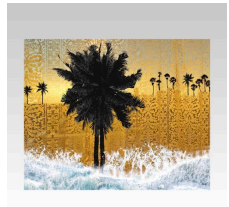






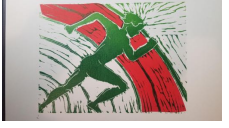
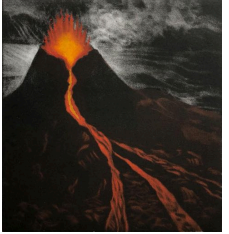



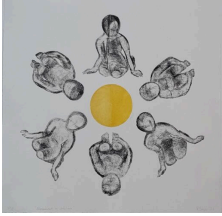










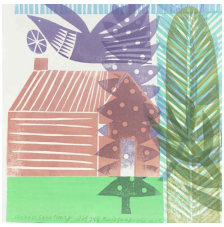



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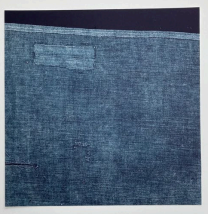

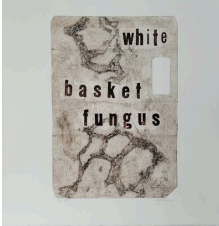
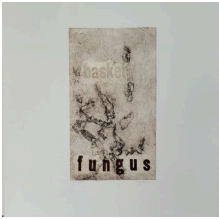

	Name of artist	Name of work / Artist's statement	Photo of work
1	David McGeorge <i>Archival pigment print from digital composite</i>	View 22 300 A series of views combine approaches to representation with the image a reconstruction / invention composite from disparate elements that recognise place / experience	
2	David McGeorge	View 49 300 A series of views combine approaches to representation with the image a reconstruction / invention composite from disparate elements that recognise place / experience	
3	Yvonne Gray <i>Monotype and hand stitching</i>	Hanging by a thread I Fading leaves and flowers combined with hand stitching represent nature's fragility. Ever since man's arrival on earth, the natural world has experienced devastating loss of flora and fauna and despite our current efforts, it continues to happen today.	
4	Yvonne Gray	Hanging by a thread II Fading leaves and flowers combined with hand stitching represent nature's fragility. Ever since man's arrival on earth, the natural world has experienced devastating loss of flora and fauna and despite our current efforts, it continues to happen today.	
5	Lorraine Sabini <i>Waterless Lithography and Relief Print</i>	Strands II Beachcombing the shores of Aotea Harbour, nature's strands inspires my work, and provides haven for the endemic Chaetocoelopa Littoralis, AKA the Hairy Kelp Fly.	
6	Lorraine Sabini <i>Waterless Lithography and Relief Print (Note: Strands IV also available)</i>	Strands III Beachcombing the shores of Aotea Harbour, nature's strands inspires my work, and provides haven for the endemic Chaetocoelopa Littoralis, AKA the Hairy Kelp Fly.	


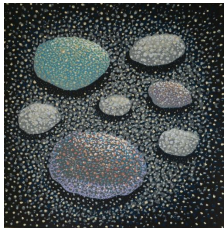




7	<p>Cate Godwin Ed 2/10 and 3/10 Lino cut with chine colle and watercolour (Note: 3/10 not pictured but available)</p>	<p>It's Raining Again! It's Raining Again! reflects on the impact of climate change on weather patterns globally but most specifically in Hawkes where Cyclone Gabriel brought home to many locals just how vulnerable they are when a weather event strikes.</p>	
8	<p>Ingrid Buedenbender Ed 1/5 and 2/5 Lino cut and chine colle (Note: 2/5 not pictured but available)</p>	<p>Time is running out An athletic runner represents human kind trying to run against time to save nature, which is represented showing the year rings of a tree.</p>	
9	<p>Nan Mulder 3/15 Handcoloured mezzotint and mono print (Note a second print in the edition is also available)</p>	<p>Eruption Last May I visited Iceland and on the Reykjanes Peninsula, stood at the end of a large solidified lava field. A few weeks later, in that same area, there was another volcanic eruption. I followed the progress obsessively on-line, overwhelmed by the terrifying beauty of the deep black with its streams of fire. It was the perfect subject for a mezzotint.</p>	
10	<p>Di Smallfield 1/4 VE Intaglio, solarplate, monoprint, chine-colle, hand-coloured</p>	<p>The Human Footprint 1 Global warming is dictating our future. The human footprint is a major contributor and the fate of our environment is ill-determined</p>	
11	<p>Di Smallfield 1/4 VE Monoprint, Intaglio, chine colle, hand-coloured</p>	<p>The Human Footprint 11 Global warming is dictating our future. The human footprint is a major contributor and the fate of our environment is ill-determined</p>	
12	<p>Maree Horner Ed 1/3 Drypoint-tetra pak (Note: 2/3 not pictured but available)</p>	<p>Blue Moon Blue moon...every 33 months. Year of the rabbit...every 12 years. Duck...Light and dark.</p>	



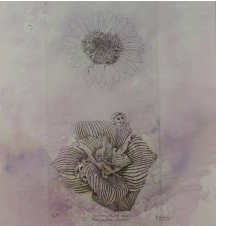
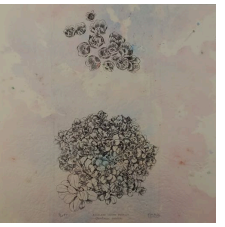
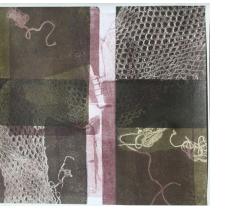
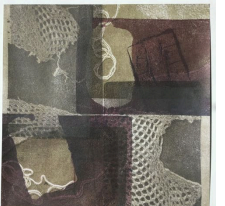
13	Rebecca Beyer V/E <i>Tetra-pak</i>	<p>Movement is sublime</p> <p>Inspired by contemporary dance I have created a series using groups of individual Tetrapak figures to explore the relationships of bodies in motion and the shapes created between them.</p>	
14	Rebecca Beyer V/E <i>Tetra-pak</i>	<p>Movement is joyful</p> <p>Inspired by contemporary dance I have created a series using groups of individual Tetrapak figures to explore the relationships of bodies in motion and the shapes created between them.</p>	
15	Rachel Stockley <i>Monoprint - Cranford</i> <i>Safe wash Inks on Rosapina</i>	<p>Going Through a Phase</p> <p>I wanted to make something a bit quirky that played with scale and was pared back. Monoprint using recycled packaging (tetra-pak and cardboard box) for the Caterpillar and Chrysalis. I have some hand - coloured details and gold leaf</p>	
16	Rachel Stockley <i>Drypoint - Cranford</i> <i>Safe wash Inks on Rosapina</i>	<p>Urban Encroachment - Blueprint No 3</p> <p>My thought was about the impact of urban development encroaching on rural land and greenspaces. The loss of productive land and the impact on nature. The decreasing block size and impact of high-density housing on the community.</p>	
17	Jo Lysaght <i>Drypoint engraving</i>	<p>Oakleys Ruru</p> <p>We have moreporks living in our remnant bush around our house and I think they have a wonderful call. Ruru's to me sound like home and I wanted to explore tone and the feeling of light and dark as a drypoint engraving.</p>	
18	Desirée Singer <i>1/2 Drypoint Etching</i> <i>(Note: 2/2 not pictured but available)</i>	<p>Cucina</p> <p>An etching of kitchen utensils, bowl, grinder and grater.</p>	

19	<p>Desirée Singer 1/1 <i>Drypoint Etching with Ink Pen and Glitter</i></p> <p><i>(Note: A version in black is not pictured but available)</i></p>	<p>Chatte Desirée uses many techniques in her printmaking; drypoint etching on plexiplates or tetrapak have been favourites in the last year. This print includes the use of ink pen and glitter after printing. The coloured flowers are inked up with cotton buds during the initial printing process.</p>	
20	<p>Anita Mudaliar Ed 1/1 <i>Intaglio collagraph print, tea paper and silk thread hand-stitching on Stonehenge paper</i></p>	<p>Thazhampoo Reku Reflection <i>Thazhampoo</i> the sharp petalled flower of the screw pine, inspires the iconic temple motif famous to Kanchipuram silk sarees. Rows of triangles echo the towering gateways of South Indian gopurams. This stylised motif is in turn referred to as reku - bundles of grass. The print series taking its name from this, reimagines the motif with delicate silk thread detailing.</p>	
21	<p>Fiona Van Oyen Ed 1/2 <i>Drypoint (scribed clear plastic) printed a la poupee on cotton paper.</i></p>	<p>Who is guardian? Thinking about waterways as healthy places to swim and habitats for endangered indigenous species. This final image shows a stream bordered by native grasses. Two bound wings take the form of a strange figure. Is it a bird unable to fly or a human guardian... you decide. The colours reference the internal body and thoughts of carrying places as memory.</p>	
22	<p>Fiona Van Oyen Ed 2/2 <i>Drypoint (scribed clear plastic) printed a la poupee on cotton paper. chine colle on silk gampi.</i></p>	<p>Who is guardian? Thinking about waterways as healthy places to swim and habitats for endangered indigenous species. This final image shows a stream bordered by native grasses. Two bound wings take the form of a strange figure. Is it a bird unable to fly or a human guardian... you decide. The colours reference the internal body and thoughts of carrying places as memory.</p>	
23	<p>Masako Fisher Ed 1/4 <i>Lino cut original print</i></p> <p><i>(Note: 2/4 not pictured but available)</i></p>	<p>Tui glances Tui, a native New Zealand bird, fascinates me with its charming voice and beautiful white, delicate throat tuft(poi). I stared for hours. However, Tuis are very wary and will run away if I get close to them. I wanted to capture the charm of the Tui in a square.</p>	
24	<p>Sue Preston <i>Collagraph</i></p>	<p>Suburban Jungle House plants seem to have increased in popularity (and cost), a lot lately, turning some homes into mini jungles. I made individual acrylic sheet plates for two plants and printed them relief style. The plant with two-coloured leaves was a tetra-pak plate printed intaglio and relief in one run through the press.</p>	





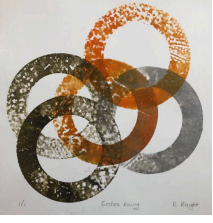

25	<p>Sue Preston</p> <p><i>Collograph on Harakeke paper</i></p>	<p>Monstera</p> <p>The Monstera plant has a very recognisable shape which I like. I have printed it from a collograph plate onto my handmade Harakeke paper.</p>	
26	<p>Basia Smolnicki</p> <p>Ed 1/2 VE</p> <p><i>Collage and woodcut</i></p>	<p>Urban Sanctuary</p> <p>Basia is influenced by her Polish heritage and combines the simplicity Polish folk art with inspiration from the NZ environment</p>	
27	<p>Basia Smolnicki</p> <p>Ed 2/2 VE</p> <p><i>Collage and woodcut</i></p>	<p>Urban Sanctuary</p> <p>Basia is inspired by the native NZ environment and influenced by her Polish heritage and combines the simplicity of Polish folk art with native NZ flora and fauna to explore identity and connection to the land and culture we live in.</p>	
28	<p>Annie Doornebosch</p> <p><i>Relief, linocut</i></p>	<p>Treasure Basket</p> <p>I used part of a basket as a background for this design as a relief print, holding a group of echinacea flowers. The flowers are a linocut - a basket of treasure celebrating all that this plant gives us as well as its beauty.</p>	
29	<p>Annie Doornebosch</p> <p><i>Woodcut</i></p>	<p>Aoraki Mount Cook Buttercup</p> <p>We visited Aoraki/Mount Cook National Park a few years ago and walked along the Hooker Valley Track. An immense beautiful place I was very taken with the mountain flora. I created this design along with a woodcut of the Aoraki/Mount Cook Daisy.</p>	
30	<p>Hamish Macaulay</p> <p><i>Ed 30/50</i></p> <p><i>Archival quality inkjet print</i></p>	<p>Still Stood Still</p> <p>This work considers the balance of nature vs. structure. It is an original digital print composed from high resolution scans of conventionally printed collagraph, monoprint and hand painted elements, then reconfigured digitally to create this unique artwork.</p>	



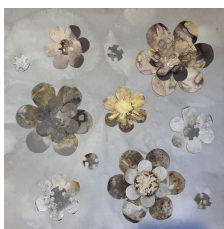

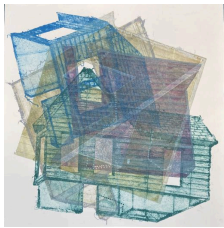

31	<p>Hamish Macaulay</p> <p><i>Ed 26/50</i> <i>Archival quality inkjet print</i></p>	<p>Always Ascending This work considers the balance of nature vs. structure. It is an original digital print composed from high resolution scans of conventionally printed collagraph, monoprint and hand painted elements, then reconfigured digitally to create this unique artwork.</p>	
32	<p>Beth Charles</p> <p><i>Relief/embossing</i></p>	<p>Traces 1 All that remains</p>	
33	<p>Beth Charles</p> <p><i>Relief/embossing</i></p>	<p>Traces 2 All that remains</p>	
34	<p>Carolyn Currie</p> <p><i>Ed 1/1</i> <i>Collagraph with chine colle</i></p>	<p>White Basket Fungus To create a unique, textural plate, this collagraph was constructed using basket fungi collected from my garden - then layered with letterpress chine colle.</p>	
35	<p>Carolyn Currie</p> <p><i>Ed 1/1</i> <i>Collagraph with chine colle</i></p>	<p>Basket Fungus To create a unique, textural plate, this collagraph was constructed using basket fungi collected from my garden - then layered with letterpress chine colle.</p>	
36	<p>Elane Wiseley</p> <p><i>Ed 1/3v</i> <i>Waterless Lithography</i></p>	<p>Liana I This work is inspired by the tangled vegetation in the native bush in my environment</p>	




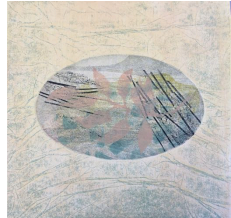
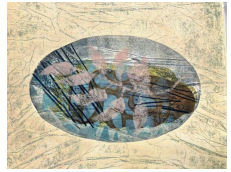

37	<p>Elane Wiseley <i>Ed 1/3v</i> <i>Waterless</i> <i>Lithography</i></p>	<p>Liana II This work is inspired by the tangled vegetation in the native bush in my environment</p>	
38	<p>Marion Mertens <i>1/10 var ed</i> <i>reduction linoprint</i> <i>with added details</i> <i>(Note: 2/10 var ed also available)</i></p>	<p>Gemstone Beach, Southland A trip to Gemstone Beach at the bottom of the South Island earlier this year resulted in many photographs of millions of tiny stones. They chatter and chuckle as the waves come and go. These photos inspired this print.</p>	
39	<p>Gabrielle Fawkner MP 1/1 <i>Harakeke and earth pigment</i> <i>woodblock print</i> <i>(Note: A second monoprint in this series is also available)</i></p>	<p>A square peg in a round hole Gabrielle is currently working with handmade paper and printing ink completely sourced from coastal Taranaki. Her focus has been on the materiality, interaction and connection of materials that belong to one site. The artist's view and materials are used to strengthen the meaning so the art work becomes the site. The index of the materials and how they work together is reflected in her art.</p>	
40	<p>Sally Thrush VE1 <i>Collagraph,</i> <i>embossing and</i> <i>linocut.</i></p>	<p>Blue Moon This piece was inspired by the recent blue moon and the hawks that soar effortlessly over the estuary riding high on the thermals. I have layered a collagraph onto Fabriano Rosaspina print paper, and collaged an embossed piece and lino cut hawks onto the paper to create depth.\$</p>	
41	<p>Joanne Sim 1/2 <i>Collograph</i> <i>(Note: 2/2 is also available)</i></p>	<p>Soaring I enjoy exploring all styles of printmaking and at times mixing them. A lot of my printmaking plays with the relationship between colours and shapes, employing a more graphic approach. I was fortunate to be able to do a Collagraph workshop with Jenny McCabe while in the UK recently. This print is based on a collagraph I did while there.</p>	
42	<p>Kathy Anderson 1/1 <i>Collograph</i></p>	<p>Remains 3 These prints are made from found dried leaves when walking. They have been made into collographs and cut and changed around many times.</p>	

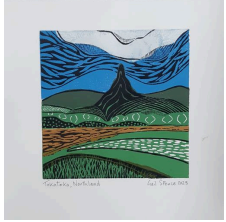




43	Kathy Anderson 1/1 <i>Collagraph</i>	Remains 2 These prints are made from found dried leaves when walking. They have been made into collagraphs and cut and changed around many times.	
44	Lorraine Vickery 2/4 <i>Collagraph</i>	Into the depths I get my inspiration from the gorgeous New Zealand bush, beaches and landscape. The beautiful colours of the sea are reflected in this work.	
45	Kathy Reilly 4/25EV <i>Etching, monoprint & emboss</i>	Campbell Island Daisy - Pleurophyllum speciosum This botanical study from my series 'NZ Sub Antarctic Island megaherbs' is one of six plants photographed on an expedition to Campbell and Auckland Islands. Megaherbs are characterised by their great size, with huge leaves and very large and often unusually coloured flowers, which have evolved as an adaptation to the harsh weather conditions on the islands.	
46	Kathy Reilly 3/25EV <i>Etching, monoprint & emboss</i>	Auckland Island gentian - Gentiana cerina This botanical study from my series 'NZ Sub Antarctic Island megaherbs' is one of six plants photographed on an expedition to Campbell and Auckland Islands. Megaherbs are characterised by their great size, with huge leaves and very large and often unusually coloured flowers, which have evolved as an adaptation to the harsh weather conditions on the islands.	
47	Maria Melino <i>MONOPRINT on Masa Paper 86gsm</i>	REPAIR # 2 These prints developed from a kinship with those who repair cloth - a deliberate act. The tactile Mono printing process, layering colour and shape, assisted the open-ended narrative.	
48	Maria Melino <i>MONOPRINT on Masa Paper 86gsm</i>	REPAIR # 3 These prints developed from a kinship with those who repair cloth - a deliberate act. The tactile Mono printing process, layering colour and shape, assisted the open-ended narrative.	

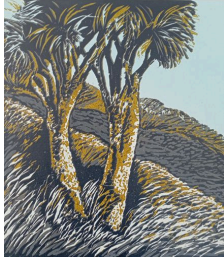





49	David Bell 3/7 VE <i>linocut/woodcut on monoprint</i>	<p>Every day the tidal creek</p> <p>A variable edition of 7 prints based on the Hebrew letters aleph, yod, mem, resh, and shin. They have symbolic meanings that point to the life force. Mem and yod create the word for water, so I sense these life forms every day in the tidal creek at Waiake beach.</p>	
50	David Bell 2/7 VE <i>linocut/woodcut on monoprint</i>	<p>Every day the tidal creek</p> <p>A variable edition of 7 prints based on the Hebrew letters aleph, yod, mem, resh, and shin. They have symbolic meanings that point to the life force. Mem and yod create the word for water, so I sense these life forms every day in the tidal creek at Waiake beach.</p>	
51	Renée Marjolein 2/20 <i>Jigsaw multiblock wood cut</i> <i>(Note: 7/20 is also available)</i>	<p>The Wharf</p> <p>I try to capture a sense of place and stillness in my work, evoking warm memories of unhurried holidays in contrast to our busy everyday experience. Restful places of bright sun, cool shade and still waters. Places we are drawn to return to whether physically or in memory and imaginings.</p>	
52	Ruth E. Helmling <i>AP Waterless Lithography and Stencil on Lana Aquarelle and Chart</i>	<p>Wandering Albatross- Southern Ocean</p> <p>As an ocean sailor, I have a special kind of kinship to this majestic bird that comes with storms and big seas and covers thousands of miles without touching land. Legend has it that the souls of dead seafarers return as albatross. I sure would be honored if I did. To capture the strong lines of this hardy bird versus the ever changing sea, I tried the for me new process of waterless lithography.</p>	
53	Ruth E. Helmling 2/6 VE <i>Waterless Lithography and Stencil on Cartridge Paper</i>	<p>Wandering Albatross- Southern Ocean</p> <p>As an ocean sailor, I have a special kind of kinship to this majestic bird that comes with storms and big seas and covers thousands of miles without touching land. Legend has it that the souls of dead seafarers return as albatross. I sure would be honored if I did. To capture the strong lines of this hardy bird versus the ever changing sea, I tried the for me new process of waterless lithography.</p>	
54	Helen Harrison <i>Multi block Woodcut using oil based inks on 220gsm Sea White Cartridge paper (acid free, chlorine free, wet strength) produced on an 1860 Albion Press</i>	<p>Dutch Kiwi</p> <p>This work is in recognition of my Dutch immigrant parents who worked hard to become as 'kiwi' as they could. Dutch was not spoken as it was important to speak only English. Their four children as first generation kiwis lost a big part of their cultural history. I see a parallel with the Maori having lost their language and culture.</p>	




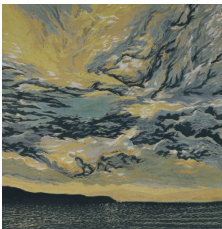
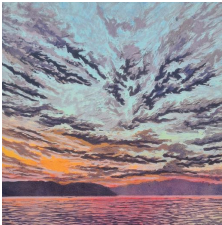

55	<p>Helen Harrison <i>Multi block Woodcut using oil based inks on 220gsm Sea White Cartridge paper (acid free, chlorine free, wet strength) produced on an 1860 Albion Press</i></p>	<p>Dutch Kiwi This work is in recognition of my Dutch immigrant parents who worked hard to become as 'kiwi' as they could. Dutch was not spoken as it was important to speak only English. Their four children as first generation kiwis lost a big part of their cultural history. I see a parallel with the Maori having lost their language and culture.</p>	
56	<p>Valerie Cuthbert 1/1 <i>Drypoint print</i></p>	<p>Brugmansia 1/1 I've had photos of the brugmansia flowers tucked away for many years and when I found them again a few weeks ago I decided they would be a perfect subject for black and white in drypoint my preferred medium. To achieve the black, a crosshatching of three lines is needed which takes many hours to do....almost perfect!</p>	
57	<p>Gretchen Buwalda <i>monoprint /collage</i></p>	<p>Solar I've been creating images with a variety of printed papers, to add depth and story to my work.</p>	
58	<p>Gretchen Buwalda <i>monoprint /collage</i></p>	<p>Malevolence I've been creating images with a variety of printed papers, to add depth and story to my work.</p>	
58	<p>Rachel Knight <i>Monoprint</i></p>	<p>Circles Rising The Circles series explores turning trash into treasure. Using the things we discard, either intentionally or unintentionally, and giving them a new life creating beauty and balance in art.</p>	
60	<p>Rachel Knight <i>Monoprint</i></p>	<p>Circle Theory The Circles series explores turning trash into treasure. Using the things we discard, either intentionally or unintentionally, and giving them a new life creating beauty and balance in art.</p>	



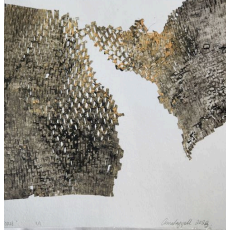
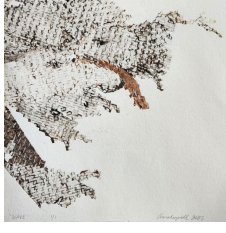


61	<p>Brenda Wallis <i>Monotype</i></p>	<p>Tasmanian Rocks As I was previously a painter, I have enjoyed using Monotype as a printing technique as it allows me to manipulate the paint in various ways using a variety of tools and techniques before printing.</p>	
62	<p>Ruth Thomas-Maxwell 1/4 <i>Lino, gel plate with acrylic, polystyrene, lace.</i> <i>(Note: 2/4 is also available)</i></p>	<p>Flight of Fancy Flight of Fancy is an image designed to delight and inspire creative thought. Who are these characters? How did they get their wings? Where are they going? This is a snippet from a whimsical, unwritten tale.</p>	
63	<p>Erinna Law <i>Eco prints with natural dyes on Fabriano Tiegolo 290gsm</i></p>	<p>Spring This artwork is unique and has been created by collaging multiple eco prints. The prints were made with flowers, plants and discarded metal pieces. It symbolises the change of seasons, Spring, rebirth, and hope. Like the materials used to create it, the artwork does not have guaranteed longevity and should be enjoyed with that in mind.</p>	
64	<p>Mark Alister Raymer <i>Intaglio</i></p>	<p>Moon Soon Exploring identities through the home motif.</p>	
65	<p>Mark Alister Raymer 1/1 <i>Intaglio</i></p>	<p>Homeware Exploring identities through the home motif.</p>	
66	<p>Jenny Bielawski <i>Torn fabric and torn paper, inked and pressed onto the artwork</i></p>	<p>All Square I This print was developed from part of fibre art torn, recycled, rolled with ink, then printed.</p>	



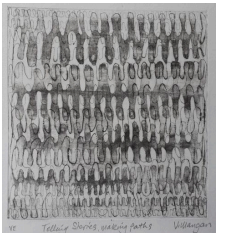
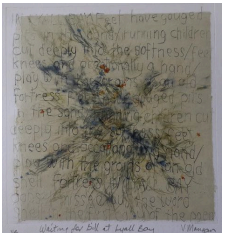

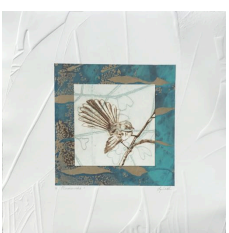
67	<p>Jenny Bielawski <i>Torn fabric and torn paper, inked and pressed onto the artwork</i></p>	<p>All Square 2 This print was developed from part of fibre art torn, recycled, rolled with ink, then printed.</p>	
68	<p>Vicki Jones <i>5/30 Etching</i> <i>(Note: 6/30 is also available)</i></p>	<p>Frame work Line is often the framework from which etchings progress. I found that the detailed line patterns that can be achieved from etching was perfect for representing the vein designs that form the framework of a leaf. The work of etching the vein frame demonstrates the beauty and simplicity of line.</p>	
69	<p>Jo Giddens <i>Mokulito wood lithograph, wood block and letterpress print on Hahnemuhle paper</i> <i>(Note: A second print in this series is also available)</i></p>	<p>While you were sleeping While you were sleeping The world moved in rotation And — I am still here This limited edition of 4 prints was created when experimenting with different methods of mark making on kauri plywood for Mokulito wood lithograph printing. The haiku is letterpress printed in Helvetica italic 12pt. lead type.</p>	
70	<p>Jude Gordon <i>Waterless Lithography / Collograph / Stencil</i></p>	<p>Thin Skin 1 Through layering of surfaces a vulnerability is suggested in this image that is floating, adrift on a tissue like background.</p>	
71	<p>Jude Gordon <i>Waterless Lithography / Collograph / Stencil</i></p>	<p>Thin Skin 2 Through layering of surfaces a vulnerability is suggested in this image that is floating, adrift on a tissue like background.</p>	
72	<p>Terrie Reddish <i>Letterpress print</i> <i>(Note: 2/6 is also available)</i></p>	<p>START START was letterpress printed with 36pt Alpha-blox metal type. Alpha-blox are a letterpress curiosity introduced in America in 1944 - the square modular 'sorts' were a set of both solid and linear shapes blocks for building letters and other ornamentation. The allure of this metal type is in the LEGO-like simplicity of breaking the alphabet down into its most basic elements and allowing the assembly of these basic shapes into seemingly endless combinations.</p>	


73	Gail Spence <i>Woodcut</i>	<p>Tokatoka, Northland Tokatoka, Northland depicts the Kaipara harbour's extinct volcano viewed from across the silt-laden Northern Wairoa River.</p>	
74	Gail Spence <i>Linocut & drypoint</i>	<p>Transformation Transformation shows the ghosts of kauri trees felled to produce the timber for a typical Northland house, durable and enduring.</p>	
75	Rosalie Thompson <i>Solar plate and mixed media.</i>	<p>Te Mata Peak from St Andrews. I enjoy celebrating our unique environment in Hawkes Bay. The colors are the summer colors of our region. I like to use many different plates and in this series I have used stitch extensively.</p>	
76	Rosalie Thompson <i>Solar plate and mixed media.</i>	<p>Cape Kidnappers. I enjoy celebrating our unique environment in Hawkes Bay. The colors are the summer colors of our region. I like to use many different plates and in this series I have used stitch extensively.</p>	
77	Ali Murray <i>Monotype collage</i>	<p>Storm front Extreme weather events are here and, in my optimistic moments, I envisage cohorts of young eco-warriors coming together to overthrow the powerful and greedy, and reshape our collective future. This is one of my imagined coup leaders.</p>	
78	Ashley Macpherson <i>Monoprint and Drypoint on Magnani paper with Abaca chine colle</i>	<p>They bear the suffering Women and the children in their care bear the greatest burden of suffering in times of poverty, conflict and particularly in war. On the left and right of the print are the sites attacked in Gaza and Israel as of 12 October. In war, civilians and particularly women suffer the consequences of objectification, dehumanisation and rage. Standing with women everywhere.</p>	

79	<p>Bev Pawluk 3/5 <i>Reduction linoprint</i></p> <p>(Note: 5/5 is also available)</p>	<p>Coastal Watch New Zealand coastlines are familiar to us all. Sparkling summer seas, rough winter storms, passing ships, yachts, seabirds. Winds, waves, movement. Shadows and light. The trees on these headlands watch this panorama and record it in their growth.</p>	
80	<p>Stacey Hildreth <i>Drypoint, Monoprint, Wax Collagraph, Embossing, on Fabriano</i></p>	<p>Inosculation 1 Inosculation occurs when two trees begin growing separately, but come into contact with one another and eventually fuse together. Epiphytic Kowhaowhao (Hounds Tongue) creeps its way up and becomes part of the union.</p>	
81	<p>Stacey Hildreth <i>Drypoint, Monoprint, Wax Collagraph, Embossing, on Fabriano</i></p>	<p>Inosculation 2 Inosculation occurs when two trees begin growing separately, but come into contact with one another and eventually fuse together. Epiphytic Kowhaowhao (Hounds Tongue) creeps its way up and becomes part of the union.</p>	
82	<p>Rosemary Mortimer 2/20 <i>Intaglio from found object</i></p>	<p>Nest, Te Waka Rd Making work from the detritus of nature and industry, allows me to embrace the discarded. The abandoned nests I find incorporate diverse materials. Manipulating oily ink directly into the fragile construction I record its gradual disintegration, while exploring ideas of place, weather and durability.</p>	
83	<p>Rosemary Mortimer 1/20 <i>Intaglio from found object</i></p>	<p>Rusty's Nest, Ōtaki Making work from the detritus of nature and industry, allows me to embrace the discarded. The abandoned nests I find incorporate diverse materials. Manipulating oily ink directly into the fragile construction I record its gradual disintegration, while exploring ideas of place, weather and durability.</p>	
84	<p>Ann Berridge-Moore <i>Intaglio drypoint on chine colle</i></p>	<p>Untitled Drypoint on Zerkell and Thai mulberry chine collè papers, printed on 300gsm Hahnemühle paper. A unique one-off print.</p>	

85	<p>Gaby Reade 2/3 <i>Solar etching</i></p> <p><i>(Note: 3/3 is also available)</i></p>	<p>Untitled A tribute to everything small and delicate - Hundertwasser once stated "there is nothing square in Nature" - here I am trying to fit nature into a square? An almost impossible task.</p>	
86	<p>Hilary K Batt-Ramage <i>Woodcut</i></p>	<p>Bird netting? Nah!! My orchard is a favourite place for blackbirds. I felt they needed to have a place in my gallery too.</p>	
87	<p>Maggie Dawson 1/4 <i>Reduction lino print</i></p> <p><i>(Note: 3/4 is also available)</i></p>	<p>Solitude I enjoy the process of reduction lino printing. In my work I endeavour to capture the atmosphere by examining the quality of the light. The simple design of the boat in the early morning mist challenged the creation of a continuous feeling of depth</p>	
88	<p>Sally-Ann Davies <i>Woodblock</i></p>	<p>Evening Glow Skyscapes have the power to inspire us and challenge our perceptions. They are a testament to the beauty and wonder of the natural world, and to the infinite creativity of the human spirit. I capture the beauty and majesty of the sky, inspiring me to dream and to explore new parameters.</p>	
89	<p>Sally-Ann Davies <i>Woodblock</i></p>	<p>Burning Horizon Skyscapes have the power to inspire us and challenge our perceptions. They are a testament to the beauty and wonder of the natural world. I capture the beauty of the sky hoping to inspire the viewer to dream and to explore new horizons.</p>	
90	<p>Mayumi Sherburn 1/11 <i>Linocut</i></p> <p><i>(Note: 2/11 is also available)</i></p>	<p>the night of the music Story behind...a night of full moon, an angel has descended, riding on a moa, to the land of the long white cloud. The angel plays the lute to call the nocturnal creatures. Stars are falling into the water...there is music, but only stillness reflects the night.</p>	

91	Christine Potter <i>VE monotype</i>	<p>Housing State NZ was known for building quality state houses in the 1940 - 1960s. Homelessness was rare. However many state houses were sold in the 1990s. Now NZ has some of the least affordable housing in the western world. There are many reasons why this has happened but the effect on low income families has been catastrophic</p>	
92	Jo Ernsten <i>2/10 Linocut</i> <i>(Note: 3/10 is also available)</i>	<p>Loves song This work is part of a continuing series on the nature of communication, its strengths and weaknesses. It draws on the idea of language forever shifting, its reception weighted by the receiver's translation.</p>	
93	Anna Layzell <i>Collagraph monoprint</i>	<p>Torn I am interested in the marks made with found materials, in this case paper packaging. Sometimes the simplicity of action makes evocative pieces that tell their own story. 'Torn' is a very elegant separation.</p>	
94	Anna Layzell <i>Collagraph monoprint</i>	<p>Wave I am interested in the marks made with found materials, in this case paper packaging. Sometimes the simplicity of action makes evocative pieces that tell their own story. 'Wave' is on the move like the sea pawing the edge of the land.</p>	
95	Suzy Costello <i>A/P Monoprint and Screenprint</i> <i>(Note: A second A/P is also available)</i>	<p>River Series no2 My art practice explores the dynamic qualities of space where our movements and memories are enactively embodied. The significance of place is at the heart of my artmaking and this series explores the shifting qualities of Aotearoa's land, rivers and sea. I hope my art gives voice to Aotearoa's unique place in the world. www.suzycostello.co.nz</p>	
96	Barbara Lormans <i>Linocut and chine colle</i>	<p>VE 1/4 Wetland Reconstruction Two images in one tell the story of the Para Wetland, a place in transition. Firstly there is the skeletal willow decaying and receding and then there is the extensive native replantings and regeneration of the wetland. Yellow chine colle is the construction site tape wrapping around this ongoing work of rebuilding and repairing the whenua.</p>	

97	Barbara Lormans <i>Linocut and chine colle</i>	<p>VE2/4 Wetland Reconstruction</p> <p>Two images in one tell the story of the Para Wetland, a place in transition. Firstly there is the skeletal willow decaying and receding and then there is the extensive native replantings and regeneration of the wetland. Yellow chine colle is the construction site tape wrapping around this ongoing work of rebuilding and repairing the whenua.</p>	
98	Nicola Ov <i>Wood cut, embossing, hand painted with watercolours</i>	<p>Tiny Treasures</p> <p>I love visiting the beach and as I walk along the shoreline and take in the surrounding environment I find myself looking down at the world beneath my feet. A vast array of shells, seaweed, a crab or perhaps a fish bone, well worn smooth ceramic pieces - all tiny treasures.</p>	
99	Vicki Mangan <i>Drypoint</i>	<p>Telling stories, finding paths</p> <p>I primarily print drypoint prints but vary my subjects due to my experimental art practice. This is a double print drypoint, abstracted lines with the plate turned 180 degrees.</p>	
100	Vicki Mangan <i>Drypoint with chine colle</i>	<p>Waiting for Bill in Lyall Bay</p> <p>I primarily print drypoint prints but vary my subjects due to my experimental art practice. This is a poem written backwards as drypoint on top of another drypoint added as chine colle.</p>	
100	Sheryl Eustace <i>Typesett, Gel Plate. Chine Colle</i>	<p>Crop Circles</p> <p>Using prints that were made earlier this year, cutting them and re arranging into an abstract Mixed Media Art</p>	
101	Lynne Wilburn <i>Drypoint, collagraph, Gel plate, emboss</i>	<p>Pīwakawaka I</p> <p>During the cyclone, the creeks and rivers rose and burst through their banks. In Puketitiri Road the farms were covered in silt and slash, washing away the habitats for the birds. It has taken some time for the wildlife to return to the area. Amongst the first were the Pīwakawaka</p>	

102	Lynne Wilburn <i>Drypoint, collagraph, Gel plate, emboss</i>	<p>Pīwakawaka II</p> <p>During the cyclone, the creeks and rivers rose and burst through their banks. In Puketitiri Road, the farms were covered in silt and slash, washing away the habitats for the birds. It has taken some time for the wildlife to return to the area. Amongst the first were the Pīwakawaka</p>	
103	Kathy Boyle 1/1 Mixed media print	<p>Finding a path series</p> <p>Life throws up all sorts of obstacles which requires us to negotiate our way through.</p>	