

## *certain journeys*

20 September to 8 October 2016

a survey of printmaking by Gary Shinfield



*Broken Hill Series, numbers 3 and 4, collagraph and woodcut unique state print on two sheets of paper, image size: 60.5 x 106 cm, 1988*

### **Information from Gary Shinfield**

*I took a number of pieces of plywood to Broken Hill with the intention of carving images into wood with carving tools. I also brought impasto medium or modeling medium with me. I sat in front of an old mine and began to work with **impasto medium** painting it onto the wood. While the medium was soft it was possible to draw into it with sticks and other blunt tools. Before I realized it I had an image I liked so it was not necessary to carve into the wood at all. Back in the studio I printed the blocks and the colours used reflected the outback landscape. Technically this approach is referred to as collagraph on wood, rather than woodcut. I had been down into the mine before I made the images and wanted to create the effect of being underground and tunneling through the earth. I also had the experience of encountering snakes in a nearby gorge, and unexpectedly the finished prints also resemble snakes. An image can have several meanings and be ambiguous.*

### **Studying**

Compare Gary Shinfield's *Broken Hill Series 3 and 4* with an outback landscape by another artist you have studied. What are the similarities? What are the differences?

### **Making**

Use charcoal and conté to draw a landscape with some of the elements seen in *Broken Hill Series 3 and 4* – eg no horizon, and limited colours. Make sure that you consider the relationship between the size of your paper and the landscape features. Consider the pressure of the charcoal or conté on the page.



*Lake Memory 1*, woodcut, edition of 4, image size: 88 x 57 cm, paper size: 102 x 76 cm, 1995

#### Information from Gary Shinfield

*A found piece of distressed plywood with cuts and gouge marks already in the surface was used for this image. I camped beside Lake George for a number of days and watched the changing effects of light and colour on its surface. Back in the studio I worked from my memories, making more cuts and gouging into the wood further. With this particular image I was after the reflection of light on water and the subtle colours of the inland water environment. Light is created by cutting away the surface of the wood, and becomes the white of the paper in the finished image. Working from memories of the lake helped to create a more atmospheric and essential image.*

#### Studying

Imagine you are travelling through this landscape. Using the details in the print, write a short diary entry about your journey.

#### Making

On a piece of black or dark coloured paper cut out white paper to create a scene showing the reflections of moonlight on water.





*Abrolhos 2* in collaboration with Geraldine Berkemeier, **etched lino**, unique state print with staining on two sheets of Chinese paper, image size: 319 x 151 cm, 2005, (*Abrolhos 1* was acquired by the Art Gallery and Museum of the Northern Territory)

Gary Shinfield said: “The **collaboration** between Geraldine and myself came about as part of a Sydney Printmakers project in which participants teamed up in couples to produce an image. We had both seen a television documentary on the sinking of the Batavia in 1629 on the Abrolhos Houtman Islands off the coast of Geraldton WA, so we decided to go there and research. We flew over coral reefs and saw a tiny rectangle in shallow waters which was the archaeological site for the raising of the ship. It had sat underwater until the 1960s when it was salvaged and the remnants placed in the Maritime Museum in Fremantle. These experiences shaped the image made back in Sydney. Flying over the expansiveness of the sea in a tiny plane also informed the large-scale aspect of the project. The blue background was hand painted with water-based paint, and all other features - the flotsam and jetsom - of the image were made from pieces of etched lino of varying size. These were printed with an **etching press** where possible and at other times hand burnished with a **printing baren**. Two versions of this image were made. *Abrolhos* represents a breakthrough in many ways - as a floating work on paper hanging in space, as an image resulting from on-site exploration and research, and as an image made through collaboration.”

### Studying

Consider the idea of collaboration in the art world. Briefly research artists who collaborate eg Christo and Jean Claude, Jean-Michel Basquiat and Andy Warhol, Björk and Matthew Barney.

### Making

Create a drawing with a friend, on a metre long strip of paper, that visualises your view looking down on an area of landscape with which you are familiar.



*Enclosure 1*, **Etching** edition of three, image size: 49 x 49 cm, paper size: 106 x 78 cm, 2010,  
Made with Basil Hall, Skopelos

On Skopelos I unexpectedly came across a tiny, deserted chapel sitting in a courtyard on top of a mountain. The image made represents a ground plan of these elements. The first proofs were printed in grey and ocean blue. The finished work was printed in dark brown because the interior of this chapel, and others visited, were dark places of little light, and sometimes illuminated only by candlelight. This image suggests different interpretations - the shape of the chapel also resembles a figure similar to those seen in earlier images made. **Master printer** Basil Hall set up a printmaking studio on Skopelos in 2010 and working with him facilitated the making of a series of etchings exploring the idea of enclosure. Back in various parts of Australia this theme continued in many variations made over the next five years.

### **Studying**

Research the role of a master printmaker? Find out who printed Picasso's Vollard series. Investigate Cicada press in Sydney <https://cicadapress.wordpress.com/tag/printmaking-sydney/> and the Australian Print workshop in Melbourne <https://www.australianprintworkshop.com/>

### **Making**

Create a drypoint etching based on shadows and patterns.





*End Game*, Woodcut, etching and linocut image 77 x 70 cm, unique state print 2015

This work, the most recent in the exhibition, was made in the Blue Mountains. It traces or maps bush tracks and garden paths in abstract form. It was made over a couple of years, starting as a four plate etching, continuing with woodcuts, and finally completing with the addition of a number of lino blocks. It is a mixed media print. It also represents the dissolution of the idea of enclosure into labyrinth or maze.

### **Studying**

Research the processes of lino and wood block printing and etching.

### **Making**

Use old works you have produced to work over the top with drawing or lino prints.