

Out of the Box

An exhibition of work by
New Zealand printmakers from
Solander Works on Paper
Wellington, New Zealand

10 December 2010 to 1 May 2011

Tweed River Art Gallery

2 Mistral Road
Murwillumbah

New South Wales

www.tweed.nsw.gov.au/artgallery

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Solander
works on paper



**TWEED RIVER
ART GALLERY**
MURWILLUMBAH

Out of the Box

New Zealand printmakers from Solander Works on Paper

Out of the Box unleashes a selection of New Zealand printmakers onto the shores of Australia. This exhibition at the Tweed River Art Gallery presents a vibrant snapshot of time and place in contemporary New Zealand printmaking.

The images exhibited reflect the diversity of cultural backgrounds and wide range of interests that inform the work. The dramatic New Zealand landscape provides an enduring theme, and many of these artists, both indigenous and Pakeha, are influenced by the cultural iconography of the Pacific.

These artists all share a commitment to a high standard of arts practice and a focus on making work that is engaging, relevant and decidedly of New Zealand.

This selection of artists are represented by Solander Works on Paper in Wellington New Zealand. This exhibition is a joint project between Solander Works on Paper and the Tweed River Art Gallery.

Solander Works on Paper

Solander Works on Paper is Wellington's specialist contemporary works on paper gallery, situated in the midst of the city's vibrant contemporary art precinct.

The gallery represents over 45 New Zealand and international artists with regular feature exhibitions and an extensive selection of works on permanent display. Works encompass contemporary drawings, watercolours and limited edition artist prints including etchings, screen prints, woodcuts and mezzotints.

Directors Paulette Robinson and Vincent Drane are excited about sharing their passion for works on paper with collectors, corporate buyers and those new to works on paper and printmaking.

Solander offers a workshop and demonstration programme in the gallery to support the interests of art enthusiasts.

All artworks are available to view online at www.solandergallery.co.nz

Gallery hours:

- * 10am to 5:30pm Tuesday to Friday
- * 10am to 4pm Saturday
- * Closed Sunday and Monday

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Tweed River Art Gallery

It is an honour for Tweed River Art Gallery to present this exciting exhibition of work by some of New Zealand's finest printmakers. *Out of the Box* offers Australian audiences a rare taste of the diversity of contemporary New Zealand printmaking.

The Tweed River Art Gallery is an architecturally stunning facility which includes seven exhibition spaces, an education workshop, reference library, performance space and Gallery Café. With our panoramic views over the Tweed Valley, there are few galleries in Australia which could boast such a spectacular setting. This award winning building owes much to the generosity of Tweed's community members whose donations helped realise our vision for the Gallery. The ongoing commitment of Tweed Shire Council towards the operation of the Gallery must also be acknowledged, along with the financial support of Arts NSW, the Tweed River Art Gallery Foundation and the energetic Friends of the Gallery. The steadily rising attendance numbers are testament to the very positive experience offered to visitors.

The Gallery's collection has grown into a strong asset of national and regional significance. There are three focus points to the collection, one of which is dedicated to Australian artists' prints. To date the Gallery has 235 artists' prints, which makes *Out of the Box* both a timely and relevant exhibition in our program.

It is a pleasure for the Gallery to present such quality work in collaboration with the highly regarded Solander Gallery. I would like to take this opportunity to thank the Directors, Paulette Robinson and Vincent Drane for their enthusiasm and generosity in arranging this exhibition of work by the outstanding artists they represent.

Susi Muddiman, Director
October 2010

Alexandra Milsom



Education

2004 Bachelor of Fine Arts (printmaking), Auckland University of Technology.

2001 Diploma of Applied Arts, Northland Polytechnic, Whangarei.

Awards

2009 Finalist, 7th Mini Print Exhibition, London, UK. **2007** Finalist, Walker and Hall Waiheke 2D Art Award, Waiheke Island. Finalist, NZ Painting & Printmaking Award - Waikato Society of Arts, Hamilton. **2005** Finalist, Norsewear Art Awards, Hastings. Winner Mixed Media Award - Mt Eden Art Awards, Auckland. **2002** Finalist, Norsewear Art Awards, Hastings.

Recent Exhibitions

2010 Solander Gallery: Wellington; Washington County Museum: USA; Glasgow Print Studio: UK; The Gin Palace: Glasgow, UK; Wharepuke: Kerikeri. **2009** Glasgow, UK; Solander Gallery: Wellington; Royal Scottish Academy: Edinburgh, UK; Mansfield Park Gallery: Glasgow, UK; Eastwood Park Gallery: Glasgow, UK. **2008** Solander: Wellington; Gallery III: Glasgow Print Studio, UK; Exquisite Corpse Gallery: Michigan, USA; Water Street Gallery: Michigan, USA. **2007** Oedipus Rex Gallery: Auckland; McPherson Gallery: Auckland **2005** Lane Gallery: Auckland.



Silver Bell, mezzotint, 150 x 145 mm, 2010

Artist Statement

The velvety blackness and intimate scale of the mezzotint provides a window to a dreamlike world. A world of childhood narrative imbued with adult insight. These fairytales are acted out with human and animal characters that address issues based upon the human condition.



Alexis Neal

Education

2000 Slade School of Fine Arts, University College, London. **1997** Masters in Fine Art Media, Printmaking and Mixed Media, The University of Auckland, Elam School of Fine Arts, Auckland. **1992** Post Graduate Diploma in Fine Arts (printmaking). Bachelor of Fine Arts (printmaking) Rangitoto College, Auckland.

Awards

2010 Finalist, National Contemporary Waikato Art Award, Hamilton. **2009** Finalist, Wallace Art Award, Auckland. **2007** Finalist, Westfield, Style Pasifika Fashion Award. **2007-2009** Finalist, WSA, Waikato Society of Arts Award, Hamilton. **2006** Finalist, Trust Waikato National Contemporary Art Award, Hamilton. **2006** Finalist, Norsewear Art Award, Hastings. **2004-2005** Finalist, Wallace Art Award, Auckland.

Recent Exhibitions

2010 Wharepuke & Pan Print Arts, Northwest Exhibition: USA. **2009** Art Station: Auckland; Native Agent: Auckland; Solander Gallery: Wellington. **2008** The Lane Gallery: Auckland; Salamander Gallery: Christchurch; Solander Gallery: Wellington; Mangere Art Centre Gallery: Auckland; Iwi Art Gallery: Wellington. **2007** The Lane Gallery: Auckland; Catchment Gallery: Nelson; Aratoi Art Museum: Masterton. **2006** Crosspolynation, Maori print collective, United States collaboration. **2005** Sydney Art on Paper Fair.



Ihonui, relief on woven paper, 2000 x 500 mm, 2010

Artist Statement

Primarily the backbone of my practice is the medium of print. I have recently begun a study of Māori weaving. The combination of these interests has made me push the print medium into three dimensions, weaving works and compiling multiple layers of colour and patterning, referencing the weaves of Raranga Whakairo.

The exploration of cultural identity, the value of history and the complexities of human connection are contemplated, to show how artefacts can be both personal adornment and remnants of material culture. Here, the Māori story is rendered with European materials. It's a simple, effective weave. It is social and personal, cultural and human. It includes you.



Anthony Davies

Education

1970 Winchester School of Art, Diploma of Art and Design, UK. **1973** Royal College of Art, London, MA (RCA). **1986** Printmaking Fellowship, Royal College of Art, London. **1994** Elected R.E. Fellow of the Royal Society of Painters, Printmakers, England.

Recent Exhibitions

2010 Solander Gallery; Wellington. **2009** Touring Retrospective of Time in N.Z. **2007** Aaron Laurence Gallery; Wellington. **2005** Thermostat Gallery; Palmerston North; Expressions Gallery; Wellington.



Tin Drum #23, screenprint, 195 x 295 mm, 2009

Artist Statement

Since immigrating to New Zealand I have attempted to document my personal response to this new environment. I have used my skills as a printmaker to record my vision of this place, firstly through my experience of living here, and also as it has been presented to me through the media.

My editing process takes me back to images that have preoccupied me throughout my career, images that are as much about who I am as they are about the place I live in. The landscape changes but the images remain similar. My themes continue to be urban and to depict the tensions of human narrative.

The work on exhibition is part of a twenty four print series of screenprints referencing the Günter Grass novel *The Tin Drum* and continues my interest in urban themes and the depiction of the tensions of human narrative.



Education

2007 Fine Arts Postgraduate Diploma, Massey University, Wellington. **1989** Printmaking Postgraduate Diploma, Camberwell College of Arts, London. **1981** Visual Communication Diploma, Wellington Polytechnic School of Design.

Awards

1988 Queen Elizabeth II Arts Council, New Artists Promotion Grant. **1987** NZ Academy of Fine Arts, BP Award for Painting and Sculpture. **1983** NZ Academy of Fine Arts, BNZ Award for Printmaking.

Recent Exhibitions

2010 Wharepuke Gallery: Northland. **2009** Compendium Gallery: Auckland; Solander Gallery: Wellington. **2008** PaperGraphica: Christchurch; Thistle Hall: Wellington. **2007** PaperGraphica: Christchurch; Central Print Council of Aotearoa NZ: Wairarapa Museum of Art & History, Masterton. **2006** Central Print Council of Aotearoa NZ: Waikato Museum of Art and History, Hamilton; Solander Gallery: Wellington. **2005** Waikato Society of Arts: Hamilton; Grodentz Gallery: Wellington; Central Print Council of Aotearoa NZ: Wine Country Gallery, Havelock North.

Basia Smolnicki



Gordon, solarplate embossing, 350 x 250, 2009

Artist Statement

Many artists find inspiration in nature as a starting point for their work.

I collect paper and plastic packaging from recycling bins and find flotsam and jetsam washed up on the beach while out walking. It is this overlooked material that interests me, the invisible made visible. I manipulate this waste, rubbish and rejected material like traditional paint applied to canvas.

Shape, line, colour, light and tone are reduced and abstracted into graphic forms, creating portraits that reveal the contemporary world in a new context.



Ben Reid

Education

2005 Christchurch Polytechnic Institute of Technology, School of Art and Design (printmaking). **2005-2008** Assistant to master printmaker Marian Maguire at PaperGraphica, Christchurch.

Recent Exhibitions

2009 Solander Gallery; Wellington; COCA; Christchurch; The Lane Gallery; Auckland; Little River Gallery; Little River, Akaroa. **2008** Little River Gallery; Little River, Akaroa. **2007** COCA; Christchurch; Impact 5; Tallinn, Estonia; Aratoi Gallery; Wairarapa; Museum of Art & History; Masterton; Powerhouse Gallery; Akaroa; The Little River Gallery; Little River, Akaroa.



Thanks to the Tormtit, drypoint and intaglio, 530 x 380 mm, 2009

Artist Statement

My idea of experiencing paradise would have been to have seen New Zealand before the arrival of humans. My work expresses the many conflicting emotions I experience when surveying the damage done by human habitation to this country's fragile ecology. I know that there is little time to waste. Already there are too many losses to mourn: not only spectacular birds like the much lamented Huia, but also unassuming species such as the Stead's Bush Wren.

Reid's delicate, elegantly structured and at times gently humorous prints are here to remind us of what is at stake: the unselfconscious grace and beauty of New Zealand's indigenous birds and the way they enrich our world.



Catherine Macdonald

Education

1997 Bachelor of Fine Arts, Whanganui Regional Community Polytechnic.

Awards

2010 Winner, Open Award, Whanganui Arts Review.

Recent Exhibitions

2010 Sarjeant Gallery: Whanganui; Lysght Gallery: Hawera; Left Bank Gallery: Greymouth; W.H. Milbank Gallery: Whanganui. **2009** PaperGraphica Gallery: Christchurch; Kina Gallery: New Plymouth; Solander Gallery: Wellington; Sarjeant Gallery: Whanganui. **2008** Solander Gallery: Wellington; Thermostat Art Gallery: Palmerston North. **2007** PaperGraphica Gallery: Christchurch; Kalpa de Boer Galerie: The Netherlands; Thermostat Art Gallery: Palmerston North; Sarjeant Gallery: Whanganui; Solander Gallery: Wellington. **2006** Quay Gallery: Whanganui; Sarjeant Gallery: Whanganui; Quay Gallery: Whanganui; British International Miniature Print Exhibition: Touring, UK. **2005** Sarjeant Gallery: Whanganui; Gallery Dalgleish: Whanganui.



This Place We Know, drypoint, 320 x 520 mm, 2010

Artist Statement

No Place Like It

This series of prints looks at the city scape. The scenes glimpsed from a passing car. A vague sense of knowing where you are going and an uncertainty of whether you'll like it when you get there. These scenes are taken from my neighbourhood, views that I have seen a hundred times and yet in many ways I am no closer to understanding.



Cerisse Palalagi

Education

2000 Bachelor of Fine Art, Elam School of Fine Arts, University of Auckland.

Recent Exhibitions

2010 Oceania Center for Arts: Culture and Pacific Studies, Suva, Fiji; City Gallery: Wellington; Fresh Gallery: Otara; The Edge: Auckland; Avondale Community Centre: Auckland. **2009** Pataka Museum and Te Rauparaha Arena: Porirua; Artstation: Auckland; St Paul Street Gallery, AUT: Auckland; Solander Gallery: Wellington; Our City O-Tautahi: Christchurch. **2008** Pagopago: American Samoa; Solander Gallery: Wellington; St Paul Street Gallery 3: Auckland; Fresh Gallery: Otara; Te Karanga Gallery, AUT: Te Awamutu; Richard F. Brush Art Gallery: St. Lawrence University, Canton, New York. **2007** Kura Gallery: Wellington; Mangere Art Centre: Auckland; Mikkelsens Gallery: Paeroa; Artstation: Auckland; CN Gorman Museum: University of California, Kansas City, Missouri. **2006** Rueff Galleries, Pao Hall, Purdue University: Indiana, USA; Art Gallery of Alberta, Edmonton, Canada; Artstation: Auckland; Manurewa: Auckland; Madison Gallery: Wisconsin, USA; St Paul Street Gallery, AUT: Auckland. **2005** Rueff Galleries, Pao Hall, Purdue University: Indiana, USA.



B Boy Taniwha, relief/linocut, 195 x 290 mm, 2009

Artist Statement

I am of Te Arawa, Ngati te Rangi and Niuean descent. I grew up in Onehunga, Auckland, where as a practicing artist I am presently producing prints as well as painting and mixed media works. I enjoy making work that is bright and uplifting.



David Sarich

Education

1982 Studied with Yvonne Rust at the Northland Craft Trust.

Awards

2007 First prize: BDO Spicers Northland Painting & Drawing Award. **2005** Finalist, Wallace Arts Trust Awards, Auckland.

2003 Waikato National Art Award, Hamilton. **1995** Finalist: Visa Gold Art Award, City Gallery, Wellington.

Recent Exhibitions

2010 WHMilbank Gallery: Whanganui; Solander Gallery: Wellington. **2008** Bowen Galleries: Wellington. **2007** New Library: Whangarei; Bowen Galleries: Wellington. **2006** Waiheke Community Art Gallery: Waiheke Island. **2005** Te Wa Gallery: Whanganui; Far North Regional Museum: Kaitiaki; Oedipus Rex Gallery: Auckland.



On Location, drypoint, 210 x 210 mm, 2010

Artist Statement

Much of my painting and sculpture has been concerned with ideas of journey, prophecy and connection to particular places and their stories. There is a constant intertwining of the personal and the historical, narrative and symbol.

Stories of the far north constantly appear in my work. This area has a special feeling, sense of space and light.

The new works on paper result from research done in conjunction with my partner Faith McManus. As Faith has searched for the 1926 film *Riders of the Red Manuka* and sought to identify the people involved I have become interested in the particular places that were documented in the still photographs by Arthur Northwood.



Faith McManus

Education

2002 Masters of Fine Arts, RMIT University, Melbourne. **1995** Diploma of Fine Arts (honours), Otago Polytechnic, School of Art, Dunedin. **1994** Diploma of Teaching, Dunedin College of Education. **1993** Diploma of Fine Arts, Otago Polytechnic, School of Art, Dunedin.

Awards

1995 Zonta Printmakers Award.

Recent Exhibitions

2010 Solander Gallery; Wellington; Washington County Museum: USA. **2009** The Lane Gallery; Auckland; Whangarei Art Museum: Whangarei; Mangere Arts Centre: Auckland. **2008** Northart: Auckland; Mangere Arts Centre: Auckland. **2007** Whangarei Art Museum: Whangarei. **2006** Whangarei Art Museum: Whangarei; The Lane Gallery: Auckland; Pataka: Wellington. **2005** The Lane Gallery: Auckland; Hawkes Bay Exhibition Centre: Hastings; Te Manawa: Palmerston North.



Te Kaupoi - The Cowboy from the Riders of the Red Manuka, woodcut, 280 x 410 mm, 2010

Artist Statement

As an artist I draw upon my Māori and European heritage. My work is based on the interconnectedness of ancestry, myth and culture. Joseph Campbell said 'Everything begins with a story.' Local stories say that there was a cowboy movie filmed in the far north in 1926. I was intrigued by the name and also the thought of a hybrid Western set in the far north starring Māori cowboys. I first heard about the *Riders of the Red Manuka* from my mum Anna Karena. She said her father in law Wiki Karena was one of the cowboys.

Was there really such a movie? Who made it? Who was in it? Could I find it? Did it still exist? This work is part of a suite exploring these stories based on historical photographs of the 1920s.



Education

1989 Bachelor of Fine Arts (printmaking), Ilam, University of Canterbury.

Recent Exhibitions

2009 Solander Gallery; Wellington. **2008** Solander Gallery; Wellington; Printmakers Studio; Dunedin. **2005** Grodentz; Wellington. **2004** 5th British International Miniature Print Exhibition, UK.

Fleur Williams

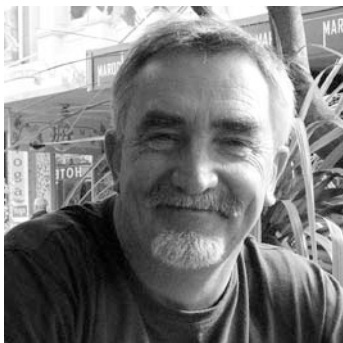


Homebody, mezzotint & etching,
610 x 270 mm, 2010

Artist Statement

In 1981 I attended a Summer School mezzotint workshop run by Jenny Dolezel at the University of Auckland. The mezzotint technique enabled me to combine my love of fine detailed miniatures with an inclination to labour intensive processes. My interest in jewellery making has also had a big influence on my printmaking process.

My themes have always been autobiographical, acknowledging the influence of people, places and experiences both past and present.



Graham Hall

Education

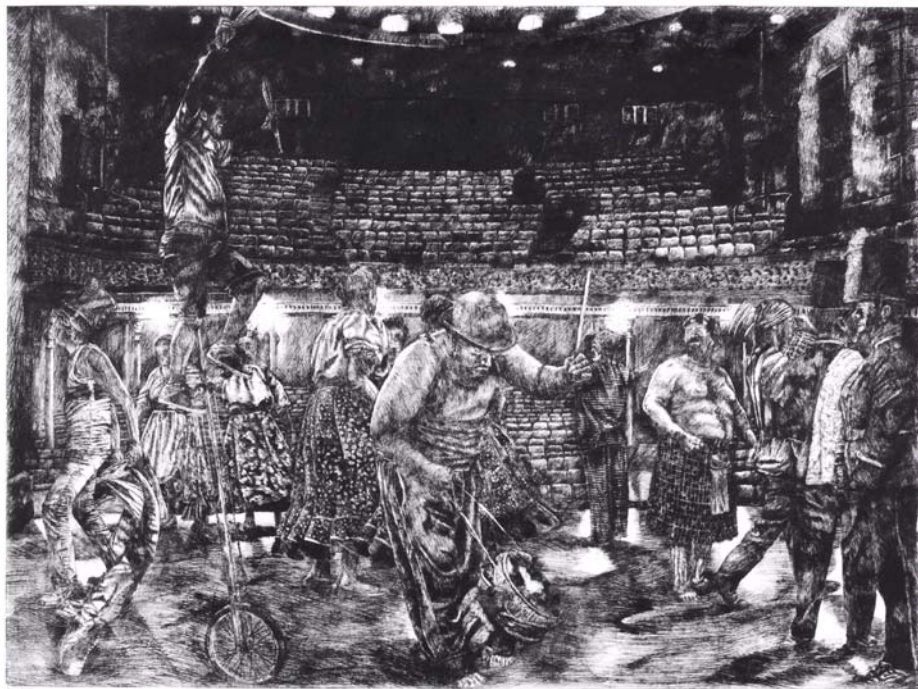
2006 Masters in Art and Design, Auckland University of Technology. **1996** Diploma of Fine Arts, Whanganui Regional Community Polytechnic. **1998** Diploma in Teaching, Massey University, Palmerston North. **1975** Trained teachers certificate, Palmerston North Training College.

Awards and Scholarships

2008 Microsoft Teachers Award. **2005** BNZ Postgraduate Scholarship. **1996** Secondary Teachers Study Award.

Recent Exhibitions

2010 W.H. Millbank Gallery: Whanganui. **2009** Central Print Council of Aotearoa NZ: Whanganui; Solander Gallery: Wellington. **2008** Waikato Museum of Art and History: Hamilton; Aratoi: Masterton. **2007** Wrexham Print international: Wales, UK. **2006** Percy Thompson Gallery: Stratford; Central Print Council of Aotearoa NZ: Whanganui; Waikato Museum of Art and History: Hamilton; **2005** Wrexham Print international: Wales, UK; Quay School of the Arts: Whanganui; Pencil Gallery: Gisborne.



Sinus Rhythm, drypoint, 430 x 580 mm, 2009

Artist Statement

Every human existence is made up of the light and the dark, the happy and the sad, the vital and the deadening. How we experience these shifts has a profound influence on our lives. This period of transition 'the dark night of the soul,' where inner turmoil results in a vision of clarity, has parallels in a number of religions.

While I have always been an observer of the human condition, and over twenty years of printmaking made work commenting on the experiences of others, the most recent work has been entirely looking at aspects of my own 'dark night of the soul,' where the isolation of the last three years has manifested itself in this exhibition.

This work is from a suite of ten drypoints recording the stages from a position of despair through to aspects of humour and understanding. The large scale of the works and the deliberate slowness of the drypoint mark reinforce the personal nature of the work where the experience helps to open new pathways.

I have consistently explored the idea of a narrative, taking inspiration from the moral works of William Hogarth, and the dramatic use of the engraver's line from Gustave Doré.



Inge Doesburg

Education

1993 Diploma in Fine Arts (honours).

Awards

2007 Finalist in Macalisters Art Award, Anderson Park, Invercargill. **2002** Merit Award, Mainland Art, Dunedin; 3rd prize Cleveland Art Awards, Dunedin. **2001** 2nd prize Cleveland Art Awards, Dunedin. **2000** 2nd prize Cleveland Art Awards, Dunedin.

Recent Exhibitions

2010 The Artist's Room: Dunedin. **2009** Solander Gallery: Wellington; Millenium Public Art Gallery: Blenheim. **2008** Eastern Southland Public Art Gallery: Gore; Printmakers studio: Dunedin; Solander Gallery: Wellington. **2006** Peter Rae Gallery: Dunedin.



Harbour III, drypoint, 395 x 450 mm, 2010

Artist Statement

My work often depicts weather, cloud patterns and dominant landforms. I try to represent not only an actual place, but also the feeling that it evokes in me.

My Dunedin based work is of landforms in my local vicinity. I have come back to them in my work again and again. These landmarks never cease to interest me on my walks around the city or the view from my windows — they continue to engage me as they change with the weather and light.

I have also travelled to remote areas in New Zealand, such as Stewart Island, Fiordland and the Chatham Islands, and explored the unique flora and fauna in places such as Kapiti Island and Ulva Island. I enjoy these pristine environments and they inspire a lot of my artwork. Everyday observations of my garden, on local walks as well as natural occurrences in my environment also add to my visual vernacular.

I travel back to Germany approximately every two years and explore art galleries and sometimes art fairs or print studios. My home country usually inspires a body of work on my return to New Zealand.



Jacqueline Aust

Education

2010 Post Graduate Diploma Art History.
1991 Bachelor of Arts (humanities). **1977**
 Certificate in Graphic Design, Christ-
 church Polytechnic.

Awards

2004 Supreme Award, Rodney District
 Art Award, Rodney.

Recent Exhibitions

2009 Solander Gallery; Wellington. **2007**
 Arts Post Gallery; Hamilton. **2005** Idiom
 Gallery; Wellington; Te Manawa Gallery;
 Palmerston North; Wine Country Gallery;
 Havelock North; Waikato Museum of Art
 and History; Hamilton.

Public Sculpture Commissions

2007 Thought Pattern; Moana Reserve,
 Orewa. **2006** Decision Arc; Brick Bay
 Sculpture Trail & Winery; Matakana.
2005 Decision Necklace; Whangapar-
 aoa Public Library.



Lateral Tower-Vertical, photopolymer etching,
 810 x 255 mm, 2010

Artist Statement

My work is currently inspired by
 the effect of remnant marks on
 structures of human habitation.
 The abstract marks, whether left
 intentionally or unintentionally,
 are echoes of lives led, to be
 read by subsequent generations.

The marks we leave behind,
 small pock marks left in stone by
 an unsecured shutter pin later
 filled with the dirt of the street, or
 daubs of paint-covered plaster
 filling an ancient hole, become
 a text of our daily lives to be exp-
 lored for meaning by later inhab-
 itants.



Jenna Packer

Education

1989 Bachelor of Arts (history) (first class honours), University of Canterbury, Christchurch. **1988** Bachelor of Fine Arts, Ilam School of Art, Christchurch.

Recent Exhibitions

2010 Solander Gallery: Wellington. **2009** Milford Galleries: Dunedin. **2008** Gallery On Blueskin Bay: Waitati; Paper Graphica: Christchurch. **2007** The Artists' Room: Dunedin; Anderson's Park Art Gallery: Invercargill; Salisbury House Art Gallery: Dunedin; Solander Gallery: Wellington; Wairarapa Museum of Art and History: Masterton. **2006** Milnes Court Gallery: Port Chalmers; The Print-makers Studio: Dunedin.



Drylands - Catching a Hen, drypoint, 170 x 200 mm, 2009

Recently staying in the fragile and damaged, semi-desert country of Central Otago started me thinking about the environmental threats to those things really important to me - my children, family and the places we love.

This print, *Drylands - Catching a Hen*, from the *Drylands* series, is about paring things down to essentials as a result of the harshness of living with the results of environmental damage.

I am interested in the tender moments and ordinary events, like trapping a wayward hen, that reflect on both the basic skills for survival and the conviction that life is more than just survival.



Jo Ogier

Artist Statement

My work is concerned with issues of conservation, ecology and the role each of us can have in nurturing, protecting and preserving our fragile world. It seeks to promote public awareness of the unique beauty of the many endemic species of flora and fauna, plus the fragility of the ecological systems within it.

In *Huia's Lament* I am looking at the many aspects surrounding the Huia (*Heteralocha acutirostris*) including their extraordinary beauty and their rapid and tragic demise. The last confirmed sighting of the Huia was on 28 December 1907 in the Tararua Ranges.



The Huia's Lament, woodcut, 960 x 430 mm, 2010

Education

2000 Master of Fine Art, Otago Polytechnic, School of Art. **1995** Graduate Diploma in Plant and Wildlife Illustration, University of Newcastle, NSW, Australia.

Awards

2006 Aoraki Festival Award, Timaru. **2000** William Hodges Fellowship, Invercargill.

Recent Exhibitions

2010 Whakatane Museum and Art Gallery: Whakatane; The Salamander Gallery: Christchurch. **2009** Solander Gallery: Wellington. **2007** Riverton Community Arts Centre: Riverton; Eastern Southland Gallery: Gore. **2006** Nelson Provincial Museum: Nelson; Artworks: Wanaka. **2005** The Forrester Gallery: Oamaru; Printmakers Studio: Dunedin; Southland Museum and Art Gallery: Invercargill.



John Callaghan

Education

1984 Diploma of Visual Communication Design, Wellington Polytechnic School of Design.

Awards

2001 NZ Book Design Awards (Best Cover). **1999** NZ Book Design Awards (Finalist, Best Cover).

Recent Exhibitions

2008 Pataka: Porirua; Solander Gallery: Wellington. **2005** Grodentz Gallery: Wellington.



Grasses Study, woodcut and chin colle, 210 x 260 mm, 2009

Artist Statement

This work is the first in a series of new woodcuts which focus on the natural world around me as a subject. These works take an intimate look at some of the plants and creatures we seldom stop to examine and enjoy for long.

I like the limitations of woodcut which force the artist to concentrate on line, mass and design only. Depicting tonal variations is not possible except in very limited ways. I also like the way handdrawn, linear images stand well apart from photography as a unique, human way of looking at the world around us.



Karen Stevens

Education

1998 Bachelor of Fine Arts, (printmaking), Otago Polytechnic, School of Art, Dunedin. **1993** Diploma in Craft Design (distinction), School of Art and Design, Christchurch Polytechnic, Christchurch.

Recent Exhibitions

2009 Boulder, Colorado, USA; COCA: Christchurch. **2008** Solander Gallery: Wellington. **2006** COCA: Christchurch; Solander Gallery: Wellington. **2005** Grodentz Gallery: Wellington.



Dead River Rain Tank, woodcut and stitching, 440 x 520 mm, 2010

Artist Statement

Over the last few years I have printed woodcuts using a bookpress. This has restricted the size of the prints I can make. When I have wanted to make bigger pieces of work I have printed parts and sewn them together on backing paper. This has given me the opportunity to play with relationships between forms and colour and content as I put my prints together.

In recent works I have made use of the two surfaces of fans to explore dual characteristics, and opposing ideas. These works are woodcuts or a combination of woodcut and drawing.

In *Dead River Rain Tank*, I wanted to express the concerns I have about the condition of our precious rivers and lakes. Recently I saw several different water towers in and around Whanganui. I imagined rainwater tanks dotting the horizon, gathering water because we can no longer use the polluted water in our rivers and lakes.



Lynn Taylor

Education

2003 Master of Fine Arts, Otago Polytechnic, School of Art, Dunedin.

1998 Bachelor of Fine Arts, Otago Polytechnic, School of Art, Dunedin.
Bachelor of Education, Otago University.

Awards

2007 Discretionary Fund Award, Dunedin City Council. **2006** Otago Maritime Society Award. **2005** Otago Polytechnic Research and Development Grant, Discretionary Fund Award, Dunedin City Council. **2004** Japan New Zealand Exchange Programme Award, Otago Polytechnic Education.

Recent Exhibitions

2010 The Morven Gallery: Isle of Wight; Lewis & Inchmore Gallery: Inverness, Scotland. **2009** The Anchorage: Dunedin; North Otago Museum: Oamaru; Caithness Horizons: Scotland. **2007** Salisbury House Gallery: Dunedin. **2005** Otago Municipal Museum: Otago; Tapio Gallery: Sapporo, Japan.

Artist Statement

My work as a visual artist is driven by an interest in research that circumnavigates the mapping of memory and erasure, narratives and values. My works on paper are layered with historical references and meanings and my favourite research revolves around the sea. I approach my art practice with a printmaker's sensibility and greedily can't resist working across print, digital, textile, paint, sculptural and written mediums.

My desire is to show glimpses of remembering and discovery that I have encountered so my works invite viewers to touch, add to the narrative and become imprinted on.



Coming Into Shore, etching and collage, 60 x 495 mm, 2010



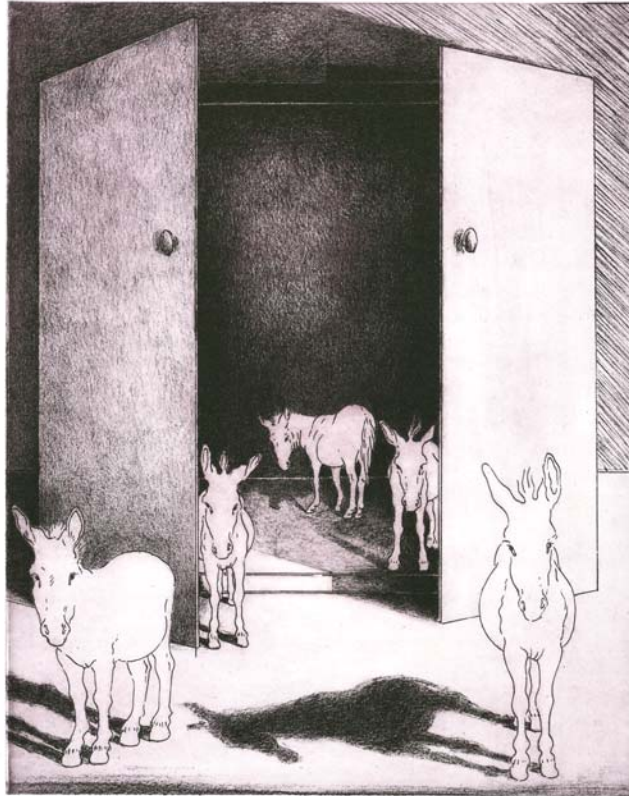
Maree Horner

Education

1974 Master of Fine Arts (sculpture & art history), (first class honours), Elam School of Fine Arts, University of Auckland.

Recent Exhibitions

2010 Solander Gallery: Wellington. 2007 Solander Gallery: Wellington. 2006 Govett-Brewster Art Gallery: New Plymouth. 2005 City Art: Christchurch.



Pandora's Cupboard, photopolymer etching, 255 x 200 mm, 2010

Artist Statement

My most recent series of work, *Critical Penetralia*, juxtaposes an architectural feature of a portal in a textured wall with a stationary white donkey. The current series of polymer etchings and enhanced monoprints continues the theme of my previous work where female and male elements jostle to form symbolic images on the surface of the print. The 'penetralia' of the series title is an architectural term for the innermost part of a building or shrine. The critical edge or latent danger in my work is not animal but conceptual.



Margaret Silverwood

Education

1995 Bachelor of Arts (English literature), University of Auckland. **2004** Bachelor of Fine Arts (printmaking) (distinction), Quay School of the Arts, Whanganui UCOL, Whanganui.

Awards

2010 Winner, Eric Award (N.Z. comics awards). Wellington.

Recent Exhibitions

2009 PaperGraphica: Christchurch; Solander Gallery: Wellington; Catchment Gallery: Nelson; The Lane Gallery: Auckland. **2008** Catchment Gallery: Nelson; Sarjeant Gallery: Whanganui; The Lane Gallery: Auckland; PaperGraphica: Christchurch. **2007** Solander Gallery: Wellington; Catchment Gallery: Nelson; The Lane Gallery: Auckland; Wairarapa Museum of Art and History: Masterton; PaperGraphica: Christchurch; Sarjeant Gallery: Whanganui. **2006** Solander Gallery: Wellington; GK Studios: Whanganui; Waikato Museum of Art and History: Hamilton; Sarjeant Gallery: Whanganui. **2005** Gallery Dalgleish: Whanganui; Sarjeant Gallery: Whanganui.



Early Settler 4, etching, 230 x 240 mm, 2010

Artist Statement

My printmaking uses uniformly shaped etching plates as a sketchbook for my thoughts and feelings, which are expressed in line drawing.

The drawings reflect my interest in Homosapiens' troubled relationship with the rest of nature, our colonial past, how Europe relates to Pacific cultures, and the pitfalls of modern living.

Mark Graver



Education

1995 Masters of Arts, (printmaking), Camberwell College of Arts, London, UK. **1988** Bachelor of Fine Arts, (honours), Leeds Polytechnic.

Awards

2010 First Prize, Lessedra World Art Print, Sofia, Bulgaria. **2006** Birgit Skjold Memorial Trust Printmaking Grant.

Recent Exhibitions

2010 14th International Printmaking Biennale, Taiwan, China; Biennial International Miniature Print Exhibition VI: Vancouver, Canada; Pacific Rim International Print Exhibition: Christchurch; 5th International Printmaking Biennale: Douro, Portugal; Art for Humanity: Durban, South Africa; International Mini Print: Bologna, Italy. **2009** Monterey: Mexico; Osman Hamdi Bey Art Gallery: Istanbul; London Print Studio: London; Solander Gallery: Wellington; Whangarei Art Museum: Whangarei. **2008** Sofia: Bulgaria; PaperGrahica: Christchurch; Solander Gallery: Wellington; Wairarapa Museum of Art and History: Masterton. **2007** Empire Gallery: Cambridge, UK; Solander Gallery: Wellington; Oedipus Rex Gallery: Auckland; Arts Promotion Trust: Whangarei. **2006** Cedar Rapids: Iowa, USA; Tohane-I Amire Art Gallery: Istanbul, Turkey; Oedipus Rex Gallery: Auckland; Solander Gallery: Wellington. **2005** COCA: Christchurch, Indigo Gallery: Kerikeri.



Nymphéas, etching, 490 x 890 mm, 2009

Artist Statement

The traces of time etched into the environment, be it natural or urban, the surfaces making up a city, or the forms of nature.

The effects of occupation; the present and the past.

The imposition of action and ideals onto nature, mapping, naming and claiming as owned a view, a landscape or a place.

Memory, place and time.

"Place and image act as catalyst for remembering other things and places and images: things, events, the buried artefacts of one's own life"

Paul Auster, *The Book of Memories*, Faber and Faber, 1982. Used with permission of the author.



Education

Masters of Fine Arts, University of Auckland; Bachelor of Fine Arts, University of Canterbury; Certificate of Adult Teaching.

Awards

2010 Prime Minister's Supreme Award for Teaching; The Tertiary Teaching Excellence Award. **2009** Fullbright Award. **1995** Nuffield Foundation Scholar.

Recent Exhibitions

2010 Solander Gallery: Wellington; Chronical Glass Studios: Whanganui. **2008** Pataka: Porirua; Millbank Gallery: Whanganui; Ng Gallery: Christchurch. **2007** Bowen Galleries: Wellington; Pompallier Mission: Koroareka. **2006** Kina Gallery: New Plymouth; Community Arts Centre: Whanganui; Cobalt Gallery: Waikanae; The Space Gallery: Whanganui; Waikato Museum of Art and History: Hamilton; Arts Post: Hamilton; Percy Thompson Gallery: Stratford; Waikato Museum of Art and History: Hamilton; GK Studios: Whanganui. **2005** Taylor Jensen Gallery: Palmerston North; Pataka Museum: Porirua; Whanganui Museum: Whanganui; Pencil Gallery: Gisbourne; Kina Gallery: New Plymouth; Sarjeant Gallery: Whanganui; The Space Gallery: Whanganui; The Wine Gallery: Havelock North; Te Wa Gallery: Wellington.

Marty Vreede



Implement of Change, etching with NZ flax chine colle', 255 x 495 mm, 2010

Artist Statement:

Implement of Change refers to the print of the toki (adze) as well as my engagement with the act of drawing. As a treat, I go to the Whanganui Museum to draw items under their care. I draw items that I am attracted to, sometimes because of their craftsmanship, sometimes it is their elegance and beauty, and other times their simplistic functionality.

Always there is a story; the act of drawing can unravel a story or engender the script of a new one. This body of work, for me, marks a change in my printmaking and ushers in a new pathway of discovery. That the only constant is change, is reflected in these elegant items, their new story only an encounter and interpretation away. Their sense of time and timelessness affects my drawing and how I draw. They hold their breath and hold the key to another journey.

The process of etching brings me close to the act of drawing and it is drawing that allows me to visually explore the idea of abundance and in fact the beauty of our shared lives. The preservation of food celebrates a future confidence that is the journey of life itself. The act of drawing is transcended by the print and these implements of daily use celebrate another visual life.



Michele Bryant

Education

1998 Post Graduate Diploma in Art and Art History Education, Auckland College of Education. **1998** Bachelor of Arts (art history), Victoria University, Wellington.

1990 Design Degree (textile design) School of Design, Wellington Polytechnic.

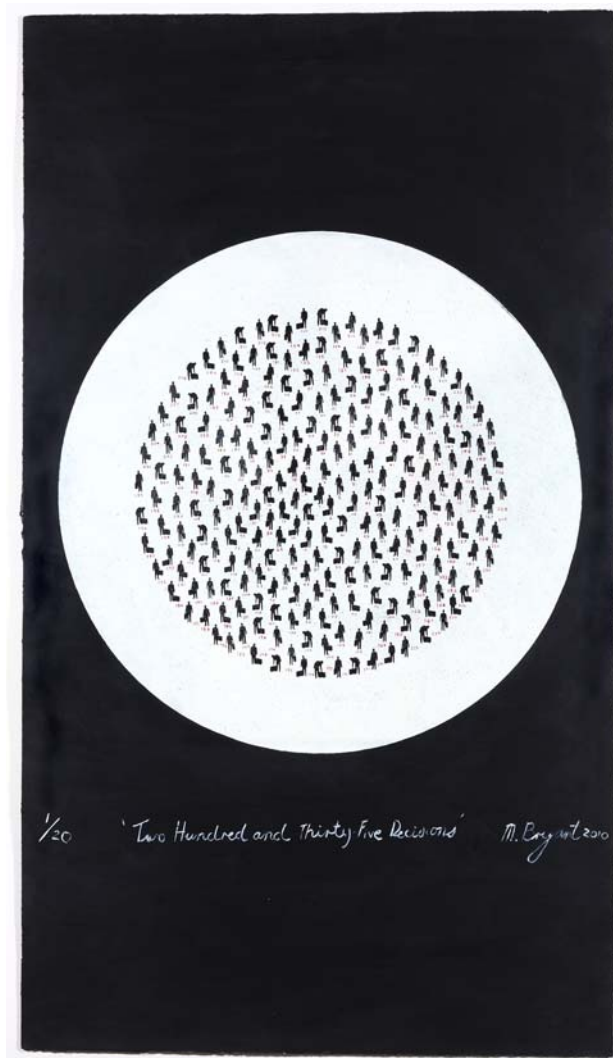
Recent Exhibitions

2010 Hastings City Art Gallery; Hastings; Solander Gallery; Wellington. **2009**

Paperworks Gallery; Napier; Bowen Galleries; Wellington; Shed 11; Wellington. **2008** Bowen Galleries; Wellington;

The Lane Gallery; Auckland. **2006** Bowen Galleries; Wellington. **2005**

Bowen Galleries; Wellington.



Two Hundred and Thirty Five Decisions, relief print, 1400 x 600 mm, 2010

Artist Statement

My recent series of large prints, *Returning / Leaving*, explores the ideas behind decision making, of belonging, or not belonging, a sense of need for community, and a want for a personal space in which to live the intimate parts of life. Having a key to a space also gives the owner a sense of belonging, but in another way, can be used to lock out or exclude. The processes behind the decisions to remain in a place, or decide to leave, hold huge interest for me. At a distance the work has great visual impact but needs to be viewed up close to read the underlying messages, which makes sense of the work as a whole.



Sam Broad

Recent Exhibitions

2010 Solander Gallery; Wellington; Kina Gallery; New Plymouth. **2009** Thistle Hall; Wellington. **2007** COCA; Christchurch; The New Dowse; Lower Hutt; Hirschfeld Gallery; City Gallery; Wellington; ROAR!; Wellington; Kina Gallery; New Plymouth; Solander Gallery; Wellington. **2006** Whangarei Art Gallery; Whangarei; Popup; Wellington; Pataka; Porirua. **2005** Oedipus Rex; Auckland; Idiom Gallery; Wellington; Deluxe Café; Wellington; Good as Gold; Wellington.



Buzzy Bee Transformer, woodcut, 300 x 480 mm, 2010

Artist Statement

Being self-trained and fumbling through the detritus of millennial pop culture, I've recently embraced scepticism and vocal atheism as tools to cope with life's realist tendencies. My fantasies, however, play out through my art, underpinned somewhat by my ideologies of justice, empowerment and critical analysis.

In our pre-post and neo-apocalyptic four dimensional world I find the greatest contribution I can make without becoming a burden on society is to create yet more stuff. This, however, conflicts with my aspiration to live a 'green' existence. I console myself with the knowledge that my stuff is a lot better than the majority of stuff out there. It is well executed, well finished, long lasting, aesthetically pleasing, thought provoking and usually has a bonus robot or too in it.

I take it seriously (so you don't have to) and can support a young family with my talent, full-time. This means I'm a valued economic asset in our meritocracy and potentially a good bet too (low risk, low yields). I paint, whittle and sketch with heavy hand tools in order to intimidate other artists on the beach and to show that being an artist is a manly and important occupation.



Sheyne Tuffery

Education

2000 Masters of Fine Arts (honours)
Elam School of Fine Art, University of
Auckland. **1995** Bachelor of Visual Arts,
Auckland University of Technology,
Auckland.

Awards

2004 Finalist, James Wallace Awards,
Auckland; Category winner, Artbeatz
Activate Competition, Auckland;
Finalist, Sumi National Print Awards,
Newark, N.J, USA. **2002** Martin Hughes
Contemporary Pacific Art Award,
Auckland.

Recent Exhibitions

2007 The Art Studio: Rarotonga, Cook
Islands; Lane Gallery: Auckland;
Catchment Gallery: Nelson; LeSA
Gallery: Petone; Village Theatre:
Golden Bay. **2006** Cambridge University
Museum: UK; Flagstaff Gallery: Auck-
land; Marziart Internationale Galerie:
Hamburg, Germany; Salamander
Gallery: Christchurch. **2005** Khalil
Sakikini Center: Ramallah, Palestine;
Cybertribe Exhibition: Newcastle,
Australia; Corcoran College of Art and
Design: Washington, USA; Orfali Gallery:
Amman, Jordan; Sisson Gallery,
Michigan, USA; Ivan Dougherty Gallery:
Sydney, Australia; Museum of Brisbane:
Australia; Lane Gallery: Auckland;
Catchment Gallery: Nelson.



Waimanu and Tuatara, woodcut, 700 x 500 mm, 2010

Artist Statement

My art came from a confusion of cultural identity from my mixed cultural background of New Zealand European / Samoan heritage. My work celebrates the 'afakasi', the halfcast, that confusion of not fitting into either side, so inventing your own culture in art.

I lived for a while on the shores of the Manukau harbour where I became aware of Manukau's bird population and local bird lore. I am fascinated by New Zealand's geological history as a singular landmass 'a vaka', and a natural sanctuary for a vast array of bird species, including the extinct giant fossilised penguin, 'Waimanu'.



Simon Kaan

Education

1993 Bachelor of Fine Arts, (printmaking), (Honours), Otago Polytechnic, School of Art, Dunedin.

Awards

2000 Winner, Cleveland Art Awards, Dunedin.

Recent Exhibitions

2010 Solander Gallery: Wellington; Blue Oyster Project Space: Dunedin. **2009** Solander Gallery: Wellington; RH Gallery: Nelson. **2008** Black Barn Gallery: Hawkes Bay. **2007** Red Gate Residency: Beijing, China.

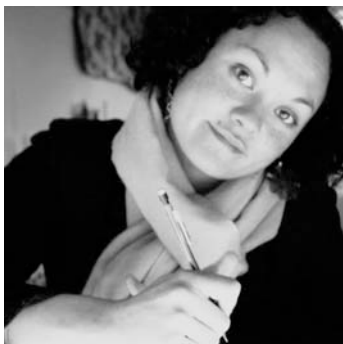


Untitled (Tiki II), intaglio woodcut, 570 x 355 mm, 2010

Artist Statement

I express the dual influence of my Māori and Chinese identities in different ways. I focus on the landscape, such as the bridging headlands and rising mountain forms. They represent the key environmental markers that are so important to Māori concepts of identity and belonging. The austere style of my work is influenced by Chinese aesthetics and philosophical concepts such as 'Qi'. I have recently developed a method of scoring and cutting into the surface, similar in method to wood engraving or dry-point etching, but also referencing Māori moko tattooing.

I find the moth alluring as a symbol, because it always travels towards the light and in the evening navigates according to the moon. In this respect, the moth is symbolic of 'maarama' (moon or monthly cycles), 'maarama' (informed) and 'maaramatanga' (comprehension and understanding).



Vanessa Wairata Edwards

Education

2002 Bachelor of Arts ((printmaking), (distinction) Quay School of the Arts, Whanganui UCOL, Wanganui.

Recent Exhibitions

2009 Solander Gallery; Wellington.

2007 Kina Art and Design Space; New Plymouth. **2006** Cherrycherry Studio;

Whanganui; Kura Gallery; Wellington; Kina Art Space and Design; New Plymouth; Whanganui Arts Community;

Whanganui; GK Studio; Whanganui; Rachael Garland Studio; Whanganui;

Deluxe Cafe; Wellington. **2005**

Exhibition Centre; Hawkes Bay; Chronicle Glass Studio; Whanganui; Kura

Gallery; Wellington; Tinakori Gallery;

Wellington.



Taringa Maro, etching on woven paper, 200 x 200 mm, 2009

When asked what kind of artist I am, I reply 'a printmaker', but in my own mind I am a printmaker who likes to weave. I am of both Māori and European descent and use my artwork as a means to explore what this means. By combining the two longstanding customs of Māori weaving and European printmaking I not only sustain the tradition but bring them into a context wherein they become a reflection of me.