



# The Quarterly NATIONAL NEWSLETTER Dec 2021- Feb 2022

Information and Resources for the Printmaking Community of Aotearoa, New Zealand.

## Matters of Interest

I would encourage people to go to the PCANZ website <https://www.printcouncil.nz/> regularly, as it is kept up-to-date and is a useful resource...

The newsletter is posted there plus back issues via the News Feed section.

Social media - PCANZ has a public Facebook page and Instagram

FB  
<https://www.facebook.com/printcouncilnz/>

Insta  
<https://www.instagram.com/printcouncilnz/>

- please keep us in touch with any important posts that could be included.

## Loan Presses Available

PCANZ Auckland loan press available for \$20.00 per week, available to all paid up members. Pickup/drop off: Western Springs, Auckland (near to MOTAT) Prints up to A3 size. Fits in a car boot, quick to set up – contact Toni Hartill  
[tonihartill@outlook.co.nz](mailto:tonihartill@outlook.co.nz)

PCANZ Mid North Island Loan press available - for those outside of Auckland – contact Marion Bright  
[marionbrightartist@gmail.com](mailto:marionbrightartist@gmail.com)

## Greetings to you all. Kia ora, Talofa lava, Taloha ni, Mālō e lelei, Bula vinaka, Kia orana, Faka’alofa lahi atu.

Time flies by, even in a relatively long lockdown situation as we have had in Tamaki Makaurau. Another Newsletter already!! Imagine how excited I was, when restrictions in Auckland lifted a little, to be able to go to a couple of shops other than the local supermarket, of course with my mask on and keeping my distance. I’m double vaxxed and my tickets are booked for Summer School in January, my first trip out of Auckland in nearly a year... and I can’t wait!!!

I know it has been exceptionally difficult for so many, with group events and exhibitions postponed, OR having to be organized remotely. It’s definitely not the same as being there in person. 2022 has to bring a lot more joy and participation all round.

## PCANZ Summer School 2022

In this Covid world, planning an event is cause for concern, not only will everyone be safe, but will the government close the event down at the last moment. Kathy Reilly came up with a new venue in Nelson for us to visit in 2022, and Kathy Boyle orchestrated an exciting programme of tutors from within NZ.

The only way we could see that would future-proof our event was to request everyone to be double vaccinated before paying to take part. For the sake of the tutors as well as the participants, we are pleased that everyone saw the sense of this approach. We now have sufficient places confirmed for the event to go ahead.

Our tutors taking four-day classes are Rosemary Mortimer and Ben Reid.

Rosemary is focused on printing from found and waste materials, using collagraph and offset surface techniques; Ben is taking people through drypoint and woodcut techniques, with hints on editioning and embossing.

Our tutors taking two-day classes are Marci Tackett and Kathy Boyle. Marci is exploring experimental layering with polyester plate lithography; Kathy is delving into the variety of processes with copper sulphate etching.

While these four classes already have waiting lists, do still put your name down, just in case. Alternatively, there are places available in the open studio option for people who want to come and be part of the whole vibe of a summer school with about 50 like-minded

## **PCANZ Print Register**

The Print Group register is now on the website under the Contacts dropdown menu at <https://www.printcouncil.nz/national-print-group-register> It's a fantastic resource developed by Toni Hartill. You can zoom in and click your cursor on a pin to bring up information about the group/s in that particular location. Click on the icon in the top left corner of the map to view the list of pins. Click on the down arrow to view the introduction explaining the coloured pins. Notice a group or studio is not listed? Send your details now via the button at the bottom of the web page or please email: [tonihartill@outlook.co.nz](mailto:tonihartill@outlook.co.nz) to have a print group or shared print studio added to the map.



people. It is an annual fix for many to get their dose of inspiration for the next year. Creating your own artist residency may be just the stimulation your creative juices need.

Go to the page on the PCANZ website and fill in the online form. <https://www.printcouncil.nz/summer-school-2022>

If you are limited in accommodation options there is space in the hostel at the college, and this comes with all meals for the week for \$500, or you can stay elsewhere and join the whole group for just the four evening meals for only \$100. Make sure you get both your vaccinations done in time, and look forward to a great summer event! See you there - Diane Harries.

**STOP PRESS:** Under the new traffic light system the government is changing to, the event can still go ahead. Even at Red we can continue, although vaccination will be required by law (those enrolled are already vaxxed) with masks and 1 metre distancing – and our classrooms will allow this. If you get sick with Covid, please do not come; we will be giving refunds if Covid is the direct cause of the cancellation. Please let us know as soon as you need to cancel.

## **Regional Matters of Interest:**

### **Auckland Report - Toni Hartill**

The handbrake has certainly been pulled on here with Auckland being in lockdown since August 18<sup>th</sup>. At the time of publication that will be 3 ½ months of restrictions! It's messed with our enthusiasm, our creative urges and our minds. It's not uncommon for members to speak of the creative block and the exhaustion they are experiencing. And yet, in spite of it all, there is a lot of printerly goodness happening in the region.

Many events have been repeatedly postponed, some cancelled all together. However, Railway St Gallery's "Towards Strangeness", a group show of five established print artists: Prue MacDougall, Kyla Cresswell, Nan Mulder, Kathryn Madill, and Catherine Macdonald, tooled up with tech and opened regardless, both online and with socially distanced practices. Visit the gallery's website to view works, interviews with artists, and to read a review by Ina Arraoui.



**TOWARDS STRANGENESS** A GROUP SHOW  
Prue MacDougall, Nan Mulder, Catherine Macdonald, Kathryn Madill and Kyla Cresswell

Rata Printmakers' annual group exhibition was cut short by the arrival of Delta in August but thankfully the show opened with a good crowd attending. Guest artists Toni Mosley and Toni Hartill presented an entertaining artists' talk to a sizeable audience, just in the nick of time.

Hibiscus Coast Printmakers' group exhibition at Estuary Art Centre, Orewa, was finally able to go ahead in November once restrictions allowed. "Where the Seabirds Go", also organised by Val Cuthbert, has been repeatedly delayed but will hopefully now open Dec 14 – Jan 9<sup>th</sup>, also at EAC.



“Where the Seabirds Go”  
Dec 14 – Jan 9<sup>th</sup>,  
Estuary Art Centre.



“Weathered”,  
Celia Walker’s solo  
exhibition,  
Arthaus in Orakei,  
9 – 27 Feb.



“Farm Girl”  
New work by Katie Blundell  
with guest Artist Jeff  
Thomson  
at her Gallery+ Studio.  
331 North Road, Clevedon,  
4 - 5 Dec, 10am – 4pm

Further north, Art at Wharepuke, Kerikeri, presents the exhibition Postcards from the North & South, Nov 16 - Dec 12.



Art at Wharekupe; Postcards from  
the North and South

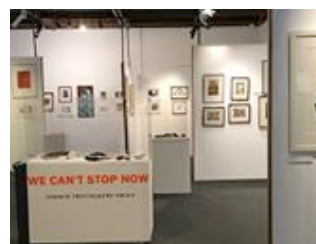
Printapalooza 5, Te Kowhai Print Trust’s annual fundraiser involving huge scale woodcuts printed with a road roller, is scheduled to go ahead on Sun Dec 5<sup>th</sup> in Whangarei. Meanwhile down south in the region, in Clevedon, Katie Blundell is presenting an exhibition of her new work 'Farm Girl' on the 4 - 5 Dec with guest Artist Jeff Thomson at her Gallery + Studio. Coincidentally one of Katie’s latest works has been a large scale reduction woodcut, also printed with a road roller!

Back in Auckland, Waitakere Printers Ink’s annual group exhibition, in the Barrel Store at CEAC, Henderson, has been rescheduled and is now due to open Dec 15<sup>th</sup> – 19<sup>th</sup>, opening event Fri 17<sup>th</sup> Dec, 5.30pm.

Celia Walker has a solo exhibition “Weathered”, planned for Arthaus in Orakei, 9 – 27 Feb. The much anticipated Printopia Festival of Print has been rescheduled for May 7<sup>th</sup>, 8<sup>th</sup> next year. Artful Narratives, Toni Hartill’s solo exhibition of artist’s books and 3D works, is tentatively rescheduled for 2 April – 2 June. Finally, PCANZ Auckland & Northland members, plus a few extras from further afield, have been working towards our 2<sup>nd</sup> Postcard Exchange, intended to culminate in a Meet Up and Shared lunch for all members. This was due to take place in Dec but will now be held, probably, in March next year when we can hopefully catch up properly without a myriad of Covid restrictions in place. We anticipate this will be a long-awaited celebration of great proportions.

**Gisborne Printmakers’ Report - Jean Johnston**

Despite Covid rules of curtailed numbers, no visitors from Auckland, masks and distances, no wine or food, the Gisborne Printmakers’ Group enjoyed a happy private opening of their celebration exhibition on 8 October alongside family and friends. We were delighted and encouraged to be given a grant by Creative Communities Gisborne District Council.



The Gisborne Printmaker’s Celebration Exhibition



## **Important Contacts:**

**PCANZ Exec Members  
2021:**  
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### **Co-ordinator:**

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### **Regional Reps:**

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#### **East Coast**

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##### **Napier /Hastings:**

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We honoured members of the Group who had now passed on and welcomed their children who had loaned prints for the occasion. Robin Ormerod spoke of what it was like to grow up with a printmaker and how post WW2 import restrictions lasted well into the 60s. She wrote in the Foreword of our Extended Catalogue:

*'As a new printmaker, it was arguably not the best time for Penny and fellow printmakers to rekindle an old art. For a start there were no printing presses available. Kees Hos designed a possible solution and he and Fray Ormerod laboured long and hard on converting a laundry mangle into a printing press for Penny. She inked up a plate, soaked some paper, added the blankets for additional pressure and all was ready to go. There were bubbles in the fridge. Part way through there was the most tremendous crack and one of the wooden rollers split into multiple pieces.*

*At the time I was cutting my journalist teeth on suburban newspapers and had just the contact who owed me a small favour "but it would take three weeks!" We drank the bubbles anyway and I delivered the shredded roller before work on Monday morning. To my delight the new steel rollers were ready by Wednesday and Kees was still around to oversee the installation. That press served Penny well until the early 70s.*

*Adaptability was an important trait. There were no etching tools. The father of a school friend rang me. "What is it with your mother and her friends. Why does she want our old dental instruments?"*

*Rollers for inking up were adapted from other disciplines but those which were dedicated and of good quality commanded immediate respect. Only New Zealand papers were available but as import restrictions eased, small quantities of good French product were sought and distributed competitively. Much persuasion was applied to New Zealand mills to improve their paper quality and eventually they did.'*

The Exhibition and publicity have drawn quite a bit of interest and an 'Introduction to Printmaking' course is planned prior to the first Group Print Day in February 2022.

We still have some catalogues available. If you would like one, please contact Teressa Matthews at [teressamatthews@gmail.com](mailto:teressamatthews@gmail.com) They cost \$25 and will be sent to you post free.

### **Tauranga Report - Jackie Knotts, Nicol Sanders O'Shea**

Janice Giles had a successful exhibition of very innovative and original gelli prints (and other work) at Imprint Gallery at the Historic Village during October. She incorporates encaustic wax on the surface of some prints to great effect. I won a merit award with a lino cut print "Return of the Godwits" at the art society expo. The theme was "My New Zealand". Living in Omokoroa the print was not just about the godwits but the inner harbour. Marion Bright put me onto pigment powders from Pure Nature and a metallic blue mixed with water-based ink gave the sea a shimmer which really enlivened the print. The pigment powders tend to stiffen the printing ink so thinking the more liquid viscosity of Akua inks would be better I discovered Aotearoa Art Supplies have bought the art supplies of Homeprint from John Brebner and were awaiting an order from America because all they had was crimson red. However, using existing water based ink is still possible -

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Kate Rivers

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Lynn Taylor

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the fluorescent pink powder mixed with white makes fabulous Barbie Pink! The small but stalwart print club group still meet once a month at the Artery, which is part of the Incubator at the Historic Village. Carole Shephard's workshop at Hikuai hall near Tairua in November was cancelled and has been rescheduled for February next year. It is so hard to plan anything in these uncertain times but being double vaxxed and soon to be boosted we have to think positively and look forward to the PCANZ summer school in January.

"Brave New World" has been developed for the Tauranga Arts Festival by Supercut Projects. It joins a series of visual arts experiences around Tauranga city centre that can be experienced from anywhere in Aotearoa on the free to download CITY ART WALK app.

Rocket ships, fountaining fish, children exploring or fighting, fluorescent warnings, cowboys with guns, playing cards... what's it all about? Tauranga artist Nicol Sanders-O'Shea has made a series of lively banners to hang by the University of Waikato campus. The buildings are all clean and modern, but maybe a bit grey, so her injections of colour and pattern are very welcome. She usually makes screen-prints, using vintage line illustrations from 1950s children's annuals, "how to" manuals and other old print. This new work is digitally printed up super-big and offers us a world that is simultaneously playful, worrying and intriguing. Sanders-O'Shea's work has changed in the last eighteen months, as she includes decorative snaking lines and text about Covid-19, something affecting us all now in how we live, work and play. The artist deliberately uses "hi-vis" colours that warn of danger. The yellow especially reminds us of the official diagonal stripe of Covid notices, and the colours of the emergency services – a message of alarm, but the yellow of the AA or an ambulance also tells us that help is on its way.

The banners are a collage of characters and landscapes, with cartoon style lettering "The BATTLE" and "JUSTICE BEFORE BREAKFAST". It's fun to examine, but puzzling: Schoolboys boxing and cowboys with guns – what are they fighting for? Why is the suited man on the run and what's in his bag? Are the fighter planes inside bubbles? And amidst all this excitement there are doctors and patients, and hands being washed. The pandemic has made us all feel confused and distracted, full of fear as well as hope. The artist says that *Brave New World* is a place where "coming home is tricky, battles have a start but no finish, today is judgement day and coughing is the new smoking."

Nicol Sanders-O'Shea received an MFA with first class honours from Elam School of Fine Arts in 1995. She is an award-winning screen-print specialist and currently the Academic Leader for Arts at Toi Ohomai. She has exhibited widely and her works are held in both public and private collections in New Zealand.

**Credits**

'Brave New World' has been developed for the Tauranga Arts Festival by Supercut Projects. This project has been generously funded by Creative New Zealand and Tauranga City Council. Mini essay written by Liz Cooper.

**A Selection of Work from the Franklin Print Group –**

Currently showing in the 'Spring Summer Showcase' Exhibition, 25th Nov – 9<sup>th</sup> Dec  
Franklin Arts Centre,  
Pukekohe, Auckland



*Bee Box* by Esther Hansen



*Regenerate* by Jude Gordon



*Finding your Way* by Rachel Schanzer



*Glassing Down* by Meg Wilson

The original works for the flags are screen print and collage. The flags are commercially digitally printed by Auckland Flagz.



“Brave New World” Flags hung in Tauranga

**Hawkes Bay Printmakers Report – Pam Hastings**

We continue to operate as a progressive group in Hawkes Bay. To keep ourselves focused we have decided to send out a survey in order to establish a programme for next year. Watch out for this H.B. Inkers!

We had a very successful Pop Up shop held in an empty shop in Napier over Labour Weekend. Many thanks to Bev Pawluk and RosalieThompson for organising this, and to those who were rostered to help. Thanks also to those who submitted their work for sale.

The Small Print exhibition moves from Artmosphere in Waipawa to Imprint in Tauranga during December. Thanks to Julz Henderson and Rosalie Thompson for organising this.

If you are visiting or live in Northland, the Postcard exchange is now at Wharepuke in Kerikeri until December 12<sup>th</sup>. Thanks to Lynne Wilburn for organising this exchange.

Creative Arts Napier and Keirunga Printmakers continue to support and offer workshops thanks to committed tutors and organisers (Lisa and Rachel).

Carole Shephard’s exhibition at Hastings City Gallery has been a great success and is on until the 5<sup>th</sup> December. She is delivering a floor talk on the 4<sup>th</sup> at 10.00am. Hopefully we will see many of you there.



Visitors to Carole Shephard and Friends’ Exhibition

We in Hawkes Bay are very much looking forward to Summer School in mid January which Kathy Boyle and Di Harries have spent many hours organising.

Happy printing.



## **Palmerston North – Beth Charles**

The 'Distant Kinship' exhibition is starting at Aratoi, Masterton on 27th November until 18th February 2022. It features 18 printmakers, 9 from NZ and 9 from the Netherlands. The travelling exhibition started in the Netherlands in 2019 and finishes here at Aratoi. Covid slowed the whole exhibition down by about a year but finally we get to see it.

## **Taranaki Report - Mikaela Nyman, Antonia O'Mahoney**

This quarter has been quiet for Taranaki printmakers. The Taranaki Arts Trail and the Taranaki Garden festival were run concurrently from 29th October to 7th of November. Of our members, Jennifer Halli opened her studio as part of the arts trail and Jenny Bielawski opened her garden for the festival. Although visitor numbers were down this year, visiting these beautifully creative gardens and inspiring artists lifted the mood in the region.

## **Manawatu, Whanganui and Taranaki Report - Julia Ellery**

I managed to get to Hastings Art Gallery to see Carole Sheppard's amazing prints as well as other invited printmakers' work. It truly was a wonderful exhibition and a must see for all printmakers. I hope it will travel to other galleries so more members can see it.

## **Kapiti Coast Report - Anna Layzell**

I know Kapiti arts trail was on over the last couple of weekends and Hamish had an open studio, as did Rosemary. Unfortunately we haven't met or done anything as a regional group in the last while.

## **Celebrating PCANZ Printmakers**

An extract from an interview with **Celia Walker**, by Ina Arraoui.

For the full interview and photos, visit - <http://www.inaarraoui.com>

### **Walking as a radical act of quiet observation**

For several years now, Auckland based artist Celia Walker has been interested in this notion of walking as a process of being present and mindfully observing her environment. In March 2013 she embarked on a project creating one print per week that responded to the urban ecology of her local neighbourhood using a variety of processes and techniques, tracing the intersections between the landscape and lived histories. This resulted in the group exhibition *52 Days* at Devonport's Depot Artspace where her most recent exhibition *Walking Distance* was on show.

Her preoccupation with mapping and personal journeys can be traced back to her academic studies in Art History where she completed a doctoral thesis on the early colonial travel journals and cartographic maps of New Zealand landscape artist and explorer Charles Heaphy.

Her work is equally concerned with raising awareness about environmental issues, in particular those relating to climate change. A recent finalist for the New Zealand Painting and Printmaking Award 2020, her work *Warning: Failing Coal* (2020) criticises the coal mining industry in northern Waikato. She feels it is urgent for individuals to look more closely at what they are doing for the climate at a local level including voting for leaders who care about and feel responsible for the environment. She has coordinated many grass roots community initiatives taking action against the climate crisis. Walking as a process is to some extent a political statement of consciously moving through your environment without relying on a car and adding to global emissions.

### ***Walking Distance* – a local response to a global pandemic**

For many of us, walking became a daily ritual during the lockdown, an escape from the confines of our house, an excuse to go outside and catch a glimpse of other human life. On her daily walks she recorded details in the urban landscape that would otherwise go unnoticed, such as a power pole, an abandoned supermarket trolley and a stack of traffic cones.

Walker then composed tiny black and white prints, numbering each one to mark the passing days. Together *Lockdown Prints* (2020) bring to mind a collection of polaroids, a snap shot of forgotten corners, evoking a quiet, sombre atmosphere.



Detail from *Lockdown Prints* (2020) by Celia Walker. Drypoint.



Detail from *Walking Notes* (2020) by Celia Walker. Monoprint, stencil.

A subsequent set of larger prints, *Walking Notes* (2020) grew from this original series, this time depicting some of the waste materials generated by the pandemic which have become powerful symbols of our time; a discarded mask, a crumpled glove. Placed alongside each other, the prints create an overall effect of paving stones, containing visual cues of social distancing: stop signs, arrows and black crosses guiding us through danger in an attempt to protect the public from the spread of the pandemic. Yet, it also raises the question - in protecting ourselves, are we doing so at the expense of our natural environment?

In *Random Surfaces* (2020) industrial objects and walls are depicted as eroded and weathered by the elements, encroached by colourful moss, lichen and ferocious weeds.



Left & right: Details from *Random Surfaces* (2020) by Celia Walker. Monoprint, collagraph, stencil, collage.

Visually, these prints employ her signature style of heavily textured and tonal works, layering several plates to build up a complex surface texture using a combination of monoprint, collagraph, stencil and drypoint techniques.

Walker was introduced to printmaking ten years ago when she attended a collagraph workshop with Carole Shephard at Te Kowhai Print Trust Studio in Whangarei. The indirect nature of the printmaking process that allows for chance to intervene at every stage instantly appealed to her. She is fascinated by the endless possibilities of incorporating found objects into her monoprints and she likes the idea of making prints literally from "bits of rubbish".

### **Collaborative projects to build community**

Collaborative projects are an important aspect of her work, providing an exciting way to connect with printmakers from New Zealand and around the world. Early on in her career she was involved in several international projects, including the *Flyway Print Exchange* Twenty printmakers from nine countries along the flight path of migratory shorebirds from New Zealand to arctic Russia created work to raise awareness of these bird's shrinking habitat.

Similarly, the *Bimblebox 153 Birds* project features prints of the 153 bird species residing in the Bimblebox Nature Refuge currently under threat from private coal mining companies.

Being involved in these projects inspired Walker to do something similar locally to engage communities with local environment issues. One of these was *Forest has the Blues*, a collaborative print installation by local printmakers and high school students from the Auckland region to promote biodiversity in the urban environment. During the exhibition seedlings of native trees were gifted to local residents and planted in local reserves.



**Links:**

Celia Walker:

<https://www.facebook.com/celia.walker.77/> @celiawalkerprint

Depot Artspace:

<https://www.depotartspace.co.nz/event/celia-walker/> @depotartspace

New Zealand Painting and Printmaking Award:

<https://wsa.org.nz/awards/nzppa-2020/>

Te Kowhai Print Trust:

**Ka kite ano,**

**Di Smallfield  
Newsletter coordinator**