

**2013 PACIFIC RIM
INTERNATIONAL
PRINT EXHIBITION**

Cover: Detail of work by **Sarah Whorf**

California, U.S.A.

Loophole

Woodcut

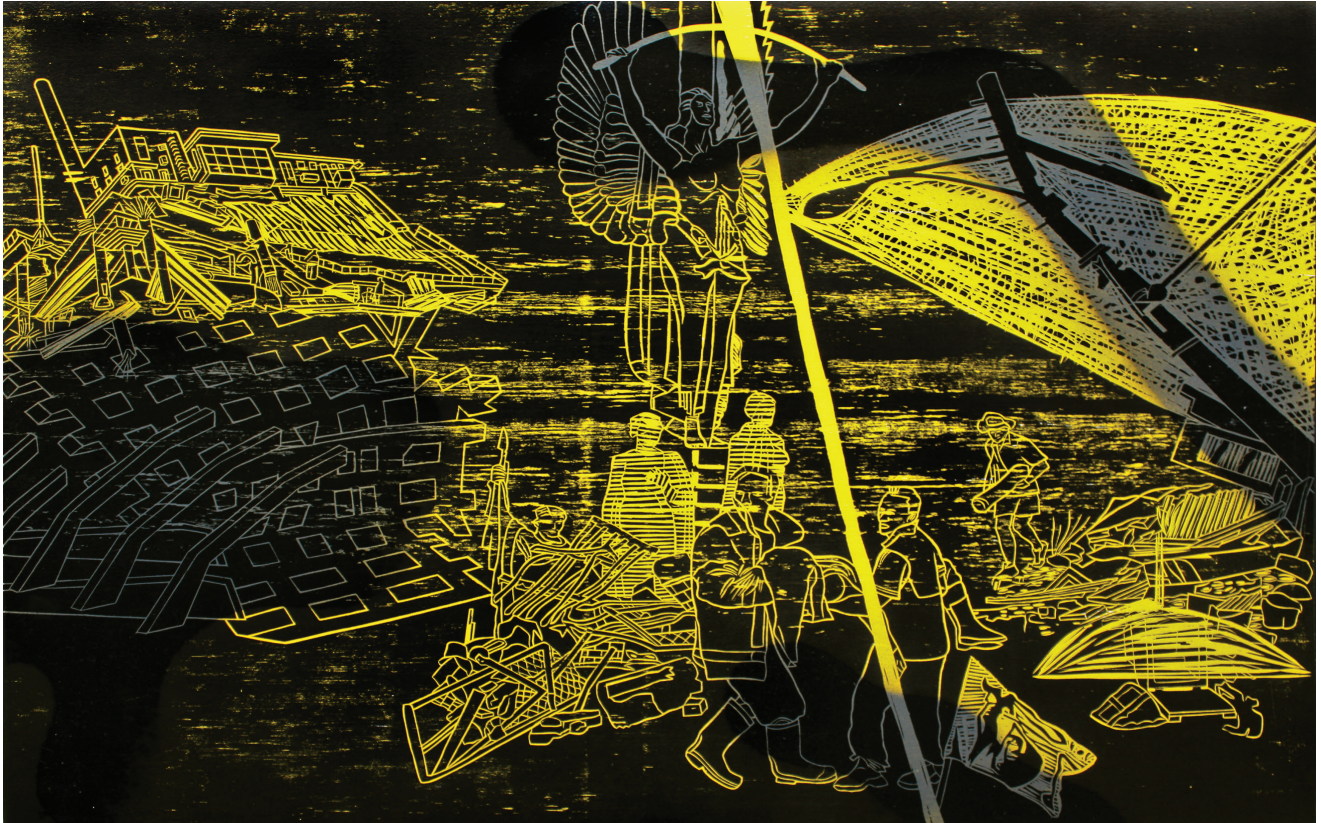
45.7 x 61 cms

First published by University of Canterbury

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ISBN 978-0-473-26827-5

2013 PACIFIC RIM INTERNATIONAL PRINT EXHIBITION



Anthony Davies, Wanganui, New Zealand, *Apocalypse Now - 4*, Woodcut and Spray Paint, 50 x 70 cms

THE HARKNESS FUND

SIGN  DISPLAYS

FlintGroup


Ron Mottram
Specialist Picture Framer



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CHRISTCHURCH NEW ZEALAND

Introduction

The 2013 Pacific Rim International Print Exhibition is presented at Chambers 241, Christchurch, New Zealand 19 November to 7 December 2013.

Artist from the nations and cultures of the Pacific Rim and Basin were invited to present works from an extensive range of printmaking media for selection.

New Zealander Stanley Palmer who is an acclaimed printmaker and painter made the selection assisted by Dr Warren Feeney, Ron Mottram and Cathryn Shine. Twenty-eight works have been chosen from over 180 entries. The artists presented in the 2013 exhibition come from Australia, Canada, Japan, New Zealand and the United States of America. I thank every artist who has entered and the final participants, for all generously supporting the Pacific Rim International Exhibition.

This is the third time the exhibition has been in New Zealand, and once again the artists have revealed a vast range of approaches in concepts and in their contemplations on contemporary art. Also represented is an array of processes from traditional printmaking to present-day technology. The artists featured for Honourable Mention are selected for outstanding excellence for their works in both concept and process.

I thank Dr Warren Feeney for his insightful and provocative essay and for honouring the artists. Printmaking is an ever-evolving discipline, as artists utilise cutting-edge technologies to extend the options available and in the reinvention of old ones. Dr Feeney's essay gives context to the development of new artworks as seen in this exhibition.

Chambers 241 is a gallery with artists' studios, and has supported artists in the Canterbury region for many years, but in particular since the devastating earthquakes of 2010 and 2011. This invaluable support for the art community has sustained a focus for the wider community, during the on-going rebuild of Christchurch. Chambers 241's collaboration with the Pacific Rim International Print Exhibition 2013 is gratefully acknowledged.

Special thanks to Associate Professor Sarah Whorf for the catalogue cover 'Loophole' and to Professor Michael Marshall for his artist's statement and comments on printmaking.

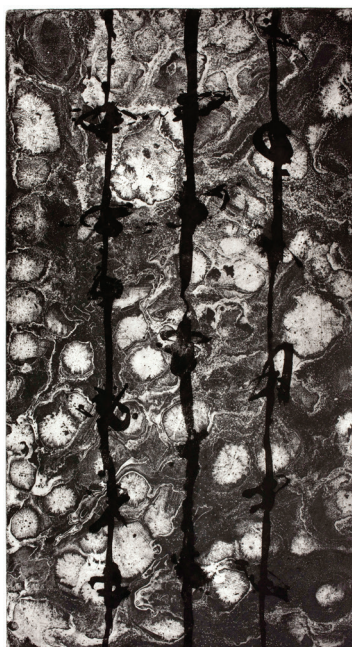
For further information on this exhibition, previous and forthcoming versions please visit the website www.fina.canterbury.ac.nz/pacificrimprint

Associate Professor Cathryn Shine
School of Fine Arts
University of Canterbury
November 2013

Honorable Mention



Briar Craig
British Columbia, Canada
IAMBIC HYSTERIA
Ultra-Violet Screenprint
71 x 101 cms



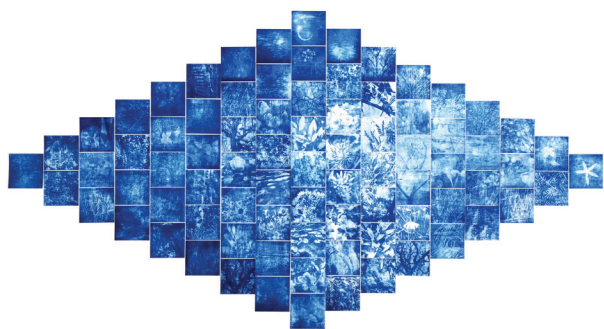
Mark Graver
Kerikeri, New Zealand
Umbra Sumus
Acrylic Resit Etching
90 x 50 cms



Endi Poskovic
Michigan, USA
Untitled (Spomenberg)
Stone Lithograph, 61 x 91.5 cms



Anne Starling
Sydney, Australia
Child's Play
Linoblock, Caborundum, Collagraph, 50.5 x 76 cms



Daisuke Inada
Tokyo, Japan
Nature's Notes
Wood Lithography, 51.2 x 96.5 cms



Jonathan McFadden
Kentucky, USA
I Aided Our Enemies
Screen print with digital print, 56 x 76 cms



Yuji Hiratsuka
Oregon, USA
Beet Meets Meat
Intaglio, 90 x 60 cms



Beauvais Lyons
Tennessee, USA
Ornithological Quadruped
Long-Tailed Marmot Heron
Lithograph
71 x 71 cms

If only you could see what I've seen with your eyes.¹

No longer simply the exclusive domain of the art collector or the political voice of the public, in the 21st century, the fine art of printmaking takes place in an unruly world inundated by images. It is a domain now described as Post-Internet, a realm in which the information highway is 'less a novelty and more a banality.'²

How can printmaking communicate with attitude, intelligence and relevance in a world that is, 'informed by ubiquitous authorship,' and an 'infinite reproducibility and mutability of digital images?'³

In a Post-Internet era, images sometimes appear to have lost any remaining sense of integrity. The premise of authenticity becomes irrelevant.

Yet, even in the acknowledgment of such concerns, printmaking still finds ways and means to argue for sincerity and truth. How is this possible? A number of images in the 2013 Pacific Rim International Print Exhibition admit to the deceptive act of looking for certainties, instead directing attention to an awareness of the unique experience of observing and considering. They shift consideration to a reflection on the open-ended potential of images and the ways in which they are received and read.

Is Beauvais Lyons, *Ornithological Quadruped: Long-Tailed Marmot Heron*, a relic from 19th century folk art or a history of ornithology? In raising the question, Lyons' iconography locates the issue of authenticity centre stage. One answer to this scrutiny of truth is implicit in Edward Bateman *Spectral Device No 2*. Bateman's image of a Victorian spiritualist reveals an historical taste for deception that recognises a constant reality about human behaviour.



Joan T. Nye's *Taka Atoll*

So is the very notion of deception simply evidence of an inability to fully consider all possible truths and certainties? Scott Groeniger's, stand-in nautical maps in *Table 4: For Error Candidates* appear to give relevance to sailing charts as blueprints for mapping outer space, while Joan T. Nye's *Taka Atoll* rightly argues for the integrity of ancient navigation systems for voyages in the Pacific.

These and other images in Pacific Rim comprehend the subjectivity of looking and the infinite potential of reading a single image. Bill Laing's *Time # 4* poises formal and spatial relationships in a curious and all-too tangible state of detachment and intimacy, and the film-noir aesthetic of Ann Chernow's *Follow Me* assumes that nostalgia and documented fact are one, while Endi Poskovic *Crossing*, assimilates memory and reality in an image of a landscape from childhood as a sublime, Gothic nightmare.

The premise of nature as metaphor for unease and anxiety - evidence of a breach between humanity and the natural world - is also shared in a number of works. In Anne Starling's *Child's Play* it appears as a disturbing and orchestrated fusion of innocence, urban settlement and the anticipated charge of a sky aflame. Anthony Davies' *Apocalypse Now - 4*, overlays fragments of recent tragedies, natural events and human disasters from Japan, Italy and New Zealand. Sarah Whorf's *Loophole*, adopts a deceptively playful eye-of-God perspective of impending disaster, alluding to the brevity of life in a woodcut print that, ironically, acknowledges enduring traditions of Japanese printmaking.



Anthony Lazorko, *Clunkers*

This confession that an artist's practice belongs to traditions and histories of constructed iconographies, is recognition of the artist's intentions to give context to their work, as well as the promise of conceptual and visual territory they may soon be about to inhabit. The uninterrupted skyline and silhouetted landscape in Shirley Bernstein's *A New Day*, is reminiscent of Canadian and American regionalism and Anthony Lazorko *Clunkers*, finds a metaphor for the United States in the imagery of Edward Hopper's paintings. The rhythms and energy of the natural world in Michele Boston's *Helena Bay, Northland*, evoke the rural landscapes of E. Mervyn Taylor and the materials and treatment of space in Cleo Wilkinson's *Abeyance* exist between the formalism of Vermeer's interiors and the iconography of French symbolism - peculiarly sustained by a purposeful and commanding ambivalence.

2013 PACIFIC RIM INTERNATIONAL PRINT EXHIBITION

Similarly, Yjui Hirasuka's *Beet Meets Meat*, celebrates the bounty of nature - clothing, food, colour and life, and does so with an awareness of the potential of the imagery of traditional Ukiyo-e prints and Japanese television cartoons. Ben Reid's *future eating* seems less certain of humanity's relationship with the planet's resources. The promise of a catch-of-the-day sits between responsibility for dwindling food supplies and a need for sustenance and life.

Both Rosemary Mortimer and Sylvia Solochek Walters also touch on questions around consumption. Mortimer's *Outsourcing* highlights the gap between the fashion industry in the Western world and its workers in poor countries, while Walters' decorative and ironic consideration of her subjects in *The Road is Closed*, alludes to uneasy transactions between humanity and Nature. This measured subversion of images and their potential for deception and illumination is equally evident in Jonathan McFadden's, *I Aided Our Enemies* - a random phrase taken from the television news, made over as conundrum.

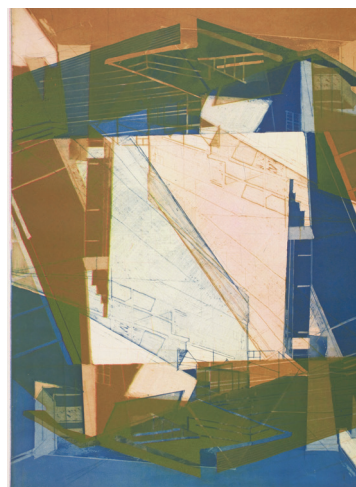
If printmakers like McFadden are currently dealing with, and to, issues that concern the unceasing consumption of images, they have also responded and warmed to its processes - sampling and cut-and-paste. New technologies have been seized and integrated into traditional practices. Yet, such appropriations are often made within a context of traditions of modernism and abstraction. Digital technologies has not replaced other methods in printmaking, but rather extended choice and capacity.⁴

Briar Craig's *IAMBIC HYSTERIA* pastiches images and materials, discovering and encouraging new ways of positioning and reading found texts and iconographies. Jan Zimmer's *Prisoners de Guerra* brings together monotypes, photographs, phrases and fragments of drawing, assembling a narrative about the value of care and protection for others within a narrative that recognises the seemingly random connectedness between all people.



Miguel A. Aragón, AR-15

In *AR-15*, Miguel A. Aragón, pursues meaning and sense in the casualness of drug-related deaths in Mexico, integrating the subject of his imagery into the processes of their making. Aragón utilises computer-generated images and laser cutting processes that literally burn an impression of his subject.



John-Mark Schlink's *Architectural Possibles*

somehow congenial dialogues, between the geometric and organic.

In *Nature's Notes* Daisuke Inada, partners method with intention. His consideration of the transience of the natural world is essential to the symbolism and construction of the image. Through the process of the wood lithograph, his imagery admits to the passage of time. In contrast, Penelope Le Petit's, *Sprout 1*, touches warmly on the experience of life itself - rebirth and regeneration in a kind of joyful metaphorical cadence.

Mark Graver's *Umbra Sumus* is one of a series of photo-polymer etchings that incorporate video and sound. These images of shadows and light, (manipulated on an iPad and printed as acetate), signify a requiem from son to a father.

Graver's allusions to the gravity of life's experience, sampled from recent technologies and traditional printmaking processes, and his expression of the universality of such moments, like all the works that make up Pacific Rim, provide a respond to the proposition introducing this essay. How can printmaking maintain its relevance in a world overwhelmed by images? Printmaking offers timely warnings, elegies and pleasures, and succinct and meaningful observations on human behaviour. An invitation to see what others may or may not know they see, retaining a power to continue to influence and persuade.

Dr. Warren Feeney

November, 2013

¹ Roy Batty, renegade Nexus -6 replicant in Ridley Scott, *Blade Runner*, Warner Brothers, 1982

² Artie Vierkant, *The Image Post-Internet*, <http://www.artlurker.com/wp-content/uploads/2011/03/image-object-postInternet.pdf>

³ Ibid.

⁴ Rosie Miles and Gill Saunders, *Printmaking in the 21st Century*, <http://www.vam.ac.uk/content/articles/p/prints-21st-century/>



Miguel Aragón

New York, USA

AR-15

Burnt Residue Embossing

55.9 x 76.2 cms



Edward Bateman

Utah, USA

Spectral Device No.2

Pigment Print from 3D Construction

42.5 x 29 cms



Shirley Bernstein

Connecticut, USA

A New Day

Reduction Woodcut

25.4 x 56.5 cms



Michele Boston

Christchurch, New Zealand

Helena Bay, Northland

Relief Print

22 x 30 cms



Ann Chernow
Connecticut, USA
Follow Me
Lithograph
27.9 x 35.6 cms



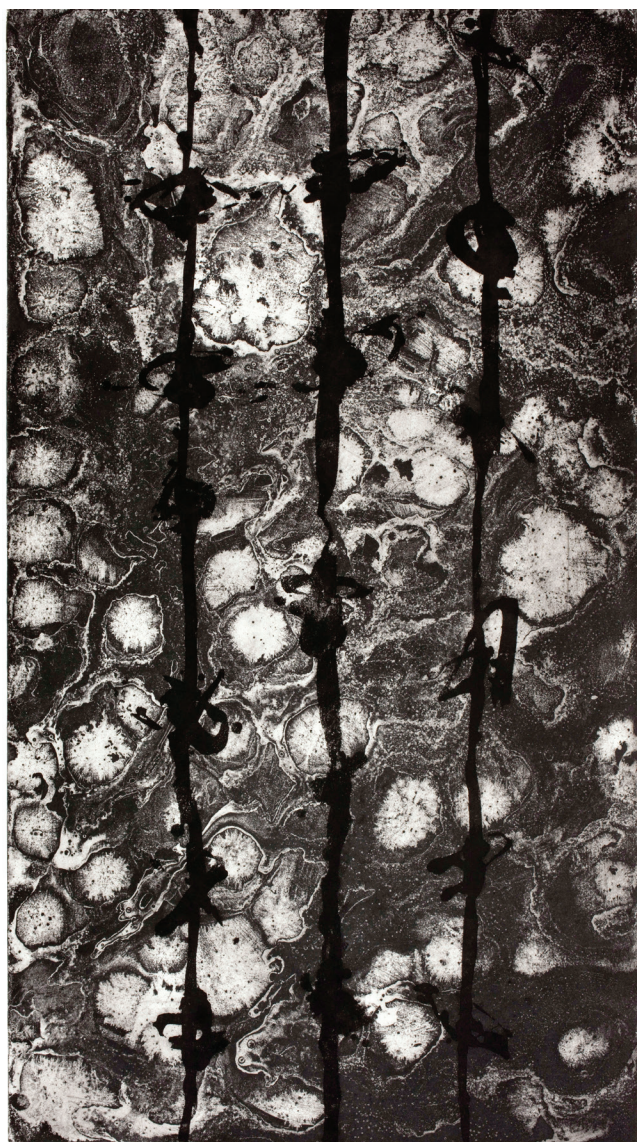
Briar Craig
British Columbia, Canada
IAMBIC HYSTERIA
Ultra-Violet Screenprint
71 x 101 cms



Anthony Davies
Wanganui, New Zealand
Apocalypse Now - 4
Woodcut and Spray Paint
50 x 70 cms



Jonathan Glover
Christchurch, New Zealand
Basilica 1
Collaged Silkscreen with paint
50 x 50 cms



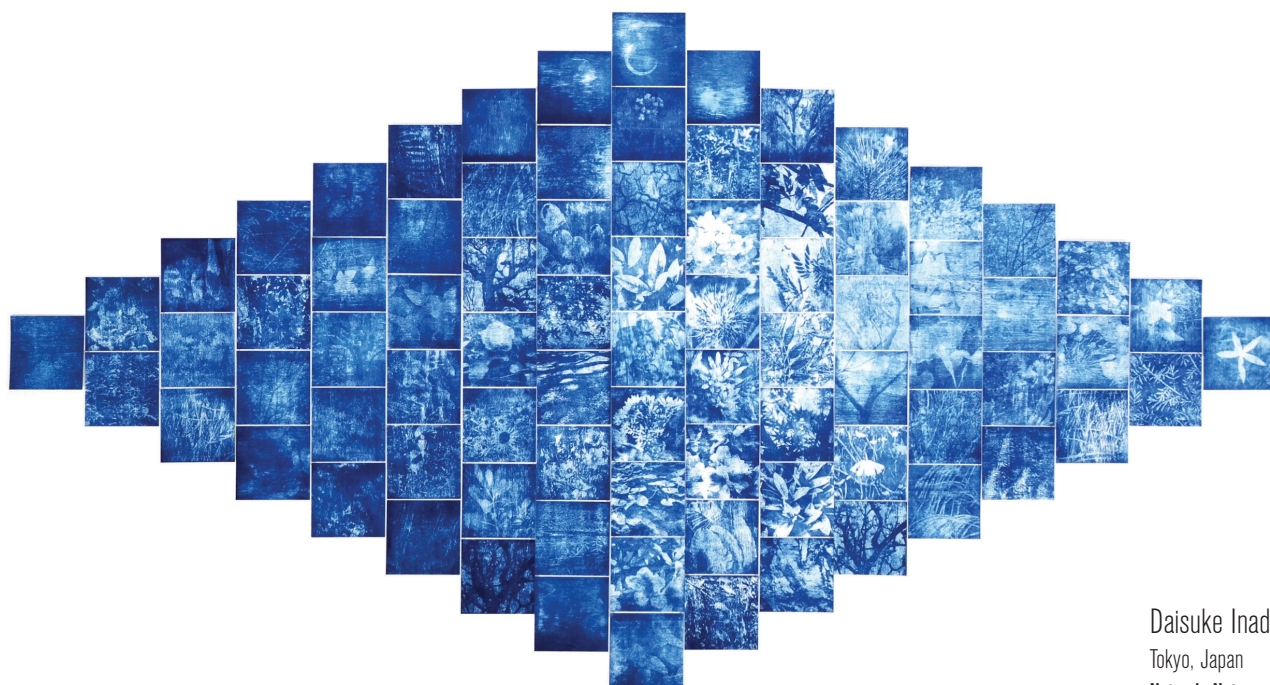
Mark Graver
 Kerikeri, New Zealand
Umbra Sumus
 Acrylic Resit Etching
 90 x 50 cms



Scott Groeniger
 Hawaii, USA
Table 4: For Error Candidates
 Digital computer print with monoprint
 76.2 x 55.9 cms



Yuji Hiratsuka
Oregon, USA
Beet Meets Meat
Intaglio
90 x 60 cms



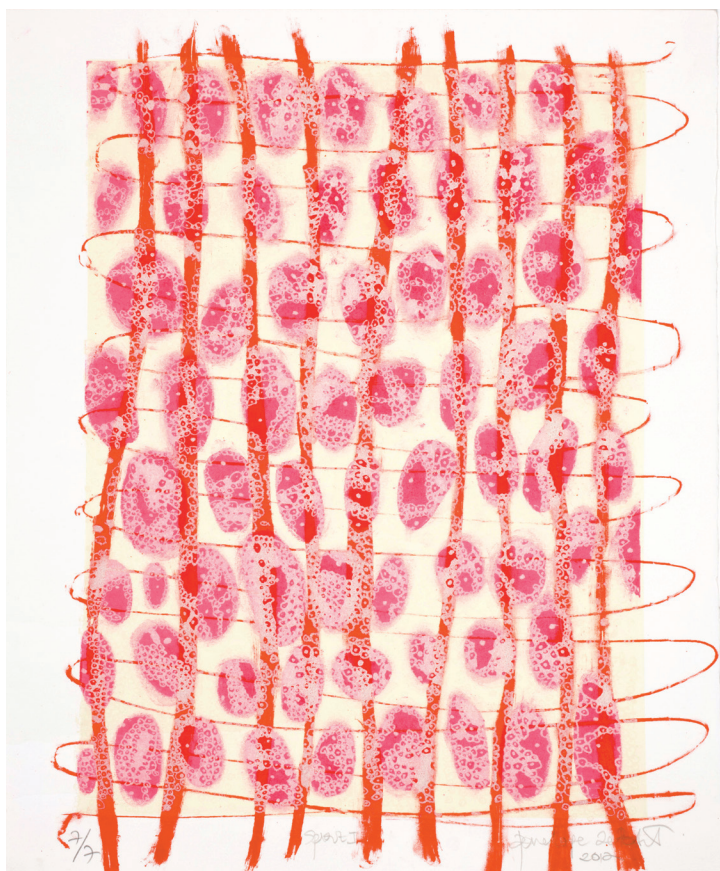
Daisuke Inada
Tokyo, Japan
Nature's Notes
Wood Lithography
51.2 x 96.5 cms



Bill Laing
Alberta, Canada
Time # 4
Silkscreen
36.8 x 38.6 cms

Anthony Lazorko
New Mexico, USA
Clunkers
Colour Woodcut
27.9 x 43.2 cms





Penelope Le Petit
Victoria, Australia
Sprout 1 Auxin Series
Lithograph
48 x 38 cms



Beauvais Lyons
Tennessee, USA
Ornithological Quadruped Long-Tailed Marmot Heron
Lithograph
71 x 71 cms



Jonathan McFadden
Kentucky, USA
I Aided Our Enemies
Screen print and digital print
56 x 76 cms

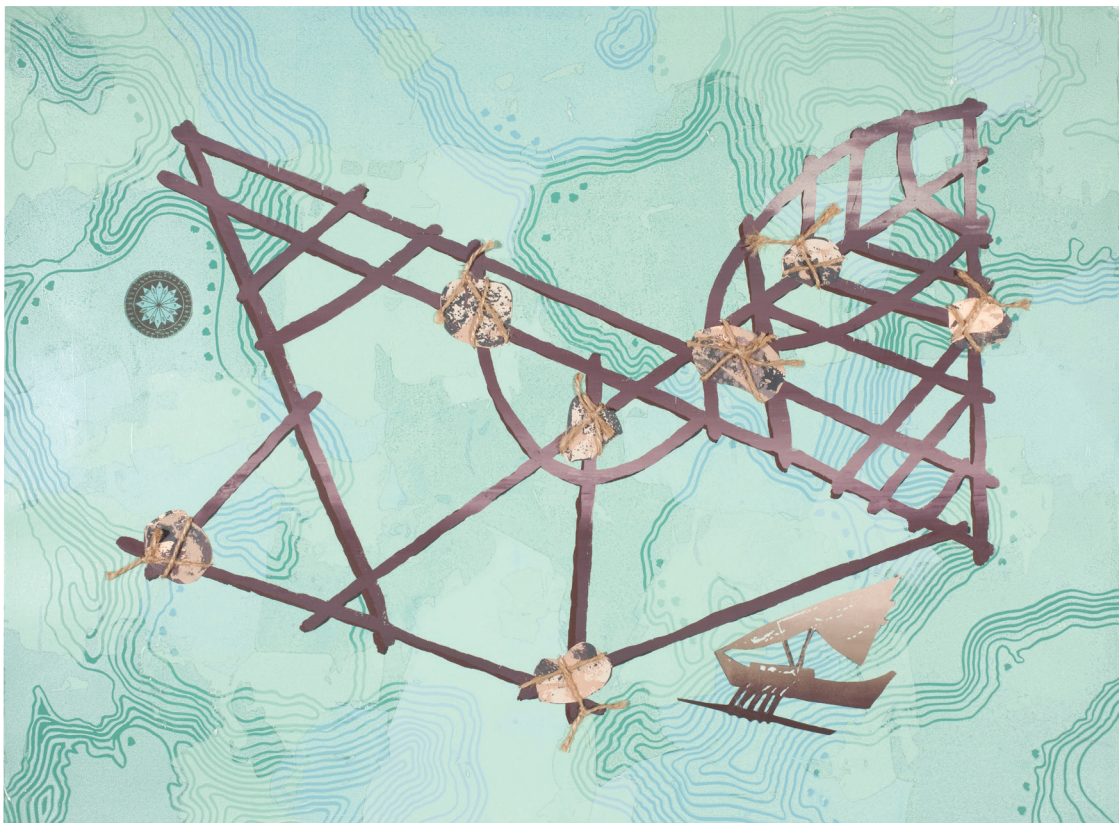
Michael Marshall
Hawaii, USA
\$12 #19
Mono print, Intaglio
73 x 98.4 cms





Rosemary Mortimer
Wellington, New Zealand
Outsourcing
Collagraph, intaglio and relief
10 x 14.5 cms

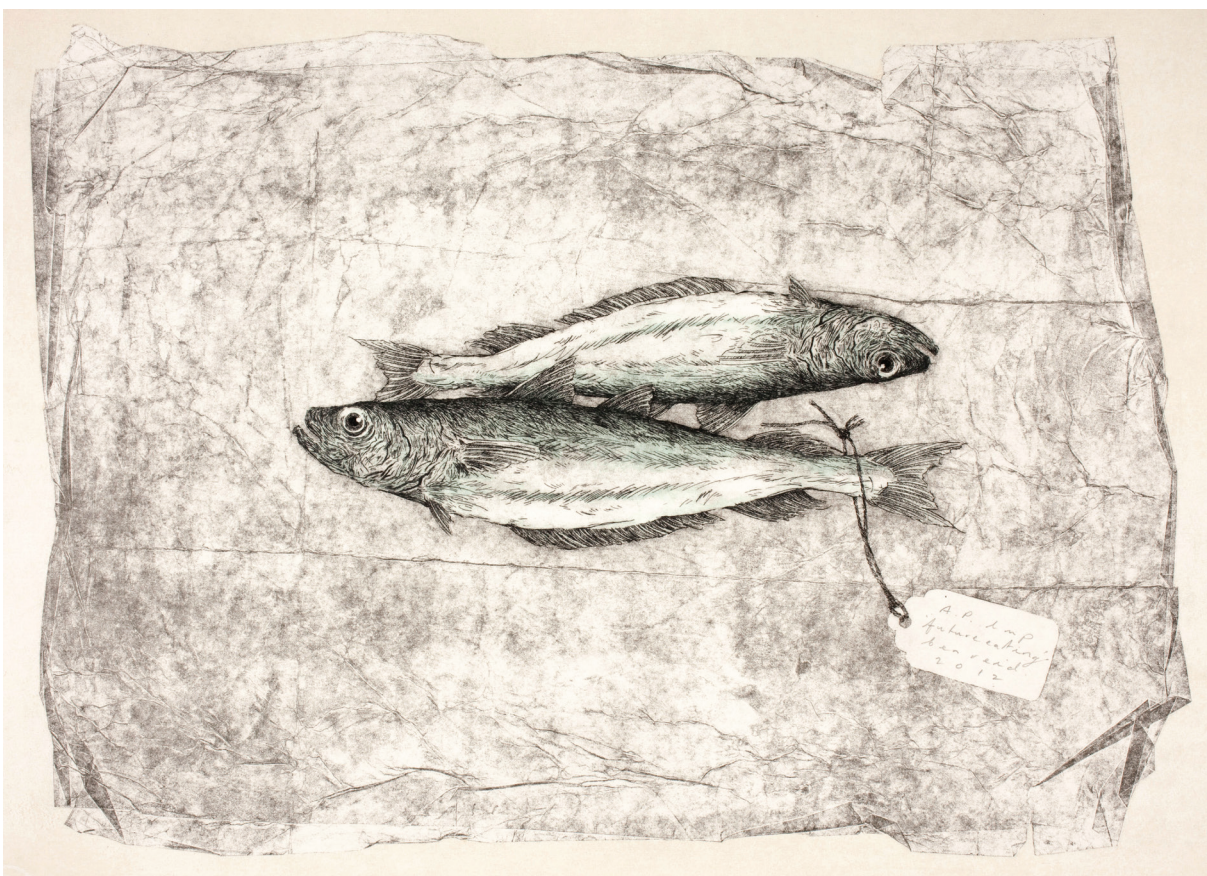
Joan Nye
New Mexico, USA
Taka Atoll
Linocut, monoprint, serigraph
56.x 76.2 cms





Endi Poskovic
Michigan, USA
Untitled (Spomenberg)
Stone Lithograph
61 x 91.5 cms

Ben Reid
Christchurch, New Zealand
future eating
Intaglio and relief
54 x 70.5 cms



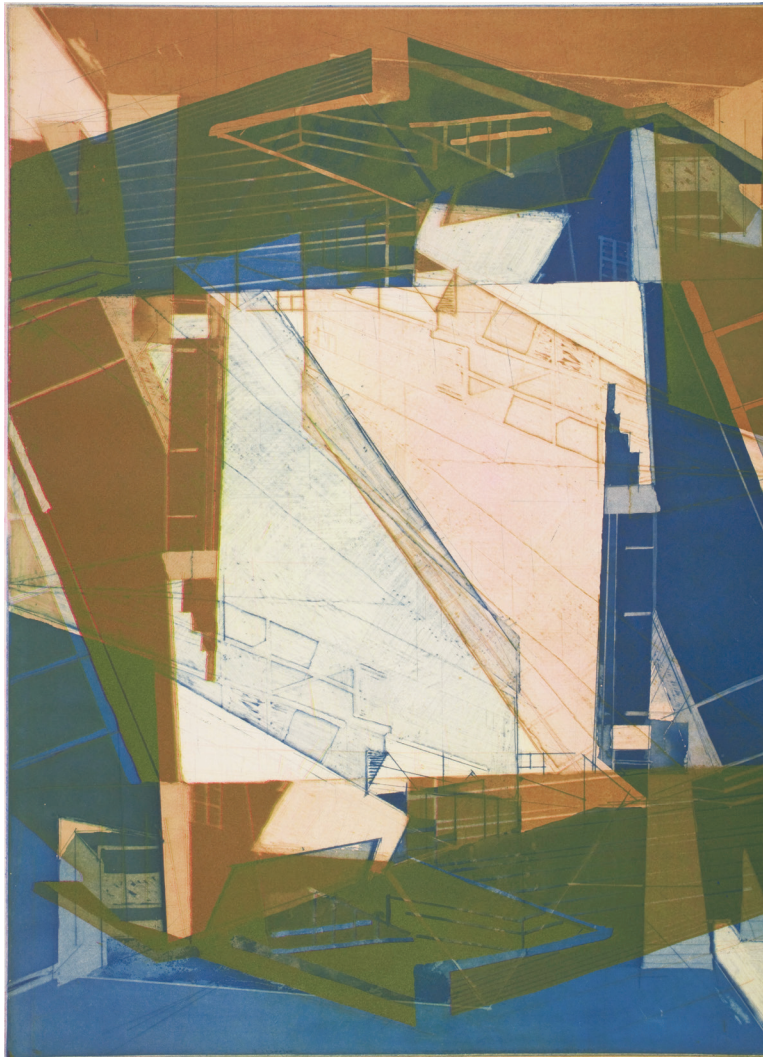
John-Mark Schlink

Minnesota, USA

Architectural Possibles

Intaglio Aquatint, Spitbite, Drypoint

59.7 x 45.7 cms



Anne Starling

Sydney, Australia

Child's Play

Linoblock, Caborundum, Collagraph

50.5 x 76 cms





Sylvia Solochek Walters

California, USA

The Road is Closed

Woodcut

35.6 x 68.6 cms

Sarah Whorf

California, USA

Loophole

Reduction woodcut

45.7 x 61 cms





Cleo Wilkinson
Queensland, Australia
Abeyance
Mezzotint
30 x 30 cms



Jana Zimmer
California, USA
Prisoners De Guerra
Digital Collage
20.3 x 20.3 cms

Acknowledgments

2013 PACIFIC RIM INTERNATIONAL PRINT EXHIBITION

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Gallery Director, Chambers 241

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Associate Professor Richard Bigus

Hawaii, USA

Colin Goodrich

Christchurch, New Zealand

Flint Group

Scott Lucas

Christchurch Photo Engravers

Graham Beswick

The Canterbury Community Trust

Bridget Frame

image iT

Mark Van Olst

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Parker Family

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Printmaking and Collaboration

Endi Poskovic, John Simon Guggenheim Fellow 2011, and who has Honourable Mention in the Pacific Rim International Print Exhibition 2013, discussed the collaborative nature of printmaking as follows;

'Printmaking is inherently a collaborative process. My interactions with many printmakers, artists, and other inventive people have frequently acted as the catalyst for creative exchange and collaboration. Multiple points of engagement encourage an ongoing exchange of ideas. This form of direct interaction with creative communities provides me with a rich perspective not available in the solitary environment of my own studio and can be an important influence on my creative practice'. www.gf.org/news-events/Newsletter-June-2012

Currently in international printmaking there is a blurring of boundaries in art practice. The print is ubiquitous appearing in relation to many areas of contemporary practices for example installation and film animation. Printmaking is a malleable fine art, and through the act of making a print the artist is exposed to dealing with a broad range of materials, and events like mis-registration can occur provoking further discovery. The unpredictable dynamics of printmaking leads to the inventive development of new artworks, that are diverse and to art practices that can be discursive. The relationship between an artist and a printer is a uniquely collaborative experience, as each brings their independent expertise, that is greater than their two halves to produce a final print.

The 2013 Pacific Rim International Print Exhibition has been exhibited by Chambers 241 and their collaborative support in the continuation of this exhibition is invaluable.

The School of Fine Arts, University of Canterbury, Christchurch, New Zealand, is proud to offer six fine arts studio areas, Printmaking, Photography, Painting, Design, Sculpture and Film for the Bachelor of Fine Arts in undergraduate study, and the Bachelor of Fine Arts Hons and Masters of Fine Arts at postgraduate level. www.canterbury.ac.nz

Associate Professor Cathryn Shine November 2013



Michael Marshall, **S12 #19**, Mono print, intaglio, 73 x 98.4 cms

Artist's statement

Some years ago I reconfigured an introduction to Henrich Wölfflin's principle of closed and open form into a pictorial strategy that visualized tectonic and a-tectonic as a type of "structure and release".

My fascination with this juxtaposition continued with the group of 80 large mono prints made over a five week period during the summer of 2012. This image, #19, references the collision of natural forces; the meeting of rock and water along an imagined east Hawaii costal cliff.

My working process here incorporated the use of stencil shapes made from a variety of materials. These materials included different plastics and papers that were cut or torn and arranged on a Plexiglas plate that was rolled with a key ground color. Each image (usually 6-8 in a typical 8-10 hour session) called for a unique positioning or re-positioning and refinement of shape(s) and color(s). This direct manipulation of materials was approached like a gesture drawing and sought to establish a greater overall compositional unity.

Deeper resonances resulting from the print embossment and subtle amplification of shape, line, and texture are important elements in this intaglio process. These marks and changes in the saturation and density of color further extend the feeling of dimensional space and the layering of visual planes. The possibilities inspired by this approach demanded a high level of concentration, energy, and focus.

My hope, for whatever rational idea might have been present at the beginning of the day's work, was for it to be undone by the spirit of imagination.

Professor Michael Marshall to Cathryn Shine

Hilo, Hawaii

November 3, 2013

