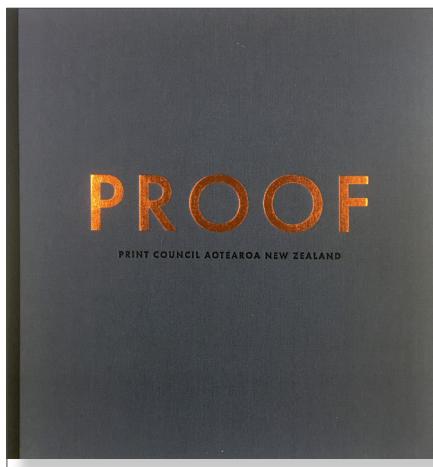




Proof

Two decades of printmaking

PRINT COUNCIL AOTEAROA NEW ZEALAND



\$70

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A GORGEOUS CELEBRATION OF CONTEMPORARY PRINTMAKING

A superb showcase of some of the best examples of contemporary fine art printmaking in Aotearoa New Zealand today. With 166 works by 151 artists, *Proof* covers a huge breadth of printmaking processes and display the incredible diversity of this artform, from the more traditional woodcuts and etchings to those pushing the boundaries of print. With a foreword by Susanna Shadbolt, Director of Aratoi, Masterton, brief essays on the history of PCANZ, including significant exhibitions, and a glossary of printmaking terms and techniques this book is a valuable resource for art students and teachers.

This first survey of fine art printmaking to be published in nearly 50 years in Aotearoa is a visual feast for designers, graphic artists, book binders, artists and art lovers.

ABOUT THE AUTHOR

Print Council Aotearoa New Zealand (PCANZ) is a member-run, national organisation that has been promoting contemporary fine art printmaking for over 20 years. Through workshops, exhibitions, collaborations and exchanges between members and national and international associations, their aim is to foster a greater appreciation of printmaking in Aotearoa New Zealand.

SALES POINTS

- Beautiful design and packaging
- Includes a glossary of printmaking terms, techniques and processes
- A valuable resource for students and teachers

PRINTABLE A3 POSTER AVAILABLE UPON REQUEST



BETH CHARLES

Print Change
2010
Hand and screen, 4 block
print on paper
100 x 70 cm
Edition 10



It good traveller has no fixed plans, and is not intent on arriving'.
E-x-Tai, Chinese philosopher. I think of my art practice as a journey, the process itself is what appeals to me. Working this way has led me to destinations I had not considered when I started out.

LAURA HUDSON

Placenta Gardens
2010
Linen with hand colouring
200 x 150 cm
Edition 10



Laura combined the disciplines of textile art and printmaking to explore themes of migration, displacement, shadow, carbon decay and the ecologically disastrous impact of women. A polychromed with organic dyes, she uses hand colouring, collagraph, drypoint, etching, woodcut or screen-printing to produce a textural quality with bold use of colour and line.

JACQUELINE AUST

Prints
2010
Drypoint and carbon reduction intaglio with oil on cold
press paper
100 x 70 cm
Edition 10



My practice is to respond to objects in time through printmaking, sculpture and installation. My subject is often the effect that physical and ideological structures have on our relationship with the world around us. I work with the printmaking process to make editions, reflecting my interest in the authenticity of multiples.

SUE COOKE

A Sprigged Leaf Drawing: Long Pewee Line
2010
Mixed media
300 x 800 mm
Edition 10



Drawing is the basis of my practice. I return to drawing as a resource material to develop hand-made plates and hand-printed textile designs. I get great satisfaction from making large-scale prints and from the process of printmaking. I work across a range of techniques including monoprinting, woodcut, etching, lithography and collage.

CARRIL KARR

Prints
2010
Hand print, MDF print, silk on paper
100 x 70 cm
Edition 5



My creative output has been small. But, off the coast and right the track, printmaking is my focus and I have concentrated in this area for the past 30 years. Hence the strong graphic of black and white, the use of monochrome, or a specific line drawing of multiblock and reduction work.

BASIA SMOLNICKI

Prints
2010
Woodcut print
100 x 70 cm
Edition 5



I draw inspiration from the natural New Zealand environment and explore native flora and fauna with humour and invention.