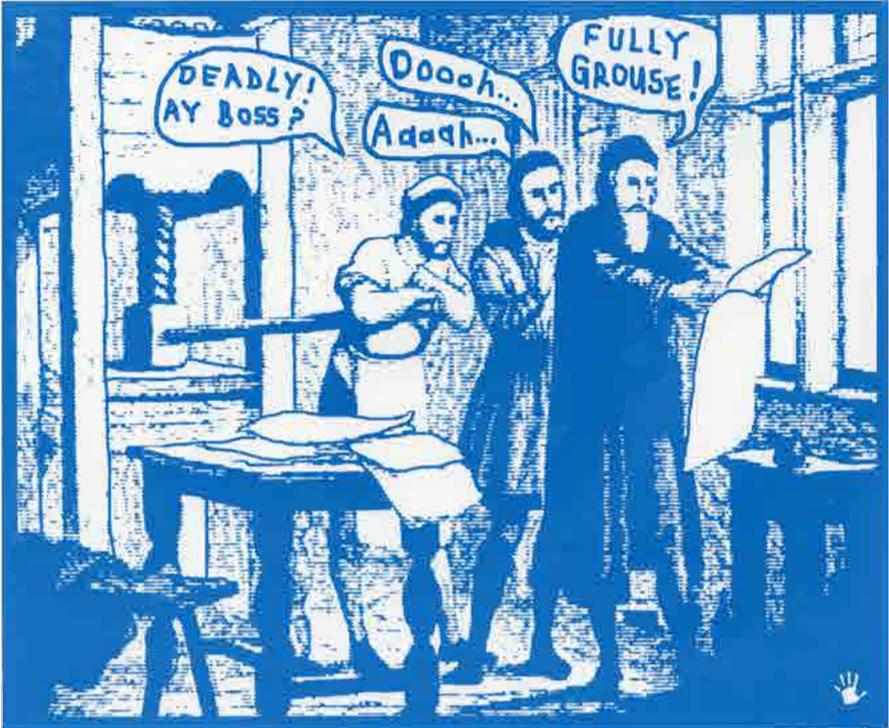


❖ PRI-NT ❖

❖ @ ❖

❖ CDU ❖



PRINTMAKER'S PERSPECTIVE

27 FEBRUARY – 22 APRIL 2016

CDU ART GALLERY

❖ www.cdu.edu.au/artgallery ❖

AN EXHIBITION OF LIMITED EDITION PRINTS

Charles Darwin University Art Gallery presents prints by Brook Andrew, Jean Baptiste Aputimi, Dion Beasley, GW Bot, Rob Brown, Johnny Bulunbulun, Djambu Burra Burra, Jan Billycan, Jazmina Cininas, Timothy Cook, Dian Darmansjah, John Dent, Wayne Eager, Janenne Eaton, Rona Green, Franck Gohier, Chayni Henry, Lily Karadada, Mikael Kihlman, Martin King, Alun Leach-Jones, Marco Luccio, Chips Mackinolty, Bea Maddock, Yuan Mor'o Ocampo, Gloria Tamerre Petyarre, Therese Ritchie, Kathleen Petyarre, Jörg Schmeisser, Freddie Timms, Conrad Tipungwuti, Guy Warren, Judy Watson, Deborah Williams and Ding Yi.

priNT@CDU: printmaker's perspective explores the diverse printmaking techniques used by artists and printmakers in the creation of limited edition prints.

The 48 limited edition prints displayed in *priNT@CDU: printmaker's perspective* (and as described in this room brochure) illustrate excellence, innovation and diversity in the application of print-making techniques. The exhibition presents the prints in groupings of print-making techniques such as monoprint, intaglio, lithography, screen-print, relief and typeset print. Our purpose in curating the exhibition from a technical or 'printmaker's perspective' is to enable viewers to gain an appreciation of the diversity of approaches to this medium that is often referred to simply as 'print-making'. We also envisage the exhibition as a useful teaching resource.

priNT@CDU: printmaker's perspective celebrates the 50th anniversary of the Print Council of Australia. Limited edition prints are a focus of the CDU Art Collection, which has steadily grown through acquisition and donation since its inception in 1980. Today the Collection consists of over 3,000 works of art. *priNT@CDU* features some early acquisitions of prints to the Collection by noted Australian artists, together with works by acclaimed Northern Territory artists and former CDU visual art lecturing staff. As the University's Collection grows, its emphasis increasingly focuses on acquiring prints and other artworks by Territory-based artists and artists who have connections with the Territory.

Many of the prints in *priNT@CDU: printmaker's perspective* were gifted to the Collection by numerous Territory-based artists and interstate donors. Other prints have been acquired with generous support of the CDU Foundation. Such benefaction enables the CDU Art Collection to distinguish itself as a significant repository for contemporary art in the Territory and Australia, documenting the vibrancy of print-making in this region.

We invite you to enjoy *priNT@CDU: printmaker's perspective* and to participate in the public programs that elucidate this exhibition, in celebration of the art, and technique, of print-making.

Joanna Barrkman
CDU Collection and Art Gallery

Mats Undén Curator,
Lecturer in Print-making, CDU

MONOPRINT

A monoprint is a singular, one-off image created on a surface of metal, glass or other substance and then is printed.



Self-portrait 1

Franck Gohier (b. 1968, St Nazaire, Brittany, France. Resides in Darwin, NT)

1991

Monoprint

50 x 34cm [print]

Acquired, 1991

Charles Darwin University Art Collection, CDU0135

Reproduced with permission of the artist



Untitled

Franck Gohier (b. 1968, St Nazaire, Brittany, France. Resides in Darwin, NT)

1989

Monoprint

50.5 x 34.5cm [print]

On loan from the artist

Reproduced with permission of the artist

A monoprint is a singular work that can be produced without the need to undergo a series of steps. Printmaking is traditionally a medium that allows the production of multiple copies, known as an edition, from a plate, stone, block or screen.

The monoprint technique is very direct and allows a range of marks to be obtained. In *Self-portrait 1* the image was made using a brush or possibly a cloth. In *Untitled* additional lines have been scratched on to the surface.

This spontaneous technique also allows for amendments to be made, in the same way that a painter can rework his or her canvas.

These monotypes were created by Franck Gohier while he was an art student at Northern Territory University (NTU).

Franck Gohier studied Visual Art at NTU. He worked as a printmaker at the NTU Printmaking Workshop, which later became Northern Editions. He is the co-founder of Red Hand Prints, a Darwin-based print studio. Franck exhibits his art nationally.

INTAGLIO - ENGRAVING

Engraving is a technique of intaglio printmaking. The artist gouges lines into a metal plate with a blunt or sharp implement in order to create a design.



Kai Ha' (Four hooks)

Robert Koroh (Amarasi, West Timor, Indonesia)

2008

Engraving (on copper plate) on hand-made rice straw paper with chine collé on Hahnemuhle paper

22.5 x 23cm [print]

Workshop proof, edition of 10

Printer: Leon Stainer

Collaborator: Winsome Jobling (papermaker)

Gifted by the artist and the School of Creative Arts & Humanities – CDU, 2009

Charles Darwin University Art Collection, CDU1692

Reproduced with permission of the artist



Kret Ko'o Natam Kret Ana (Large and small design)

Robert Koroh (Amarasi, West Timor, Indonesia)

2008

Engraving (on copper plate) on hand-made banyan paper with chine collé on Hahnemuhle paper

23 x 23cm [print]

Workshop proof, edition of 10

Printer: Leon Stainer

Collaborator: Winsome Jobling (papermaker)

Gifted by the artist and the School of Creative Arts & Humanities – CDU, 2009

Charles Darwin University Art Collection, CDU1693

Reproduced with permission of the artist



Kaun Tup Hitu 1 (Sleeping snake 1)

Robert Koroh (Amarasi, West Timor, Indonesia)

2008

Engraving (on copper plate) on hand-made king grass paper with chine collé on Hahnemuhle paper

22.2 x 22.2cm [print]

Workshop proof, edition of 10

Printer: Leon Stainer

Collaborator: Winsome Jobling (papermaker)

Gifted by the artist and the School of Creative Arts & Humanities – CDU, 2009

Charles Darwin University Art Collection, CDU1695

Reproduced with permission of the artist

These print designs were engraved on to copper plates. Copper is soft and flexible, ideal for engraving. The artist has used either a knife or engraving tool firstly to draw a grid, either diagonally or horizontally and vertically. Then he has finely in-filled the grid using fine zig-zag incisions.

You can see that each plate was inked up with three colours for each print, a technique referred to as *à la poupée*. Then the prints were printed on to hand-made paper made from local plants including banyan tree bark, rice straw and king grass in Amarasi.

These print designs are based on hand woven resist-dye textile patterns from the ancient principedom of Amarasi. The engraving technique has been used effectively to suggest woven fabric.

Robert Koroh is an Uab Meto speaker. His family produces hand-woven local resist-dyed textiles. Together with other villagers from Baun, Amarasi, Robert participated in an Asialink Exchange project in 2008 with NT artists Leon Stainer and Winsome Jobling.



Street dog sees the dream bone

Deborah Williams (Melbourne, VIC)

2005

Engraving and roulette

33 x 33cm [print]

Printer: Deborah Williams

Edition number: 7/33

Gifted by Franck Gohier through the Australian Cultural Gifts Program, 2006

Charles Darwin University Art Gallery, CDU1474

Reproduced with permission of the artist

This print was created by using a roulette tool. The roulette has a steel, spiked wheel that creates a textured surface on the metal plate. When the wheel was rotated on the plate the spikes made a series of dot impressions. These impressions caused the plate surface to become rough, enabling it to 'hold' a lot of ink to print the dog.

The effect of the roulette is similar to drawing with crayons, and creates a 'fluffy' effect, as seen in the dog's body. The face and the head of the dog have been burnished back using a burnisher. A burnisher is a steel tool with a smooth, curved, oval tip used to polish the surface of the metal plate.

The background of this print has marks created by both roulette and a dry-point needle.

Deborah Williams lectures in printmaking at RMIT, Melbourne. She exhibits internationally.

INTAGLIO - DRY POINT & MEZZOTINT

Drypoint is a technique of intaglio printmaking. In drypoint the surface of the metal plate is scratched with a sharp point. A print is produced by trapping the ink under the burr and in the line.

The mezzotint technique involves the use of a tool, known as a rocker, to uniformly roughen the entire plate surface. This ensures that enough ink is held to impart a consistent layer of ink back on to the paper. The image is formed by burnishing back the rough surface to create smooth areas, which reject the ink and therefore print as tones or white.



Union 1

Dian Darmansjah (b. 1973-, Biloela, QLD. Resides Sunshine Coast, QLD)

2001

Mezzotint, engraving, relief printing with chine collé

17.7 x 34cm [image]

Artist's proof, edition of 3

Printer: Dian Darmansjah

Gifted by the artist, 2004

Charles Darwin University Art Collection, CDU1555

Reproduced with permission of the artist

This print uses three different techniques. The right-hand side of the print was engraved with fine, distinct lines.

The left-hand side is a mezzotint, made with a special tool. The plate was prepared so that it could be printed-up entirely black. Then the plate was burnished, using a burnisher tool that has a rounded base that polishes the black ink from the plate until the lighter sections appear, thus creating the image.

The lighter parts of the flower's petals have been scraped and burnished until the plate is almost blank again, creating lighter and softer tones.

The orange printed design in the middle is a relief print on another paper. This paper was applied on top of the base print and paper, using a technique known as chine collé.

Dian Darmansjah is an accomplished printmaker. He was the Workshop Manager at Northern Editions, Charles Darwin University from 2003 until 2006. Since then he has operated Firebox Print Studio.



Dance

Guy Warren (b. 1921, Goulburn, NSW)

1998

Drypoint on Hahnemuhle paper

15 x 27.6cm [print]

Workshop proof, edition of 25

Printer and collaborator: Basil Hall

Gifted by the artist and Northern Editions

Printmaking Workshop, 2001

Charles Darwin University Art Collection, CDU0649

The irregular lines in this print illustrate the variety of lines that can be achieved with the drypoint technique. A sharp pointy tool was used to draw lines into the metal plate. The harder the tool is pressed, the deeper the incision and subsequently more burr is made. The greater the burr, the more ink the plate will hold and the darker and wider the line.

In *Dance*, the lines that are wider had the most burr on the plate. The fine hair-like lines had little burr on the plate, as the burr was scraped away.

Although the drypoint technique uses a simple tool, it is considered to be the most difficult printmaking technique to master.

Guy Warren is an accomplished Australian artist who won the Archibald Prize in 1985.



City scenes

Marco Luccio (b. 1969, Naples, Italy. Resides, Warrnambool, VIC)

2005

Drypoint

33 x 33cm [image]

Edition number: 7/33

Printer: Marco Luccio

Charles Darwin University Art Collection, CDU1461

Gifted by Franck Gohier through the Australian Cultural Gifts Program, 2006

The artist used unconventional rough lines on the metal plate when making this print, which required him to apply substantial pressure to the drypoint needle. The force created deep incisions, forming a rough edge on either side of the incision, known as a burr. When the plate was inked up the burr held the ink.

In *City scenes* the thicker, dense lines have a fluffy, charcoal-like effect. The heavy lines contrast with the finer background lines that were applied using less force.

Marco Luccio exhibits his work internationally and is well known for his city scapes. He explains that 'Using the metropolis as a motif, my prints explore themes of civilization's past, present and future.'



Night scene

Mikael Kihlman (b. 1959, Stockholm, Sweden)

2012

Aquatint etching treated as a mezzotint

14.5 x 10cm [print]

Edition number: 25/25

Acquired through the CDU Foundation, 2015

Charles Darwin University Art Collection CDU2885



Untitled (detail)

Janenne Eaton (Melbourne, VIC)

1993

Aquatint etching treated as a mezzotint

23.5 x 17.5cm [print]

Edition number: 88/99

Purchased from Studio One Canberra, August 1993

Charles Darwin University Art Collection, CDU0188

Reproduced with permission of the artist

The first step in creating these two prints required the metal plate to be covered with an aquatint power or spray. Then it was etched in acid. The result is a plate that prints totally black.

The next step involved using a burnisher, scraper and sand-paper to work the design into the plate until the blank surface re-appeared.

In this way the image was built up from positive to negative, like a mezzotint. The blank surface on the plate repelled the ink and the darker surfaces held the ink, thus creating the image when printed.

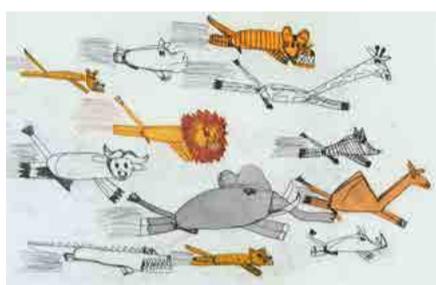
Mikael Kihlman is an accomplished Swedish print maker, who recently exhibited his prints at the Nan Giese Gallery, CDU.

Janenne Eaton is a practising artist who was Head of Painting at the Victorian College of the Arts for more than a decade.

INTAGLIO - ETCHING & AQUATINT

Etching is a technique of intaglio printmaking. Etching uses an abrasive substance that bites away areas of a plate. Usually, acid is used to 'bite' a line into a metal plate.

Aquatint is a technique of intaglio printmaking. Resin powder is applied and melted to produce a tonal, textured surface on the metal plate, which is then etched in acid.



Animals from overseas running fast

Dion Beasley (b. 1991, Alice Springs. Resides Tennant Creek, NT)

2011

Soft-ground etching and aquatint

32.2 x 49.7cm [print]

Workshop proof, edition of 100

Printers: Jacqueline F. Gribbin and Karlissa A.B. Kennedy

Collaborator: Jacqueline F. Gribbin

Gifted by the artist and Northern Editions Printmaking Studio, 2011

Charles Darwin University Art Collection, CDU2242

Reproduced with permission of the artist

This print was made from two plates.

The first plate was soft-ground etched. The plate was prepared with an acid-resistant ground that was receptive to markings and imprints. Next, the image was drawn on to paper on top of the soft ground plate. Then the plate was placed into an acid bath for a few minutes. The areas with the imprint were open to the acid to 'bite' into the plate. Finally, the soft ground was washed away from the plate leaving the impression ready to be printed.

In this print the textured pencil or crayon-like outlines of the animals were transferred to the plate and then printed with black ink. One exception was the lion, which was inked up separately in brown ink. This is the *à la poupée* technique when two or more colours are used simultaneously on the one plate.

The second plate, using the aquatint technique, printed the colour to the bodies of the animals, also using the *à la poupée* technique. On a blank plate yellow, brown and orange inks were added for the cheetah, tigers, lion and camel. The grey elephant used the aquatint technique.

Dion Beasley drew the animals running from left to right, so that when he printed the image it came out in reverse, right to left.

Dion Beasley is an Alywarr artist whose country is the remote community of Owairtilla, also known as Canteen Creek. He is the creator of 'cheeky dogs' that feature in his artwork, book illustrations and as T-shirt graphics.



New and old experiences

Jörg Schmeisser (b. 1942, Stolp, Germany – d. 2012, Canberra, ACT)

1994

Etching with aquatint

49 x 37.5cm [print]

Edition number: 33/60

Acquired, 1994

Charles Darwin University Art Collection, CDU0232

Reproduced with permission of the artist

The plates were inked up and then all excess ink was rubbed off. Initially, the orange colour was printed on to the paper with a press. Then the paper was lifted up and the plate was swapped. The paper was printed again using the second plate, with the blue/black ink. Thus, the two plates fit together exactly.

In addition to hard-ground etching, the aquatint technique was used to achieve the grey tonal qualities in this image, visible in the women's arm and dress.

Jörg Schmeisser was a celebrated printmaker with exceptional drawing abilities and renowned internationally for his technical printmaking finesse. He created more than 600 editions of prints during his career.



Bush Light

John Charles Goodchild (b. 1898, London, England – d. 1980, Adelaide, SA)

Date unknown, early 20th century

Etching

14.2 x 13.8cm [print]

Edition number: 7/40

Acquired by CDU Foundation, 2011

Charles Darwin University Art Collection, CDU1955

This hard-ground etching was made using a copper plate covered with a hard ground. A blunt needle was used to draw the image. The artist initially drew part of the foreground of the image on the plate and then put it into an acid bath briefly. He then drew the remainder of the image. The plate was then submerged again into acid, but for a longer period of time than previously.

It appears that this print was printed using sepia ink, but actually it could have been printed originally with black ink. As black ink oxidizes over time it then becomes brown. Many printers and artists prefer to mix a small amount of red into black ink, so as to achieve a sepia tone.

Did you know there are at least 6–8 different shades of black ink?

John Goodchild was an artist who was involved with the National Gallery of South Australia as a board member for several decades and was the principal of the South Australian School of Arts and Crafts (1941–45).



White shadow

Bea Maddock (b. 1934-, Hobart, TAS)

1974

Photo etching with aquatint on Arches BFK Rives paper

69.2 x 50cm [print]

Artist's proof, edition of 10

Acquired, 1981

Charles Darwin University Art Collection, CDU0014

White shadow was printed from three zinc plates.

Photo etching is the transfer of a photographic image to a light-sensitive etching plate using a good-quality positive photograph.

The eerie quality of this print is largely due to the depiction of people suffering in a concentration camp outdoors in the cold and white snow, and partly due to the tonal qualities achieved with the photo transfer technique.

Bea Maddock pioneered the photo etching technique in Australia. As a printmaker she had a profound impact on contemporary practice in Australia, combining printing with encaustic painting and installation art to explore the natural environment, and Australian history.



Jikipayinga tunga

Jean Baptiste Apuatimi, (b. circa 1940, d. 2013. Pirlangimpi / Garden Point, Melville Island, NT)

2012

Etching and aquatint on BFK Rives paper, woven with pandanus fibre

50 x 38.5 x 12cm (H x W x D)

Printers: Jacqueline F. Gribbin and Karlissa A. B. Kennedy

Collaborators: Jacqueline F. Gribbin and Glynis L. Lee

Gifted by the artist and Northern Editions Printmaking Studio, 2013

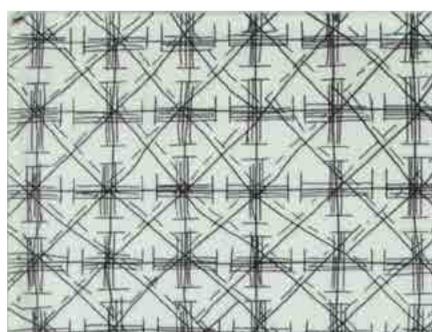
Charles Darwin University Art Collection, CDU2558

The traditional tunga, made from tree bark and used customarily to carry food stuffs on the Tiwi Islands, was the inspiration for this printed sculpture.

Using the multi-plate etching technique, several plates were used. The background surface of ochre red was applied using the aquatint technique.

Jean Baptise also used the intaglio sugar-lift technique on this tunga. The red and yellow squares were drawn on to the plate using a brush dipped in a water-soluble solution containing sugar. The plate was covered with a ground, such as bitumen. When dry, boiling water was poured over the plate, the sugar dissolved, lifting away any ground that was in contact with it. It was then submerged into acid creating a 'deep-bite' effect.

Jean Baptiste Apuatimi's career spanned almost four decades, during which she developed a distinctive style of painting body designs used in Tiwi ceremony. Her work is in galleries and major private and public collections across Australia and overseas. In 2007 she participated in the inaugural National Indigenous Art Triennial: Culture Warriors exhibition at the National Gallery of Australia, where she was acknowledged as one of five distinguished national custodians of culture.



Untitled (detail)

Ding Yi (b. 1962, Shanghai, China)

1998

Etching with zinc plate on Hahnemuhle paper

33.6 x 50cm [print]

Workshop proof, edition of 10

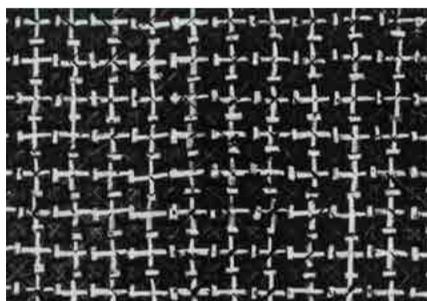
Printer: Jo Diggins

Gifted by the artist and Northern Editions
Printmaking Workshop, 1999

Charles Darwin University Art Collection, CDU0557

This is a simple hard-ground line etching. The plate was covered with a hard ground before the artist used a blunt etching needle to draw the pattern. The needle indented the ground without scratching the actual zinc plate. The plate was then put into an acid bath. The acid bit into the metal, which was exposed. All the lines were etched with equal strength and clarity. There are no tonal qualities to this black ink print.

This plate became the key plate for the printing matrix of two other prints by Ding Yi, CDU0558 and CDU0559.



Untitled (detail)

Ding Yi (b. 1962, Shanghai, China)

1998

Etching and aquatint with zinc plate on
Hahnemuhle paper

33.6 x 50cm [print]

Workshop proof, edition of 10

Printer: Jo Diggins

Gifted by the artist and Northern Editions
Printmaking Workshop, 1999

Charles Darwin University Art Collection, CDU0559

This plate used a deep bite etching with an aquatint to create this black ink print.



Untitled (detail)

Ding Yi (b. 1962, Shanghai, China)

1998

Etching with zinc plate on Hahnemuhle paper

33.6 x 50cm [print]

Workshop proof, edition of 10

Printer: Jo Diggins and Basil Hall

Gifted by the artist and Northern Editions
Printmaking Workshop, 1999

Charles Darwin University Art Collection, CDU0558

This print combines the two previous plates by Di Ying (CDU0557 and CDU0559).

The first plate printed was the deep etched plate with aquatint (CDU0559) in Prussian blue ink. Then the key plate (CDU0557) was printed on top with green / black ink.

Ding Yi is a contemporary Chinese artist. His art pursues a 'space devoid of meaning' by using a simple visual motif. The artist admits to being inspired by Shanghai as a city that he has witnessed the growth of for decades – a modern city with a certain rhythm despite moments of chaos. Ding Yi has recently exhibited in Singapore, France, Germany, USA, Italy and China.

SCREEN-PRINT

Screen-printing is a stencil process in which the colour applied is forced through silk or a fine mesh. Screen-printing has its roots in the production of wall decoration, ceramics and fabrics. During the 1850s the Japanese developed stencils held together by human hair and then by silk, thus creating screen-printing as we know it.



Gotitj Wirrka

Johnny Bulunbulun (b. 1946 – d. 2010, Central Arnhem Land, NT)

1998

Screen-print on Magnani Pescia paper

67.8 x 49cm [print]

Workshop proof, edition of 99

Printer: Basil Hall

Collaborator: Leon Stainer

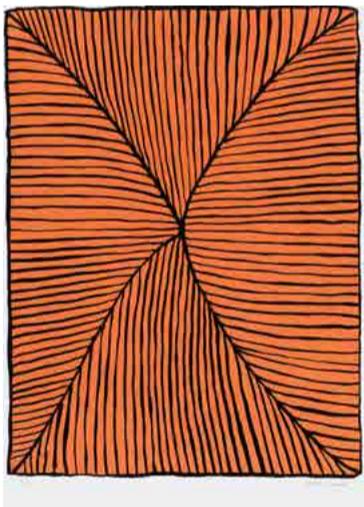
Gifted by the artist and Northern Editions Printmaking Workshop, 1998

Charles Darwin University Art Collection, CDU0492

Johnny Bulunbulun adapted customary rarrk, cross hatching style of painting with the screen-printing technique. The printing matrix used to create the print included 8 screens and 'pulls' of the squeegee: brown, white, white, yellow, brown, yellow, black and finally, white.

This screen-print depicts a set of sacred stones, called bakarra, and three tracts of Ganalbingu country. The places are Gotitj Wirrka, where the bakarra lie, Jakaljirrpal and Burrilpurrlilnan. The three vertical stripes indicate the flowing water.

Johnny Bulunbulun was an internationally acclaimed artist, a senior member of the Ganalbingu group and was a respected singer and ceremonial man in north-central Arnhem Land. In 1979, Bulunbulun produced the first set of limited edition prints by an Aboriginal artist at Port Jackson Press, Melbourne.



Awelye

Gloria Tamerre Petyarre (b. 1946, Atnangkere Soakage, NT)

1998

Screen-print

59 x 44cm [print]

Edition number: 34/40

Printer: Duck Print Fine Art Limited Editions

Gifted by Christopher Hodges and Helen Eager through the Australian Government's Cultural Gifts Program, 2015

Charles Darwin University Art Collection, CDU2865

Reproduced with permission of the artist's agent

This print is a good use of the screen-print technique as it graphically incorporates the painted brush strokes created by the artist on the acetate used to create the screen.

This screen-print effectively uses black and orange to create this brilliant graphic representation of awelye. In the Alywarra language awelye means 'women's ceremonies' and 'women's body designs'.

Gloria Petyarre won the Wynne Prize in 1999 with her art work 'Leaves', being the first Aboriginal person to win one of the Art Gallery of New South Wales's major prizes.



Kulama

Timothy Cook (b. 1958, Melville Island, NT)

2014

Screen-print on Magnani Litho paper

12 x 19cm [print]

Workshop proof, edition of 100

Printer: Glynis L. Lee

Gifted by the artist and Northern Editions Printmaking Studio, 2014

Charles Darwin University Art Collection, CDU2645

This screen-print illustrates that screen-printing also can be a medium sensitive to texture. The gestural brush strokes created by the artist are conveyed clearly in this screen-print.

This print was commissioned to commemorate the 25th anniversary of Tertiary Education in the Northern Territory.

Timothy Cook's distinctive style has received much acclaim in recent years. Timothy was the recipient of the National Aboriginal and Torres Strait Islander Art Award in 2012.



Devil devil

Djambu Burra Burra (b. circa 1946, d. 2005.
Resided in Yugul Mangi / Ngukurr, NT)

2001

Screenprint on Arches paper

102 x 68cm [print]

Printer and collaborator: Simon White

Workshop proof, edition of 50

Gifted by the artist and Northern Editions
Printmaking Workshop, 2002

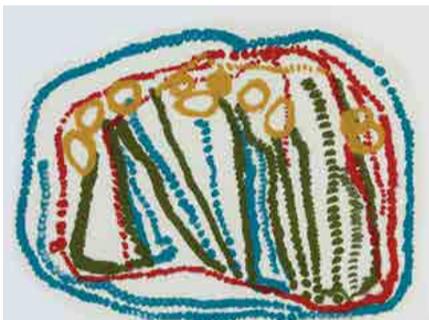
Charles Darwin University Art Collection, CDU0697

This print uses blocks of bold colours layered on to one another to create depictions of a devil in a customary style.

The printing matrix for *Devil devil* involved seven silk screens. The colours were applied in the following order: blue, red, yellow, blue and purple, black and red. The final screen was white.

The screen-printing technique enables light colours to be printed over darker colours, unlike in etching.

Djuambu Burra Burra grew was one of the first Indigenous artists to take up the use of acrylic using bright colours and using rarrk painting technique on canvas instead of bark. His work is characterized by a subtle execution of design and the combination of traditional and modern symbols. He was awarded the 4th National Aboriginal Art Award in 1987. His art is held in numerous public collections.



Kirriwirri

Jan Billycan (Djan Nanundie) (b. circa 1932, d. 2015,
Ilyarra, Great Sandy Desert, WA)

2006

Screen-print

55 x 72cm [print]

Printer and collaborator: Bobby Ruben

Workshop proof, edition of 30

Gifted by the artist and Northern Editions
Printmaking Studio, 2007

Charles Darwin University Art Collection, CDU1541

This screen-print has captured daubed brush marks originally painted on to the acetate and then exposed on to the screen. Each colour has been made by painting on to a layer of acetate, which was then exposed to a screen covered with a light-sensitive emulsion.

This print features a white screen-printed background. The individual screens featuring the 'painted marks' were printed to build up the image in blue, green, red and finally yellow.

Kirriwirri is the artist's birthplace in the Great Sandy Desert on the Canning Stock Route. 'This place is the birth place of my father's clan. Our clan is also named Kirriwirri. There is a big mud flat at this place. This is what this painting is about.'

Jan Billycan was a Yulparija language speaker. Jan Billycan's art contained highly active and textured surfaces rendered in an apparent carefree manner, but were in fact underpinned by her sophisticated and intuitive use of colour and texture. Her work depicted jila, water holes and tali, sand dunes.



Oceana 2

Alun Leach-Jones (b. 1937, Maghull, Lancashire,
England; arrived in Australia 1960)

1978

Screen-print on Velin Cuve paper on cream wove
Velin Cuve paper

92.5 x 45.3cm [print]

Edition number: 84/90

Printer: Larry Rawlins, Mal Studio Pty Ltd

Charles Darwin University Art Collection, CDU0064

Reproduced with permission of the artist

This is a multi-screen print. The artist applied bold flat sections of colour to create this striking image.

The small geographic map of Bougainville Island is also screen-printed.

How many colours can you count in this print? It is likely that in some instances more than one colour was applied using the same screen with separate squeegees for each colour.

Alun Leach-Jones undertook an apprenticeship in the early 1950s as a painter of illuminated manuscripts with the Solicitors Law Stationery Society Limited, Liverpool, UK. He studied at the South Australia School of Art circa early 1960s and established himself as a painter and printmaker. He works in screen-print, lithography, etching and lino cuts, completing in excess of 150 editions of prints during his career.



George Gangibala

Chips Mackinolty (b. 1954, Morewell, VIC. Resides in Darwin, NT)

1993

Hand-cut ruby lith

21 x 27cm [print]

Charles Darwin University Art Collection, CDU2967

Reproduced with permission of the artist

This hand-cut ruby lith stencil is the base art for a print, rather than a print in and of itself.

Ruby lith masks off areas of a design when using a photo resist emulsion to produce screens for screen-printing. The ruby red blocks out the UV light, thus not allowing the emulsion to harden as a result of contact with UV light.

This image was hand cut with a scalpel. It was originally created as a graphic for *Land Rights News*, from a photo of Gangibala taken by Mackinolty at Yilan Outstation, on the Central Arnhem coast, near Maningrida. Gangibala was a respected community leader.

Chips Mackinolty is an artist and social commentator. He began screen-printing in Sydney in the 1970s, making radical posters. He continues to create and exhibit in Australia and internationally. His art and posters are held in various national and international collections. CDU Art Gallery presented Not Dead Yet, a retrospective exhibition featuring the art of Chips Mackinolty and Therese Ritchie, in 2010.



Revolution

Brook Andrew (b. 1970, Sydney, NSW. Resides in Melbourne, VIC)

1999

Screen-print on BFK Roll paper

77 x 300cm [print]

Edition number: Workshop proof

Printer: Basil Hall

Collaborator: Basil Hall and Gilbert Herrada

Gifted by the artist and NTU Printmaking Workshop, 1999

Charles Darwin University Art Collection, CDU2412

This striking print was created using multiple screens. Two screens for the faces were initially applied in black ink. Then yellow, red, more black, blue and finally, violet were printed.

The size of the screens and the exceptionally large sheet of paper added to the technical challenges of printing *Revolution*.

Brook Andrew is a member of the Wiradjuri nation. His inter-disciplinary practice ranges across installation, performance, and museum intervention, interweaving Wiradjuri language and actions of memory and history with the imagery and devices of museum practice. His most recent solo exhibition was De Anima, at RMIT Design Hub, Melbourne, 2015. He represented Australia in the Echigo-Tsumari Triennial, in Japan, 2012.

INTAGLIO - ETCHING & AQUATINT

continued



Site reconstruction

Martin King (b. 1957, Melbourne, VIC)

1981

Aquatint etching

50.3 x 61cm [print]

Artist's proof

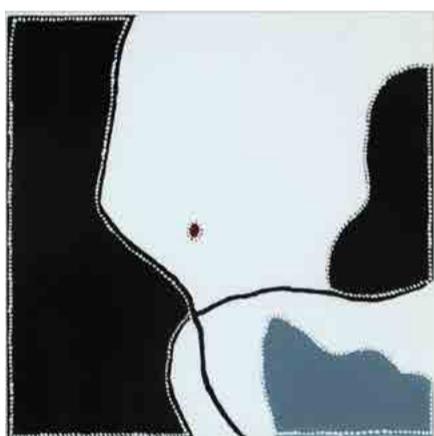
Purchased from Artist, 1981

Charles Darwin University Art Collection, CDU0028

Reproduced with permission of the artist

This print illustrates the ability of hard-ground line etching to produce fine lines similar to pen illustrations. The aquatinted areas in the grey stones were burnished to add tonal qualities. The coloured stones appear to have been hand-painted after the image was printed.

Martin King was formerly a print-making tutor at Darwin Institute of Technology, 1980–81. He is one of Australia's leading printmakers who has had more than 40 solo exhibitions in a career spanning three decades. His work has consistently responded to the Australian landscape, making connections between land, sea and air. He is a Senior Print-maker, Australian Print Workshop, Melbourne.



Bow River country

Freddie Timms (b. 1946, Police Hole. Resides at Turkey Creek, east Kimberley, WA)

2006

Aquatint etching with blind emboss and chine collé

50 x 50cm [print]

Workshop proof, edition of 50

Printer and collaborator: Leon Stainer

Gifted by the artist and Northern Editions Print-making Studio, November 2010

Charles Darwin University Art Collection, CDU1874

One plate was used to create this print with blue, black and red inks applied to the one plate.

The white central feature is known as a 'deep-bite emboss' or 'blind emboss' print. The image was bitten into the plate deeply and then printed, without ink, on to damp paper.

This print was created on a white rice paper on a grey printing paper; an unusual example of chine collé.

The chine collé is a printmaking technique whereby the image is printed on to a light delicate paper adhered to a stronger, supporting paper. Chine collé allows the printmaker to print on delicate surfaces, such as Japanese paper or linen, which pulls finer details off the plate.

This print shows Bow River running from top to bottom with Mule Creek running into it from the side. In the centre of the work is an important waterhole called Goorragoora, the place of the storm bird or Channel Billed Cuckoo.

Freddie Timms is a Gidja speaker who took up art later in life, having worked as a stockman for several decades. He became a master of the minimalist Kimberley style depicting landscapes with natural ochres.



Displaced objects

John Dent (b.1951, Sydney, NSW)

1980

Line and aquatint etching

62 x 146cm [print]

Edition number: 11/50

Acquired, 1981

Charles Darwin University Art Collection, CDU0017

This print is akin to a jigsaw puzzle. It was printed using 15 plates, requiring exacting work when creating the plates and when printing the plates. It remains unknown whether it was intentional or circumstantial that the artist used three sheets of paper to make this print.

John Dent studied at the Royal Melbourne Institute of Technology and in Europe and London. A painter and printmaker, he has exhibited his work in England and Italy.



Drowning in language

Judy Watson (b. 1959, Mundubbera, QLD. Resides in Brisbane, QLD)

1997

Aquatint etching with spit-bite

28.9 x 68cm [print]

Printer: Judy Watson

Collaborator: Basil Hall

Workshop proof, edition of 30

Gifted by the artist and NTU Printmaking Workshop, 1997

Charles Darwin University Art Collection, CDU0499

This print uses the spit-bite technique, whereby the acid is applied to an aquatinted plate using a brush and water. The result is a tonal, water coloured, painterly effect.

This print was editioned using three plates that required precise lining up of the plates, known as 'registration'.

The first layer of colour applied to this print was yellow ochre. The second layer was red ochre. Black markings were also applied to the plate inked with red ochre. The transparent black markings in this print, such as the cross in the centre panel, were created using the *à la poupée* technique.

Judy Watson is an accomplished Australian artist and a direct descendant of the Waanyi clan. Judy lectured in Visual Art at Charles Darwin University from 1998 to 2001.

LITHOGRAPHY

The term 'lithography' is derived from the Greek word 'litho' meaning stone and 'graphy' meaning 'to write'. It is a planographic medium. The print is pulled from an image created on the flat surface of a stone or plate. The principle of the technique relies on the fact that water and oil do not mix.



Pumpuni Jilamara

Jean Baptiste Apuatimi (b. circa 1940, d. 2013. Pirlangimpi / Garden Point, Melville Island, NT)

2009

Lithograph on Arches paper

60 x 45cm [print]

Edition number: 1/50

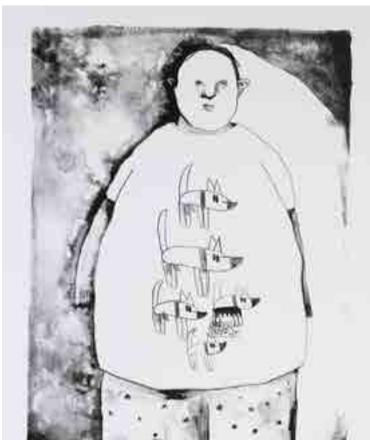
Printer: Martin King

Acquired by the CDU Foundation, 2011

Charles Darwin University Art Collection, CDU2269

Three stones or plates were used to create this image. Tusche, a grease-based drawing medium in the form of a liquid, paste or stick was applied to each stone to create the image. The stones were then printed in red ochre, yellow ochre and black.

See page 7 for Jean Baptiste Apuatimi's details.



Cheeky T-shirt

Dion Beasley (b. 1991, Alice Springs. Resides Tennant Creek, NT), Rob Brown (Resides in Darwin, NT)

2011

Lithograph on BFK Rives paper

51.5 x 38cm [print]

Workshop proof, edition of 50

Printer and collaborator: Leon Strainer

Gifted by the artist and Northern Editions Printmaking Studio, 2011

Charles Darwin University Art Collection, CDU2293

Reproduced with permission of the artist

This a collaborative work where Rob Brown has created the figure in the background and Dion Beasley has drawn his 'cheeky dogs' on to the T-shirt of the figure.

The background was created from a greasy tusche wash, while the dogs were drawn on to the lithography stone or plate with an oil-based pen or crayon.

Both artists worked on the one surface.

Rob Brown studied Visual Art at CDU. Evolution: a DisRespectful exhibition of his work was held at the Museum and Art Gallery of the Northern Territory in 2014.

See page 6 for Dion Beasley's details.



First rain

Wayne Eager (b. 1957, Melbourne, Victoria.
Resides in Alice Springs, Northern Territory)

Lithograph and chine collé on Iwaki cream BFK
Rives white

51.5 x 38cm [print]

Printer: Sarah Dudley and Ulrich Kuehle

Workshop proof, edition of 25

Collaborator: Sarah Dudley

Gifted by the artist and Northern Editions
Printmaking Studio, 2007

Charles Darwin University Art Collection, CDU1556

Reproduced with permission of the artist

This lithograph was created using a ball-grained aluminium litho plate. A dark brown tusche was applied to the plate to create this variegated tonal image.

Metal plate lithography, using with zinc or aluminium plates which are non-porous, became popular in late 19th Century. Initially this printing method was embraced by the commercial printing industry.

A polyester plate can also be used to create a lithograph.

Wayne Eager is a nationally recognised artist. He was artist-in-residence at Northern Editions Printmaking Studio in 2006, where he undertook intensive two-week training in etching and lithography.



Awit Ng Pasig

Yuan Mor'o Ocampo (Manilla, Philippines)

1997

Lithograph on BFK paper

59 x 41.5cm [print]

Workshop proof, edition of 14

Printer and collaborator: Jan Hogan

Gifted by the artist and NTU Printmaking
Workshop, 1997

Charles Darwin University Art Collection, CDU0478

Reproduced with permission of the artist

This print was edition using one large stone and tusche.

The artist worked on one square at a time by moistening each square area on the stone and then applying the tusche. Once the tusche flowed naturally, and the moist square dried, he moved on to another square.

Yuan Mor'o Ocampo created this print as part of the 'The Meeting of Waters' Australasian Print Project – a collaboration involving artists from Indonesia, the Philippines, Arnhem Land and Darwin at NTU Print Workshop.



Lithography stone and untitled print

Rob Brown (Resides in Darwin, Northern Territory)

n. d.

Lithograph on butcher's paper

37 x 26.5cm [print]

Printer's proof

On loan from the artist

Rob Brown created this as a mirror image. The text was written in reverse, hence the pun with the words 'dog' and 'god'. The background was created using tusche before he drew with an oil-based crayon.

The finest lithographic limestone is quarried in Bavaria, Germany. Various types of stones are used to create lithography prints. Stones vary in suitability as identified by their colour:

White to yellow stones are highly porous and soft. These stones suit bold designs.

Gray to yellow stones are less porous and can hold designs with some detail.

Blue to grey stones are hard and the least porous, holding the most design detail.

A special press is used to print with stone. Less pressure is required than when printing with an etching press.

Rob Brown studied Visual Art at CDU. Evolution: a DisRespective exhibition of his art was held at Museum and Art Gallery of the Northern Territory in 2014.

RELIEF PRINTS

Relief printing is a technique whereby the image is printed from the raised surface with the cutting away of the non-image areas. Linoleum and wood are two common materials used for relief printing.



Wandjina (The rainmaker)

Lily Karadada (b. 1937, East Kimberly, WA)

1995

Linocut

44.9 x 30cm [print]

Workshop proof, edition of 20

Printer: Leon Stainer

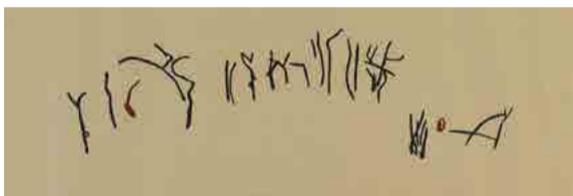
Gifted by the artist and NTU Print Workshop, 1995

Charles Darwin University Art Collection, CDU0281

This striking one-coloured linocut print features a zig-zag cutting technique, similar to the method used to incise boab tree nuts in the Kimberly region. The simplicity of this print adds to its visual impact.

The Wandjina rain spirit is considered to be an ancestor of the Woonambal, Ngarinyin and Worrora peoples of the North West Kimberley. Mythology claims that the Wandjina emerged from the clouds and will return in that form.

Lily Karadada resided in Kulumburu, WA where her depictions of Wandjina figures, predominantly in ochre in bark resulted in her fame.



Australglyphs

GW Bot (b. Quetta, Pakistan. Resides in Canberra, ACT)

2006

Linocut

38 x 112cm [paper]

Edition number: 4/25

Gifted by Franck Gohier, 2008

Charles Darwin University Art Collection, CDU1528

Reproduced with permission of the artist

It is unknown whether this print was made using one, several or individual linocuts. Printmaking is Bot's primary medium, and her use of the linocut allows for flexibility of line and intricate, innovative use of floating pattern.

GW Bot studied art in London, Paris and Australia, graduating from the Australian National University in 1982. She has held a plethora of solo exhibitions in Sydney, Melbourne, Canberra, Brisbane, Perth, London, Paris, New York, Los Angeles and Manila.



Humpty Doo Creek

Chayni Henry (b. 1983, Elizabeth, SA. Resides in Darwin, NT)

2008

Linocut and hand-colouring on Magnani Pescia paper

26 x 20cm [print]

Edition number: 20/23

Gifted by Franck Gohier, 2007

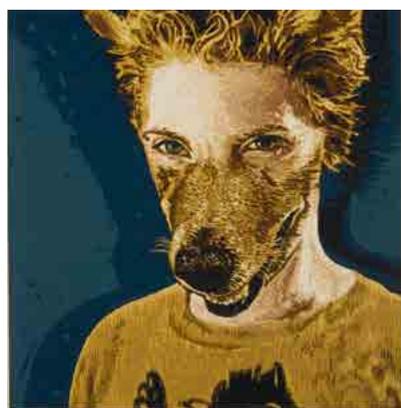
Charles Darwin University Art Collection, CDU1511

Reproduced with permission of the artist

This linocut print was printed with a black ink and then the yellow, green blue and red colours were hand-painted on to the print with a brush. If the ink is oil-based the addition of the watercolours does not weaken the resolution of the ink.

In order to print text at the base of this print the artist incised her text and the entire image, in reverse – a mirror image of the final print.

Chayni Henry is a contemporary artist and print-maker. She was awarded the inaugural Togart Award in 2007. Her most recent exhibition, George Town, featured her impressions of classic architecture from Penang, Malaysia. It was presented at the Northern Centre for Contemporary Art in 2015.



Werewolves will sometime play with dingoes

Jazmina Cininas (b. Melbourne, Victoria)

2005

Reduction linocut

27.3 x 26.3cm [print]

Edition number: 7/33

Gifted by Franck Gohier, 2007

Charles Darwin University Art Collection, CDU1444

Reproduced with permission of the artist

Reduction or elimination linocut is a complex technique achieved by the gradual cutting away of the lino block following the printing of each colour stage. More than one colour can be applied to each printing stage, according to the artist's preference.

The dark blue 'shadow' surrounding the bust was most likely the last layer of lino after all the detailed, earlier layers had been printed and then cut away.

This print depicts the character Oz from *Buffy the Vampire Slayer*, who is a werewolf that plays guitar in the band *Dingoes ate my baby*.

Jazmina Cininas is a practising artist, curator, arts writer and Lecturer in Print-making at RMIT University, Melbourne.



Kuluma

Conrad Tipungwuti (b. 1966, Milikapiti, Melville Island, NT)

2010

Japanese-style woodblock

24 x 34.5cm [print]

Workshop proof, edition of 20

Printer: Jacqueline F. Gribbin

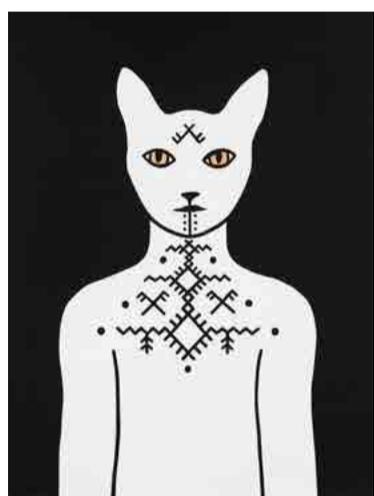
Gifted by the artist and Northern Editions Printmaking Studio, 2010

Charles Darwin University Art Collection, CDU1905

This print was created using one wood block. Water-based ink, red, yellow and black, were applied directly to the block. It was then printed on to thin Japanese paper. A barren hand-tool, which originates from Japan, was used to apply pressure in a circular motion to the back of the paper in order to transfer the image from the wood block to the paper.

The bold, gestural image created by the artist is complemented by the textural grain he has created through his wood block carving technique.

Conrad Tipungwuti is a respected contemporary Tiwi Islander artist.



Beabe

Rona Green (b. 1972, Geelong, VIC)

2007

Linocut

49.5 x 37cm [print]

Edition number: 3/17

Gifted by Franck Gohier, 2008

Charles Darwin University Art Collection, CDU1950

This print illustrates the use of linocut to create solid blocks of colour. Rona Green uses controlled, and clean cut lines to achieve a graphic image.

Rona Green is well known for the hybrid characters she creates: loners, misfits and outcasts who bear the marks and scars of past experience. Through them she champions idiosyncrasy and individuality. She has received many accolades such as the Geelong Print Prize, Swan Hill Print Acquisitive Award and Silk Cut Award Grand Prize.

The Utopia Suite



Untitled

Kathleen Petyarre (b. 1940, Utopia, NT)

1990

Woodcut print

45 x 30cm [print]

Edition number: 9/20

Gifted through the Australian Government's Cultural Gifts Program by Christopher Hodges and Helen Eager, 2015

Charles Darwin University Art Collection, CDU2823

Reproduced with permission of the artist



Untitled

Gloria Petyarre (b. 1938 Utopia, NT)

1990

Woodcut print

30 x 45cm [print]

Edition number: 9/20

Gifted through the Australian Government's Cultural Gifts Program by Christopher Hodges and Helen Eager, 2015

Charles Darwin University Art Collection, CDU2817

Reproduced with permission of the artist



Untitled

Nora Kemarre Moore (b. 1949, Utopia, NT)

1990

Woodcut print

30 x 45cm [print]

Edition number: 9/20

Gifted through the Australian Government's Cultural Gifts Program by Christopher Hodges and Helen Eager, 2015

Charles Darwin University Art Collection, CDU2785

Reproduced with permission of the artist

During 1989, a group of approximately 30 artists, based in Utopia, created *The Utopia Suite*. It was their first attempt at incising craftboard, medium-density fibreboard without grain that was able to be cut in any direction, whilst maintaining clear lines. The craftboard was undercoated with black paint, so that the artists could clearly see the pale cream incisions.

This selection of 3 prints from a total of 72 illustrates the diverse aptitude and results from this engagement with what was a new medium and technique for the Utopia artists.

Kathleen Petyarre is an eminent Australian artist known for her paintings displaying an extremely refined layering technique and intricate dotting. In 1996 Petyarre won the 13th National Aboriginal and Torres Strait Islander Art Award. Her art is held in all major Australian public gallery art collections, as well as by overseas cultural institutions.

*Gloria Petyarre won the Wynne Prize in 1999 with *Leaves*, being the first Aboriginal person to win one of the Art Gallery of New South Wales's major prizes.*

Nora Kemarre Moore is an Anmatyerre language speaker who participated in the 1989 print workshop conducted at Utopia.

DIGITAL PRINTS

The greatest difference between digital printing and traditional analogue printing methods is that no plates are used in digital printing. The most popular methods of digital printing include inkjet or laser printers that deposit pigment or toner on to paper, photo paper, canvas, glass, metal and other substances.



Artifact

Therese Ritchie (b.1961, Newcastle. Resides in Darwin, NT)

2010

Digital inkjet print

Edition number: Artist's proof, *Not dead yet* edition, 2010

50 x 50cm [print]

On loan from the artist

Reproduced with permission of the artist

This surreal image was created as part of *Art in the home* and is from a series of *In the wake*.

The artist explored the theme of home and houses as part of our identity and internal landscape. She digitally collaged a room, with its rigid structures being a metaphor for the mind and the haven for our systems of belief. In *Artifact* the architectural element of the floor was featured.

The artist set up her base file in Photoshop© program to the format of the finished artwork. She then added various scanned photographs, hand drawings and images from her collected imaged library to build up the image. With Painter© and Illustrator© programs and her trusty Waycom© tablet, she drew *Artifact* in her computer.

Therese Ritchie is a prolific NT artist. She originally worked in the medium of photography. She studied Visual Art at NTU and completed her Masters in Visual Art at CDU in 2007. Her most recent body of work focuses on portraiture, which was exhibited at Gallery Two Six, Darwin, in 2015. CDU Art Gallery presented Not Dead Yet, a retrospective exhibition featuring the art of Therese Ritchie and Chips Mackinolty, in 2010.



Untitled

Tony Stewart, (Canberra, ACT)

2005

Digital inkjet print

Edition number: 7/33

24 x 24cm [print]

Gifted through the Australian Government's Cultural Gift Program by Franck Gohier, 2006

Charles Darwin University Art Collection, CDU1471

Reproduced with permission of the artist

This assemblage was created entirely in the digital realm. The artist has created a digital collage, manipulating images with digital effects.

Tony Stewart is a practising artist. His popular exhibition Use By featuring bread tags was presented at Artspace 71 Gallery, 2002. Most recently his solo exhibition Moral ambiguities was presented at Huw Davies Gallery, Manuka Arts Centre, 2011.

TYPESETTING

Typesetting is the composition of text by means of arranging physical types or the digital equivalents. Stored letters and other symbols (called sorts in mechanical systems and glyphs in digital systems) are retrieved and ordered accordingly. Typesetting requires the prior process of designing a font. The types are created in mirror image as they print in reverse.



priNT@CDU Poster

Franck Gohier (b. 1968, St Nazarie, Brittany, France. Resides in Darwin, NT)

2016

Manual typeset and screenprint

Artist's proof

65 x 30cm

Commissioned by Charles Darwin University Art Gallery

Reproduced with permission of the artist

The two coloured panels (yellow and orange) and the central image (blue) were printed first by screen printing. Next this poster was hand printed with Brayers on a Farley proof press using a combination of wood-type and mono-type.

On the yellow panel the main wood-type font is hand carved, 'Ornamented Tuscan' from the mid to late 1800s. This font originally came from 'The Elmore Standard', a Victorian goldfields newspaper which started in 1881.

The decorative end caps and the pointing hands were carved in 2015 by a Romanian Wood-type manufacturer called 'Petrescu Wood-type' using digital software tools and a CNC router.

The @ symbol and the red decorative dash, under the yellow panel, were carved using a traditional pantograph by Scott Moore of 'Moore Wood-type' from central Ohio.

The central image in blue was appropriated from an original wood-engraving print of the 1600s and converted into a screenprint.

The first red, wood-type font on the orange panel is called 'Oklahoma'. These were carved using a traditional pantograph by Stan Harris of upstate New York, USA. The second red wood-type font, known as 'Concave' is hand carved from the mid to late 1800s.

The dates and the CDU email address are printed in black from a lead, from the 1950s mono-type called 'Rockwell, bold, condensed'. This font was originally used at the *Sydney Morning Herald*. Finally the black 'CDU ART GALLERY' font was printed from a hand carved, Victorian, wood-type font.

GLOSSARY

à la poupée: is the application of multiple colours onto a single plate.

aquatint: is an intaglio process whereby resin powder is applied and melted to produce a tonal, textured surface on the metal plate.

artist's proof: is a print that is not included in the numbered edition.

barren: is a hand-tool, which originates from Japan and was used to apply pressure in a circular motion to the back of the paper in order to transfer the image from the wood block to the paper.

bite: is the action of the acid on the exposed areas of the metal plate.

blind embossed: is an inkless impression from the plate or block applied to damp paper.

burnisher: is a steel tool with a smooth, curved, oval tip used to polish the surface of the metal plate.

burr: are the flanges of metal that rise up on either side of a scratched or engraved line. In drypoint, the burr is retained to hold the ink. In engraving, the burr is usually removed. The surface texture created in the mezzotint process is also known as a burr.

chinagraph pencil: is a greasy pencil used in lithography. It creates a soft crayon-like mark.

chine collé: is a printmaking technique whereby the image is transferred to a surface that is bonded to a heavier support in the printing process. One purpose is to allow the printmaker to print on a much more delicate surface, such as Japanese paper or linen, which pulls finer details off the plate.

colour separation: breaks down an image into separate colour layers to enable the production of individual blocks, plates, acetates, or stones for each colour.

edition: is a set of prints produced from the same image, the quantity of which is written in the bottom left-hand corner of the work. This number does not include the artist's proofs.

engraving: gouges lines into a hard surface in order to create a design. Engraving is one of the oldest printing techniques.

etching: uses of an abrasive substance that bites away areas of a plate or block. Usually an acid is used to bite a line into an acid plate.

ground: is an acid resistant substance, either hard or soft, used in etching and aquatint to protect areas of the image that do not require biting.

intaglio: is a printmaking medium in which the image is incised into a metal surface, filled with ink and then transferred to paper.

key plate: is printed first or last and is the key layer if printing a series of colour separations. Usually it is the outline or colour that unifies the image.

linocut: is a form of relief printing using a linoleum block.

lithography: is a planographic medium. The print is pulled from an image created on the flat surface of a stone or plate. The principle of the technique relies on the fact that water and oil do not mix.

matrix: is whatever is used, with ink, to hold the image that makes up the print, whether a plate in etching and engraving or a woodblock in woodcut.

mezzotint: technique involves the use of a tool, known as a rocker, to uniformly roughen the entire plate surface. This ensures that enough ink is held to impart a consistent layer of ink back onto the paper. The image is formed by burnishing back the rough surface to create smooth areas, which reject the ink and therefore print as tones or white.

monoprint: is a one-off image created on a surface of metal, glass or other substance and then is printed. Monoprints are also sometimes called 'monotypes'.

planographic: refers to the lithographic process where the image is created and printed from a flat, grained surface. Unlike the intaglio or relief techniques, there is no reliance on incised marks or depressions in the surface of the plate or stone.

proof: is a trial print produced to assess the development, colour balance and registration of an image.

reduction print: (also known as an 'elimination print') is achieved by the gradual cutting away of the wood or lino block following the printing of each colour stage.

registration: is the means of ensuring multiple plate or block images are over printed and aligned accurately.

relief printing: is a technique whereby the image is printed from the raised surface after cutting away the non-image areas. Linoleum and wood are two common materials used for relief printing.

roulette: is a tool used in the intaglio process, a steel tool with a spiked wheel that creates a texture on the surface of the metal plate.

rubylith: is used in graphic design to mask off areas when using a photoresist to produce printing plates for offset lithography or gravure. It is also frequently used during screen-printing.

screenprinting: is a technique that uses a squeegee to push ink through a screen onto the paper or card underneath. Also known as serigraphy or silk screen.

softground etching: is a non-drying, acid-resistant surface that allows textures and impressions to be transferred to the plate. Soft lines can also be produced by drawing through paper. Softground contains approximately 60% grease and will not dry to become a hard surface. The use of this ground is to take impressions of soft objects, or it can be used to draw directly with a pencil onto the surface through the paper.

stencil: is used in screen-printing. A stencil can be made from either paper, card, painted on, or photographically or digitally composed and is used to prevent the ink from passing through the screen in the non-image areas.

sugar lift: is a intaglio technique that draws the image onto the plate using a brush dipped in a water-soluble solution containing sugar. The plate is covered with a ground, such as bitumen. When the plate is washed the sugar dissolves, lifting away any ground that was in contact with it.

tusche: is used in lithography. It is a grease-based drawing medium in the form of a paste or stick that becomes liquid when mixed with water.

woodcut: is a form of relief printing using a block of wood.

REFERENCE

Anne D'Arcy Hughes and Hebe Vernon-Morris, *The Printmaking Bible*. Chronicle Books, San Francisco, 2008.

PUBLIC PROGRAMS

Monday 29 February and Monday 7, 14, 21 March

Printmaking workshops for secondary school students, CDU Print Studio. Participants will create and print their own dry point print. The image is drawn with a sharp needle into the surface of the plate, then inked up with quality artist inks and printed on to paper using the printing press. Polypropylene plates and nontoxic soy-based inks will be used. Please contact art.gallery@cdu.edu.au for more information.

Wednesday 2 March 2.30 pm

Franck Gohier, printmaker discusses prints from the CDU Art Collection, CDU Art Gallery.

Thursday 17 March 12.30 pm

CDU Art Forum, print@cdu.edu.au floor talk with Mats Undén, CDU Printmaking Lecturer, CDU Art Gallery.

This exhibition was co-curated by Mats Undén, Print-making Lecturer, CDU and Joanna Barrkman, Curator, CDU Art Collection and Art Gallery. Photographs of prints by Fiona Morrison.

To register for future exhibition and public program updates from the CDU Art Gallery please email: artgallery@cdu.edu.au

You can view this exhibition at www.cdu.edu.au/artgallery

Copyright: Images of art work in this brochure are reproduced for non-commercial purposes only. Every effort has been made to secure Copyright holders permission.