

Exhibition: **ACCRETION/ABRASION** 27 July to 13 August 2022



**Jacqueline Aust**  
*From above*, carborundum collagraph, drypoint and collage on 300 g Hahnemuhle paper, 80 x 50 cm



**Anthea Boesenberg**  
*Old Country 1*, 2021, rust monotype, Korean Kozo paper, six panels, each 78 x 56 cm



**Kathy Boyle**  
*Faultlines 2*, 2022, etched aluminium, 84 x 45 cm approx



**Gary Shinfield**  
*Abrasion 2*, 2022 unique state relief print with painting on handmade Korean paper, 143 x 75 cm

### ABOUT ACCRETION/ABRASION

Connecting with land and place, with history, geology and memory, two Australian and two New Zealand artists, with an established practice in printmaking and working on paper, spent time together in each other's countries, firstly in the Blue Mountains, NSW, then in Karangahake NZ. They developed their ideas in relation to processes of change over time – to accretion and abrasion. Accretion is an additive process, building up over time, and abrasion is a subtractive process, wearing away over time.

### ABOUT THE ARTISTS:

Anthea Boesenberg, Gary Shinfield are from Australia and Jacqueline Aust, Kathy Boyle are from New Zealand **Jacqueline Aust** is drawn to the creation of multiples, in two and three dimensions, often cutting up shapes and reassembling. In some works in this exhibition, she paints onto a plate with a mixture of carborundum grit and PVA glue, inking up and then printing, she also uses the technique of dry point. <https://www.jacquelineaust.com/> **Kathy Boyle** challenges the notion of the two-dimensional print, etching into surfaces and hand cutting shapes, sometimes she creates 3D forms by printing on plaster-of-Paris <https://www.kathyboyle.nz/> **Anthea Boesenberg** regularly produces unique prints rather than editioning and use of paper is a constant. She is interested in alternative printing processes and chance results. In some works in this exhibition, she produces rusted paper by laying it on to corten steel plates sprayed with a mild acidic liquid <https://antheaboesenberg.com/> **Gary Shinfield** is experimental in his approach, often using, and reusing, a number of carved and etched blocks and plates, and mixed media <http://www.garyshinfield.info/>

**Key Concepts:** Connection to place, mapping, geology, experimentation, layering, marking time, history, the environment, printmaking, unique prints

**Studying:** Look at the materials used by the artists, listed above. Research types of conventional print making processes to discover what defines print making and consider how these artists push ideas about printmaking. Eg <https://www.cambridgegallery.co.uk/printmaking-techniques> <https://www.tate.org.uk/art/art-terms/p/print> <http://nontoxic-printmaking.co.nz/printmaking-techniques/>

**Making:** Select, and visit, a place/location you have a connection to. Produce a series of drawings, photographs, or work with materials found at the site, to create source material and to investigate ways you can illustrate your connection to this specific place.

Take a piece of paper and consider layering different textures from this place by doing rubbings and drawings using different colours and pigments found at the site. You can also use old printmaking works (lino, etching etc) you have previously produced to work over the top with more prints or mixed media from the site. Consider what you have learned of print making through your research to assist in your experiments in printmaking.