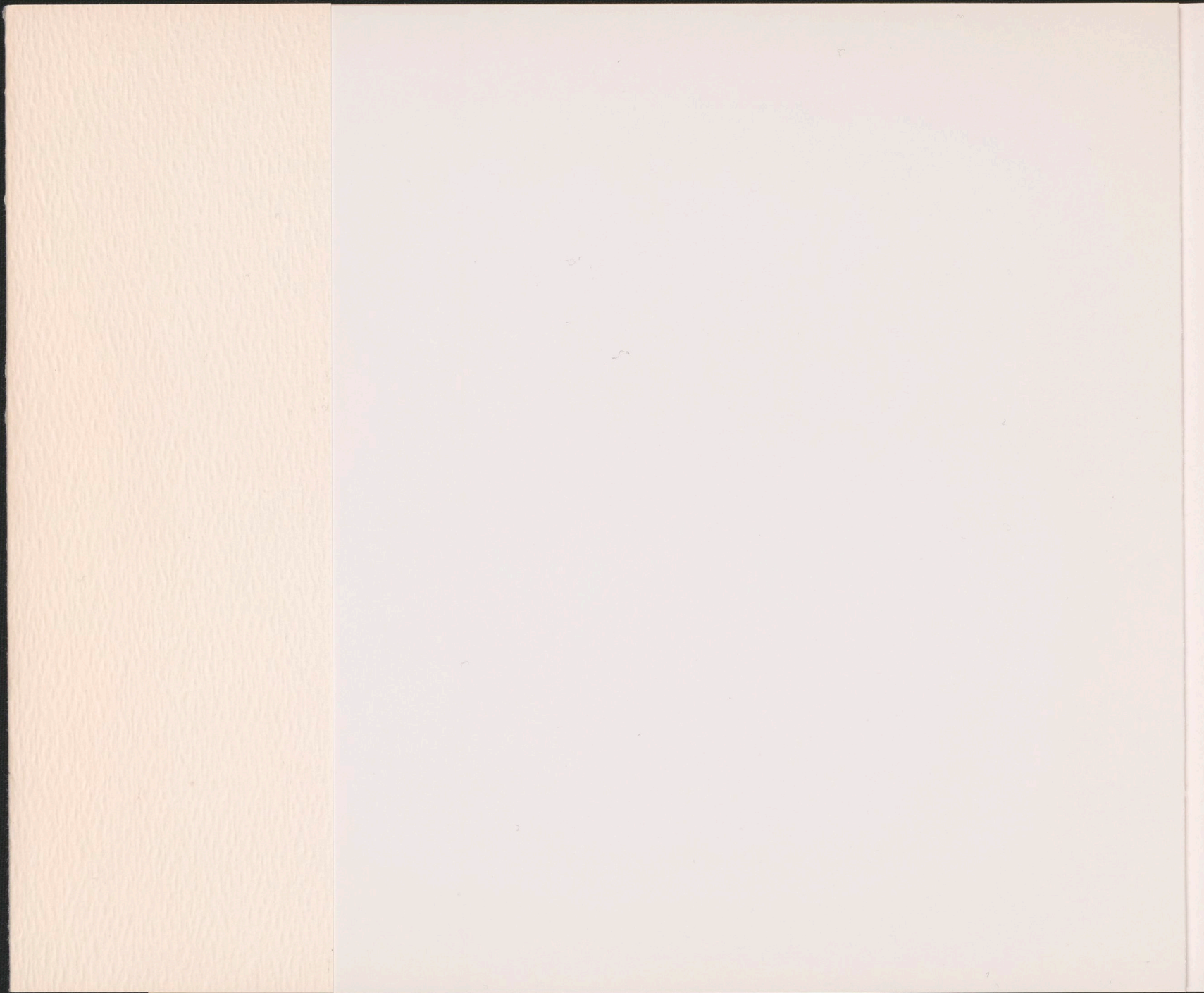


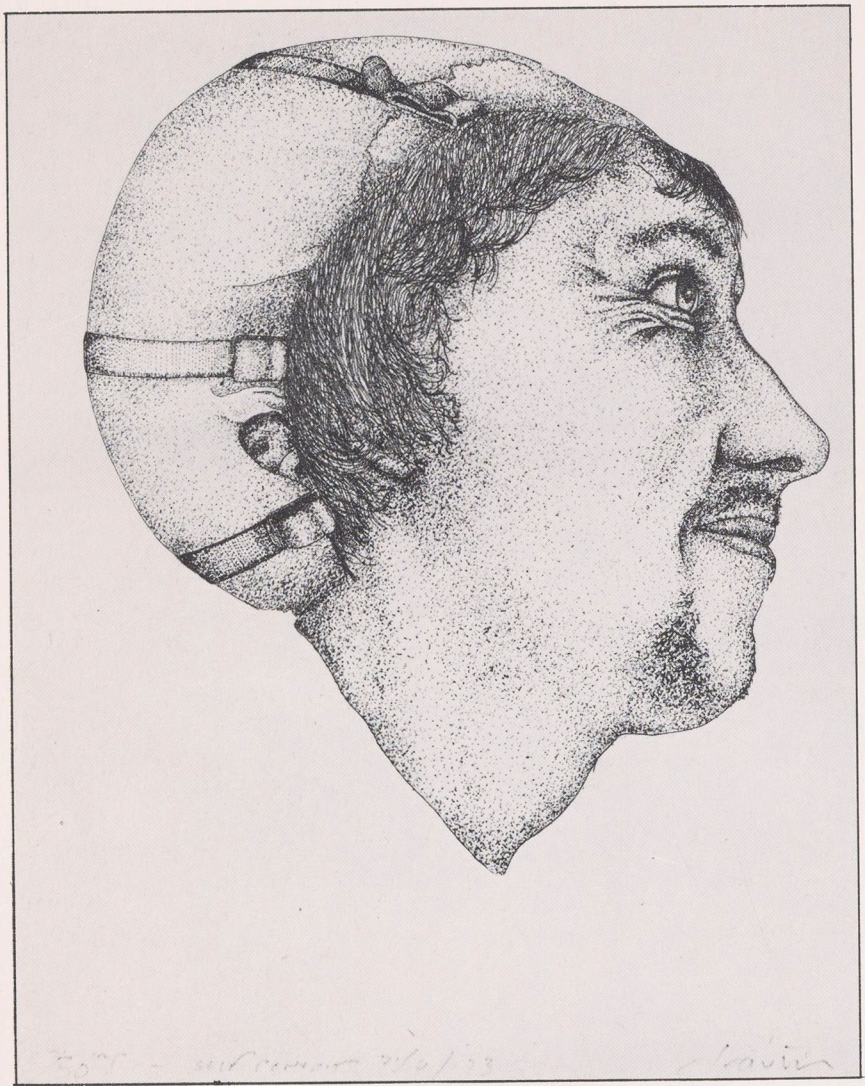
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EWE & EYE
BARRY CLEAVIN



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Self-portrait 21/4/73

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BARRY CLEAVIN

150 PRINTS 10 DRAWINGS
1966-1981

AUCKLAND CITY ART GALLERY

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INTRODUCTION

Barry Cleavin's art has attracted controversy on many occasions, although it has been generally well received by critics. He has been described as 'self-indulgent', his work 'wilful and obscure' and accused of being unconcerned as to whether his works 'communicate or not'. His prints have been said to provoke 'a dirty snigger' and to lack 'the honest bawdiness which raises a good belly laugh'. Perhaps the nadir of understanding was the reception of the 1973 New Vision Gallery exhibition which was closed by the Auckland police on the supposed grounds of erotic, pornographic content.

In 1982, it is noteworthy that Barry Cleavin's most recent exhibition could still be considered by some as offensive and attract condemnation. Shock, as an end in itself, is seldom sought after by the more serious artist although it may be a concomitant part of a new or incisive vision. Many may have expected that Cleavin's art had gained respectability, that it no longer sent shock-pangs through even the most conservative viewer. It appears that this is not the case.

Barry Cleavin has placed himself outside any obvious New Zealand tradition, standing firmly within a centuries-old European tradition of printmaking. Early in his career, Cleavin decided to abandon a comfortable Dunedin life in pursuit of that itch, art, which when finally scratched becomes inflamed, seldom permitting its sufferer a moment's respite. His first inclination was towards painting but Cleavin was not a painter — that was clear from his drawings. A pencil, a pen, tracing contours of figures with lines of nervous intensity: Lines pecking their way across surfaces. Drawings which filled one with an anxious anticipation. They have not changed — they are more tenacious, more brittle, they reveal more but they are as personal as ever.

When Cleavin discovered acid, ground, zinc plate and the etcher's needle, in the trying conditions which prevailed at the University of Canterbury School of Fine Arts in 1965, it required no great insight to see that a printmaker of peculiar intensity had arrived. There were debts: Klee, a major passion of the time, Schiele and a hint of Wunderlich; the whole history of printmaking, yet, unlike so much student work, there was Cleavin in large doses.

Certain qualities which were to become quintessentially Cleavin emerged rapidly. There was the 'edge', the 'bite', the 'cut', the incisive vision: his taste for humour; his predilection for literary reference — the visual pun reinforcing the literary pun contained within a title — a certain savagery and taste for the erotic. Of all these qualities Cleavin's sense of humour is the unifying element. While to others it is off beat, perhaps distasteful, Cleavin's humour mercilessly pares away the unnecessary, the needlessly polite. He is a sensitive man, alert to the sensibilities of others but he gives no countenance to posturing and rhetoric. It is his sense of humour which protects him from the beastiality of man, the absurdity of our

sexual roles and postures (and indeed the absurdity of the act itself), the absurdity of our notions of identity, role playing, national myths. It is no flippant humour, no cynical distancing from the world.

The best of printmaking has an 'edge'. Whether one thinks of the political images of Callot and Goya, the social images of Hogarth and Daumier, the religiosity of Piranesi and Rembrandt, these are works of intensity, works possessing 'edge'. They are works which are more easily read, penetrated, than their painted equivalents.

Whether or not the etcher's mordant, the engraver's burin or the wood-cutter's chisel anticipates a corrosive or cutting vision, or whether the print by nature of its large circulation suits a propagandist purpose, it is true that printmakers have a particular penchant for the overt statement, Cleavin is no exception. His prints can be very direct; *The Nightmare Mururoa 1973-?*, produced for a French nuclear bomb protest poster, is an unequivocal political statement. No less overt in art politics is the series of *Sacred Cows* from 1974; Cleavin's adaptations of New Zealand icons by Buchanan, Heaphy, Perkins and Sutton; or the social comment of *Dolly Dingle breast feeding her son Simon . . .* and *Dolly Dingle with Maxime Merivale . . .*

His prints can also be much less direct, sheltering within a wry humour. Have you considered, for instance, the absurdity of the conventions with which we surround death. Death an untouchable, a most humourless occasion. Yet Cleavin with a two-barbed assault in *Tube burial* can advocate 'vertical plastic tube burial utilizing rigor mortis and the mechanical aid of a post hole digger' while taking a swinging side swipe at art history, from which he so regularly feeds. The centrally placed figure in this work is Leonardo da Vinci's canon of human proportion the *Vitruvian Man* with arms outstretched in crucified pose, within a square and circle : the abstract ideal of perfect man juxtaposed against the less perfect reality of our timid existence.

Are the *Cameo : straight from the heart* and *The man whose reflection is in harmony with his shadow* an exhortation to consider an image of ourselves alongside our real selves? *Puppets* dance their merry, senseless acts dangling at the end of strings controlled by the invisible, the unknown. We dance away our little lives conditioned and controlled by a multiplicity of forces beyond our influence, sheltering within conventions, attitudes and structures erected to protect us from the realisation of the absurdity of it all. Cleavin's discovery is not new. In his treatment of the old adage *Big Fish eat Little Fish* he merely places a new interpretation upon it, endowing it with our own particular here and our own particular now.

Humour abounds. Both Hogarth and Daumier recognised the literary potential and implication of the print, the most literary of visual art forms. Both used serial images — in Hogarth's case, continuous narratives. Both played the title or inscription off against the image. Cleavin has not used sequenced, serial images but he often conceives of works in groups or series where the impact of one is amplified by the presence of others. Take for instance *Firearm, Handgun* and *For the mutual assassination of consenting adults in a private place*, prints which gain as a group by title and image being inseparable. These works are outrageously funny and belong in twin traditions of printing — the printed, satirical word and the printed picture. Title (or caption) and image require each other to complete the message, a message often transported with a visual and literary pun, always with good humour.

It is not difficult to find examples of Cleavin's humour — it is seldom absent. Humour is the vehicle which makes an unpalatable message more acceptable. Humour, at times, is the dominant element. Cleavin shows us, we *People living under a great strain*, that nothing matters too much providing you retain your sense of humour. For Cleavin himself, it is his armour.

The earliest etchings date from 1965 : the first is a faceless figure with wasp-like body and upward-reaching arms, reminiscent of Wunderlich, and known only through two extant impressions. Already it speaks with the authority of an accomplished graphic eye. It was followed rapidly by works of great technical virtuosity, etched in line and relief, and altogether more complex, such as *The battle of my ten mediaeval digits* 1966. *The garden* introduces us to a major theme in Cleavin's art, the reworking of images pillaged from art history. We have already encountered da Vinci's *Vitruvian Man*;

here we recognise figures reminiscent of Dürer's great predecessor, Martin Schongauer, but which are directly derived from Paul Klee's *Two men meeting*. Another print, the *Ten mediaeval digits* suggests the *Fantastic Letters* of the fifteenth century master E.S.

Cleavin has retained an almost antiquarian interest in the history of his craft, delighting in infinitely more than he borrows. The qualities of surface and line and the range of expression to be found in printmakers as diverse as Goya, and Dürer and his circle, have informed his prints. He has adapted qualities of drawing, surface, gesture, and posture, and at times complete figures but he borrows as readily from engraved illustrations to theoretical treatises as he does from artists. A frequently consulted source sometimes used is Vesalius' anatomy studies and from them have emerged Cleavin's own *True Anatomy. Ménage à trois* however, is a rare example of direct borrowing. In it we recognise the canonical figure from Albinus' *Tabulae Sceleti et Musculorum Corporis Humani* clustered with harpies, photomechanically transferred from Gustave Doré, an artist whose taste for the bizarre anticipates that of Cleavin. Illustrations from another treatise to be found in this collection are the imaginative Mannerist architectural vistas from Hans Vredeman de Vries' theory of perspective, *Scenographiae, sive Perspectivae*. To them have been added the golfer Gary Player who advocates the use of blinkers as he drives his ball between amazing sixteenth century Flemish architectural fantasies. Needless to say, the call to blinkers acquires a new meaning in Cleavin's hands, one unlikely to have been intended by the golfer. Even when he does not borrow directly or paraphrase other artists' images Cleavin plays games with the history of art. *The Temptation of Saint A*, apparently a Dubuffet-like edge to edge plane of texture and unidentifiable but suggestive images, calls up associations with north European Temptations of Saint Anthony from the sixteenth century. The connection with Bosch or Patenir and Massys is potent despite the lack of obvious connections. *The hare stripped bare by his bride even* is a delightful thrust at the title of Marcel Duchamp's great glass and the respectability history bestows upon once provocative works of art. Seventeenth century illusionistic anamorphic drawings caught Cleavin's attention some time prior to their recent elevation to popular attention.

Cleavin's erotic imagery has led to more criticism than any other aspect of his work. Why, it has frequently been asked, does he include images such as the copulating hare and woman in *The hare stripped bare by his bride even*, images that confront the sensibilities of many viewers, arresting by their startling frankness? Why do these images make viewers uneasy? Is it because in them we recognise fleeting images of our deepest imagination? Do we identify subliminal fantasies from our own minds that we strive to suppress and deny recognition of? These are the fantasies of the deepest recesses of the mind, primitive and fearful, and Cleavin exposes them in a peeling back of layer upon layer of clothes, skin and flesh, laying open the inner recesses. Through the sexuality of his images Cleavin makes the invisible visible.

Banal images have no less a place in Cleavin's visual vocabulary. A comic strip golfing lesson, animated dance steps, picture catalogues, newspaper blocks and sardine tins (*Donnez-moi la sardine*) are all equally legitimate sources for his pecking, picking, magpie vision. More often than not it is the ridiculous or the bizarre in popular culture which captures his attention, and everything is potentially usable. Aunt Daisy's *Handy Household Hints* can feed Cleavin's fertile imagination — how fortunate is the scantily clad lady upon her coffee table to know that with each of its legs standing in cans of water she is safe from incursion by ants. Militararia and mechanical odds and sods are potentially available; the Pegasus legend gains a new significance in the hands of Cleavin.

Cleavin frequently works in series; for instance the *Tightrope* works of 1973, the *Sacred Cow* pieces of 1974 and the *Executive Suite* of the same year, the *True Anatomy* and *The Dance* of 1975, *The Guns* of 1976 and *The Puppets* of 1977. Other works come about as parts of less formal series: *The Shadow* and *The man whose reflection is in harmony with his shadow* are examples. Yet others are part of ongoing concerns returned to from time to time. In some works the content weighs heavily, in others the etched and aquatinted image is more direct, more like the figure drawings and other studies which continue on without interruption. The series of large plates of Jeanette, *Jeanette looking* of 1977/78, and *Alternatives* and *Looking 3*, each

of 1979, are especially fine examples. These are extraordinary plates as powerful in their simplicity as the most complex of his works.

Cleavin is a figurative artist. His excursions into non-objective imagery have been brief, and have tended to allude to externals which has made them his less successful works. He possesses an unfailingly perceptive, sharp eye. Before the model, or working from an object, his pencil moves slowly describing and defining the contours and forms he sees before him. His drawing is sparse, tight, and formal. Nothing is left to chance, all is weighed, considered, accepted or rejected as the pencil moves on. These drawings and his collections of books, objects and bric-a-brac are the sources from which his images are assembled, first as impeccable drawings, such as *The True Anatomy* (Dunedin Public Art Gallery) which was later transferred to the plate. The drawing technique, the transfer of image to plate and the etching and aquatinting are processes demanding sustained concentration over several hours at a time. Nothing occurs by chance.

Barry Cleavin is probably less well known as an educator. First as a school teacher, later as a technical institute tutor and finally as a university senior lecturer he has instructed aspirant artists. For many, teaching is a necessary means to the end of practising as an artist. To Cleavin it has always been more than that although there have been periods of work away from the security of teaching. His influence has been persuasive — only the stronger students can resist the pull of their tutor's vision and style. If the lesser of them are merely eclectically competent they at least have that and the technical skills which go with it. If the stronger of them are able to retain a personal content whilst having been exposed to the methodology and work ethics of a powerful and compelling teacher, then it is difficult to imagine a better preparation.

This exhibition is not an obvious celebration of anything. Cleavin has been making prints for nearly, but not quite, twenty years. He has produced a prodigious quantity of fine work and this is but a sample. This exhibition is retrospective in that it looks back over his printmaking from 1966 to 1982 but it is not a *retrospective* exhibition. That will be done later. The exhibition does not celebrate any special event, a birthday, a change of course in the work. Instead it has been seized as an opportunity to pause in mid flight, to take stock of what has happened to date, to become more familiar with one of the country's most forceful artists and to reassess our notions of what Cleavin's work is about.

CHRONOLOGY

- 1939 Born in Dunedin
Educated at King's High School, Dunedin
- 1963 Enrolled at the School of Fine Arts, University of Canterbury
- 1965 Graduated with Diploma of Fine Arts
- 1966 Gained Honours degree
- 1966 Awarded Ethel Rose Overton Scholarship
- 1967 Awarded Queen Elizabeth II Arts Council Scholarship to further study of prints and printmaking within New Zealand
- 1967 Foundation and committee member of New Zealand Print Council
- 1967 Commissioned by Print Council with three other printmakers, to provide Council's edition of prints for this year
- 1968-69 Taught at Timaru Boys High School
- 1970 Part-time tutor in graphic art at Christchurch Technical Institute
- 1971 Awarded Manawatu Prize for Contemporary Printmaking
- 1972 Awarded travelling scholarship by Queen Elizabeth II Arts Council
- 1972 Worked with Master Printmakers, James Koga and Gabor Peterdi, at the Honolulu Academy of Arts
- 1972 Gained Honolulu Printmakers Award
- 1972 Visiting lecturer in printmaking at the Gippsland Institute of Advanced Education, Victoria
- 1973-74 Part-time tutor in graphic art at Christchurch Technical Institute
- 1975 Became Artist in Residence at Gippsland Institute of Advanced Education, Victoria
- 1978- Lecturer in graphic art at School of Fine Arts, University of Canterbury

EXHIBITIONS

			1969	June -July Sept 1 - 12 - Nov 29 Touring	'VII premi internacional dibuix Joan Miro', Barcelona, Spain New Vision Gallery, Auckland 'The Group Show', CSA, Christchurch Print Council of New Zealand Exhibition, Wairarapa Arts Centre, Masterton
1965	Sept 10 - 24	Canterbury Society of Arts exhibition	1970	- April 11 May - June May 25 - June 5 Sept 24 - Dec 31 Nov 14 - 29	'New Zealand art of the sixties', Auckland City Art Gallery 'IX premi internacional dibuix Joan Miro', Barcelona, Spain 'Triennial', New Delhi, India '58 etchings, dry points, mezzotints, lithographs', Tasman Gallery, Christchurch Second British international print biennale, Bradford City Art Gallery and Museums, England 'The Group Show', CSA, Christchurch
1966	May 9 June 11 -26 Aug Sept Nov 21 - Dec 3	'Three young Christchurch artists' (with John Parker and Tom Kreisler), Downstage Theatre Gallery, Wellington '20/20 Vision', CSA, Christchurch with Rodney Wilson, Dunedin Visual Arts Society, Otago Museum Foyer, Dunedin 'Christchurch Group' (with Caroline Williams, John Parker, Len Tippet), Wellington Centre Gallery 'NZ Graphics 1966', New Vision Gallery, Auckland	1971	May 27 - June 27 March 28 - April 16 - Nov 13 March 4 - April 2 March 15 - 26 Sept 25 - Oct 10 Oct 26 - Nov 5 Nov 6 - 26	'X premi internacional dibuix Joan Miro', Barcelona, Spain Bett Duncan Gallery, Wellington Rue Pompallier Gallery, Akaroa, (with 21 other artists) 'Nine Canterbury printmakers', Robert McDougall Art Gallery, Christchurch 'Christchurch 1971', New Vision Gallery, Auckland (with Vivian Lynn, Toni Fomison, Ian Hudson and Philip Clairmont) 'Cleavin etchings 1970-71', Graphic Gallery, Christchurch New Vision Gallery, Auckland 'Manawatu Prize for contemporary art: printmaking', Manawatu Art Gallery, Palmerston North
1967	June 31 - Aug 31 July 31 - Aug 11 Touring	'VII mednarodna graficna razstava', Ljubljana, Yugoslavia with Michael Trumic, Several Arts, Christchurch 'The Group Show', CSA, Christchurch Print Council of New Zealand exhibition	1972	May 23 - June 15	Exposition Jihleva 'XI premi internacional de dibuix Joan Miro', Barcelona, Spain
1968	April 21 - May 10 Oct Oct 7 - 18 Oct 26 - Nov 10 Touring	Pinacotheca Gallery, Melbourne 'The Group' (with Trevor Moffit and Tom Taylor), Several Arts, Christchurch 'Primera bienal internacional de grabado', Buenos Aires, Brazil with Michael Trumic, The Connoisseur, Dunedin 'The Group Show', CSA, Christchurch Print Council of New Zealand exhibition			

	Tour, commencing May 7 April	Print Council of New Zealand 3rd exhibition 44th annual Honolulu print- makers exhibition, Exhibition Plaza, AMFAC Building, Honolulu, Hawaii	Jan 31	'1st International Biennale', Segovia, Spain
	Aug 25 - Sept 13	'30 plus', Robert McDougall Art Gallery, Christchurch	- Feb 10	'International Graphic Art Exhibition', All India Fine Arts and Crafts Society, New Delhi, India
1973	Touring	'Australia Print Council Exhibition', Melbourne	May - July 31	'Art New Zealand '74', CSA, Christchurch
	May 4 - 11	'Printmaking 1973', 4th exhibition Print Council of New Zealand, Wairarapa Arts Centre, Masterton	May 13 - 24	'XIII premi internacional de dibuix Joan Miro', Barcelona, Spain
	Touring 1973 - 74	'University of Canterbury Centennial exhibition', Christchurch	June 20 -	'Portraits', New Vision Gallery, Auckland
	March	'Zonta print exhibition, thirteen artists', Wellington	June 28 - Sept 30	'5th International Print Biennale', Cracow, Poland
	March 2 - 16	'3rd Biennale International de l'estampe', Paris	Sept 7 - 22	'IV ème exposition internationale de dessins originaux', Moderna Galerija, Rijeka, Yugoslavia
	April 30 - May 11 - March 17	'A Nightmare - Mururoa 1973 -?', posters sponsored by New Vision Gallery, Auckland	Oct 7 - 18	'The Group Show', CSA, Christchurch
	May	with Carl Sydow, Dawsons Exhibition Gallery, Dunedin	1975	'XIV premio internacional de dibujo Joan Miro', Barcelona, Spain
	May 25 - June 16	New Vision Gallery, Auckland	July - Aug 10	Jesse Besser Museum, Michigan, USA
	Aug 20 - Sept 9	'Canterbury confrontations', CSA, Christchurch	Sept	Toorak Gallery, Melbourne, (with Geoffrey Brown.)
	Sept 15 - 30	Holdsworth Gallery, Sydney, with seven other artists	Sept 5 - 19	Gifford Gallery, Christchurch (with GT Moffit, Brooke)
	Dec	'XII premi internacional de dibuix Joan Miro', Barcelona, Spain	Oct 11 - 24	'The Group Show', CSA, Christchurch
	1974	'100 prints and drawings', CSA, Christchurch	- Nov 7	New Vision Gallery, Auckland
	Aug 15 - Oct 13	'The Group Show', CSA, Christchurch	1976	'3 Norsk Internasjonalt Grafikk Biennale', Frederikstad, Norway
		4th International Print Biennale, Cracow, Poland	Aug 12 -	'6 x 4 Australian and New Zealand printmakers', Waikato Art Museum, Hamilton
		International Graphic Art, Fizechen, Germany	July	'Vème exposition internationale de dessins originaux', Moderna Galerija, Rijeka, Yugoslavia
		Piet Clement Gallery, Amsterdam	Nov	'Western Pacific print biennale' 'New Zealand drawing exhibition', Auckland City Art Gallery
		'2 Norsk Internasjonalt Grafikk Biennale', Fredrikstad, Norway		
		Dawsons Gallery, Dunedin		

1977	Sept 12 - 23 Sept 27 - Nov 30	New Vision Gallery, Auckland 'New Zealand Prints', Auckland City Art Gallery			New Vision Gallery, Auckland Gingko Gallery, Christchurch. (group opening show)	
	Nov 12 - 22	'Last Group Show', CSA, Christchurch		1981	March 1 - 29	'Barry Cleavin, 30 etchings', Coonara Gallery, Olinda, Victoria
	Dec 6	'Private exhibit of etchings and prints by Marilyn Webb and Barry Cleavin', home of Martha and David Morseth			Jan 20 - March 7	'New Zealand drawing', Dunedin Public Art Gallery
1978		'1st International print biennale', Listowel, Ireland			Dec - Feb 1982	First Anniversary Exhibition at the Gingko Gallery, Christchurch
1979	Jan 22 - 26	'Eight New Zealand printmakers', organised by Peter Webb Galleries, Auckland, for exhibition University of Auckland		1982	Jan 19 - March 7	New Zealand Drawing 1982, Dunedin Public Art Gallery
	May 7 - 11	'Print Gallery Workshop', sponsored by the Robert McDougall Art Gallery, Christchurch			June 7 -25	'Hindsight. An exhibition of etchings and aquatints'. Gingko Gallery, Christchurch
	May 20 - July 22	'Sixth British International print biennale', Bradford Art Galleries and Museums, England			Aug 12 - Oct 3	Sixth Norwegian International Print Biennale Fredrikstad Museum for Samtidsgrafikk
	June	'Making an impression', Dowse Art Gallery, Lower Hutt				
	- Oct 12	'Some steps taken 1973 - 79', Elva Bett Gallery, Wellington				
	Sept 29 - Oct 20	'Internationale Triennale Für Farbige Original — Graphik', Grenchen, Switzerland				
1980		'Premio Internazionale Biella per incisione', Biella, Italy				
	March 10 - 28	with Denise Copland and Michael Reed, Bosshard Galleries, Dunedin				
	June 4 - 29	'Directions in New Zealand printmaking', Govett-Brewster Art Gallery, New Plymouth				
	July 2 - Sept 30	'VII ème exposition internationale de dessins originaux', Moderna Galerija, Rijeka, Yugoslavia				
	July 1 - Aug 31	'2nd International print biennale', Listowel, Ireland				
	Aug 14 - Oct 2	'5 Norsk internasjonal grafikk biennale', Fredrikstad, Norway				
	Sept 8 - 20	'Portraits by invited artists',				

CATALOGUE PRINTS.

1. *Conversation* 1966
etching ; 192 x 150
inscr. 4/30 Imp — CONVERSATION (l.l.)
cleavin 1966 (l.r.)
coll. The artist
notes This work is an adaptation of *Miren que grabes* (See how serious they are) from Goya's *Caprichos*.
2. *Fragment III* 1966
etching ; 328 x 322
inscr. FRAGMENT III (l.cnr.)
Barry Cleavin 1966 (l.r.)
coll. University of Otago, Hocken Library acc. no. 27/625
notes Based on a Paul Klee painting, *Ad marginen*, from 1930.
3. *The Garden* 1966
etching, relief etching ; 329 x 243
inscr. 27/30 Imp THE GARDEN (l.l.)
cleavin 1966 (l.r.)
coll. Auckland City Art Gallery acc. no. 1982/44/1
notes This work combines references to several interests of the artist at the time. The male figure is from Paul Klee's *Two men meeting each other . . .*, the background refers to the *Flight(s) into Egypt* by both Schongauer and Dürer with modifications from Henri Rousseau.
4. *The battle of my ten mediaeval digits* 1966
etching, relief etching (aquatinted 1971) ; 328 x 326
inscr. 16/30 Imp. THE BATTLE OF MY TEN MEDIAEVAL DIGITS (l.l.)
cleavin 1966 (l.r.)
coll. The artist
notes The initial imagery, the artist observes, was his ten finger prints assaulting each other. The figures were adapted from Ukiyo-e prints and the aquatint was added in 1971 after the plate had become scratched.
5. *Somnolence* 1966
soft ground etching ; 268 x 357
inscr. 13/30 Imp. (l.l.)
Somnolence (l.cnr)
cleavin 1966 (l.r.)
coll. Auckland City Art Gallery acc. no. 1982/44/2
notes The figures were derived from two separate Art School life studies made in 1966. The second state of this print (printed in sanguine ink) was achieved accidentally when acidic corrugated card in which the plate had been stored etched horizontal lines across its surface. Although signed and dated 1967, this plate was produced in 1966.
6. *For the Anemone cycle I* 1967
etching, relief etching ; 242 x 247
inscr. 11/30 Imp — FOR THE ANEMONE CYCLE I (l.l.)
cleavin 1967 (l.r.)
coll. The artist
notes The first in a series of four prints dealing with the quality of the anemone. One was used as a commissioned cover for *Landfall* 83, September 1967, (cf. no. 8).
7. *For the Anemone cycle — Daughter of wind* 1967
etching, relief etching ; 242 x 255
inscr. 2/30 Imp FOR THE ANEMONE CYCLE — (l.l.)
DAUGHTER OF WIND (l.cnr.)
cleavin 1967 (l.r.)
coll. The artist
notes The sub title refers to the Greek origins of the word Anemone — wind flower, *anemos* — wind. An alternative name for the plant is *Nemerosa*, 'Daughter of wind'.
8. *For the Anemone cycle — ('Landfall')* 1967
etching, relief etching ; 154 x 125
inscr. 2/30 Imp FOR THE ANEMONE CYCLE (l.l.)
cleavin 1967 (l.r.)
coll. The artist
notes This print was commissioned as a cover for *Landfall* 83, Sept. 1967.

9. *Nemerosa* 1967
 etching, relief etching, aquatint ; 497 x 350
inscr. 5/30 Imp NEMEROSA (l.l.)
 cleavin 1967 (l.r.)
coll. The artist
10. *Portrait* 1967
 soft ground etching ; 135 x 121
inscr. 3/30 Imp — PORTRAIT (l.l.)
 cleavin 1967 (l.r.)
coll. The artist
notes This soft ground plate was drawn directly in front of the sitter. A hard ground was added later using the roulette wheel to emphasise the neck and throat region.
11. *The creation* 1967
 etching, relief etching ; 329 x 240
inscr. 5/30 Imp — THE CREATION (l.l.)
 cleavin 1967 (l.r.)
coll. The artist
notes An adaptation from *The garden* (cat. no. 4).
 Two preparatory studies for this work were titled *Vigorous Women*.
12. *A.V.C.* 1968
 etching ; 132 x 105
inscr. 2/30 Imp AVC (l.l.)
 cleavin 1968 (l.r.)
coll. The artist
notes The artist's son Aaron.
13. *Dark S.I.* 1968
 etching ; 600 x 233
inscr. 8/30 Imp DARK S.I. (l.l.)
 Barry Cleavin 1968 (l.r.)
coll. University of Otago, Hocken Library acc. no. 78/45
14. *Allegory* 1968
 etching, soft ground etching, aquatint ; 454 x 301
inscr. 10/30 Imp — ALLEGORY (l.l.)
 cleavin 1968 (l.r.)
coll. The artist
notes This work, and *Dark S.I.*, were intended to evoke a landscape without stating landscape form or matter.
15. *Temptation of Saint A — no. 4* 1969
 etching ; 504 x 357
inscr. 5/30 Imp TEMPTATION OF SAINT A No. 4 (l.l.)
 Barry Cleavin 1969 (l.r.)
coll. University of Otago, Hocken Library acc. no. 78/46
notes This work was intended to evoke the tradition of Saint Anthony in the wilderness (with reference to Bruegel, Schongauer, Baldung Grien and Callot) without stating the subject matter directly.
16. *Temptation of Saint A. No. 5* 1969
 etching ; 503 x 330
inscr. 4/30 Imp. TEMPTATION OF SAINT A No. 5 (l.l.)
 Barry Cleavin 1969 (l.r.)
coll. University of Otago, Hocken Library acc. no. 78/48
17. *Seeing in time* 1969
 etching ; 375 x 255
Inscr. 3/30 Imp SEEING IN TIME (l.l.)
 cleavin 1969 (l.r.)
coll. The artist
18. *Taylor's dummy* 1969
 etching ; 252 x 192
inscr. 11/30 Imp — TAYLORS DUMMY (l.l.)
 cleavin 1969 (l.r.)
coll. The artist
19. *Mutation* 1969
 etching ; 252 x 227
inscr. 3/30 Imp — MUTATION (l.l.)
 cleavin 1969 (l.r.)
coll. The artist

20. *Mutation 2* 1969
etching ; 211 x 125
inscr. 8/30 Imp MUTATION 2 (l.l.)
cleavin 1969 (l.r.)
coll. The artist
21. *Sepia Mutation* 1969
etching ; 251 x 206
inscr. 6/30 Imp MUTATION (SEPIA) (l.l.)
cleavin 1969 (l.r.)
coll. The artist
22. *Succubus* 1969
soft ground etching ; 78 x 165
inscr. 9/30 — Imp SUCCUBUS (l.l.)
cleavin (l.r.)
coll. Waikato Art Museum acc. no. 1977/15/4
23. *Specimen 3 Koplíc* 1969
etching ; 252 x 428
inscr. 2/40 — 2nd state Imp — SPECIMEN 3 — KOPLIC
(l.l.)
cleavin (l.r.)
coll. The artist
24. *Tube Burial* 1970
etching ; 250 x 162
inscr. 3/30 Imp — TUBE BURIAL (l.l.)
cleavin 1970 (l.r.)
coll. The artist
notes From Leonardo da Vinci's Vitruvian man;
'a design advocating vertical plastic tube burial utilising
rigor mortis and the mechanical aid of a post hole
digger'.
25. *Cornucopia* 1970
etching, aquatint ; 397 x 349
inscr. 2/30 Imp — CORNUCOPIA (l.l.)
cleavin 1970 (l.r.)
- coll.* Robert McDougall Art Gallery acc. no. 70/29
notes This is one of the first prints to use an aerosol spray
paint for aquatint purposes rather than traditional ro-
sin. The artist believed this development was new and
unique to him but discovered, during his 1972 United
States tour, that the technique had been employed for
several years in that country.
26. *1913* 1970
etching, soft ground etching, aquatint ; 202 x 152
inscr. 3/30 Imp — 1913 (l.l.)
cleavin 1970 (l.r.)
coll. The artist
notes This plate was produced from a photograph of Mr and
Mrs Dunbar's wedding (parents of the artist's former
wife) at Culverden.
27. *Dunedin wedding (my grandparents)* 1970
etching, soft ground etching, engraving, aquatint ; 172 x 212
inscr. 3/30 Imp — DUNEDIN WEDDING — (MY GRAND-
PARENTS) (l.l.)
cleavin 1970 (l.r.)
coll. The artist
notes This plate was produced from a photograph of W.G.
and A. Kindley's wedding (the artist's maternal grand-
parents). The electric engraver and the traditional
tone graver were new techniques employed in the mak-
ing of this plate.
28. *The outing — Dunedin* 1970
etching, engraving, aquatint ; 152 x 203
inscr. 5/30 Imp — THE OUTING — DUNEDIN (l.l.)
cleavin 1970 (l.r.)
coll. The artist
notes This plate was produced from a photograph of the
artist's paternal grandparents, father and two aunts.
29. *Veteran I* 1970
etching, aquatint ; 398 x 254
inscr. 4/30 Imp — VETERAN I (l.l.)

- cleavin 1970 (l.r.)
coll. The artist
notes In this work the prevalent themes of mutation and distortion are effected in a contrast of biological and geometric forms floating freely in an aquatinted space.
30. *Veteran 2* 1971
 etching, aquatint ; 504 x 200
inscr. 8/30 Imp — VETERAN 2 (l.l.)
 cleavin 1971 (l.r.)
coll. The artist
notes A major influence at the time this work was made was William Rimmer's *Art Anatomy*.
31. *Veteran 3* 1971
 etching, relief etching, aquatint ; 502 x 200
inscr. 9/30 Imp VETERAN 3 — (l.l.)
 cleavin 1971 (l.r.)
coll. The artist
notes The motif of the hand penetrating the chest is derived from Odilon Redon's *Le cœur a ses raisons que la raison ignore*.
32. *Unveiling* 1971
 etching, aquatint ; 160 x 325
inscr. 3/30 Imp — UNVEILING (l.l.)
 cleavin 1971 (l.r.)
coll. The artist
33. *A winged Nemesis* 1971
 etching, aquatint ; 224 x 350
inscr. 2/30 Imp — A WINGED NEMESIS (l.l.)
 cleavin 1971 (l.r.)
coll. The artist
notes Nemesis, the divine anger of the Greek gods, would pursue the hapless mortal who had incurred her displeasure.
34. *Girl with no head leaning on parallel bars* 1971
 etching ; 318 x 200
- inscr.* 6/30 Imp — GIRL WITH NO HEAD LEANING ON PARALLEL BARS (l.l.)
 cleavin 1971 (l.r.)
coll. Manawatu Art Gallery acc. no. 72/7
notes This print was the co-winner of the Manawatu Print Award in 1972.
35. *Boy with no head leaning against a tent* 1971
 etching ; 303 x 201
inscr. 6/30 Imp — BOY WITH NO HEAD LEANING AGAINST A TENT (l.l.)
 cleavin 1971 (l.r.)
coll. The artist
36. *Girl with no head on a swing* 1971
 etching, aquatint ; 313 x 187
inscr. 6/30 Imp (l.l.)
 GIRL WITH NO HEAD ON A SWING (l.cnr.)
 cleavin 1971 (l.r.)
coll. The artist
37. *Y.M.C.A.* 1971
 etching, aquatint ; 249 x 404
inscr. A/P Imp — YMCA — (l.l.)
 cleavin 1971 (l.r.)
coll. Auckland City Art Gallery acc. no. 1982/44/3
notes Two plates. The figures were obtained from photographs of exercises. The title was a later thought.
38. *Monument* 1971
 etching, aquatint ; 401 x 300
inscr. 4/30 Imp — MONUMENT — (l.l.)
 cleavin 1971 (l.r.)
coll. The artist
39. *Monument and pedestal* 1971
 etching, aquatint ; 505 x 200
inscr. 6/30 Imp — MONUMENT & PEDISTAL (sic) (l.l.)
 cleavin 1971 (l.r.)
coll. The artist

- notes* A combination of the *Hanging monument* (41) and *Monument* (39), with the male pedestal being the female. The male is based on Goltzius' *Hercules*.
40. *Hanging Monument* 1971
 etching, aquatint ; 403 x 200
inscr. 4/30 Imp — HANGING MONUMENT (l.l.)
 cleavin 1971 (l.r.)
coll. The artist
notes The artist likens the absurdity of a hanging monument to the sky hook.
41. *Integrate* 1971
 etching, aquatint ; 165 x 415
inscr. 3/30 Imp — INTEGRATE (l.l.)
 cleavin 1971 (l.r.)
coll. The artist
notes Based upon Muybridge, *Human Figure in motion*, plate 100 *Woman walking throwing scarf over shoulders*. The white woman was to become black, night to become day. The constant was to be the scarf.
42. *Dampiers Box* 1971
 etching, letterpress, soft ground etching ; 396 x 468
inscr. 6/30 Imp DAMPIERS BOX (l.l.)
 cleavin 1971 (l.cnr.)
coll. Waikato Art Museum acc. no. 1972/20
notes This complex print was produced from 12 intaglio plates, 3 'found' letterpress plates (Dampier, show girl), flower engraving and 3 half tone engraving plates printed over each other. The print was designed to be kept as a single sheet or folded 'laporello'.
43. *St John and Opener* 1972
 etching, emboss, poupee ; 98 x 149
inscr. 10/30 Imp — ST JOHN & OPENER (l.l.)
 cleavin 1972 (l.r.)
coll. University of Otago, Hocken Library acc. no. 73/17
notes From an American can of corned beef. The embossed opener is from the original tin. The head of the original cattle beast has been altered to accommodate Saint John the Baptist.
44. *Untitled* 1972
 lithograph ; 285 x 384 paper size
inscr. 5/30 Imp (l.l.)
 cleavin 1972 (l.r.)
coll. The artist
notes This work was made at the Honolulu Academy of Arts.
45. *Box for ten candles* 1972
 lithograph ; 380 x 280 paper size
inscr. 7/8 Imp — BOX FOR TEN CANDLES (l.l.)
 cleavin 1972 (l.r.)
coll. The artist
46. *Box for ten candles* 1972
 etching, aquatint, relief and intaglio printing ; 225 x 165 irregular
inscr. 16/30 Imp (l.l.)
 BOX FOR TEN CANDLES (l.cnr.)
 cleavin 1972 (l.r.)
coll. The artist
notes 7 plates printed in one operation. The original pattern was derived from a box that contained ten Japanese candles.
47. *View of the Thames from the Embankment* 1973
 collograph ; 570 x 405
inscr. 2/30 Imp — VIEW OF THE THAMES FROM THE EMBANKMENT (l.l.)
 cleavin 1973 (l.r.)
coll. Waikato Art Museum acc. no. 1973/18
notes From a jig-saw puzzle of the same title depicting the Thames River from the Embankment.
48. *The Fine Tooth Comb* 1973
 relief print ; 25 x 149 irregular
inscr. 20/30 Imp (l.l.)
 THE FINE TOOTH COMB (l.cnr)

- cleavin 1973 (l.r.)
coll. The artist
49. *The Lady of the flowers* 1973
 etching, emboss, photo-etching ; 269 x 85 (irregular)
inscr. 20/30 Imp — LADY OF THE FLOWERS (l.l.)
 cleavin 1973 (l.r.)
coll. The artist
50. *Never mind* 1973
 colour etching ; 120 x 110
inscr. 6/30 — Imp — NEVER MIND — cleavin 1973 (l.cnr)
coll. Govett Brewster Art Gallery acc. no. 73/4
notes The skull of a Rhesus monkey within a classical profile.
51. *Strange habits* 1973
 etching, aquatint, printed intaglio and letterpress ; 224 x 175
inscr. 20/30 Imp — STRANGE HABITS (l.l.)
 cleavin 1973 (l.r.)
coll. The artist
52. *Hors d'oeuvre* 1973
 etching, emboss ; 201 x 280 (irregular), 3 plates
inscr. 3/30 Imp (2nd state) — HORS D'OEUVRE (l.l.)
 cleavin 1973 (l.r.)
coll. The artist
notes The entire print was intended as a place mat complete with conceptual knife and fork. The work caused concern at its first Auckland New Vision Gallery show.
53. *Tightrope No. 1* 1973
 etching, 124 x 96
inscr. 14/30 Imp — TIGHTROPE I (l.l.)
 cleavin 1973 (l.r.)
coll. Waikato Art Museum acc. no. 1973/5/1
notes The *Tightrope* series speculate upon "folly" and "silly skill". The artist acknowledges a wide range of sources for these works embracing such diverse material as the Sears Roebuck catalogues, the School of Fontaine-
- leau, Thomas Bewick, Goya and the circuses themselves.
54. *Tightrope No. 2* 1973
 etching ; 123 x 123
inscr. 14/30 Imp — TIGHTROPE 2 (l.l.)
 cleavin 1973 (l.r.)
coll. Waikato Art Museum acc. no. 1973/5/2
55. *Tightrope No. 3* 1973
 etching ; 223 x 122
inscr. 14/30 Imp — TIGHTROPE No. 3 (l.l.)
 cleavin 1973 (l.r.)
coll. Waikato Art Museum acc. no. 1973/5/3
56. *Tightrope No. 4* 1973
 etching ; 250 x 200
inscr. 14/30 Imp — TIGHTROPE No. 4 (l.l.)
 cleavin 1973 (l.r.)
coll. Waikato Art Museum acc. no. 1973/5/4
57. *Tightrope No. 5* 1973
 etching ; 276 x 165
inscr. 14/30 Imp TIGHTROPE 5 (l.l.)
 cleavin 1973 (l.r.)
coll. Waikato Art Museum acc. no. 1973/5/5
58. *A nightmare MURUROA - 1973 -?* 1973
 etching, aquatint ; 187 x 158
inscr. 12/30 Imp A NIGHTMARE MURUROA 1973 -? (l.l.)
 cleavin 1973 (l.r.)
coll. The artist
notes Produced on commission through the New Vision Gallery, Auckland, as one of two nuclear bomb protest posters at the time of the New Zealand protests against French tests at Mururoa atoll.
59. *Friend with a pencil* 1973
 etching ; 90 x 84

- inscr.* 9/30 Imp — FRIEND WITH A PENCIL (l.l.)
cleavin 1973 (l.r.)
coll. Waikato Art Museum acc. no. 1979/54/3
60. *Two girls on a diving board* 1973
etching, aquatint ; 499 x 330
inscr. 7/30 Imp — TWO GIRLS ON A DIVING BOARD (l.l.)
cleavin 1973 (l.r.)
coll. The artist
61. *Disguise* 1973
etching, aquatint ; 502 x 376
inscr. A/P DISGUISE (l.l.)
cleavin 1973 (l.r.)
coll. Auckland City Art Gallery acc. no. 1974/18
62. *Self-portrait 21/4/73*
etching ; 192 x 160
inscr. 7/30 Imp — SELF PORTRAIT 21/4/73 (l.l.)
cleavin (l.r.)
coll. Auckland City Art Gallery acc. no. 1982/44/4
notes A rubber face, based upon a bathing cap, pulled over the skull.
63. *A mask for Saint V* 1974
etching ; 149 x 124
inscr. 4/30 Imp — A MASK FOR SAINT V (l.l.)
cleavin 1974 (l.r.)
coll. Waikato Art Museum acc. no. 1975/21
notes The top portion of the skull is a self portrait, the upper and lower jaws are those of a Rhesus monkey.
64. *Euphoria* 1974
etching, aquatint ; 277x 167
inscr. 6/30 Imp — EUPHORIA (l.l.)
cleavin 1974 (l.r.)
coll. The artist
65. *Thrombosis* 1974
etching ; 168 x 274
inscr. 2/30 Imp — THROMBOSIS (l.l.)
cleavin 1974 (l.r.)
coll. Manawatu Art Gallery acc. no. 75/7
66. *Sacred Cow No. 1 (after Buchanan)* 1974
etching printed letterpress, found engravings ; 280 x 380
inscr. 3/30 Imp — SACRED COW No. 1 (l.l.)
cleavin 1974 (l.r.)
coll. Waikato Art Museum acc. no. 1974/33
notes The artist discovered a number of letterpress blocks in an Oamaru second-hand dealer's shop being sold as paper weights. He purchased these, eventually employing them for the *Sacred Cow* series of New Zealand icons by Heaphy, Buchanan, Perkins, and Sutton redrawn, etched and printed in negative letterpress. The artist writes, 'I can give no real motive for the (series) although "the quality of light evident in New Zealand painting" had, as a statement, disturbed me for some time and I think the series had something to do with refuting that published fact, as couldn't the paintings simply be paintings without the additional verbiage. The superimposed found images were meant to be as visually irresponsible as the written impositions'.
67. *Sacred Cow No. 2 after Heaphy* 1974
etching printed letterpress, found engravings ; 280 x 380
inscr. 3/30 Imp — HEAPHY — SACRED COW No. 2 (l.l.)
cleavin 1974 (l.r.)
coll. Waikato Art Museum acc. no. 1974/33
68. *Sacred Cow No. 3 after Perkins* 1974
etching printed letterpress, found engravings ; 280 x 380
inscr. 3/30 Imp — SACRED COW No. 3 AFTER PERKINS (l.l.)
MONUMENT TO THE PECULIAR QUALITY OF LIGHT EVIDENT IN NEW ZEALAND PAINTING (l.cnr.)
cleavin 1974 (l.r.)
coll. Waikato Art Museum acc. no. 1974/34

69. *Sacred cow - Trap (after Sutton)* 1974
 etching printed letterpress, found engravings ; 200 x 260
inscr. 3/30 Imp — TRAP (l.l.)
 cleavin 1974 (l.r.)
coll. Waikato Art Museum acc. no. 1974/32
notes The artist recalls that this work was not originally intended for inclusion in the *Sacred Cow* series. Although subsequently included, this work still does not bear a number from the series.
70. *For the Executive Suite No. 1* 1974
 etching, aquatint ; 280 x 224
inscr. 13/30 Imp — FOR THE EXECUTIVE SUITE No. 1 (l.l.)
 cleavin 1974 (l.r.)
coll. National Art Gallery acc. no. 1975/32/1
notes The idea for these works evolved from Henry Bursill's book of hand shadows. The shadows reinforce the fact that all is not as it might seem — the two and three dimensional worlds are separate; the executive is a goat.
 The series eventually included six prints, the sixth being produced in 1978.
71. *For the Executive Suite No. 2* 1974
 etching, aquatint ; 270 x 224
inscr. 9/30 Imp — FOR THE EXECUTIVE SUITE No. 2 (l.l.)
 cleavin 1974 (l.r.)
coll. National Art Gallery acc. no. 1979/29/2
notes Strangling the goose.
72. *For the Executive Suite No. 3 - "Executed"* 1974/75
 etching, aquatint ; 252 x 202
 EXECUTED 14-1-1975 (within plate)
inscr. 5/30 Imp EXECUTED — FOR THE EXECUTIVE SUITE No. 3 (l.l.)
 cleavin 1974/75 (l.r.)
coll. The artist
notes An earlier state of this print without the soft ground etch and some reworking was produced.
73. *For the Executive Suite No. 4 - "Executor"* 1974
 etching, aquatint ; 252 x 214
inscr. 8/30 Imp — EXECUTOR (l.l.)
 cleavin 1974 (l.r.)
coll. The artist
notes The image is a combination of Vesalius and a surgically gloved hand adapted from the two hands drawing each other by M.C. Escher.
74. *For the Executive Suite No. 5 - "The Dance"* 1974
 etching; aquatint ; 398 x 274
inscr. 9/30 Imp — FOR THE EXECUTIVE SUITE No. 5 (l.l.)
 THE DANCE (l.cnr.)
 cleavin 1974 (l.r.)
coll. The artist
notes The female leads the dance but the bear cast upon the wall by the man's 'hands head' threaten the dog of the woman's shadow.
75. *The promenade* 1974
 etching, aquatint ; 275 x 350
inscr. 2/30 Imp — PROMINADE (sic) (l.l.)
 cleavin 1974 (l.r.)
coll. The artist
76. *The tribute* 1974
 etching, aquatint ; 202 x 175
inscr. 7/30 Imp — THE TRIBUTE (l.l.)
 cleavin 1974 (l.r.)
coll. Auckland City Art Gallery acc. no. 1982/44/8
notes With reference to Magritte's *L'invention collective* (1935), a female lower torso with fish abdomen and head.
77. *Study for a Bowfly* 1974
 etching, aquatint ; 210 x 178
inscr. 4/30 Imp STUDY FOR A BOW FLY (l.l.)
 cleavin 1974 (l.r.)
coll. Waikato Art Museum acc. no. 1975/20/4

78. *A small bull being tormented by a lady* 1974
 etching, aquatint ; 185 x 152
inscr. 9/30 Imp (l.l.)
 SMALL BULL BEING TORMENTED BY A LADY
 (l.cnr.)
 cleavin 1974 (l.r.)
coll. The artist
79. *Two girls and a friend* 1973/74
 etching, aquatint ; 274 x 365
inscr. 18/30 Imp — TWO GIRLS AND A FRIEND (l.l.)
 cleavin 1973/4 (l.r.)
coll. The artist
80. *Evolution I* 1974
 etching, aquatint ; 184 x 238
inscr. 8/30 Imp — EVOLUTION I (l.l.)
 cleavin 1974 (l.r.)
coll. The artist
notes The portrait head is that of the ceramicist, Michael Trumic.
81. *For an evolution No. 3* 1975
 etching, aquatint ; 170 x 200
inscr. 6/30 Imp — FOR AN EVOLUTION No. 3 (l.l.)
 cleavin 1975 (l.r.)
coll. National Art Gallery acc. no. 1975/32/5
notes This print considers the scope between the Neandertal and modern man. They do not consider each other. The one is extinct so cannot learn from the other, but what of the survivor?
82. *Big fish eat little fish* 1974/75
 etching, aquatint ; 300 x 200
inscr. 2/30 Imp BIG FISH EAT LITTLE FISH — G.T. MOFFITT FISHING (l.l.)
 cleavin 1974/75 (l.r.)
coll. Robert McDougall Art Gallery acc. no. 81/68
notes Based on a photograph of G.T. Moffitt taken by John Godfrey with a further reference to Pieter Bruegel's *Big Fish eat little ones* of 1556/57.
83. *Otago Peninsula and building* 1975
 etching, aquatint ; tondo 248
inscr. 7/30 Imp — OTAGO PENINSULA AND BUILDING (l.l.)
 cleavin 1975 (l.r.)
coll. The artist
notes A building from Vredeman de Vries' *Scenographiae, sive Perspectivae* superimposed upon Otago peninsula and harbour.
84. *For the true anatomy* 1975
 etching, aquatint ; 299 x 503
inscr. 25/30 Imp — FOR THE TRUE ANATOMY (l.l.)
 cleavin 1975 (l.r.)
coll. Auckland City Art Gallery acc. no. 1982/44/9
notes A drawing (cat. no. 153) preceded this etching. The print image was not inverted, so drawing and print face each other. Inspired by Vesalius' dissections which led to the concept of alternative anatomies.
85. *For the true anatomy - Pegasus* 1975
 etching, aquatint ; 225 x 253
inscr. 27/30 Imp — FOR THE TRUE ANATOMY — PEGUSUS (l.l.)
 cleavin 1975 (l.r.)
coll. Auckland City Art Gallery acc. no. 1982/44/10
notes A combination of a British biplane and a Clydesdale horse with references to Dürer's *Great horse* and the *Barbari Pegasus*.
86. *For the true anatomy - Flying Fish* 1975
 etching, aquatint ; 177 x 252
inscr. 21/30 Imp — FOR THE TRUE ANATOMY — FLYING FISH (l.l.)
 cleavin 1975 (l.r.)
coll. Auckland City Art Gallery acc. no. 1982/44/11
notes A Boeing biplane aircraft coupled with a trout.
87. *For the true anatomy - Minotaur* 1975
 etching, aquatint ; 190 x 150
inscr. 2/30 Imp — FOR THE TRUE ANATOMY —

- MINOTAUR (l.l.)
cleavin 1975 (l.r.)
coll. Govett Brewster Art Gallery acc. no. 79/37
88. *It makes you mad* 1975
etching, aquatint ; 304 x 200
inscr. 6/30 Imp IT MAKES YOU MAD (l.l.)
cleavin 1975 (l.r.)
coll. National Art Gallery 1975/32/2
notes Based on an advertisement for a non-stretch fabric and the anamorphic skull in the foreground of Holbein's *Ambassadors*.
89. *The dance - whisk position* 1975
etching, aquatint ; 80 x 64
inscr. 6/30 Imp (l.l.)
THE WHISK POSITION (l.cnr.)
cleavin 1975 (l.r.)
coll. The artist
notes This, and the following *Dance* works were developed from Maurice Jay's book of ballroom dancing. A fourth plate in the series has been destroyed.
90. *The dance - progressive side step (man's hold)* 1975
etching, aquatint ; 79 x 64
inscr. 6/30 Imp — THE DANCE — PROGRESSIVE SIDE STEP (MAN'S HOLD) (l.l.)
cleavin 1975 (l.r.)
coll. The artist
91. *The dance - the steps to be taken to finish up in exactly the same place as you started* 1975
etching, aquatint ; 139 x 108
inscr. 6/30 Imp — THE DANCE — STEPS TO BE TAKEN TO FINISH UP IN EXACTLY THE SAME PLACE AS YOU STARTED (l.l.)
cleavin 1975 (l.r.)
coll. The artist
92. *Paper fossil - Lioness* 1976
etching ; 115 x 270
inscr. 6/30 Imp — PAPER FOSSIL — (l.l.)
cleavin 1976 (l.r.)
coll. Auckland City Art Gallery acc. no. 1982/44/12
notes Derived from "The Lion", plate 3, W. Ellenberger, H. Baum and H. Dittrich. Two states of the plate were produced, the first without colour, the second with. The colour was introduced to induce a dream state.
93. *For the true anatomy - Early bird* 1976
etching, aquatint ; 274 x 314
inscr. 24/40 Imp — FOR THE TRUE ANATOMY — EARLY BIRD (l.l.)
cleavin 1976 (l.r.)
coll. Auckland City Art Gallery acc. no. 1982/44/13
notes Adapted from George Stubbs' anatomical dissection of a rooster.
94. *Handgun* 1975
etching, engraving ; 133 x 171
inscr. Imp — HANDGUN (l.l.)
cleavin 1975 (l.r.)
coll. Waikato Art Museum acc. no. 1976/27/4
notes Printed poupée. This gun, a navy colt pistol, is the first of a series of prints from the series, *Offensive Weapons*. They were considered as weapons 'for violence in unthought of dimensions'.
95. *Firearm* 1976
etching ; 125 x 300
inscr. 13/30 Imp — FIREARM (l.l.)
cleavin 1976 (l.r.)
coll. National Art Gallery acc. no. 1979/29/4
notes Second in the series of *Offensive Weapons* and also a Navy Colt. Also printed poupée.
96. *Duality* 1976
etching ; 139 x 276
inscr. 2/3 Imp 2ND STATE — DUALITY (l.l.)
cleavin 1976 (l.r.)
coll. The artist

97. *Ladies handgun* 1976
 etching ; 146 x 127
inscr. 8/30 Imp LADIES HANDGUN (l.l.)
 cleavin 1976 (l.r.)
coll. The artist
notes Like the previous work, printed poupée. The revolver is a French Perrin.
98. *For the mutual assassination of consenting adults in a private place* 1975
 etching ; 88 x 408
inscr. 10/30 FOR THE MUTUAL ASSASSINATION OF CONSENTING ADULTS IN A PRIVATE PLACE (l.l.)
 cleavin 1975 (l.r.)
coll. Waikato Art Museum acc. no. 1978/8/5
notes Fourth in the *Offensive weapons* series.
99. *Machinery for violence* 1975
 etching ; 174 x 222
inscr. 3/30 Imp — MACHINERY FOR VIOLENCE (l.l.)
 cleavin 1975 (l.r.)
coll. Hawkes Bay Art Gallery and Museum acc. no. 0/924, 81/55
notes Sixth in the *Offensive weapons* series. The tank is an American M26 Pershing.
100. *Attention* 1976
 etching ; 188 x 147
inscr. 2/30 Imp — 2ND STATE (l.l.)
 ATTENTION (l.cnr.)
 cleavin 1976 (l.r.)
coll. Dowse Art Museum acc. no. 1979/476
notes The seventh and final print of the *Offensive weapons* series. Printed poupée.
101. *Ménage à trois* 1976
 etching, photo-engraving ; 324 x 234
inscr. 10/30 Imp — MENAGE A TROIS (l.l.)
 cleavin 1976 (l.r.)
102. *The shadow* 1976
 etching, aquatinting ; 366 x 276
inscr. 6/30 Imp — THE SHADOW (l.l.)
 cleavin 1976 (l.r.)
coll. The artist
notes After George Stubbs. This is one of a series of prints produced after the death of the artist's friend and colleague, Carl Sydow. The prints realigned Stubbs' anatomy combining the stages of dissection into a single image. The artist worked out his experience of Sydow's death and his anger at it through this analysis.
103. *The man whose reflection is in harmony with his shadow* 1976
 etching, aquatint ; 365 x 270
inscr. 9/30 Imp — THE MAN WHO'S (sic) REFLECTION IS IN HARMONY WITH HIS SHADOW (l.l.)
 cleavin 1976 (l.r.)
coll. The artist
notes After George Stubbs. The spirit of reflection is made to conform with the shadow.
104. *Pursuit* 1976
 etching, aquatint ; 315 x 475
inscr. 7/30 Imp — PURSUIT (l.l.)
 cleavin 1976 (l.r.)
coll. The artist
notes After George Stubbs. The artist regards the subject, "as an extension of a traditional race, not using the hour glass as in the Memento Mori tradition, but implying that by movement related to the light source, the shadow meets the body somewhere."
105. *Eye piece* 1976
 etching, emboss ; 122 x 113
- coll.* Auckland City Art Gallery acc. no. 1982/44/14
notes The figures that make up the body are collected from Gustave Doré's, Dante *Inferno* engraving *How seest thou son*, the souls of those whom anger overcame.

- inscr.* 15/30 Imp — EYE PIECE (l.l.)
cleavin 1977 (sic) (l.r.)
coll. Govett Brewster Art Gallery acc. no. 79/34
notes The word piece is intentionally ambiguous referring to the lens at the eye end of a telescope and the term applied to a single work of art, particularly sculpture or performance. The tear, cut with a jeweller's saw to form an emboss, is for sadness, or loss of innocence.
106. *Absolution* 1977
etching ; 97 x 119
inscr. 14/30 Imp — ABSOLUTION (l.l.)
cleavin 1977 (l.r.)
coll. The artist
107. *Self portrait aged five* 1977
letterpress, hand-coloured ; 285 x 207 (irregular)
inscr. 5/30 Imp — SELF PORTRAIT AGED 5 (l.l.)
cleavin 1977 (l.r.)
coll. Auckland City Art Gallery acc. no. 1982/44/15
108. *Upon reflection* 1977
etching, aquatint ; 151 x 163
inscr. 7/30 Imp — UPON REFLECTION (l.l.)
cleavin 1977 (l.r.)
coll. The artist
notes This work contains a number of references. One is an adaptation of the seductress, "Mirror, mirror on the wall . . .", another is to the Leonardo da Vinci drawing of a woman, looking in a mirror and seeing the image of a bearded man.
109. *Strain* 1977
etching, aquatint, photo-engraving ; 155 x 490
inscr. 6/30 Imp — STRAIN (l.l.)
cleavin 1977 (l.r.)
coll. National Art Gallery acc. no. 1979/29/1
notes A sort of 'collage' print where the original locomotive is spliced into itself three times; the sledge hammer to kill the flea. The artist considers it a question of energy and waste, and poses the question as to how corners might be negotiated.
110. *Donnez-moi la sardine* 1977
etching, aquatint ; 262 x 200
inscr. 3/40 Imp — DONNEZ MOI LA SARDINE (l.l.)
cleavin 1977 (l.r.)
coll. The artist
notes The tin, a Portugese sardine tin, was purchased at a local supermarket. The sardines within the tin have been replaced with the two boys fighting on the lid. The label and the contents coincide.
111. *Puppet 1* 1977
etching, aquatint ; 270 x 256
inscr. 4/30 Imp — PUPPET 1 (l.l.)
cleavin 1977 (l.r.)
coll. Dunedin Public Art Gallery acc. no. 36-1982
112. *Puppet 2* 1977
etching, aquatint ; 287 x 300
inscr. 5/30 Imp — PUPPET 2 (l.l.)
cleavin 1977 (l.r.)
coll. Dunedin Public Art Gallery acc. no. 37-1982
113. *Puppet 3* 1977
etching, aquatint ; 350 x 265
inscr. 2/30 Imp — PUPPET 3 (l.l.)
cleavin 1977 (l.r.)
coll. Dunedin Public Art Gallery acc. no. 38-1982
notes People manoeuvring people — seen from the man's point of view. The fool dances and makes gestures for her even after losing his head.
114. *Jeanette looking* 1977-78
etching, aquatint — 351 x 498
inscr. 22/40 Imp — JEANETTE LOOKING (l.l.)
cleavin 1977/78 (l.r.)
coll. Auckland City Art Gallery acc. no. 1982/44/16

- notes* See cat. no 155, a preparatory drawing which was inverted for the etching.
115. *From a drawing 30.7.78* 1978
 etching ; 252 x 390
inscr. 19/40 Imp — FROM A DRAWING 30.7.78 (l.l.)
 cleavin 1978 (l.r.)
coll. The artist
116. *Four embosses from "surface mail"* 1979
 relief etching, emboss ; not intended as an edition
coll. The artist
 1. *inscr.* 'BURIAL' (l.l.) — FROM 'SURFACE MAIL'
 (l.cnr.)
 cleavin 1979 (l.r.)
 70 x 95
 2. *inscr.* 'VACUUM' (l.l.) — FROM 'SURFACE MAIL'
 (l.cnr.)
 cleavin 1979 (l.r.)
 85 x 80
 3. *inscr.* 'CRETAN' (l.l.) — FROM 'SURFACE MAIL' (l.cnr.)
 cleavin 1979 (l.r.)
 74 x 84
 4. *inscr.* 'OH WELL' (l.l.) — FROM 'SURFACE MAIL'
 (l.cnr.)
 cleavin 1979 (l.r.)
 taken from the plates used in the publication of "Surface Mail" by Jeanette McCracken
117. *Alternatives* 1979
 etching, aquatint ; 506 x 435
inscr. 26/40 Imp — ALTERNATIVES (l.l.)
 cleavin 1979 (l.r.)
coll. Auckland City Art Gallery acc. no. 1982/44/17
118. *Looking 3* 1979
 etching, aquatint ; 505 x 385
inscr. 22/40 LOOKING 3 (l.l.)
119. *Death and the young man* 1979
 etching, aquatint ; 354 x 190
inscr. 16/40 Imp — DEATH AND THE YOUNG MAN (l.l.)
 cleavin 1979 (l.r.)
coll. The artist
notes Taken from an image of David Bowie leaning against the railings of a ship; the skull is taken from a "life room" skeleton.
120. *For the true anatomy - Demented chook*
 etching, aquatint ; 204 x 126
inscr. 13/40 Imp DEMENTED CHOOK (l.l.)
 cleavin 1979 (l.r.)
coll. Govett Brewster Art Gallery acc. no. 79/35
notes A return to the *Early bird* and *Fossil* concept.
121. *Try blinkers* 1978
 etching, engraving, photo-engraving ; 377 x 278
inscr. 3/30 Imp. TRY BLINKERS (l.l.)
 cleavin 1978 (l.r.)
coll. Waikato Art Museum acc. no. 1978/8/3
notes The title and the image are derived from a comic strip golf instruction by Gary Player. In this case, the absurdity of the instruction is heightened by the collaged juxtaposition of the golfer with an architectural vista from Hans Vredeman de Vries' *Scenographiae, sive Perspectivae*. Another tilt at stupid skills.
122. *From Muybridge to Carroll* 1980
 etching, emboss ; 130 x 357
inscr. A/P — Imp — FROM MUYBRIDGE TO CARROLL (l.l.)
 cleavin 1980 (l.r.)
coll. The artist
notes Taken from Muybridge children plate 186 frames 7-12. The artist observes that the emboss is the ulti-

mate non-image, akin to the power of the looking glass. Two Victorians, Muybridge and Carroll, meet each other.

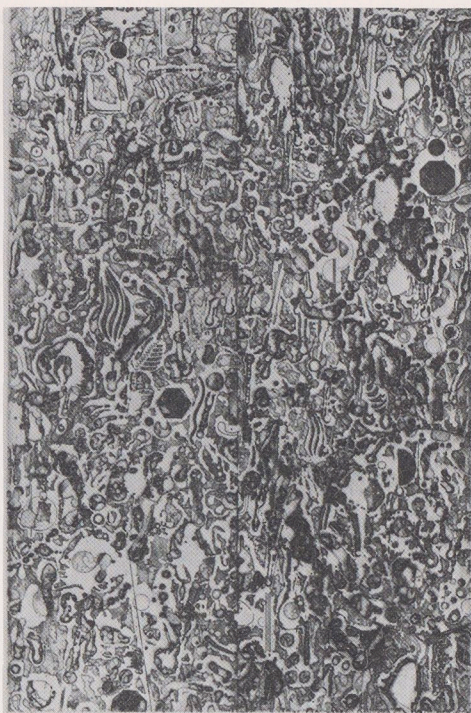
123. *Chemistry stencil* 1980
etching, aquatint ; 140 x 202
inscr. 5/40 Imp — CHEMISTRY STENCIL (I.I.)
cleavin 1980 (I.r.)
coll. The artist
notes A guide to two chemistries — physical and bodily.
124. *Overexposed* 1980
coloured etching ; 139 x 81 (oval)
inscr. 6/40 Imp — OVEREXPOSED (I.I.)
cleavin 1980 (I.r.)
coll. The artist
125. *After Vesalius – Cameo* 1980
coloured etching ; 161 x 92 mm
inscr. A/P — CAMEO — AFTER VESALIUS
cleavin 1980 (I.cnr.)
coll. The artist
126. *And still she smiles – Cameo* 1980
etching, emboss ; 190 x 110
inscr. 5/40 AND STILL SHE SMILES
cleavin 1980 (I. cnr)
coll. Waikato Art Museum acc. no. 1981/7/2
notes The dangerously attractive woman who is not what she seems to be. Often Cleavin chooses an ink colour which relates thematically to the intent of the image — in this case *sanguine*, temperament in which blood predominates over the humours — of ruddy complexion and courageous hopeful amorous disposition; bright, ruddy complexion, florid, habitually hopeful, confident, expecting things to go well.
127. *Straight from the heart – Cameo* 1980
etching, roulette ; 215 x 123 (oval)
inscr. 4/40 Imp — CAMEO STRAIGHT FROM THE
- HEART (I.I.)
cleavin 1980 (I.r.)
coll. Robert McDougall Art Gallery acc. no. 80/78
128. *Femme Fatale* 1980
etching ; tondo 189
inscr. 2/40 Imp — FEMME FATALE (I.I.)
cleavin 1980 (I.r.)
coll. The artist
129. *Impediment* 1980
etching, aquatint ; 250 x 300
inscr. 2/40 Imp — IMPEDIMENT (I.I.)
cleavin 1980 (I.r.)
coll. Waikato Art Museum acc. no. 1981/7/4
notes A play on *impediment* (hindrance, obstruction) and *pedis* (latin — of the foot), *pedicure* (care or treatment of the feet) etc.
130. *Are you about to sneeze Rose Selevay?* 1980
etching, aquatint ; 389 x 337
inscr. 2/40 Imp — ARE YOU ABOUT TO SNEEZE ROSE SELEVAY — ? (I.I.)
cleavin 1980 (I.r.)
coll. The artist
notes The woman is derived from *FUN HOUSE* magazine and was there captioned “are you about to sneeze?” The other reference is to Duchamp and the cover of respectability that history gives to art.
131. *The hare stripped bare by his bride even* 1980
etching ; 254 x 304
inscr. 3/40 Imp — THE HARE STRIPPED BARE BY HIS BRIDE — EVEN (I.I.)
cleavin 1980 (I.r.)
coll. The artist
notes Another reference to Duchamp and the respectability acquired by works of art through the passage of time.

132. *Comparative anatomy* 1980
 etching, aquatint ; 198 x 331
inscr. 2/30 Imp ANATOMIE COMPAREE (I.I.)
 cleavin 1980 (l.r.)
coll. Robert McDougall Art Gallery acc. no. 80/89
notes From Cuvier, Laurvillard *Anatomie Comparée*.
133. *Political portrait : find and follow the leader* 1980
 etching, aquatint ; 248 x 198
inscr. 6/30 Imp POLITICAL PORTRAIT (I.I.)
 cleavin 1980 (l.r.)
coll. Robert McDougall Art Gallery acc. no. 80/88
notes The physiognomy of a well-known political personality displayed within the gut of a rat. The eyes were coloured to aid the recognition of the portrait.
134. *The shirt - remedial* 1980
 etching, roulette ; 250 x 201
inscr. 2/40 SHIRT (I.I.)
 cleavin 1980 (l.r.)
coll. Robert McDougall Art Gallery acc. no. 80/79
135. *Grip the pencil properly* 1980
 etching, aquatint ; 136 x 201
inscr. 3/40 Imp - grip the pencil properly — (I.I.)
 cleavin 1980 (l.r.)
coll. The artist
notes Another reference to Gary Player's golf instruction (cf. cat. no. 120).
136. *Femme Fatale 2* 1981
 etching, aquatint ; 237 x 140 (oval)
inscr. 3/40 Imp — FEMME FATALE 2 (I.I.)
 cleavin 1981 (l.r.)
coll. The artist
137. *Merivale 1* 1981
 etching, aquatint, handcoloured ; 200 x 202
inscr. A/P — DOLLY DINGLE BREAST FEEDING HER SON SIMON WHILE VISITING HER FRIEND MARIETTA MERIVALE WHO IS MAKING A CAKE AND A PUDDING — (MERIVALE 1) (I.I.)
 cleavin 1981 (l.r.)
coll. The artist
notes An adaptation of the Dolly Dingle series which was popular in the United States during the First World War.
138. *Merivale 2* 1981
 etching, aquatint, handcoloured ; 197 x 164
inscr. A/P — DOLLY DINGLE WITH MAXIME MERIVALE — AND HER DAUGHTER SARAH (MERIVALE 2) (I.I.)
 cleavin 1981 (l.r.)
coll. The artist
139. *People living under a great strain* 1981
 etching, photo-engraving ; 148 x 410
inscr. 7/40 Imp — PEOPLE LIVING UNDER A GREAT STRAIN (I.I.)
 cleavin 1981 (l.r.)
coll. Robert McDougall Art Gallery acc. no. 81/69
140. *Ecological balance* 1981
 etching, aquatint ; 289 x 302
inscr. 3/40 Imp — ECOLOGICAL BALANCE — (I.I.)
 cleavin 1981 (l.r.)
coll. The artist
141. *One of the ways* 1981
 etching, aquatint ; 202 x 251
inscr. 3/40 Imp — ONE OF THE WAYS — (I.I.)
 cleavin 1981 (l.r.)
coll. The artist
notes From Staus-Durkheim, *Anatomie descriptive et comparative du chat*.
142. *The last dog* 1981
 etching, aquatint ; 247 x 453

- inscr.* 2/40 Imp THE LAST DOG — (l.l.)
cleavin 1981 (l.r.)
coll. The artist
143. *The mother's day gift* 1981
etching, aquatint ; 250 x 200
inscr. 3/40 Imp. THE MOTHERS DAY GIFT (l.l.)
cleavin 1981 (l.r.)
coll. Waikato Art Museum acc. no. 1981/88/3
notes A study in incongruities.
144. *Sampler - Handy household hint* 1981
etching, aquatint, handcoloured ; 206 x 319
inscr. 2/40 Imp — SAMPLER — HANDY HOUSEHOLD
HINT (l.l.)
cleavin 1981 (l.r.)
ants, in safe / smother them with salt. / they will soon
disappear / taking the dead with them. / will probably
never return (within the plate)
coll. The artist
notes From Aunt Daisy's 'Handy hints'.
145. *Coffee table etching* 1981
etching, aquatint ; 387 x 250
inscr. 2/40 Imp — COFFEE TABLE ETCHING — From
handy hints (l.l.)
ANTS — Stand the legs of the table in tins of water ;
or tie fur round the legs. This prevents the ants crawl-
ing up — (l.r.)
cleavin 1981 (l.r.)
coll. The artist
notes From Aunt Daisy's 'Handy hints'.
146. *Wire works I* 1981
etching ; 184 x 199
inscr. 2/40 Imp — WIRE WORKS (l.l.)
cleavin 1981 (l.r.)
coll. Waikato Art Museum acc. no. 1981/88/1
147. *Wire works II* 1981
etching ; 265 x 100
inscr. 2/40 Imp — WIRE WORKS (l.l.)
cleavin 1981
coll. Waikato Art Museum acc. no. 1981/88/2
148. *Flogging a dead horse* 1981
etching, aquatint ; 237 x 302
inscr. 2/40 Imp. FLOGGING A DEAD HORSE (l.l.)
cleavin 1981 (l.r.)
coll. Robert McDougall Art Gallery acc. no. 81/65
149. *The cart before the horse* 1981
etching, aquatint ; 237 x 305
inscr. 2/40 Imp — THE CART BEFORE THE HORSE (l.l.)
cleavin 1981 (l.r.)
coll. Robert McDougall Art Gallery acc. no. 81/66
150. *Self-portrait 14 October 1981* 1981
etching, aquatint ; 299 x 188
inscr. 5/40 Imp — SELF-PORTRAIT 14/OCT/1981 (l.l.)
cleavin (l.r.)
coll. The artist
notes A modern melancholia.

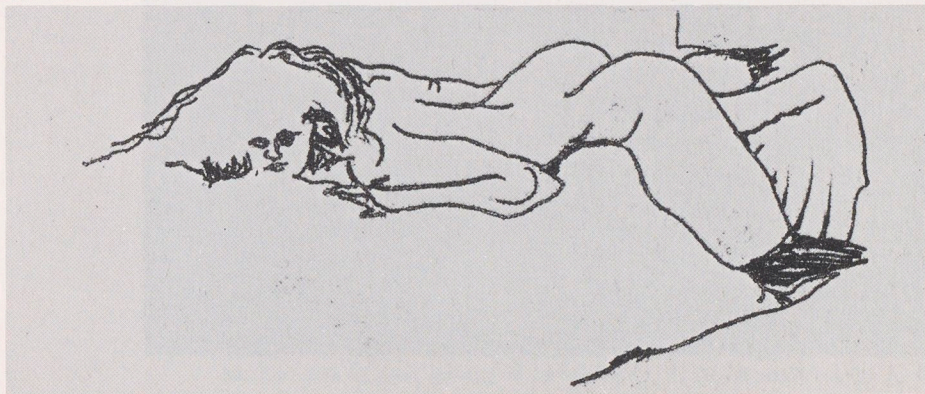
DRAWINGS

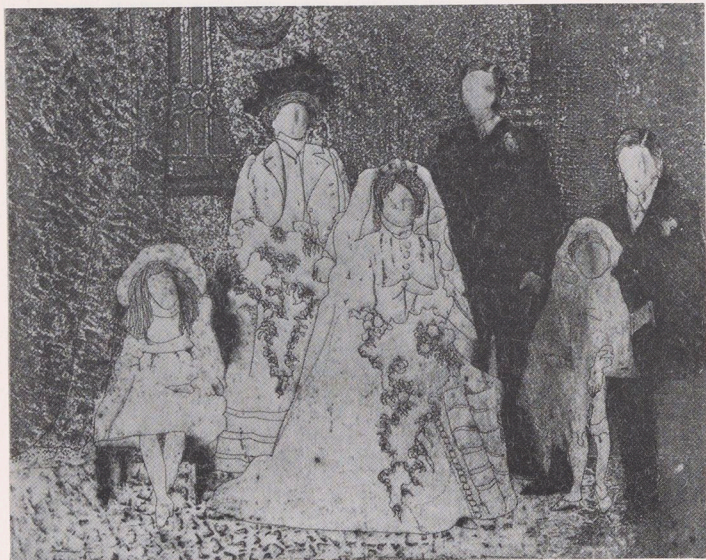
- I. *10 Courtenay Street, St Albans* 1965
ink ; 167 x 300
inscr. Barry Cleavin '65 (l.r.)
coll. The artist
- II. *Self-portrait aged five* 1973
ink ; 482 x 367
inscr. cleavin 1973 (l.r.)
coll. Auckland City Art Gallery, acc. no. 1982/44/19
- III. *Drawing for the true anatomy* 1974
ink, pencil ; 405 x 550
inscr. for 'THE TRUE ANATOMY'
cleavin 24.12.1974 (l.l.)
coll. Dunedin Public Art Galley acc. no. 42-1976
notes See cat. no. 84.
- IV. *Anamorphic drawing - New Zealand Day, 6.2.1976* 1976
pencil, ink ; 391 x 586
inscr. ANAMORPHIC DRAWING — NEW ZEALAND
DAY 6.2.1976
cleavin (l.l.)
coll. University of Otago Hocken Library acc. no. 77/65
- V. *Study for Jeanette Looking* 1977
pencil ; 395 x 393
inscr. cleavin 77 (l.r.)
coll. Robert McDougall Art Gallery acc. no. 78/91
notes See cat no. 114.
- VI. *Untitled* 1977
pencil ; 642 x 902
inscr. 26-27.11.77 (l.r.)
coll. The artist
- VII. *Study for alternatives* 1978
pencil ; 642 x 902
inscr. cleavin 30/1/78 (l.cnr.)
coll. The artist
- VIII. *Untitled* 1979
pencil ; 453 x 642
inscr. cleavin 1979
coll. The artist
- IX. *Untitled 29/5/80* 1980
ink ; 420 x 594
inscr. cleavin 29/5/80
coll. The artist
- X. *Sitting room, Stewart's Gully* 8.3.81
ink ; 420 x 593
inscr. cleavin 8/3/81 (l.r.)
coll. The artist



16. *Temptation of Saint A. No. 5* 1969

22. *Succubus* 1969

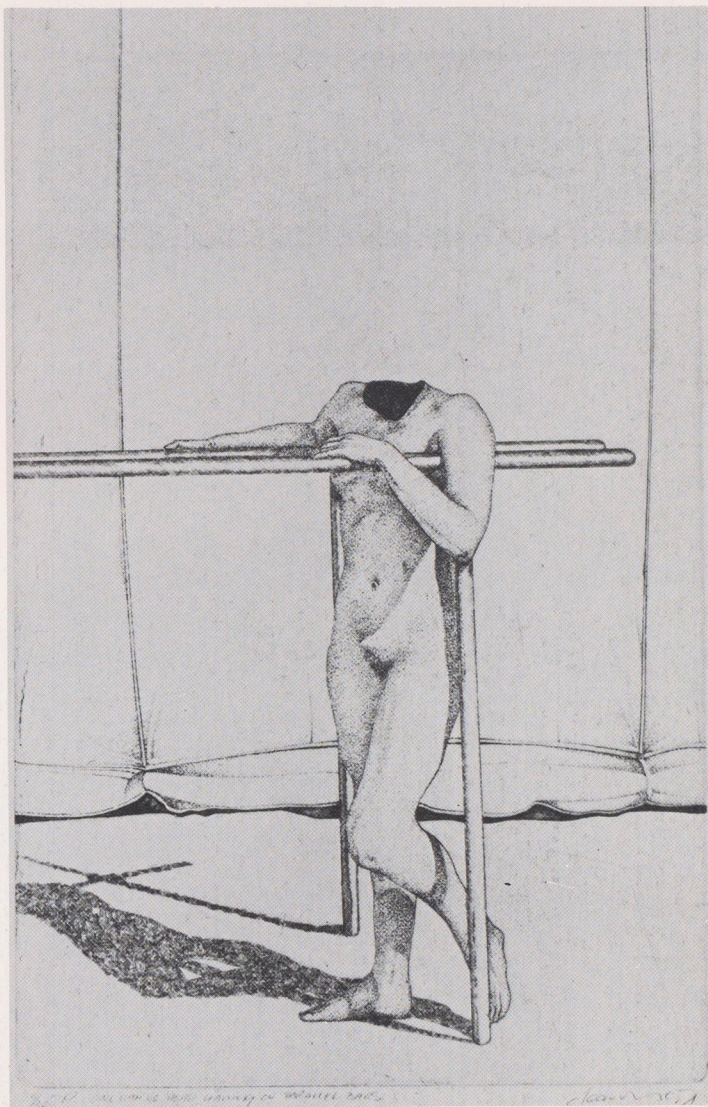




27. *Dunedin wedding (my grandparents) 1970*



33. *A winged Nemesis 1971*



34. *Girl with no head leaning on parallel bars* 1971

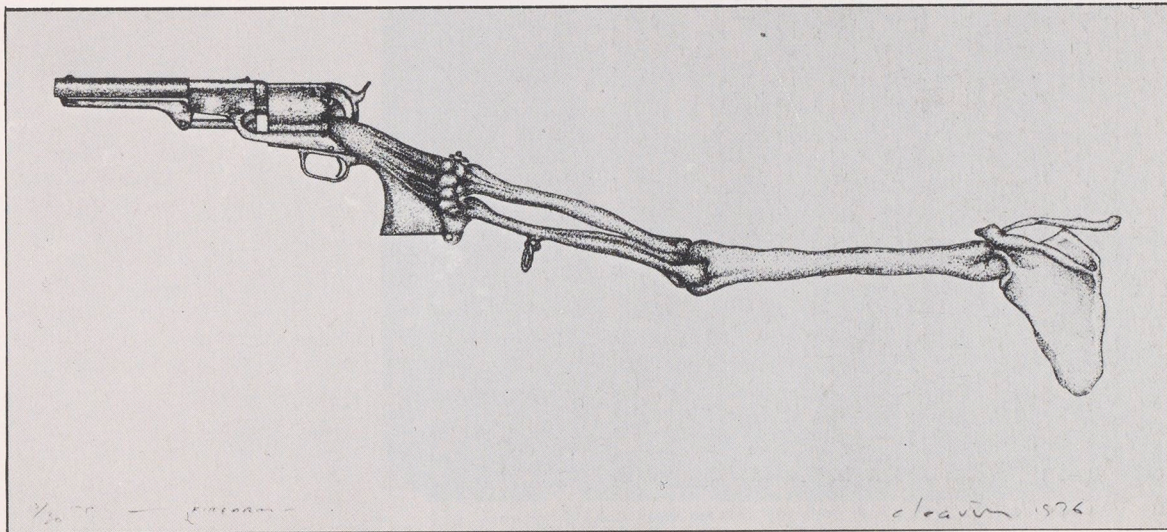


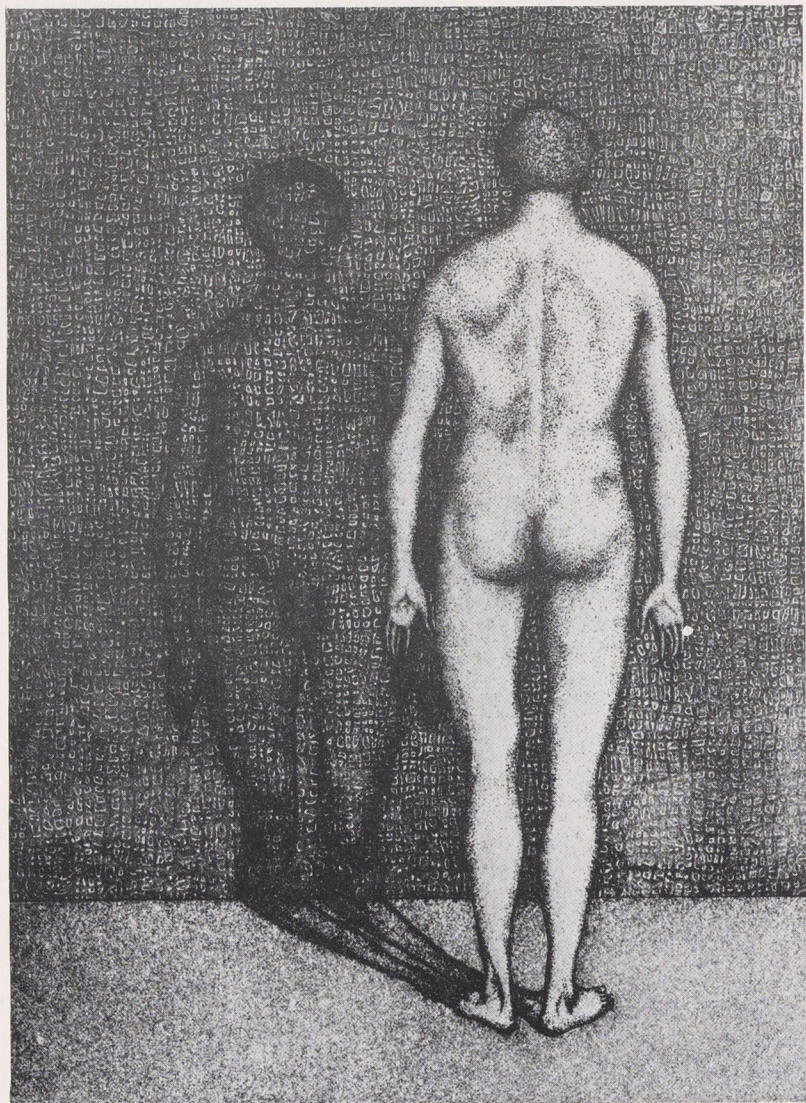
57. *Tightrope No. 5* 1973



61. *Disguise* 1973

95. *Firearm* 1976





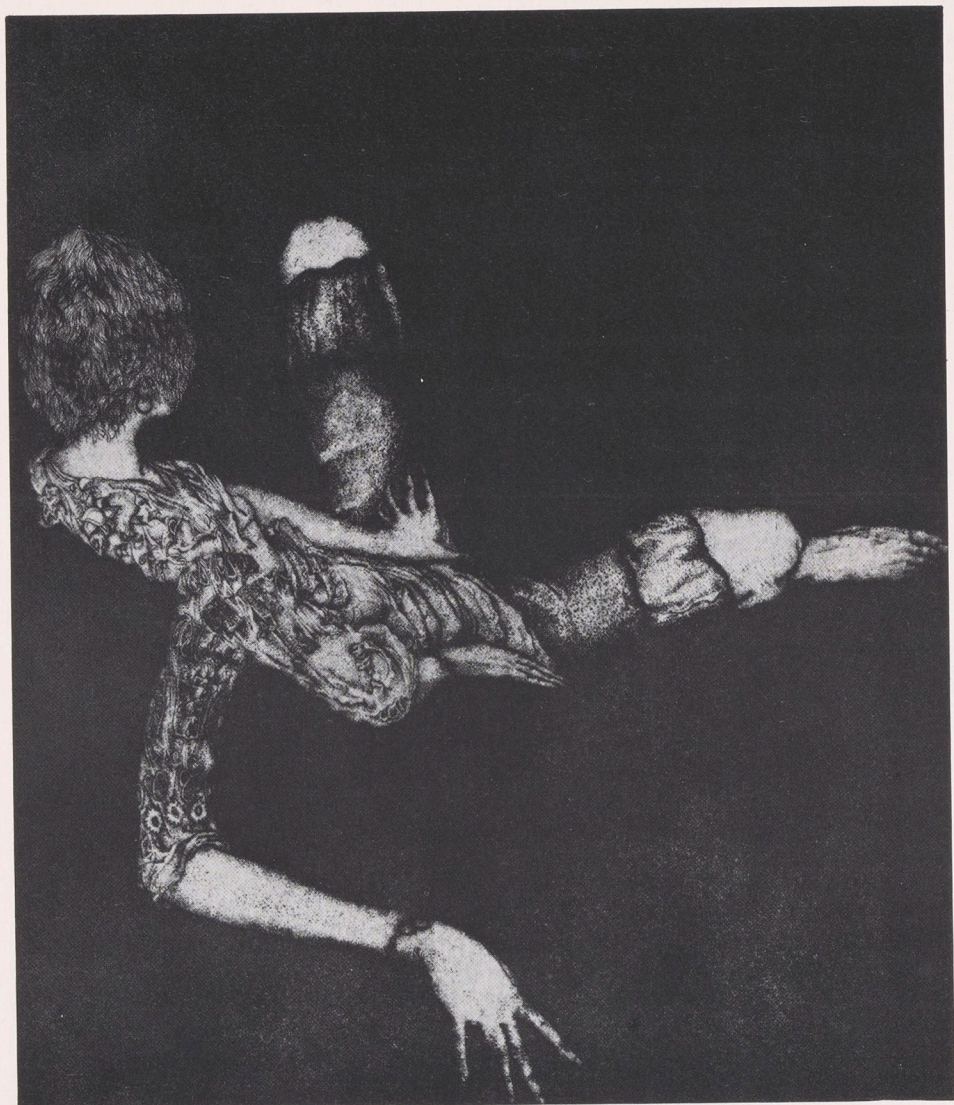
103. *The man whose reflection is in harmony with his shadow* 1976



112. *Puppet 2* 1977

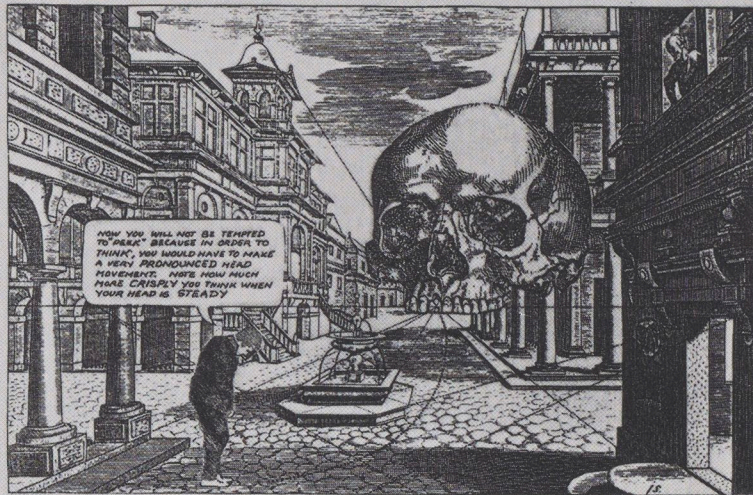


114. *Jeanette looking* 1977-78

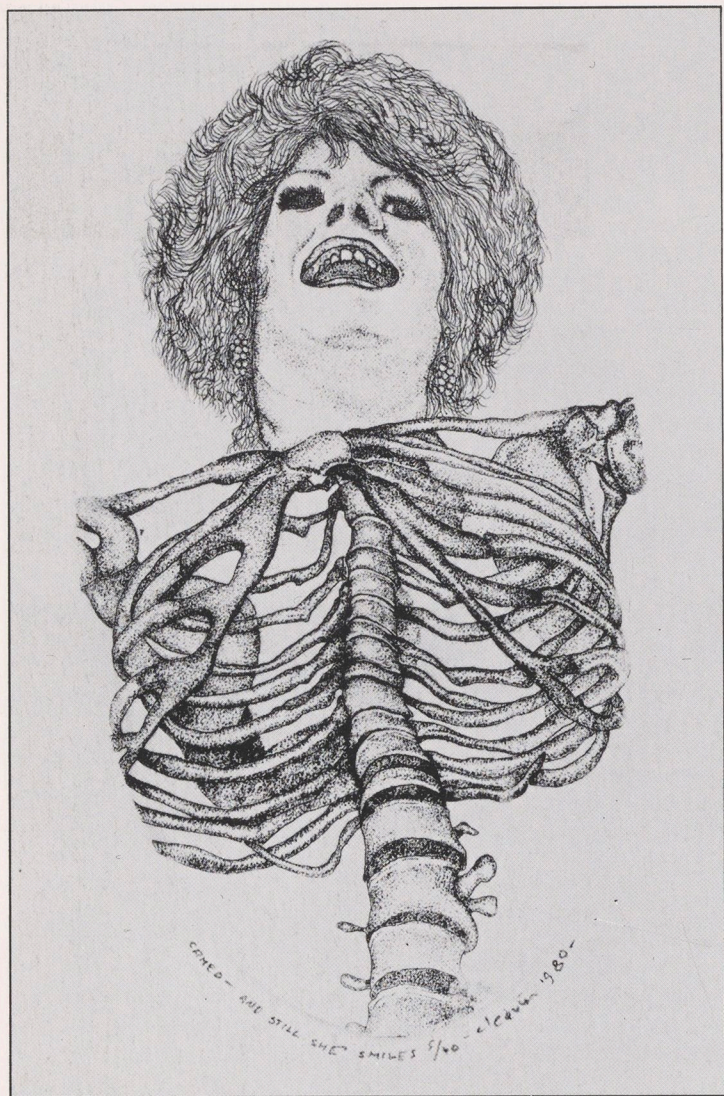


117. *Alternatives* 1979

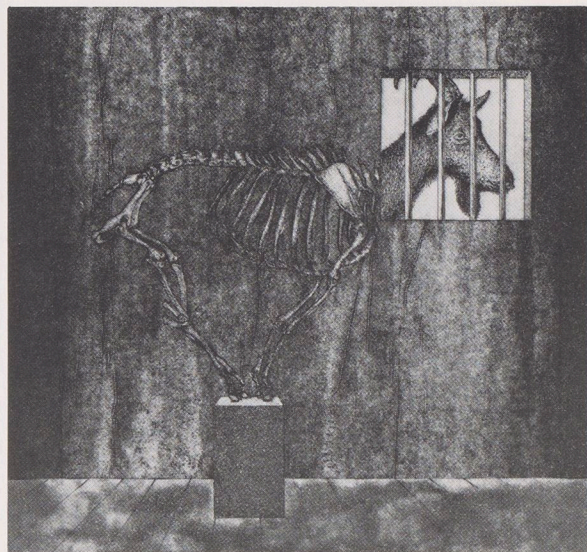
TRY BLINKERS



121. *Try blinkers* 1978

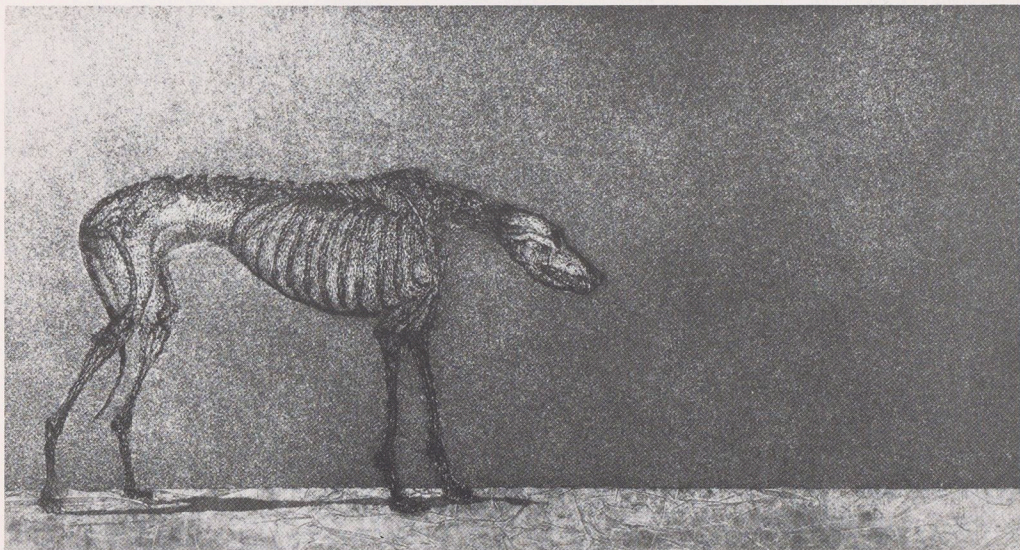


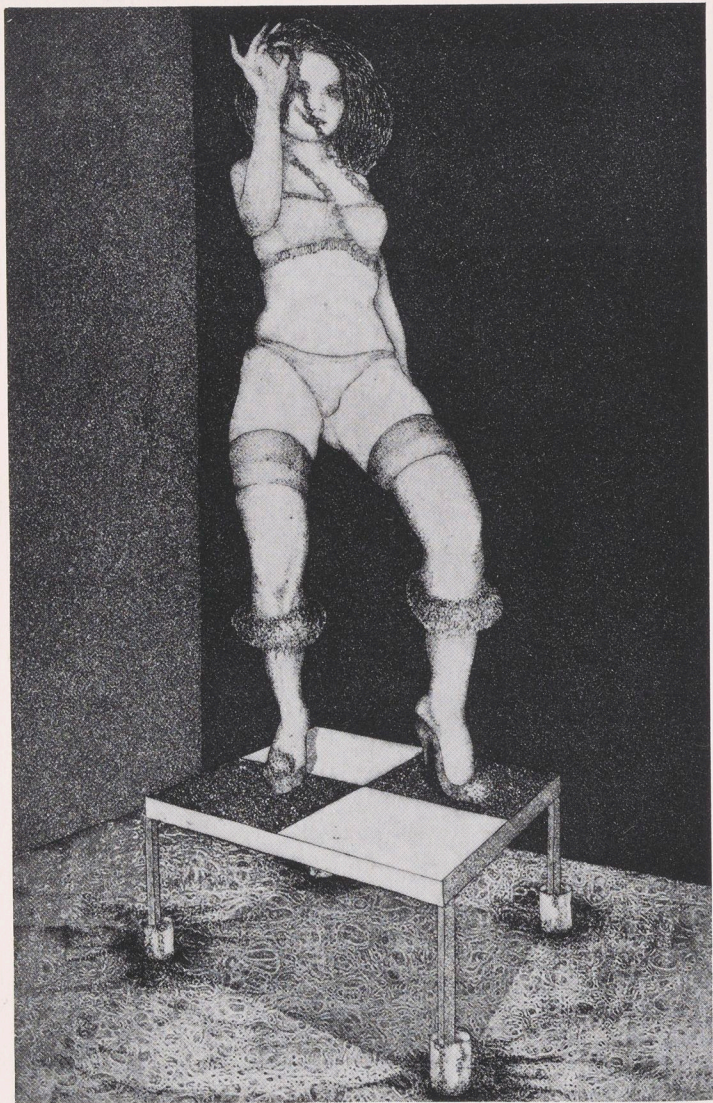
126. *And still she smiles* - Cameo 1980



140. *Ecological balance* 1981

142. *The last dog* 1981



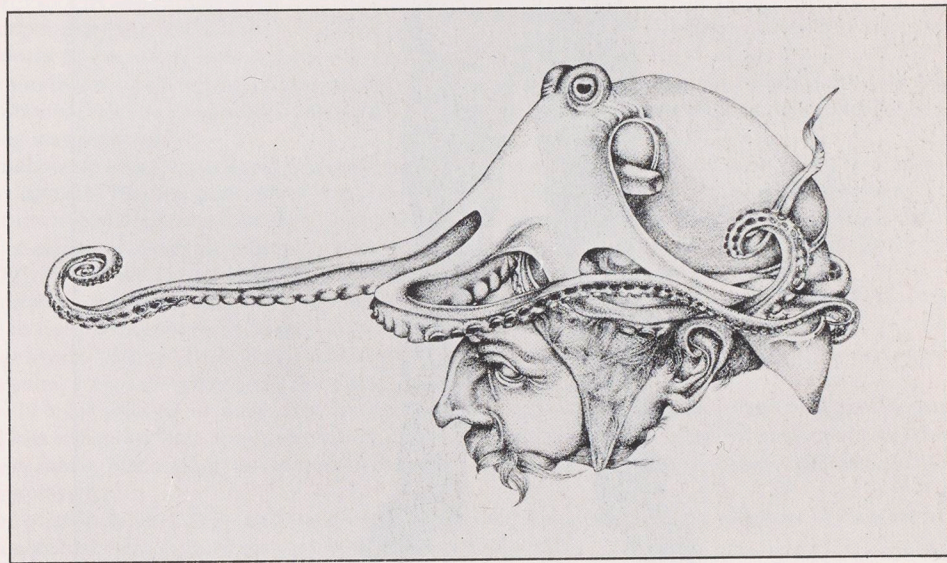


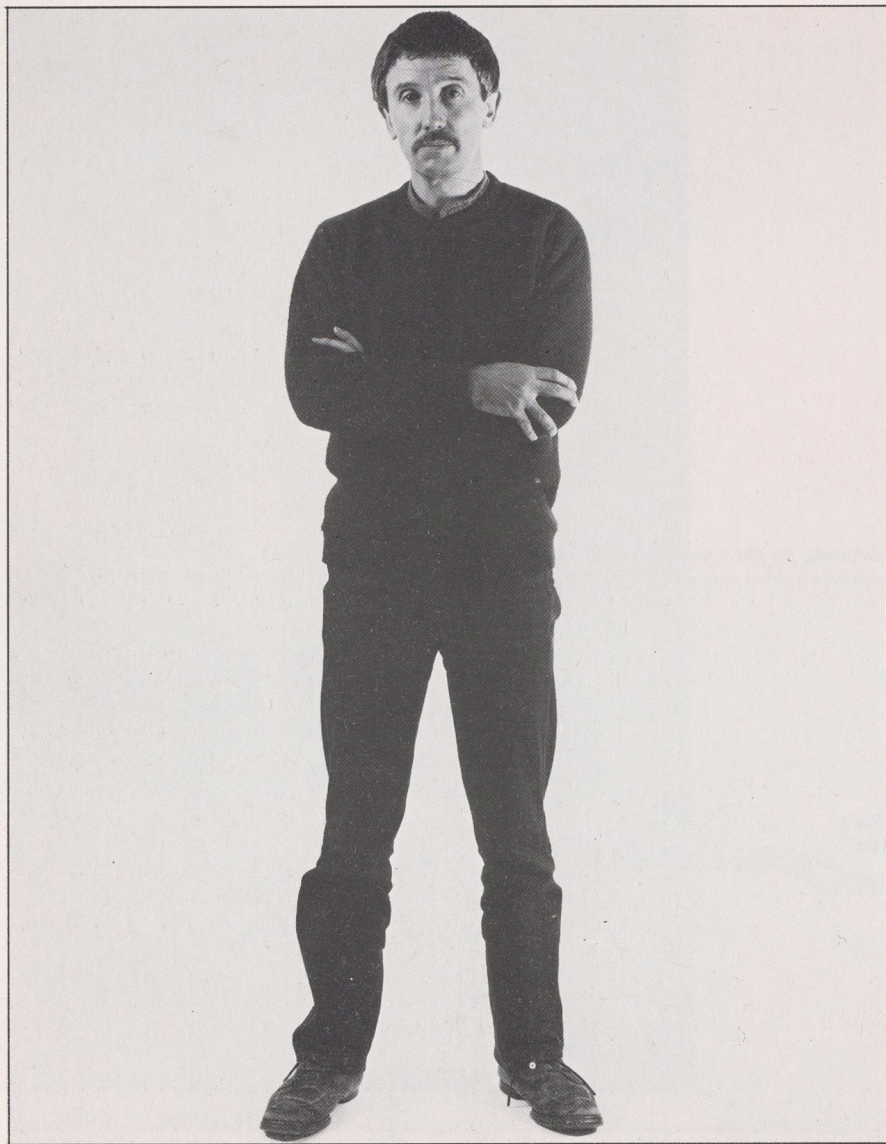
145. *Coffee table etching* 1981



II. *Self-portrait aged five* 1973

III. *Drawing for the true anatomy* 1974





Barry Cleavin 1982

BARRY CLEAVIN ON METHOD

A printmaker can easily take refuge in technique and technical cleverness, hiding in the processes. When embarrassed about the content of a work, or lack of it, I hide behind technical procedures. The methods of printmaking, once they're familiar are startlingly direct, and the real embarrassment comes from images which do not speak directly enough and their existence has to be proven by reference to techniques.

I seldom manipulate ideas and images simultaneously. I am not clever with either words or images, they arrive and tend to grow into each other. A collision involving image and word inevitably occurs once I have chosen my subject.

I am influenced by everything.

When I work on a plate it is absolutely quiet. Everything outside this, involving the world, is full of noise. From this time of quietness I give the world back its noise and sadness, and hope that it will take notice of its own behaviour by what I show it. My feelings range between grief and joy, not the playhouse of love and hate, and I make images from this viewpoint. Mostly, I reduce the world to absurdity; in that form it is manageable.

I am not bound by notions involving the effects of mass media with its direct communication. Mine is a slow process. The images can become cautionary tales, not bound to a specific time, whose message and layers of meaning may fit events as they are now or as they may come to be.

The subject that I somehow or other apprehend, generally suggests what will be my method of working on a plate. Once I have caught my concern, I loosely plan its technical development. The size and shape of the plate is important — what sort of space does the image need to be held in? (*The Last Dog*) — it is possible that the profile of the plate can add to the image's intention: a cameo becomes an adjective. A chook (*Demented Chook*) is bound by its significant life-form. Sometimes I may slightly round the corners of a plate to give a softer appearance to the chosen subject.

The printing process inverts the plate image. I seldom worry about such pictorial inversions, except where some progression from left to right (*From Muybridge to Carroll*) or lettering (*Try Blinkers*) is involved.

With my technique I generally proceed from laying a hard ground onto a zinc plate and work through this with three differently pointed needles. I etch the plate after the major part of the drawing is established.

This first etch is done in a 1:8 solution of nitric acid and considering the weights of line involved, indicates varying textures or volumes. Lines indicating hair, for example, will be needled differently and etched for a much shorter time than lines showing heavy fabric. A 'stopping out' process — involving shellac — over mistakes or areas that demand only light etching, is also employed.

After this first etch the plate is cleaned down and the grounding process repeated. The next elements of drawing are developed over the established etch. A third ground and etch may follow this.

With the hard ground work I have generally defined my subject matter, and now it is necessary to consider what sort of

space belongs to my image. The image may be contained clinically within the chosen plate shape as any precise medical matter may be (*Remedial Shirt*) or thrown into conflict with the black space of ink (*Alternatives*). This space is provided by aquatinting. The subject on the plate is 'stopped out' with shellac. The plate is then sprayed with polyurethane enamel so that approximately seventy per cent of the plate is covered with small dots of paint.

This plate is now etched in a 1:12 solution of nitric acid, the acid pitting in between each dot of acid-resistant paint. The shellac areas are protected and untouched by the acid. This procedure is repeated until the required density of aquatint is gained. Most of the aquatinted works have been etched two or three times.

On the works showing textured space or evidence of mechanical patterning (*For the Executive Suite No. 1*), the initial drawing was established in hard ground and etched. A soft ground was then floated onto the plate, heated to evaporate off the petrol base, then the plate placed on the press bed. An embossed wallpaper was placed on top of the ground, this covered with newsprint and press blankets, and passed through the press under low pressure. The ground now transfers itself to the embossed wallpaper on the high relief areas and remains untouched on the lower patterns. The subject is now 'stopped out' and the plate etched lightly in a 1:12 solution of nitric acid.

I employ many other methods, but most of my plate making evolves around these three basic procedures.

FORMULAS :

HARD GROUND Asphaltum 2 parts
 Beeswax 2 parts
 Rosin 1 part

melted together in a suitable pot until liquid. This liquid is poured into cold water and moulded into ball shapes for storage. One ball of about 4 cm. diameter is left to dissolve in about 300 ml of petrol. This takes about twenty-four hours. The solution is then filtered.

SOFT GROUND

The hard ground is dissolved in petrol as described, with about 5g of Vaseline used per 300 ml of hard ground solution.

Acknowledgements

I wish to acknowledge the influence and assistance of true friends through this so far rather perilous journey. I am much indebted to Dr Rodney Wilson for his understanding and sympathetic compiling of this exhibition.

Participating galleries :

Auckland City Art Gallery
Aigantighe Art Gallery, Timaru
Southland Museum and Art Gallery, Invercargill
Robert McDougall Art Gallery, Christchurch
Bishop Suter Art Gallery, Nelson
Dunedin Public Art Gallery
Manawatu Art Gallery, Palmerston North
Sarjeant Art Gallery, Wanganui
Wellington City Art Gallery
Waikato Art Museum, Hamilton
Govett Brewster Art Gallery, New Plymouth
Wairarapa Arts Centre, Masterton

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Auckland City Art Gallery and
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