



Rivers of Gold

Rivers of Gold International Print
Portfolio and Exchange 2017–2020:

AN ART - SCIENCE COLLABORATIVE PROJECT

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CONTEXT

Jude Macklin and Professor Mark Macklin are involved in an Australian Research Council project – *Rivers of Gold: the legacy of historical gold mining for Victoria's rivers 2017–2020*. Professor Susan Lawrence is the Principal Investigator at La Trobe University, Melbourne, Mark Macklin (University of Lincoln) is the project's Discovery International Fellow, and Jude Macklin has been invited to lead an art-science programme focusing on printing and printmaking to facilitate community engagement. This is centered around an international print exchange in which invited artists from around the world have been asked to reflect on a central theme to promote a transdisciplinary art-science dialogue.

RIVERS OF GOLD: INVITATION TO ARTISTS

Gold, from antiquity through to present day, is the iconic symbol of wealth. The recent revolution in computing and global electronic communication is also underpinned by gold and other precious metals. The theme of this exhibition – 'Rivers of Gold' – may immediately conjure up images of the fabulous gold artifacts of Pharaonic Egypt and Mesoamerica, and other ancient civilizations. However, what is seldom appreciated is the huge human and environmental cost associated with the prospecting, extraction and processing of gold. Examples include the hundreds of thousands of slaves that laboured for the Roman and Chinese Han Empires in the Old World, and the millions of indigenous people who died in Latin America during the 16th and 17th centuries following European occupation.

Numerous gold rushes around the world in the 19th century transformed landscapes to the extent that modern day river morphology and processes are largely controlled by the legacy of mining waste, which still continues to have an adverse impact on water and sediment quality. In the 20th and 21st centuries gold has become increasingly important in the world economy with multi-national companies and unregulated artisan mining having a growing impact on ecosystems and water resources globally.

We encouraged contributing artists to reflect on these and related issues, which explore the 'Rivers of Gold' theme over a range of time and space scales from antiquity through to the 21st century and beyond.

Jude and Mark Macklin

FOREWORD

The Rivers of Gold Project arose from a deep familiarity with the places of the Victorian gold rush and a curiosity about the legacy of mining in the contemporary landscape. We assembled a multi-disciplinary team of scholars that includes industrial archaeologists, physical geographers, environmental chemists, and artists. We started with a simple question – how did gold mining effect Victoria’s rivers? The answers have been unexpected and numerous. The inescapable conclusion is that mining changed the way the rivers worked. The waste is still there and the rivers are still shaped by it.

Science gives us the evidence and art humanises the experience of living with rivers of gold. This collection makes clear the complexity and nuance of that experience. The artists reference local landscapes, memories, travel, personal histories, modern politics and environmental justice. These works speak of the beauty and allure of gold itself and its versatility as a substance that can be transformed into jewellery or used in the electronic circuit boards that drive the information age. They also speak of the human labour that goes into mining the gold and shaping the objects and the cost in lives and environmental damage.

The collaboration across borders is a dimension of the transnational nature of mining. All of the artists live or work in regions directly touched by mining. The works they have produced speak directly to the shared experiences of labour and destruction and dispossession and place-making in a mining landscape. They also speak to the transnational experiences of the people who moved in the quest for gold and the movement of gold itself which travelled between continents as a commodity and as a gift.

These works are an invaluable contribution that draws us all further into understanding the network of meanings in rivers of gold. Congratulations to all to all the artists involved and particularly to Jude Macklin for having the vision and determination to make this happen.

*Professor Susan Lawrence FAHA FSA
Department of Archaeology and History
La Trobe University, Melbourne, Australia*

EXHIBITION DATES

Gympie Regional Gallery, Queensland, Australia
18 July – 11 August 2018

Art at Wharepuke, Kerikeri, New Zealand
16 August – 10 September 2018

IMPACT10 – ENCUENTRO, Santander, Spain
5 – 10 September 2018

Queensland College of Art, Project Gallery, Brisbane, Australia
26 November – 9 December 2018

Aberystwyth Arts Centre, Wales, UK
2 February – 7 April 2019

Lakes District Museum and Gallery, Arrowtown, New Zealand
1 February – 10 March 2019

La Trobe University, Victoria, Australia
February 2020

The Post Office Gallery, Ballarat, Victoria, Australia
Dates to be decided – 2020



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Veronica Calarco

What Remains...

Lithograph



When the invitation arrived to create a work for *Rivers of Gold*, I thought about the history of the gold rush in Australia. The rush, by migrants from far flung countries, to invade waterways, to dig away at the land, to build quick tent cities and after the gold was or wasn't found, to move on to find their fortunes elsewhere, with no thought to the devastation wrought on the landscape.

As a school child, I went on a tour of Victoria, to the towns established on the desire for gold and other desired minerals – Bendigo, Ballaraat, Broken Hill. My memories are of little pretend towns, with simple log cabins, people wandering around in old fashioned clothing, demonstrating panning for gold. But the reality was dirty tent cities full of desperate men, selling goods for high profits – if you couldn't find the gold, rip of the poor buggers by selling highly inflated goods. And eventually walk away, leaving a devastated landscape.

My response was an image of a landscape bereft of the trees that once would have covered the area, only tree stumps and a messy ground with a few spindly trunks left, unpeopled by the ones who had taken what they wanted from the land, empty of the original custodians of the land.

Paul Croft

Rivers of Gold

Lithograph



For every society throughout history – Gold as good as God has been a potent symbol for power, aspiration, ambition, dreams, hopes and desires: its allure has been purity, colour, sanctity, rarity, its inestimable value. Extracted, mined, tunnelled, sifted, filtered, leached and panned, *Rivers of Gold* have bestowed wealth to potentates, demagogues, Primates and filled the coffers of nations.

Concurrently inspiring civilisation, culture, art, spirituality and devotion, gold has also led to addiction, greed, envy, corruption, exploitation, slavery, rape of land, ruination and war.

In contemporary China, where traditionally Quick Silver was the elixir of life, favoured and cherished by Emperors protected by their Terracotta Armies, Gold has supplanted mercury, to become the conduit for the flow of information, technology and wealth to a nation increasing in stature on the worldwide stage.

Stuart Evans

Safest Cheapest

Mono print with lino print on top, hand coloured

Australia, New Zealand, South Africa and the United States all saw extensive changes in the nineteenth century due to the Gold Rush. Environments changed rapidly when the 'free for all' spurred many to seek their fortunes. Wealth, associated with the value of gold, spread beyond the gold fields.

On a visit to California USA recently I was struck by the history of the rapid changes which must have affected the environment and particularly the Native Americans around the 1850s. Prospectors came from far and wide including Mexicans, Peruvians, Australians and Chinese. San Francisco grew from 2,000 residents in 1846 to 36,000 by 1852. Ranching expanded rapidly to meet the demands of the settlers. Prospectors retrieved gold from streams and riverbeds using panning, but it was mining which caused more environmental damage.

Native Americans depended on traditional hunting, gathering and agricultural methods. They became the victims of starvation, as gravel, silt and toxic chemicals from prospecting operations killed fish and destroyed habitats. Gold, worth tens of billions, was discovered. This led to great wealth for a few but destruction for many.



David Ferry

Gold panning in Australia

Digital archive print, with silkscreen stencilled varnish pattern and solids, with hand applied gold leaf



Gold is used to make jewelry, decorative items, dental fillings and coins.

The amount of gold in an alloy is measured with a unit called a karat.

The advertising magazines in the backs of an airplane seats usually contain a high proportion of gold products as befits the fantasy and allure of being important, attractive, having wealth, and being able to travel.

Since an early stage in our human development, gold has been a compound element in the devotion to our selves.

Wuon Gean Ho

The Labour of Gold

Linocut

When I studied at the Royal College of Art, I spent some time learning to make wire from gold. After melting my ingot and cutting it with some silver to make 18 carat, I rolled it out with a mangle-like device. With each pass through the press it became more brittle, so it had to be repeatedly heated and quenched. When there was a tube of gold that was close to wire, I had to file it to a point and pull with all my might through a draw plate, smoothing and elongating it further, as successively narrow holes were selected. Eventually I had something that resembled a golden paperclip, which I coiled in a ball and used to make a jump ring for the necklace in this print.

The image for this print portfolio is a fictional scene, set in my mum's home town of Ipoh, Malaysia, a town full of gold shops. The Ipoh streets blaze with tropical heat and light. In contrast the gold shops are an inviting den of treasures that open directly onto the street. I put my handmade gold necklace in the middle of the scene, as if for sale, but actually I gave that necklace to my mum.



9/10 Rising Gold Ipoh

Mary Lloyd Jones

Aur Cwm Rheidol / Cwm Rheidol Gold

Lithograph with hand colouring



One of my earliest memories is seeing the golden, orange, ochre stain of waste material cascading down the hillside, the scars left by years of lead mining. The character of Ceredigion, West Wales has been shaped by the spoils that remain from generations of lead and silver mining.

The choice of subject is therefore the leets, shafts and extraordinary shapes and colours left by this activity and which provides me with unexpected configurations that enter my compositions. Gold is evoked by the colour of the ore but the process of mining is ever relevant to the global environment.

The subject of my print is mining, a process that creates damage but at the same time demonstrate the lands capacity for healing and regeneration. Mineral wealth is extracted leaving pollution and scars behind. Welsh is my first language. I frequently introduce words in a minority language, which are woven into my compositions.

Alison Lochhead

Dirty Gold – Rivers of Colour

Collograph

To produce enough raw gold to make a single ring, 20 tons of rock and soil are dislodged and discarded. Much of this waste carries with it mercury and cyanide, which are used to extract the gold from the rock. Rivers and streams can become contaminated with metals such as cadmium, arsenic, lead, and iron. The resulting erosion clogs streams and rivers and can eventually taint marine ecosystems far downstream of the mine site. The pollution from gold mining makes the rivers run with exquisite colours.

Although wealthy nations have regulated industrial pollution within their borders, toxic emissions from mining are still a major cause of disease and disability in developing countries. Most artisanal gold miners are from socially and economically marginalised communities, and turn to mining in order to escape extreme poverty, unemployment and landlessness. The dangers

force miners to not only risk persecution by the government, but also mine shaft collapses, and toxic poisoning from the variety of chemicals unsafely used in processing. Despite the many dangers of this activity, artisanal mining operations continue to spread as the demand for metals increases; often funding conflicts and corrupt governments and companies. Our world economy is based on this metal while other livelihoods and people's lives are destroyed.



Jude Macklin

Hushing

Woodcut, Chine-collé and hand applied gold leaf



Throughout my adult life I have lived and drawn artistic inspiration from the stark but stunningly beautiful historical metal mining landscapes of Central Wales, the Northern Pennines and the Yorkshire Dales. Mining in the UK and world-wide is one of humankind's most significant land changing and landscaping activities. One of the earliest techniques used to recover precious metals such as gold and silver was hushing. This primitive but very effective form of hydraulic mining resulted in the large-scale erosion of bedrock, regolith and soil, and created huge gullies and fanlike sediment bodies of mining waste in many upland river catchments. Hushing was used in Britain from early Roman times until the middle of the 19th century, and entailed the construction of a reservoir holding a large volume of water

that was suddenly released down hill by opening a gate. This powerful torrent and wave of water cut deep into the hillslope below and exposed mineral veins that enabled the miners to collect metal ores. Hushing has left a legacy of water-sculpted forms in the landscape and the mining waste generated continues today to influence contemporary river processes and riparian environments over many parts of upland Britain. This print seeks to capture the terraforming nature of historical mining activities and the variety of hydraulic forms created in the landscape.

Ian Phillips

Conquista

Two block linocut

The invitation to the *Rivers of Gold* project immediately suggested not just rivers, but cities, of gold and a book.

The classic book of the genocidal campaigns of the Europeans in South and Central America, John Hemming's *Conquest of the Inca's*, has some wonderful contemporary woodcuts that I've wanted to use for some time. While reading the book for imagery to use, I received a protest email regarding a western mining company harassing indigenous landowners in Venezuela. This gave me the Land rovers in the background of the image, the modern version of the Conquistadors stallion.

Another result of the invasion was the cultural change wrought by the introduction of Roman Catholicism into South America and it's blending with existing forms of worship. This is symbolized by the 'Day of the Dead' skull of the horse rider inspired by the work of the Mexican artist Guadalupe Posada.

Along the bottom we have the golden objects stolen by the Conquistadors from the Inca. Religious artifacts of immense cultural importance to the Inca reduced by European invaders to a mere monetary golden value and melted down. Ultimately, this is a print about murder, theft and about financial and cultural appropriation.



Gini Wade

Aur Cymru / Welsh Gold

Lithograph and gold leaf



I am intrigued by the extreme contrast between the beauty and mythology of gold, and the damage caused by its extraction and processing to the environment, and to the lives of the miners.

I took Dolaucothi Goldmine (Carmarthenshire) as the starting point for this print, since it is the last goldmine in Wales that one can visit. The ancient Celts obtained gold from here, then those great asset strippers, the Romans, extracted as much as thirty five tons of gold, most of which was made into coins for use throughout the Roman Empire. They mined it for more than two hundred years, using vast amounts of water, released from a series of tanks, to completely denude the hill of soil and vegetation, in order to expose the rock beneath. They also used huge quantities to process the gold after extraction.

When they left, it was abandoned for two millennia until more recent times. There were mining enterprises in the 19th century, and the 1930s that both ended in failure. The Romans had more or less swiped the lot!

In this print I used contrasting layers of a grimly dark tunnel overlaid by gold leaf that morphs into Roman coins.

Diana Orinda Burns

Red Knob

Circuit board and metallic ink



Most of the regions gold in Castlemaine, Victoria Australia, was found in the remnants of ancient river sediments, capping a string of hills between Chewton and Vaughan.

The inspiration for my print, of the Red Knob, was one such hill, most of which was sluiced away in the 1950s. The race for mining here, followed a tortuous route of 20 km diverting the much needed water from the River Loddon.

The circuit board in the background of my print makes reference to the use of gold required today in the global production of computers, ironically this particular circuit board purpose is used to purify grey water.

The work is symbolic; the black paper represents, the destruction of the environment, the metallic ink to reinforce the saying ‘that all that glitters is not gold.’

Loris Button

The Principal Mines of Creswick

Linoprint and collage



The Victorian Goldfields town of Creswick was the site of a rich alluvial gold rush that commenced in 1852 – but significantly for this project, also the site of some of the richest the deep lead mines in the world. The deep leads to the north of Creswick are known as the ‘buried rivers of gold’ – these leads are the tributaries of an ancient river system which had been covered by lava flows from the numerous volcanic vents in the region.

Deep lead mining commenced here in 1872 – by the turn of the century most of the mines were worked out, and mining finally ceased in the area during WWI when it became uneconomic to continue pumping water from mines located below the water table. The most famous mine on the field, the Madam Berry Company recovered a total of 387,314 ounces of gold.

In 1882 a disaster occurred at the Australasian Mine No.2 when water flooded the drive, claiming the lives of 22 miners – that tragic accident remains Australia’s worst gold mining disaster.

Today, all that remains of this hugely profitable industry and those buried rivers, are the immense mullock heaps that dot the volcanic plains to the north of Creswick.

Robyn Gibson

After the Gold – Coppice Regrowth

Sugar lift etching



“The coppice regrowth trees tell a remarkable story of survival, transformation and regeneration. They form both relic and evolving forests and are, in a sense, archaeological features produced by human activity during the gold rush.”
(From eGold: *Electronic Encyclopedia of Gold in Australia*)

In the mid-nineteenth century in Central Victoria, the natural landscape was transfigured almost overnight, as tens of thousands of gold prospectors descended on the area. Trees, some up to two metres in diameter, were cut off at the base for firewood. The original tree stumps rotted away; but new shoots grew from the underground rootstock, forming the stunted, multi-trunked ‘infant’ forests we see in the region today.

After the gold – coppice regrowth focuses on the mutated forms of the coppiced tree bases in silhouette: distressed figures in a new cultural landscape, ghosts of an era of human aspiration. The shapes possess for me a particularly melancholic beauty, forming a visual language of survival and stoicism. These trees were once part of a mature forest – the swollen bases hint at this history; the spindly, competing trunks do what they can to continue a legacy of growth. Lined up in this way, they represent a kind of a roll-call of human destruction, individual victims in a rush for gold.

Anne Langdon

Harnessing the Stream

Linocut



Even in the early stages of gold mining around Smythesdale, Victoria, Australia in the 1850s, natural ecosystems would have been permanently altered by the gold mining techniques. Panning, cradling and sifting required water from streams and rivers. As the mining towns developed and populations expanded land was cleared and the need for sanitation necessitated the river systems to be diverted and dammed and irreparably changed.

The change of mining techniques [as surface gold depleted] meant mining operations became more sophisticated. Washing techniques and new technologies to extract the gold from the deeper mined quartz required more water. Channels and diverting water to mining catchments and dams provided this commodity to the mining operators.

Many would say the hydraulic mining technique of sluicing was the real killer in terms of devastating the natural ecosystems. This sluicing of the quartz and soil by blasting the creek beds with high-pressurized water in the grab for gold meant the streams and rivers were never the same again.

Huge hills of sludge and tailings are still evident today in the local area, and streams and rivers changed forever, a timely reminder of how sometimes you cannot undo the actions of our early miners and settlers.

Kir Larwill

Poppet Head

Polystyrene relief and aluminium etching

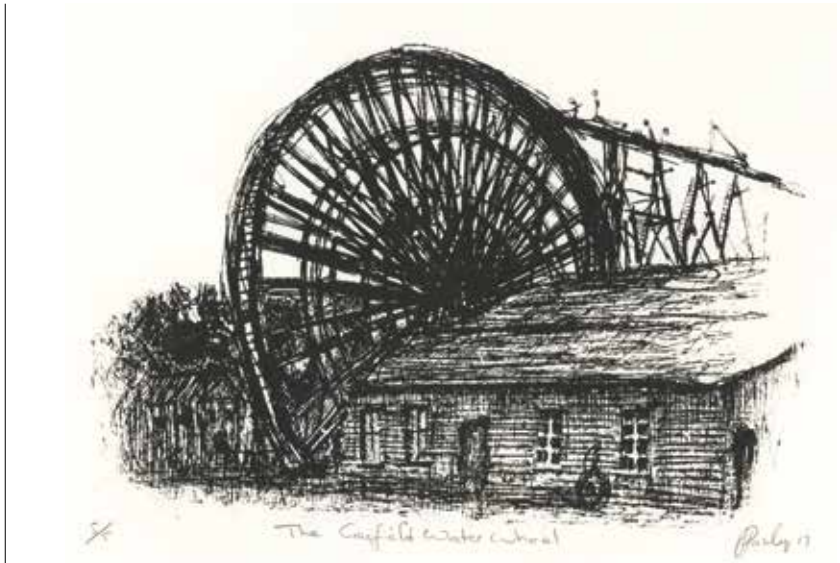
The landscape around where I live, urban-country and bush, is scarred and pock-marked from the gold mining that started in the 1850s. The devastation of the landscape, so absolutely turned over, so unsparingly wounded, was incredibly thorough. Mine shafts, mullock heaps, re-routed waterways, sluiced cliffs, water races, scarred and misshapen trees, and the rusty remains of sluicing machinery and poppet heads. It's these poppet heads, the largest of them, that seem to symbolise the proprietorial march of miners and mining companies across the land. They're still very visible landmarks.



James Pasakos

The Garfield Water Wheel

Silkscreen



The Garfield Water Wheel situated in Garfield, Victoria, (Goldfields), Australia was a very technologically advanced piece of engineering for its time of construction in 1887. One of the highest in the world at the time, with stone foundations, its diameter stood at 24 metres and it had 220 wrought-iron buckets that revolved once every 55 seconds.

In the late 1800s Garfield was already being mined; then the Colonial government constructed the waterwheel that was later operated by the Forest Creek Gold Mining Company until circa 1903.

Crushing became the order of the day, deep lead – gold quartz extraction. It soon became quite costly to maintain and therefore required a formation of companies with sufficient funds to equip, operate and maintain its extraction methods.

The Garfield Wheel, for its time, demonstrated an innovative use of technology within a very dry environment. The stone walls that remain are associated with the largest waterwheel ever erected in Australia. These walls remind us of its vital presence and embedded history.

Jan Palethorpe

Tributaries

Lithograph



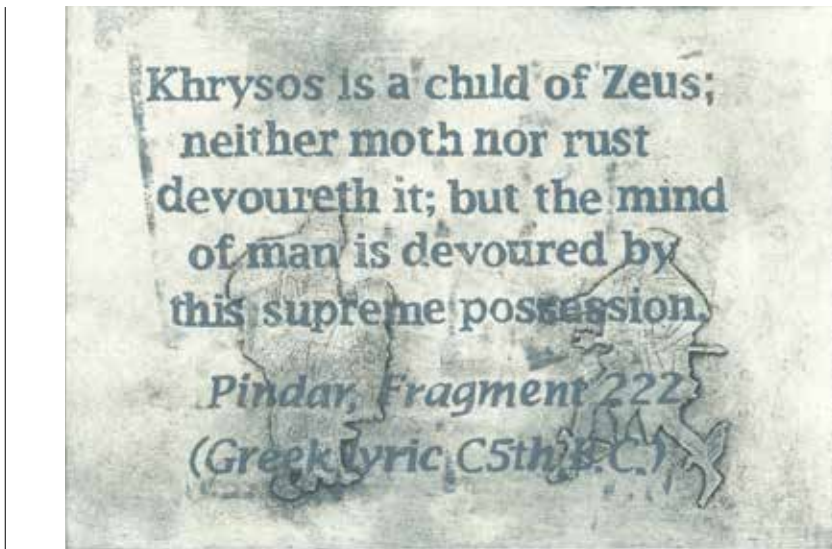
Gold
Rush to the head
narrow veins
from the source
arsenic reaching its mouth
sluicing headwaters
The landscape
of the living mind,
mined,
river bed
An oxbow lake draining
becomes
the swamp
deposits,
panning, scooping,
run off
clogged with sediment

Inside each of us
cutting tunnels and
damming, the sinking
of treacherous shafts
minerals,
The prospect... Chinese headstones
and children's cemetery
lie high above the dry gully
where once
a spiritual tributary
flowed,
today scarred and furrowed,
shallow,
meandering
between ruin
and decay.

Penny Peckham

Khrysos

Two-plate collagraph



Reading about the devastating effect of the mercury used in present day gold mining in areas such as Peru, Indonesia, The Philippines and part of Western Africa's coast – poisoning both the environment and workers, some of whom are children and forced labourers – led me to look at Mercury, the Roman god of (amongst other things) merchants, travellers, thieves and tricksters. That led me to wonder if there was an ancient god of gold and I found a fragmentary poem by the 5th century B.C. Greek poet Pindar about Khrysos (Χρύσος), the spirit of gold, which seemed to express the lust for gold perfectly. Another ancient story is that of King Midas, who was granted the wish by Dionysus that everything he touched would turn into gold. Midas soon discovered the folly of this when he was unable to eat, as his food turned to gold and his young daughter suffered the same fate.

This print – a two-plate collagraph – combines these three elements – Pindar's poem, Mercury and Midas. Because the sources are all from the ancient world, my idea was that the image should suggest a stele, an ancient inscribed stone.

Catherine Pilgrim

Untitled

Stone Lithograph with hand colouring



The Silver Banksia (more commonly found in Central Victoria before the Gold Rush era) is an organic element of our local history. For the *Rivers of Gold* project it has been drawn and printed over an illegible remnant of written communication. This 'writing' was manipulated and printed from an image found on an old lithographic stone.

The 'writing' is a man made structure that is background to the organic form. It makes little sense to the modern reader the same way that history can be misunderstood when considered from another era. The found image has been manipulated in the printing so the edges disappear as often happens to historical information.

The organic form of the Banksia dominates the contrasting man made structure of the 'writing'. The Banksia is incomplete, only a small branch and not the Banksia itself. It is an indigenous plant and is also reminiscent of Rosemary – a symbol of remembrance in Western culture.

Remembering a time before gold mining – a time when the natural landscape was richer with both 'silver' and gold.

Melissa Proposch

Moonlight Alluvial

Aluminium etching, photocopy transfer, ink-jet



The dredge falls silent overnight.

The social and financial fallout from the 1929 crash and Great Depression saw a rise in the Australian gold price and revived interest in gold mining. Between 1938 and 1948 the Loddon river in Newstead was dredged for alluvial gold, recovering 117,221 ounces of gold – more than any other dredging operation in Victoria.

Where rivers and creeks run over or through ground rich with gold, alluvial deposits of gold dust, flakes and nuggets may form over time. Working from within a temporary pond, dredges excavate ahead and fill-in behind, digging down into riverbeds anywhere up to 120 feet, extracting payable alluvial, screening fine sediment from coarse rocks and gravel, concentrating gold and expelling the tailings behind them.

The Newstead dredge had a capacity of 175,000 cubic yards per month, with 9.5 cubic foot buckets dumping at a rate of 21 per minute and digging up to 27.5 feet below water level. The pontoon was 52 feet wide and 112 feet long and powered by a 6,600 volt, rubber covered cable.

Due to strict conditions set by the Department of Mines the Newstead dredge was different from many other dredges and equipped for re-soiling, with the land subsequently rehabilitated back to pasture. Little or no consideration appears to have been given to the restoration of the natural environment.

Jacqueline Aust

Cyanide and the Karangahake Goldfield

Etching

Gold mining in the Karangahake Gorge, through which the Ohinemuri River runs, began in 1875. Extraction of gold mined from the underground quartz lodes was generally uneconomic until, in 1889 the McArthur-Forrest cyanide process for extracting gold from quartz, enabled a dramatic increase in gold recovery. The worlds first field trials of the process were held at Karangahake in 1889, with the recovery of gold



using this process proving so successful, increasing from 40–50% to 85–95%, that the government recovered its initial outlay by 1905. Three large batteries were built at Karangahake in the 1890s to treat ore taken from extensive mine networks inside Karangahake Mountain. By 1892 there were six cyanide plants on the Ohinemuri Goldfield.

The McArthur-Forrest process involved mixing finely ground gold-bearing ore in a solution of potassium cyanide. The suspension or slime was continually agitated by compressed air. It was then trickled over a bed of coarse metallic zinc, on which the dissolved gold was precipitated, to be recovered by mechanical washing. During this time tailings containing cyanide were deposited directly into the Ohinemuri River so that the silting and cyanide waste destroyed Maori fisheries. As the economic benefits of gold mining were increasingly off-set by social and environmental issues the government was eventually persuaded to revoke the sludge canal proclamation, stopping the use of rivers for tailings in 1909.

Current mining operations in the Ohinemuri River catchment still use cyanide as part of the gold extraction method. However the tailings are stored in tailings ponds created by embankments constructed from waste rock. The first tailings storage facility, constructed in the late 1990s, is a habitat for birds and the water quality has improved to the extent that it has been discharged directly to the river since 2007.

A1 Bell

Untitled

Etching



My work is based around the Dansels pass Maraewhenua area of Oamaru North Otago New Zealand. I have focused my work on the use of the land. What it has meant to the generations that have used and in some cases abused it.

I have looked at it from the way the Maori used it and then the early gold miners.

To Maori the land is a being that has to be looked after and revered. It is "Papatuanuku" the Earth mother, who nurtures us and provides. In doing so we must respect and look after her.

The early gold miners also used the land but they washed it away without thinking about the consequences, and took only what they could get from it. The land will recover but the scars are still there. This is reflected in the change from the smooth rolling shapes to the jagged harsh rocks bordering the river.

The use of Maori motifs and the ghost miners show the spirit of the people that have used the land still remain.

Pauline Bellamy

St. Bathans Blue Lake

Dry point

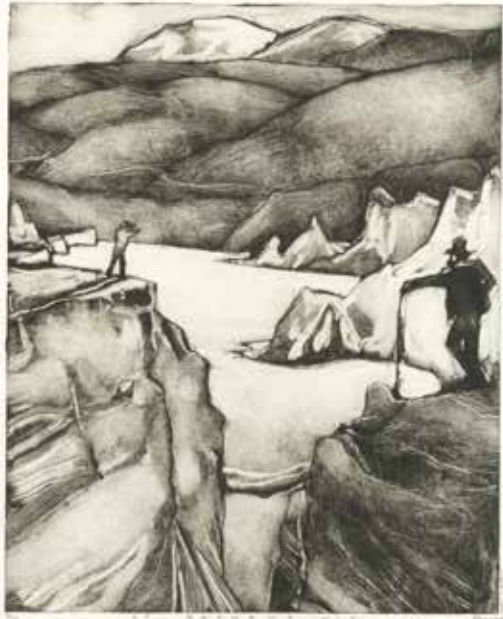
The white cliffs and upturned surrounds of the St Bathans landscape in Central Otago, New Zealand have a compelling effect, and I wonder why they are so attractive to most people

The alluvium of the lake side cliffs have been weathered, creating abstracted shapes originally formed by tons of water pressure sluicing the gravel for 70 years, to filter fine gold from the Glory Hole at St Bathans. This mine pit was later named the Blue Lake as it filled with water and is the subject for my series of dry point etchings.

1862 brought a flurry of miners to the Dunstan Creek, swelling the townships population to around 2000 people.

John Ewing, a Scottish engineer, was the mine manager famous for developing the worlds highest hydraulic lift at the time. This method lifted the conglomerate from the pit bottom to a manageable height for gold recovery.

Sluicing finished in the early 1930s when the town was under threat of collapsing into the glory hole, but small scale mining carried on until the early 1940s. The St Bathans village and Blue Lake are now popular attractions on the goldfields heritage trail of Otago.



Kathy Boyle

‘Bright Fine Gold’ (Folksong)

Etching, photopolymer etching, relief, monoprint, stitch, collage



In 1861 gold was discovered by Gabriel Read close to the Tuapeka River in Lawrence, Otago New Zealand.

Within a very short space of time there were approximately 10,000 miners working in an area that had become known as Gabriel's Gully, many of the miners travelling from the goldfields of Victoria Australia.

Although few wives and their children accompanied their men to the Tuapeka goldfields, those who did so endured extremely harsh and primitive conditions, the extremes of climate, the lack of adequate accommodation, poor sanitation, and medical resulted in illness and death

The folksong *Bright Fine Gold* travelled with the Australian miners from Ballarat, Victoria to the New Zealand goldfields and as with many folk ballads was added to over the years.

The background etching of my print references the rugged terrain of the Tuapeka Goldfield, the contour map is of Gabriels Gully and the use of the pianola paper references the folksong.

Mark Graver

Water is Our Gold

Photopolymer etching and archival pigment 2017. Thanks to Lois Williams of Radio NZ for permission to use of her photograph.



In June 2015 Evolution Mining a relatively new Australian company, well financed, aggressively buying up other companies, with no experience of starting up a new minefield from scratch acquired a permit and began an exploration programme for gold and silver deposits at Puhipuhi in Northland, New Zealand.

In June 2017 Evolution reluctantly admitted that they would be withdrawing from their exploration activities at Puhipuhi. They said it was the result of tests showing insufficient reason to continue and they would now ‘focus on other programmes’.

Evolution were just the latest in a string of mining companies to have had their eyes on Puhipuhi.

Toni Hartill

Tears of Hinemuri

Linocut



In Maori legend the river and floodplain were formed by Hinemuri's tears when she was prevented from marrying. I imagine the tears of Hinemuri continue, long after her heartbreak has faded, when she sees the damage that is done to the waterways and surrounding land as a result of the booming gold industry of last century.

The world's first field test of the cyanide process, for recovering gold, was at the Crown Battery at Karangahake in 1889. Due to the success of the process 90% of gold was recovered vs 40–50% with other methods. By 1892 six cyanide plants operated on the Ohinemuri field, plus others at Thames and Waihi.

Much of the cyanide-contaminated sludge ended up in the Ohinemuri and Waihou rivers causing loss of fisheries, flooding and navigational problems. Dredging became necessary and the sludge was

deposited on the river banks. In 1895 the government declared these waterways "sludge canals" allowing the continuing discharge of waste until the Martha Mine first closed in 1952. Also, the surrounding hillsides were rapidly denuded to provide timber for construction, and firewood to fuel steam power and the ore-drying kilns.

Today the river is much improved but still under stress. Although now conservation land and a popular and historic recreation site, it is again under threat as New Talisman Gold Mines has been granted permission for sample mining to be undertaken.

The tears of many join the tears of Hinemuri as this work is currently going ahead despite clear opposition.

Kim Lowe

Sojourner's Ghost Dream

Mixed media ghost print with gold leaf and oil based paint

This print uses a collograph of my Hainamana (NZ Chinese) grandmother's embroidered pillow, and a laser cut plate with a form borrowed from a Song dynasty bronze mirror. The work is an imagined history that refers to the thoughts and dreams of the Chinese gold miners to New Gold Mountain (Aotearoa New Zealand). The miners were not encouraged to stay on in New Zealand nor were they allowed to bring women or children with them. For many it was a very lonely existence. Some of the sojourners to the South Otago areas may have been my tupuna (ancestors), village cousins from the Junsing, Guangdong area of China (same names, same villages but my grandparents were of a younger generation and came to NZ in 1919 and 1927 after the gold rush was over).



Kim Lowe is an artist and printmaker from Southland, based in Christchurch, NZ. She completed MFA in Printmaking in 2009 and currently teaches Art, Design and Creativity at Ara Institute of Canterbury. Her work is mostly about mixed race hybridity in Aotearoa.

Prue MacDougall

Fool's Gold

Hand printed photopolymer intaglio etching



A recent significant gold find has fuelled a conservation push to protect the entire Coromandel Peninsula in New Zealand. Many important habitats and threatened iconic species of both flora and fauna in this region.

1. In my work the first layer depicts a bird's eye view of a section of the forest where the punga flourishes. This fern has become at most a symbol for the regenerating bush in the area. The chimera half avian/half human are present in this layer as casualties of the impact of mining on the bush fauna.
2. The second layer has 'rivers of gold' raining down on the vegetation, referencing the use of Agent Orange, an defoliant from the Vietnam War. In New Zealand large swathes of native bush disappeared under mountains of mine tailings.
3. In the last layer a hand drawn map of the Kapaura Mine is overlaid in red. The red speaks to the cost in human lives of working on challenging terrain, in dense native bush. It also talks about the 'scarring' of the land to get to the gold.

I have chosen an oval format for my print as it is best suits the vintage feel of the 19th century imagery. Many of the early photographs of mining associated activities were published in this way.

Jenny Rock

Living Gold

Collagraph intaglio



In 1898 the *New Zealand Mining Act* allocated ‘priority rights’ for water takings from streams in Central Otago. Over intervening years these have become used by farmers to take water for stock and irrigation. As of 2021 all historic mining rights must be replaced under the *Resource Management Act* with ‘water permits’. This may result in removal of dams and water extractions that, for over a hundred years, have kept introduced brown trout from eating and out-competing the small, native galaxiid fish endemic to Central Otago. These ancient, scaleless fish are named for their gold-flecked skin patterns – likened to a galaxy.

Galaxiids are the living gold of Otago’s streams. Shown here are the critically endangered round head galaxiids (IUCN Red List 2017), temporarily sheltered behind historic mining rights, but facing extinction as of 2021 if the trout become able to move upstream. Ironically, their scientific name is *Galaxias anomalis*.

Lynn Taylor

Want of Water

Mixed print media: laser engraver Tiepolo, muslin, screenprint, relief, intaglio, digital, gold leaf, eyelets.



Want of Water is inspired by my research of North Otago goldmining maps and documents from the late 1880s. Here I physically experienced fragile paper items: certificates, legal documents, maps held together with stains and muslin, rivers highlighted in gold crayon, unclear photos and the false leads like mislabelled undeveloped negatives. Particularly poignant, amongst the historic documents were those belonging to the Chinese goldminers who, when wishing to leave New Zealand had to fingerprint a document on exit and return. I wanted to reproduce a sensibility of looking at these physical traces and so became the structure of my print, one which could get damaged with handling and exhibiting. I Laser engraved a map of the Maerewhenua gold fields region and Livingstone Miners settlement directly into

Tiepolo paper as an echo of the process of gold mining carving into the land.

In the late 1870s there was conflict over water rights between the local farmers from the Maerewhenua gold fields region and the gold miners. Subsequently there were adverse effects on the environment when the Maerewhenua River silted up. Today we have similar conservation disputes around water. For example, dairy farming is under review for contaminating water river ways. Macraes Mine gravel extraction on the beds of rivers, particularly the Kakanui River, the Shag River and Waianakarua River endangers habitat for birdlife and significant indigenous populations. Current documents tell me that these impacts are dependent on the sensitivity of the area, the scale of the operation, and how well the operation is managed but the past tells me another narrative.

Julie Barratt

Cemetery Paddock

Collograph, hand coloured, stitched

The discovery of alluvial gold in gullies around Blair Athol in 1861 triggered one of Queensland's major gold rushes. Today, the old gold mining district still attracts interest from fossickers and metal detector enthusiasts. One of my favourite playgrounds on the 12,000 acre homestead that I grew up on outside Blair Athol was the 'cemetery paddock', which contained the graves of over 40 mostly young Chinese men, product of the harsh gold mining conditions.

After gold came coal which had a much more personal effect on my life after the relocation of the entire township of Blair Athol in Regional Qld took place in the 1970s. As a child living on nearby Blair Athol station and attending Blair Athol State School, this relocation had a direct impact on my sense of place and my sense of community as a young person growing up in the region. I left the area to go to boarding school when I was 12 and never went back, there was nothing to go back to.

This work is a testament to an important historical event and an emotive recollection of family and community stories.



Blair Coffey

All That Glitters

Screen-print



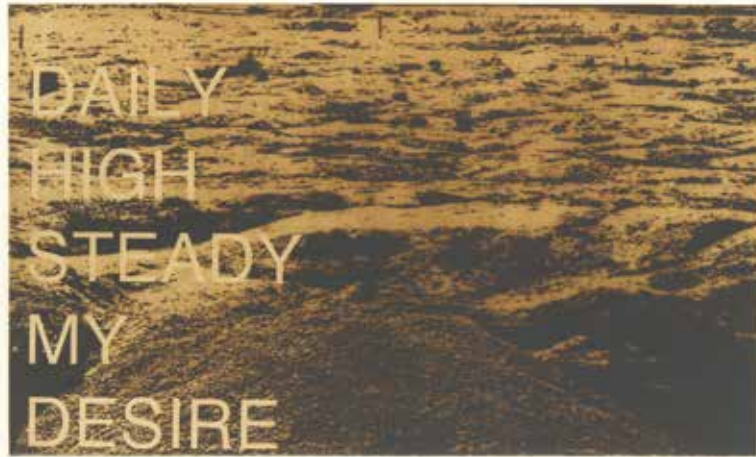
As the ability to edit our genome increases we may arrive at a time where choices about our off-spring (and future populations) are based on consumer decisions, as can be seen in the current cosmetic surgery industry. Cosmetic surgery, available to the affluent is presently used for unnecessary procedures that are thought by the consumer to enhance beauty. These decisions are often based on cultural constructions that generate arbitrary ideals of beauty, status and desirability. As the body enters the realm of the consumer product, Biotech companies are mining data, collecting digitised genetic information and developing procedures that commercialise biological engineering.

In 2015 a sample of my DNA extracted from my blood was sent to the Garvan Institute of Medical Research. My DNA was then sequenced, creating a digital copy of my entire genome. The digitised version of my DNA is currently held in a cloud based sever where I can access it online using commercial genome browsing software. My current practice equates imagery from crochet and knitting books with archives of genetic data, raising questions about the ramifications of manipulating human genomes.

Carolyn Craig

Landscape My Desire

Photo polymer

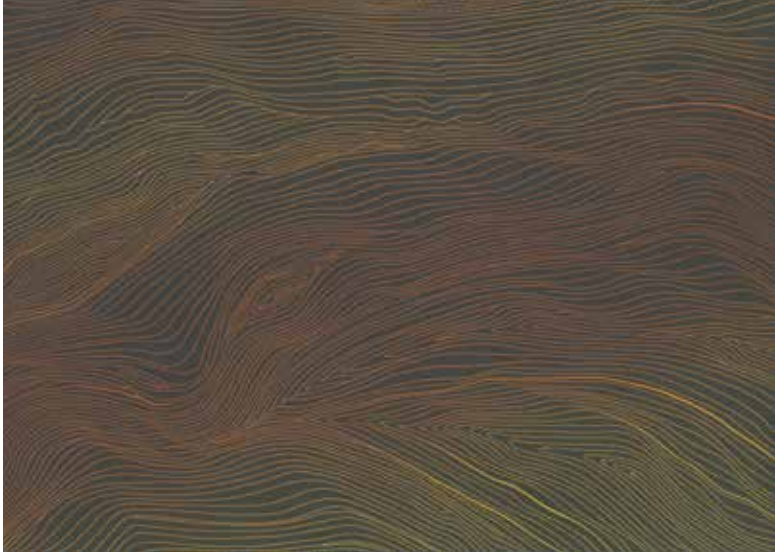


The commodity desire of mapping the gold price index for a month is imposed over a blown up image of a Victorian gold field.

Christopher Hagen

Here Inhered

Monotype and relief etching



The weight of humanity's history relating to gold is staggering, with aesthetic, monetary, and spiritual associations dominating the timeline. Our understanding of chemical, biological, and technical uses has dramatically increased in recent history, but the global demand is still centred in assumed "inherent" and superficial values, for which we move mountains to produce baubles. I am firmly of the mind that most of our uses have not justified the human and environmental cost, and that perhaps only the emerging medical applications are conscionable to expand. The veins and trace deposits of gold we chase have a history of violent upheaval before we even touch them, as it is theorized they are formed by the vaporization of water during earthquakes. This work is at first a depiction of where gold is found and where I believe it is better off staying, but the linework flickers between rock strata, topography, rivulets, and the furrows of skin.

Domenica Hoare

The Three Greedy Sisters

Lithograph and gold paint



In my lithographic print, I have responded to the theme by focussing on the power of gold to entrance and ensnare some people. The history of gold exploration and prospecting across the world over time would seem to suggest this. I have chosen to depict the greed for gold that motivates some characters in the Grimm Brothers' tale of the simple young man and the golden goose he is given for his repeated kindness to a stranger. The three young women depicted attempt to steal the golden goose but become stuck fast, caught there. The promise of gold that had lured them becomes their undoing. I have exaggerated the human forms in the image to accentuate their grasping hands, grotesque faces and twisted limbs. This highlights their desperate craving to attain that which they think will answer all their needs and wants. The image is done in black tusche and lithography pencils with only the goose in gold, a shining, irresistible prize. Its look of alarm and indignation indicates that it knows it should only belong to the young man who did not seek it out.

Tim Mosely

Untitled

Relief prints – rainforest plywood and linocut on hand made paper



The insoluble tensions common to confluent identities often result in intense ambivalent feelings. Such tensions are often wrestled with for a lifetime. The rainforests of the Sa:mba:leke, akin to a river of gold, are a resource exploited by my “home” culture at the expense of the culture of my formative years, the Sa:mba:leke. Their gold now lines my pockets.

The NightLadder collective

Breach

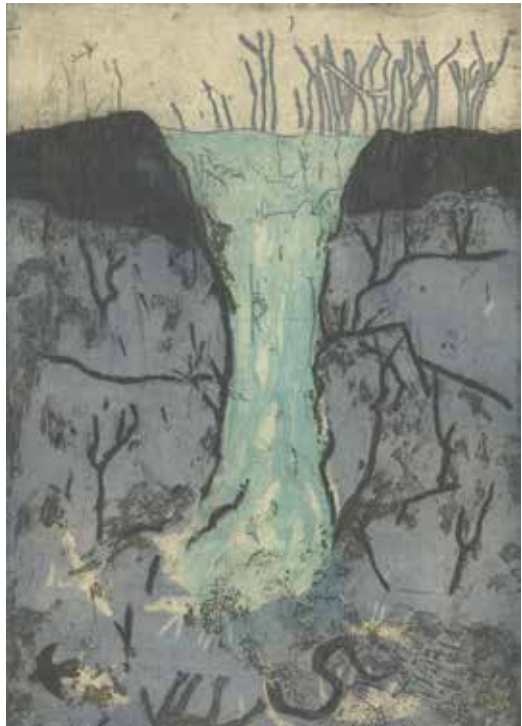
Etching with aquatint, sugarlift and drypoint

Breach is the first collaborative print by the NightLadder collective (artists Gwenn Tasker, Lisa Pullen, John Doyle, Angela Gardner and Maren Götzmann).

The image references the catastrophic results of a breach in a tailings dam, the liquid containing arsenic, cyanide and other heavy metals.

Being some of the largest engineered structures on earth, tailings dams store mine waste and are often the most significant environmental legacy from gold mining operations. When failing, they create extensive ecological disasters and long lasting, devastating effects on local communities.

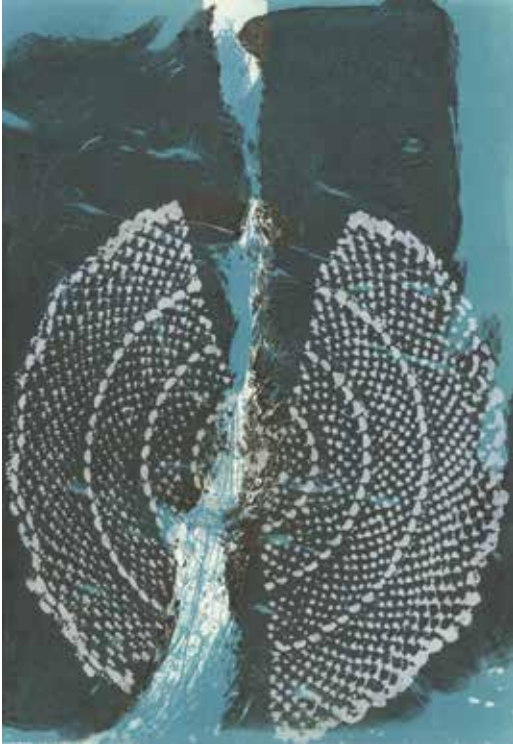
NightLadder collectively developed the image concept and then worked on the preliminary drawings, the etching of the plates, and the printing of the edition.



Jude Roberts

Path Ways

Multilayered lithograph with gold pigment



Circular forms radiate out from a degraded river. The last layer of the lithographic print was created by transferring a lace doily, evocative of domestic colonial Australia and my own family links to the gold mining of Southern Queensland.

Gold transformed the landscape from the late 19th century until recent times in Queensland. It brought unprecedented immigrants and economic prosperity to Australia but at the expense and exploitation of the rights of Indigenous peoples and environmental destruction; still relevant today.

The title path ways acknowledges the monumental contribution of Indigenous knowledge to the mining industry. Early prospectors and settlers capitalised on the transfer of information from aboriginal guides and communities in terms of water locations, safe river crossings, food and pathways that were considered critical for the success of their expeditions.

Glennys Briggs & Jenny Sanzaro-Nishimura

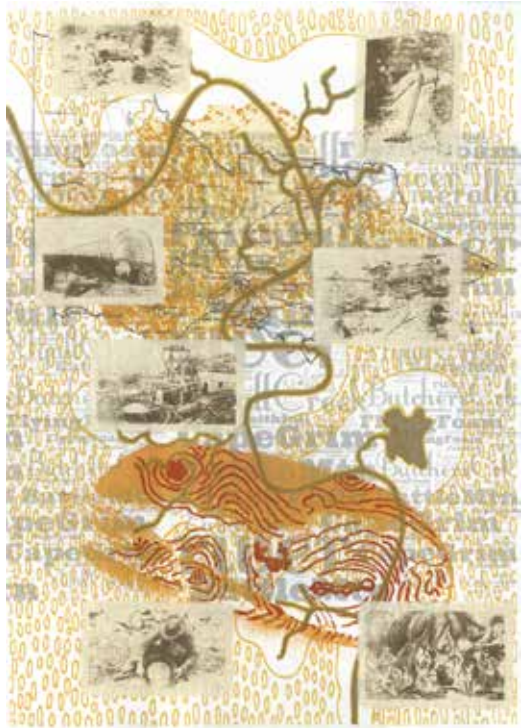
Mining Dja Dja Wurrung

Serigraph, Chine-collé, hand coloured

Glennys is a Yorta Yorta – Tungwarrung woman from around the Bendigo area in North Central Victoria. Jenny lived near and regularly travelled to Bendigo (Dja Dja Wurrung) during the '70s & '80s. They share a love of printmaking and have worked together collaboratively as artist and master printer for a long time.

Bendigo was one of the richest Gold Mining areas in Victoria and has a long history associated with Gold. Water was diverted from the river systems in Bendigo using Garfield's Wheel to sluice the alluvial gold out of the soil. Gold was also mined underground, with Bendigo having one of the deepest mineshafts in Australia. The Miners often turned to First Nations people for help in sourcing food, and whilst Anglo-Australian historic records suggest they had an amicable

relationship, there was often discontent fuelled by the introduction of alcohol and the dispossession and decimation of the land and water of the Traditional Custodians. Unfortunately, disused mineshafts and the deep rivers were often used during the periods of Government orchestrated 'dispersals' for disposing of the victims of massacres, a history which is now being exposed.



Jennifer Stuerzl

Deluge

Chine-collé and etching on salvaged aluminium construction sign,
24ct gold leaf, pigment



Forest clearing, associated with the mining and settlement that followed gold discoveries in Australia contributed to habitat destruction, a major cause of environmental damage to our ancient and fragile ecosystems. Alluvial gold discoveries meant that early locations of goldmining towns were near waterways. The damage to rivers and the littoral zone made them more vulnerable to local flooding. Today, gold mining continues to reduce species diversity, disrupt nature corridors, contaminate water and the earth, damaging precious natural environments. My print, *Deluge*, attempts to capture the torrent of river water and destruction of biodiversity from gold mining, drawing attention to the threat of mining to our natural heritage.

BIOGRAPHIES

Aberystwyth Printmakers, Wales:

Veronica Calarco is an artist printmaker who is currently doing a practice led PhD in printmaking. She is a co-director of Aberystwyth Printmakers and founder and manager of artist in residence program Stiwdio Maelor. After completing a degree in Printmaking and a Postgraduate degree in Weaving at the Australian National University, Veronica worked for a decade as a community artist in Canberra, The Kimberleys and Alice Springs, until eventually deciding to concentrate on her own art practise.

She has participated in exhibitions and residencies since the 1990s and completed significant community art projects in Australia and the UK.

veronicacalarco.wordpress.com

Paul Croft TMP RE qualified as a Master Printer at the Tamarind Institute in Albuquerque in 1996 and now teaches printmaking at the School of Art in Aberystwyth. He has written and published two books on Stone Lithography (2001) and Plate Lithography (2003).

For Croft where the development of visual language is foremost: inspired as much by objets trouvés, museum artifacts, flotsam and jetsam besides a fascination for the etymology of language, alphabets and writing; prints evolve through drawing, assemblage, abstract composition, largely realized through stone and plate lithography.

paulcroft.org

Stuart Evans lives in mid Wales and works in a social history museum, caring for and interpreting historic objects. He completed an MA in fine art printmaking in 2012 at Aberystwyth University School of Art and is a founder member of the Aberystwyth Printmakers, serving as a director of the group.

Stuart's interest in the *Rivers of Gold* project stems from his local involvement with the history and interpretation of lead, silver and gold mining in the mid Wales area but also from a journey he made in 2011 across the USA.

stuartevans.eu

David Ferry RE was born in Blackpool UK, and studied at the Camberwell and Slade School of Fine Art in London. A Pollock/Kransner Grantee, awarded medal, First International Book Arts Competition, Seoul, 2004, London Print Studio Bursary.

Book arts, and prints in the Ashmolean Museum Oxford, the Art Institute of Chicago, The National Museum of Australia, Canberra, The Art Museum of Estonia, Museum of Modern Art New York, Victoria and Albert Museum, National Museum of Wales, Jinling Museum, China.

David Ferry is Emeritus Professor of Printmaking and Book Arts at the Cardiff School of Art and Design, Wales. He is also the Chairman of the Chelsea Arts Club, London.

Wuon Gean Ho works in print, artist's books and film, and has exhibited widely in juried, invited and solo shows. She trained in woodblock printmaking in Japan in 2000, and gained a distinction for her masters in Printmaking from the Royal College of Art. Recent awards include the Atelier Presse Papier prize 2017 in Trois-Rivières, Canada. She curated the 2nd and 3rd International Printmaking Festival in Qijiang, China, and the Distortion Portfolio 2015, which is now in the Victoria and Albert Museum. She has been teaching printmaking since 2007, and is currently a print fellow in the Royal Academy Schools, London.

wuongean.com

Mary Lloyd Jones, now in her ninth decade, is one of Wales' most established artists. Mary was born in Devil's Bridge in 1934 and trained at Cardiff College of Art. Inspired by her rural environment Welsh was her first language and her work celebrates a Welsh identity. As artist in residence she has worked in many countries and exhibited since the 1960s. She was accepted as a member of the Learned Society of Wales in 2016 and is an Honorary Fellow of Trinity College, Carmarthen and Aberystwyth University, and has an Honorary Doctorate from the University of Wales, Cardiff.

marylloydjones.co.uk

Alison Lochhead studied art and ceramics at Loughborough and Wolverhampton from 1971–1975. Since qualifying Alison has worked mainly as a sculptor; using many different materials and techniques; such as fibre and paper and now works with materials which transform in heat; clay, earth, metals. Printing compliments her work.

She has also lived and worked in many countries, working with human rights and access to justice; especially for women. Her experiences are reflected in her art work.

She has exhibited internationally from 1977 to the present day, with 40 one-person shows and over 75 group exhibitions.

alisonlochhead.co.uk

Jude Macklin is a practising artist printmaker and teacher with 47 years experience based in UK universities, colleges and schools. She is co-director of Aberystwyth Printmakers and proud to be amongst its founding members in 1979. Her print practice encompasses a wide variety of natural and human-related subjects, with a focus on art-science collaboration and community engagement.

She has participated in more than 50 exhibitions in over 12 countries with current significant projects in Australia and New Zealand.

Her work has been supported by numerous grants and resulted in three recent publications that investigate a transdisciplinary approach to printmaking.

judymacklin.com

Ian Phillips had a chance encounter with a book of 'Hiroshige's 53 stages of the Tokaido' woodcut prints, whilst studying Illustration at Leicester Polytechnic, it seduced him into the world of relief print from which he has never escaped. Ian has been trying to catch the delicate sensibilities of seasonal weather and the dramatic natural compositions of Japanese prints ever since.

In 2001 Ian moved to Wales to concentrate on becoming a better landscape printmaker. I have now been working with lino for over twenty five years and have worked, and exhibited, widely across the UK as well as Hong Kong, China and Australia.

reliefprint.co.uk

Gini Wade studied printmaking and graphic design at the Central School of Arts & Crafts, London, and worked as a childrens' book author and illustrator for many years. She was a post-graduate student at the University of Aberystwyth from 2007–2010 where she specialised in lithography.

Gini lives and works in Mid-Wales. Her work draws on myths and dreams, with a dash of the dark side. She also makes animations.

She has taught printmaking in Hong Kong and Guatemala, and runs lithography workshops for the Sidney Nolan Trust. She is a director of Aberystwyth Printmakers.

giniwade.com / Instagram [@gini.wade](https://www.instagram.com/gini.wade)

Goldfields Printmakers, Victoria:

Diana Orinda Burns has worked as a curator, commercial gallery director, arts educator and as a custom printer for Ken McGregor and Block Projects. (She has printed works for John Olsen, Tommy Watson, Mrs Bennett, Adam Cullen, David Larwill, Julian Meagher, Jasper Knight, Rhys Lee, Sam Leach and James Drinkwater.)

She now works full time as an artist and custom printer, at Studio Paradiso in Central Victoria, Australia.

Her work over the last ten years has incorporated the use of printed circuit boards. This matrix has been incorporated into her monoprints, providing a surface texture which references; technology, universality and connectivity.

Loris Button grew up in Melbourne, Australia and now lives in the Victorian country town of Creswick. Her studies include a Diploma of Art at the Phillip Institute of Technology, a Master of Fine Arts at the University of Tasmania, a Certificate of Tertiary Teaching and a PhD at Ballarat University.

Since 1978 Loris has regularly shown in both solo and group exhibitions throughout Australia and internationally. Her work is represented in public and university collections including the National Gallery of Australia, Artbank, Art Gallery of Ballarat, Federation University Australia, Hanji Development Institute Korea, RMIT University, and Loreto College.

Robyn Gibson grew up in Tasmania, and has lived in Victoria since the 1980s (moving to Melbourne to study architectural and interior design at RMIT).

Robyn's interest is in pattern – especially that of human settlement on, and interaction with, the landscape – and the way in which conditions support certain appearances in the world. The prints she makes arise from these recurring themes, and feature natural and built landscapes, and explorations of her internal landscape. Her work inspires her to keep questioning, and to continually find solace and beauty in the unknown, mysterious nature of life.

Anne Langdon lives in Smythesdale, Victoria, Australia and her studio is an important part of the property. Over the past thirteen years at Smythesdale she has found her surroundings have stimulated and enhanced her whimsical figurative style.

Anne Langdon concentrated initially on printmaking, and worked on multi coloured silk-screens using the negative screen technique. She then moved onto relief prints and solar plate etchings. However, in the last fifteen years, Anne has been involved in painting and mixed media working on both large and small scale canvasses. She also finds it interesting to combine prints and painting together which often creates a more textural collage effect. Her printmaking has been a consistent part of her practice and has been extended into textile based works but still maintained within a mainstream print genre.

annelangdon.com

Kir Larwill is from Central Victoria, Australia. Her work has shown at galleries including Tacit Contemporary, Counihan Gallery, Swan Hill Regional Gallery, Gippsland Art Gallery, Port Jackson Press and HATCH Contemporary Art Space (City of Banyule). It is represented in collections including Gippsland Art Gallery, City of Moreland, Mount Alexander Hospital, State Library of Victoria, Canson Australia, Print Council of Australia Archive, City of Fremantle Art Collection, and private collections including Julian Burnside QC. Larwill has also been a finalist in the Swan Hill Print and Drawing Prize and part of the Print Council of Australia Annual Print Commission.

kirlarwill.com.au

James Pasakos is a practising visual artist. His core theme is 'sense of place and identity', one that has been largely influenced by the Melbourne Docklands, Australia. The artist spent his childhood exploring the industrial docklands of

Melbourne – that polluted artificial landscape reflected in his earlier artwork, continues to this day. Pasakos now finds himself living and working in Ballarat, regional Victoria. He continues to find inspiration in his new environment, in the natural landscape, rich history and architecture. He co-ordinates the Printmaking, Drawing and Digital Art Studios for the undergraduate degree course at the Arts Academy, Federation University Australia.

jamespasakos.com

Jan Palethorpe was born in Melbourne and studied sculpture and printmaking at CIT and the Victorian College of the Arts. Solo exhibitions: Powell Street Graphics, Leon Massoni at Tolarno Galleries, Art Space Footscray, Qdos Gallery Lorne, Gasworks Theatre, University of Melbourne Baillieu Library, and group exhibitions: 2017 4th International Silk Road Exhibition Xi'an, China 2015 Impact 9 Hangzhou, 2011 Footprints Counihan Gallery VIC Castlemaine State Festival *Burnie Print Prize Five*, *Central Victorian Printmakers*, Castlemaine Art Gallery awarded the Guanlan International Print Prize 2017, first prize in the Waterhouse Natural History Art Prize (works on paper 2005, and highly commended 2009), and awarded the drawing prize in the Swan Hill Regional Gallery Print and Drawing Acquisitive 2010.

janpalethorpe.com

Penny Peckham is a printmaker with a background in Art History and a deep love of literature and thus, much of her work includes text or makes direct reference to art historical sources, particularly to art by women, feminist art and traditional women's handcrafts. She also enjoys producing artists' books, most of which are unique. She has worked extensively in black and white linocuts, but recently has explored other techniques including cardboard plate drypoint, collagraph and layered coloured monoprints.

Catherine Pilgrim uses meticulous drawing as the basis for her practice. From lithographs and drawings, to the more recent foray into textiles, fastidious attention to detail has always been the common element. History, contemporary still life and absence influence the subject matter.

Catherine has been exhibiting since 1994 when she arrived home after studying lithography and drawing in Washington DC. Her work is included in public, corporate and private collections including the National Gallery of Australia, Geelong Regional Gallery and National Australia Bank.

In 2011 Catherine completed an MFA (Research) at Monash University. Catherine lives and works in Castlemaine, Central Victoria, Australia.

catherinepilgrim.com

Melissa Proposch is a practising printmaker of 30 years and publisher of Trouble Magazine. She is a Goldfields Printmaker and a founding committee member of Castlemaine Press, a community access print studio in central Victoria, Australia. In print she works in intaglio, relief, collagraph, lithograph, monotype and digital printmaking formats, often combining traditional and digital print techniques. She also exhibits in virtual spaces.

blissviolet.com

Print Council Aotearoa New Zealand (PCANZ):

Jacqueline Aust gained a Master of Arts (Distinction) from the University of Auckland, New Zealand provides the theoretical architecture for my art practice. I am drawn to the creation of multiples, in two and three dimensions, because they provide a ground on which to challenge values associated with 'authentic original' and 'multiple copies'.

Currently I am working on a series of works on paper that chart the navigation of new environments. Each journey begins with marks inscribed in a matrix, a map. Accumulated layers refer to previous experience or notions of home ... obscuring and revealing, tracing a path from past to future, with history as a residue to build on.

jacquelineaust.com

Al Bell is a printmaker who lives in Oamaru New Zealand. A South Island Maori who affiliates to the Ngai Tahu, Ngati Mamoe and Waitaha tribes, Al's Maori heritage is reflected in a lot of his work.

Al tends to use a lot of birds in his work as they have a special place in Maori mythology and are often associated with events that happen to people. He retired from being a full time primary school teacher in 2016 after teaching for 36 years, and this has allowed him a lot more time to focus on his printmaking.

Kathy Boyle (Dip Teaching, B. Art and Design) lives in Hawkes Bay, New Zealand. She is a visual artist working across several disciplines including printmaking, multimedia and installation. A founding member of the Print Council of Aotearoa and currently the chairperson of PCANZ.

Alongside her art practice she draws on 30 years teaching experience to provide a range of printmaking and mixed media workshops for artists, teachers.

Kathy's work has been exhibited in New Zealand, Australia and the UK and is held in private and corporate collections in New Zealand, the National Art Gallery, Australia, as well as private collections in Australia, U.K, U.S.A.

kathyboyle.nz

Pauline Bellamy is a committed artist with over fifty years experience. She began her career while living in Queenstown, after moving there in the 1970s.

Influenced by earlier New Zealand landscape artists and inspired by the German Expressionists she saw while travelling in Europe. She has continued this tradition in her own way, working from drawings made during numerous trips to the mountains of South Island and developing a passion for the landforms of this unique area.

She has gained a reputation as an expressive painter and printmaker, who possesses a light, observational perspective that is distinctly hers.

Mark Graver was born in the UK in 1964, he is an award-winning artist printmaker now based in Kerikeri, New Zealand. He established the Wharepuke Print Studio (2005) and Art at Wharepuke (2009) in Kerikeri NZ and is author of Non-Toxic Printmaking (2011, London, A&C Black).

He has sat on printmaking selection panels in Europe, China and NZ and curated international print projects in the UK and Australia (Parallel Prints 2013/2015, Combinations, UK 2014, RE:Print/RE:Present, UK 2015).

His work is held in public collections including the V&A Museum, London, The Ashmolean Museum, UK, and in China, Malaysia, Taiwan, Mexico, Portugal, Turkey and NZ.

markgraver.com

Toni Hartill works in a variety of media including printmaking. Her work is inspired by colour, texture, pattern and form in the natural environment, in particular coastal and oceanic themes although, of late, her interest has been piqued by environmental concerns and connections to place. She exhibits regularly in group and selected shows throughout New Zealand and has work in collections in NZ, Australia, USA and the UK.

tonihartillart.blogspot.co.nz

Kim Lowe is an artist/printmaker currently based in a shared print studio at Te Kura Tawhiti – The Old School Central New Brighton, Otautahi Christchurch. Her work is mostly about cultural hybridity and often reflects her NZ Euro-Asian ancestry from Murihiku Southland. She studied printmaking under Marilyn Webb at Otago School of Art (1996) completed a Masters in Fine Arts from the University of Canterbury (2009). Kim also teaches part-time in Creative Industries, Art and Design at Ara Institute of Canterbury.

Prue MacDougall is a New Zealand born artist, Prudence studied printmaking at the Elam School of Fine Art, University of Auckland. Prudence graduated Bachelor of Fine Arts with distinction in 1985 and was also awarded the University's Annual Prize of Excellence in Fine Arts.

Since then she has travelled extensively and regularly participated in post-graduate study at international art schools and conferences.

Prudence's exhibition credits include: Port Jackson Press in Melbourne, SGCI's in USA, Taller Galleria Fort Cadaques, Spain, the British School in Rome, and the International School of Art in Umbria. Her artworks are held in collections throughout New Zealand and internationally, including the Victoria and Albert Museum collection, London.

pruemacdougall.com

Jenny Rock has backgrounds in science and art. She spent over 20 years as a biologist and is an intaglio and relief printmaker, as well as occasional poet. Currently she is a Senior Lecturer in Science Communication (University of Otago) focusing on aesthetics, participatory practice, sensory cognition, and ArtScience (see jennyrockotago.wordpress.com). She lives in New Zealand, but has worked in Australia (Macquarie Uni on lungfish evolution), and for many years in North Wales where she was a marine biologist and took fine art courses from Bangor University. She worked in an arts collective using printmaking, cut paper animation and place-based visuals to re-tell/reawaken welsh legends

wildboarpress.com

Lynn Taylor (Dip Tch, BEd, BFA, MFA) a Dunedin artist, approaches her art practice with a 'printmaker's sensibility' and an interest in integrating different mediums to a point where her making performs her research. She is known for nautical and historically themed work and for creating prints, objects and surfaces that are layered and invite touch. Teaching forms a dual career path and much of her praxis revolves around collaborative projects and visual arts facilitation. She frequently exhibits within New Zealand and shows in Australia, Japan, Korea, and America and also enjoys an ongoing connection with Scotland from The Westland project. Her work is held in both public and private collections and has received a number of awards, the most recent being an Otago Polytechnic Distinguished Alumni Award.

lynn-taylor.blogspot.co.nz / facebook.com/lynntaylorartist

Queensland College of Art, Brisbane:

Julie Barratt is a visual artist whose mixed media practice encompasses artist books, printmaking, photography, installation and more recently performance. With an extensive background in the arts that straddles artist, arts management, arts producer, collaborative practice, curatorial practice and gallery management she is also a passionate community arts facilitator.

Barratt was the recipient of the Alumni of the Year award for outstanding Graduate for the School of the Arts and Social Sciences at Southern Cross University, Lismore,

NSW for her Visual Arts Honours project in 2012 and in 2015 was awarded the Siganto Creative Artist Book fellowship from the State Library of Qld, Australia.

Blair Coffey is a Brisbane based Artist. His work has been exhibited locally and internationally. His current practice utilises printmaking techniques to explore ideas about DNA and the human genome. He is currently a PhD candidate, at the Queensland College of Art, Griffith University. Throughout his formal studies Coffey has been awarded numerous honours and awards including the Griffith University Medal, The NAVA Ignition Award and the Billie Hall Bursary. In 2016 the large screen-printed work Conquest from Coffey's solo show Disembodied was awarded the Rio Tinto Martin Hanson Memorial Art Award.

blaircoffey.com.au

Carolyn Craig is an interdisciplinary artist examining how power is articulated within and through the body and language and the representational practices that construct meaning. Her studio practice archives photo remnants from performative 'acts' or JPEG detritus sourced from the internet. This material is then re-contextualised through print processes to destabilize its normative representational value as social collateral.

Craig lectures at the National Art School in Sydney and has been a finalist in the Churchie, Freemantle, Burnie, Bangkok Drawing and Print Triennial as well as many others.

carolyncraig.com

Christopher Hagen was raised by a biologist and a journalist in the forested stretch of northern Wisconsin, he received a BFA in Digital Art & Photography from the University of Minnesota Duluth. Becoming deeply involved in printmaking during that time, subsequently pursued co-op practice and professional internship at the Highpoint Center for Printmaking in Minneapolis. This was followed by a Master of Fine Arts in Printmaking at Illinois State University during which he attended the Tamarind Institute summer plate lithography workshop and served as an assistant for Normal Editions Workshop. Presently based in Brisbane, Australia as co-founder of Grey Hand Press.

motiveandmotion.com

Domenica Hoare is a Brisbane-based artist. She completed a Bachelor of Fine Art with Class 1 Honours at Queensland College of Art in 2015. Currently undertaking studies in the Master of Visual Art programme at QCA, Hoare's practice is in printmaking and drawing. Rather than addressing a particular theme, her work is more to do with an exploration of how and where people live. Domenica Hoare is interested in concepts about nature experienced by urban dwellers in contemporary life. She combines this approach with a narrative aspect in much of her work.

domenicahoare.com.au

Tim Mosely convenes the print program and abbe (artists books Brisbane event) at the Queensland College of Art, Griffith University. His studio and research practice contributes to the fields of artists books, print culture and haptic aesthetics. His work has been exhibited in significant survey exhibitions, is held in prominent national and international artists books collections and his writing on books by artists contributes to an emerging critical discourse within the field. His current interests lie in “the bush”, the autographic, the indexical nature of prints, and the development of a critical terminology to evaluate artists books.

dc3p.com

The NightLadder collective (John Doyle, Angela Gardner, Maren Götzmann, Lisa Pullen & Gwenn Tasker)

NightLadder is a Brisbane based collective of artists Gwenn Tasker, John Doyle, Angela Gardner, Lisa Pullen and Maren Götzmann.

Each artist has an established practice, which includes as a vital part, a commitment to works on paper, either through drawing or printmaking. Collaboratively, the collective primarily works on Artist Book projects and actively share expertise and equipment such as printing presses.

Apart from generating much enjoyment, creating and exhibiting together in Australia and overseas provides each artist with the chance to explore a synergy between individual practice and a conversation on divergent approaches.

Jude Roberts' focus is on the changing landscapes of inland Australia and the history and connections to the water and land systems she has lived in or journeyed into. She works in a variety of media to reveal something of the hidden interrelationships of the watersheds that we cannot visibly experience such as the artesian basins and springs.

Jude has taught across the mediums of drawing and print media in Brisbane and regional areas for several years. She enjoys sharing skills and creating work in different communities to contribute to the understanding and appreciation of our vital, fundamental environments.

visualartist.info/juderoberts

Glennys Briggs & Jenny Sanzaro-Nishimura

were both born in regional Victoria and have been collaborating for around 10 years. They first met as student-teacher, became steadfast friends and collaborators. Both women share a love of all things printmaking and art, they also share similar views on the environment, life and cultural concerns in Australia. Their collaborations often start with Jenny as master printer/mentor for Glennys, but increasingly are becoming an amalgam of both their work as they share an intuitive understanding of each other's imagery, techniques and the processes that will achieve the desired results.

Jennifer Stuerzl is a Brisbane based artist. Working with nature, close to the Brisbane River and Moreton Bay, as well as in remote desert and woodland locations, nourishes her art practice. Embedded in her art making is an awareness of the uniqueness of Australia's ancient ecosystems and the fragility of ecosystems worldwide. Jennifer's practice includes printmaking, painting, drawing, artist's books and nature art. She frequently uses found materials such as charcoal, salvaged construction signs, resin and natural pigments in combination with ink and paint. Jennifer is represented in international and local collections.

jenniferstuerzl.com.au



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