

Personal Style:

In all of Emma McCleary artworks she uses the printing method woodcut with a combination of processes after of which are pencil, paint, stencil or hand stitching. I believe Emma uses these methods in her works as almost all of her prints consist of birds and flowers and she is able to highlight these objects by using these methods. I think that Emma is very skilled at producing woodcuts and therefore chooses to continue this use of printing method for the base of all her prints. She is comfortable with this method and switches the other processes around in her works to show some change in process but alternitly stays with the processes she is most comfortable and confident with. I have also noticed in many of Emma's prints (except 'Drawing an Underline') Emma arranges her objects in a circular or oval shape. This shows space and layout are important aspects in her prints and this could also suggest infinity/eternity are a continuous theme in her works.

1

Formal Elements:

In this print Emma uses flat colors. She mostly uses a warm palette (red and peach) but a small amount of white and black is seen (flowers in background and foreground). The use of warm colors create an illusion of depth in the print and creates the an emotion response to the viewer of which is joy/happiness. I think these colors are symbolic as they are colors you would associate with spring/summer and thus happiness. Emma contrasts the flowers in the background to the flowers in the foreground. The flowers in the background look bold as the colors used make them look lively in comparison the flowers in the foreground look dull as they have been drawn with skinny black lines and no other color this contrast adds to the symbolism that consists in the print. As it shows in the past life and now in the present death. Line has been used in the hand-stitching to outline the bird and branch. Line has also been used in the foreground flowers. I think the use of line shows space and shows the image to have a three dimensional perspective.

A type of pattern has been created through the use of repetition in the background flowers. This is an effect that woodcut prints are able to create as the artist can print the image (eg. Flower) that has been cut various times in different positions.

2

Symbolism and meaning:

Emma is inspired by the New Zealand landscape and bird life. The fantail seen on the left hand side of this print according to Maori legends symbolizes death. The use of the red stitching seen around the fantail suggests that blood has been spilt. The peach color in the background symbolizes strength and the roses in the background symbolize love. The poppies in the foreground symbolize remembrance. By Emma putting these symbolic objects and colors together she is telling the story of a person she once loved and still loves today. I think the background symbolizes the past, the roses and the color seen in the background symbolize a strong love and the strength of this love. The foreground symbolizes the present of which shows a death that has occurred through the use of a fantail with an outline of red. The poppies also in the foreground, symbolize remembrance of this person (the person now dead still lives on in the people's hearts who loved him/her).

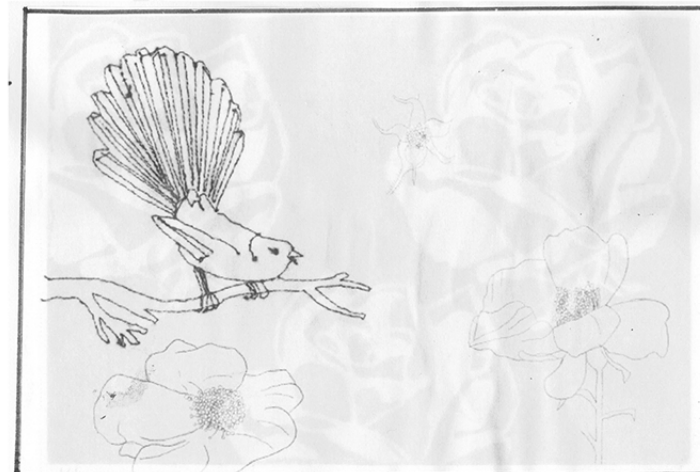
3

Processes and techniques

Emma has used the printing method woodcut and has also used hand stitching and pencil to create the print 'Drawing an Underline'. The printing method woodcut has been used in this print to create the flowers in the background. The use of this printing method has had specific effects on the print as Emma was able to color the parts of the flower she wanted with ease. The process woodcut is used by cutting away the parts of the wood that you do not want to be inked up. By Emma cutting away parts of wood inside the flowers we are left with large areas of white within the image and this gives the flowers more detail and a more three dimensional look. Even though the flowers are in the background they stand out. This shows that they are important to the artwork and thus must have some importance to the artist. Therefore the use of the flowers makes the onlooker question the meaning of them and think of the symbolic meaning behind them. The penciled flowers in the foreground are drawn very simplistic in style and this shows them visibly. The red hand stitching of the fantail and the branch highlights the bird and branch making them stand out amongst the other objects in the print.

Production Values:

The size of this artwork is 210 x 260 mm and it is from an edition of three. The artwork was produced by the artist at her home studio in the Wairarapa. It does not state whether the artwork is framed or unframed. I think it does matter that the artist did not print the artwork. I think this as it adds more meaning to the artwork if you know it was created by the artist. You also know that if the artist made the print it is less likely to be produced in mass numbers for global consumption. Because the artwork was produced by the artist this makes its value go up. As many buys will like the fact that the work is original and not copies.



Title: Drawing an Underline
Size: 210 x 260 mm
Printing Method: Woodcut
Artist: Emma McCleary

NZQA Intended for teacher use only

Symbolism and meaning:

The color and meaning of the objects in the print is found in the title of the work 'Morula III'. Morula is both a Latin word and is used in current English. In Latin morula as an adjective means black or dark colored (of which are the inks that have been used on this print). In English morula as defined by Terry is a globular mass of blastomeres formed by the cleavage of the egg of many animals in its early development. It is also a cluster of developing male germ cells, especially in certain annelids in which the final development of spermatazoa occurs outside the testis. The image of a morula used in this definition looks much like the sphere shaped objects seen in Terry's print (image of a morula is at the bottom of the page).

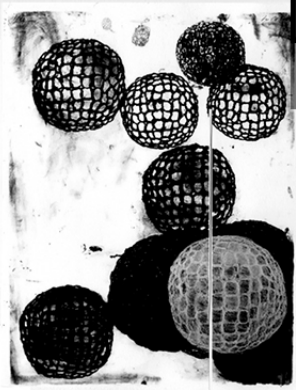
Therefore the sphere objects symbolize morula. In an interview with the compiler held in New York in January 1985, Terry stated that 'the sexuality of the image is important. The objects are a vehicle for other ideas'. He also said that he chose a Latin word for the title not only because it described the mulberry forms, but because he felt it 'would be more evocative than a factual description'.

In the print the inks have been printed so that the lithographs closely resemble the texture of chalk drawings. This has been done as Terry was interested in achieving the illusion of a drawn image, including smudge marks. Terry deliberately did this in order to relate the history of the making of the image of which consequently embodies the concept of time. In this logic each work has a narrative element.



Morula

4



Title: Morula III
Date:
Size: 1089 x 825
Printing Method: Lithograph
Artist: Terry Winters

Production Value:

The size of this artwork is 1089 x 825 and is unframed. The print is not made by the artist but by Thomas Cox and Keith Brintzenhofe. The print was made and sold at Universal Limited Art Editions, West Islip, Long Island and the print is an edition of 36. Because the print was not made by the artist the price tends to go down. The print is also not one off and this also makes the price go down as buyers usually like to buy a unique print (one that has not been copied numerous times).

Processes and techniques:

Terry has used the printing method lithograph in this print. A lithograph print is different from other traditional methods. To create a lithograph, no etching is required. The artist uses a set of greasy crayons or pencils to draw a mirrored image of the original artwork onto a smooth stone tablet. The use of the printing method lithograph has had specific effects on the print as when transferring the images (black spheres) over to the printing surface with solvent the transfer produces a cloudy surface scum on the stone or plate that would normally be cleaned up by the printers however Terry liked the way it enriched the palette of textures, and it was left therefore creating the textured background seen on the print. The flat color pallet is also determined on the printing method lithograph as one color is applied at a time and it is hard to create tone within an object when applying the ink with a roller.

Formal Elements:

In this print Terry aimed to produce a lot of texture. The texture seen in the background of the print was produced from the transfer of a drawing to the printing surface. The transfer produced a cloudy surface scum on the stone or plate that would usually be cleaned up by the printers however Terry liked the way it enriched the palette of textures, and it was left. The marks created almost by accident define the edge of the print and show the print to be more textured. The pattern seen in the spheres objects of the print can be compared to the pattern seen a morula. There is a strong use of line seen in the pattern inside the spheres. The use of one dark color in a thick line (of which is common in lithographs) emphasizes the pattern inside the sphere which intern emphasizes the spheres. Therefore because the image of the spheres is so strong this contrasts with the almost white background showing space within the print. Tone is not a major factor in this work. However it has been used in the blue sphere seen in the bottom right hand corner of the work. Terry has used various shades of blue of which make this sphere stand out from the rest. The composition of the spheres on the paper shows a very realistic portray of how the morula cells in the body would look if under a microscope. Thus being that some would be overlapping and some would have large spaces between each other. By Terry using the printing method lithograph he had the freedom to decide the arrangement and placement of the prints as he could use the same plate but put it in a different place every time he printed.

Personal Style:

Terry has personalized the print making method lithograph. Terry has personalized this method because of its drawing like qualities. When making a lithograph print it is known a cloudy surface scum is produced on the stone or plate and this would usually be cleaned up by the printers however Terry tends to leave this in many of his prints as he likes the texture it creates. Terry also uses dark colors such as black and blue to create his prints and many of his prints consist of sphere shaped objects (morula).