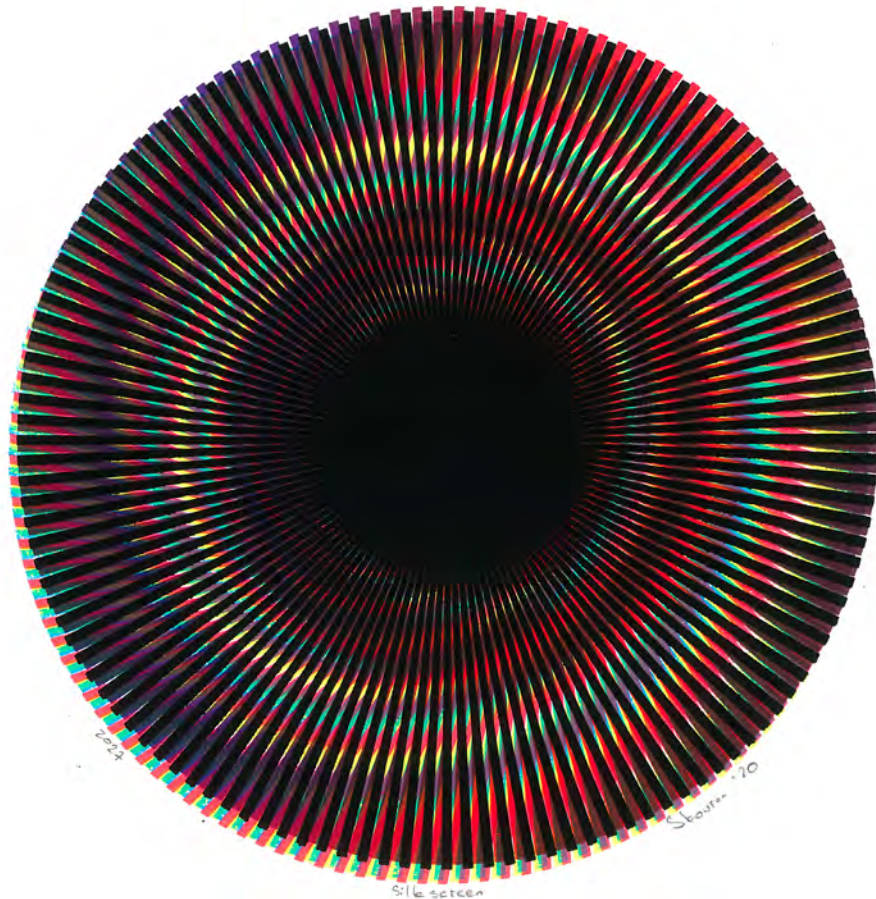


*A Journey at Mangawhai Cliffs*  
Intaglio

Irene Keckes practice involves large-scale monochrome woodcuts and print installations. Irena's artwork has been exhibited internationally in many group and independent exhibitions. She presented at several international printmaking conferences including IMPACT 10 international printmaking conference in Santander, Spain (2018), SGCI 2016 in Portland USA, IMPACT 9 in China (2015), IMPACT 8 in Scotland (2013), 3rd IMC in Hawaii (2017) and 2nd IMC in Tokyo, Japan (2014). Since 2015, Irena is an Associate Professor of Art at College of Liberal Arts and Social Sciences at University of Guam.

<http://irenakeckes.wix.com/irenaart>

## Piotr Skowron



2027  
Silkscreen

Piotr Skowron is currently working as a lecturer at Agata Stepień's Silkscreen Studio. The media he works in include graphic art, drawing and painting. He specialises in screen printing, but he isn't confined only to traditional forms of print and often explores space with his graphic objects. Experiments with space are strongly related to his earlier education - engineering. He composes works by using basic elements of artistic expression - lines, plane, contrast of colours and factures.



*Maidens Who Saved Guam*  
Linocut

## Daena Perez

Daena Perez is an artist who specializes in printmaking, illustration and digital art. Born and raised on Guam, she went on to receive her BA in Fine Arts at the University of Guam in 2019. Her works have been featured in the UOG Senior Art Exhibition 'Connections' (2019), UOG Undergraduate Art Exhibition (2016, 2018) and the Guam's Women Show (2018).



*Amabie*  
Linocut

## Joleen Unas

Joleen Unas graduated from University of Guam Bachelor in Computer Science with a minor in Fine Arts. Although she is fairly new to the world of print, her works revolve around themes of duality and balance. She primarily works with relief printmaking, specifically linocut. The main goal of her pieces is to convey and stir up emotions of discomfort, disgust, or confusion.

Joleen was awarded 'Best in Printmaking' at the University of Guam 2016 Undergraduate Exhibition. She exhibited nationally and internationally, in Guam and Japan. Joleen was part of the Zureta international print exhibition that travelled from Tokyo to Australia, Poland, Austria, Ireland and other locations.

## Milos Djordjevic

Milos Djordjevic has exhibited extensively internationally and participated in printmaking residencies and conferences, including International Residence III Latgale Graphic Art Symposium, Daugavpils, Latvia (2014) and IMPACT International Printmaking Conference (Scotland, 2013; China, 2015; Spain, 2018). In 2015 Spring issue of Printmaking Today Magazine editorial coverage was published about his work in Artist's eye section. Since 2018 he is a member of Editorial board of Journal of Arts, International Peer-Reviewed and Open Access Electronic Journal, Rating Academy, Canakkale, Turkey. In his artistic practice he explores interactive and performative possibilities of printmaking media. His academic research is focused on printmaking as phenomena of multifaceted artistic practices and he has published several papers on the subject. He currently lives and works in Belgrade.



*Hiatus 003*  
Screenprint

<https://www.midjor.com/>

## Katarzyna Zimna



*Soft Walls*  
Collograph and linocut

Artist and researcher Katarzyna Zimna was born in Lodz, Poland. She graduated from the Academy of Fine Arts in Lodz (MA 2002) and gained PhD from the School of Art and Design, Loughborough University, UK, 2010. She is author of *Time to Play: Action and Interaction in Contemporary Art* (2014) and since 2011 she has been Assistant Professor at the Lodz University of Technology. She has exhibited widely in Poland and internationally.

<https://kasiazimna.net/>



In the early 70's a group of artists started a workshop for professional printers. Several years went by from the time the idea about the studio arose to the studio being established.

The 5th of February 1976 The Funen Printmaking Workshop was opened and inaugurated in Hans Jensens Stræde 18 in Odense. The City Council of Odense had provided the building. The goal was reached.

The Funen Printmaking Studio has grown quite a bit since then. We now have 300 professional working artists from 20 nations as our members. We exhibit guest artists from abroad, we have small external exhibitions as well as guided tours in the workshop and courses for anyone interested in printmaking.

### ARTISTS

Pemille Andersen  
Lene Levea  
Jorgen Munck  
Kristen Muchitsch Hesselager  
Ashte Faieq  
Anne Louise Blicher



## Pernille Andersen



*Institution: Past & Present*  
Photopolymer gravûre

For generations, *Solund* was a state institution for people with developmental disabilities. The oldest buildings are the characteristic white pavilions from 1935. They tell their own silent stories about their residents and staff, about institutional life and changing attitudes towards people with developmental disabilities.

From 1944 until the liberation of Denmark in 1945, *Solund* was seized and used as headquarter of the German Air Force in Denmark. The area was fortified and the buildings were painted green.

I visited *Solund* many times during the 1960s and 1970s because my aunt worked as a kitchen manager at *Solund*. For a child *Solund* was a strange, fascinating and scary place.

Today the Village of *Solund* is the largest Danish housing unit for adult citizens with significant and lasting reduced physical and mental disabilities. The old buildings are now used as service departments and activity centre.

[www.pernilleanderson.net](http://www.pernilleanderson.net)



*Tree of Life*  
Etching and wood

## Lene Leveau

Trees and places are very special to me. As a child my best places to be were in the woods, next to trees; they were like family to me. This tree is located in a wood near to my first house, and the one from my childhood which I felt I connected with in a special way.

[www.leveau.eu](http://www.leveau.eu)



*Distance/ Memory*  
Four plate woodcut

## Jorgen Munck

A memory visible only in distance, a forgotten friend in an other country, a hand raised to an 'au revoir' in Tunisia 1973. Discarded pictures emerging and connecting through time and places.

 @jorgen\_munck  
[www.munckart.dk](http://www.munckart.dk)

## Kirsten Muchitsch Hesselager



*Thinking Of a Place*  
Etching

My place is an old house, a former farmhouse, in my neighbourhood. I have watched it slowly fall into pieces during the past 30 years. Nobody has lived there since Poul Twopenny. He was one of the last tenant farmers, and after his death the local count put on a new roof and forgot all about the place.

Slowly but persistently the blackberries have been growing and crawling through the windows, covering more and more of the roof and space around the house like in the fairytale Sleeping Beauty.

It reminds me that nature is stronger, it has no anger, no impatience, only indulgence and silent response.

<https://www.kirstenhesselager.dk>

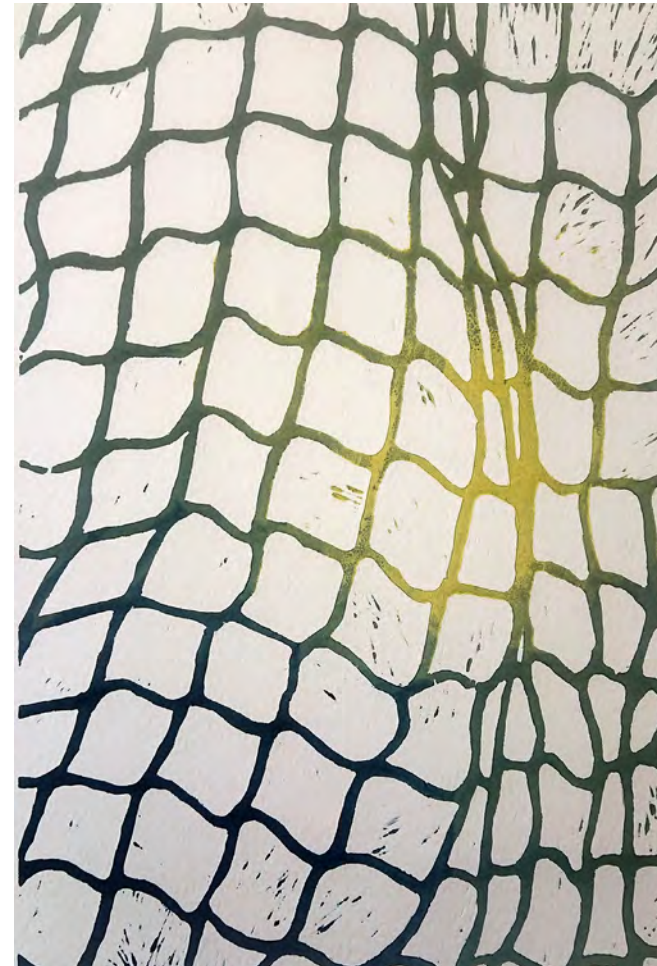
## Ashte Faieq

For generations man has sought a place for wonder and belief, to give the metaphysics a visible structure through symbols leaving them blind for other truths. The Kurdish artist Ashte Faieq, born in Sulaymaniyah, Iraq, living in Denmark, explores the human mind in relation to place by revealing the existential need to create imagined locations, where generations can maintain a homogenic identity regardless of their geographic position. Ashte Faieq often concentrates his work on 'the journey of man', whether it be an inner or physical journey through time and place, using different perspectives; a study in human nature and human emotion relating to culture. He works classically, but his own interpretation of art has a very modern feel to it. Ashte uses art as a comment on history, society and human concepts, which leaves the notion of places without borders.



*A Place Of Wonder and Belief*  
Etching

[www.ashte.com](http://www.ashte.com)



*Fishing Net Repeating*  
Woodcut

## Anne Louise Blicher

The work is inspired by the beautiful geometric, yet organic forms and perforated patterns of fishing nets used in the harbour and stake area in Sydhavnen near my home in Copenhagen, Denmark. Until recently this area was protected land but due to the new Metro in Copenhagen, which costs more to build than planned, the land has now been sold to real estate investors.

[www.blicher.net](http://www.blicher.net)



## Melbourne Printmakers Group

The *Melbourne Printmakers Group* is a collective of artists who explore concepts of history, social and physical environments through their art. The group was formed in the aftermath of the 2013 Impact Print Conference in Dundee, Scotland, where artists from all over the world came together to discuss the importance of printmaking as an art form. The members of the Melbourne Printmakers Group see printmaking as an essential part of the art world, and their work reflects this belief. The artists use a variety of printmaking techniques to create their pieces, which often challenge viewers' expectations of what can be achieved with this medium, by exploring different themes and styles. Through their work, the *Melbourne Printmakers Group* strives to push the boundaries of what is possible in printmaking and to create artwork that is both visually stunning and reflective of the world around them.

[melbourneprintmakersgroup@gmail.com](mailto:melbourneprintmakersgroup@gmail.com)

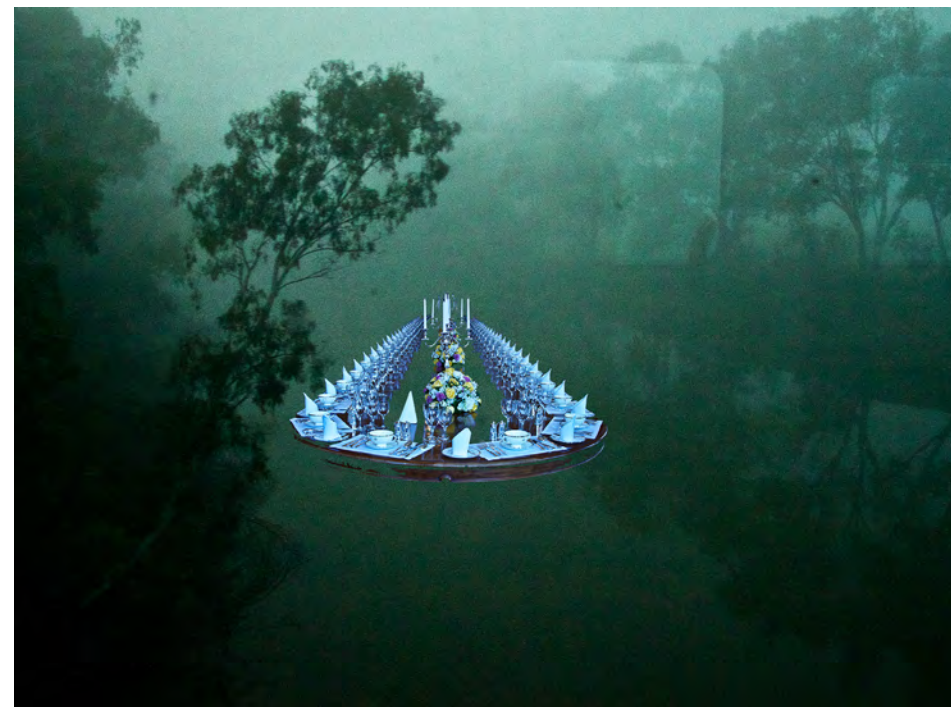
### ARTISTS

Marie-Louise Anderson  
 Lesley O'Gorman  
 Heather Shimmen  
 Emma Stoneman  
 Antonietta Covino-Beehre

## Marie-Louise Anderson

The Government House formal table setting is used as inspiration for this project to symbolise the ongoing influence of the 'arrival' to Australia of the First Fleet in 1788. I also want to emphasise the frustrating and ongoing refusal of Government to acknowledge Indigenous Australians with a treaty as well as engage an official consultative body.

Much of my research has focussed on areas of migration, and particularly how different locations mould the individual and conversely how societies impact on place/landscape. I have used a variety of media in my practice over the years such as ceramics, photography, printmaking, painting and installation.



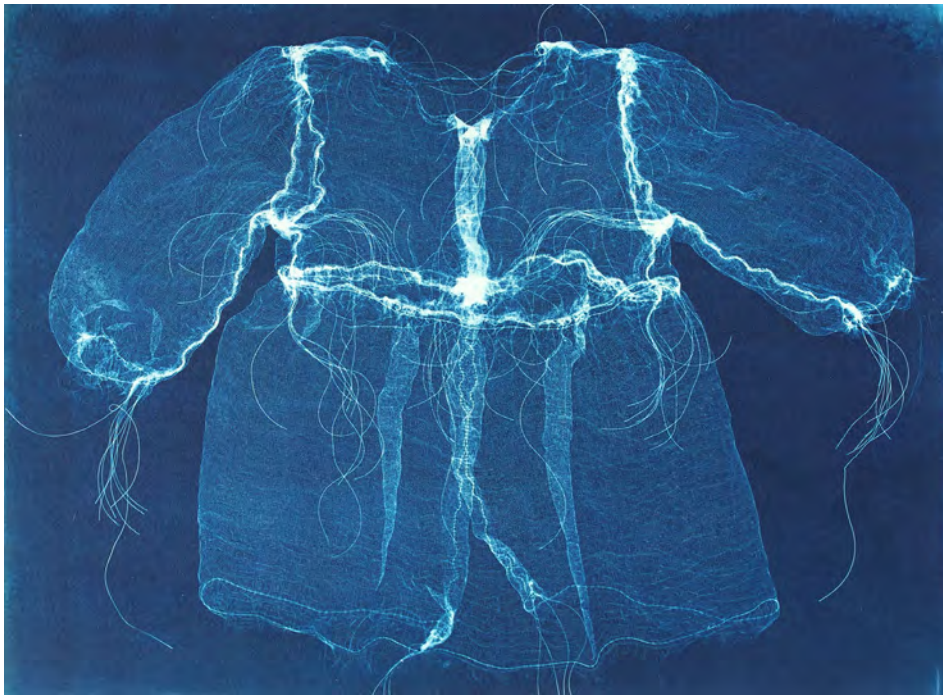
*Claiming Space*  
 Archival ink on rag paper

[marielouiseanderson.wordpress.com](http://marielouiseanderson.wordpress.com)  
[marielouise\\_anderson@yahoo.com.au](mailto:marielouise_anderson@yahoo.com.au)

## Lesley O’Gorman

*Absence* is a cyanotype print of a reimagined baby’s matinee jacket that I made with gossamer-like fine silk. It recalls the memories that may be evoked by an infant’s outfit that is often kept as a reminder of the birth of a new generation and reflects on the absence of baby-days as our children grow.

Cyanotype adds to the fragile and ephemeral appearance of the garment and fabric, which was specifically chosen to allude to the transhistorical reconstruction and evolving nature of memories. The familial and somatic reference of fabric and thread provides an immanent connection to family, comfort, place and culture.



*Absence*  
Cyanotype

[lesley.og@hotmail.com](mailto:lesley.og@hotmail.com)

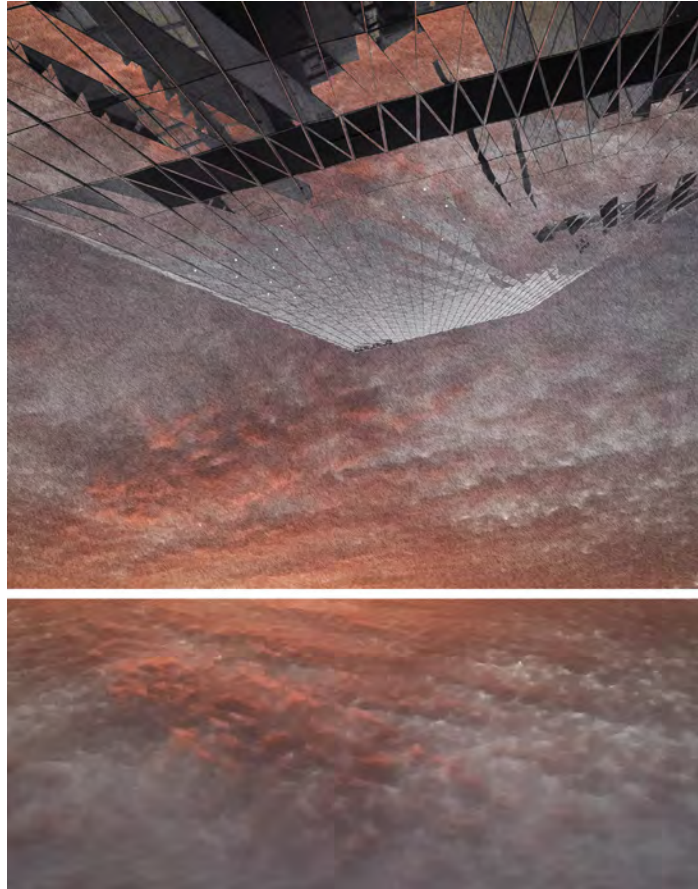


*Traveller*  
Relief print

## Heather Shimmen

My work is eclectic in nature and often takes the form of the linocut. As an avid collector I play with combinations of both the human and animal/insect world discovered in all manner of places, from perhaps the library or sometimes the real creature is discovered under a log in a bush setting.

[hshimmen@gmail.com](mailto:hshimmen@gmail.com)



*Absence + Reconnection 2.0*  
Archival inkjet print

## Emma Stoneman

The direction of recent works has altered course to address the escalating climate emergency and the impacts of the Covid-19 pandemic - both issues converging to shift the axis of the world in which we live. In the context of these current times, works in this series reflect on the role of geographical place; how a sense of place provides connection between people; and how the natural world is the overriding force which binds and grounds us all, to place and each other.

[emma@emmastoneman.com](mailto:emma@emmastoneman.com)  
[www.emmastoneman.com](http://www.emmastoneman.com)

## Antonietta Covino-Beehre

*It's a Long and Winding Road* explores the idea that life can be both mundane yet captivating. It is dark and ominous but shines glimmers of hope because I believe there to be something beautiful at its core even when it feels otherwise.



*It's a Long and Winding Road*  
Archival ink with graphite and colour pencil

[www.acovinobeehre.com](http://www.acovinobeehre.com)



Thinking of Place III was conceived as a project that would bring together new works from over 80 artists from 16 printmaking groups in 9 countries. The exhibition was accepted for presentation at the Impact II International Printmaking Conference in Hong Kong (scheduled for 2020, but postponed to 2021 due to the pandemic), but many of our artists were at the time unable to access their making-facilities in the face of restrictions and lockdowns. Deadlines for the delivery of editioned Thinking of Place III prints were extended so participation in the Hong Kong conference was not possible. Remarkably, however, almost all of the original groups of artist participants were able to complete and post their prints and the project came to fruition. Our proposal to participate in Impact 12 as a group exhibition was accepted for presentation in Bristol, UK, September 2022.

With the extended time frame and in the midst of a pandemic, some of the contributing artists adapted their conceptual responses to the notion of identification with place; their altered perceptions of space, horizons and thoughts about our 'place' in the world are reflected in their imagery. Other artists maintained their original focus on stories that attach to very specific localities, contemplating on the deep and recent histories of particular places. A rich array of print media is represented, as one would anticipate, from 85 artists working in disparate parts of the globe. Each artist is attached to a printmaking group with a coordinator who volunteered to help bring the works together, and an enriching aspect of the project is the strengthening of connections between these collaborating groups.

The artists participating in this project are to be congratulated, and it is my sincere hope that the multifarious approaches to a common theme will continue to resonate with audiences everywhere, as they reflect on the way we all think about our places in the world.

Thinking of Place III was launched at NorthSite Contemporary Arts, Cairns, Australia, 4 February–12 March 2022. It is scheduled for exhibition at Thompson River University Art Gallery, Kamloops, Canada 1–23 September 2022, Impact 12, UWE, Bristol, UK, 21–25 September 2022 and Forma gallery, Buenos Aires, Argentina, 5 November–2 December 2022, with other venues to follow.

Laurel McKenzie

**epilogue**

