

Marian McGuire

1962-

Processes and Techniques:

This work by Marian McGuire is a lithograph. The Lithograph has 2 stones, what looks like a base colour of cream with black on top. The lithograph has been drawn with a mixture of crayon and thin pen. The word 'lithography' is derived from the Greek, 'litho' meaning 'stone' and 'graphy' referring to writing.



'Herakles signs the Treaty of Waitangi'
2006 Lithograph

Symbolism and Meaning:

This work is one of a series based on the Greek hero. The tales of Maguire's series of prints are not a straight forward progression, however, challenging the imagination as they shift between Ancient Greek myths, European voyages of discovery, and New Zealand histories. She has addresses colonial issues, Such as in this one the Treaty of Waitangi. This work shows a clear divide between Maori and Pakeha. Herakles as a settler is backed by Queen Victoria with the union jack unfurling above her head. The Māori chief is supported by his ancestors on the right in the form of a carved 'poupou', based on a work from the Otago museum.

Production values:

"Lithography is a precise and intensive process, with the artist inscribing fine lines on darkened stones" Christchurch-born Marian Maguire trained at the University of Canterbury School of Fine Arts under Barry Cleavin, graduating in 1984, and polished her skills at the Tamarind Institute of Lithography in Albuquerque, New Mexico. She set up Limeworks print studio with Stephen Gleeson in 1987 and went on to establish PaperGraphica in 1996. McGuire works from her own production house & this work is from one of her most recent series, The Labours of Herakles (2008), is a suite of twelve lithographs and eight etchings in which the archetypal Greek hero is cast as New Zealand pioneer. This print by Marian McGuire is plate 2 of the series and is one of an edition of 25. It is 394 x 614mm.

Formal Elements:

McGuire uses essentially the simple colours Black and White, black line on cream, and white line also on black. There is huge contrast in the work between the black and white colour choices. The compositional layout she has used is a side view similar to classic Greek vase paintings that McGuire deals a lot with. In this work you can see McGuire's outstanding drawing skills. The image is not photographic. There is not much of a compositional back ground to this work. There is just a foreground and background. The perspective is flat and the viewpoint is looking directly at the image.

Personal Style:

Maguire has had a longstanding interest in the art and artistry of the classical Greek vases and their cultural subject matter. Over time, she has been introducing their images, shapes and themes to the South Seas.

1

"I was wondering if you can overlay more than one set of myths in one country," she says. "If you went through an area of man, could there be two completely different stories about why it was like the way it was?"

"I decided that it was perfectly OK to have more than one set of myths for one country that overlaid each other and they didn't have to be logical together. 'In the catalogue essay to Maguire's next exhibition,

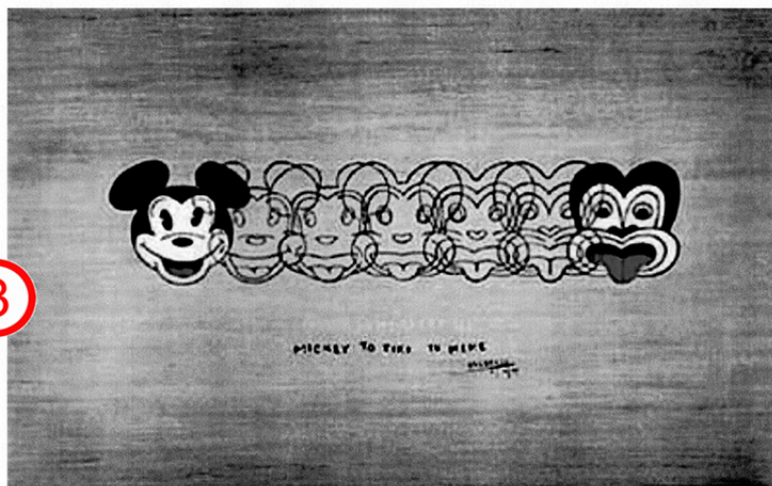
2

Dick Frizzell 1943

Processes and Techniques:

Frizzell's work is best described as expressionist pop in its appropriation of kiwiana icons and incorporation of them into his often cartoon-like lithographs. Frizzell uses lithograph and photo silk screen techniques to make his famous images. 'Mickey to Tiki' is a lithograph and was most likely printed at the Muka studios in Auckland in 1997. It is one of the top selling prints in New Zealand. This Lithograph is made up of multiple images using colour separations on a lithographic stone.

3



4

'Mickey to Tiki' the size of this print is 735 × 480.

Symbolism and Meaning:

Dick Frizzell's art has a humorous, witty and sometimes ironic take on his subject matter. He uses advertisements, billboards and posters from the 1950s and 1960s such as the Four Square man to make unique art works with a pop influence. 'Mickey to Tiki' is a typical Frizzell's irreverent response to recognizable icons. Mickey is an instantly identifiable figure and Disney creation.

5

Production values:

Frizzell uses production companies to make his artworks. He has worked with Muka to produce his lithographs. Although this work is a lithograph, another company or studio Frizzell works with is the Artrite Silkscreen Company based in Onehunga. This Studio makes many of Frizzell's iconic silk screen prints and also prints the works of many other well known painters and printmakers.

Formal elements

The main visual elements used in this work are: line, shape and colour. Frizzell uses traditional Maori colours of Black, Browns, Red and White.

The background is toned and has a texture that suggests woodgrain. Each colour would have been added as a separate layer in the lithographic process.

6

Personal Style:

An anti-traditionalist, Frizzell often makes a deliberate effort to mix up the categories of high and low art- poking fun at the intellectualization of 'high art' and the existential angst of much New Zealand painting in the art culture of his youth.