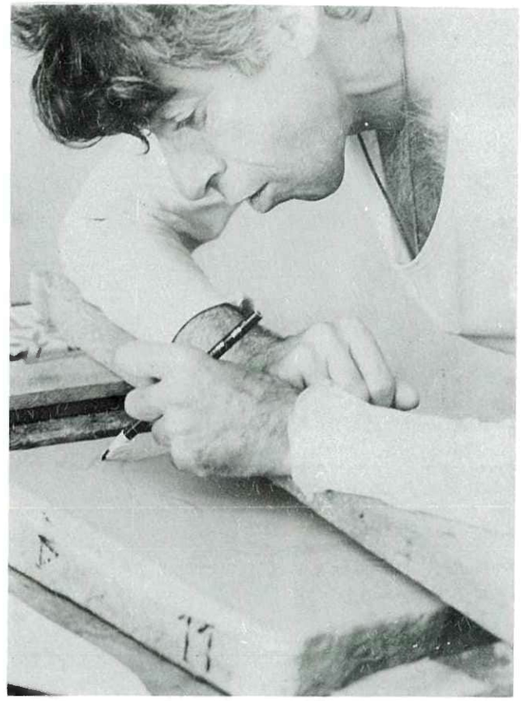
# IN MEMORIAM TONY FOMISON



Tony Fomison died on the 7th of February.
His going is a loss for the people of Aotearoa and for us, it leaves us all the more lonely.
Tony, you used to live in this house, you were one of the first artists who believed in Muka Studio, produced an important body of work here and actually talked us into starting a gallery.
As an artist we will remember the absolute economy of the technique in your work we will see you in our memory drawing on the stones first, and then with extreme caution and endless patience and care scraping back, reducing the image to the minimal lines and bringing out the maximum power of expression, less being truly more.
To you Tony a toast, master artist, patron and friend.

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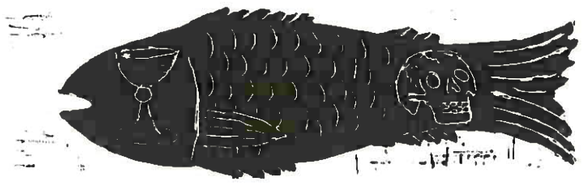
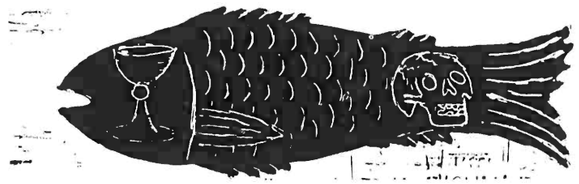
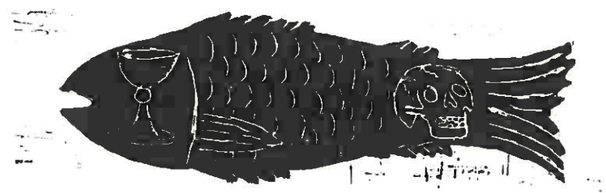


A SHOW OF 20 MONOPRINTS BY DICK FRIZZELL.

Unlike an etching, a lithograph or any other print, a monoprint is essentially a one-off image. The artist creates an image by working with ink directly on a plate which is subsequently printed on paper. The image can eventually be repeated, the same as one can draw or paint the same way image over and over again, but the images will never be identical.
Although making a monoprint or monotype at first glance is a relatively simple technique, the variety of possible approaches leads to a complex and rich medium when viewed in full.
These approaches can be divided into two main categories: dark and light field. In the case of the dark field the artist starts with a whole plate covered with ink. Then the artist can do one of two things, either forming the image by removing specific areas of ink and then printing the plate onto paper or by placing a sheet of paper on the inked surface "drawing"
on the back of the paper using various tools (a process dear to Paul Klee). When the artist decides on a light field approach the image is created by painting directly onto the plate. Using these basic approaches the artist is free to mix and match, draw, paint, scrape and ...invent.
The first important artist known to have used the monoprint technique to any extent was Benedetto di Castiglione (1616-1670) but best known for his monoprints is probably Edgar Degas who produced about four hundred true monoprints, one of which at least can be found in the collection of the Auckland City Art Gallery. Other well known names in this respect are Henry Matisse, Camille Pissarro, Paul Gauguin, Georges Rouault, Max Ernst
and Paul Klee, and closer to home the NZ public is certainly familiar with the fine monoprints by Pat Hanly, Stanley Palmer and Denys Watkins. The variety of artists demonstrates the range of styles monoprinting is suited to.
Normally ink is applied to a glass or metal plate, at Muka Studio however monoprints are produced using a porous lithographic stone and the enormous



but even pressure of the 50 cm diameter roller on the Voirin press, giving the artist total control over the print. The result is a unique work of art which is truly graphic through the use of ink and pressure, but at the other hand very painterly in feeling, very much related to an oil or acrylic on paper.
Last year we showed a series of monoprints by Paul Hartigan, so far the most successful show we have had, this time Dick Frizzell brings a series of twenty light field monoprints, witty satirical images of venerable emblemata beautifully done!



## IMAGE PLAY...

For anyone aware of my landscape researches of the last three or four years, this exhibition of Monoprints may come as a bit of a surprise, but anyone familiar with any earlier work ("Escape From Salvation" etc.) will no doubt see the 'link'.
The instant Graphic nature of the medium obliged me to approach the challenge with a more adaptable and flexible formal vocabulary than the density, or 'corporality', of the landscapes would allow. Fortunately I had a backlog of 'patented' symbolic imagery on file (fish, rowboats etc.) and once liberated and 're-furbished' on the lithographic stone they quickly took on a life and direction of their own.
The boat/fish/cup theme is distilled from a long (longer than I'd realized) fascination with an oblique and highly personal admix of Christian and Arthurian legend - represented at their 'interface' by the Grail Cup.
Any 'meaning' in these Monoprints arises from the task of making the images work purely on a graphic level, and by the narrative implied in the signifying power of the individual symbols.
This 'image play' has had a remarkable effect on my current thinking and has kick-started the new decade for me in startling fashion.

D K FRIZZELL



## OUT OF MY WINDOW

This will have to be short but sweet folks, work beckons me (having emerged from my college-cocoon as a university butterfly with still wet wings), not to mention sleep as the eleventh hour nears.
Not that there is not enough for me to report on, the huge success of the 1989 Youth Prints (2000 people) and the success my sister Saskia and I have had this year in dragging our parents of to holiday, largely due to the help and nagging of friends and artists. Unfortunately desperate dashes to meet deadlines keep us from elaborating on the above (for the time being anyway).
The deadline in my parents case is the 5th of April when they hope to launch a series consisting of 20 lithographs by twenty leading NZ artists. Titled "Art in NZ in 1990, a Lithographic Portfolio" this series aims to make a historic and aesthetic statement about the
past, the future and most of all the present.
A marvellous variety of masterworks which makes an event well worth looking forward to.

Dominiek Baetens Van Gils.