

Refined Proposal

Broad themes

Pieces of things More specific ideas + concepts

Identity

↓ deconstructed in pieces. ↓ shown in layers, nets of boxes

Small pieces of things that make a whole

- Parts of a living thing
- Collections of body modifications tattoos/fantasy stuff
- Ephemera - on streets - collected - made

- Frankenstein stuff

Techniques + conventions

Woodcut

- clean lines
- natural shapes + texture
- cool physical process, different/juxtaposed to digital processes

Etching

- Drawings, notes, handwriting, sketches
- thin spidery lines - fine detail

- Negative space

Scanography

- getting a very photographic image
- Physically manipulated

Monoprint

- direct prints of objects
- can look almost photographic.

Narrative prints - illustrations, story

Patterns and symbols

Lo-fi approaches

- raw, natural, physical processes

Visual texture + techniques + conventions

- negative space lots of black silhouettes
- colour gradients - saturated colours - digital look
- text → fonts digital looking textures
- digital collage
- photographic textures
- ink smeared / running
- mono prints using a stencil? → font
- etching handwriting / sketchy drawing
- pieces of plastic used as plates

Contrast + juxtaposition of

tattoos permanent	- Ephemera temporary
advertising commercial media	- Personal media
Mass printed	- Personal notes drawings Individual identity
Found pieces of metal, plastic, paper discarded	- Living things creaturas Organic material

Subject matter + imagery

Found objects - Ephemera

Deconstructed objects - boxes

Text - Fonts, distorted - handwritten

Digital + physical textures + symbols

Parts of living things

- Animals - bones, eyes, horns, wings
- People - organs, hands

Textures Layered

Creatures + monsters + animals + people

- Fantasy + real stuff
- Animals with 2 heads etc.

Subject matter + imagery

Figures + animals ↓ creatures + insects	Photographs of people
- wings - claws - hands - horns	textures, symbols
	geometric lines + shapes

Techniques + Subject matter

Marks made by found digital and physical objects

- small components of things
- layers of marks and patterns, photographs and geometric lines.
- typography - manipulated digital fonts
- Figures, animals, creatures
- Insects → parts of creatures
- eyes - claws - hands - wings - horns - bones
- Symbols
- Gradients

conventions

- Negative space
- Digital textures - gradients
- Photographs / photographic textures smudged / running ink
- typography
- woodcut + stencils + monoprint
- transfer prints + etching
- Scanography - bleach
- Prints as posters
- cameraless photography - es cyanotype

EPHEMERA

Presenting ~~massive~~ objects in a glorified way

Small parts of found digital/physical/live things

Emotive + very neutral at the same time

Varied imagery connected through the way it is presented.

small parts of digital and physical/live things

Ephemera being art - pieces of printmaking or being Personal - pieces of things that connect to someone's life

- train tickets, receipts
- tags

I really feel sorry for people who think things like soap dishes or mirrors or Coke bottles are ugly, because they're surrounded by things like that all day long, and it must make them miserable.

- Robert Rauschenberg

Real Ephemera

Mass printed, commercial maybe.

Meant for distribution

Styles + movements

Tattoo Art

- Permanent ink
- conceptually opposite to ephemera
- etching
- theme of identity

Poster prints

- Few colours
- Ephemera
- Copied, reproduced, distributed.

illustrative prints

Narrative

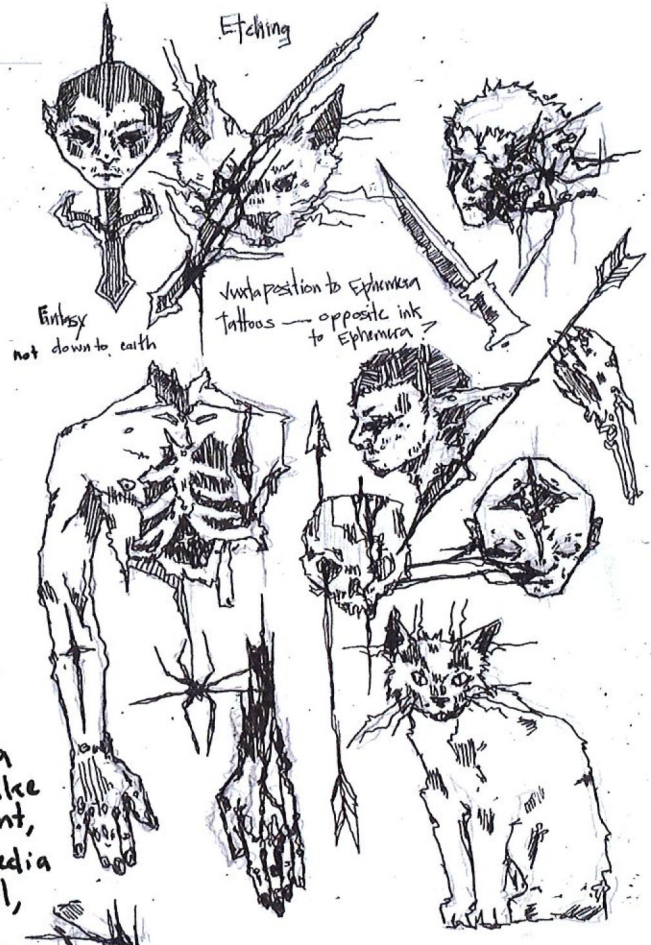
Creating sort of a conceptual collage out of pieces of ephemera.

Gathering things from around me - remnants of things, notes, labels, sketches and creating living images of living things with their own identities.

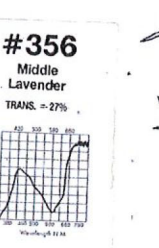
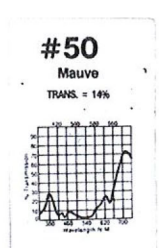
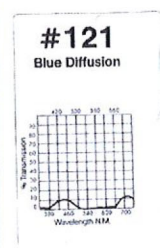
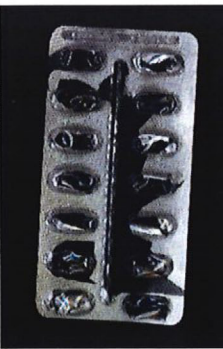
Mock Ephemera

Things that look like ephemera but aren't, small pieces of media with less commercial, more emotional, conceptual connotations.

- ↳ Medical things
 - pharmacy boxes, prescriptions, stickers.
 - Needles + syringe packets.
 - Boxes, notes.
- ↳ Created things
 - Small sketches + notes
 - Drawings of symbols
 - Small prints - misprints
 - Tattoos ("collected", media)
- ↳ Parts of living things
 - Bones, teeth
 - Blood, veins, nerves
 - stringy
 - Hands, paws, claws
- ↳ Digital things
 - scans - distorted
 - Type, symbols
 - Textures.



Creating figures which become characters with stories - living things with personal identities built up with small pieces of things, imagery, marks, ephemera.



Scan of National Geographic

Scan of labels for colour gel samples

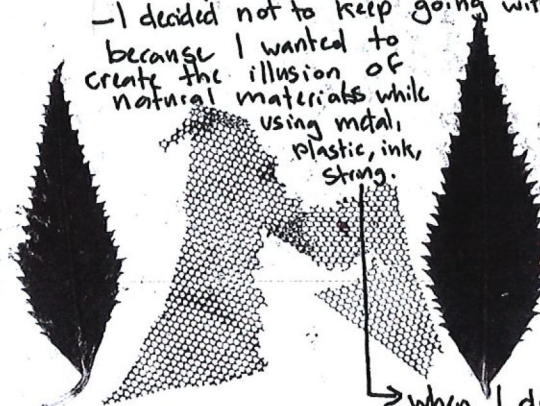
Fabric scraps



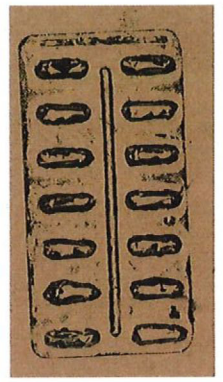
Staples + string + fabric



Experimenting with using plants
- I decided not to keep going with this because I wanted to create the illusion of natural materials while using metal, plastic, ink, string.



When I did use tree bark, I didn't want it to look definitely natural - it blended with my digital textures and looked more ambiguous.



Wool from a jersey - red to look like organs, blood veins etc. Creating organic images + textures.

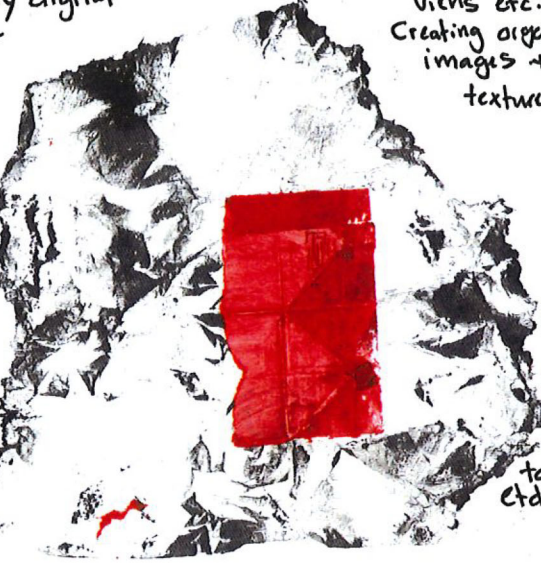
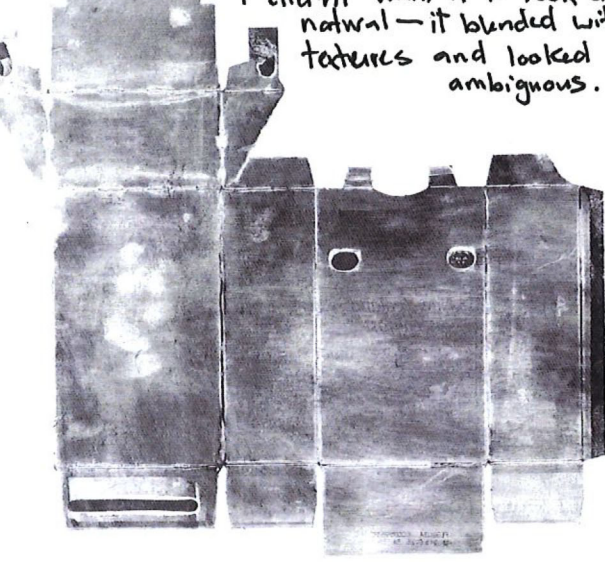
Artists - Sinclair Ashman

Sinclair Ashman - Collography
 - Uses mostly 15mm birch plywood for printing plates
 - Uses plates one or up to 10 times - each print has unique colors/textures that develop in the ink and materials
 - Print on fine cotton rag paper
 - Metal leaf is glued to the paper and a heat gun is used to manipulate the colour + composition of the leaf and paper
 - I think the dimensions of the print work really well with the collograph technique and the textures used.
 - I really like the way the idea of "hidden textures" is represented with grungy textures and gold
 - Materials he uses:
 - Plastic fruit bags/melting
 - Plastic washers
 - Twigs + leaves
 - Hoses/d filler
 - Used to fill cracks/holes in walls, paint as
 - Carbonadium powder
 - Used to make glass paper, provides grit, used to push down.
 - Torn fabrics
 - Dish cloths - crop packets

Part of a series of "Disintegration Pieces"
 Originally a failed print, a piece of paper that stuck to the plate and was torn.
 Some of these pieces are in several ripped fragments.
 "Responding to fragments in a quick and visceral manner, to produce something that instantly feels like it's right"
 - quote on his abstract approach to image selection in his process.
 - When I saw this print I didn't think it was originally a failed print, so I think it's really cool that it is. I like how it's the remnants of another print.
 - Looks like tree bark, shapes that
 - Water might have been used to make that texture?



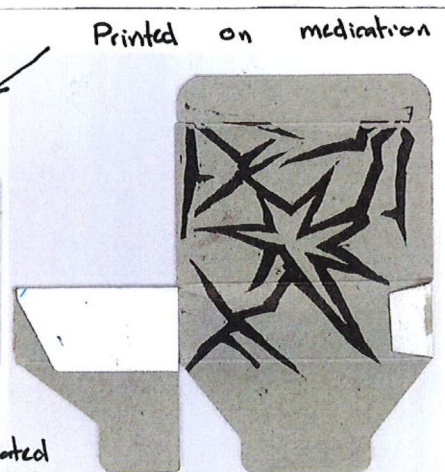
National Geographic page - very commercial.



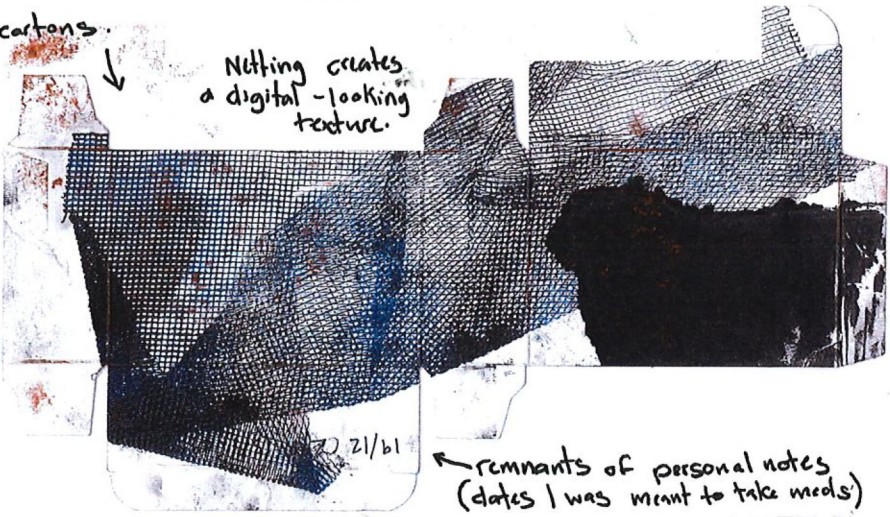
Print of a cloth I used to clean an etching plate.



Using repeated symbols.

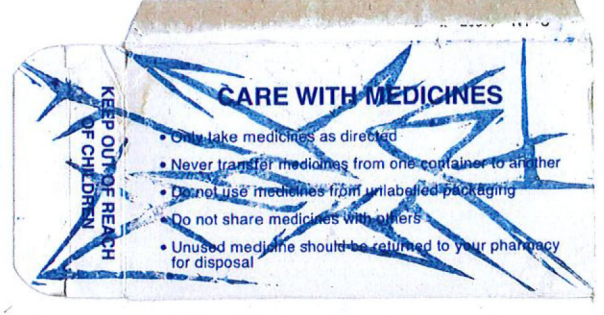
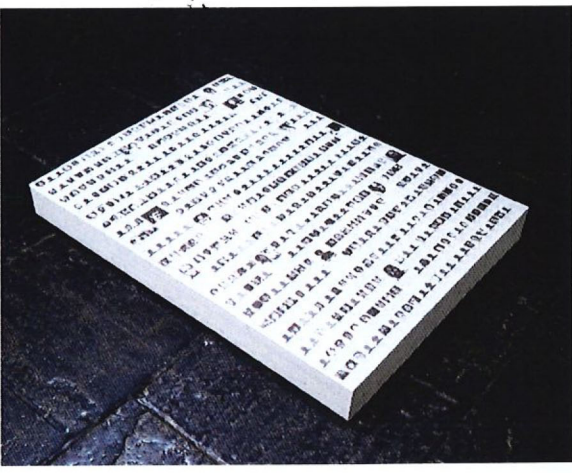


Printed on medication cartons.

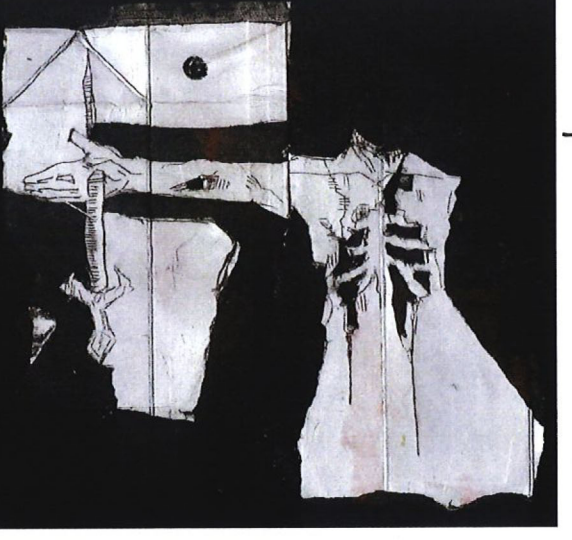


Netting creates a digital-looking texture.

remnants of personal notes (dates I was meant to take meds)



tetrapack etching.
 The material of the etching plate is commercial, ephemera.
 Creates a more interesting texture.
 I printed this onto a box on works on my first panel.



Prints as Ephemera.
 - Disguised as commercial with deeper meanings.

- A - 'Death by Gun' - Felix Gonzales-torres
- B - Slimvolume Paster Publication - Multiple artists.
- C - Bag for life - Franka B.





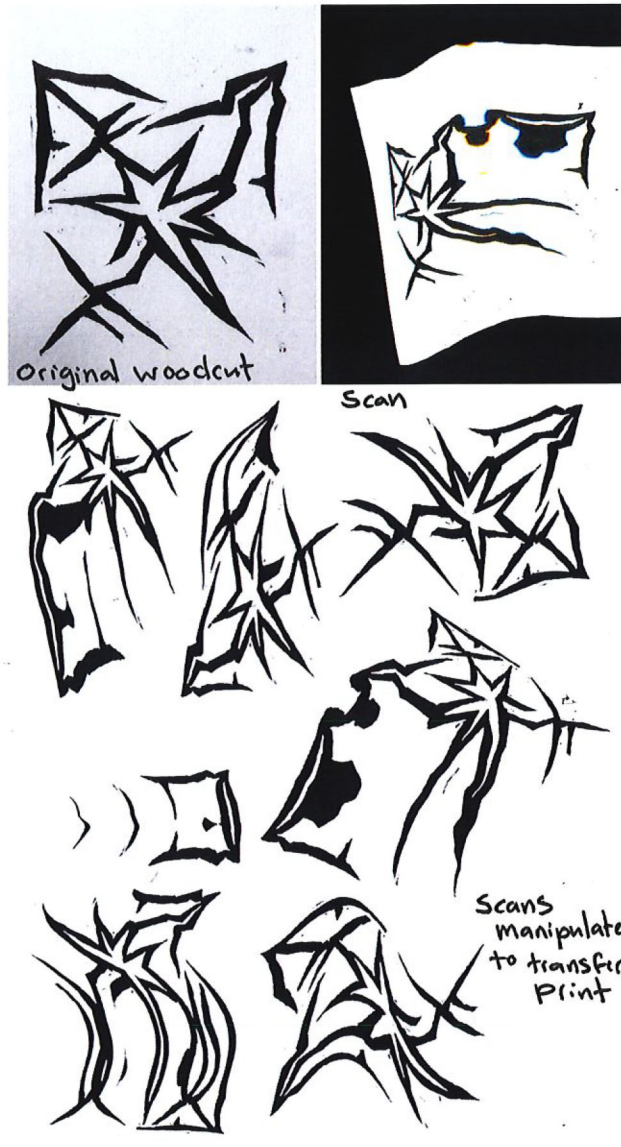
The Perfume of Absence; Fragile Fragments

Cecilia Mandrille



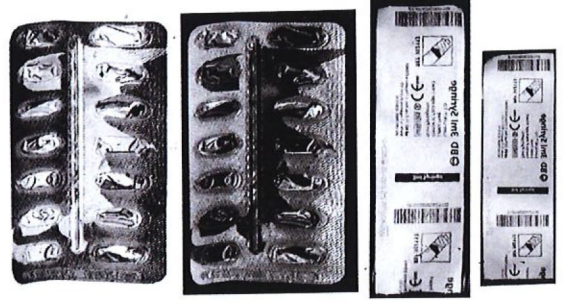
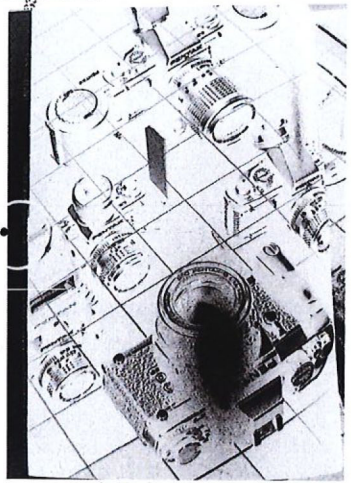
Digital collage I made.

background is a photograph I took of rain on green concrete. An industrial material made to look organic.



4.1 MEGA PIXELS Cyber-shot 4.1 MEGA PIXELS Cyber-shot

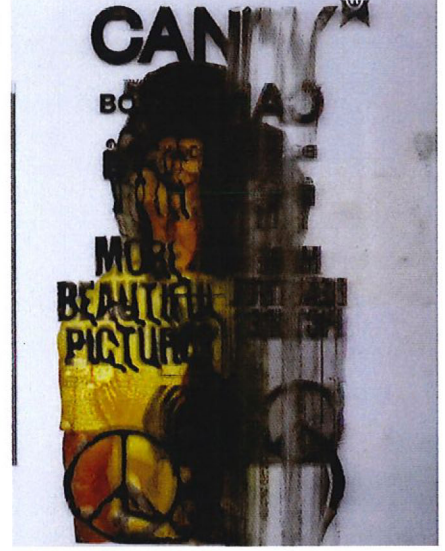
The virtues of simplicity have merged with the virtues of Nikon. Smooth, uncluttered contours echo both the simplified operation and sophisticated design of the virtuous new Nikon EM. In the natural way it feels. And in its responsiveness for its electronic automation, its lightness and smallness, and the legendary precision of its Nikon optics, here is a camera to be grateful for. The EM by Nikon. The merger of sheer simplicity and Nikon excellence is complete. The Nikon EM.



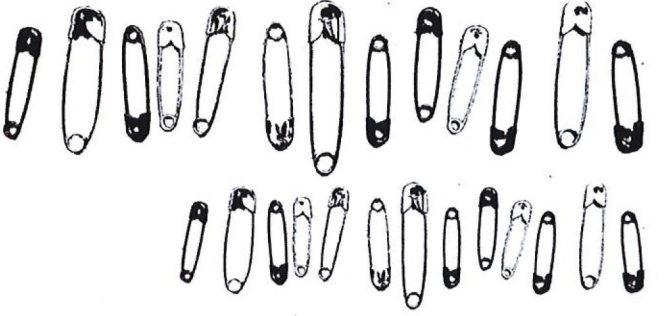
#121 Blue Diffusion TRANSL. = 14%	#50 Mauve TRANSL. = 14%	#126 Green Eye Silk TRANSL. = 27%	#356 Middle Lavender TRANSL. = 27%
#95 Medium Blue Green TRANSL. = 19%	#09 Pale Amber Gold TRANSL. = 7%	#389 Chroma Green TRANSL. = 6%	#385 Royal Blue TRANSL. = 6%
#130 Medium Blue Silk TRANSL. = 6%	#45 Rose TRANSL. = 6%	#15 Deep Straw TRANSL. = 6%	#127 Amber Eye Silk TRANSL. = 6%



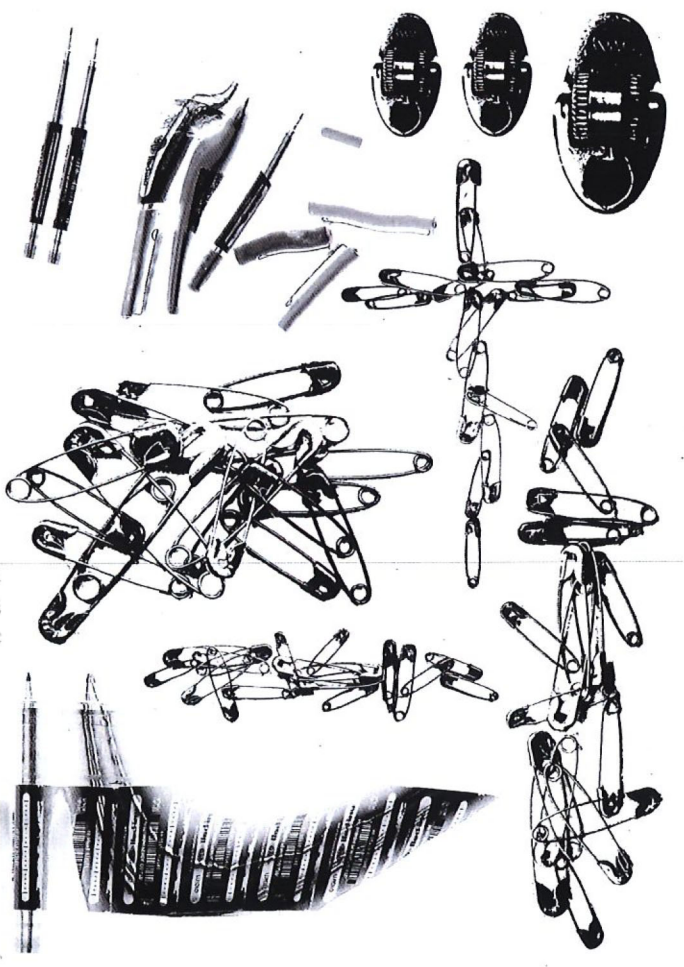
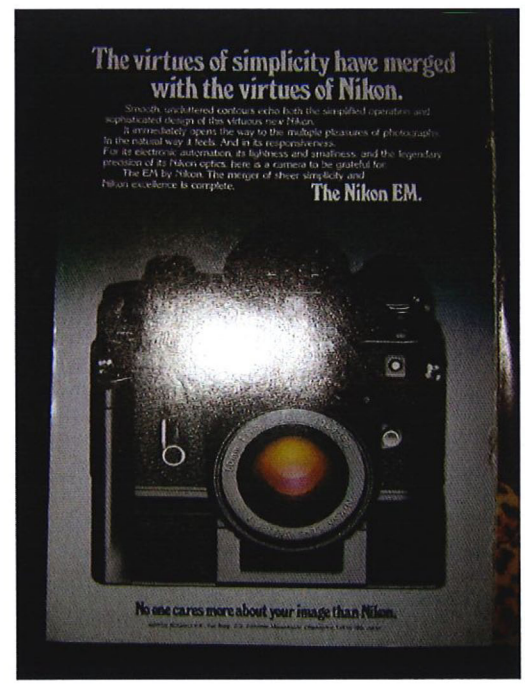
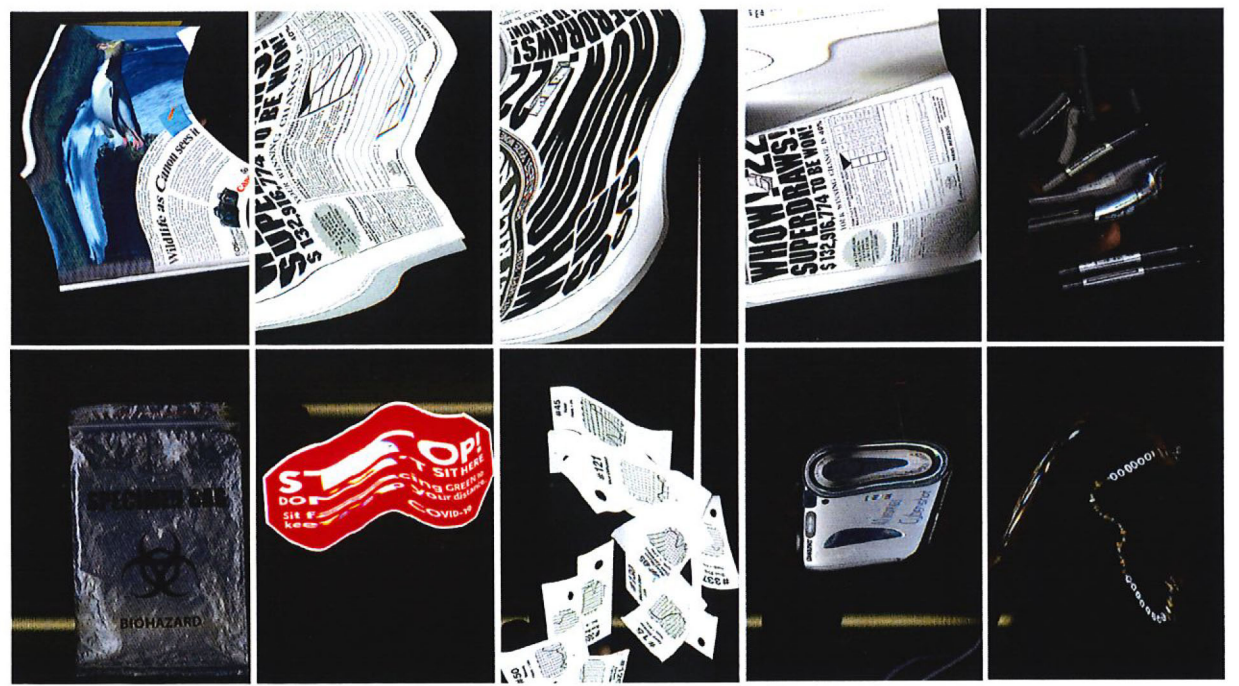
Artist models



PAYNESTAR - clothing designers.



The virtues of simplicity have merged with the virtues of Nikon. Smooth, uncluttered contours echo both the simplified operation and sophisticated design of this virtuous new Nikon. It immediately opens the way to the multiple pleasures of photography. In the natural way it feels. And in its responsiveness. For its electronic automation, its lightness and smallness, and the legendary precision of its Nikon optics, here is a camera to be grateful for. The EM by Nikon. The merger of sheer simplicity and Nikon excellence is complete. The Nikon EM.



I did to create digital camera.

f) Woodcut on 2nd panel process.

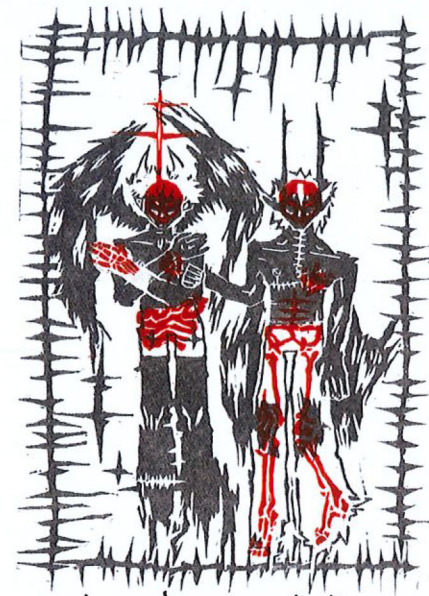
2nd plate - X-ray idea, adding depth in layers visually + conceptually - more intimate, seeing inside them literally



First print of original plate



I used brown paper for less contrast between the paper and the red / brown texture. It looks more like mould than blood, with the different colours. This was more successful but I felt the print itself was too flat, and needed another layer.



First print - I made the black thinner with ink medium. It didn't look as solid + powerful + intentional as I wanted. Having the red as the insides didn't work as well as I thought, it was too literal.



I swapped the red and the black - it worked but for a red + black print I felt like there was too much white space, and the bright red didn't work with my other prints



I tried blending the red + black so the border stood out but there was still contrast between the layers. The background is a transfer print of a scan - the scale of it wasn't right and it was too complicated with the ink changing colour + layers.

Trying to add texture to the print afterwards. Somewhat successful - I liked how it looks like it has been used to clean up blood. One of my friends called it a 'hospital rag'. However I think the blood look was too dramatic, and didn't work with the more subtle, intricate, detailed blood + organs I had in my other work. It also covered the print too much, it was overwhelming.

I did a lot more prints than this, these just show my process in key steps.

← Painting (my work) I based this woodcut off. 'Human Dignity'



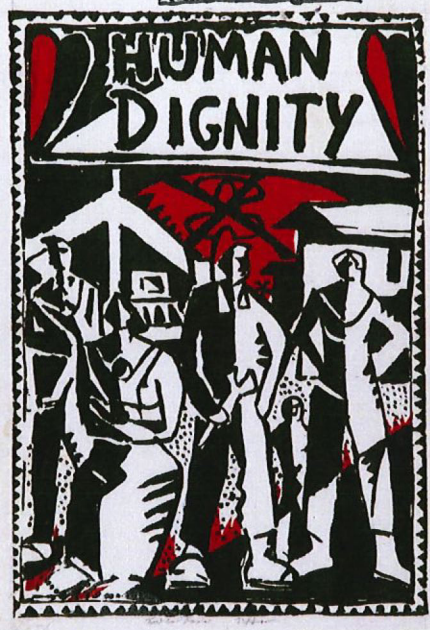
Artist - Nigel Brown →

silk - screen

Woodcut



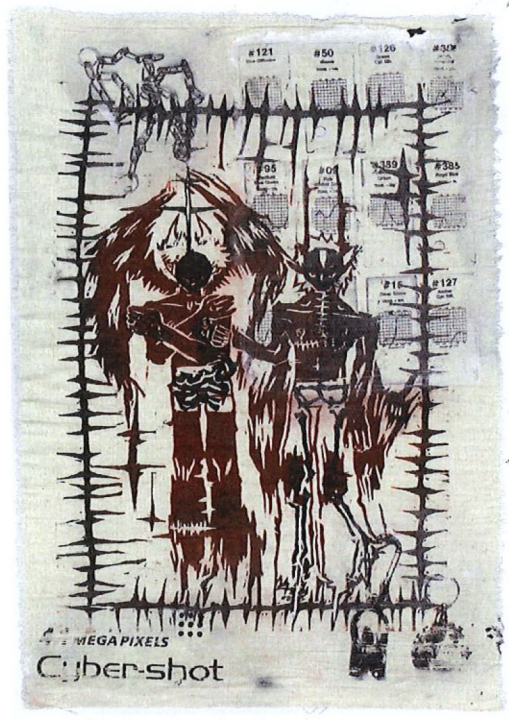
'The Black Singlet'



Woodcut 'Republic of Aotearoa.'



I made this print for the school art exhibition, so I never intended to make it fit with my boards. The stitching worked really well, and would have been cool to work into my folio.



At this point I combined everything and printed on fabric. The colour of the fabric worked well with the red, but the registration was a bit off and the transfer prints didn't work so well. I decided the print would be more powerful on its own as just 2 woodcuts.

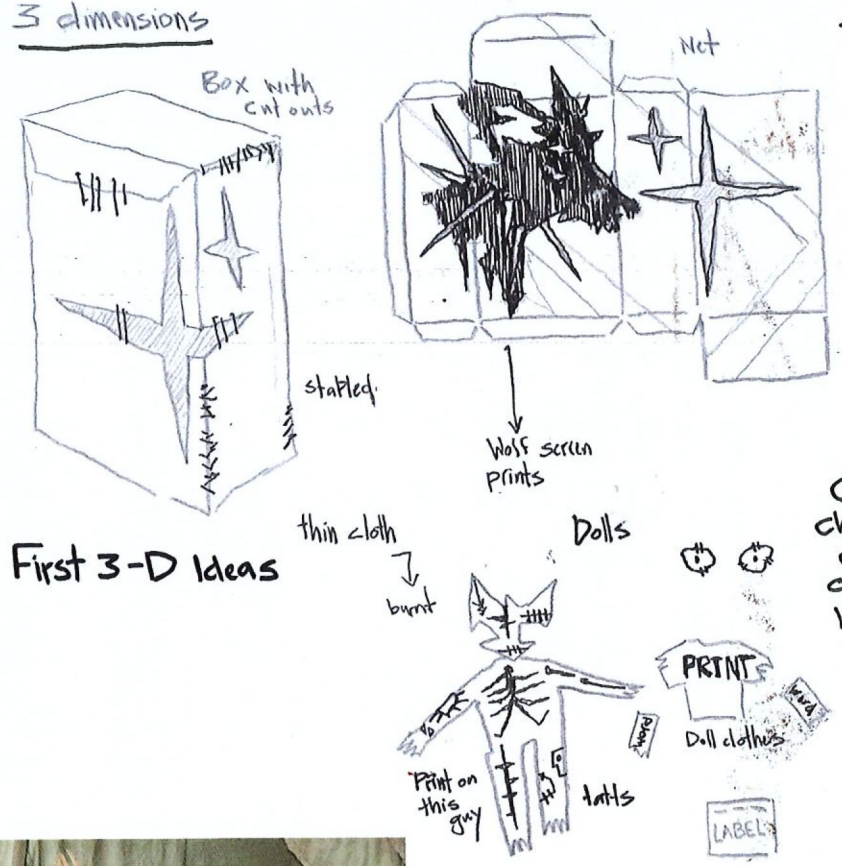


Focusing on colours instead of more layers - it definitely worked to get the colours and print registration exactly right instead to enhance the shapes + textures in the woodcut. I mixed a green and used different shades so it would look patchy while still being strong + saturated. I printed on thicker fabric which I dye grey.

Ideas of unity, based on people + connection + resistance. Central figures with a border - I exaggerated the border in my print. The power of black + white + red, and the marks in a woodcut - something about being able to see someone has carved an image into a

The final work (on my board) was is this print on paper, because I decided to really simplify

3) 3 dimensions



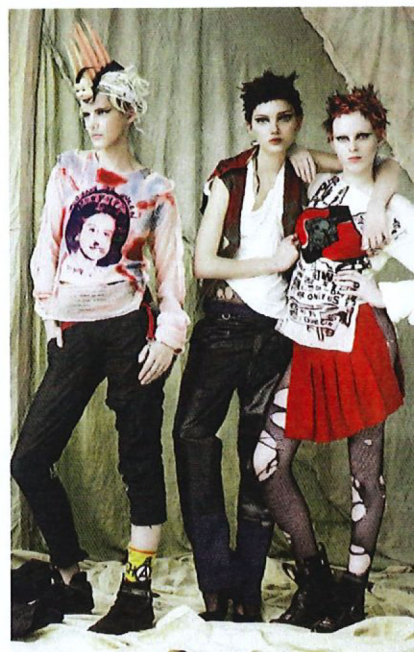
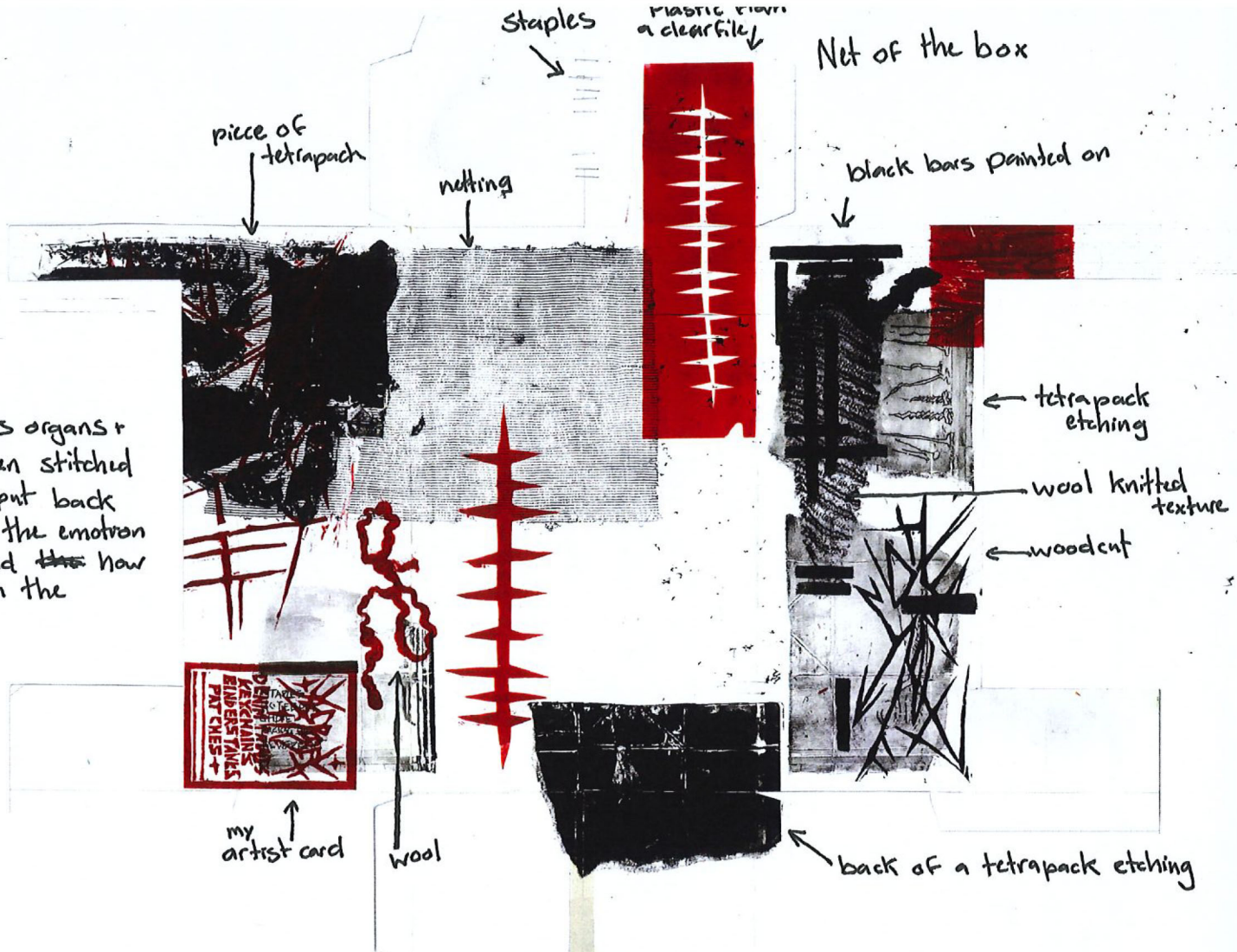
First 3-D Ideas

The idea of a doll in a box came from trying to change the way I was printing with boxes. I had the idea to present the doll as a product, as a juxtaposition to the very grungy, emotional, personal imagery I was using. It made the doll look trapped, which gave it more of a life and made the work more emotional.

A lot of the prints on the box are still very organic and grungy, so I added the woodcut label I made to make it look like more of a product with stickers + labels.

Creating a character made up of small pieces of things that build its story and identity.

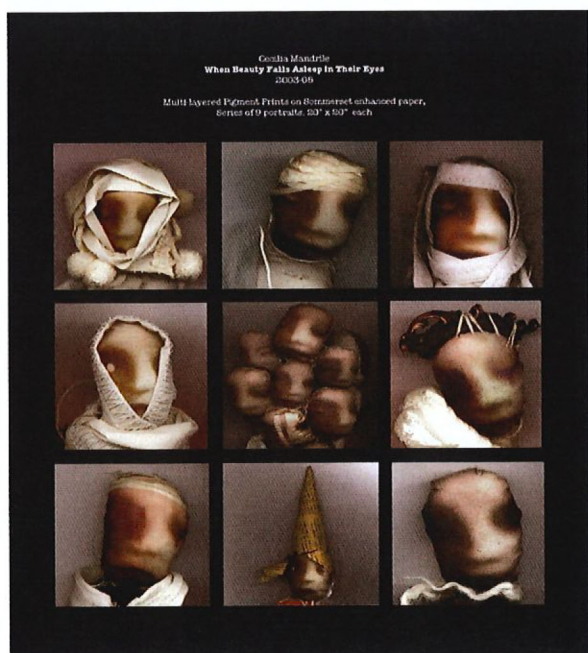
The prints on the doll are like its organs + bones. I made it in pieces then stitched it so it looked broken then put back together. I was inspired by the emotion in Cecilia Mandrile's dolls, and how they communicated so much with the materials they are made of.



Vivienne Westwood



- Distressed textiles, mending clothing with stitching, safety pins ect.
- anti-consumerist, mending instead of replacing
- Patchwork of prints, pins, buckles, straps, different textiles.



Artist - Cecilia Mandrile

Nocturnal Toys

- Made with found materials showing the artists identity as a traveller, who often feels displaced. She uses her own face on these dolls, as if they are made of pieces of her. she talks about



URL. Like a piece of digital ephemera.



Industrial looking brick

Other personal work I was doing while making this folio



Painted Figures

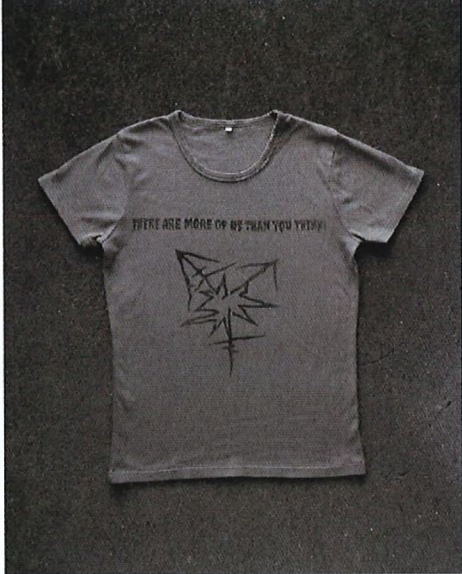
←

→

The phrase I used here comes from lgbtq+ media I found in zines from the 90's. To me it's about unity and connecting with people in a marginalised community. I printed this on t-shirts and sold them in a school market with other trans people who make art, raising money for an LGBT+ organisation. Doing things like this feeds into all my other art.



Jeans with a skeleton similar to some of my figures - working in 3D with shapes that do fit differently on paper.

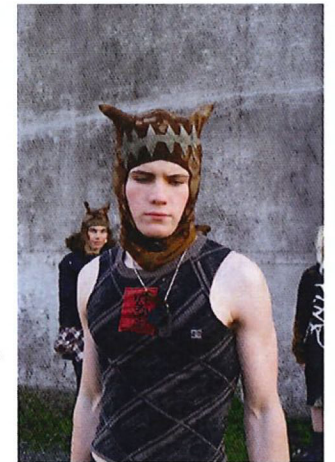


I started making clothing to express my own identity, and making it for others I feel like I can connect with people through small shared pieces of identity.

This translated very literally in my folio in the characters I made, each with their own identities made up of small pieces with symbolism within them.



Bleached fabric hats made from an (originally black) jersey. with recycled leather patches.



I really connect with the idea of printing by hand and distributing printed media + clothing for a cause, as resistance, and as a way to connect with other marginalized people. My greatest inspiration is artists who have been doing this work in the past century -



All of the art I make becomes very connected because of how personal it is. A lot of the prints on my folio came from trying to express the same ideas from my clothing in print form. In the clothes I make the texture comes from bleaching + dying, mending, ripping denim. I translated that onto paper with monoprinting, pressure printing, and using ripped pieces of paper and fabric.



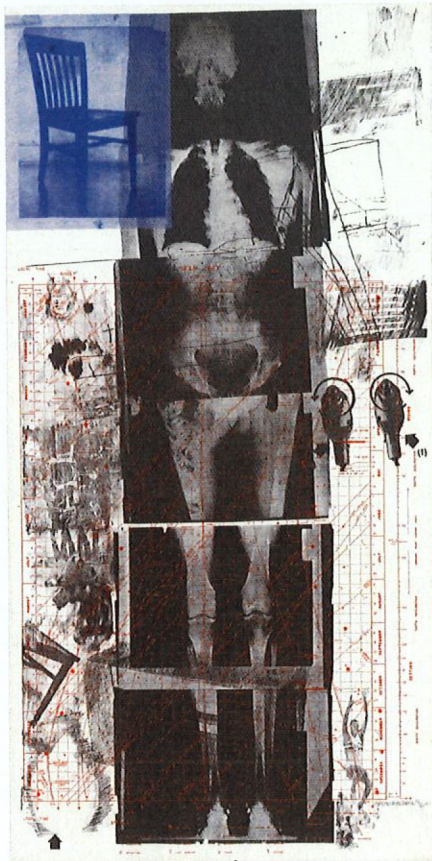
Even though I screen print on shirts, I enjoy the process and find the results of woodcut prints a lot more satisfying + valuable. In the future I would love to be able to print woodcuts on clothing, because it creates so much more of a personal, human made garment.



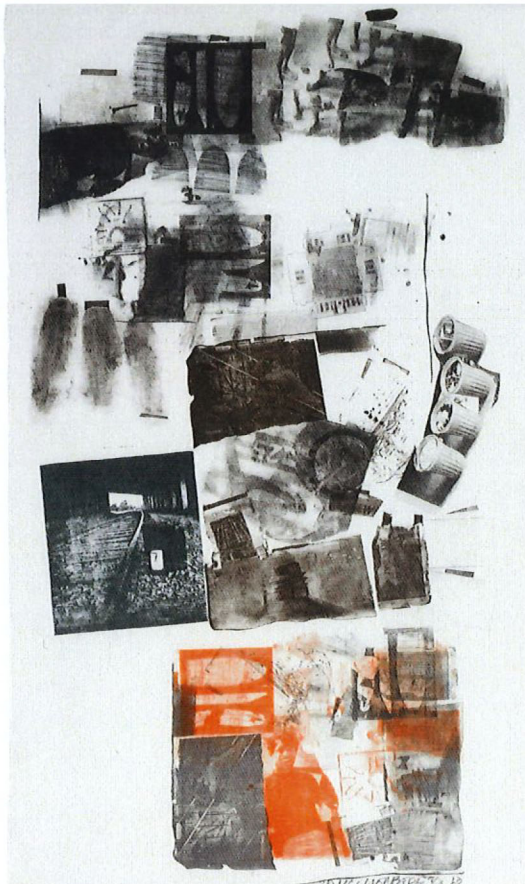
Screen prints + bleached clothing

Keychains + badgers with

Robert Kausenborg



Booster



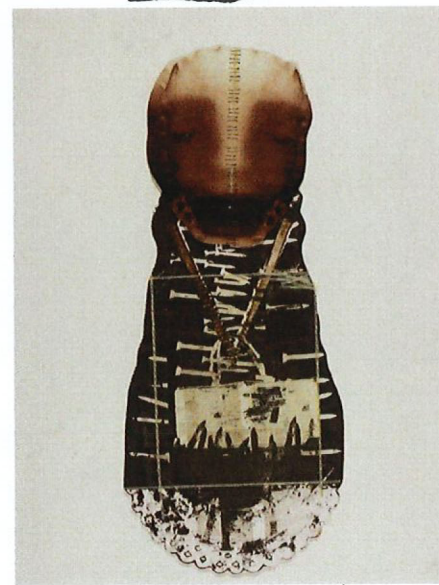
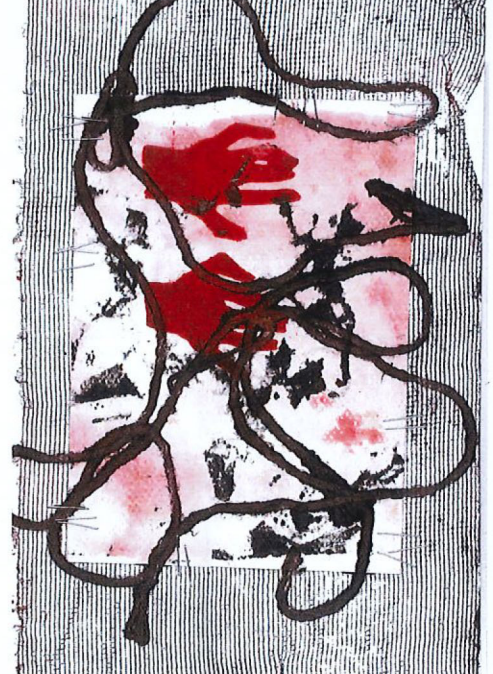
Water Stop



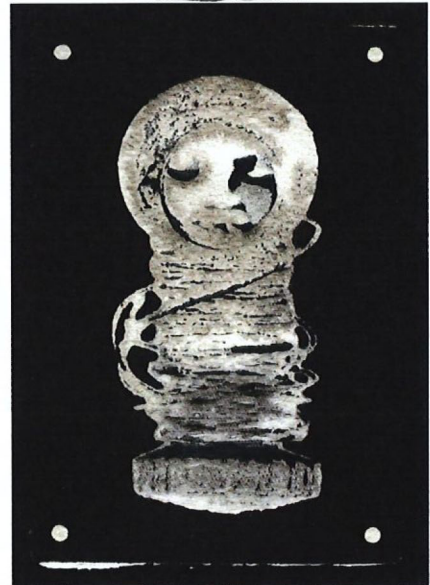
Transfer print with ink blown on it - delicate, organic blood/vines look worked well.



↑ Experimenting using as many layers as possible



Fragile Fragments - Cecilia Mandrilc.



Card stuck on
box print underneath
two layers of transfer prints

transfer print with mod podge.

Monoprint

tissue I printed with. I stuck with this green.
In a series on my 2nd panel I used this fabric, and stuck to only black ink. I felt this work was too busy, so I left a lot of space in the series for my folio.

I used the tetrapack as many times in different ways as I could before it disintegrated, to create grungy textures

actual paper + print from the paper

Variety of textures makes some look photographic

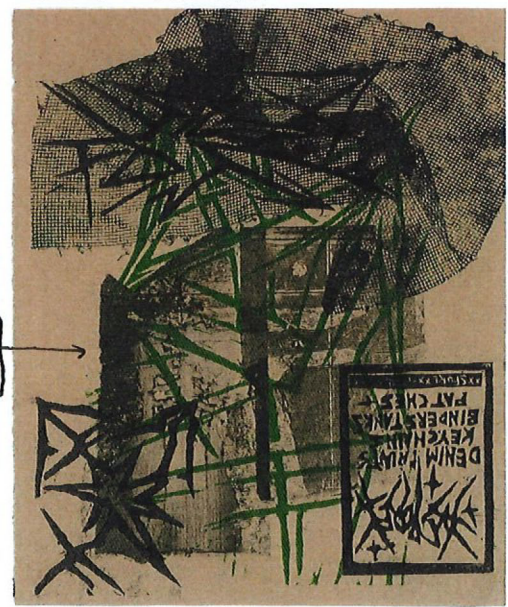
+ woodents, wool, bark

Using many layers but 2 colours. The colour balance was too 50/50, and the figures weren't printed - draw

built up lots of layers + textures + colours, and then chose the most successful elements to refine into a series of 4 works on my final panel (as well as the series on the lower half of my 2nd panel)

these I just used black and a light green on white paper, and gave them a strong neat border to make them look balanced and counter for the grungy layering.

destroyed etching plate

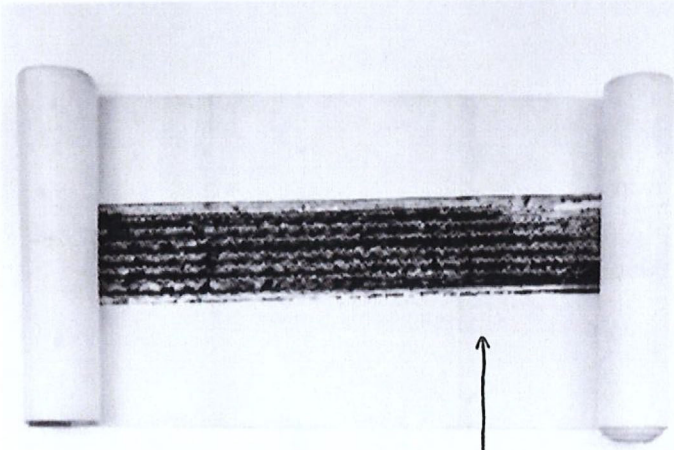
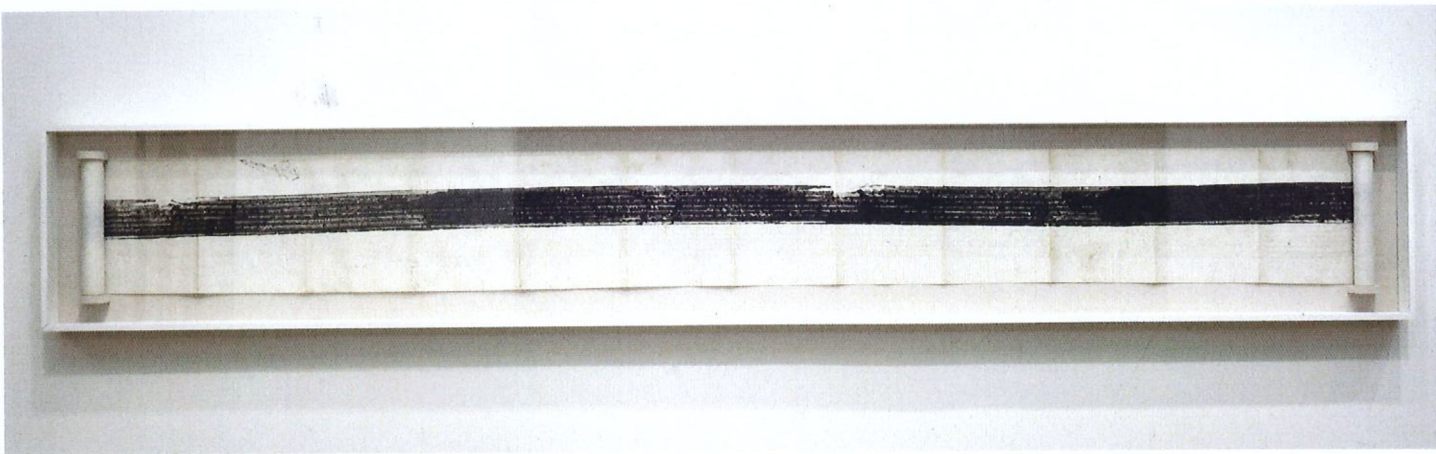


cool how it bends around corners.



I placed the figures on my work in a similar way to this tapestry, as well as other small pieces of imagery and notes. Names and significant objects in this tapestry are interesting, and the areas where it seems like there is a lot going on simultaneously. The way it can be viewed in the museum space inspired me to think about how I could present a work inspired by this in a gallery space. Potentially.

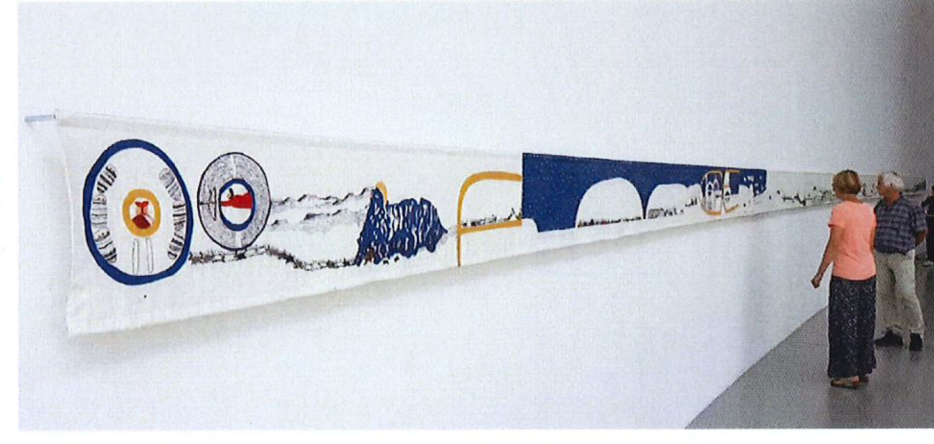
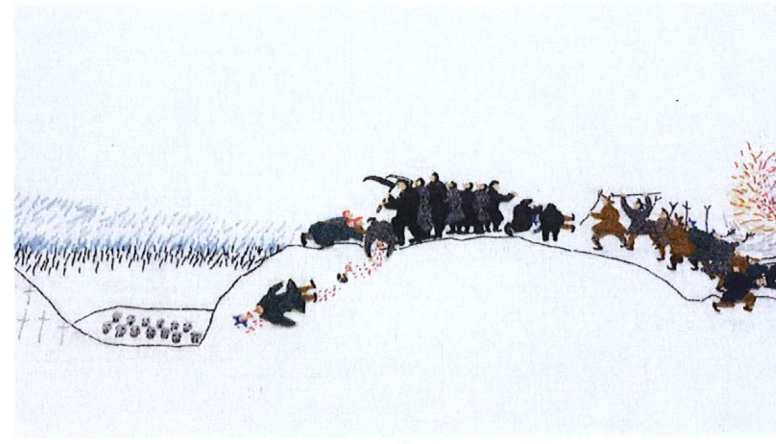
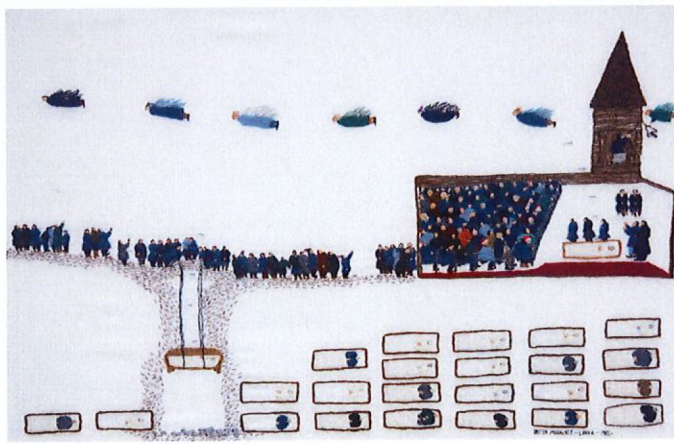
Bayeux Tapestry — Embroidered Tapestry 50cm by 70 meters. — 1070's



Automobile tire print has the same dramatic scale of a tapestry without all the figures and images filling it. The length of it isn't necessary to tell its story + show the print, which makes it more powerful in a way. In my work I wanted to leave spaces of just texture, so that the length of the piece could be appreciated more. In a gallery space it would give the viewer an opportunity to look at the detail and the scale of everything at once.

Automobile tire print — 20+Pages glued together, mounted on fabric. 42cm x 7.26 meters. — 1953
↳ Robert Rauschenberg + John Cage.

Impression of 1st tire and paint from 2nd tire — depth



The way stories are told in this work is so beautiful, and the scale of it adds so much emotion to it. Without even knowing the stories you can see the emotion + pain. I think seeing this work in real life would be so moving, and the value of having it shown in a big space fully makes a difference.

Historja — Embroidered Tapestry 39 cm x 23.45 meters. — 2007
↳ Britta Marakatt-Labba

I had experimented with 3 dimensions in my box + doll work, and I wanted to finish my folio with a work using scale in a dramatic way. Most of my prints were portrait because I was using figures and I wanted to change that. I chose the format of a long tapestry because of how I could use it in a narrative way. There would be a clear natural flow to it. I didn't have time to print a full tapestry-like piece as long as I would have liked, but my final panel has 2 sections of what could become a longer work.

