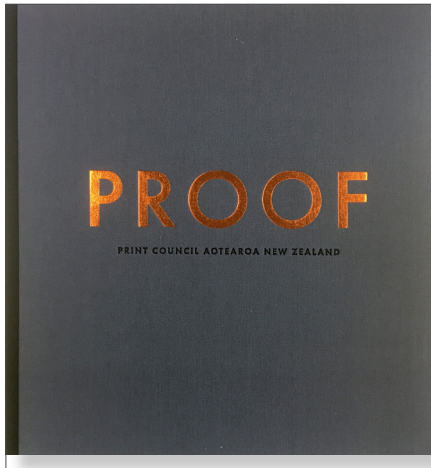


Proof

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

—
Discipline
 Print
Material newspaper, cut, hand-drawn paper
Size 100 x 100 mm
Edition 1/1

A good traveller has no fixed plans and is not intent on arriving.
 (Lao-Tzu, Chinese philosophy) I think of my art practice as
 a journey, the process itself is what appeals to me. Working
 intuitively often leads me to destinations I had not considered
 when I started out.



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LAURA HUDSON

—
Discipline
 Print
Material hand-drawn paper
Size 100 x 100 mm
Edition 1/1

Laura combined the disciplines of textile art and printmaking to
 explore themes of migration, displacement, chaotic urban decay
 and the economically discounted domestic labour of women. A
 polymath with boundless curiosity, she employs monotype,
 collage, print, etching, woodcut or screen printing to
 produce a textural quality with bold use of colour and line.

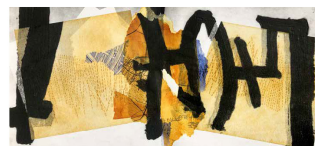


122

JACQUELINE AUST

—
Discipline
 Print
Material hand-drawn paper
Size 100 x 100 mm
Edition 1/1

My practice is to respond to place(s) in time through printmaking,
 sculpture and installation. My subject is often the urban and
 physical and ideological structures have on our relationship with
 the natural environment. I tend to print in series, rather than
 editions, reflecting my interest in the authenticity of multiples.



123

SUE COOKE

—
Discipline
 Print
Material hand-drawn paper
Size 100 x 100 mm
Edition 1/1

Drawing is the basis of my practice. I use a range of drawing as
 response material to develop hand-drawn and hand-printed
 landscape images. I get great satisfaction from making large
 scale prints. I choose the medium to suit my ideas, working across
 a range of techniques including monotyping, woodcut, etching,
 lithography and collage.



124

CARRIL KARR

—
Discipline
 Print
Material hand-drawn paper
Size 100 x 100 mm
Edition 1/1

My creative output has been small, but, of the arts and crafts I've
 loved, printmaking is my favourite and I have concentrated in this
 area for the past 50 years. I rely on the strong graphics of blocks
 and when not printing, the whimsy of drawing, the challenge of
 multiblock and reduction work.



125

BASIA ŚMOLNICKI

—
Discipline
 Print
Material hand-drawn paper
Size 100 x 100 mm
Edition 1/1

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



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