

**PROOF**



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PRINT COUNCIL AOTEAROA NEW ZEALAND

TWO DECADES OF PRINTMAKING



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# FOREWORD

*The proof is in the proof.*

ELDON (E. C.) CUNNINGHAM

The art of printmaking has always seemed to me to be a miracle. I never tire of looking at a print. I was therefore delighted when the executive committee of Print Council Aotearoa New Zealand (PCANZ) asked me to write the foreword for *Proof*.

Proof, of course, has a double meaning. It is a printmaking term referring to the rare and desirable artist proofs before the print edition, often kept by the artist. *Proof*, as the very apt title for this book, also clearly outlines the achievements of the Print Council since its formation over 20 years ago.

PCANZ and Aratoi Wairarapa Museum of Art and History enjoy a special relationship and have collaborated on many exhibition projects since I became director of the museum in 2016. Aratoi has become the 'home' of the Print Council archive, which comprises prints, print exchanges and artist's books.

Since its beginnings, PCANZ has progressed from strength to strength and has contributed greatly to the strong interest in and appreciation of prints and printmaking in Aotearoa. In fact, the most talked about exhibitions at Aratoi are those by members of the Print Council. Our visitors spend a long time in the galleries, admiring the variety of

technical skills, the diverse subject matter and the talent of the print artists. The PCANZ 2019 artist's book exhibition *Thinking\_Unfolding* inspired printmakers from the Wairarapa to invite local artists to submit work for a selected exhibition. *Under Pressure*, by the loosely formed Wairarapa Print Group, opened in 2020 and showcased contemporary printmaking by 21 Wairarapa print artists — all inspired by PCANZ.

I believe there is an intrinsic appreciation of printmaking as a true mastery of fine arts. Prints have visual as well as tactile qualities. Producing a print requires perseverance and commitment, as the artist usually works with limitations in the size of paper or press.

There is frequently a great element of mystery to a print, which captivates the viewer. The printmaker is always one step removed from the final product: while the hand is involved in all steps of the creative process, the press ultimately creates the finished image, and the interaction between the ink, the paper or medium and the pressure of the press is to some degree beyond the artist's control.

Printmaking is now established as a major branch of the visual arts, thanks largely to the efforts and achievements of PCANZ. I am not aware of any other local art group that operates so prominently or is as lively on the national and international stage. Printmakers always seem

to be pushing the boundaries of print, and the Print Council has contributed enormously to the broadening of the definition of printmaking beyond its traditional presentation. Exhibitions such as *Boundless* (2017–18) and its successors have encouraged and challenged printmakers to explore and question conventional approaches to printmaking and the concept that prints must be framed or constrained, and this has extended possibilities and blurred the demarcation between prints and other art forms.

*Proof* positions printmaking on an equal footing with other contemporary art media and raises its status as, to quote Dr Carole Shepherd, ‘a visual language capable of broad interpretation, diverse manifestations, and evolving ideas’.<sup>1</sup>

*Proof* celebrates the artists who have contributed significantly to the fine art

of printmaking in Aotearoa. In it, 128 participating members, 15 life members and 8 honorary members showcase the richness in style and diversity of the group. Thanks to these artists, printmaking is now more relevant than ever, and has become a highly collectable and sought-after art form.

Congratulations to Print Council Aotearoa New Zealand on its achievements and for producing this book. *Proof* is certainly proof that PCANZ is here to stay. I am excited to see what the future holds.

Susanna Shadbolt  
Director, Aratoi Wairarapa Museum of Art  
and History

### Notes

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- 1 From the introduction to the catalogue *Boundless: Printmaking Beyond the Frame* (2017).

# PRINT IN AOTEAROA NEW ZEALAND: A TRANSFORMED LANDSCAPE

Dr Carole Shephard ONZM

*Make prints that kiss the eye.*

JUNE WAYNE<sup>1</sup>

In 1997, when writing my MPhil thesis, I believed educational and professional art institutions were neglectful of print and played a major role in its marginalisation.<sup>2</sup> I felt the field was being progressively sidelined through lack of exposure and an absence of critical dialogue. I argued that print was a discipline of constant mediation, as the issues were so diverse. At the time I felt confident that I could pinpoint the obstacles and ways forward. Today, however, the terrain has changed noticeably, but not in the way I had imagined.

In the 1960s, artists' fears around what the public understood to be an 'original' print were challenged by the increase in photo-mechanical reproductions, primarily of paintings. The debate continues today, but since that time the territory has altered considerably. Printmakers have had to accommodate, comprehend and, to a certain extent, accept and acknowledge the changes that have occurred. Some of these are: the increase of the digital image and its participation in the profusion of mass-media images; the hybrid print that rejects the tradition of the edition; and the 3-D print that includes installation, performance and conceptual elements. If we put these challenges aside for a moment and look at the beginnings of the print

movement in Aotearoa New Zealand, we will better understand why print is at such a pivotal point in its evolution, and the responsibility that I place firmly on the shoulders of a new generation of print image makers.

The history of print in Aotearoa closely parallels that of Australia. As early as 1922, annual exhibitions of prints were held in the Dunedin Public Art Gallery, and in 1930 the Auckland City Art Gallery (ACAG, now Auckland Art Gallery Toi o Tāmaki) exhibited *Graphic Art in New Zealand*, which presented a history of New Zealand printmaking from 1888 to 1926. While the work was inevitably European in content and style and adhered strictly to tradition, it did introduce print as a serious art form.

The 1960s and 1970s are regarded as the decades when print achieved widespread recognition in New Zealand. As with many new initiatives, it took an enlightened individual to see the value in print and to gather the necessary information and connections to give the art form exposure. After a 1966 visit to the National Gallery of Victoria, Australia, print collector Walter Auburn made contact with Kees and Tina Hos, directors of New Vision Gallery in Auckland.<sup>3</sup> With their commitment and a catalogue essay by Gordon Brown, the print exhibition *N.Z. Graphics 1966* was launched at the ACAG in 1967. It was a national turning point for print, and interest gathered as it toured the

country before going on to Australia. Following this exhibition, the Print Council New Zealand (PCNZ) was formed. Curator, academic and print historian Dr Anne Kirker referred to the establishment of PCNZ as 'a coming of age for printmaking in New Zealand'.<sup>4</sup>

The motivation behind the formation of the PCNZ was the perception that print was being overlooked: hopes were that an 'official' organisation would raise the profile of the medium. This aim was certainly achieved, and a new optimism for print emerged. Well-known artists became deeply involved in making prints, and many took on the role of educating others. One of these was Bonnie Quirk who erased (mostly) my unpleasant memories of my introduction to print as an Elam student. Others, such as Juliet Peter, Alison Pickmere and Penny Ormerod, also saw their role as advocates and educators. PCNZ members passed on their knowledge, skills and passion for print through teaching, advocacy, writing, curating and community activities. A print group initiated by Ormerod in Gisborne in 1976 is still going strong 45 years later, and its recent publication, *We Can't Stop Now*, is testament to the importance of those early printmakers in establishing a legacy for print.<sup>5</sup>

Many PCNZ members were replacing tradition and convention with ground-breaking innovation and experimentation. It certainly was an exciting time for a young artist like myself to see the work of Kate Coolahan, Stanley Palmer, Marilyn Webb, Pat Hanly, John Drawbridge, Mervyn Williams and Barry Cleavin. When these artists were criticised for a lack of 'purism', Hanly responded by saying, 'being mainly a painter, my work had connections with the "one-off" feeling . . . not having had a graphics training, I could resolve and invent alternate ways of communicating'.<sup>6</sup> Hanly became the public defender of printmakers and worked tirelessly to educate audiences about what constituted an original print.

Several international exhibitions took place during the active period of the PCNZ, and this exposure was responsible for changing the climate for print and creating a new energy. The next generation of artists to join the Print Council certainly had a strong impact, de-mystifying the process and making it accessible to a wider audience.<sup>7</sup> This in turn led to more exhibitions, the establishment of print galleries and the formation of print collections. By 1972, however, the PCNZ was facing pressure, primarily from public institutions with restrictive demands, such as limitations on size and the elevation of some techniques over others. On another level, the rise of photo-mechanical reproductions and the ignorance and gullibility of many dealer galleries caused the PCNZ to shift from its earlier aims to a more critical, watchdog position. In 1977 it went into recess.

The exhibition *New Zealand Prints 1977*, held at the ACAG, was widely promoted as 'the first non-sponsored national exhibition devoted solely to current New Zealand printmaking, to be organised by and exhibited in a New Zealand Public Art Gallery'. In this exhibition the screen print dominated the total number of exhibits, for the first time toppling etching off the top of the hierarchical print ladder. At this time a significant change began to take place that affected artists, art schools and galleries: screen printers were using photo processes to create their imagery, and before long galleries were offering images of artists' works for commercial reproduction. And, of course, digital was knocking at the door.

The next 20 years were a time of change: the first 'public access' print workshop in Wellington was established in 1978; the first professional print workshop opened in 1979; the Print Studio aligned with Wellington City Art Gallery (now City Gallery Wellington Te Whare Toi) opened in 1982; and more professional print studios arose, run by highly experienced and internationally

qualified artists and master printers.

Until this point, print had been primarily perceived as a Eurocentric activity. However, professional studios such as Muka (Frans and Magda Baetens) and Limeworks (Marian Maguire and Stephen Gleeson) now worked closely with Māori and Pasifika artists, giving audiences access to imagery that hitherto had mostly remained unseen in this form. The impetus to establish proactive, committed groups to promote cultural identity and tell their own stories was timely, and led to the formation of Tautai by Samoan artist Fatu Feu'u, and Toi Whakatā Māori Print Collective by Māori artist Gabrielle Belz (Ngāpuhi, Te Ātiawa).<sup>8</sup>

In the 1990s, print was thriving in secondary-school art programmes, it had a healthy presence in tertiary art schools, night classes and community workshops, and a 'grass level' movement had appeared in Whanganui under the guidance of print artist educator Marty Vreede.<sup>9</sup> However, by the turn of the century much had changed. Print departments in tertiary institutions were being shut down. Specialist curators had been cauterised. Print galleries disappeared and public gallery print exhibitions were rare. Once again, print artists faced marginalisation.

At the conclusion of my 1997 thesis, I suggested that in order for change to occur, print artists themselves would need to address the situation on all fronts. We would need to

participate in critical dialogue if we were to have a place within contemporary art practice. It started small, with Vreede's print graduates coming together for support, information sharing and advocacy. What was regional soon became national, and with it came an expanded awareness of the potential of print and participation at an international level. In light of this, in 2016 Central Print Council Aotearoa New Zealand, which was formed in 2000, was renamed Print Council Aotearoa New Zealand (PCANZ). Membership grows daily, small groups and collectives have been formed, individuals are gaining independence and the expanded field for print is diverse and inclusive.

We need to thank PCANZ, not only for providing us with a wealth of beautiful, provocative, thoughtful and challenging images over two highly productive decades, but also for educating so many along the way. I am now optimistic that print artists themselves will see career possibilities: to lead tertiary art departments; to become print curators in public galleries; to start up specialist galleries; to write and publish challenging material; and finally, to ensure that print and printmakers have a place in contemporary critical discourse on art.

I leave you with my wish that we continue to make works with clear intent and purpose, in order to contribute significantly to the canon of New Zealand art history as have those before us.

## Notes

- 1 June Wayne (1918–2011), artist and founder of Tamarind Press, United States.
- 2 Dr Carole Shephard, 'The Territorial Divide: Critical Issues in Contemporary New Zealand Printmaking', University of Auckland Library, 1997.
- 3 Walter Auburn, 1906–1979, print collector, physician and honorary curator of prints and drawings at Auckland City Art Gallery.
- 4 Dr Anne Kirker, *Prints: A Coming of Age*, The Walter Auburn Memorial Lecture, ACAG, 1987.
- 5 Jean Johnston, *We Can't Stop Now* (Gisborne: Gisborne Printmakers Group, 2021).

- 6 Pat Hanly Archives, 1978–89: an accumulation of printed ephemera/images/letters/personal conversations etc. given to Carole Shephard in 1995.
- 7 Rodney Fumpston, Denys Watkins, Victoria Edwards, Michael Reed, Robin White, Claudia Pond Eyley, Nigel Brown and Carole Shephard.
- 8 Tautai was founded in the 1980s as an informal network; in 2005 it became a formalised legal entity.
- 9 Marty Vreede, artist/educator and founder of Central Print Council Aotearoa New Zealand, with wife Marilyn, of Pakohe Whanganui.

# PRINT COUNCIL AOTEAROA NEW ZEALAND: TWO DECADES OF PRINTMAKING

Miriam Sharland

with Jacqueline Aust, Kathy Boyle, Julia Ellery, Diane Harries,  
Janice Meadows, Heather Partel and Lynne Wilburn

*There is always a magic moment when you lift the felt back. And that moment remains with every printmaker I know — even if you're like me and you've been doing it for 40 years or so. It's just the most amazing thing; something magical happens. It's the marriage of ink and paper. And the energy that comes off that is phenomenal.*

MARTY VREEDE, FOUNDER, CENTRAL PRINT  
COUNCIL AOTEAROA NEW ZEALAND

Printmaking is an art form in which the artistic process is not entirely in the printmaker's control; unlike painting or drawing, there is an element of surprise when the final image appears on the paper. This big reveal is the magical excitement of printmaking, which Print Council Aotearoa New Zealand (PCANZ) sets out to capture in this book.

Like a print, the Print Council began life as an idea. Just as preparing the printing plate requires creativity, planning and skill, so early Print Council members used their talents and resources to create a national, membership-run, not-for-profit organisation to promote contemporary fine art printmaking.

Printmaking takes a multiplicity of forms, and this book reflects the many types of printing and artists that have made up the Print Council. And just as each print is unique, so, too, is each printmaker: every practitioner has their own

way of translating idea into image, using a wide variety of techniques and technologies. While printmaking can be a solitary activity, *Proof* demonstrates the energy that results when a diverse group of printmakers comes together to explore ideas, and it is this diversity and sense of community that has made the Print Council the vibrant society it is today.

*Proof* records some of the voices and stories of the Print Council since its inception in 2000. The magic of printmaking is revealed in the prints reproduced and in the words of those who made them, alongside recollections by members of the events of the council's first two decades. *Proof* captures some of the highlights of the organisation's history, and some of the boundless examples of its creative spirit.

## Foundation

In the late 1990s a group of printmakers associated with the Bachelor of Fine Arts printmaking course at Wanganui Regional Community Polytechnic (WRCP) mooted the idea of an organisation to support printmakers and increase the profile of printmaking in New Zealand. Marty Vreede, WRCP head of printmaking, envisaged a body that would provide support to alumni and keep them motivated and connected through workshops, exhibitions and newsletters.





In 1999 Vreede invited printmakers from throughout New Zealand to a meeting in the Print Workshop of WRCP's Quay School of the Arts to discuss their ideas for the proposal. The response was overwhelmingly positive. The meeting, remembers Vreede, 'was flooded with people. It was phenomenal. And we just looked at it and went, "Pfft. Don't really need to ask the question, here's the response."' Foundation member Julia Ellery recalls, 'We were buzzing at the end of the meeting. It was amazing! We didn't think all these people would come!' It was obvious that the need for a body that included all New Zealand printmakers was greater than originally imagined.

Everyone agreed that work should begin on establishing the organisation as soon as possible, and on 19 August 2000 an inaugural meeting took place. The organisation needed a name, and the 10 attendees decided on Central Print Council Aotearoa New Zealand (CPCANZ). 'Central' referred to the home base in Whanganui; 'council' was in line with other international printmaking organisations and

acknowledged the original Print Council.

The first CPCANZ committee was duly elected, with Vreede as chair and WRCP alumni Graham Hall and Ellery as secretary and treasurer respectively. They were a small but powerful team. Vreede had already demonstrated his drive and vision by developing the printmaking department at WRCP, transforming it from one press in the corner of the art room in 1988 to a fully equipped specialised suite of printmaking studios. Hall's enthusiasm and commitment were vital in setting up the organisation. He was instrumental in the legal establishment of CPCANZ as an incorporated society, and he organised the first events.

Ellery vividly remembers the excitement of establishing CPCANZ and the work required of the trio to get the idea off the ground:

*It took the rest of 2000 to tick the required boxes. Graham and Marty approached a solicitor to draft a constitution. They also worked with the computer graphic*

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Left Marty Vreede, founder of Central Print Council Aotearoa New Zealand, chair until 2012. Right Julia Ellery, founding member, first treasurer of Central Print Council Aotearoa New Zealand.

*design team at the polytech to produce membership forms. I began the lengthy procedure of acquiring an IRD number and setting up a bank account. All was completed by the end of the year ready to start fresh in 2001 with the first series of workshops held in the Print Workshop on Taupo Quay, Whanganui.*

And so CPCANZ was born, run by printmakers for printmakers with the aim of promoting contemporary fine art printmaking.

CPCANZ's incorporation document stated that Print Council's purpose was to provide a structure for the support of affiliated printmaking artists in Whanganui and throughout New Zealand. Its objectives were to:

- provide a structure for printmaking artists;
- help provide its members with access to specialist equipment, facilities and educational opportunities;
- maintain a professional and public profile of printmaking in Whanganui and New Zealand;
- help provide national and international support and opportunities for members and printmaking artists;
- initiate and develop a professional forum for members which is committed to ongoing professional development and research;
- uphold the principles of the Treaty of Waitangi;
- establish a means of communication and ensure dissemination of information to all members; and
- establish mechanisms to promote school-based and community-based learning programmes.

It was an exciting time. Vreede recalls, "When we got together, we thought, "Wow, we're the Print Council. Here we go, what are we going to do?"

CPCANZ's first task was to plan events for



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Graham Hall,  
*Hand Bell*, 2017.

the following year. Exhibitions were identified as a priority, and other key events were Summer Schools and shorter, less intensive Winter Workshops. By May 2002, after just 18 months of operation, these goals had been achieved; membership had risen from 10 to 72 and included members from Wellington, Waikato, Taranaki, Hawke's Bay and Manawatū.

At the same time, Toi Whakatā, a group of Māori printmakers, was also laying a foundation for the future. Vreede's passion helped to fuel the excitement of both groups. CPCANZ and Toi Whakatā grew from the same ideas and inspiration, although they are distinct organisations. They have taken different paths over the past two decades, and both remain committed to collectively advocating for printmaking in its many diverse forms.

## Development

During CPCANZ's first decade, much of its activity was based in Whanganui. WRCP became key to the foundation and early growth of CPCANZ; the two organisations had a symbiotic relationship in which the polytechnic provided support and the Print Council introduced new students to the printmaking course.

Vreede and Ellery led a dedicated team of volunteers who planned and tutored workshops, hosted open studios and organised Summer Schools and Winter Workshops. Ellery used her invaluable administrative skills to communicate with members and ensure that events ran smoothly. Her generous hospitality — providing accommodation and hosting dinners — made participation at events possible for many out-of-town members. Vreede frequently commented that Ellery was the glue in the social mix that held everything together.

Exhibitions required another level of commitment from this hardworking team. When members' submitted works arrived

in Whanganui for an exhibition, volunteers unpacked the prints, framed them and transported the framed works to the exhibition venue. The process was reversed at the end of the exhibition. They even designed and built the frames, and crates in which to transport the works. Life member Heather Partel says, 'The Print Council frames were really important because it meant members didn't have to pay for framing, which was a big deal. They were part of making exhibitions accessible to members, and gave a consistent, professional look to an exhibition where there was a variety of work.'

Through the dedicated efforts of organisers and volunteers, membership blossomed and printmaking became a visible presence, not just in Whanganui but throughout New Zealand. Such intensive levels of commitment could not be sustained indefinitely, however. With increasing interest from the regions, it was time for members beyond Whanganui to contribute and share some of the organisational load.

In 2008 Kathy Boyle from Hawke's Bay organised a Summer School at the Eastern Institute of Technology (EIT) in Taranaki — the first to be held away from the 'home turf' of Whanganui. The next was held at Whitireia Community Polytechnic in Porirua. These Summer Schools marked the beginning of a gradual move away from CPCANZ's Whanganui home.

At the 2012 annual general meeting, after 12 years at the helm, Vreede stepped down as chair and was awarded the first CPCANZ life membership in recognition of his years of dedicated work. Vreede's inspired leadership, enthusiasm and hard work had realised his dream of an organisation that nurtured New Zealand printmakers and raised the profile of printmaking in Aotearoa. Ellery was also awarded life membership for her commitment and contribution to CPCANZ since its inception.

Boyle, an active member of the organisation since 2001, was elected as the new chair.



Originally a painter, Boyle was lured into the world of print after attending a local printmaking night class. She was instantly captivated by the process, and her quest to discover more led her to workshops offered by the newly formed CPCANZ. Boyle had served an unofficial apprenticeship while working with Vreede and Ellery on various projects; having completed her Bachelor of Visual Arts, she felt the time was right to take on the leadership.

Boyle was based in Hawke's Bay and frequently taught printmaking workshops throughout New Zealand, which meant she was in touch with artists and groups outside of Whanganui. She had a clear vision of decentralising CPCANZ and adopting a more regional focus, and set about implementing a strategy to extend the organisation's parameters and widen its reach. To create a stronger presence in the regions, annual Summer Schools and Winter Workshops would now be held in different locations whenever possible, and members were encouraged to organise their own CPCANZ events. The strategy was successful: regional representatives became a valuable conduit between the Print Council and the regions. As membership grew, members frequently organised workshops in other areas either independently or with Print Council assistance, and this allowed more artists to access visiting national and international tutors.

In 2002 WRCP was integrated into the Universal College of Learning (UCOL), and government policy changes within the tertiary sector resulted in the staged closure of its printmaking programme. The Print Workshop, so key to CPCANZ activities, would no longer be available, and in 2015 the last CPCANZ Summer School was held there. It was the end of an era and a sad occasion. The loss of a physical home also led to storage problems for the exhibition equipment the council had accumulated over its first 15 years, and the

decision was made to sell the exhibition frames to members.

The CPCANZ constitution stipulated that the annual general meeting (AGM) must be held in Whanganui, and an amendment to allow this to occur anywhere in Aotearoa was carried at the 2014 AGM. A second constitutional change came about two years later. With membership now spread throughout New Zealand, the word 'Central' in CPCANZ was no longer relevant. A new name was needed, and in 2016 a proposal to adopt the name Print Council Aotearoa New Zealand (PCANZ) was passed unanimously.

In 2017, to encourage New Zealand printmakers to enter the New Zealand Painting and Printmaking Awards and to raise PCANZ's profile, the council offered a Printmaking Merit




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Kathy Boyle,  
chair from 2012.

Award of \$1000. This was followed by a \$500 Printmaking Merit Award in the Waikato Society of Arts National Youth Art Awards. The first Summer School scholarship of \$800, awarded to printmakers who are committed to passing on their knowledge to others, was established in 2018 and is generously sponsored in part by Thompson Presses.

The Print Council's relationship with Aratoi Wairarapa Museum of Art and History was cemented in 2018 when the museum agreed to be the repository for the ever-increasing council archives. Aratoi has a strong connection with New Zealand printmaking and had hosted group exhibitions for CPCANZ since the council's early days.

Boyle stepped down in 2019, and Nicol Saunders-O'Shea, an award-winning printmaker with many years of experience as a printmaking educator, was elected as chair. When Saunders-O'Shea resigned in 2021, Boyle resumed the role. Her return was in part propelled by the prospect of driving a project dear to her heart: a long-imagined book celebrating PCANZ.

With the organisation's twentieth anniversary fast approaching, Boyle decided to make the book a reality. A publishing team was assembled: Partel, past treasurer and a member since 2001 whose considerable administrative skills and commitment to detail would prove invaluable; Di Harries, treasurer and a member since 2010 with essential archival and organisational abilities; and Boyle, with her in-depth knowledge of the Print Council and her determination that this book would become a reality. *Proof*, which showcases the work of both new and longstanding members, is the result of the hard work and ambition of this team. The collection within encompasses a wide range of techniques and subject matter and provides a snapshot of the PCANZ membership at the time of the book's creation.

## Communication

Good communication has been key to the Print Council's growth and development. During CPCANZ's first decade, communication was via printed newsletters such as *Press Gang* and *Under the Felts*, which contained technical articles to help new printmakers refine their skills. It was a challenge to sustain this with a team of volunteers only. Ellery explains why: 'With *Press Gang*, we blithely said we were going to do four a year. In those days nobody had a computer, so you had to ring people to get information, get it all printed, fold them and physically mail everything out. It was such a big job! I think we were lucky that we got one or two.' A third print newsletter, *Pressing Matters*, was to focus on announcing new projects but was short-lived.

When Harries joined CPCANZ in 2011 she volunteered to be the 'email slave': to fill in between newsletters, to send briefs for exhibitions and workshops and keep members up to date. In 2012, Anna Nelson set up a CPCANZ Facebook page and took on the role of news editor. She initiated electronic newsletters that announced new workshops and exhibition projects alongside reports and photos of gallery openings, Summer Schools and workshops.

Harries developed a new website in 2015 to replace an earlier iteration, and in 2021 Marion Bright updated the site and added Instagram to Print Council's social media profile. Aucklander Toni Hartill collated a register of print groups in New Zealand, whether affiliated to PCANZ or not; this is available on the website, and means that anyone can now get in touch with an active group nearby. The site also includes information about events and exhibitions, project briefs, enrolment forms, archives, regional contacts, a members' gallery of images, a list of suppliers, and a glossary of printmaking terminology. In 2021, news editor Diana Smallfield took the newsletters online with state-of-the-art page-turning apps,

reflecting a dynamic organisation embracing the best of new technology.

The Print Council has enabled printmakers throughout the country to connect with one another, and the sharing of successes and failures, questions and answers, images and stories has created a vibrant and immediate community.

## Workshops

Printmaking workshops have been central to the Print Council's purpose from the beginning. One- to three-day workshops offer opportunities to learn new printmaking skills and techniques and, equally importantly, allow printmakers, who often work alone, to learn in groups, collaborate on projects, talk about their work, exchange ideas and gain inspiration. In the early days, workshops were taken to many locations, often accompanied by vanloads of equipment to ensure the best creative outcomes for participants.

Involving the community in the world of printmaking — through introductory workshops in schools, alongside exhibitions and via workshops run by members — also became a core function of CPCANZ. This was made easier in 2010 thanks to a generous donation from Hamilton life member Ruth Davey and her husband, Lester, which enabled Print Council to purchase a portable press that could be loaned to members. The purchase of a second press in 2014 meant that one could now be based in Auckland while the other was on loan, a factor that has greatly facilitated the introduction of printmaking through community courses.

Some of the many workshops Print Council has run over the years are described below and a full list of workshops and summer schools is in the timeline on page 202.

Vreede's passion for print was nurtured first by Barry Cleavin and later by Rodney Fumpston, and he was inspired by their support

for community printmaking as a means of sharing and developing techniques. Vreede considered the concept of manaakitanga fundamental to the ethos of CPCANZ: 'If printmakers learn something new, everybody says "Well, let's have a workshop!" Then we run a workshop, all the information goes out, and everybody's madly doing this new thing.'

Vreede enlisted the expertise of Ellery and another printmaker, Rowan Gardiner, to provide nine print-based workshops in Whanganui between May and November 2001. The trio's enthusiasm was hugely infectious, and people from the lower North Island would turn up weekend after weekend, keen to learn. Partel (who attended all nine workshops with friend Jacqueline Aust) remembers 'the anticipation and excitement of arriving at the Print Workshop on Taupo Quay, with Marty, Julia and Rowan there to greet us and make everyone feel welcome. The studio was large and open, full of light and opportunities. We finished each weekend exhausted and couldn't wait for the next one. The teaching was relaxed and fun, and we learned so much that year.'

Stuart Duffin <sup>RE</sup>, master mezzotint artist and workshop manager of the Glasgow Print Studio, Scotland, was the first international artist that CPCANZ invited to New Zealand. Bringing in an overseas tutor was a great financial leap for the fledgling organisation and was made possible by sharing costs with Otago Polytechnic Print Department. In 2002 Duffin tutored a five-day Winter Workshop, 'Mezzotint with Stuart Duffin', in Whanganui, and visited New Zealand a further three times to run workshops. His expertise in mezzotint has been influential in creating a new standard of the technique in New Zealand.

CPCANZ's first South Island workshop, 'Introduction to Printmaking', took place in



Rowan Gardiner,  
*Cross Section*, 2012.

2004 and was organised by Nelson member Ingrid Buedenbender. At it, Vreede taught woodcut, Ellery mezzotint and Gardiner etching. Gardiner, a tutor at the Quay School of the Arts, was known for his superb draughtsmanship and sense of humour. Ellery describes the trip:

*Marty and Rowan organised and loaded two presses and every bit of printmaking gear deemed necessary into a covered trailer and the back of the van. There was just room for Marty and co-driver Marilyn [Vreede], Rowan and myself to squeeze in. We set off from Whanganui in the early morning to catch the Cook Strait ferry and arrived in Nelson in the late afternoon. Ingrid Buedenbender provided accommodation for some people, and Princess Heart, who was attending the course, whisked Rowan off to her lovely property in Wakefield, where her guest received royal treatment. She had us all out to her place for an evening meal and a look about her three studios . . . By the time we were driving into Whanganui on the return trip our faces were aching with laughter as we all recounted funny and happy memories of a delightful trip.*

Fumpston's reputation as an expert printmaker and tutor meant his workshop 'Viscosity Print with Rodney Fumpston' was a highlight on the members' calendar. The imperative to attend this at all costs is evident in Boyle's account of the journey to Whanganui:

*Printmakers from Waikato and Hawke's Bay were among those who set out to attend Rodney's much anticipated weekend workshop, one not to be missed. All good, until the Hawke's Bay carload hit a roadblock at Turakina and the Waikato-Whanganui bus was stopped in its tracks*



at Bulls, the cause being major flooding at the Whangaehu River crossing. The Print Council network leapt into action and arranged a fellow printmaker from Palmerston North to pick up the stranded passenger travelling on the bus from Waikato, provide a bed for the night, and deliver them to Whanganui the next day. The Hawke's Bay carload sat for several hours, having been told that they could cross later in the evening when the tide went out. (As luck would have it, there was a bottle of wine in the luggage and plastic mugs in the glove box — that helped pass the time.)

By 7 p.m. it was apparent that they were stranded there for the night. But fortune smiles on the brave and the last available motel room, complete with emergency bedding, was found in Feilding, and a bit more wine was consumed. After an extremely early morning start to coincide with low tide at the river crossing, the Hawke's Bay contingent arrived in Whanganui at 6.30 a.m. Was the workshop worth the drama? Absolutely.

Rosemary Mortimer was invited to tutor the 2015 Winter Workshop 'Exploring Collagraph Techniques' at Whanganui. Mortimer is an outstanding exponent of the collagraph technique, and her willingness to share her knowledge has had a lasting influence on members' practice. Hawke's Bay member and past secretary Lynne Wilburn described the mixture of anticipation and anxiety that many have felt on attending their first major workshop:

*In 2015 I was a relatively new printmaker. The Print Council flyer pinged up on my screen and with excitement I quickly selected 'Exploring Collagraph Techniques'. But my enthusiasm started to be tempered*

*with trepidation. Collagraph was a new area of printing for me (my initial experiences had been with woodcuts). Had I packed the right materials for a process I had no idea about? Would I be out of place among the more experienced printmakers?*

*Rosemary quickly put me at ease. Right from the start she showed that she could impart her knowledge to a range of levels. She was open and generous about sharing her understanding of anything, from the materials that could be used, to tips on methods and techniques that had worked for her. I learned that there are lots of inspiring items to print all around us and that the qualities of a plate are adaptable by using different inking techniques: combining intaglio, à la poupée, relief and roll-ups, using multiple colours in one pass through the press, or overprinting layered colours. This course is still influencing my printing in so many ways.*

## Summer Schools

The annual Summer School — held every year since 2002 — is the biggest event on the PCANZ calendar. The five-day format allows experts, both national and international, to provide intensive workshops. Summer Schools attract new members and are a means of broadening members' technical skills while invigorating the collegial aspect so central to the PCANZ ethos: attendees build new networks and renew old friendships as they learn. In the early years it became a tradition to end the workshop with a shared evening meal that featured a giant pavlova. Some Summer School highlights are recorded below.

Twenty-five places were offered at the first Summer School in 2002, held in Whanganui at the Print Workshop. CPCANZ kept costs as low as possible. There was no formal






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Marty Vreede (right) with Bill Manhire, one of the 12 contributing poets in the artist's book *Endangered Species*.

tuition, but participants had the opportunity to use the workshop's excellent facilities and could experiment with photopolymer-plate etching, zinc-plate etching, relief printing, silk screen and stone lithography. Experienced printmakers Vreede, Aust and Hall helped out, shared knowledge and solved problems.

CPCANZ members produced their first collaborative artist's book, *Thirteen Ways of Looking at a Blackbird*, based on a poem by Wallace Stevens, at the 2006 Summer School. It was such a success that CPCANZ decided to run the 2007 Summer School in a similar format. Poet, painter and writer Gregory O'Brien, who suggested the title *Endangered Species*, was invited to act as editor and to select 12 contemporary New Zealand poets to contribute. Participating members created an image based on the poem of their choice. Marty Vreede, with the assistance of Marilyn Vreede, printed the poems using traditional

letterpress techniques, and participants rose to the challenge of working together to proof, print and edition their poem/page. A key element of the project's success was the bookbinding. Handmade book specialist Yoka van Dyk guided the participating printmakers through the process of binding their own copy. The result was a number of beautifully crafted, unique limited-edition artist's books. *Endangered Species* was launched with great ceremony at Bowen Galleries, Wellington, the following June. The poets read their work, and a boxed set and additional unbound pages were auctioned to raise funds for further CPCANZ projects.

The 2012 Summer School workshop 'Road Roller' was a bold experiment involving a large road roller and highlights Boyle's imaginative style. Boyle describes the challenges:

*Participants were invited to make woodcuts relating to images derived from their trip to Hawke's Bay. The roller driver was Vince O'Donnell who was able to drive it for the scheduled printmaking session. The extremely hot weather meant that the ink rolled onto the woodblocks was drying off in the sun as we waited for everyone to get their inked blocks down on the path ready to print en masse. By setting up several inking stations and freely using spritzer bottles across the work, the group managed to get huge prints of everyone's work all on single huge sheets of paper. As the organiser, I was somewhat nervous of its success, as my only knowledge of the process was gleaned from YouTube videos. While Marty [Vreede] had his doubts, he entered fully into the spirit of the occasion, coordinating the massive lengths of paper to be ready the instant it was time to roll. I stood there looking confident but with both sets of fingers crossed. The gods were with us, and it worked like a dream.*



Under the guidance of EIT print tutor Jill Webster, each workshop participant also made a woodcut that became part of two composite prints, which were then printed on the large press at EIT. The workshop was voted a resounding success by all who took part, which included two visiting Canadians, a British artist and Nan Mulder from the Netherlands. EIT proved an ideal venue, and its onsite accommodation engendered a great feeling of fellowship and collegiality among members.

Addressing the need for experienced printmakers to be stretched in their thinking rather than simply learning a new technique, Boyle planned the 2013 Summer School 'Punctum' at Southwell School, Hamilton, with Carole Shepherd, former professor of fine

arts at Elam School of Fine Arts, University of Auckland, as tutor. Participants were challenged to create layers to tell a story within a print. This conceptual focus encompassed numerous techniques, mixing collagraph with solarplate and cut plates of aluminium. Shepherd also proposed a group show of prints based on a selection of active verbs, such as shatter, sink or sag. Printmakers pulled their word from a hat.

The 300 mm-square prints were assembled in an elegant Solander box constructed by Vreede, labelled on linen book cloth and with an accompanying colophon printed using traditional letterpress methods. An exhibition of the resulting 21 prints, *Punctum*, was shown at ArtsPost Galleries, Hamilton, later in the year.

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Road Roller workshop participants at the 2012 Summer School, Taradale.

Summer Schools were so popular that, with the growing membership, they were frequently over-subscribed. In an effort to accommodate all who wished to attend, Boyle organised multiple workshops in the 2017 programme. Seventy members participated in six workshops over five days at St Cuthbert's College, Auckland, as well as studio visits and talks by the tutors. The programme was so successful that, with few exceptions, it became the blueprint for future Summer Schools.

## Exhibitions

Exhibitions are a vital component of the Print Council calendar. They provide members with opportunities to showcase their work and promote a professional public profile for the organisation. To accommodate members at all stages of their printmaking journey, a range of exhibiting options is offered, from the unselected *Small Print* — an ongoing travelling exhibition open to all members — to others selected by invited judges. This approach allows all members to exhibit, whatever their level of expertise.

Wherever possible, PCANZ provides community printmaking workshops at the exhibition venues, something that galleries and the public always receive with great enthusiasm. These workshops increase people's understanding of printmaking and frequently bring in new members.

A full list of exhibitions can be found in the timeline on page 205.

In 2002, participation in the inaugural exhibition of the recently established CPCANZ proved an exciting prospect. Designed to coincide with the Wellington Festival of the Arts, this exhibition of members' prints aimed to raise awareness of CPCANZ and of the diversity of print in New Zealand. Considerable work was carried out behind the scenes to

ensure the exhibition's success, and included raising the \$1500 exhibition costs for the gallery, Idiom Studio in Wellington, and for the construction of frames to show the work to best advantage, which could then be reused for future exhibitions.

The exhibition was promoted in *Art New Zealand* — which Vreede believed had put CPCANZ officially on the map — and was covered in an article in the *Dominion Post*. So many people attended the gala opening that they spilled out onto the pavement. Twenty-nine prints were sold, and participating members were thrilled with the response.

Partel describes how the experience of attending workshops and exhibiting work developed members' print careers: 'Through the 2001 workshops our confidence grew, and before we knew it, we were in the first CPCANZ group exhibition at Idiom Studio in Wellington. Jacqueline [Aust] quickly decided we could do a show of our own, which followed a few months later at Taylor-Jensen Fine Arts in Palmerston North. Without Print Council, we could never have imagined the possibilities.'

*Our Place* (2004), at Te Manawa in Palmerston North, heralded two new milestones for CPCANZ: it was the first selected members exhibition, and the first time the organisation had an exhibition proposal accepted by a regional gallery. Members were asked to submit work of a prescribed size, and the prints were exhibited in frames provided by CPCANZ. The programme included workshops in which the public created their own drypoint prints. A press was provided in the gallery, and members from Palmerston North and Whanganui were rostered to take weekend sessions. *Our Place* proved popular with all who took part and resulted in at least six new members.

The title of the members' exhibition *An Unreasonable Passion* (2006) was chosen 'not



to suggest a theme, but rather to celebrate how printmakers feel about printmaking'.<sup>1</sup> The exhibition, selected by Fumpston and Felicity West, was ground-breaking for CPCANZ — and it was a significant achievement to have it hosted at a major regional gallery, Waikato Museum Te Whare Taonga o Waikato in Hamilton. Ellery recalled the thrill of encountering the throng of visitors and well-wishers at the opening event.

The show's Hamilton organisers, Janice Meadows and Ruth Davey, made the most of the opportunity to raise the profile of printmaking and CPCANZ. It was the first show to be accompanied by a catalogue, and CPCANZ ran a continuous, comprehensive public programme. Ellery produced 600 drypoint kits for use at public workshops, and Vreede made many trips from Whanganui to Hamilton to transport frames, prints and the press. Vreede, Ellery, Davey, Faith Thomas, Campbell Smith and Steph Chalmers presented six talks about printmaking that were followed by hands-on sessions at which the public could create a drypoint from design to incision, inking, printing and signing. Museum staff led additional drypoint sessions with school groups and other museum visitors.

Vreede attributed the success of the exhibition to the 'diligence and professionalism of Janice Meadows — cornerstone of the operation'.<sup>2</sup>

As confidence grew about the process of administering a programme of exhibitions (including the development of themes, selection of works, promotion and negotiation with galleries), a groundswell grew behind the idea to explore printmaking 'beyond the confines of the frame'. In 2006, Boyle, supported by Laura Hudson (a member since CPCANZ's inception), bravely proposed an exhibition of work that challenged the bounds of what defines prints and printmaking. After

some resistance from the executive — who, given CPCANZ's limited resources, were largely concerned about the logistics — agreement was reached in 2008 that the exhibition should be developed, on condition that Boyle and Hudson coordinate everything.

The first *Boundless* exhibition opened at Taylor-Jensen Fine Arts in 2009. Boyle was relieved at the members' response to the challenge of a more unusual brief; although some were tentative, many embraced the concept fully. Appetites were whetted and there were calls for more such exhibitions.

In 2012 *Boundless II* opened at Hastings Community Arts Centre alongside an exhibition of framed works, *In the Frame*, selected by Webster and Anthony Davies. Boyle was thrilled: the *Boundless* concept had developed 'from the dipping of the toe in the water of the first exhibition to the "Hey I get this!" of the next one'. She recalls the range of approaches in *Boundless II*:

*Many of the works were large but some were tiny. Some invited viewers to interact with the work; artist's books metres long cascaded from balconies; a wide range of different materials and surfaces were experimented with, as was the display of work and use of space. It was hugely exciting to see the response from both the members and the public, who were captivated by such a different approach to printmaking.*

*Boundless II* was the first selected CPCANZ exhibition to tour beyond its initial site. Confidence and expertise had grown exponentially in the process of presenting CPCANZ exhibitions as packages worthy of consideration, and the show travelled to the New Zealand Academy of Fine Arts in Wellington, the ArtsPost Galleries in Hamilton, Taupō Museum and Art Gallery and Whanganui Community Arts Centre.



As interest in the *Boundless* idea gained ground, long-time member Aust was persuaded to submit a proposal to the Gus Fisher Gallery in Auckland. This gallery had close associations with the University of Auckland and a reputation as a centre for contemporary art. Aust had recently completed a master's degree at the University of Auckland and proposed to coordinate an exhibition accompanied by a full-colour catalogue, complete with a scholarly essay by art historian Robin Woodward. The proposal was successful, and *Printmaking: Beyond the Frame*, with members' work selected by gallery director Linda Tyler and director of Auckland Print Studio John Pusateri, opened in 2014.

*Printmaking: Beyond the Frame* was a benchmark for future Print Council exhibitions. When putting exhibition proposals to regional art galleries, for example, Print Council could now provide evidence that it had the expertise to provide an interesting, well-organised exhibition that would benefit a regional gallery. The generation of a catalogue became fundamental to any proposal as a means of providing a record and, most importantly, as a

way of showcasing printmaking and the Print Council. The Print Council has now produced several catalogues, and regional galleries recognise their value and have sometimes subsidised catalogue production to support exhibitions in lieu of exhibition fees.

The fourth exhibition in the series, *Boundless: Printmaking Beyond the Frame*, opened at Pataka Art + Museum, Porirua, in 2017 before touring to Waikato Museum and Aratoi. Selected by Pataka's contemporary art curator, Mark Hutchins-Pond, and Shepherd, the exhibition marked a sophisticated maturity of works attributable to the support provided by PCANZ.

Contributors to the *Boundless* exhibitions responded to the challenging questions surrounding what defines printmaking, and to the encouragement to think critically about their subject and take risks with processes. Some approached their subject from a philosophical perspective; others explored three dimensions or examined perceptions of matrix and surface. All experimented with imagery, processes, materials and new technologies.

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Jacqueline Aust, *Totems to the Mark* (detail), 2014, shown at *Printmaking: Beyond the Frame*.

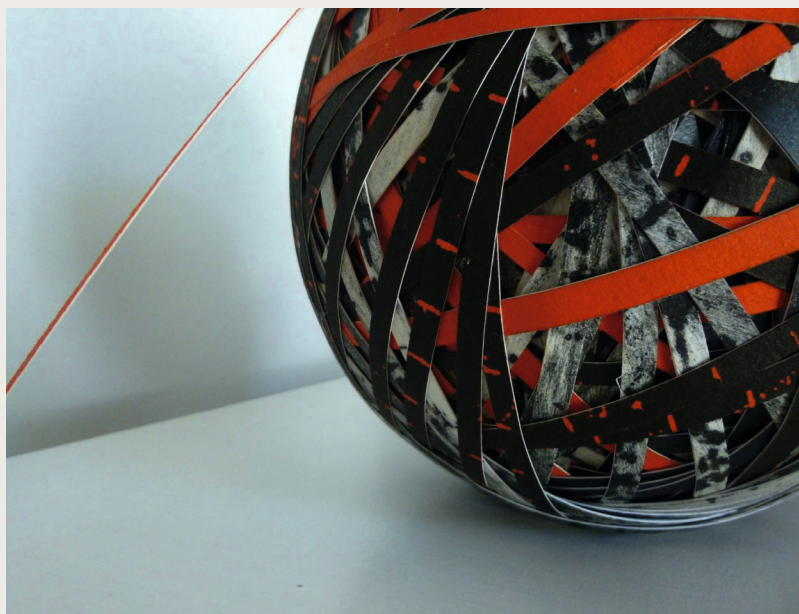
Boyle's *Boundless* concept was liberating for members: it opened up possibilities and new ways of working and thinking about print.

*Thinking\_Unfolding* was the first Print Council exhibition dedicated to the artist's book. It provided both an opportunity to explore this format to members whose practice was already book-focused, and encouragement to others. Organisers Hartill and Boyle chose the name to emphasise the conceptual approach required. The exhibition brief asked members to create artworks inspired by the form and/or function of the book; that demonstrated a connection between content/concept and the chosen structure; and that included traditional printmaking techniques. The exhibition was selected by Paul Thompson, who wrote the essay for the accompanying catalogue.

*Thinking\_Unfolding* opened at Aratoi in November 2019, but with the arrival of Covid-19 in New Zealand in early 2020, the proposed tour was postponed several times. In November 2020 the exhibition was finally taken to Ashburton Art Gallery, then to the Millennium Public Art Gallery in Blenheim before finishing at the Hastings City Art Gallery Te Whare Toi o Heretaunga in May 2021. It was the first selected Print Council exhibition to be shown in the South Island. As was the practice, PCANZ offered floor talks and adults' and children's workshops at each exhibition venue.

The first small-format print exhibition, *How Could We Resist?*, opened in 2011 at Left Bank Art Gallery in Greymouth to positive reviews. When presented later in Whanganui, the exhibition made a huge impact: the local newspaper described the gallery as 'studded with tiny jewel-like prints from artists all over New Zealand'.<sup>3</sup>

The prints were unselected, consistent in size, priced under \$100 and collated by CPCANZ volunteers. Members could submit



three works. One print was framed, using frames provided by CPCANZ, and exhibited. If sold, another print was duly framed to replace it. The process of reordering frames, framing, packing and transporting between venues was all undertaken by dedicated Whanganui members. This exhibition became the foundation for an extensive series of small-format print exhibitions that continues successfully today.

In 2012–13 the exhibition was renamed *Prints Petite* and toured to Te Awamutu, Napier and Palmerston North. During 2013 it was again renamed, this time as *Small Print*. Anna Nelson became the exhibition administrator around 2015, and in 2019 Rosalie Thompson and Julz Henderson took over the role. Print Council regional representatives were responsible for local facilitation. The exhibition format was changed to ensure consistency, ease of transport and installation: the print size was enlarged from 75 x 75 mm to A4, works were

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Beth Charles, *All Wound Up* (detail), 2017, shown at *Boundless: Printmaking Beyond the Frame*.

hung unframed with magnets, and the price was standardised to \$100 per piece.

The small-format print exhibition continues to tour to regional galleries throughout New Zealand. It provides an invaluable opportunity for both new and experienced printmakers to showcase their skills in a wide range of communities, and has brought printmaking and awareness of PCANZ to a wide audience around the country.

## International Connections

While members benefit greatly from the many workshops tutored by New Zealand's experienced and knowledgeable printmakers, Print Council is also keen to bring in the fresh perspectives and expertise of international printmakers. A regular feature of Summer Schools and Winter Workshops, some have been formally invited to teach workshops, such as Duffin's 2002 mezzotint Winter Workshop, Australian master printer Dianne Fogwell's 2016 Summer School and Sydney-based large-format printmaker Gary Shinfield's 2017 workshop series; others have agreed to tutor in Aotearoa as a result of connections made by members while travelling abroad. Susan Hurrell-Fieldes, who organised several such workshops, explains how the print community's networks grow:

*I got to know Dan Welden in New York when I travelled there to intern with him. He agreed to come to New Zealand to give workshops to members of the Print Council in Auckland and Whanganui. Dan suggested I contact Anthea Boesenberg when I visited Sydney; she too agreed to come to New Zealand, to teach print in Auckland, Hawke's Bay and at a 2010 Summer School. Through Anthea I met Australian printmaker Glen Skien, and this led to workshops in Auckland and Whanganui.*

Boyle subsequently invited Fogwell, Shinfield and Bronwyn Rees from Australia; Marci Tackett invited Jeff Sippel from the US.

In 2003 CPCANZ's first international exchange, with the Northwest Print Council of Portland, US, was exhibited in Whanganui. Eighty-seven prints from CPCANZ then travelled to Portland for a joint exhibition titled *About Face*.

Increased contacts between the Print Council and overseas printmakers resulted in more opportunities for exchanges and exhibitions. In 2014 Boyle and Boesenberg organised the *Antipodes* exchange exhibition between CPCANZ and Sydney Printmakers. Selected artists were invited to make an edition of four prints: one each for Sydney Printmakers and CPCANZ archives, the other two for exhibition and sale in each country.

In 2015 Boyle was invited to give a presentation at the inaugural Australian Print Triennial in Mildura, Victoria, and while there made connections with printmakers throughout Australia that resulted in several exchange exhibitions. One of these, *Across the Ditch* (2016–17), was organised by Boyle and Glenda Orr of Impress Printmakers, Brisbane. Forty-two artists from the two countries participated, and Boyle returned 'across the ditch' to open the first showing at Impress in late 2016.

This relationship with Australian printmakers continued to thrive. In 2016 Auckland member Prue MacDougall organised a collaborative print project between PCANZ and the Australian Print Council, called 'Leaving Your Mark', to celebrate the Australian organisation's fiftieth anniversary. Fifty members of the Print Council in groups of ten created five collaborative works. These were passed around the group, each artist adding their mark in response to those made by the previous artists. The prints were exhibited at seven venues around New Zealand and in Townsville and Cairns in Australia.



An exchange with Australia called *Postcards from North and South* was organised in 2016 and again in 2021. Zelma Schulten (Australia) and Wilburn (New Zealand) arranged the exchange and related exhibitions between PCANZ, PressNorth (Umbrella Studio) in Townsville and Firestation Printmaking Studio in Melbourne. The New Zealand exhibitions were held at the Percy Thompson Gallery in Stratford, Creative Arts Napier (CAN) and Wharepuke Gallery in Kerikeri.

In August 2017 an exhibition titled *At the Margins*, between PCANZ and Aberystwyth Printmakers, took place at CAN and at the School of Art and Old College at Aberystwyth University, Wales. The theme was jointly conceived and the exhibition organised by Boyle and Judy and Mark Macklin. The exhibition brief invited PCANZ members and Aberystwyth Printmakers to reflect on the way the marginal positions of the British and New Zealand archipelagoes have influenced the representation of culture, landscape, society and remembered histories, and how this has changed in the twenty-first century. The prints were unmounted and boxed. Boyle also ran a workshop in Wales for Aberystwyth Printmakers.

As overseas relationships have developed, Print Council members have also independently organised international printmaking exchanges. MacDougall, for example, has been the New Zealand coordinator for the ongoing project *Thinking of Place*, a collaboration of 17 printmaking artist groups from around the world. *Thinking of Place* has created a series of exchanges and exhibitions spanning approximately seven years.

The 2019/2022 exhibition *Distant Kinship* was an exchange between nine PCANZ members and nine members of the Dutch printmaking group Grafiekgroep Bergen. The Dutch made prints about New Zealand and the New Zealanders made prints about the

Netherlands, and the results were exhibited in both countries. The collaboration was the initiative of Dutch printmaker Nan Mulder, a Print Council member since 2007 and a regular visitor to New Zealand and Summer School attendee, who saw similarities — kinship — between the two groups of printmakers. While *Distant Kinship* was not a PCANZ initiative, it shows how connections have evolved over time and across countries, and also demonstrates how PCANZ has supported independence and confidence in its members.

## Future

From its beginnings in Whanganui just over two decades ago, the Print Council has become a lively, influential and globally focused organisation with around 250 members. It has far exceeded Vreede's modest ambition to bring printmaking alumni together for support and motivation. CPCANZ, which would later become PCANZ, drew scattered individuals into a thriving network of New Zealand print artists sharing their passion for print.

There are many reasons for this success. Vreede and Boyle's strong leadership has been key, along with an enthusiastic group of volunteers who worked to build a society they were proud to be part of. Inclusiveness has been a major factor: membership provides information, access to equipment, entry-level workshops in basic processes, opportunities to show and sell work at exhibitions, and a community of like minds. This ethos of inclusivity reaches beyond the membership, too: Print Council has brought printmaking to the public through demonstrations and hands-on workshops at exhibitions, community groups and schools, and this outreach has enabled many people to experience the magic of making their first print.

Print Council has provided invaluable opportunities for printmakers to develop their



work and grow as artists. Thanks to Print Council's influence, New Zealand printmakers can now benefit from a variety of printmaking awards, exhibitions, critical writing, workshops, visiting artists, exhibition spaces and international collaborations, exchanges and residencies. Many members have excelled nationally and internationally and have won awards for their work. New Zealand printmakers now stand side by side with their peers in the global community. Alongside these professional networking opportunities, members have made enduring friendships. Print Council has also demonstrated its flexibility: over the years it has adapted to the challenges and opportunities of the changing print landscape and emerged as a stronger organisation.

Print Council has now celebrated its first two decades and is looking to the future. As *Proof* goes to print, PCANZ is planning a collection of bestiary books, an idea that has had the greatest uptake by members in the Print Council's history, with well over

100 prints in the pipeline. The project is open to all PCANZ members, is collaborative and, with the involvement of Aberystwyth Printmakers, includes an international element. It encapsulates everything the Print Council has achieved, from the early days, when Vreede and his team laid the organisation's foundations, to the present, under Boyle's leadership. The ongoing, annual schedule contains as much enthusiasm and promise as when the Print Council first took root, more than twenty years ago.

## Notes

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Note on sources: All quotations credited by name only are from an interview with Julia Ellery, Marilyn Vreede and Marty Vreede by Heather Partel and Victoria Robson on 21 January 2022, or from email correspondence between Kathy Boyle and Heather Partel.

- 1 CPCANZ, *An Unreasonable Passion* catalogue, 2006, p. 2.
- 2 Marty Vreede, *Press Gang*, Summer 2006, p. 2.
- 3 Laurel Stowell, *Wanganui Chronicle*, May 2011.



# HONORARY MEMBERS

Honorary membership is extended to selected artists who have been involved with PCANZ and have made a major, sustained contribution to the practice of printmaking in Aotearoa New Zealand.

# BARRY CLEAVIN

*Oncology Suite — 8*  
2020  
Woodcut, digital manipulation  
120 × 160 mm

My chosen matrix provides the pliable and intermediary graphic platform upon which to resolve an idea — akin to writing a letter to an interested friend. The resulting print via these interactions will generally be something of a transformative, magical surprise.



# DEE COPLAND

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*Up river III*  
2015  
Etching, monoprint  
583 × 1035 mm  
Edition: 1

I gravitated to printmaking not for its reproducibility or a fascination for the technical procedures for the sake of them. Rather, I relate to print's flexibility, the elements of surprise and creative possibilities — be that hand-wrought, digital or mixed media — in the formation of the idea and artwork.



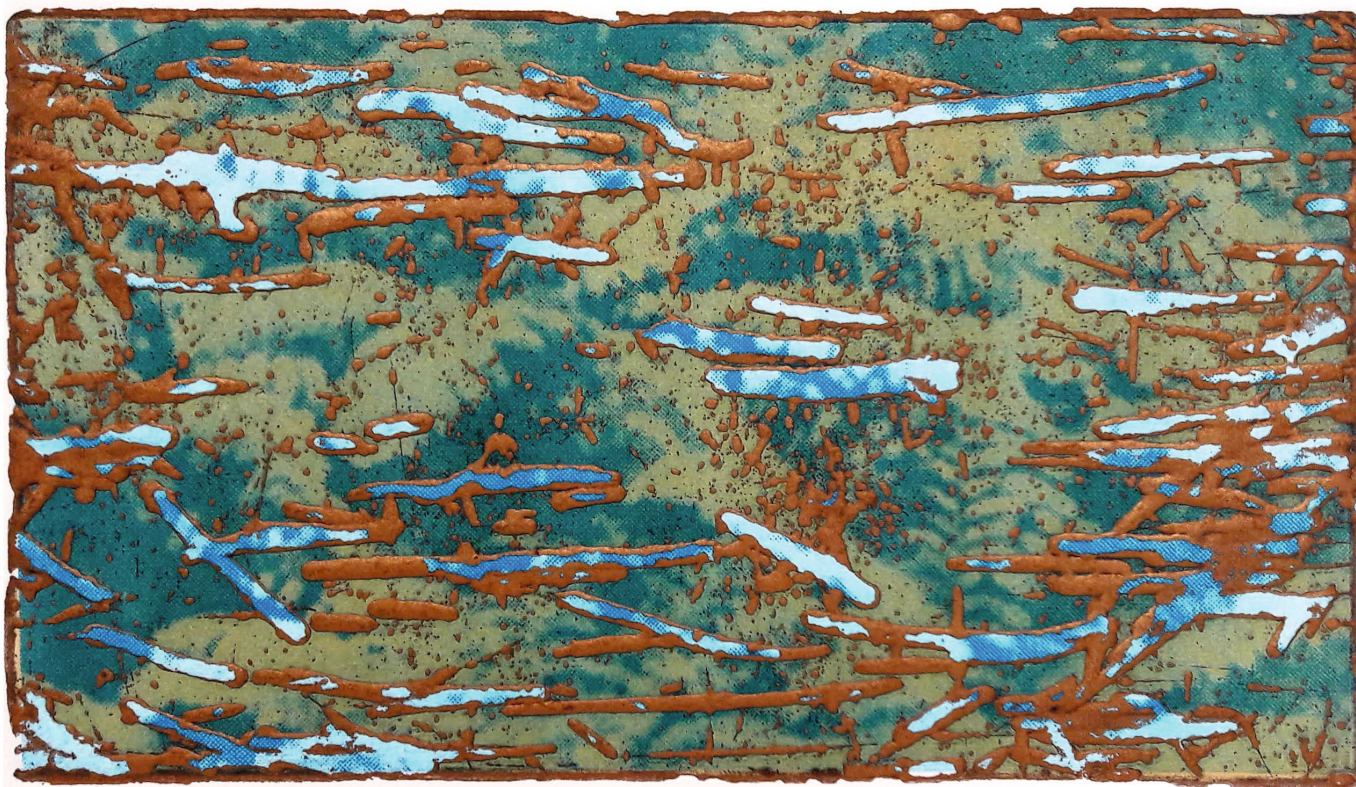


# RODNEY FUMPSTON

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See  
1999–2003  
Viscosity print  
190 × 265 mm  
Edition: 30

Part of a larger body of work, *See* is a small study of the larger *Seen*, images about looking. The technique, which references the work of Stanley William Hayter and his Atelier 17 in Paris, was all the rage when I first made prints at Elam in the late 1960s.





# MARK GRAVER RE

*15 Houses*

2019

Digital pigment print

500 × 900 mm

Edition: 20

Layered and manipulated photographs, drawings and prints made at a particular time and place — images captured, digitised, drawn, printed or found, re-produced and re-presented. Time fixed, recorded and stilled. The relation is to memory, place and time — layered images, layered memories — things come to the fore, emerge, then disappear.





# STANLEY PALMER

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*From Maungawhau*  
2003  
Engraved bamboo, zinc lithography  
425 x 600 mm  
Edition: 60

Early in my career I developed a new technique using flat-mounted bamboo sheaths. The image is scratched through the glassy surface to the underlying absorbent layer, which holds the ink. It is then printed on an etching press. The bamboo plates are combined with metal-plate lithography for my editions.





# CAROLE SHEPHEARD

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*I am NOT a butterfly*  
2018  
Drypoint, screen, flocking  
750 x 1000 mm  
Edition: 5

Making prints with a purpose is important to me. While some aspects are serendipitous, concept is the overall driver. It guides process, materials and tools, composition and scale. It's a constant battle to remain faithful to the medium while at the same time wanting to experiment and take risks.





# GARY TRICKER

*Carnival*  
1978  
Intaglio etching  
137 × 165 mm  
Edition: 50

Gary Tricker was known for his whimsical, semi-abstract, slightly surreal prints and etchings that feature the recurring themes of black cats, trains, rugby and railway clocks. A printmaker for almost half a century, Gary was still working up to his death in 2021. PCANZ will remember him for his support and the generous sharing of his knowledge.





# ROBIN WHITE

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*Kereru*  
2011  
Screen print  
260 × 180 mm  
Edition: 10

After beginning my career as a painter, I was attracted to the accessible and affordable aspect of print, so taught myself screen printing. In the 1970s I produced several works in this medium, and in 2010 I returned to screen printing to produce the *Bird Watching* series, exploiting the poster-like quality of the medium.





# LIFE MEMBERS

Life membership is awarded in recognition of exceptional past and current contributions to PCANZ. Life members are listed in order of the year they joined PCANZ.