

Castlemaine Art Museum

Experimenatal Print Prize 2021
Artist Biographies and Statements

Justin Andrews
Sentinel no.2(1) 2019
laser print transfer on paper
Courtesy of Block Projects

The master image for this work was synthesised from the manipulation and overlaying of numerous scans of cut paper elements, shuffled randomly then photocopied. The final print employs the ink of its former state - as a digital laser print on standard printer paper. The print required solvent to lift and transfer the toner from the initial paper surface to the second, final substrate under high-pressure conditions resulting in a noisy, slightly de-saturated image. This paper has been in my possession for many years and has its own story to tell. Its imperfect patina supports and surrounds the grainy atmosphere of the printed image.

Justin Andrews works in geometric abstraction, non-objectivity and the monochrome. Referencing and expanding upon the historical avant-garde, his work produces a multilayered sense of historical resonance and a reinterpretation of graphic forms. Over 20 years he has held solo exhibitions across Australia, and in Amsterdam, Basel, Brussels, Cologne and Dusseldorf. He continues to participate in group exhibitions and collaborative projects internationally. Andrews lives and works in Castlemaine, Victoria.

Aleshia Ng
Seeking Gold 2021
collaged cyanotype on paper
Courtesy of the artist

Seeking Gold is an exploration of my own cultural heritage. It is also in recognition of the legacy of Chinese gold miners who sought good fortune and prosperity on this land in the 1850s. Deeply embedded in traditional Chinese culture is the notion of luck, where symbols, objects and words are believed to have the power to evoke good fortune and protection. Talismans are used to attract the positive and ward off the negative. The title Seeking Gold not only references literal digging and prospecting, but also symbolises the cultural practice of seeking out luck and abundance in daily life. In this work paper cuts, found prints and drawn images have been collaged and then cyanotype printed onto paper, the prints then being cut and collaged again to form the final work. They depict motifs of luck and good fortune, and ancient practices of paper-cutting and knotting are presented in a new way, the works themselves becoming talismans to protect and empower.

Aleshia Ng completed a Bachelor of Fine Art (Painting) at the Victorian College of the Arts. Now living and working in Central Victoria on Dja Dja Wurrung country, her practice addresses the connection between nature and the human spirit. The artist's works are informed by her cultural heritage, Chinese folk lore, mythology and traditions.

Benjamin Armstrong

Disparate Chapters: Poise, Bones, Eclipse, Island and Foundation (5 parts from left to right) 2019 etching with chameleon pigment roll up and hand colouring Printer: Martin King and Simon White Courtesy of Tolarno Galleries

Disparate Chapters might make you think of a book. However, I think of it as chapters in history and chapters in the present day. There is no linear narrative, each of the prints has its own seed. They all come back to one central core: difference or sameness, in race, culture, and in nature. My printmaking practice is weighted with accrued knowledge. Disparate Chapters was made at the APW, the first time I worked with a printer. The prints utilise chameleon pigments transferred via a roll up under the printed etching plate. This required much experimentation to achieve a readable interference between the two processes.

Benjamin Armstrong works across printmaking, sculpture and drawing and is passionate about the alchemy of process. He uses creativity, chance, and imagination to communicate ideas. Recent exhibitions include: Disparate Chapters at the APW, Melbourne 2021; Invisible Stories: Meditations on Port Essington at Spring/Break, New York City 2019 and Tolarno Galleries in 2018; The lover circles his own heart, Museum of Contemporary Art; Ways of Seeing, Art Gallery of South Australia.

Jon Butt

μ Muographic printer 2021

experimental muographic print (Muon sub-atomic particles, cosmic rays, deep time, aluminium, brass, LED lights, micro controllers, open-source software (Jerry Petrey and Therimino.com), PC computer, NASA screen wallpaper, modified camera sensor, Geiger counters, hand built circuitry, code, archival ink, paper). Thanks to Jerry Petrey, Therimino.com, Simon MacEwan and Chris Bowes.Courtesy of the artist.

μ Muography is an experimental print process using homemade particle detectors to capture muon cosmic rays in a time-based accumulative printmaking process. Every 10 seconds, a muon particle shoots through you at 99.9% the speed of light. An intergalactic invisible messenger at 299,726 km/second. The source of muons is largely unknown but most likely come from supernovae explosions, billions of light years away. Muons are part of the native language of matter that makes up everything in existence yet are invisible to human perception. The μ Muography printer uses DIY sensors, capturing muons as they cascade through space and time and an LED light pulses to indicate a muon's brief presence. For 2.2 microseconds you are connected to the supermassive picture of the observable universe. Opensource software records each strike onscreen, which accumulate over the lifespan of the exhibition, creating the resulting print image. the μ Muography print creates a rare factual account of the beautiful hidden forces of reality.

Jon Butt is motivated by deep time, the nature of matter and the weirdness and wonder of quantum realities ruled by unseen forces and hidden energies under the surface of the everyday. Working through video, photography, sculpture, printmaking, and site responsive works, I use science research, speculative fiction and Google 'rabbit holes' to make art and understand my reality. I have participated in over 50 exhibitions nationally and internationally, including projects for Dark Mofo, Bundoora Homestead Art Centre, TENKU Arts Festival Japan, FUSE Darebin Arts Festival, Northern Centre of Contemporary Art, Testing Grounds, Bus Projects, c3, Centre Pompidou (FRA) and many more.

Damon Moon

Ruination (Capital Theatre) 2021 ceramic and fused pigments Courtesy of the artist

In his essay The Monuments to Passaic, the American artist Robert Smithson famously used the phrase "ruins in reverse" when referring to the spread of suburbia as the "creation of sites with no history". Acknowledging Smithson's much-used phrase as a starting point, Ruination alludes to the fetishization of the ruin in visual art, as well as the power of cultural memory in the evocation of classicism by the nation state. The images are of Bendigo's Capital Theatre, a neo-classical colonial structure. Photographs, which I took, are made into decals which are attached to and fired onto discarded, broken and re-purposed ceramic slabs, in effect a building material. This unconventional process results in the decal fusing into the substrate. Rather than perfectly depicting a ruinous structure, the architecture is made 'ruinous' through the process of its rendering.

Damon Moon has worked across various aspects of art, design, and industry in the field of ceramics for thirty years. He has exhibited nationally and internationally and his work is held in several major Australian public collections. He is well-known as a commentator and writer on historic and contemporary ceramics and has published over sixty essays on the topic. He has a PhD in Art History and an MFA in Sculpture.

Loris Button

Travelling to Cantabria 2019/2020 linocut, collage and hand colouring on BFK Rives, kozo and reclaimed abaca papers

Courtesy of the artist

Part of a larger ongoing project, *Travelling to Cantabria* reflects upon my recent travels to Spain. The journey took us from Madrid to Seville and on to Granada, where palaces provided a feast for the eye. The sea and the mountains of Cantabria's coastline, a cheeky sparrow at the Guggenheim in Bilbao, and on to Barcelona – each day leaving an indelible memory. Imagery, objects, patterns and ideas gathered during journeys are used as a means to interrogate the nature of our engagement with time, memory and place. My prints are mostly unique state, each image unfolding as I grope my way towards a visual resolution that often ends up including discarded fragments from earlier works, coloured pencil and reclaimed teabags.

Loris Button grew up in Melbourne, and now lives in the Victorian country town of Creswick. 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, Loreto College, Port Authority of Santander Spain and RMIT University.

Rudi Williams

unfixed: σκιά σκιά οmbra ombra ombra shadow shadow 2021

38-page artist book, cloth bound, resin coated silver gelatin paper, silver gelatin emulsion, ink on paper, and 12 pages, saddle stitched ink on paper Courtesy of the artist

Rudi Williams began experimenting with the representation of liminal states in 2012 using unfixed photographic paper. These experiments have evolved into a methodology whereby the artist exposes undeveloped sheets of silver gelatin paper to light in various contexts, transforming them into active, abstract records of time and place. This self-published artist book responds to the environment it is viewed in. The work is informed by Williams's view that each image is an artefact of experience, translated through photographic processes. This recent iteration of an ongoing work combines photographs from her archive with unfixed silver gelatin paper to create a book

Rudi Williams was born in Italy in 1993 and is based in Naarm/Melbourne. She is an artist and teacher who works with historic and contemporary image-making processes. She is driven by intuition, chance and the constraints of the photographic processes she works with. She constructs site-specific installations from her photographic archive, while dissecting and displaying the mechanisms of photography as sculptural forms, to reference the history and legacy of representation and the image.

Andrew Gunnell

Proximity 5: Stratum 2021 screen print, collage, pigment inkjet, watercolour and rain on paper Courtesy of the artist

My recent practice explores the effects of image digitisation on resonance and depth perception of landscape and its atmospheres. I began with a photographic collage from which I created three colour separations, individually hand screen printed in cyan, magenta and yellow. The wet prints were left outside and exposed to the natural elements to heighten the relationship between the subject matter and the working methods. For example, cloud, pixel, half tone dot and raindrop. The rain modified prints were then scanned and digitally recombined. Physical traces of the moisture-altered prints can be seen in the upper left and along the bottom edge of *Proximity 5*. These methods create a stratum of print that can be used as a metaphor to investigate the atmospheric, geographic, and temporal movements of the phenomena depicted.

Andrew Gunnell is an Australian artist with a practice located at the intersections of print, photo and paint. He has participated in over 70 solo and group exhibitions. His work is held in public and private collections in Australia and internationally. Andrew Gunnell is a Lecturer in the Print Studio of the School of Art at RMIT University.

Hannah Caprice

We must be imagining things 2019 etching, aquatint and hand colouring on Japanese papers Courtesy of the artist

Myth and folklore have been ever-present in helping us make sense of the world. It is our nature to question reality and search for understanding. Fact and fiction overlap - every story we share is in some way bound to both. Reflecting on my own multicultural heritage, I have noticed shared archetypes amid seemingly drastically different cultures. In this artwork, visual narratives are woven together through the process of printmaking while themes of metamorphosis emerge with hidden figures appearing. Experimental print practices are explored through the use of a Japanese hand colouring technique called 'urazaishiki', meaning 'colour from behind'. The plates are printed on Japanese paper, which is thin but strong. Because of its translucence, hand-colouring on the back of the paper faintly emerges but glows with an additional light source.

Hannah Caprice is a Canadian-Australian emerging artist with Indo-Trinidadian and Slavic heritage. She explores themes such as memory, identity, connection with others and the search for self, through magical realism. She strives to create work that is open and playful, provoking viewers to contemplate their own meanings. Bridget Hillebrand

Drift 2021

linocut, gold leaf and stitching

Courtesy of the artist

Drift – To be carried slowly by a current of air or water. A continuous slow movement.

Drift explores the deconstruction of the two-dimensional image plane and examines the materiality of physical and implied interruptions in the constructed surface. In *Drift* I experiment with the dimensional properties of the printed washi paper through the act of folding. The fold becomes a boundary, a line, a structure, and a point of collapse. By presenting the work as a series of overlapping folds that move back and forth, I aim to create a dialogue that drifts between inside and outside, front and back, solid and space.

Bridget Hillebrand completed her practice-based PhD at Monash University and a Master of Arts (Fine Art) from RMIT University. Her recent projects explore the links between the experience of place, belonging and the impact of cultural histories on the landscape. Bridget is represented in numerous major public collections in Australia and internationally, including the National Gallery of Australia, Art Gallery of NSW, Tasmanian Museum and Art Gallery, University of West England, Bristol, UK and Chiang Mai Contemporary Art Museum, Thailand.

Anita Iacovella
Silver Cloud I 2021
monoprint, collage, photogravure on BFK rives paper and tarlatan
Courtesy of the Artist and Queenscliff Gallery

Anita lacovella's monoprints explore internal and external spaces within the environment and the nature it observes and embody a sense of shifting cyclic states. This time the activity is one of looking upward and outward from an interior view. A more ethereal, less grounded motion not unlike that of clouds moving through the sky – drifting in front of and behind one another – other times standing alone. The process of experimenting and meditating on the materials at hand contributes greatly to the way lacovella brings together multiple layers of monotype, collage and tarlatan; to create a transparent shrouded effect softly focussing on the cloud forms. The work speaks of the layered way in which we understand ourselves and the world around us, which is, like the environment it observes, in constant change.

Anita Iacovella is a visual artist and educator who specialises in printmaking and mix-media processes. Anita's studies include a BA in Visual Arts majoring in Printmaking and Drawing at the University of Ballarat, in 1993. Iacovella has exhibited regularly over the past 30 years in selected solo and group exhibitions, both in Australia and internationally. Currently she is a lecturer in printmaking and drawing at The Gordon TAFE, Geelong.

Joe Monteleone
South Melbourne Town Hall 2021
vinyl linocut, ink on paper, artist proof
Courtesy of the artist

Against a backdrop of black darkness, I have framed this artwork in a white, wavy edged central circle. This is how I see the world as a Deafblind artist, and by framing my work this way, I invite the viewer to examine the world through my eyes. In the centre of this circle, the elaborate and richly detailed architectural features of the South Melbourne Town Hall, now 142-years-old, stand tall and towering. I travelled to London in 2016 and felt drawn to the old clock face of Big Ben, with its roman numerals and connection to the past, and this impressive civic building reminds me of that time. When I look at the multi-storey clock tower and partially obscured construction date in this piece, I feel immersed and connected to the history of Emerald Hill, as well as my own past.

Joe Monteleone completed a Diploma of Visual Arts at CAE this year, specializing in printmaking. As a proud Deafblind Artist, Joe's first time showcasing his art was the 2018 *All the Colours* group exhibition at Federation Square, spotlighting Deafblind artists Victoria-wide. Joe has started planning a new large-scale work and is excited to continue printmaking, and participating in a variety of events and exhibitions.

The works I create are an avenue to express my identity, emotions, experiences and perspective as a Deafblind artist. Being Deafblind, I love the tactile hands-on nature of the printmaking process. Additionally, the strong contrast between black and white matches my low vision. This year moved from manual collage to digital editing. Collaborating with a screen-printing studio, I prepared lino tiles with black background paint before the images were printed on using white ink. This experimental approach supported me to see more clearly while carving and create intricate detailed works I never would have imaged possible. The presentation of the work also houses a new approach for me. I was unable to achieve a clear, clean, solid black background with ink, so instead bought black mount board and cut the circular centrepiece out to place on top. People often view Deafblind or Disabled artists as not capable. I hope my practice is a demonstration of the ways in which our identities, experiences, and

that inspire new ways of thinking and creating.

access needs can be a source of innovation, bringing unique perspectives

Jon Campbell
Responsibility 2021
lithograph
Courtesy of Darren Knight Gallery

I'm always on the lookout for relevant words and sayings to add to my collection with the possibility of one day becoming artworks. Some words tend to become more urgent at certain times. 'Responsibility' made its presence felt in a major way during the Covid pandemic last year. I couldn't avoid it. As many political leaders ducked and weaved around who was responsible for various decisions it also made me reflect on my own responsibilities. I am generally always frustrated at people's lack of responsibility, its mostly a situation of denial rather than accepting. This continues to be a problem.

Jon Campbell's art has been mainly text-based for the last 25 years. It is an ongoing exploration of the visual potential of words through the use of vernacular language and popular culture. In recent works, snippets of conversation, argument and dialogue are transformed using the conventions of formal abstraction and graphic design to both confuse the original function of the words and phrases and elevate them to a pictorial object. The negative spaces around the letters become positive. The viewer becomes part of the work as they unravel the text and say the phrase.

Kate Gorringe-Smith

Eastern Curlew Afterimage (the things we see more clearly once they're gone) 2021

ephemeral retinal afterimage print

The Eastern Curlew is our largest and most endangered migratory shorebird, one of 37 species that summer on our shores, and migrate 25,000km annually to breed in the Arctic tundra. Over the last 30 years, Eastern Curlew populations have dropped globally by 80%. Fashioned from neon, Eastern Curlew Afterimage references both capitalism and urgency. Afterimage is a visceral call to internalise this creature's urgent plight. To create an afterimage 'print' requires the viewer's participation: stare at the work for 20-30 seconds then look at a blank wall nearby, or close your eyes. The 'print' is the retinal afterimage experienced with eyes open or closed. In this metaphor, the matrix is the neon form, the light the 'ink', and the retinal afterimage the 'print'.

Kate Gorringe-Smith is a Melbourne-based printmaker who works in 2D and 3D form and installation. Her work often references migratory shorebirds to illustrate the environmental connections that link us individually and globally. Her group project, The Overwintering Project, unites artists around Australia to raise awareness of migratory shorebirds, our most endangered group of birds, and their habitat. Kate studied printmaking at RMIT and is Vice President of the Print Council of Australia.

Kate Stewart

Lost, Found 2021

UV cured ink, acrylic, pastel and varnish on aluminium composite

Courtesy of the artist

After years of experimentation, I have developed a new kind of frottage process combining the language of half-tone with the mediums of painting and print-making. In *Lost, Found* digitally manipulated photographic images are triple printed in UV cured ink onto the surface of aluminium panels before being completely erased with layers of paint. The images then re-appear, where rubbing with pigments reveals what has been hidden beneath. The photographic source imagery is altered in its translation as a dematerialized, embossed surface within a painting. My intention is to complicate the legibility between the mechanical and the handmade, the photograph and the painting. I'm interested in the breakdown of truth in images and extending the ways in which a photograph can represent the hand of the artist.

Kate Stewart engages in experimental print-making, photography and digital image-making within the expanded field of painting. Working with a range of materials, she is exploring themes around identity and migration, networks and shared landscapes, screen culture, image mediation, and ways of seeing. She has a Bachelor of Fine Arts from VCA and her work has featured in solo and group shows and is in private collections around Australia.

Kir Larwill

Alec and the saxophone #6 2021 monoprint, sugarlift etching on aluminium, trace monotype, pastel, oil stick and acrylic paint on somerset paper on board Courtesy of the artist

With printmaking, I am always leaning towards something that mostly alludes me, creating marks that are painterly, true to the gesture and feeling of drawing, both of which can easily be lost in moving from brush or pencil to paint in the making of the print. This piece is a little bit product and a lot process. A building up of surface, using whatever methods I have at hand to create movement and composition that works. Re-sizing, rearranging, rejecting, reconfiguring until the pieces settle into a whole. In its final form, it is about the joy of listening to my son play the saxophone. Loud, absorbed, and fabulous!

Kir Larwill's practice incorporates drawing, printmaking and painting. She has exhibited consistently for 20 years, including at La Trobe Art Institute, HATCH Contemporary Art Space, Port Jackson Press, Mildura Print Triennial, Gippsland Art Gallery, Swan Hill Gallery, the Print Council of Australia Annual print Commission and IMPACT10, Santander, Spain. She has co-curated a group show of 16 Central Victorian Printmakers (Footprints 16) at Counihan Gallery (2012) and co-founded Castlemaine Press Community Access Printmaking Studio with fellow printmakers.

Martin King

silent witness in ten volumes 2021 medium etching, spitbite, hand colouring, hard cover books Courtesy of Australian Galleries, Melbourne

silent witness in ten volumes is a work about the interaction and interrelationship between humans and animals, nature and culture, that has existed for centuries with the practice of falconry. It is a metaphor for the struggle for control over nature; the imprecise and empirical endeavours to harness or coexist with the wildness. The work is broken up into 'ten volumes', indicating that the struggle to coexist is lengthy and complex.

Martin King has had over 50 solo exhibitions throughout Australia and has exhibited in many group exhibitions in Australia and internationally. Prizes include 2019 Gallipoli Art Prize (Winner); 2019 Muswellbrook Art Prize, Works on Paper (Winner); 2017/18 State Library of Victoria Creative Fellowship; 2015 First Prize Inaugural Gippsland Print Award, Gippsland Regional Gallery; 2014 Rio Tinto Alcan Martin Hanson Memorial prize, Gladstone Regional Gallery (Winner). He is represented in collections including the British Museum, London; Carleton College Library, Minnesota, USA; Bharat Bhavan, India; Bihar Museum, Patna, India; National Gallery of Australia; National Gallery of Victoria; Art Gallery of NSW; State Library of Victoria; Parliament House, Canberra.

Nicholas Burridge explosive forming (diptych) 2021 copper, gunpowder residue, nails Courtesy of the artist

This work is a part of my Explosive Forming series of prints that utilize a metal mould and gunpowder. The process adapts bullet casing manufacturing techniques used in the Footscray munitions factories where I once held a studio. The force of the gunpowder exploding pushes the copper sheet into a mould. Time passes and the copper and sulphur react, oxidizing, growing, and eroding one another resulting in a vibrant blue living patina of copper sulphate. The conceptual basis for this project is metaphoric, drawing a parallel between the mark left by a bullet or bomb and the mark left on a landscape by industrial manufacturing. The two emblematic materials of copper and gunpowder mimic the heavy metals and chemicals remnant in the landscape left by this industry.

Nicholas Burridge is a young artist who grew up in central Victoria and is based in Footscray on the traditional lands of the Woiwurrung and Boonwurrung people. His multi-disciplinary research-based practice is informed by material, place and history with a focus on human-generated environmental change. Burridge recently completed a Residency at Melbourne's Living Museum of the West culminating in his solo exhibition *Terraforming*. He holds a Bachelor of Fine Arts from Monash University 2016.

Rhyll Plant
Peek of Fitness 2020/2021
wood engraving
Courtesy of the artist

Unlike traditional wood engraving, I embrace the 'woodiness of my wood'* and delight in celebrating the materials of my printmaking process. I strive to show this by pulling prints from woodblocks known in the timber industry as broken wheels – a term describing slices of end-grain Tasmanian Huon Pine devalued when snapped under the saw. Similarly shattered are the statues I sketched in Venice that now reach through wood to forge a unity between injuries to the marble and the perceived flaws in the means I employ to create my prints. While either 'Peek' or 'Peak' of Fitness could describe my work, the former alludes to a glimpse of frozen beauty, (and sees me resisting the obvious Where's Willy?) *Bliss, D.P. discusses the role of wood in the art of early engravers in his book: A History of Wood Engraving, 1928

Rhyll Plant has enjoyed a decades-long career of disciplined art practice illustrating scientific publications. Her passion for printmaking reawakened during a Post Graduate Visual Arts Degree at La Trobe University, Bendigo, where the intricacies of wood engraving appealed. She sought the challenge of creating prints from natural specimens and satisfactorily solved technical problems to the point of being confident enough to run workshops on the topic.

Rose Chong
ORTHOGONAL LINES 2021
dry point intaglio print on Dutch aquatint, heavy duty cotton thread
Courtesy of the artist

ORTHOGONAL LINES (lines at right angles to each other) is inspired by the work of Professor Min Chong, a world expert in the study of turbulence - and my husband of nearly 50 years. His academic paper entitled *Turbulence Structures of Wall Bounded Shear Flows* (1998) was way beyond my comprehension, but the diagrams and flow patterns he identified are a constantly amazing resource. The addition of the thread accentuates the fluidity and mercurial nature of flow and the fact that turbulence is known by scientists to be an 'unsolved' problem in the sense that precise scientific understanding does not yet exist. The work references the experimental in its subject matter and also in its extension of the print into a further medium: thread.

Rose Chong completed her Diploma of Visual Art at Northern College of Arts and Technology in 2021. Her interest in art began in 1963 when she studied at Sir John Cass school of art in London. The sixty-year hiatus has been spent in costume design in Fitzroy, Melbourne where she still lives and works. She was introduced to printing by her teacher Tracy Patterson and considers herself to be an emerging artist despite her senior citizen status.

Stefan Wirihana Mau Waewae 2021 monotype
Courtesy of the artist

Waewae is from a new body of work that marks the beginning of my active learning of Māoritanga (Māori culture, practices and beliefs). The word waewae, in te reo Māori (Māori language), relates to the leg, foot or footprint. I have come to find significance in waewae through learning kapa haka (Māori performance) as one of the most simple, initial movements learned, first calls and steps, takahanga waewae (dance step/move). Printed on a home-made pasta machine press, the works are expressions of haka (Māori dance) — printing as performance, as parakitihi (practice), documenting my interpretation of the movement and gestures of haka. Gestural figures emerge as symbolic of wairua (spirit), atua (Māori gods) and energies of tipuna (ancestors). Together they form their own iwi (tribe).

Stefan Wirihana Mau is an artist of *Māori* (*Ngāpuhi*) and Hungarian descent. Born in Frankston, Mau lives and works on Boon Wurrung Country. Indigenous and psychological themes are central to Mau's work, as he seeks to connect with his Māori heritage. His practice spans painting, printmaking and sculpture, reflecting his current limited understanding of *mātauranga Māori* (Māori knowledge).

Tama Sharman

Majic duo building stairs 2019-2020 ink lino print tapes and sandpaper on found paper Courtesy of the artist

Majic duo building stairs gives visual representation to a story of survival and growth through finding new tools for healing and living with trauma. The work locates insights into what happens to the brain in an experience of trauma, finding internal and external friends to help rebuild the stairs which are needed to process and regulate. Majic duo draws on the complex experience of questioning identity as the artist journeys through a space between worlds; adapting to form one's own identity and belonging through development of a visual lexicon when clear connection and belonging are not accessible. This work utilises elements of lino print and found materials, weaving Tama's created and foraged cultural treasures together. Majic duo gives voice to the effects of closed stranger adoption, a quest for identity, belonging, and survival from trauma.

Tama Sharman's work is held in collections in several major Australian institutions including the National Gallery of Australia, National Gallery of Victoria, Art Gallery of South Australia, and public and private collections nationally and internationally. Born in Aotearoa/NZ in 1975, currently living creating in Narrm/Melbourne, Tama continues daily creative practice in printmaking and multimedia, creative workshops and public programs.

Sarah Murphy, Matt Feder from Troppo Print Studio
Re-entry 2021
screenprint on recycled fabrics
Courtesy of Troppo Print Studio, Sarah Murphy and Matt Feder

Re-entry represents the internal and external aspect of a car's windshield. The artists use this dichotomy to explore feelings of anxiety and fear in a time of media saturation, realities and falsehoods. Re-entry utilises an experimental approach, Matt and Sarah created the internal and external aspects of the work individually, combining them to form the final work. Using a wide variation of digital and analogue techniques to express their fears and concerns approaching the reopening of a changed city.

Troppo Print Studio is an open access screenprint studio in Coburg, Naarm (Melbourne) led by artists Sarah Murphy and Matthew Feder. Both artists explore the intersection between craft, identity and process-based techniques like screenprinting and needlework.

Christine Johnson

Ghosts of Our Native Flora, Allocasuarina verticillate 2021
perforated metal

Courtesy of the artist

This work is a test panel for a large pavilion which will be manufactured in perforated metal. The imagery celebrates the legacy of pioneering Mallee botanist, Eileen Ramsay. After the death of her two brothers at Gallipoli in WWI, Eileen moved to the Mallee and became fascinated by the unique vegetation of north-western Victoria. This imagery has been digitally assembled from pastel on paper drawings of flowers and seedpods. I collected many of the plants in the Mallee using Eileen's botanical collection as a reference, others draw on early botanical illustrations of the vegetation that once grew in Eileen's hometown of Dandenong. The seedpods in this image represent the DNA of Victorian indigenous plants lost to urban development and nature's enduring capacity for renewal.

Christine Johnson combines an interest in historical narratives and native flora, exploring ideas through painting, drawing and printmaking and adapts these traditional forms into public art, sound and installation works. In 2021 Christine worked with Hassell Studio architects creating perforated metal artworks for a public art project, with imagery based on native medicinal plants and nature's DNA coding.

Megan McPherson

Shallow breathing through fog, snap. 2021 relief printed etching on rice paper, pigment ink, glues, pins Courtesy of Queenscliff Gallery

In this series of works, I attend to the emotional and cognitive effects of being in a place and space. I work with the notion of unease, how it is carried with us, and how it is measured. I am considering how this affective heaviness permeates and measures what we do. Voluminously heavy and weightless, all at the same time; these paper bags made to carry anxious thoughts.

Megan McPherson is a settler artist, educator, and researcher based at the Wilin Centre for Indigenous Art and Cultural Development, The University of Melbourne. Megan's overarching creative practice research emphasis is in printmaking, textiles and installations. She publishes in the areas of academic identity, social media use, Indigenous knowledges and pedagogies, and educator and student experience in the creative arts. Megan uses ethnographic, sociological, and creative practice methodologies to focus on identity, subjectivities, affect and agency.

Kirsty Macafee

Quiver [Volumes 1-8] 2021 double sided archival pigment print (hand cut and hand spun into thread) Courtesy of the artist

Quiver is both surrender and protest to the immediacy of images. The volumes present as a subtle colour gradient hinting at static noise. This 'noise' is a series of 8 Perspex tiles wrapped with hand spun image thread. The thread was generated from 40 photographic prints, each printed twice; first, for the image made at the Canberra Spinners and Weavers Guild, and then for the colour information extracted from a satellite view of the location. Data and hegemonic photographic print conventions have been fragmented and reformatted as a hybrid panoramic 'stitch', an abstracted optical illusion. Quiver is impossible to regard on screen, the panorama is at once materially highly detailed and digitally depleted. A new kind of image landscape.

Kirsty Macafee is an artist working with photography.

Kirsty holds a Bachelor of Fine Art (Print Imaging Practice) with Honours from RMIT University. Her practice is multi-disciplinary and process-based and informed by an expanded and deconstructed view of photographic print practice. Kirsty's practice is engaged in post-photographic and feminist discourses. She draws on her multiple histories as crafter, mother and photographer and finds her practice at the intersection of these influences.

Fiona Davey
Surfacescape #72021
multiple plate copper etching on Silk Gampi
Courtesy of the artist

This work is from a series of prints that uses plates marked in a variety of natural environments. Through this process the landscape creates marks, scratches and wear onto the ground that are then etched into the plate. The process of recording these marks through my own gestures and actions when taking impressions looks to reflect the connections between person and place. The plates used for this work were left over from other work and explorations prior to the Covid lockdowns. Coming back into the studio I used them to recreate the sense of being in the places in which they were marked. The resulting series of works reflects a fluid and idealised imagining and is reminiscent of the original experiences within the landscape.

Fiona Davey's practice considers the connections between patterns, surfaces, and forms within nature through an exploration of mark making. Her marks are directly inspired by her interactions with the landscape and the intricate and minuscule details which come to light through a layered approach of observation and physical presence. Each work reflects the artist's desire to express the ineffable qualities and atmosphere experienced in natural spaces that forge our connection to them.

Jessie Stanley

Solar System 2020

wattle pollen dust, nylon netting: remnants of field work created in 2020 at Castlemaine Botanic Gardens

Courtesy of the artist

Solar System is a remnant of a poetic act in public space. Using stretched netting to support a hand cut stencil, wattle pollen dust was lightly dusted over, then netting and stencil were removed, and a fragile dusting of a poem remained. The poem was inscribed in a pathway at Castlemaine Botanic Gardens, lasting only a few days before it was dispersed by the wind, rain, and time. The wattle pollen dust was sourced from the artist's home in Vaughan, where each year native wattles carpet the ground with a fine yellow powder. Framing the remains of the original dusting (netting with traces of the wattle pollen dust) reinterprets traditional printing processes to invite contemplation on the opposing dualities it poses: human time/deep time; natural/manmade; and permanence/ephemerality.

Jessie Stanley incorporates the shared pursuits of artist and explorer in her visual arts practice, on a quest to discover the sublime context of our existence in the Universe. Addressing concepts of deep time, cosmology, astrobiology, place, and posthumanism, her ephemeral works, (ranging from poetic 'dustings' to animated interactive projections) act as clues for audiences to participate in a place's exploration.

John Loane
The Shallow, The Deep 2020
(second state, unique) etching, foul bite, printmaking inks, shellac, on rag paper bonded to canvas

Courtesy of the artist

For some time, I have been making my calligraphic etchings, printing both the front and back of the foul bitten plates. I sometimes then proceed to 'paint' over the print with printing inks and other stuff until the original image is virtually occluded and congealed, though traces of buried actions remain. To what end I'm not sure....some stasis within the maelstrom? In *The Shallow, The Deep*, there is the face of the day, and the deeper waking dreams of the night. The American novelist Cormac McCarthy, in his ironically titled *Child of God*, writes of his profoundly disturbed protagonist in Tennessee... 'Ballard went through the woods kicking down his old trails where they veered over the hill toward his onetime homeplace. Old comings and goings. The tracks of a fox raised out of the snow intaglio like little mushrooms and berry stains where birds shat crimson mutes upon the snow like blood.'

John Loane began his career with studies at Prahran College, National Gallery of Victoria School of Art, Victorian College of the Arts, and as a guest of the University of Alberta School of Fine Arts, with practical studies in lithography. He acted as the Director of the Victorian Print Workshop from 1981-1988 and is currently the proprietor of and printer at Viridian Press.

Kieran Stopp

Large Swell 2021

photographic etching

Courtesy of the artist

The ocean fascinates me. It is a source of inspiration for much of my art. It is something that terrifies me, but also charms me. To explore these contrasting feelings, I blended several printmaking processes to create this work, *Large Swell*. Rather than working directly on the copper plate, I altered the intaglio process. Using Indian ink, I drew directly onto transparent film. I then photographed this and digitally added a halftone. Using the photographic etching process, I exposed the drawing onto a copper plate, developed it, etched it, and printed it. I then worked back some of the shadows and highlights using drypoint tools. *Large Swell* is not quite a traditional photographic etching, nor is it a traditional analogue etching; this work sits somewhere between these etching processes.

Kieran Stopp is a printmaker who is on the autism spectrum and lives with a mood disorder. These things are not defining, but they help make Kieran who he is. Predominantly working with intaglio and lithography, Kieran experiments with different drawing media and incorporates painting techniques into his work. An ongoing conceptual focus is aura and notions of authenticity, originality, and reproduction. Kieran's abstract work is created emotively and instinctively, while his figurative work follows a more considered and methodical process.

Senye Shen
Unfold 2019
etching, printed relief
Courtesy of the artist

Senye Shen is interested in perceptions of movement, the transient nature of life, and what sustains and renders the visible world. Her work explores forces in nature, such as the whisper of wind, the folds of waves, and the shifting of light. Her experimental approach uses continuous lines and overlaying of different plates, so that her prints capture movement as a means of communion. By creating this zone of seeing and thinking through movement and repetition with differences on the pictorial field, her work amplifies this manic order within the chaotic flow. Shen's work creates this visual sensory experience as a window into the rhythm of existence, and questions the notion of the world, of being and of becoming.

Senye Shen is a Melbourne-based visual artist. Shen has completed a Master of Arts (Art in Public Space) in 2019 and a Master of Fine Art from RMIT in 2015, and she holds a Bachelor of Fine Art from Monash. Shen has actively participated in many exhibitions locally and overseas, and has received several awards and commissions. Shen's art practice involves printmaking, drawing, painting, installation and art in public spaces. Her work is held in public and private collections.

Marian Crawford with contribution from Angela Brennan Haunts hantise haunting 2021 relief print and letterpress, artist book Courtesy of Niagara Galleries

Drawing on shapes that echo across centuries – the vase or amphora, and decorative pattern – this work translates everyday materials to reconfigure the familiar. Its images are studio experiments, relief prints made with found furnishing fabrics. Gluing pieces of fabric to cardboard supports and inking and printing these matrices transformed mundane curtain materials into abstract patterns, giving them a different life. These patterns repeat across the pages of the book and as it is handled, the pages of the sections can be folded and unfolded along the fore-edge to create different configurations. As the book's letterpress printed texts comment: 'What is such an obsession? It is something or someone that...survives everything...that one cannot forget, and yet is impossible to recognize clearly.' - Georges Didi-Huberman

Marian Crawford is a visual artist and senior lecturer in Fine Art at Monash Art Design and Architecture, Melbourne, Australia, where she has worked for just over ten years. She has exhibited her work nationally and internationally since 1996. Crawford's research explores the relationships between the book, fine art printmaking processes, and the printed image in contemporary culture.

Silvi Glattauer
Renegotiating Lake Eyre 2021
photogravure with a la poupee colour
Courtesy of the artist

From the series *Renegotiating the Landscape*, this body of work addresses human intervention in the landscape across remote regions of the world. The chosen locations play a vital role informing my identity. There are very few natural places left on earth that have not been degraded by humankind. I recognise my own contribution and struggle with this realisation. These images encourage disorientation by their abstract representation. These prints are made using the photogravure process, a combination of photography and traditional etching. The hand-made print allows me to work slowly giving me the opportunity to consider and ponder the subject and intentions. The materiality of the photogravure objects echoes the preciousness of landscapes that are being renegotiated by our interventions.

Silvi Glattauer is a founding member of The Baldessin Press and Studio, and is a practising photomedia artist from Melbourne, Australia. The central themes in Silvi's artworks are underpinned by a love of nature and a deep concern for the environment. Silvi's approach is to collect, to archive, to classify and to record. Her work invokes notions of materiality, object, and preciousness. Silvi's work is held in private and public collections throughout Australia.

Jackie Gorring
Leave the Laughs to Me 2021
stencils on recycled cardboard
Courtesy of the artist

In this work I have experimented with stencilling on recycled packaging, having undone boxes of all sizes to reveal their flat shapes first and then using various materials to stencil onto their surfaces. The process evolved and some are dismantled boxes, turned inside out, rebuilt into original box and stencilled, becoming 3D. I am excited by the interesting shapes and possibilities that the packaging presents when undone. Images are icons, objects and neighbourhood subjects as well as text.

Jackie Gorring was born in NSW. She obtained a Diploma Visual Art in Newcastle 1976 and BA in 1985. Jackie is a printmaker and sculptor, and has exhibited nationally and internationally. She spent 3 months at Global Arts Village New Delhi, Ragani Art Village, Nepal, and Baoying China. Jackie features in Dr Sasha Grishin's Australian Printmaking in the 1990s. Her work is collected by the National Gallery of Australia, Canberra Gallery and Museum, Parliament House Canberra, and many other institutions. Jackie lives in Victoria, and has her studio/gallery - 'The Palace Of wonder and Creative Abandon'.

Lana de Jager

Manifestations of Yearning IV 2021

two-colour polyester plate lithography on kozo tissue, followed by one colour polymer plate intaglio (chine-collé) on Fabriano Rosaspina 285gsm paper

Courtesy of the artist

During 2021 I explored still life in my work, as a way to tell humorous stories about the state of our mental health. Inspiration came during yet another bundle of clothes washing: the minute focus lockdown life has brought to domesticity. I imagined a series where inanimate objects could tell animated stories about their wearers. My usual art process is to transfer drawings to polymer etching plates for traditional intaglio printmaking, but during lockdown I taught myself lithographic printing and experimented with polyester plates as an economical way to add colour. The experimentation has been exciting, yet confronting mentally and practically.

Lana de Jager obtained a BA Honours Degree (Advertising and Visual Communication) in South Africa. After 2 years of teaching, she followed a career in Graphic Design. In 2016 de Jager started producing art and building a career. The result has been 36 solo and group exhibitions since February 2017. Lana's practice investigates loss and grief, women's mental health, human impact on nature, cultural pressures and issues that come up through our interaction with the media.

Margaret Manchee C U 2021 artists book (etchings/lithograph print) Courtesy of the artist

Thanks to my Indonesian and Chinese heritage, circles often feature in my work, both as a recurring motif or symbol, and as a metaphor to resolve and ground the narrative themes I explore. In my art practice, I am driven by creative inspiration just as much as I thrive on developing technical skills to push the boundaries of different physical media. I experimented by making artist's books for the first time, working on my dining room table at home. It was during Melbourne's second lockdown, in July 2020, and I couldn't get to my studio. A year later, and I have now produced over 150 books. This particular work, *C U* was made during the latest lockdown, #6. It reflects my exploration of Carl Jung's theory of 'Collective Unconsciousness' but it is also an abbreviation of 'see you' – my longing to see my family overseas.

Margaret Manchee, Chartered Accountant, combines a career in accounting with a fine art practice. Since graduating in Fine Art from the University of Melbourne - Victorian College of the Arts in 2008, Margaret has been a printmaking teacher at Firestation Print Studio in Melbourne. Margaret creates prints, paintings and artist books. Her techniques continue to evolve because she pushes her own boundaries and tests the potential and limitation of her medium and materials.

Melissa Nguyen

Funeral Hues V 2021 ink, Purr by Katy Perry, Evamour by Eva Longoria, Sunflowers by Elizabeth Arden, and fabric dye on calico Courtesy of the artist

Melissa Nguyen's print is a continuation of her series *Funeral Hues*, which explores the translation of images through different methods of transposition, to question the importance of image, process, and aestheticism. She draws on images from a personal archive of Vietnamese heritage, relating to a cultural and intergenerational disconnect. The method for her work involves commercially bought perfumes as mediators, sprayed directly onto colour digital prints of an image that releases ink that is then transferred by pressure onto cotton. As the saturating aroma fades, it leaves a sense of transience and lessens the initial saccharine filter, drawing the audience to the intimacy of the underlying images and the power of fragrance to ignite memory. Nguyen's heavily mediated images create a visual tension between mark-making and forms of representation.

Melissa Nguyen is currently completing an undergraduate degree in Painting from the Victorian College of the Arts, Melbourne. Last year Nguyen exhibited in an online group exhibition, Niche Fetisch x Memorial, and is a finalist in this year's Melbourne University Majlis Travelling Fellowship exhibition.

Rachel Bavich
Backstreet 2021
giclee print on Hahnemühle photo rag 308 gsm
Courtesy of the artist

Backstreet explores the idea of urban change over time. In particular, my own experience in the city of Ringwood where I live, and how a place can go from being unknown, to familiar and then back to unknown again. This city like many others is a layered, constructed experience in both time and place. Memories and physical layers create a cityscape palimpsest that is both physical and conceptual. Constant change is interleaved through this process as the city continually transitions – sometimes gradually sometimes violently and rapidly. Backstreet is a multi-faceted blended work that addresses the concept of the layered city experience across time, space and memory. Using my own photographic surveys and research into archival images of Ringwood, I develop paintings and solar-plate prints. These intermediate artefacts became the raw materials from which I developed Backstreet.

Rachel Bavich is Melbourne based artist working in digital and solar-plate print and urban landscape. She completed her BA (Fine Art) through Curtin University as a mature age student in 2021. She has been exploring the idea of urban change over time. Rachel's background is in the humanities, having previously completed a BA (Hons) in English at La Trobe University with a focus on memory and historiography in Australian fiction.

Robert Hague

King & Queen (after Don Dale) 2021, edition 1/3 stone lithograph as digital pigment glaze on porcelain with 24ct gold Courtesy of the artist

I am not a potter, but I love the subtle politics of the domestic arts, and this brought me to the decorative plate: I draw them, in crayon, on limestone and print them (Lancaster Press). The whole thing is a kind of madness, so it seemed fitting to try my hand at ceramics (I suck), realising them at a stupid scale, broken, rich and overflowing. Queen Elizabeth II poses on the throne in full regalia, beneath a Don Dale spit-mask (Don Dale Detention Centre, 2016). Beyond her in the grand romantic vista stands a solitary Modernist sculpture, 'Black Sun' by Inga King (1975). King was a refugee of Nazi Europe who found love and a home in the harsh landscape of Australia, and until her death aged 100, was a subject like all Australians, of an often blind and indifferent Crown. This plate has been shot.

Robert Hague's sculpture brings together the feel and grandeur of antiquity with an often-biting commentary on the modern world. By embracing classical techniques, he shows us that contemporary art can be timeless. From his studio in Newport, he has exhibited widely and is represented in major public collections such as the NGA and the NGV.

Linda Judge
use by 2021
printmaking ink on plastic on board
Courtesy of the artist

For every loaf of bread that's eaten, almost half a loaf is thrown away. Use by dates, these ubiquitous and often inaccurate predictions for the future are designed to keep us consuming whilst contributing to the growing problem of microplastics. Last year an estimated 8 million tons of plastic ended up in the ocean and it is a tragic irony that our obsession with consumption is causing the death of species of marine life from alnutrition. In *use by*, found text combines with rubber stamping randomly and haphazardly printed across a surface of plastic. This arbitrary non-linear arrangement of time refuses to focus on the particular, instead it represents the rapid passing of time passing and the need to act now to reduce consumption.

Linda Judge is a transdisciplinary artist with a studio in Naarm (Melbourne). She graduated from VCA in 1989 and went on to complete an MA at RMIT. She has had over 15 solo shows and has been in many group shows, most recently selected as a finalist for the Geelong ontemporary Art Prize. She has worked with a range of materials, most recently bread tags which she hopes will draw attention to the problem of marine plastics but to which she is also drawn for their colour and shape.

Joseph Griffiths

Panta Rhei (Everything Flows) 2019-20 water, ink, and landfill-leachate on paper mounted to acrylic, aluminium shelves

Courtesy of the artist

Panta Rhei (Everything Flows) developed from research and fieldwork undertaken at Darebin Parklands Leachate Treatment System, examining the impacts of urbanisation on local groundwater systems. Over 100 unique-state prints were made using experimental paper-marbling processes, incorporating toxic groundwater (leachate) collected on-site. The leachate's complex chemistry produced unpredictable reactions, dissipating and refracting the bands of floating ink and water. Absorbed directly into the paper surface, the grey contours function as both core samples and litmus tests – transcribing the layers of volcanic, hydraulic and toxic flows that define the site. Darebin Parklands are sited at the easternmost edge of an ancient basalt lava-flow, home to one of Melbourne's earliest bluestone quarries, later used for local landfill (including nearby paper mills, and printing industries). Groundwater from a local aquifer percolates through the layers of excavated stone and industrial waste, surfacing as highly contaminated 'leachate' that today is managed through a system of bio-filtration ponds and wetlands. The work's title is borrowed from Greek philosopher Heraclitus who envisioned reality in a fluid process of constant change. A sample of the larger project is presented here.

Joseph Griffiths explores urbanisation as a form of sculpture. His research-based projects respond to specific sites through drawing, printmaking, sculpture, installation, video and interventions in public space. He studies the transformations of local materials, landscapes and watercourses that have shaped the cities where he lives and works. His recent research has traced the circulation of water through cities, understanding how water infrastructures entangle broader ecosystems, and mapping the impacts of urbanisation on natural flows. Groundwater contamination in urban aquifers, brutalist engineering of creeks, and the complex history of fountains have inspired recent artworks. He lives and works on Wurundjeri Country in Melbourne, Australia.

Edwina Green
Cissus Hypoglauca 2020
cotton rag
Courtesy of the artist

Cissus Hypoglauca speaks about the connection to country that extends further than Western minds understand. This connection is intergenerational, disrupted, reconnected, silenced, and reclaimed. Cissus Hypoglauca is a species of native Australian grapes, and the use of historical images of Green's ancestors creates a discourse of reclamation of images that were once used to depict her family as 'savages.' Furthermore, understanding Indigenous epistemologies is an absolute necessity for protecting biodiversity, and utilising what is native to our soil.

Edwina Green is a proud Trawlwoolway multidisciplinary artist, based in Narrm (Melbourne.) Her practice utilizes painting, mixed-media, video, sculpture, and cultural installation in order to cross-examine the post-colonial paradigm and its effects on people and place. By prioritising First Nations narratives former, contemporary, and emerging, Green imitates discourse that engages, provokes and creates discomfort where necessary. Completing a Bachelor of Fine Arts from The University of Melbourne in 2019, she has since been exhibited in an extensive range of exhibitions both locally and internationally.

Jiaxi Wang Holes 2019

mixed media (cyanotype and ink on cotton fabric, inkjet print on archival photo paper)

Courtesy of the artist

My parents decided to have another child ten years after my birth, only because of gender preference, even though there was still a One Child Policy in China. Since the birth of my brother, my parents have been emotionally absent in my life. I was not prepared to share my parents' attention with another sibling. I used a couple of years to build a wall around myself — telling myself that I did not need my parents' emotional support. That was when I decided to leave China and come to Australia to study by myself. This project is used as a therapy to create a conversation between the twenty-year-old me and the five-year-old me, in a way that I put my current self in my parents' position to be a present caretaker.

Jiaxi Wang is a Melbourne-based Chinese artist who uses photography therapeutically to discuss social issues. She portrays her teenage-year struggles through recurring themes such as beauty standards, gender issues and cultural differences. Using Chinese characters in her projects, she intends to empower women with the same cultural background. Jiaxi transforms weighty social issues by camouflaging them with quirky visual elements like childish collages and choppy GIFs.

Translation

'My mum has had thirteen daughters. Because her family was poor, she couldn't look after them all - she only kept eight daughters. The ones after the eighth were all drowned to death.'

The ways of killing a female infant are extremely cruel, but because it has a long history, the cruelness is ignored by people. There are different methods in different areas, some throws the female infants in rivers and lakes, some suffocates the female infants in bed. The most common way is drowning them in a water bucket.'

Olivia Leigh Morris

Merging of Boundaries 2020

intaglio print, aquatint on copper plates using Somerset Newsprint Grey Courtesy of the artist

Merging of Boundaries is a reflection of transitional moments merging together. Where boundaries are blurred and demarcation lines are relocated, the copper plate is manually cut, mimicking an excavation of a surface. Conceptually layering boundaries with a ghosting technique, the residual ink creates multiplicities, an inference of elsewhere or of various locations. This print is an entry-point where I hope the viewer can ignite a consideration of their own positionality.

Olivia Leigh Morris is a Naarm/Melbourne based artist whose prints are a multi-faceted unearthing, mapping, and excavation of space on which she occupies. Olivia explores printmaking techniques such as manually cutting copper plates and ghosting to unfold a spilling over of boundaries and betweenness. Intrinsically focusing on the horizontal and the vertical, Olivia unearths a turning over of information, investigating gaps in the context of site.