New Zealand PRINTS 1977

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Sponsored by the Auckland City Art Gallery

FOREWORD

An Image describes in the best possible way the dimly discerned nature of the spirit.

Carl Jung

NEW ZEALAND PRINTS 1977

This exhibition is a particularly important event for New Zealand printmaking, considering the uncertain future of the New Zealand Print Council which went into recess early this year. The Print Council, since its establishment in 1964 by Kees Hos and Dr Walter Auburn, has undertaken to encourage and assist printmakers in this country, and one of its major services has been to provide an annual exhibition of members' work. Membership originally assured the printmaker of having his work shown and this was undoubtedly an encouragement to printmakers who found it otherwise difficult to get their work adequately exposed.

This policy resulted, however, in a certain unevenness in the quality of exhibits and eventually, under pressure from some members, a selection of prints submitted for its exhibition was made for the first time.

One of the reasons the Print Council has gone into recess is that with the art climate in this country becoming increasingly favourable to prints, the Print Council becomes redundant.

Dr Walter Auburn, one of the founders of the Print Council, summarised the Print Council's aims in a foreword to the catalogue of the 1969 exhibition — "The main purpose of the Print Council is to encourage and stimulate printmaking in New Zealand and to make prints accessible to a wider public". Yet by the beginning of this year it was felt by its regional representatives that the Print Council had fulfilled its intended function, and its responsibilities were finally, and happily, being taken over by the private and public art galleries. Certainly over the last few years there has developed a much more receptive attitude to prints amongst private galleries and in turn amongst the public. Most of the private galleries specialising in current New Zealand art now show printmakers' work regularly and some show prints exclusively, while one of the major New Zealand art periodicals now commissions and publishes limited editions of prints by major artists, sold by subscription.

In short, printmaking in this country has come of age and this exhibition commemorates this momentous stage in the history of not only New Zealand printmaking but New Zealand art as a whole. "New Zealand Prints 1977" is in fact the first non-sponsored national exhibition devoted solely to current New Zealand printmaking to be organised by, and exhibited in, a New Zealand public art gallery. It is also the second of what will be a continuing series of exhibitions by the Auckland Cilty Art Gallery, showing current New Zealand art in its various forms, "New Zealand Drawing 1976" being the first of these.

"New Zealand Prints 1977" does not pretend, however, to be a survey of all that is happening in print making in this country. Some printmakers were unable to submit work for reasons of health or commitment to other art projects. Some long-time printmakers failed to meet the standard of selection, while other artists are represented by their first ever efforts at print making. In this respect, this exhibition has been more than an opportunity for artists to show existing work; it has actually been an inducement to artists to become involved in media with which they were previously unacquainted.

Subsequent to this exhibition, a selection will be made of approximately eight of the printmakers represented, who will be invited to contribute five or six prints towards an in-depth exhibition for next year.

I wish to thank all those artists who have submitted work for this exhibition and give my encouragement to those who did not make the final selection, in their future print making endeavours.

ERNEST SMITH
DIRECTOR

NEW ZEALAND PRINTS 1977

Selectors:	Ernest Smith	Director, Auckland City Art Gallery
	Andrew Bogle	Curator, Prints and Drawings Auckland City Art Gallery
	John Tarlton	Curator, New Zealand Painting and Sculpture Auckland City Art Gallery
	Gordon Brown	Art Historian
Credits:	Planning	Andrew Bogle
	Design	Ross Ritchie
	Photography	Paul Gilbert
	Type Setting	Monoset Trade Services
	Printing	Wakefield Press Limited, Auckland
	Matting, Framing	Peter Worrall, Dean Buchanan, David Hope

INTRODUCTION

What is a print? — strictly speaking an image transferred from one surface to another by impression, but more generally thought of as a multiple — an image capable of reproduction in facsimile through a repetition of the transfer (or printing) process.

For convenience its history might begin in China, around the 2nd Century A.D., with the invention of paper which allowed production of a cheap and convenient material for receiving inked impressions.

By 610 A.D. papermaking had been introduced into Japan where it developed, from a means of mass producing small and elementary devotional images, into a quintessential artform — the *Ukiyo-e* print — in the 17th and 18th centuries.

Papermaking was later introduced into Europe in the Middle Ages and with it, from the East, was imported the practise of woodblock printing. The earliest surviving European woodblock prints date from the mid 1400's, about which time the intaglio process evolved in Europe with engraving.

It was probably a medieval goldsmith or embellisher of weapons who first discovered that an impression could be made from an image engraved in a metal plate by forcing ink into the lines, polishing the surface and transferring the ink from these furrows to paper by compression. The engraving technique had been perfected by the great master of the medium, Albrecht Dürer, by the end of the 15th Century, about which time another intaglio process, etching was invented. Dürer, himself made several prints in the medium but it was Rembrandt in the 17th Century who mastered it in more than two hundred etchings. Some believe the invention of aquatint — an intaglio technique of rendering finely stippled tones — occurred as early as Rembrandt's time, although the process was not truly creatively used until almost a century later when Goya experimented with the medium which he quickly mastered.

Exactly ten years after Goya's first acquaintance with etching a new chemical printing process was invented in Bavaria — lithography. This process, based on the natural antipathy of a grease and water, permitted a greater freedom and range of tones than any other previous medium. As a commercial process it revolutionised the printing industry; as an art form it found its masters in Goya, Daumier and Toulouse-Lautrec. Screenprinting — the process in which fluid ink is forced through the open areas of a stencil attached to a mesh screen — appears to have originated in the 17th or 18th Centuries, but until recent years has lacked popular recognition as an art form through a stigma associated with its commercial use.

These processes — etching, lithography, woodblock and screenprinting are all represented in this exhibition to a greater or lesser extent.

Of the sixty exhibits more than half are screenprints; which fact highlights the popularity of this medium among New Zealand printmakers. Etchings and aquatints comprise slightly more than one third of the exhibits, while lithography and woodblock are each represented by two prints. These ratios should not, however, be taken to represesent the actual popularity of the respective media with New Zealand printmakers, since the exhibition was selected. For example, Stanley Palmer, who is the sole practitioner in New Zealand of the bamboo/dry point technique (his own invention) is represented by a suite of four small prints in this medium, while the woodblock, practised by a number of printmakers, is represented by only two prints.

Nevertheless some trends are apparent and the high proportion of screenprints must reflect the growing popularity of this process — a trend which is also international. Pop Art has played an important part in this trend by its use of bold, uncompromising forms and colour — effects which the screenprinting process is particularly suitable for, on account of its ability to print dense flat colour — and has consequently helped bring about a reappraisal of the effects and methods favoured by commercial artists. Another contributing factor in the rise of the screenprint is doubtless the relative inexpensiveness of its equipment compared with lithography and the intaglio processes, which necessitate presses.

As a photo-mechanical process screenprinting is particularly accessible; almost any material — paper, glass, plastic, metal, stone, etc — can be printed and the process can even be adapted to print on curved surfaces.

The lack of lithography workshops in New Zealand manned by fully qualified printers printing artists, work undoubtedly deters unexperienced printmakers from serious involvement in this difficult medium. In the light of this situation the lithographs of Philip McKibbin and Cathryn Shine have particular significance. Philip McKibbin's *Test Stone* reveals some exclusive qualities of a stone-lithograph — from delicate gradations of tone to the 'toad-skin' effects of evaporated tusche washes, while Cathryn Shine's three-colour, half-tone image printed from photo-sensitised plates is from a modern manifestation of the original process — photo-lithography.

During the 1930's and 40's in New Zealand the woodblock was a particularly popular artform amongst New Zealand printmakers, a number of whom formed an association known as the Quoin Club and produced woodcuts which were generally small and almost invariably monochromatic. In relation to these prints, which comprise a significant part of New Zealand's print heritage, Geneva Trelle's oversized, multi-coloured woodcuts *Where the water bends to accommodate the stems of grasses* and *Tablescape* are conspicuous anomalies. The largest prints in this collection, they seem to reflect a gallant effort on the part of the artist to compensate for the unfortunate decline in popularity of this medium in recent years.

Of the etchings and aquatints, Victoria Edwards', *Untitled,* Gary Tricker's *Train of Serendipity,* Rodney Fumpston's *Garden View* series and Jeffrey Harris' *Crucified Figure and Figures in Landscape, Death and Love,* and *The Growth of a Dead Child,* all show very different uses of the media. Victoria Edwards' *Untitled* is described by her as an etching/monoprint — which means the impression is a single one, an edition having been neither printed nor intended. The process here serves not as a means of multiplication but as a way of obtaining an image of a particular nature; it is an image of the gesture which made it and refers to nothing outside of itself. By contrast, Jeffery Harris' three etchings are narrative in nature. Again the relationship between the subject and its means is a close and important one — revealed in the brittle line work of the image and its similarly fractured mood, extended in the artists' comment ". . . . ripped air — ripped flowers — torn fruit — metal angels . . . "

Also of a more narrative nature is Gary Tricker's *Train of Serendipity* which displays an unconventional, blotchy effect produced by splashing acid directly onto the plate at some stage in the image making process, conveying an impression of dream or reminiscence.

The dynamic effects permitted by etching, by the low resistance of the etching ground to the draughting hand, are exemplified by the three vigorous etchings and aquatints *Garden View* I, II and IV by Rodney Fumpston. These also demonstrate the rich, almost velvety tonal effects obtainable from this medium.

Characteristic of a number of exhibits is a mood — expressed by the title *Jubiliana* (one of three screen prints by Ralph Paine) — which can be described as positive and exuberant and which, in the general context of the history of New Zealand printmaking, is comparatively novel. This quality is apparent in Patricia Yates' vividly coloured photo-etching *Artist's Proof,* Dick Fizzell's screenprint *Still Life with glass of wine and olive branch,* and Patrick Hanly's screenprint *Paradise bird over Mount Eden,* to name but three.

New Zealand printmaking has been characterised in recent decades by subdued, earthy tones

although this exhibition demonstrates a recent trend away from these. Contributing to this exuberance is an element of humour in many of the exhibits which is truly refreshing, and which calls to mind Nick Spill's joking aphorism "If it's funny it is not art. If it is serious it is art". Paul Hartigan's *Has your tongue been stung lately?* for example, a vividly coloured photo-blowup of an image of a man's head from a *Popular Mechanic* ad. is, both in the bland seriousness of the man's expression and the incongruity of the colouring, more than slightly absurd. Max McGrail's *Say, that's a nice bike* uses a similarly direct approach, both in its colouring and language and seems to contain, by association, a sharp rebuke for the anticipated platitudes from admirers. In a different medium Denys Watkins' photo-etching *Night school* is an humorous allusion to the oldest profession in the world.

More difficult to discuss are the more abstract images, which are essentially autonomous statements referring to nothing external to themselves and relying for their impact entirely upon the observer's experience of colour, tones and forms. Alberto Garcia-Alvarez's three screenprints *Moire* I, II and IV, Mervyn Williams' three screenprints *Modulation, Frequency* and *Focus* and and Paul John's three screenprints *Love and Kisses* I, II and III, are all cases in point, although it can be said of all of these that the nature of the image and the technique with which it is realised are inextricably associated.

In fact a marked preoccupation with the particular qualities of the different print media among New Zealand printmakers can be seen in this exhibition. The choice of one medium over another is not an arbitrary one — each has its own strengths and weaknesses and in some way the extent to which a print is successful or not depends on the degree to which the concept of the print is sympathetic to the capabilities of the medium. This happy relationship between concept and process is demonstrated, for example, by Pat Hanly's use of just two colours — black for form and green for mass to produce the simplified, almost symbolic, form of the volcanic cone in *Paradise bird over Mt Eden.* Robin White's *Hokianga sand hills* also uses a similar process of reduction.

It is apparent from the range of prints in this exhibition that the role of the print is changing. Once closely associated with the book, for which it once served as illustration, the print in recent years has expanded —in both its dimensions and the scale of its imagery, bringing it into closer alignment now with painting. It seems resolved to escape the book, the album and the folio where it was once commonly displayed and compete with the painting for wall space.

Andrew Bogle

PRINTING PROCESSES

Relief:
The method by which an impression is obtained from the inked areas of a block or plate from which the blank areas of the image have been cut away.

Woodcut:

A relief print made from an image generally cut into the end grain of a block of wood.

Intaglio:
Any technique by which an image is obtained from inked areas below the surface of a metal plate — generally produced by engraving, etching, scratching and perforation. In preparation for printing, the ink is generally forced into the recesses of the plate with a leather pad known as a dabber and the surface of the plate wiped, then polished by prolonged buffing with the side of the hand. In the printing, paper is laid on the plate and passed through a press under great pressure.

Engraving:
A technique of incising lines in a metal plate with a sharp chisel known as a burin; also an intaglio print made from an engraved plate.

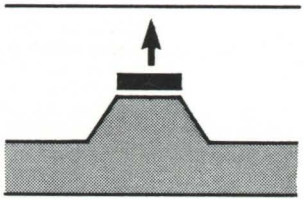
Drypoint:
A technique of producing an image in a metal plate or other material by scratching the surface with the sharp point of a steel needle; also of an intaglio print obtained from a plate on which the image has been produced by the above method.

Etching:
A technique of biting an image into a metal plate by the corrosive action of a mordant (or acid). The common method is to cover the plate with wax-based ground which is acid resistant. Into this the image is drawn by scraping or scratching with a stylus or similar instrument to expose the metal beneath, prior to immersion in acid. Also an intaglio impression obtained from an etched plate.

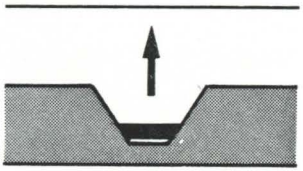
Aquatint:
A stippled etching ground made from powdered rosin; also a tonal impression produced by inking and printing areas of minute perforations in a metal plate produced by the corrosive action of acid between particles of rosin dust.

Lithography:
A planographic (flat) and chemical process of printing based on the natural antipathy of grease and water. In the autographic process the image is drawn in a greasy crayon upon a porous stone or especially grained metal plate and the surrounded areas chemically treated to receive water. During inking of the image the damp, open areas of the stone or plate repel the greasy ink which adheres, however, to the drawn image. In the printing, paper is laid on the inked stone and passed through a press under great pressure.

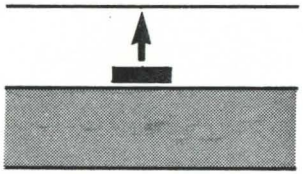
Screenprinting: (Serigraphy or Silkscreen)
A technique of printing by forcing fluid ink, by means of a rubber blade known as a squeegee, through the open areas of a tautly stretched fabric to the underside of which is attached a stencil of the image required. Where more than one colour is used, a separate screen is employed for each colour.



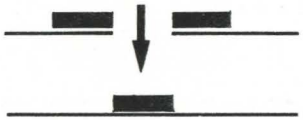
relief — woodblock, linocut



intaglio — etching
drypoint
aquatint
engraving



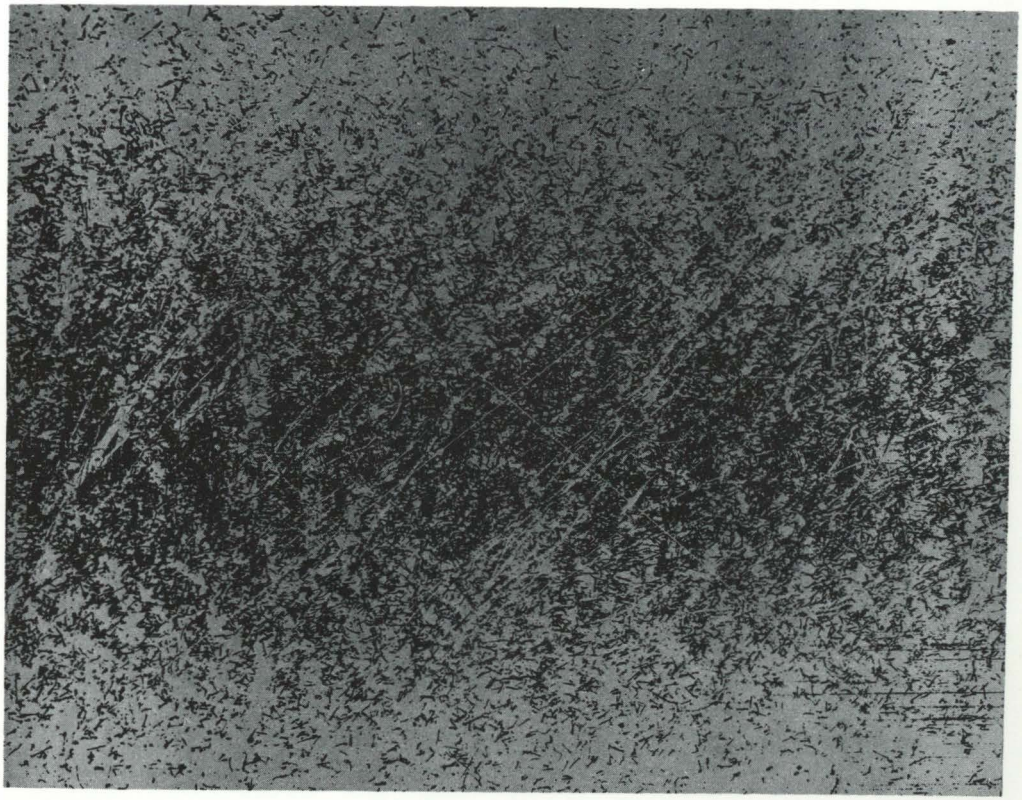
lithography



screenprinting

Catalogue

All measurements in millimeters, height before width



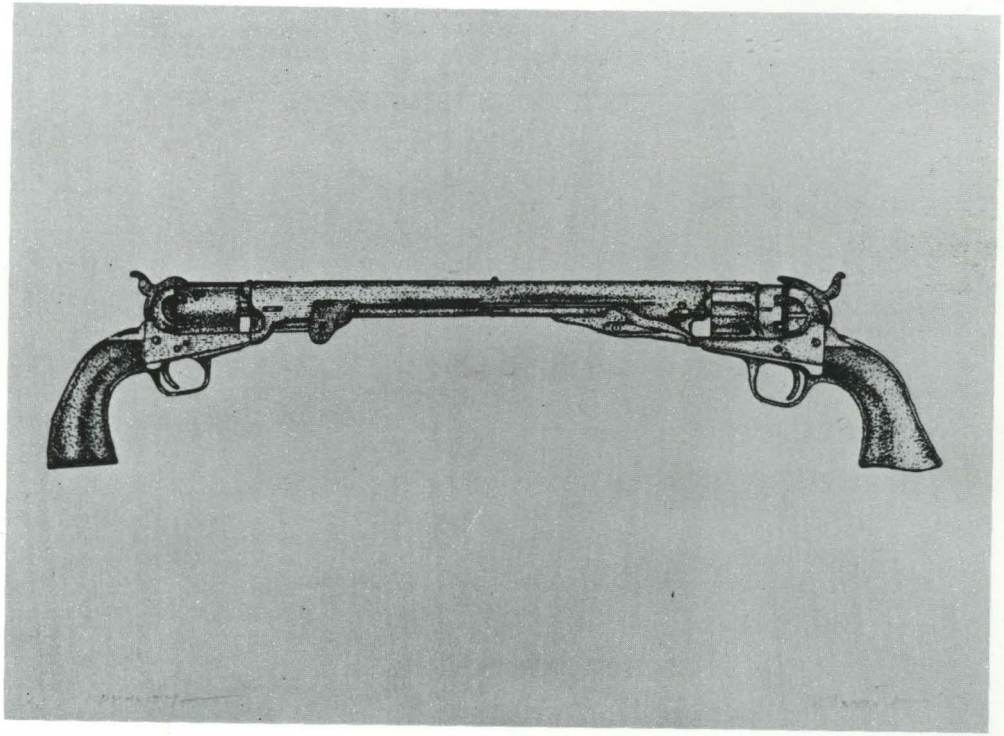
Andrew Bogle

1 *Equilibrium* 1976
Screenprint 435 x 555

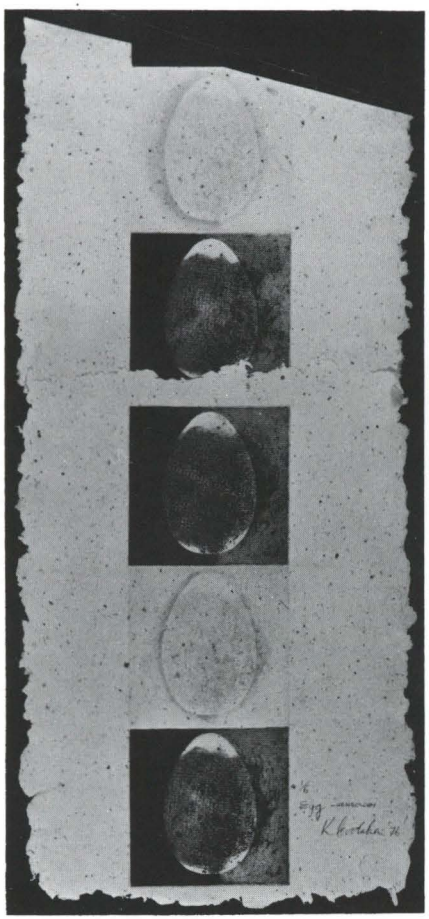
Born Wellington, 1951. Studied Elam School of Fine Arts, Auckland 1969 and 1972-75. Graduated BFA printmaking and photography. Participated in *New Artists 76*, Canterbury Society of Arts, Christchurch; N.Z. Print Council touring exhibition 1976; *New Year, New Works*, Barry Lett Galleries 1977; *N.Z. Drawing 1976*, Auckland City Art Gallery; *12th International Biennial of Graphic Art 1977*, Ljubljana, Yugoslavia; *Sculpture and Graphic Arts 1977*, N.Z. Academy of Fine Arts. Lives in Auckland.

Masquerade *is after detail of* Masquerade of Orson and Valentine, *1566 by Pieter Bruegel the elder, and xylographer. Bogle masquerading as Bruegel or Bruegel masquerading as Bogle?*

Andrew Bogle
2 *Masquerade 1977*
Screenprint 500 x 600



Barry Cleavin
3 *Duality 1976*
Etching 140 x 275
Born Dunedin, 1939. Studied Ilam School of Fine Arts, Canterbury, 1963-66; Honolulu Academy of Arts, 1972. Queen Elizabeth II Arts Council Awards 1967 and 1972. Artist-in-residence Gippsland Institute of Advanced Education, Victoria, 1975. Exhibited within New Zealand since 1966, and in Print Biennales, Barcelona, Segovia, Tokyo. Ljubljana , Rijeka, Cracow, Frechen, Bradford. Print Awards, Hawaii 1972 and Manawatu 1972.

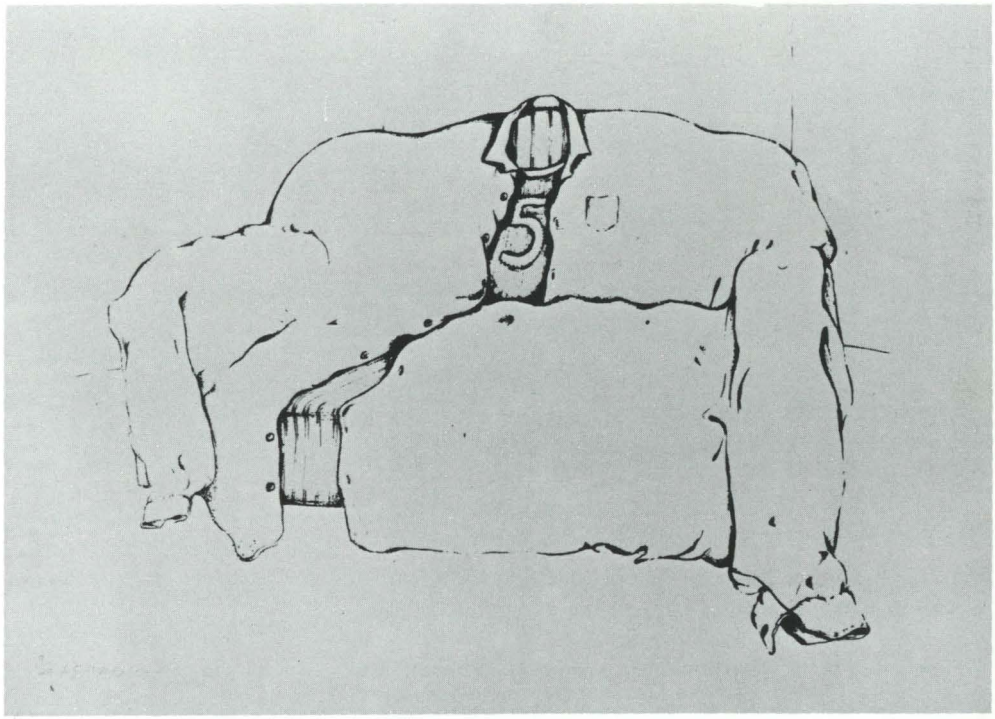


Kate Coolahan

4 *Eggs - Geneology 1977*
Photo and auto-etching 650 x 300

Born Sydney, Australia, 1929. Studied at the East Sydney Technical College. Arrived New Zealand 1952. Designer 1950-1967. Tutors at School of Design, Wellington Polytechnic. Awarded Q.E. II Arts Council Travelling Scholarship 1972 — Britain, Venice and Yugoslavia. Visited England and Wales for British Council course on Art in Education 1975. Visited Japan on Japanese Cultural Exchange 1976. Has exhibited extensively in New Zealand and overseas. Specialises in print making.

There are 13 separate printings involving different combinations of 3 plates — a pale imitation of the shufflings of the genes with their numerous possibilities.

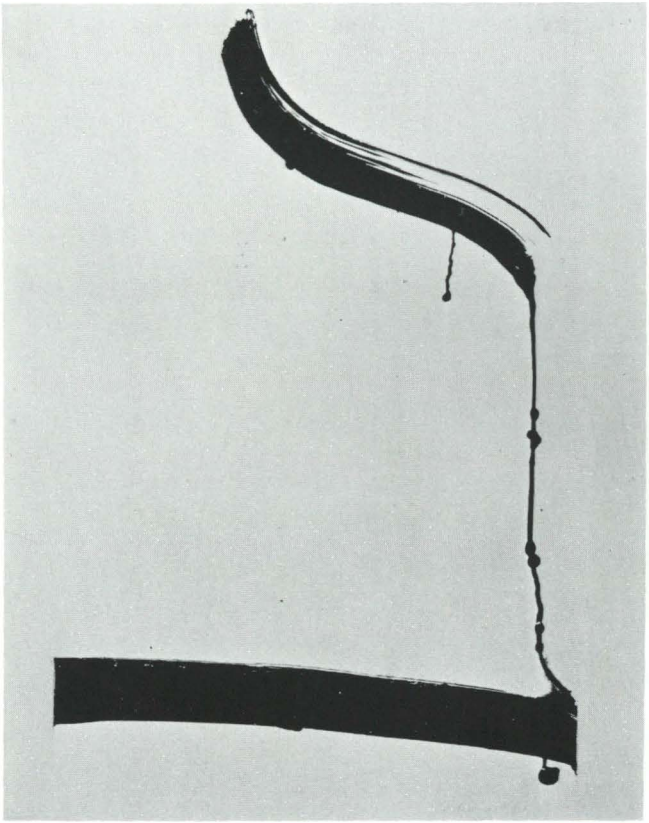


Joy Edwards

5 *Sofa 1972*

Screenprint 495 x 760

Born Glenbrook, 1953. Graduated from Elam School of Fine Arts, Auckland with Dip FA 1974. Has exhibited in New Zealand group shows since 1973. One-woman shows of drawings in Wellington 1975, and Dunedin 1975. Exhibited prints in a group show *Women Printmakers*, Moray Gallery, Dunedin 1975. Third-equal prize winner with Stanley Palmer in the *Te Awamutu Print Exhibition*, 1973. Lives in Auckland.



Victoria Edwards

6 *Untitled 1977*
Etched monoprint 770 x 500

Born Auckland 1948, Masters degree, Elam School of Fine Arts, Auckland 1971. Acting Curator, Prints and Drawings, Auckland City Art Gallery 1973; Lecturer in Printmaking, Elam School of Fine Arts, Auckland since 1974.

Exhibitions: Two-man show, Auckland Society of Arts. Print Council (NZ) 1973-6: Print Council of Australia 1973: *20 Women Artists*, ASA; *Intaglio*, New Vision Gallery; *N.Z. Women*, New Vision Gallery; *6 Printmakers and a Sculptor*, Society of Sculptors and Painters; *Erotica*, Barrington Gallery; *N.Z. Drawing 1976*, Auckland City Art Gallery; *Graphics & Sculpture*, Academy of Fine Arts Wellington; *New Year New Works*, Barry Lett Gallery; *Women*, Snaps Gallery. One-man shows Barry Lett Gallery 1976/1977. Prizes and Awards: *Elam Art Prize* 1969; Recipient of Queen Elizabeth II Arts Council Grant to study print workshops in Japan, Canada and London 1977.

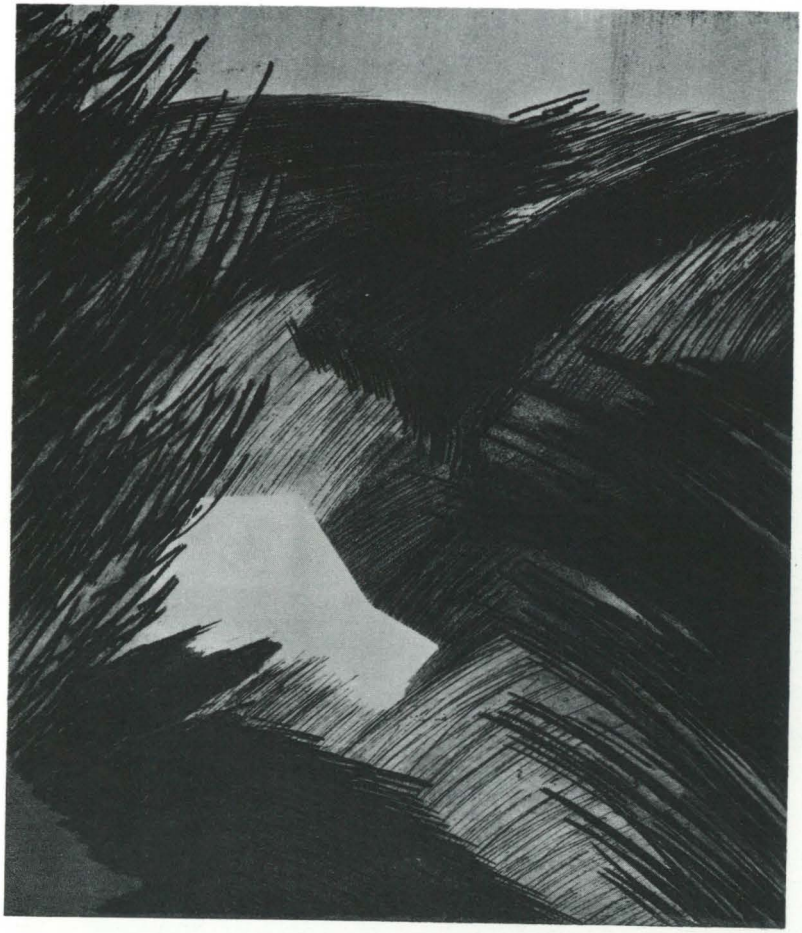
Dick Frizzell

7 *Still Life with Glass of Wine and Olive Branch*
Screenprint 255 x 300

Born Auckland, 1943. Studied at Ilam School of Fine Art, Canterbury, 1960-1964. Lives in Auckland.

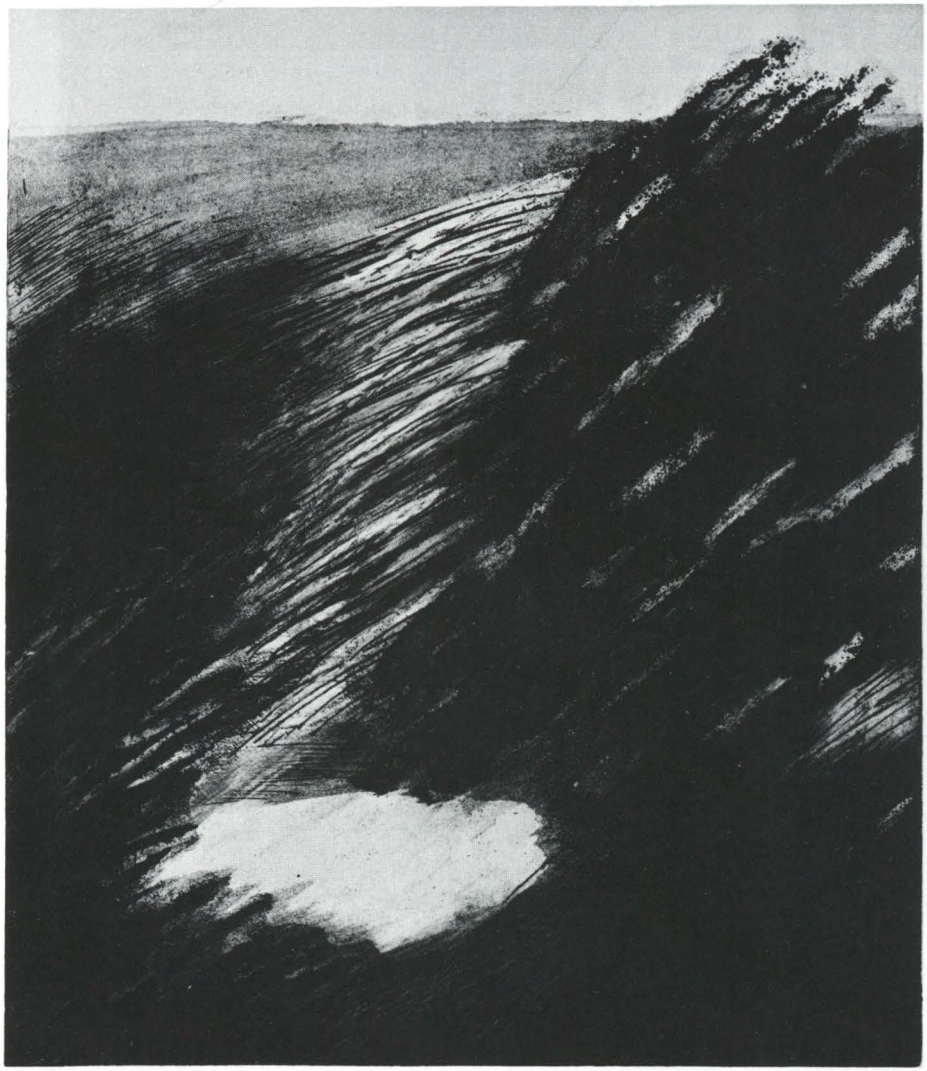
Dick Frizzell

8 *Domestriad 1977*
Screenprint 425 x 450



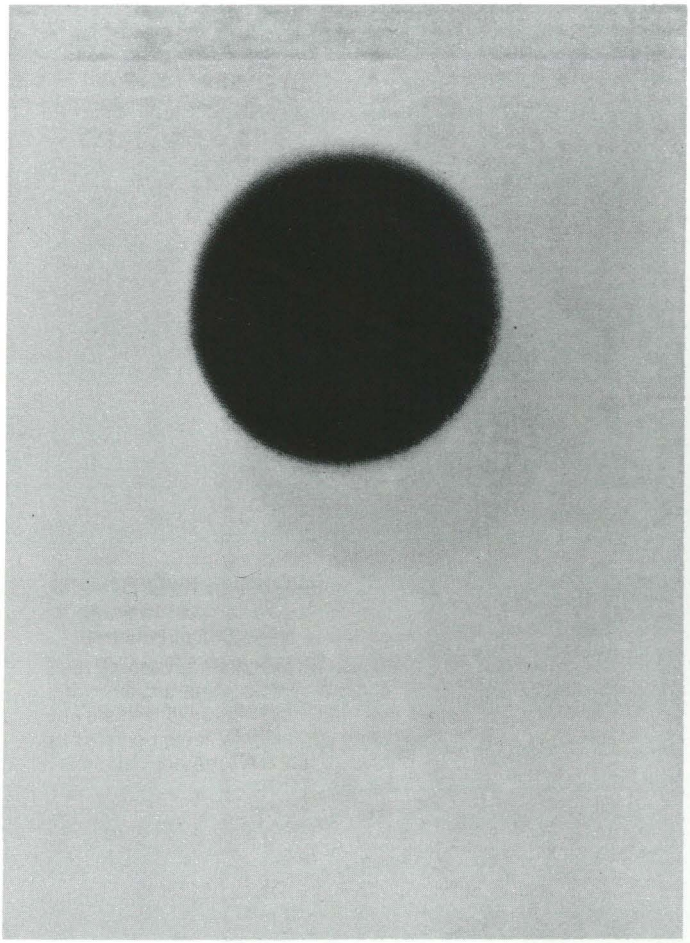
Rodney Fumpston
9 *Garden View/One*
Etching and aquatint

Born Fiji, 1947. Studied at Elam School of Fine Arts, Auckland, 1966-1972. Two-man exhibition of etchings, Auckland Society of Arts, 1972; included in *Manawatu Print Exhibition* 1972. In 1974, four-man etching exhibition, Consort Gallery, London. Participated International Biennial Exhibition of Prints, Tokyo, 1974-1975. Three-man exhibition, New Zealand House, London 1975, and one-man exhibition Graphiti Gallery, London, 1976. One-man exhibition of etchings, Oxford Gallery, Oxford, and one-man exhibition Barry Lett Galleries, New Zealand, 1977.



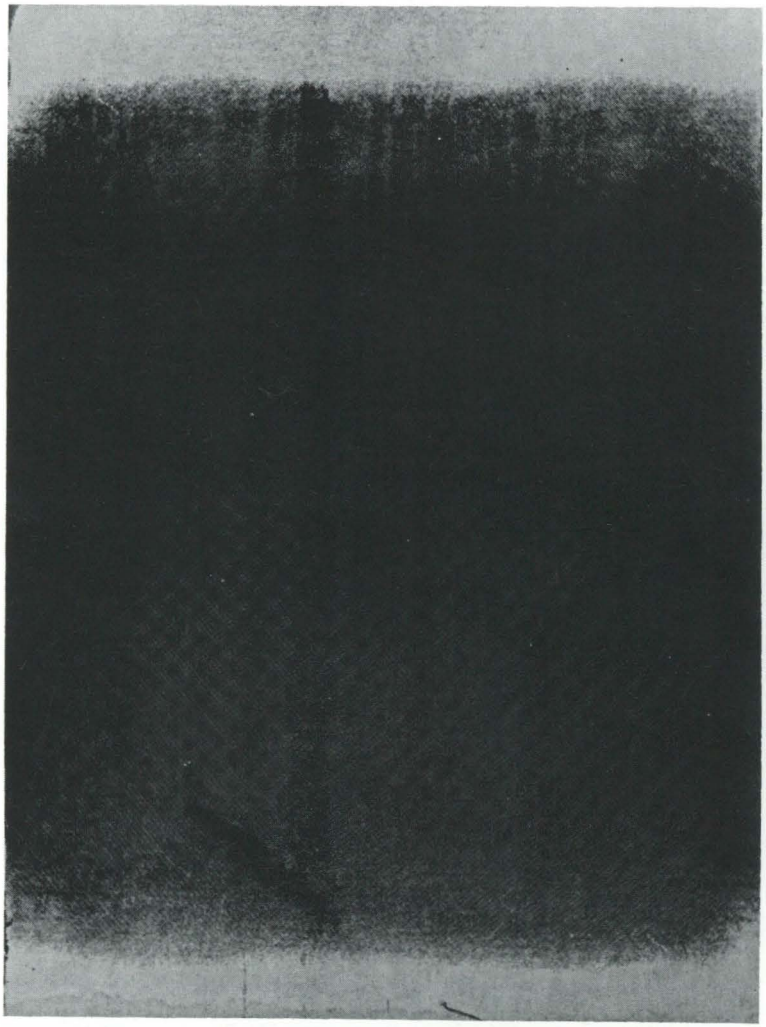
Rodney Fumpston
10 *Garden View/Two*
Etching and aquatint 495 x 430

Rodney Fumpston
11 *Garden View/Four*
Etching and aquatint 495 x 430

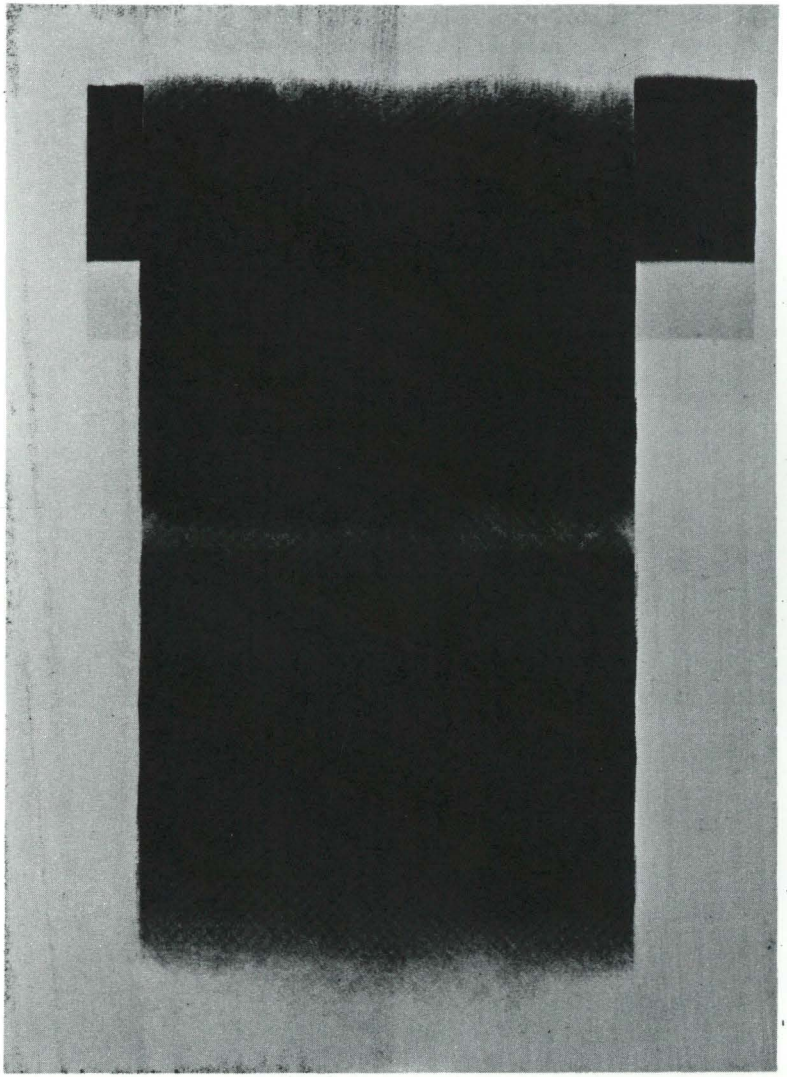


Alberto Garcia-Alvarez
12 *Moire III 1977*
Screenprint 760 x 560

Born Barcelona, 1928. Graduated M.F.A. 1952 Escuela Superior de Bellas Artes, Barcelona. Fresco mural commissions and painting exhibitions, Spain, 1952-60. In California, 1960-73; taught art at several universities, exhibited paintings, and was commissioned for large mural paintings, tapestries, mosaics, and stained glass windows. New Zealand, 1973-77 — Senior Lecturer in painting and printmaking, Elam School of Fine Arts, Auckland.



Alberto Garcia-Alvarez
13 *Moire V*
Screenprint 605 x 450



Alberto Garcia-Alvarez
14 *Moire II 1977*
Screenprint 760 x 560

Patrick Hanly

15 *Paradise Bird over Mt Eden*
Screenprint 610 x 480

Born Palmerston North, 1932. Exhibited while abroad for four years. Returned to New Zealand in 1962. Professional artist; paintings and prints in public and private collections, particularly in New Zealand. Has exhibited consistently; several major mural commissions. Member of New Zealand Society of Sculptors and Painters.

Paradise Bird over Mt Eden *is another of six prints using Mount Eden and a flying subject as images praising a divine bird of peace over a wonderful natural form of a volcanic cone on a crisp starry night.*

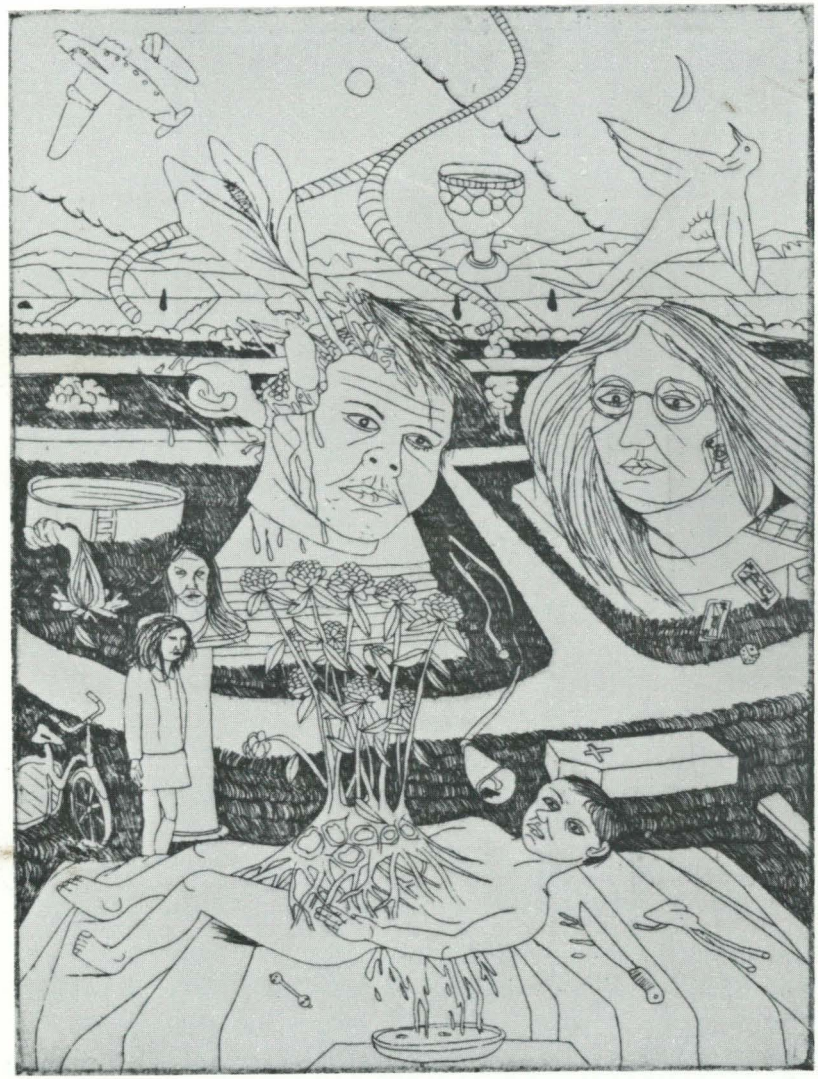
Jeffrey Harris

16 *Crucified Figure and Figures in Landscape*
Etching 215 x 125

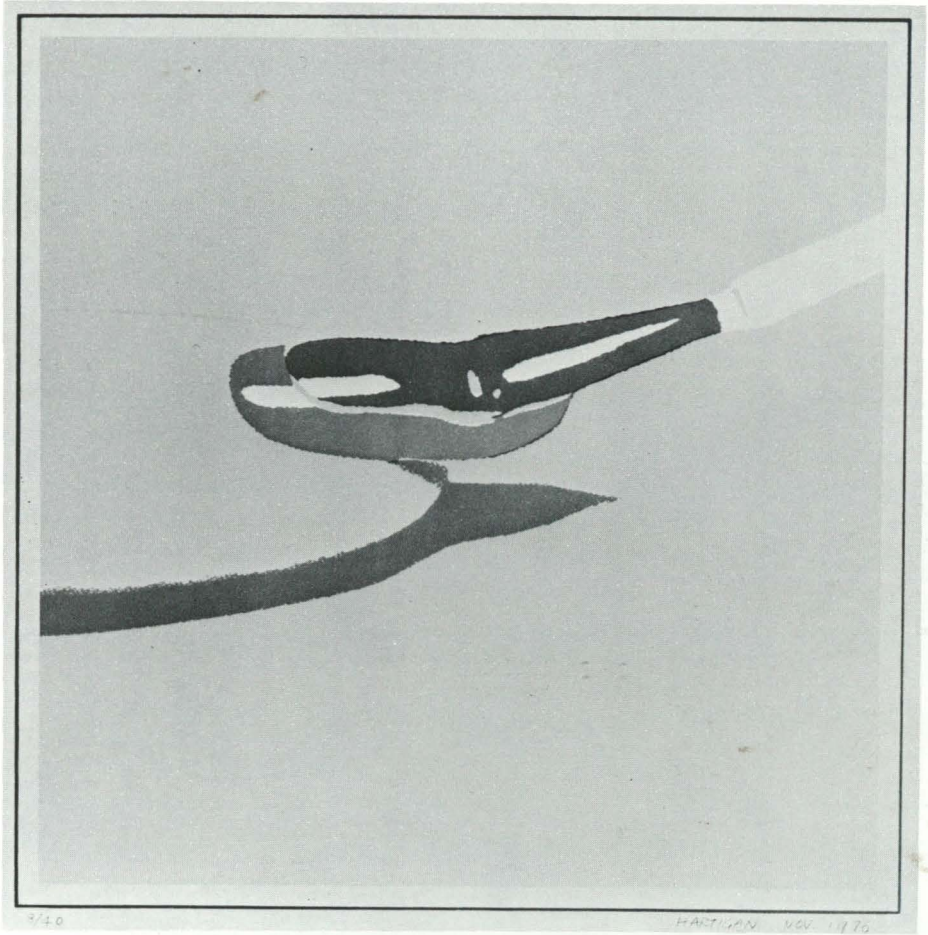
Born into Vertigo — a sense of lack of equilibrium. It may be Aural, connected with ear disturbances; Ocular — connected with eye disturbances; Cerebal — caused by disease or injury in the brain; Gastric — caused by digestive disturbances; or may be due to the introduction of toxic substances, such as alcohol, tobacco etc. into the blood.

The yellowness of the yellow — kissing through your eyes — back to the tip of your neck. Ripped air — ripped flowers — torn fruit — metal angels — plastic hands pushing silver flowers down — down — onto the beach. Purple flowers kissing the back of my neck. Remembering Imogen.

Jeffrey Harris
17 *Death and Love 1977*
Etching 230 x 175



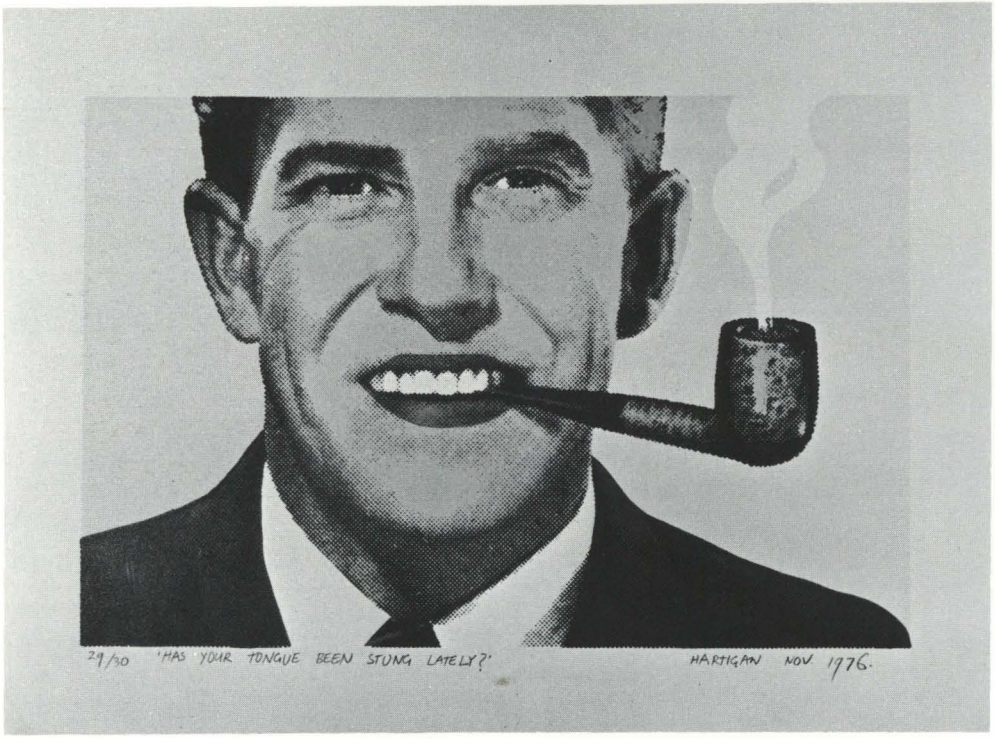
Jeffrey Harris
18 *The Growth of a Dead Child 1977*
Etching 125 x 95



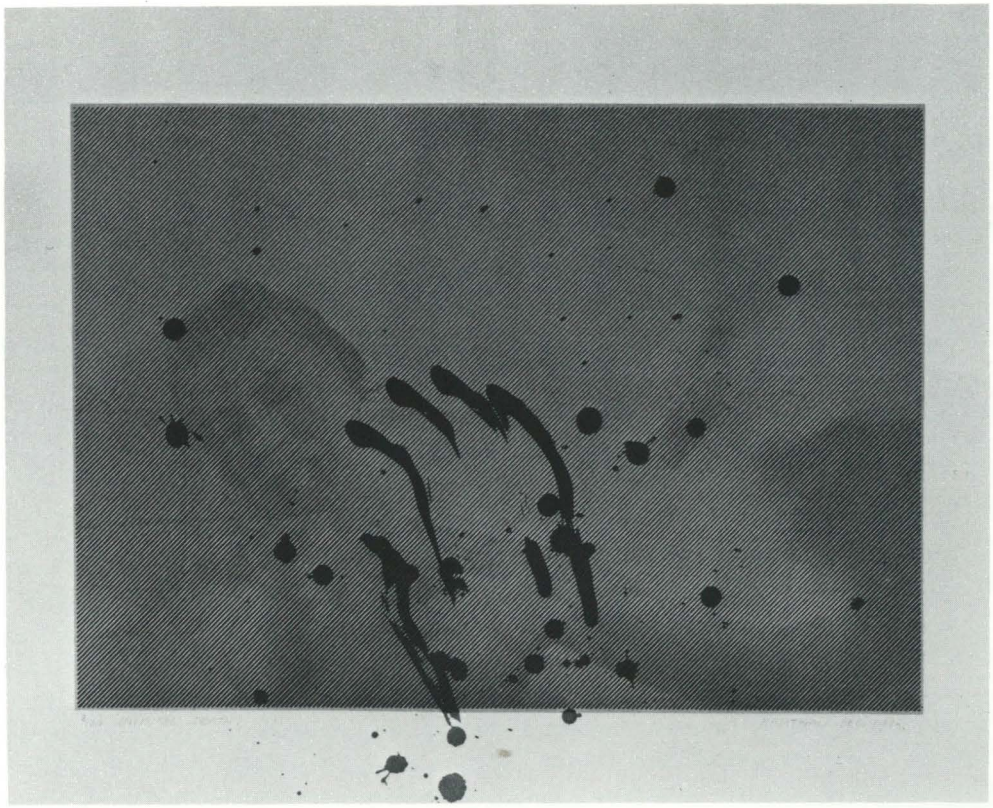
Paul Hartigan

19 *Untitled 1976*
Screenprint 465 x 465

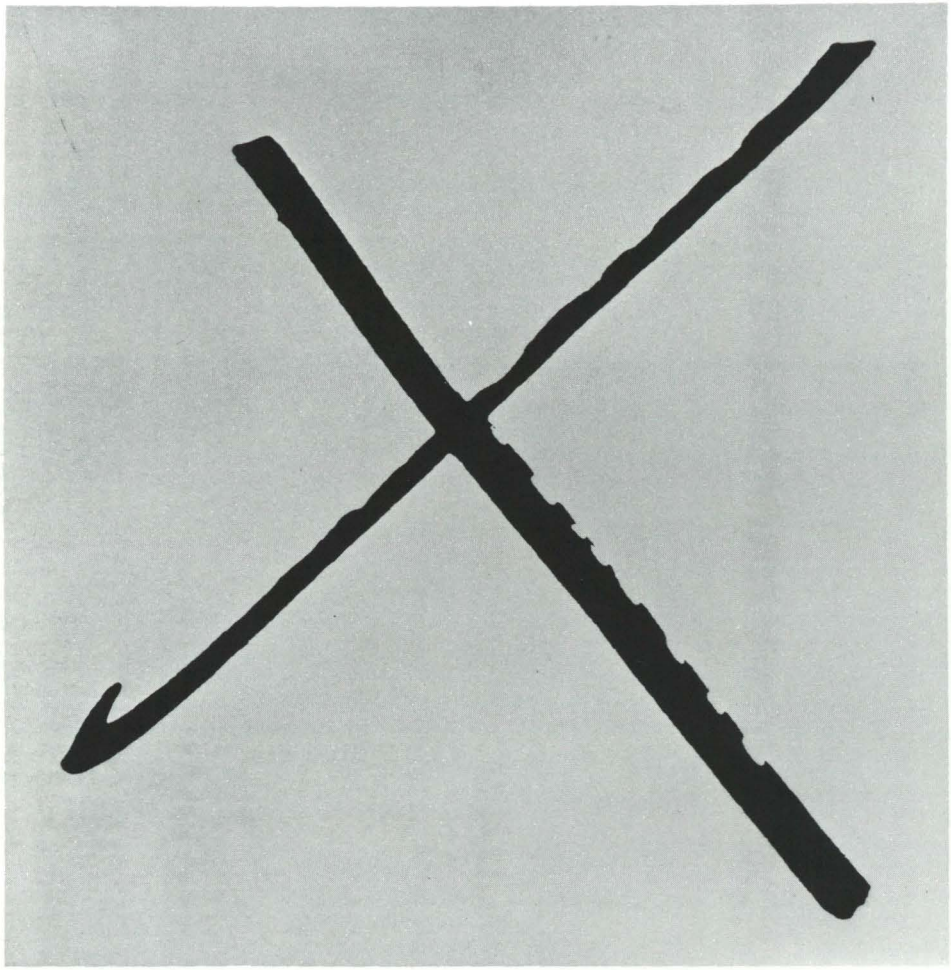
Born New Plymouth, 1953. Studied Elam School of Fine Arts, Auckland 1971-1973. Exhibited in the Taranaki Review 1970; *Influx* Bledisloe Place, Auckland, 1972; *Project 7* Auckland City Art Gallery, 1975. Winner of Inaugural Wanganui Lions — AA Travel Art Award, 1976; participated *N.Z. Drawing 1976,* Auckland City Art Gallery; *12th International Biennale of Graphic Art 1977,* Ljubljana, Yugoslavia. Currently overseas.



Paul Hartigan
20 *Has your tongue been stung lately? 1976*
Screenprint 375 x 565



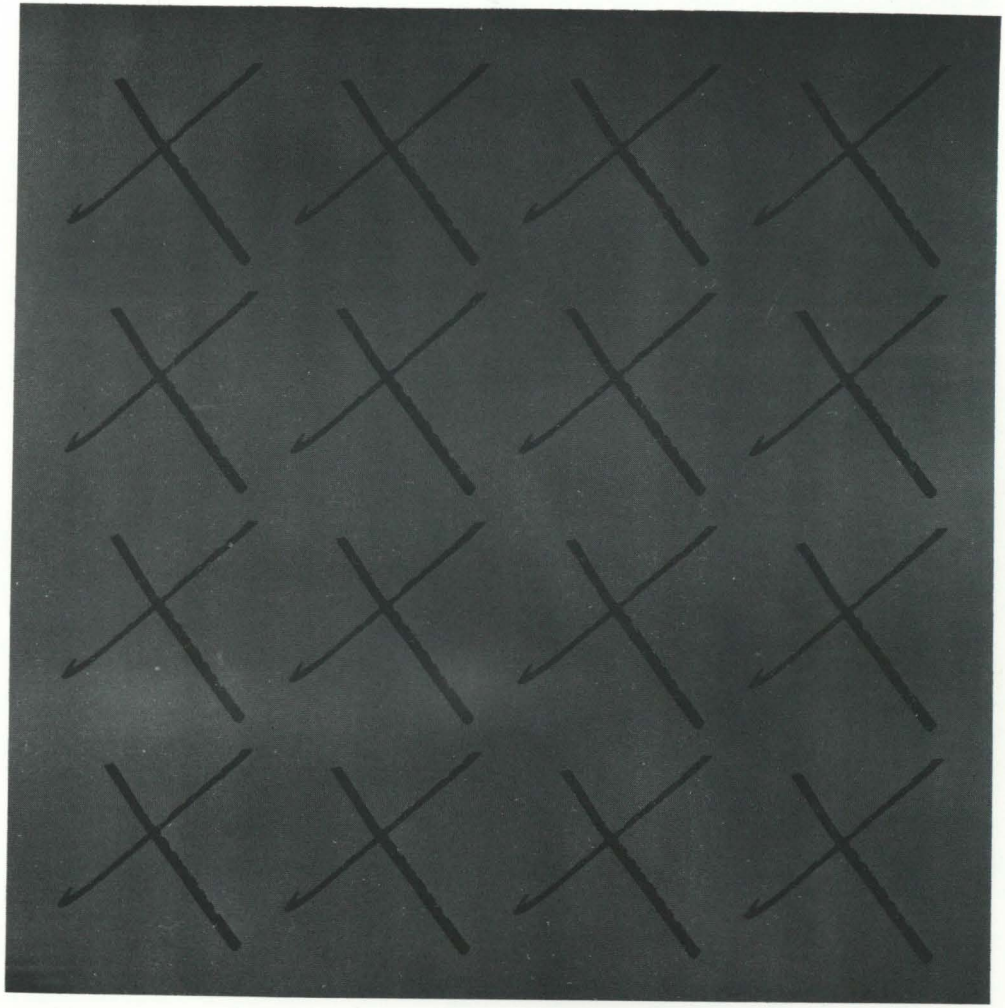
Paul Hartigan
21 *Invisible Death 1976*
Screenprint 500 x 575



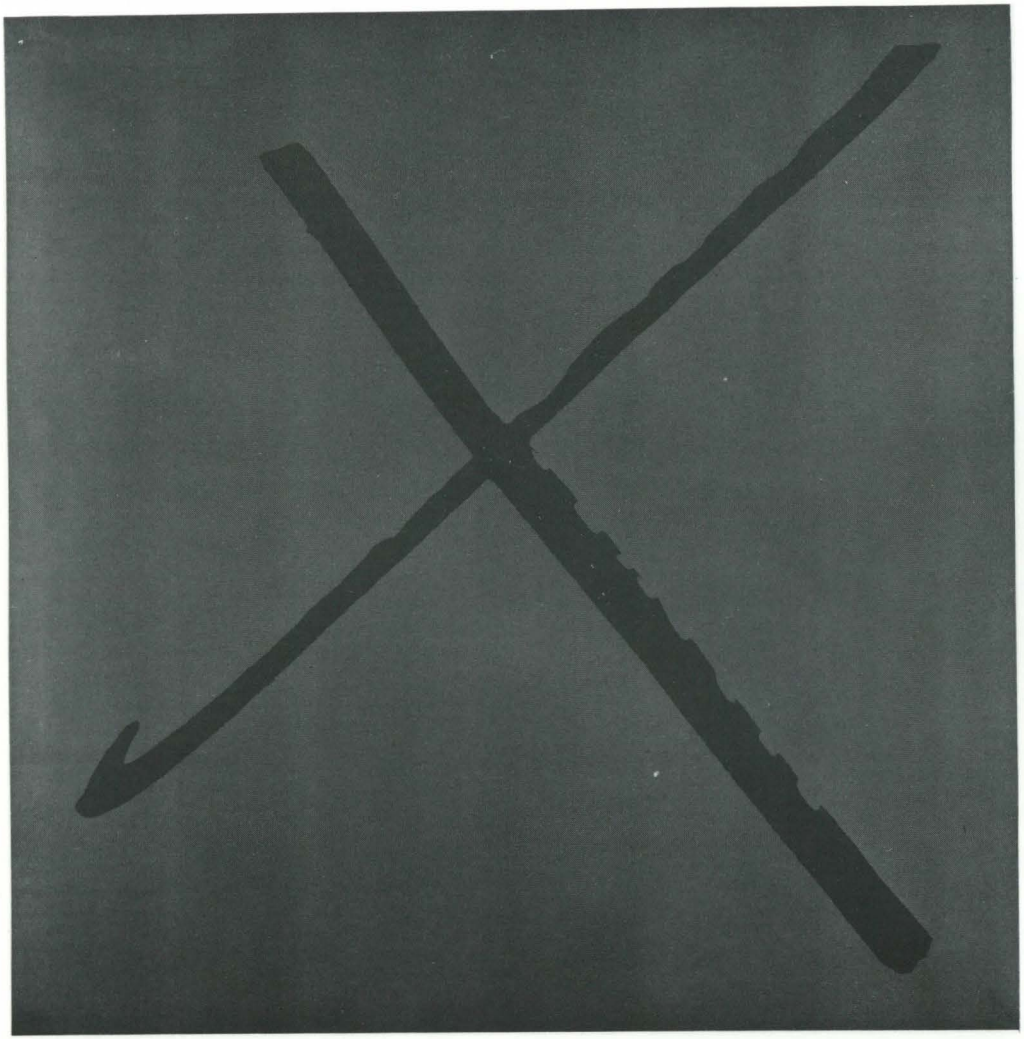
Paul Johns

22 *Love and Kisses*
Screenprint 680 x 680

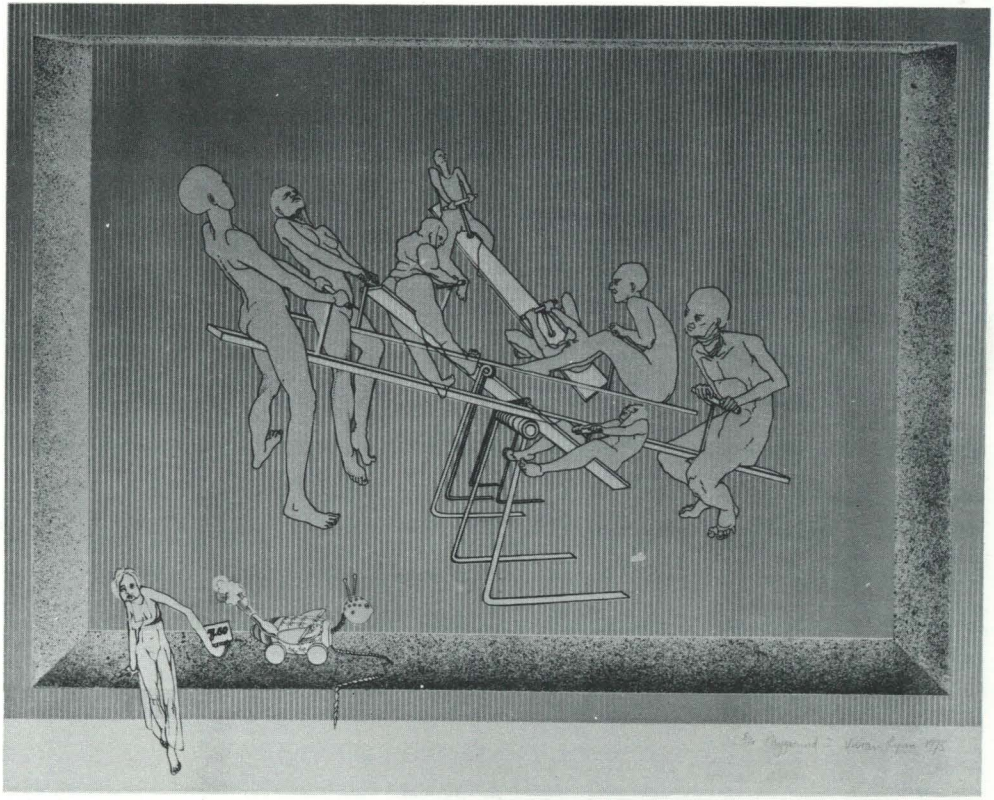
Born New Zealand, 1951. Studied Ilam School of Fine Arts, Canterbury. Received Brokerton-Widdowson Scholarship. Graduated DFA 1974. Exhibited Canterbury Society of Arts, 1976; Mendelsberg Studio, 1977; Canterbury Society of Arts, 1977. Forthcoming exhibitions: Photoforum Gallery, Wellington; Peter Webb Gallery, Auckland. Received Arts Council grant 1977. At present living and working in Christchurch.



Paul Johns
23 *Love and Kisses 1977*
Screenprint 680 x 680



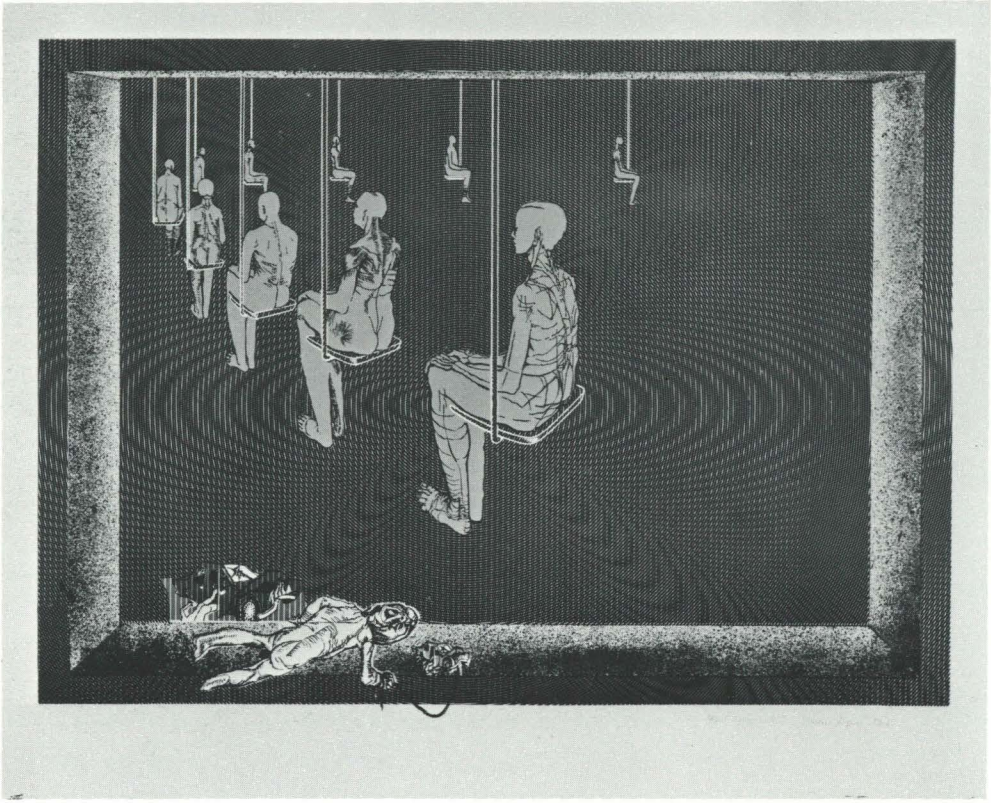
Paul Johns
24 *Love and Kisses 1977*
Screenprint 680 x 680



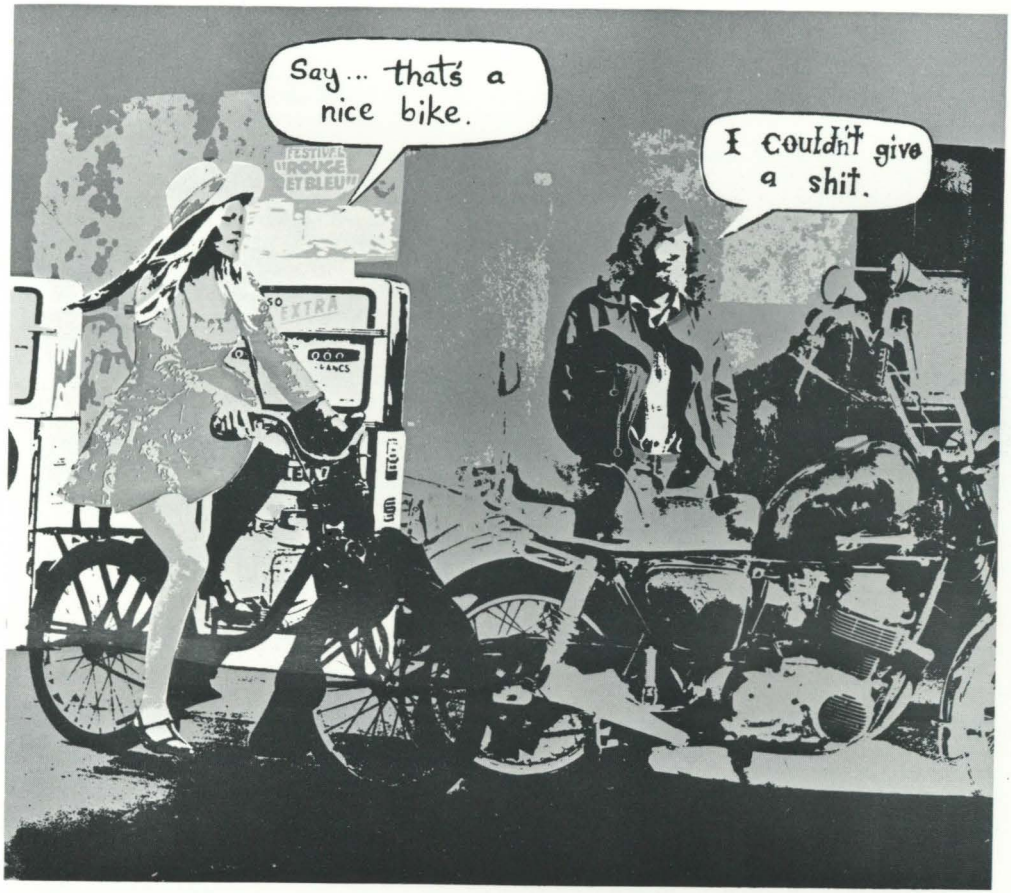
Vivian Lynn

25 *Playground I*
Screenprint 410 x 560

Born Wellington, 1931. Studied at Ilam School of Fine Arts, Canterbury; Honolulu Academy of Arts and Pratt Graphic Centre, New York. Has exhibited extensively in New Zealand and overseas. Award winner *Honolulu Printmakers Exhibition,* 1972. Specialises in lithography and screen printing. Teacher in print-making at the School of Design, Wellington Polytechnic.



Vivian Lynn
26 *Playground II 1975*
Screenprint 410 x 560

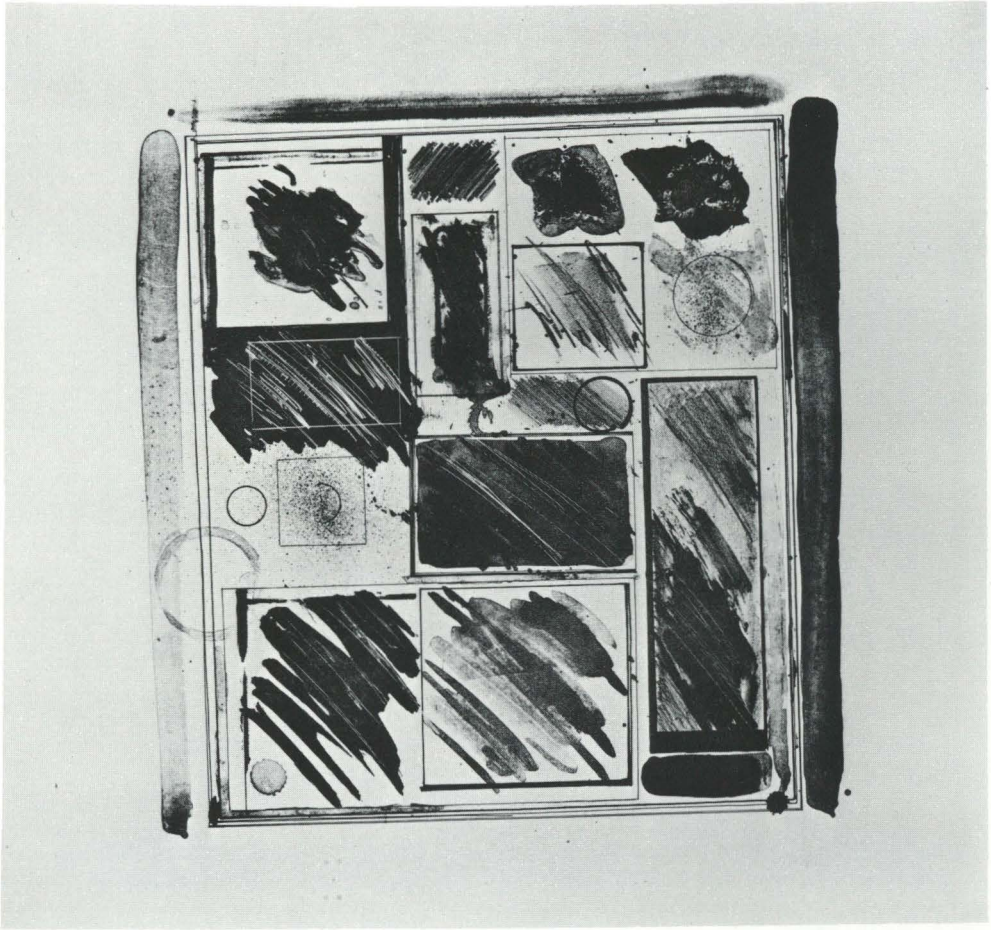


Max Brian McGrail

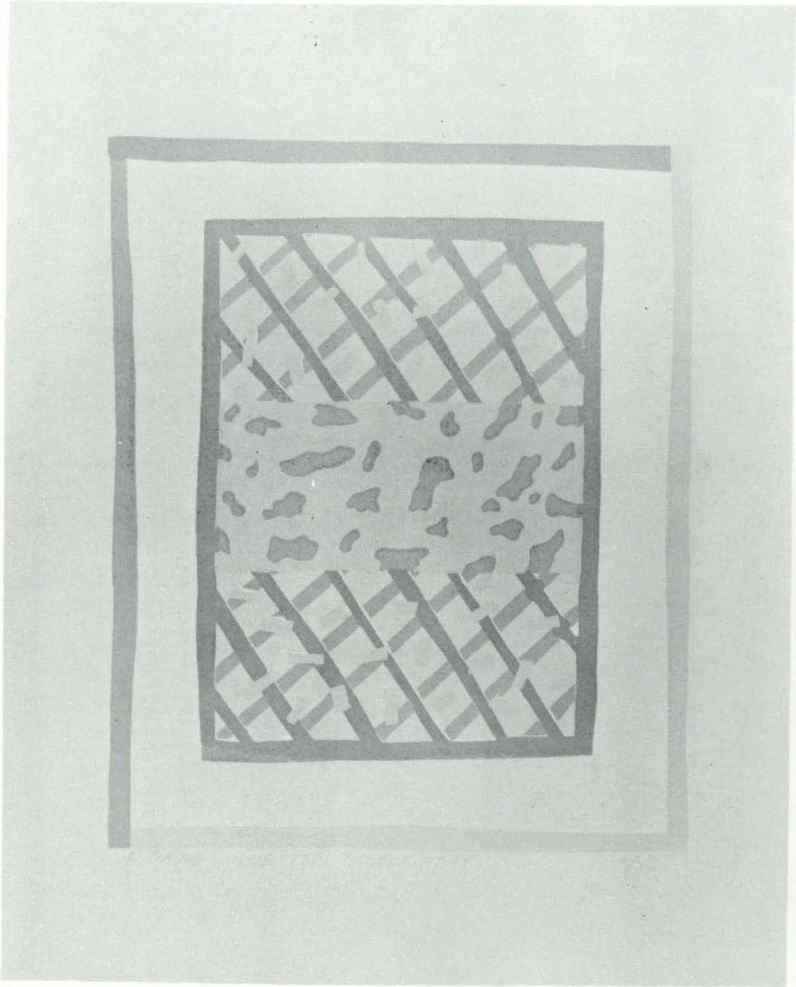
27 *Say, that's a nice bike 1976*
Screenprint 490 x 560

Born New Zealand, 1953. Studied Elam School of Fine Arts, Auckland, 1973-6. Graduated Dip FA Honours in printmaking, 1976.

This screenprint was produced during my last two years at Elam School of Fine Arts, Auckland.

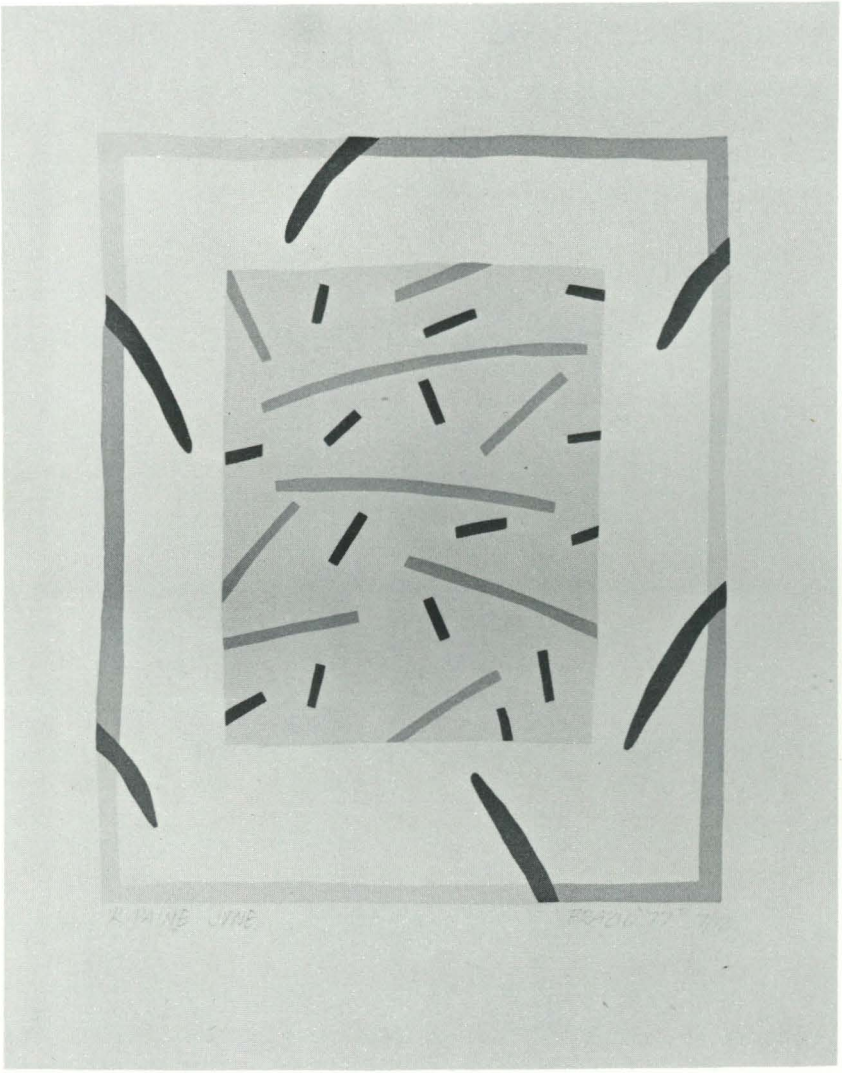


Philip McKibbin
28 *Test Stone 1977*
Lithograph 420 x 400
Born Auckland, 1949. Currently studying Elam School of Fine Arts, Auckland.

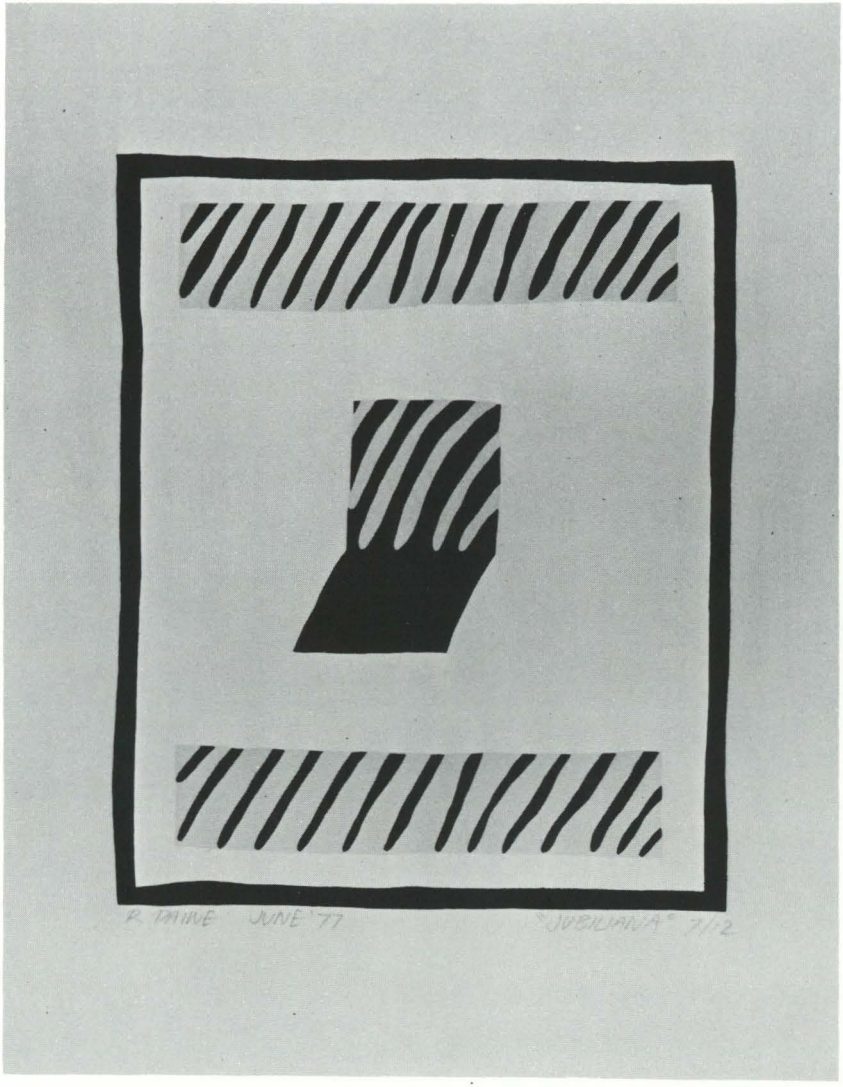


Ralph Paine
29 *Cooltipt 1977*
Screenprint 305 x 250

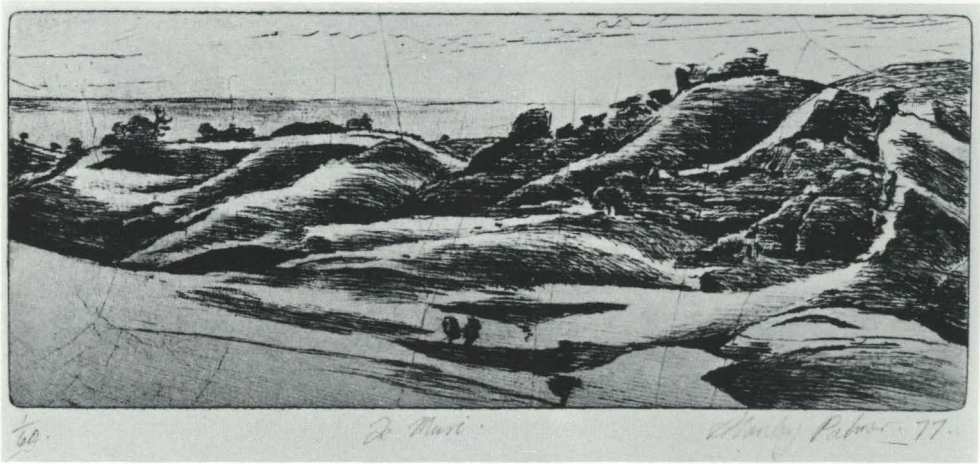
Born Auckland, 1957. Educated on the Northshore. Graduated from Auckland Technical Institute in 1976 with a certificate in Graphic Design. At present employed as a graphic artist by South Pacific Television (TV 2).



Ralph Paine
30 *Brazil '77 1977*
Screenprint 305 x 245



Ralph Paine
31 *Jubiliana 1977*
Screenprint 305 x 245



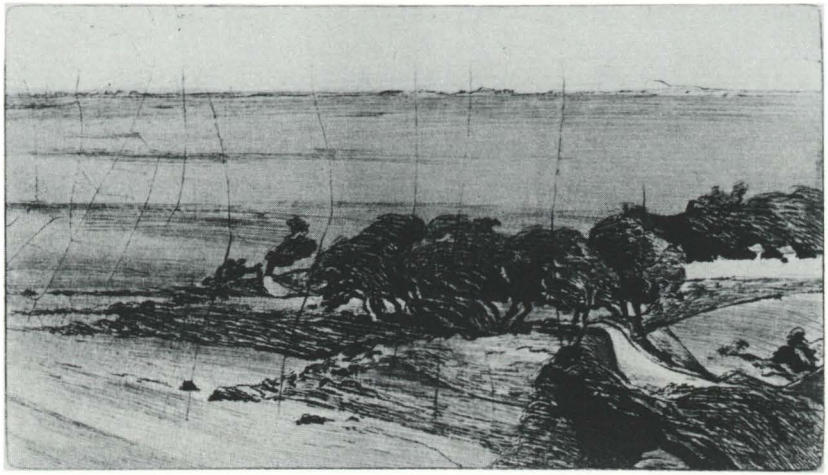
Stanley Palmer

Folio 3 Land and Sea/Te Muri/Ongohi/Waitoitoi/Tokerau
Drypoint (bamboo)

32 *Te Muri*
Drypoint (bamboo) 130 x 230

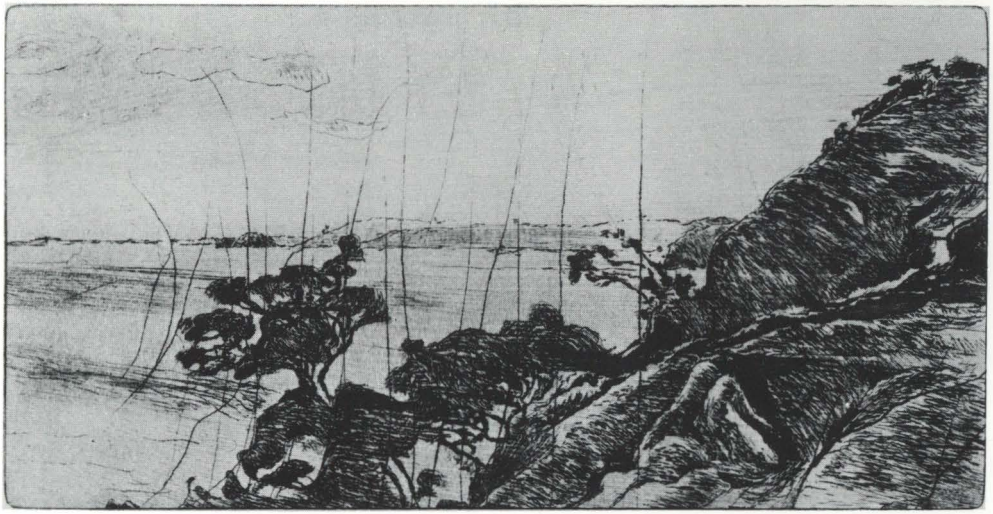
Born Thames, 1936. Since 1965 has exhibited widely as a printmaker in New Zealand and overseas. Won Queen Elizabeth II Arts Council Printmakers Award 1970 and a travel grant 1974. Lives in Auckland. Participated in *N.Z. Drawing 1976* exhibition, Auckland City Art Gallery.

First of series of Folios. Prints are all from two drypoint bamboo plates with some surface rolling.



Stanley Palmer
33 *Ongohi*
Drypoint (bamboo) 130 x 230

Stanley Palmer
34 *Waitoitoi*
Drypoint (bamboo) 130 x 230

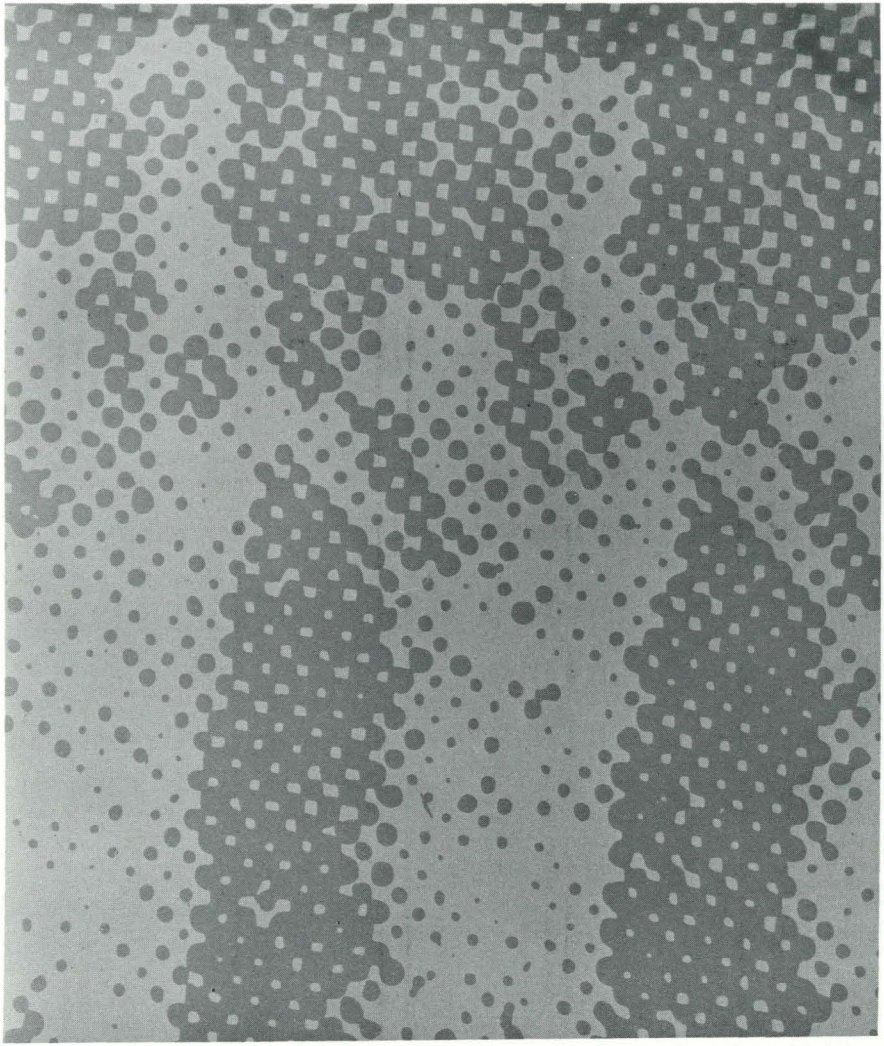


Stanley Palmer

35 *Tokerau*
Drypoint (bamboo) 130 x 230

Philip Peacocke/David Scholefield
36 *Videodog 1977*
Screenprint 430 x 525

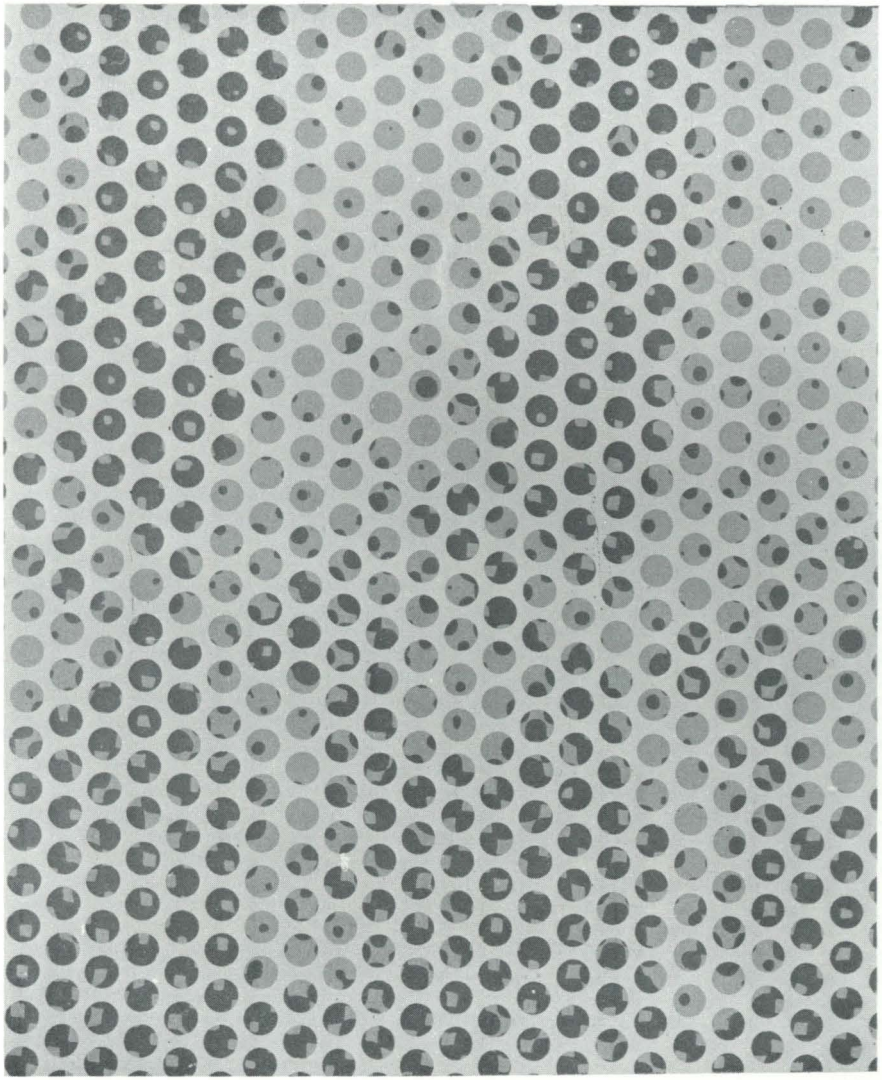
Peacocke . . . Photographer in New Zealand for last nine years; also worked as photographer in U.S.A. in 1975. Worked in Snake Studios, Auckland, for last three years as screenprinter and photographer.
Scholefield . . . A sculpture show in the Darby Buildings, Auckland, Spring 1972 and a xerox print show at Elam School of Fine Arts, Auckland, 1973.



John Piper

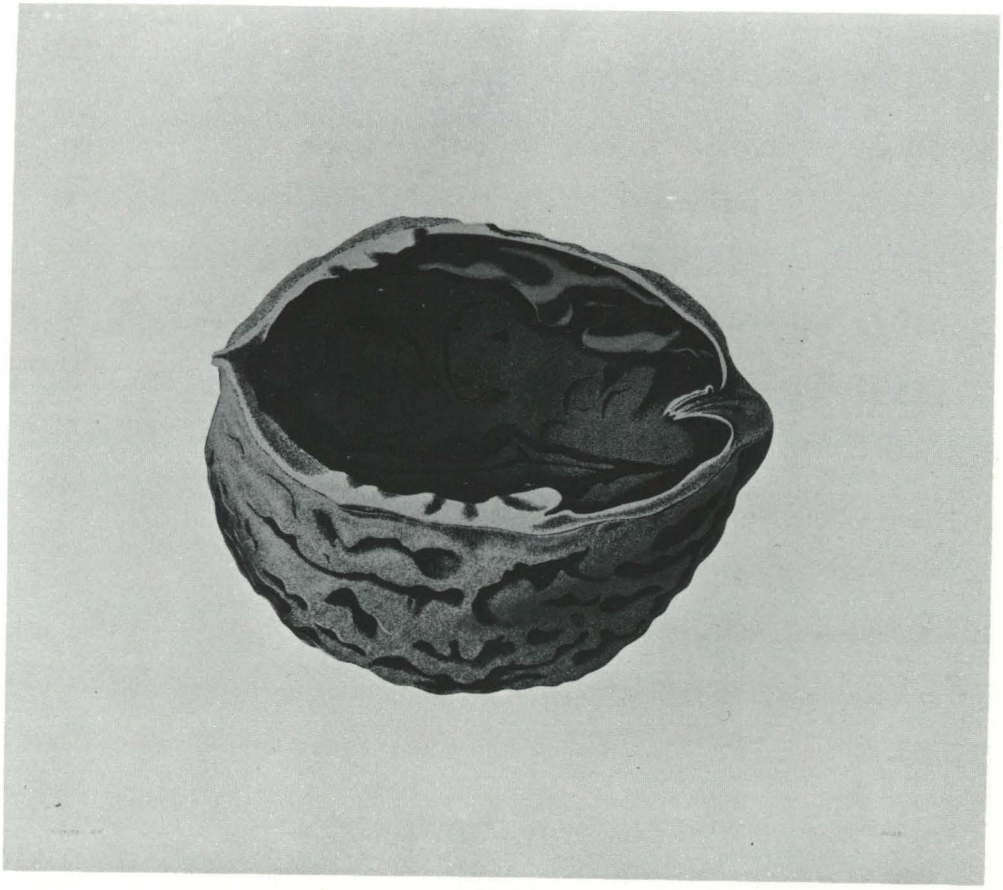
37 *Red on Blue 1977*
Screenprint 595 x 500

Born Auckland, 1952. Studied two years, Auckland Technical Institute — Diploma of Graphic Arts. Currently in fourth year BFA at Elam School of Fine Arts, Auckland. Exhibited at Gallery 2, Auckland, 1977.



John Piper
38 *Red on Blue with Grey 1977*
Screenprint 595 x 500

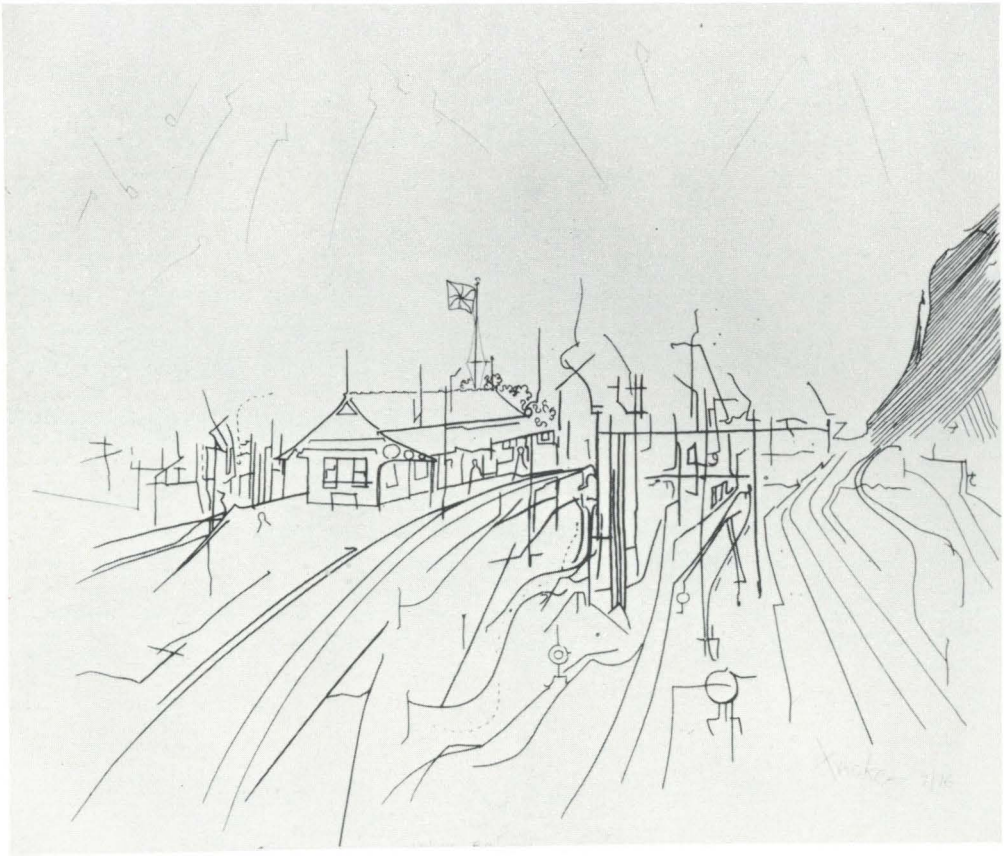
Cathryn Shine
39 *Untitled No. 6*
Lithograph 500 x 470
Born Dunedin, 1956. Currently studying Elam School of Fine Arts, Auckland, in fourth year.



Michael D. Smither

40 *Walnut Shell (empty) 1976*
Screenprint 500 x 600

Born New Plymouth, 1939. Works in conjunction with R.E. Smither as printer. Designs and supervises closely the production of prints. Since 1963 has made 166 different prints, a complete collection of which is housed in the Govett-Brewster Art Gallery.
Has lived and worked in New Plymouth most of his life and generally works are closely related to the area.

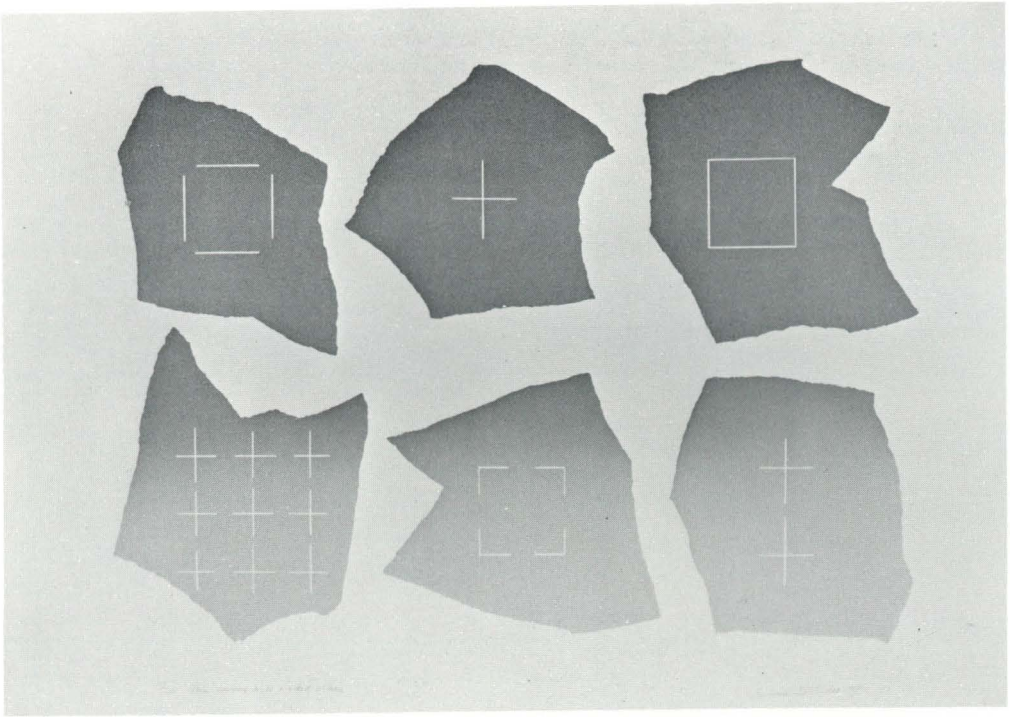


Gary Tricker

41 *Petone Railway 1977*
Etching 210 x 250

Born Wellington, 1938. Self taught. Has painted and etched since 1957. Received Queen Elizabeth II Arts Council grants 1965 and 1975. Has held one-man exhibitions and participated in group shows in New Zealand and overseas.

Gary Tricker
42 *The Train of Serendipity 1977*
Etching and aquatint 420 x 425

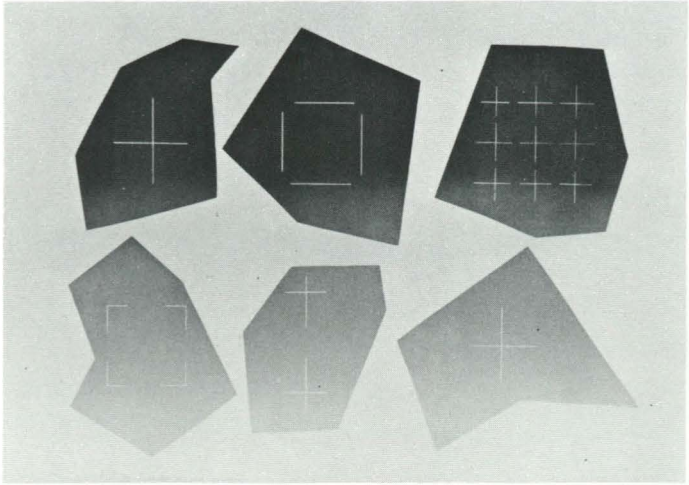


Barbara Strathdee

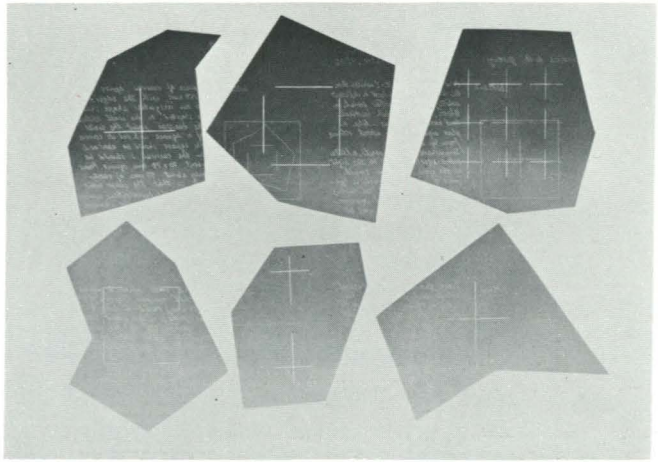
43 *Torn canvas, axes marked within 1977*
Etching 500 x 700

Born Wellington, 1941. Largely self-taught with part-time attendance at Byam-Shaw School of Art, London, 1965; guidance from the constructivist Professor Cernigoi in Trieste since 1967; and summer courses in printmaking and painting in Urbino and Salzburg. Many one-man shows since 1971 and participated in group exhibitions including the following: Idrija, Yugoslavia, 1974; Commonwealth Institute, London, 1975; La Cappella Underground, Trieste, Italy, 1975; Palazzo Braschi, Rome, 1976; N.Z. Print Council tour 1976-77; Palazzo delle Esposizioni, Rome, 1977.

These three prints are part of the Axis Series, work that I started on while in Beach Street two years ago. They are rather didactic in intent for I wish to demonstrate that we perceive marks made within the conventional rectangular-shaped canvas by relating those marks to the straight edges of the canvas. I have been making irregular shaped canvases and placing within the canvas the horizontal and vertical lines necessary for 'reading' the canvas shape and for 'reading' marks painted on the surface. These prints are a simplified version of the paintings.



Barbara Strathdee
44 *The irregular shaped canvas 1977*
Etching 500 x 700



Barbara Strathdee
45 *Letter to a Gallery II 1977*
Etching 500 x 700

Grahame C. Sydney
46 *Still Life: Doll*
Etching 165 x 165

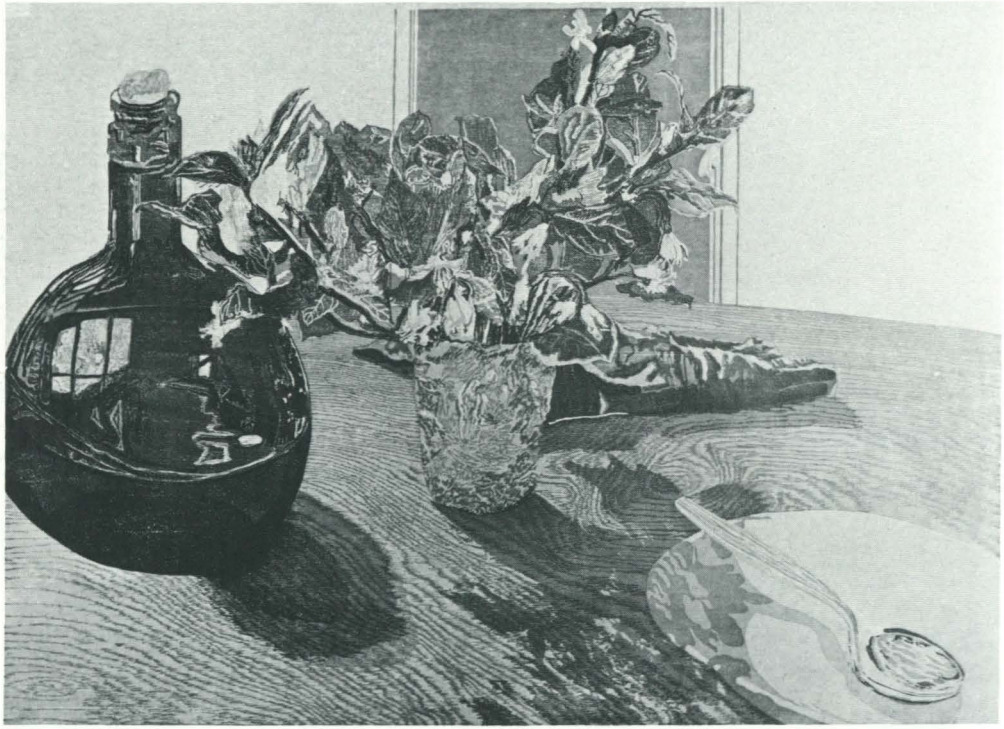
Born Dunedin, 1948. Formal education completed there with Bachelor of Arts degree in 1969. Trained as secondary school teacher, taught for two years in Cromwell then spent eighteen months in Europe. Since returning to New Zealand in May 1974 has been painting full-time, initially in Dunedin, latterly in Central Otago. Began etching in late 1975.

Geneva Trelle

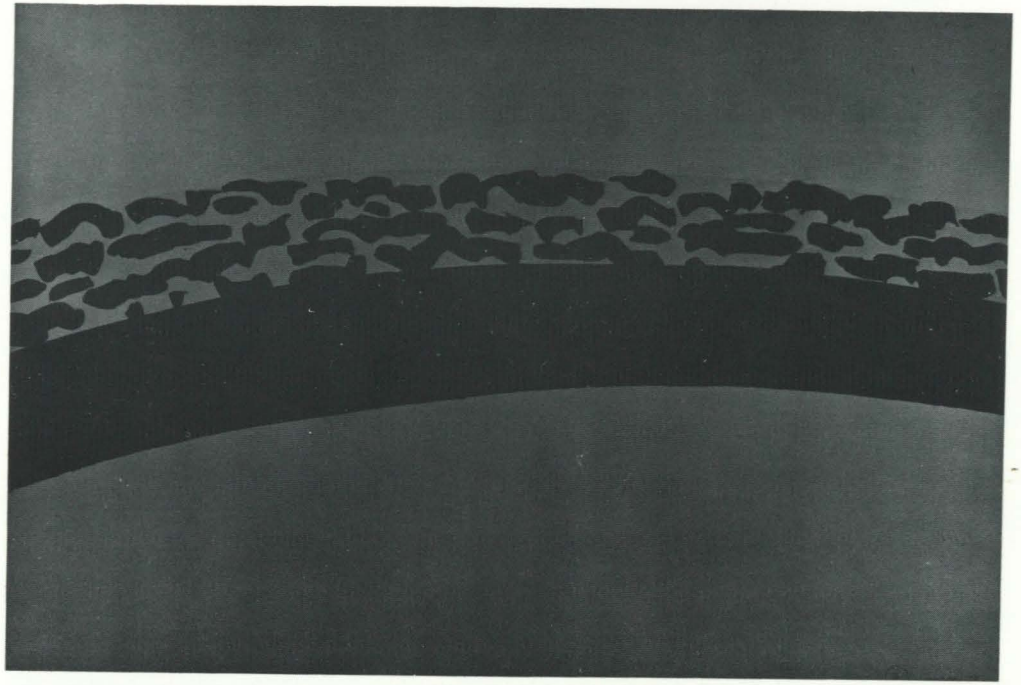
47 *Where the water bends to accommodate the stems of grasses 1977*
Woodblock 940 x 760

Born 1937, U.S.A. A Highest Honours graduate of Washington State University's School of Fine Arts. Began professional career as a graphic designer for an American publishing firm. During periods of residence in Canada, Europe, and the Middle East, began experimenting with woodblock printing. After arrival in New Zealand in 1970 began present series of outsized polychrome woodblocks.

My technique is essentially a blend of traditional European and Japanese methods. Using only two handmade knives I employ a separate totara block for each colour range. Due to their complexity it is usually necessary to pull thirty prints in order to obtain fifteen to twenty perfect copies. After an edition is completed, the printing surface of each block is planed off, this ensuring that no further prints will ever be taken from the blocks.



Geneva Trelle
48 *Tablescape 1977*
Woodblock 920 x 1,260

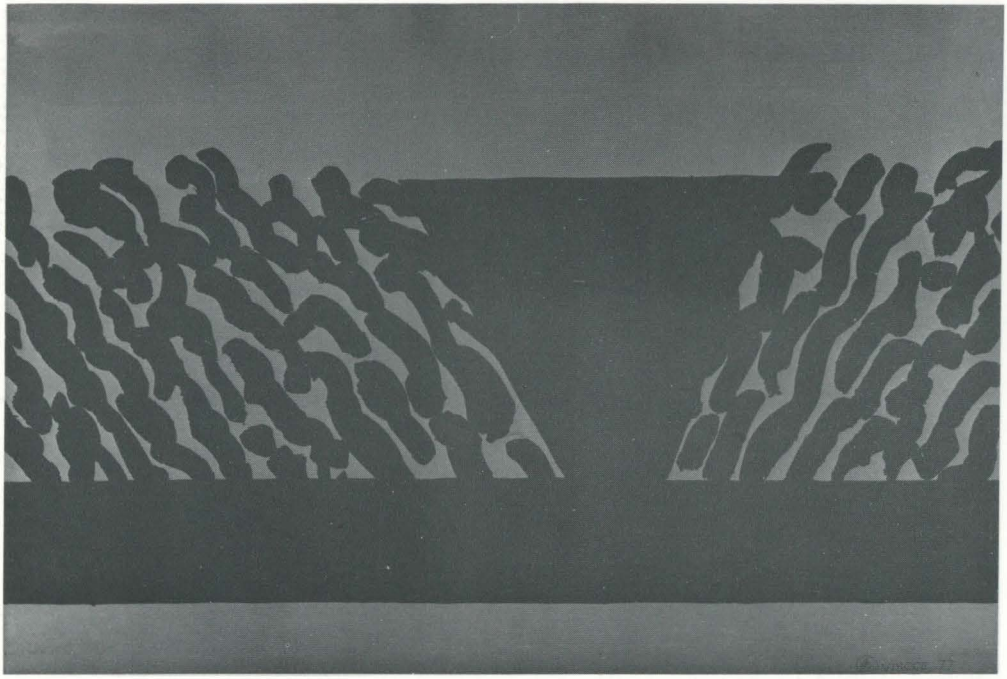


Warren Viscoe

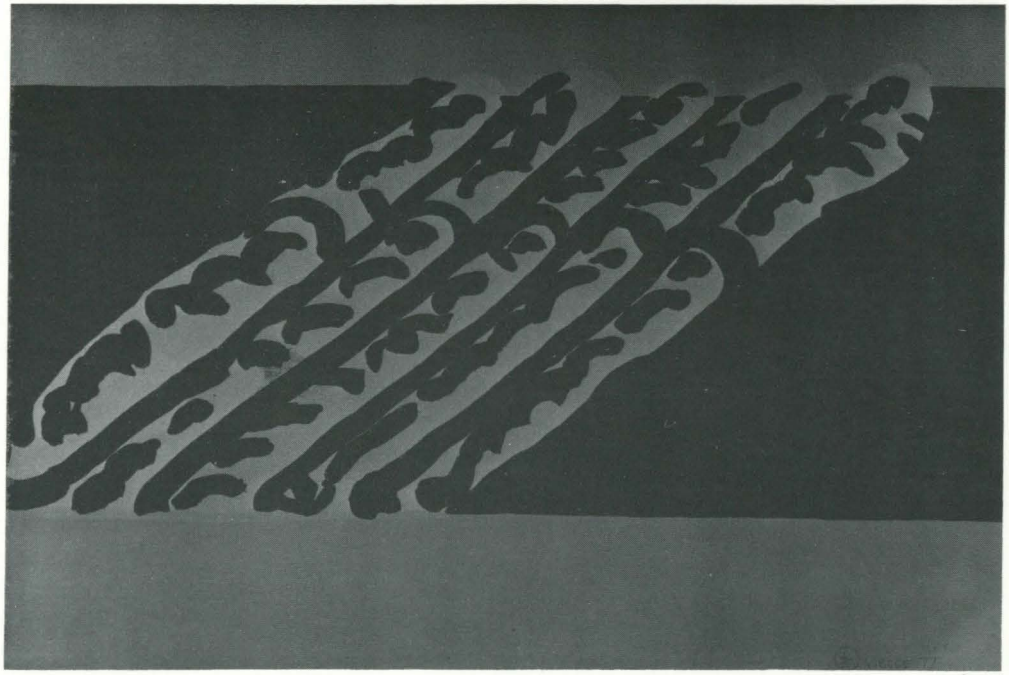
49 *Particles in Suspension*
Screenprint 555 x 380

Born Auckland, 1935. Studied Chelsea Polytechnic, London, Ontario College of Art, Canada, and Elam School of Fine Arts, Auckland, 1963-65. Participated in group exhibitions in New Zealand and Australia. Co-winner *Hansell's Sculpture Prize,* 1976. Works in Auckland.

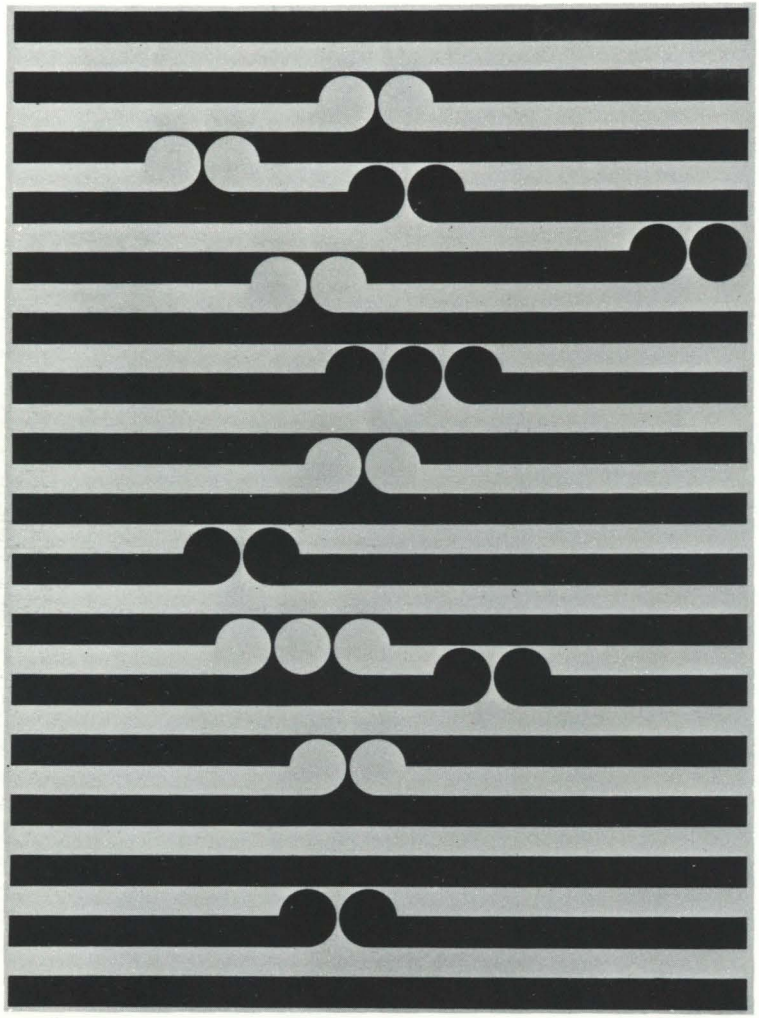
Between the single grain and the coalescent mass, learning to read structures in a suburban geography. Patterns of behaviour emerge out of a set of imposed conditions. The particles only appear to float. They too share my gravity. The works reflect a small part of a larger view mainly in the third dimension.



Warren Viscoe
50 *Screed Left & Right 1977*
Screenprint 555 x 380

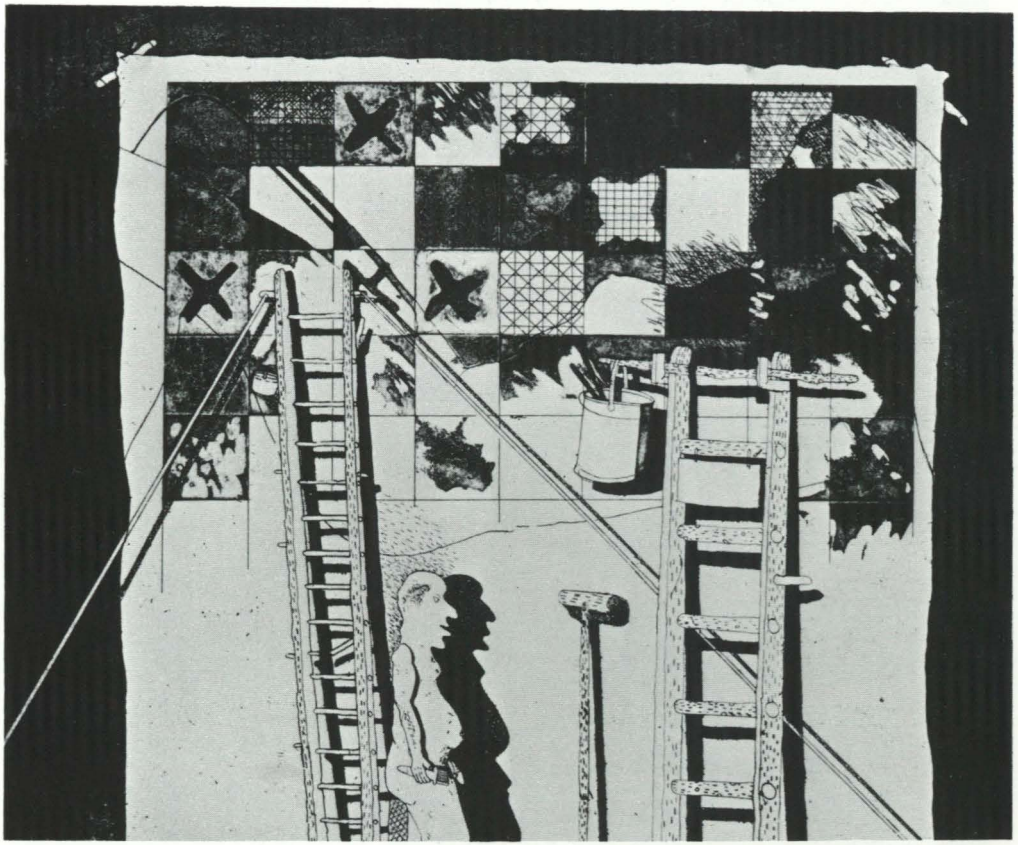


Warren Viscoe
51 *Furrow 1977*
Screenprint 555 x 380



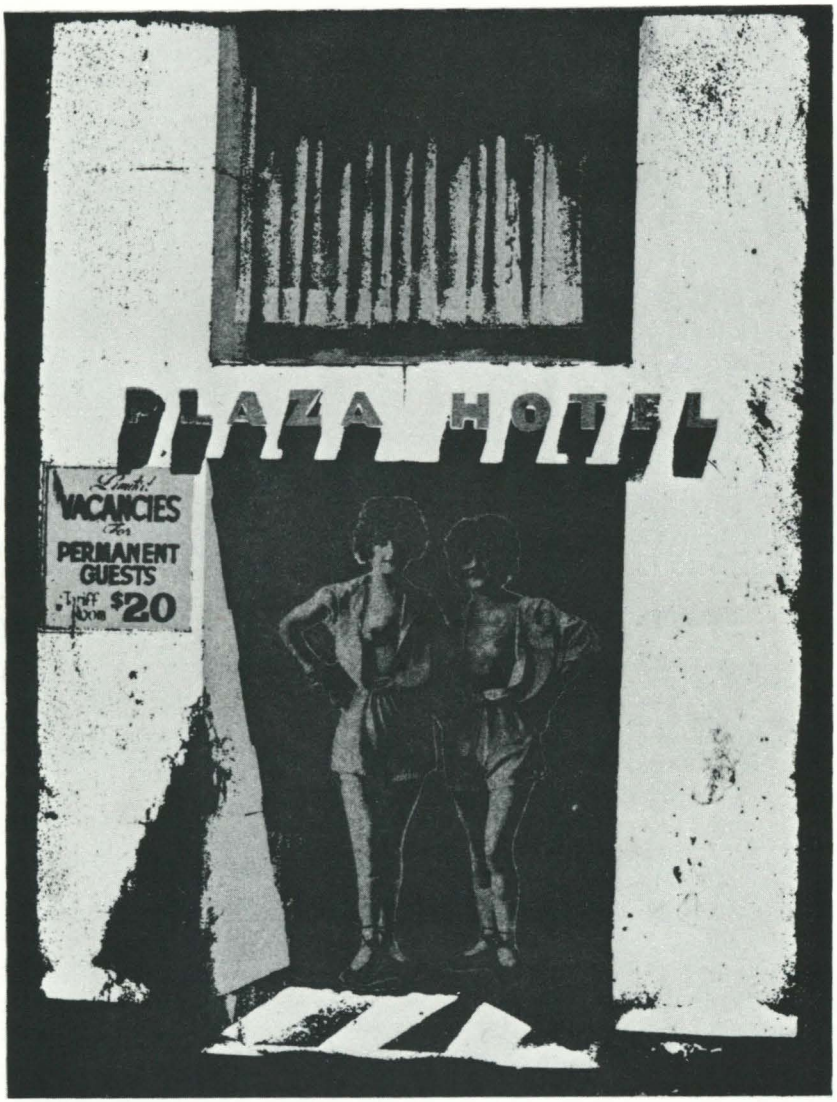
Gordon Walters
52 *Tama 1977*
Screenprint 652 x 470

Born Wellington, 1919. Trained at the School of Design, Wellington Polyteohnic, 1936-1944. Studied in Europe and Australia, 1948-1953. Commenced to develop present style of work on return to New Zealand. Has held a number of one-man exhibitions and participated in group shows. Lives in Christchurch.

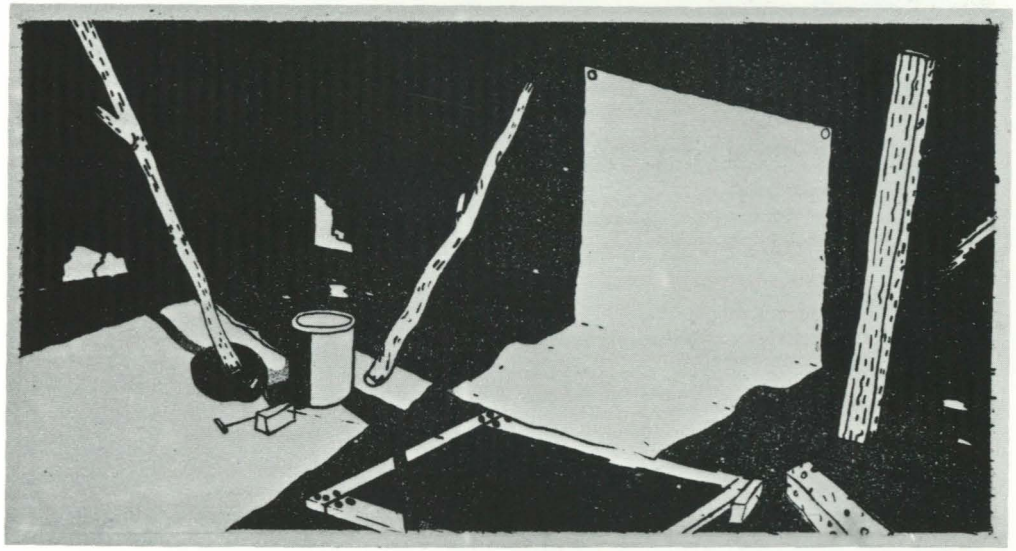


Denys Watkins
53 *Life Class 1977*
Etching and aquatint 195 x 240

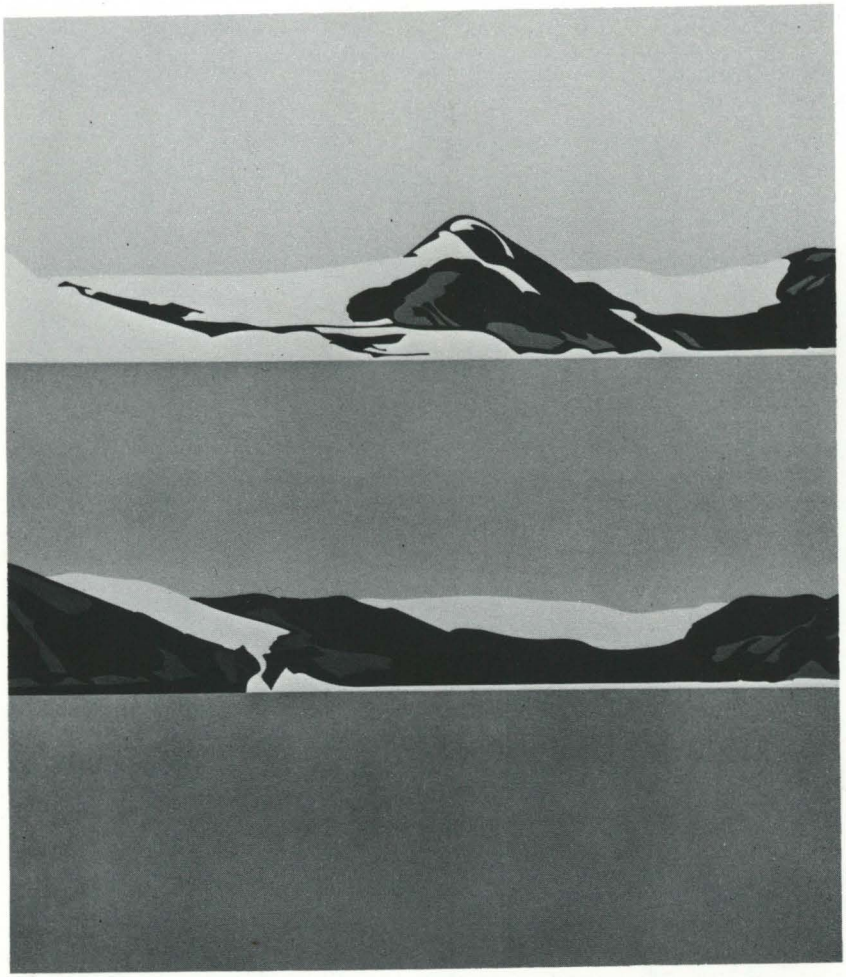
Born Wellington 1945. Studied at the School of Design, Wellington Polytechnic; Central School of Art, London; Royal College of Art, London. Awarded British Council Scholarship 1968-1969. Has participated in group shows in New Zealand and overseas. One-man exhibitions held at Barry Lett Galleries 1971, 1973, 1975. Participated *New Zealand Drawing 1976,* Auckland City Art Gallery, 12th International Biennial of Graphic Art 1977, Ljubljana, Yugoslavia. Presently a part-time lecturer in Graphic Design, Elam School of Fine Arts, Auckland. Lives in Auckland.



Denys Watkins
54 *Night School 1977*
Etching and aquatint 240 x 190



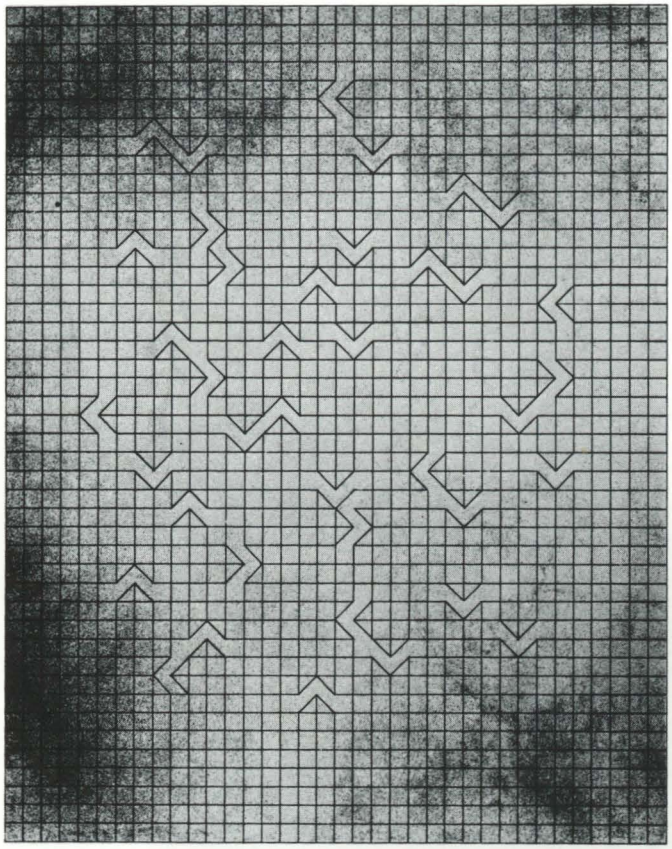
Denys Watkins
55 *Preparation 1977*
Etching and aquatint 165 x 200



Robin White

56 *Hokianga Sandhills 1977*
Screenprint 645 x 535

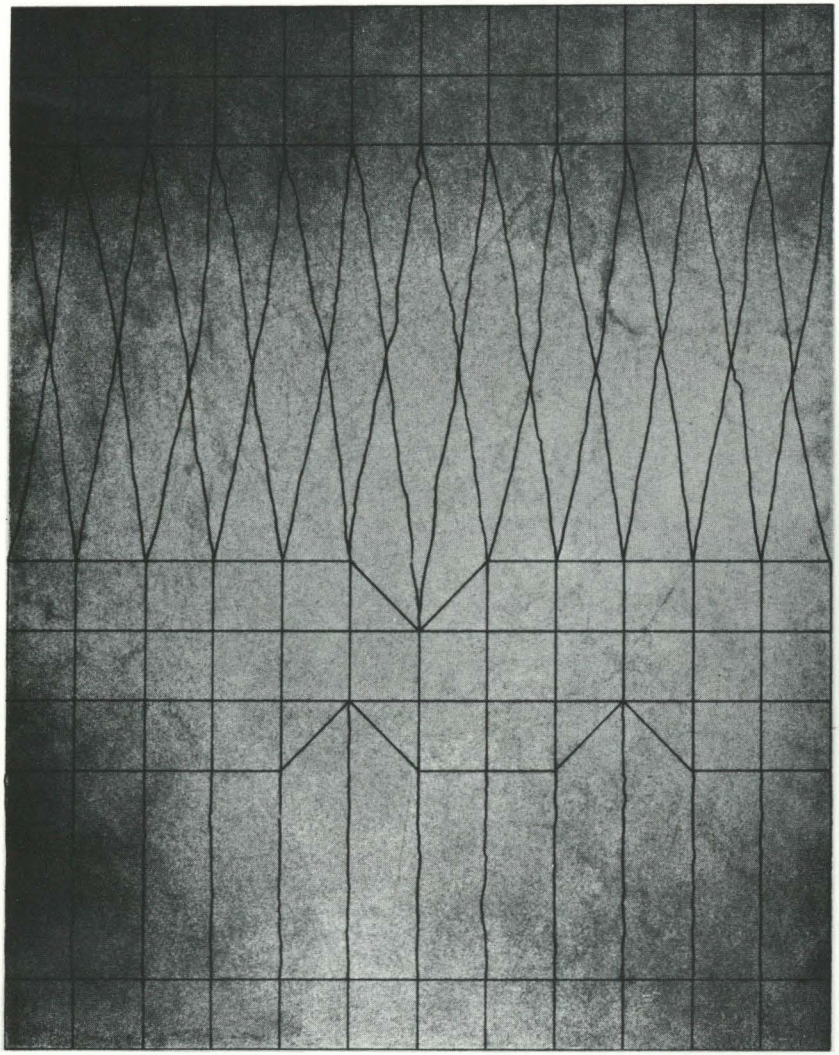
Born Te Puke, 1946. Studied at Elam School of Fine Arts, Auckland, 1965-1967. Lived at Bottle Creek, Paremata, 1969-1971. Moved to Otago Peninsula, Dunedin in December 1971. Married with one child. Has held one-women shows since 1970 and participated in group shows of paintings and prints in New Zealand and overseas. Began practising art full-time towards end of 1972.



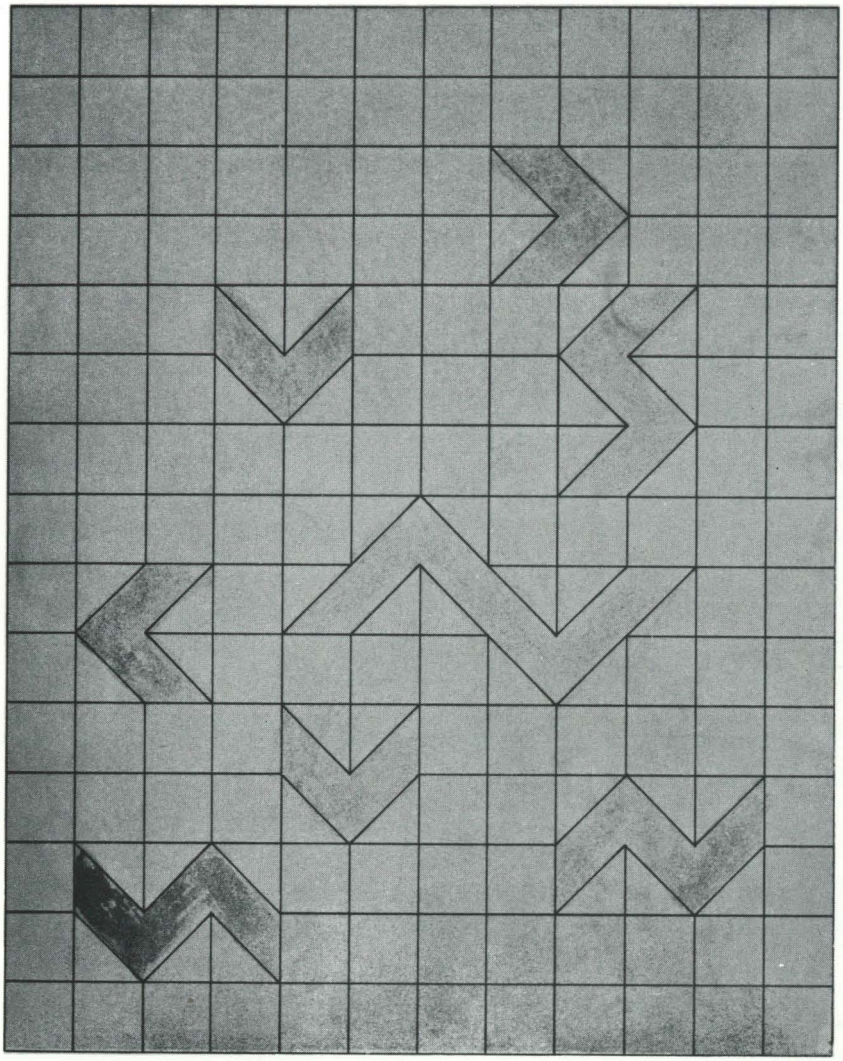
Mervyn Williams

57 *Modulation 1977*
Screenprint 450 x 360

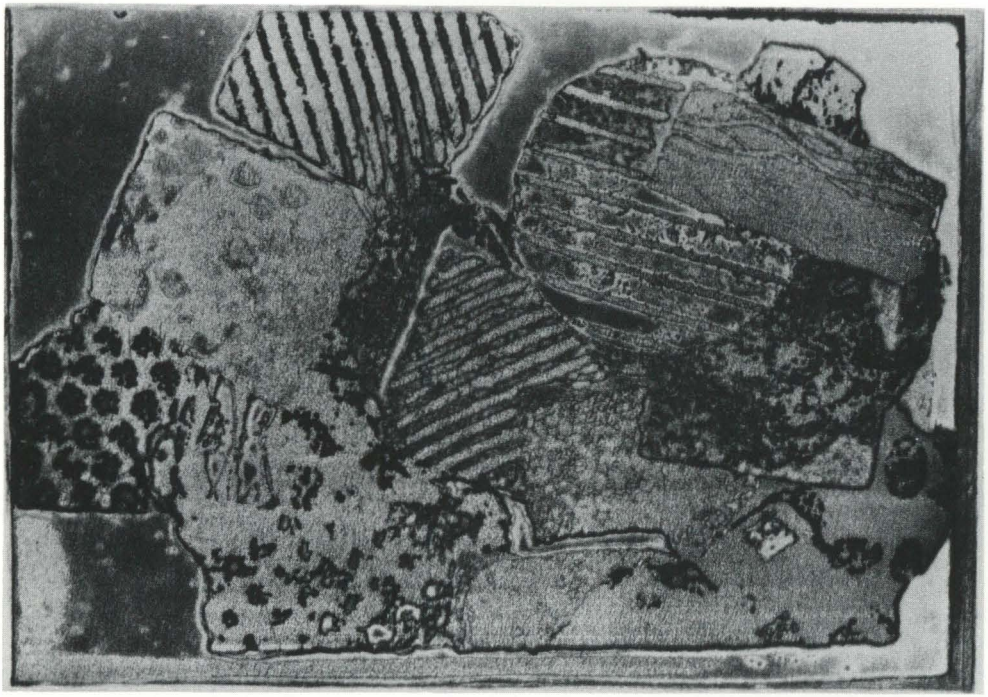
Born Whakatane, 1940. Studied at Elam School of Fine Arts, Auckland; awarded First Prize Graphic Section *Hay's Art Award,* 1966. Represented at *Fifth International Biennale Exhibition of Graphic Arts,* Tokyo, Japan, 1966. *Eighth International Exhibition of Graphic Art,* Ljubljana, Yugoslavia, 1969, *N.Z. Print Council Exhibition,* 1969, and was awarded *Samakand Award* in that year. Represented *Third Biennale Graphic Art,* Cracow, Poland, 1970. Included in *Art of the '60's* — Royal Tour Exhibition 1970. Exhibited *International Biennale of Graphic Art,* Paris, 1972. One-man exhibition Barry Lett Galleries, 1975. Works included in collection of New Zealand Art New Zealand Embassy, Washington D.C., and other public and private collections in the U.S.A., United Kingdom, Europe and Australia and most major public and private collections throughout New Zealand. Lives in Helensville.



Mervyn Williams
58 *Frequency 1977*
Screenprint 450 x 360



Mervyn Williams
59 *Focus 1977*
Screenprint 450 x 360



Patricia N.A. Yeates

60 *Artist's Proof No. 1 1976*

Photo Etching/Surface colour 205 x 290

Born Auckland, 1953. Travelled by ship to England in 1960. Educated secondary school in Auckland in Sciences. Worked in fabric shop and photographic printers till attending first year of Elam School of Fine Arts, Auckland in 1974. Will complete B.F.A. in printmaking this year 1977.