

1st ever #6Manton exhibition: “Mummy, can I have a Pony?”

24 August – October 2017

Original hand-made prints by Union St Printmakers, plus artworks by friends of Pony & Cole, koush design & Union St Printmakers. The first ever exhibition of the new #6Manton arts hub.

Watch this space...

Takeaway Print Menu (aka the List of Works)

No	Artist, title, medium, edition (ed ⁿ)	Price	Avail?
1	Amalia Ranisau, <i>Pony Fish (Leiognathus Equulus)</i> mezzotint, ed ⁿ 5, 1 A/P	\$90	6 avail
2	Andrew Bashford, <i>Always be yourself</i> copper etching, ed ⁿ of 20, 2 A/Ps	\$75	22 avail
3	Angus Hambrook, <i>Tessa</i> cyanotype, all unique states	\$70	10 avail
4	Julie Pieda, <i>Baucher's Rassembler (first method)</i> screenprint with doodles, U/Ss	\$50	12 avail
5	June Chin, <i>The Dark Horse</i> hand coloured lino print, ed ⁿ of 10, 2 A/Ps	\$60	12 avail
6	Gillian Leahy, <i>Can't Seahorse</i> acrylic drypoint, ed ⁿ of 6, 1 A/P	\$60	7 avail
7	Gillian Leahy, <i>Can't Seahorse</i> lino print, ed ⁿ of 10, 1 A/P	\$50	11 avail
8	Kaveeta Deut, <i>Hipster Pony</i> acrylic drypoint, ed ⁿ of 5, 1 A/P	\$60	6 avail
9	Kaveeta Deut, <i>Jon Bon Pony</i> acrylic drypoint, A/P	\$60	1 avail
10	Lisa Macdonald, <i>Sensitive When Complete</i> acrylic drypoint with ink wash, ed ⁿ of 3, 1 A/P	\$70	4 avail
11	Lisa Young, <i>Al Capony</i> monotype, all unique states	\$75	12 avail
12	Lisa Young, <i>Napoleon Ponyparte</i> monotype, all unique states	\$75	12 avail
13	Lorelei Medcalf, <i>Rider</i> etching, ed ⁿ of 5, 1 A/P	\$75	6 avail
14	Martine Whalley, <i>Pony & Cole</i> lino print, ed ⁿ of 20, 2 A/Ps	\$60	22 avail
15	Martine Whalley, <i>Bucky (the Pit Pony)</i> monoprint, irreg ed ⁿ of 10, 2 A/Ps	\$50	12 avail
16	Mary Filsell, <i>Phoney</i> acrylic drypoint, ed ⁿ of 5, 1 A/P	\$60	6 avail
17	Mary Filsell, <i>Drug Mule</i> lino print, ed ⁿ of 10, 1 A/P	\$50	11 avail
18	Ruth Fernandez, <i>Rainbow Pony</i> monotype, unique state	\$60	1 avail
19	Ruth Fernandez, <i>High Horse</i> trace monotype, all unique states	\$60	8 avail
20	Ruth Fernandez, <i>Pony?</i> cardboard drypoint, ed ⁿ of 2	\$60	2 avail
21	Ruth Fernandez, <i>Old King Cole</i> lino print, varied ed ⁿ of 20, 2 A/Ps	\$60	22 avail
22	Ruth Fernandez, <i>Nosey Pony</i> lino print, varied ed ⁿ of 20, 3 A/Ps	\$50	23 avail
23	Sally Heinrich, <i>Carousel</i> lino print, varied ed ⁿ of 20, 2 A/Ps	\$50	22 avail
24	Sally Heinrich, <i>Lung-ta Wind Horses</i> hand coloured lino print, varied ed ⁿ of 20, 2 A/Ps	\$75	22 avail

25	Sally Heinrich, <i>Pony Express</i>	lino print, varied ed ⁿ of 20, 2 A/Ps	\$50	22 avail
26	Sally Heinrich, <i>Merry go-round</i>	lino print, varied ed ⁿ of 20, 2 A/Ps	\$50	22 avail
27	Sally Heinrich, <i>Lung-ta Wind Horses</i>	hand coloured lino print, varied ed ⁿ of 20, 2 A/Ps	\$60	22 avail
28	Sophie Leterme, <i>Sea Horse</i>	cyanotype, ed ⁿ of 4, 1 A/P	\$50	5 avail
29	Sophie Leterme, <i>Weedy Sea Dragon</i>	cyanotype, 2 A/Ps	\$50	2 avail
30	Simone Tippett, <i>Pretty Pony</i>	cardboard drypoint, ed ⁿ of 6, 1 A/P	\$60	7 avail
31	Simone Tippett, <i>Zebra-Unicorn-Pony</i>	screenprint, ed ⁿ of 12, 2 A/Ps	\$50	14 avail
32	Vicki Reynolds, <i>She Flies</i>	hand coloured polycarbonate drypoint, ed ⁿ of 6	\$60	6 avail
33	Craig Arnold, <i>fetlock</i>	Giclee print on cotton rag paper, unique state	\$160	1 avail
34	Rachel Harris, <i>Vote Yes</i>	digital print, ed ⁿ of 6	\$80	6 avail
35	Jodie Smith, <i>Sparkle Butt Fancy Pants</i>	digital print, ed ⁿ of 6	\$90 fr	6 avail
36	Lauren Simeoni, <i>Horse Power</i>	framed collage with glitter and glue, a very unique state	\$200 fr	1 avail
37	Julie Pieda, <i>David Bowie Eyes</i>	digital print, ed ⁿ of 6	\$60	6 avail

Prints 1 to 32 are hand-made original artist prints, made with a variety of traditional printmaking processes. Prints 33, 34, 35 and 37 are artist prints which have been digitally printed.

All of the prints in this exhibition are available in short editions or as unique states (meaning one-offs), which means only the listed number of prints can ever be made and sold.

Print Nomenclature

A/P	Artist proof. Usually 10% or less of the total number of prints in the edition. Often considered to be collectible because A/Ps are sometimes the prints in which the artist has established what the edition should look like.
BAT	Bon à tirer, French for “good to pull” or “ok to print”. This refers to the artist’s perfect print, or standard, to which the master printer matches the rest of the artist’s edition.
C/V	Colour variation. Because prints are hand-made and hand-pulled, there can be variations between prints within an edition due to things like hand colouring. C/V signifies that colour variations exist within the edition.
Edition	The number of identical prints pulled from a matrix (plate) or set of matrices. A limited edition has a fixed number of prints and no more. The matrix may be destroyed (or permanently marked) after the edition has been completed to prevent further prints being made.
E/V	Edition variation. Because prints are hand-made and hand-pulled, there can be variations between prints. E/V signifies that such variations exist within the edition. Also written V/E.
I/E	Irregular edition. Because prints are hand-made and hand-pulled, there can be variations between prints. I/E signifies that such variations exist within the edition.
1/20	The first print of an edition of 20. Each of the 20 prints should be—as far as humanly possible—identical.
U/S	A unique state print. Also known as 1/1 or a monoprint/monotype in editioning terms. Unique state prints are virtually impossible to edition, so each is a one-off.

What is the difference between an ARTIST PRINT and a REPRODUCTION?

There is often confusion between prints and reproductions. If you were to invest a large sum of money on a van Gogh, you would want the real thing and not something with the value of a mass produced poster or calendar. A poster or reproduction may have limited monetary value if signed by the artist, however, a better investment is to buy the original.

A reproduction is a colour copy of an existing artwork made by digital, photographic or machine methods. It can be reproduced at any time, any number of times.

An artist print is an original art work. It has more value than a reproduction. Fine quality prints made by leading artists sell for thousands to millions of dollars. Print collecting is an excellent way to start an art collection. A modest purchase for \$100 can bring pleasure as well as possibly accruing significant value over time.

There are many ways an artist print can be made. The most common forms you may come across are etchings, lino prints and screen prints. Some may include a component of digital reproduction. Regardless of what medium/method an artist uses, a set procedure of professional ethics is followed. Prints are signed and labelled to reflect this.

When making prints, the artist conceives the design, makes the matrix (ie, carves a lino or etches a metal plate), produces a limited edition by inking the matrix and printing on to paper (or some other surface) with a press, a screen frame or burnishing by hand. (The way in which prints are made is specific to the medium used. For example, screen prints may be hand pulled with a squeegee through a screen and onto t-shirts or fine art paper.) Some times the artist works collaboratively with an artisan printmaker to print the final edition. (This is something Union St Printmakers does.) The artist then signs, dates, titles and numbers each print in the edition. At the end of the edition, the matrix is destroyed or marked, thereby limiting the edition absolutely.

The value of an artist print lies in its handmade and limited nature. Each is an original artwork and has a physical presence that shows the hand of the artist/printmaker. They are both tactile and lovely to look at. Which is why many printmakers carefully fix their prints to the wall unframed, so you can get close to their inky-papery loveliness.

** Note: these days, photographic art prints are often digitally reproduced, whilst simultaneously being considered artist prints. If this is the case, a photographic art print will be editioned, just like an etching or a lino print.*

*** This document is derived (with thanks) from a document created by Gallery 54 in Penola.*