

1ST - 25TH NOVEMBER

ACCESS GALLERY

John Curtin Gallery

MIDWAY

**NEW PRINT MEDIA WORK
BY SECOND YEAR BACHELOR OF ARTS
(FINE ART) STUDENTS**

EXHIBITION CATALOGUE



Midway is an exhibition of print media works by ten second year Bachelor of Arts (Fine Art) students. The students were invited to create a series of new prints based on their current artistic interests. The resulting works

M I D W A Y

are an exploration of each student's practice midway through their degree, and feature a range of printmaking techniques including etching, collagraph, embossing and screen printing.

FOREWORD

FROM SUSANNA CASTLEDEN

Midway is the result of several important and enduring art making ingredients coming together: collaboration, aspiration, organization and a really great idea. Continuing the tradition found in many print studios around the world, Alina Tang and Danni McGrath have brought together a group of colleagues to work collaboratively on a project, which has at its core a printing press. In this case it is a small mobile etching press. Danni and Alina made the audacious decision to buy earlier this year – a relatively extravagant purchase for second year art students. From there things have grown, and with a keen sense of camaraderie, friendship, goodwill and enthusiasm Danni and Alina's Shiritori Press will continue to propel them way beyond the midway.

Susanna Castleden
*Academic Coordinator of Fine Art
 & Printmaking Coordinator
 School of Design and Art, Curtin University*

INTRODUCTION

SOME ADDITIONAL WORDS FROM THE ORGANISERS

Second year at art school is pretty damn good. We've finally settled into a bit of a groove (no longer awkward first years) and have the freedom to work out our identities and interests; what we want to make art about, all without the looming shadow of The Grad Show. In addition to defining our own practices, we have both found it particularly interesting to see the development of our fellow students' practices. This interest (in other people's interests) is the premise of Midway; a survey of a small section of second year art practice. Inviting the ten students to make a series of prints was an exercise in creative restriction: what could each do within the parameters of print? How could they interpret their existing interests into print form?

The works in Midway are particularly diverse; it's more compilation than concept album. Our intention was to survey and document where we are now; to take stock and then start to look towards the future. Opening in conjunction with SoDA 2012 was a deliberate choice; we wanted to draw attention to the development of art practices in an educational context. Showing work by students midway through their studies, who are just beginning to define their practices, alongside that of Postgraduate students, who are essentially at the pinnacle of visual art education, will hopefully create an atmosphere of reflection and aspiration in the gallery.

Alina Tang & Danni McGrath
Midway Exhibition Curators



「しりとりプレス」

SHIRITORI PRESS

「しりとりプレス」

SHIRITORI PRESS is Alina Tang and Danni McGrath, two students studying Fine Art at Curtin University. Both obsessed with printmaking, they jumped at a recent opportunity to purchase a second hand etching press from a friend, and are now in the process of setting it up as an artist run initiative; co-ordinating exhibitions, workshops and making the press available for other artists to use.

Midway is the first official outing of Shiritori Press. Each of the prints in the exhibition utilised the press in some form or another, whether that meant printing the complete work in the case of etchings and collagraphs or embossing small sections of screen prints.

Alina and Danni are active within the Perth arts community, participating together in events such as the 2012 Fringe World Festival and the KickstART Youth Festival.

They have also developed mentorships with local artists Pip and Pop (Tanya Schultz) and Magali Dincher. A recent trip to Japan, where they assisted Pip and Pop with the exhibition Utakata Tayutau at Spiral Gallery in Tokyo, inspired the name Shiritori Press. Shiritori is a Japanese word game that they played while in Japan to practice their language skills. Shiritori has many links to printmaking - it involves the passing of words from one person to the next, much like a print being passed through the press. It's relentlessly repetitive, and is a test of strength and mental exertion, just like printmaking. And it's a game played with friends - you should never print alone!

Alina and Danni are passionate about the repetitive, sometimes laborious, but always exciting printmaking processes and Shiritori Press is a way of sharing that enthusiasm.



LIAM COLGAN

I'm a second year Fine Arts student, majoring in sculpture. In my work, I like to experiment with ideas of gender, sex, spirituality, identity, connect and disconnect. In the pieces Sex (one of two) and Death (two of two), in collaboration with Zane Grant Hoft Wayman, I attempt to explore the connections , aesthetically and conceptually, between sex and death. The "silence" that follows the orgasm is a topic I've been investigating in my work recently. I feel that there is a strong similarity between these connections, and what we perceive death to feel like (La Petite Mort). In Sex (one of two) and Death (two of two) through the etching process, I've attempted to construct the feeling of sex and death. By situating myself in the rituals surrounding sex and death i hoped to resurge the feelings of these fleeting moments. Zane's temporal and echoic poetry in contrast with my prints show two different viewpoints on what sex and death feel like. The importance of these ideas is deeply imbedded in the human psyche and contemporary culture.

FUTURE: In the future I would like to go somewhere nice with high ceilings.

FACT: I can light a zippo lighter with my feet.



JAMES COOPER

Drawing from appropriated imagery, I have been exploring how different interpretations of images are alluded to depending on how images are obscured. Working with video stills, the images have been altered with data corruption techniques to produce ambiguous imagery. The image's context and narrative are purposely left indistinct and open to interpretation.

FUTURE: The sheep shall inherit the earth

FACT: Extraterrestrials built the pyramids.



BELL HARDING

I am currently undertaking a fine art degree at Curtin University. Central to me idea of what it means to be an artist is a growing sense of unease at the way Society disconnects with the natural environment in a hard wired age. Through painting, photography and print media I employ ideas that deal with the natural environment, in particular the moments of stillness, light and shadow in moments of place. I am currently interested in the Taoist ideas of water, in particular the idea that the strength of water is in the flow. The submitted prints of teachings speak directly to these ideas and embody the notion that midway through her studies, flow is a learning experience that feeds in to all other experiences. Like water itself, always flowing toward a greater source.

FUTURE: The future of my art practice remains a mystery. I think it would be a grave mistake to assume that I am in any control of this crazy business of making art. To be an artist is to be pitched through the emotional complexities of being human, to constantly respond to the demented howls of the world, to wake up in a fever pitch of the need to get it all out. I am currently responding to my own sense of unease at the way contemporary society seems to be disconnecting from the natural world and plugged in to a digital one. I imagine this theme will be constant in my art practice. My life around talented young artists making and thinking is a great one. Long may it last.

FACT: I love to eat the stinky fruit durian, I love that it smells the way it does because you always know when someone in an Asian back street is selling it. Stinky yummy goodness.



AMY HICKMAN

My work deals with the notions of truth, logic and rationality within a context informed by the post-internet condition, as well as the nature of language and information in regards to the potential structure of the universe. I am interested in attempting to define and navigate everything; to create a universal decoder. This series of works consists of several views of the collective definition (Wikipedia article) on Being.

FUTURE: I would like to continue navigating the boundaries of rationality and move my work into more accessible spaces, both online and within a gallery context. I want to predict the future and make magic using binary operations.

FACT: I am <http://www.killyourfriends.org>



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DANNI McGRATH

I'm interested in architectural and geometric shapes, bright colours, small things and the work done by artists to make work. That is, what goes on in the studio, the material and thought processes, the movements and routines that go into making work. Through drawing, print, video and text work I have been exploring ways in which to communicate my own experience with these processes.

FUTURE: Further study within Australia and overseas. Exhibitions and projects that excite people and make them think (both artists and audiences). Mastering Japanese and living in Japan (and somewhere in Scandinavia, and maybe Germany, and the Philippines, and Taiwan and everywhere, and learning the respective languages). And making lots and lots of things. And working with lots of different people. And, evidently, being ridiculously optimistic. I just want to do all the things.

FACT: Fresh tamago nigiri and kappamaki sushi is pretty much the best Japanese food ever.



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MELISSA McGRATH

I am currently studying a Bachelor of Arts, majoring in Art and Design Studies. My interests lay in patterns of behaviour, cultural constructs and human interactions with environments. I explore these ideas through theoretical studies of visual culture, as well as through drawings, photography and printmaking. Symmetry, repetition, and questionable accuracy play a large role in my works for 'Midway', which focus on the tension between the precision of scientific and technological symbols and the subjective, flawed nature of hand-made drawings.

FUTURE: I am unsure of the shape my art practice will take into the future, but I wish to maintain experimentations with image making in the disciplines of both photography and printmaking. I hope to pursue further training in curation, and travel lots and lots around the world soaking up influences like a sponge.

FACT: I eat crumpets with honey for breakfast 7 times out of 10 during winter.



Photograph courtesy of Marcia Skinner

ANNA RICHARDSON

I love the process of making art. I love the research, the collecting of images and collaging of ideas to come up with a single piece of 'art'. Printmaking is great for this because it allows the myriad of influences and ideas bouncing around my head to be explored all at once. You can etch, transfer, print up multiples and try again and again to come up with the right combination. It's like visual cooking. This is kind of a wonderful metaphor of where I am right now in my artistic journey. Being halfway through the course means exploring as many different approaches and expressions of interests at the same time, that hopefully culminate and turn out to be something really delicious.

FACT: My sister and I used to hypnotise chooks as kids and sit them on our heads. One pooped on my face once.

FUTURE: I want to live, paint and study in Darwin, Italy and San Francisco. My ideal job would be to make art for love and be paid to network.



<Centrefold goes here>



FRANCES SPENCE

I would like my artwork to create the hshshs moment, as in the Japanese drawing in of breath at the experience of beauty. To this end, I am developing video and light projections, illuminating the constantly transformative nature of matter (and life), by drawing attention to the ever-present beauty and the disintegrating and reforming transient formation of clouds contrasted with the apparently static nature of human structures. My work seeks to explore the way we see, by focusing on the fluidity of matter. I am playing with many mediums including traditional and non-traditional printmaking, photography and painting.

FUTURE: My desire is to live in Mexico and work with local artists to produce subversive interactive public artworks against the destructive influence of Coca Cola

FACT: I used to read the news on TV in Kalgoorlie and I put all the episodes of Dallas and the Hulk to air.



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ALINA TANG

I am head over wheels in love with print-making! From mixing the perfect ink colour, rounding the corners of every plate, to meticulously wiping with YellowPages; I delight in the heavily process-driven aspect of print-making. I love flowers, people who smell nice, kittens, floral patterns, hand-made things, small children, and long cuddles. Whilst midway through my degree, I endeavour to make work that is inspired by the things I love and the things that make me happy.

FUTURE: I am currently undecided about what I will pursue in the future; happy to absorb and accept opportunities and happenings as they come. I am optimistic and have my fingers crossed to go travelling and to learn more about art and the world.

FACT: I can hula hoop for a very long time but cannot whistle.



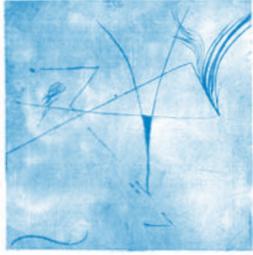
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NICK ZAFIR

I am currently interested in the tonal qualities within aquatint to create atmosphere, and I like the idea of using this to create an implied narrative.

FUTURE: Honestly, It seems like a bit of a stretch to be thinking of this now. Everyday something changes so I think I will face the future with a smile.

FACT: I like when birds walk, they can fly, yet.. they still walk.



LIAM COLGAN
*(in collaboration with Zane Grant
& Hoft Wayman)*

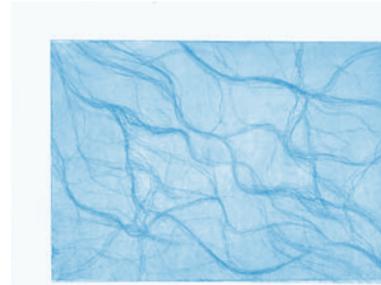
Sex (one of two)
224mm x 220mm
Polyethelene etching and poetry

Death (two of two)
224mm x 220mm
Polyethelene etching and poetry



JAMES COOPER

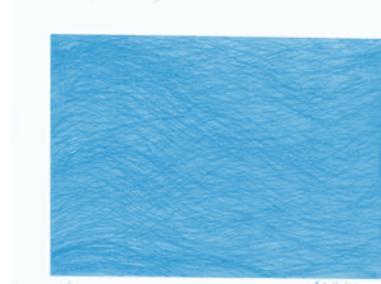
Thirteen minutes, fifty-seven seconds
411mm x 289mm
Screen print and embossing



BELL HARDING

Teaching (one) 373mm x 283mm
Steel plate etching

Teaching (two) 383mm x 285mm
Steel plate etching



AMY HICKMAN

Cheat Codes 1*(i.e. The Same Thing Over and Over Again)*

170mm x 220mm

Screen print and embossing

Cheat Codes 2*(i.e. The Same Thing Over and Over Again)*

170mm x 220mm

Screen print and embossing

Cheat Codes 3*(i.e. The Same Thing Over and Over Again)*

170mm x 220mm

Screen print and embossing



1. Make tracing (A5 size, eight colour spots).
2. Use eight grays with varying dots to half one side of approximately A2 sized sheet aimed to remove wrinkles and smooth surface.
3. Measure and divide the sheet into eight A3 sized rectangles (148x210mm) using a metal ruler to ensure precision. Check measurements meticulously.
4. Cut sheet aimed into eight individual plates on guidelines according to measurements.
5. Buff individual plates once more to remove any scratches obtained in the cutting process.
6. Using gloves together and seen to a view, draw the screen edges on the each plate to exactly the same size. Use a small mark on the top of the screen to indicate which is the right way on.
7. Separate plates and smooth edges on frames.
8. Apply a thin layer of oil to each plate and wrap in butchers paper to inhibit the formation of dust.
9. Load tracing into computer and open in Photoshop.
10. Repeat printing to 148/210mm from a square on the edge.
11. Print two copies of the image into computer transparency.
12. Using a fine cutting knife, cut out the shapes on one of the transparencies, making a stencil.
13. Degrease one of the steel plates by applying tooth paste and vinegar and rubbing with a rolled up piece of wool fabric. Wash off the solution and dry using compressed air.
14. Apply clear contact paper to plate, alternating butchers with standard A2 card.
15. Repeat steps 13 and 14 with the remaining seven plates.
16. Cut off any excess contact paper from the edges of the plates.
17. Secure transparent stencil made in step 12 to a cutting mat with sticky tape.
18. Use an one plate contact paper side up, underneath stencil and trace all shapes of one colour.
19. Repeat step 18, changing colour each time, for the remaining seven plates. Label the back of each plate with its corresponding colour.
20. Check the alignment of the traced marks using the second stencil transparency.
21. Using a fine cutting knife, cut out the traced shapes from the contact paper and remove from the plate. Repeat on remaining seven plates, making sure to change the blade regularly as it blunts quite when cutting against steel.
22. Place stencils onto the back of all plates and leave to dry.
23. Place tracing tape onto the back of all plates.
24. Place plates, contact paper side up, into acid bath for 20-25 minutes. Agitate the plates regularly by rubbing on wooden bath side on to remove sediment that may inhibit etching.
25. Remove plates from acid bath and rinse with water. Check that each is sufficient and then remove contact paper.
26. Make registration board by tracing around one plate and then aligning and tracing around a piece of A2 paper (over 1). Mark the top, left, top and right edges and place the registration board under a piece of acetate on the back of the plate.
27. Prepare paper cut a sufficient number of A2 sized pieces of appropriate preforming paper and place in water bath to soak.
28. Prepare ink: mix the correct colours of relief ink and add plate oil to make it suitable for printing, then pour into a piece of plastic dish to keep open. Store open in individual zip lock bags to stop it from drying out.
29. Use butchers paper this becomes slightly larger than your plate to use for wiping back plates.
30. Apply ink to the corresponding plate using screen and wipe back using butchers paper until there is no more ink being returned.
31. Prepare plates: remove one piece of paper from the water bath and lay dry using a clean towel. Align steel plate and paper on registration board and cut through the paper. After printing, repeat the print in sequential order to be correctly. If it not correct, make pressure and repeat step 30 and 31 until correct pressure is achieved. If it correct, repeat step 30 and then proceed onto step 32.
32. Remove one piece of paper from the water bath and lay dry using a clean towel. Align steel plate and paper on registration board and cut through the plate. Place the print onto a drying rack.
33. Repeat steps 30 and 32 for the desired number of prints in the edition.
34. When prints are dry, replace them in the water bath.
35. Repeat steps 30, 32, 33 and 34, this time using a different plate and corresponding colour.
36. Repeat steps 30, 32, 33 and 34 one more time to print the remaining six plates. On the final registration, step 34.
37. Place prints under heavy weights to flatten.
38. Make steps for making administrative prints in word processing program, print out for 22 cards using standard printer.

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DANNI McGRATH

What it takes

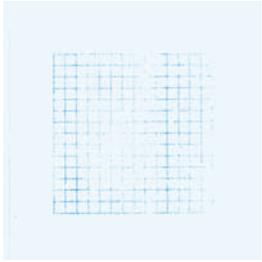
287mm x 410mm

Digital print

What it takes

287mm x 410mm

Digital print

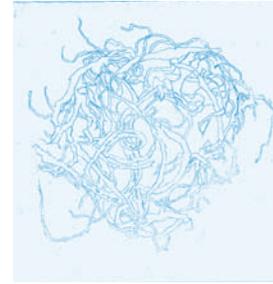
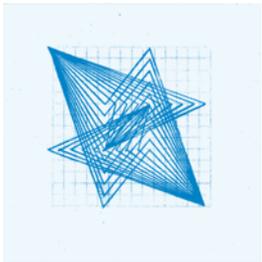
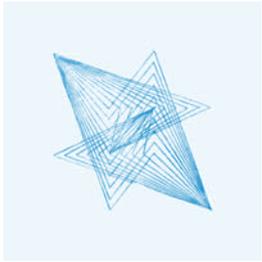


MELISSA McGRATH

With & Without (A)
262mm x 262mm
Dry point on polyethelene

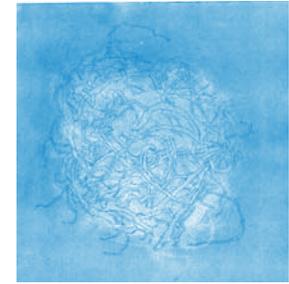
With & Without (B)
262mm x 262mm
Dry point on polyethelene

With & Without (C)
262mm x 262mm
Dry point on polyethelene

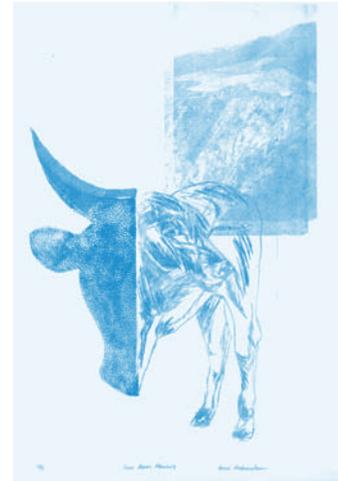


FRANCES SPENCE

at the root of all I
262mm x 262mm
Etching with pigment transfer

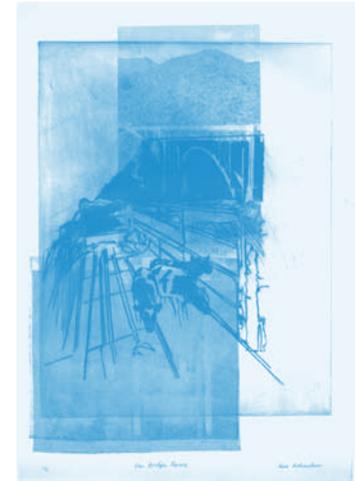


the beginning and the end.
262mm x 262mm
Etching with pigment transfer

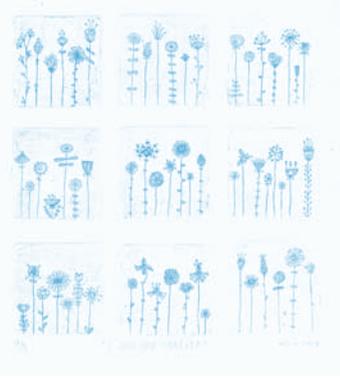


ANNA RICHARDSON

Cow, Horn Flowers
297mm x 435mm
Dry point etching, pigment transfer, steel plate etching, collage and monoprint



Cow, Bridge, Fence
297mm x 470mm
Dry point etching, pigment transfer, steel plate etching, collage and monoprint



ALINA TANG

'i love you forever'

320mm x 290mm

Collagraph etching with watercolour additions

'i still think of you on sad days'

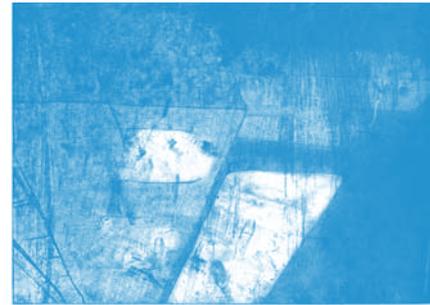
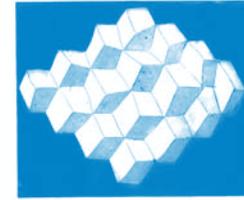
290mm x 280mm

Copper plate etching with watercolour additions

'mipsy and pixie dancing in the garden'

240mm x 230mm

Collagraph etching with watercolour additions



NICK ZAFIR

'Streets Lit By Others' Voices'

401mm x 279mm

Steel plate aquatint

Tim's Blocks

228mm x 188mm

Steel plate aquatint

'My Momma Wants Me To Be An Accountant'

284mm x 235mm

Steel plate aquatint



THANK YOU!

Curtin Student Guild through the On Show Grant program for providing us with financial support to put together Midway. We really appreciate that the Guild makes such opportunities available to students.

Susanna Castleden, our lecturer for endless inspiration and guidance in all our work and projects, and inspiring exhibition title 'midway'. There are no feathers or leaves featured in Midway.

Desmond Tan, our kickass graphic designer, for his patience, insights and tangents, R&B comedy gold, and for enlightening us with printing facts ("it's design, not art").

Meagan Bates, our matting board cutter, for being the Mister Miyagi of Matt boards, we owe you several six packs!

Vashti Innes-Brown, Alison Hayles, and Samantha Smith of John Curtin Gallery for their valuable professional support in the preparation of Midway. It has been great to see some of the inner workings of an institutional gallery, and we are grateful for the opportunity to exhibit in the Access Gallery.

Matthew Thorley, (Mister Twinkle Toes) our framer, for going to town with our frames! Your enthusiasm and support is greatly appreciated. We're working on the audience of 1000 at your exhibition in return for your framing excellence.

Our fellow friends and artists, Liam Colgan, James Cooper, Bell Harding, Amy Hickman, Melissa McGrath, Anna Richardson, Frances Spence, and Nick Zafir for their kick-ass printmaking - without them this exhibition wouldn't be! We love them all very, very much. Mhmmm!

MIDWAY

This publication supports the exhibition:

MIDWAY

John Curtin Gallery
1st – 25th November 2012

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MIDWAY

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DANNI MCGRATH / MELISSA MCGRATH / ANNA RICHARDSON /
FRANCES SPENCE / ALINA TANG / NICK ZAFIR /