

HIP 2011 WORKSHOP PROGRAMME

Workshop	Tutor	Outline	Date	Cost	Deposit due	Full payment due
Deconstruction/ reconstruction (1 day)	Kaye Green	Re-working, modifying and transforming a piece of work into a new image or artist's book	13 March	\$45 HIP members \$75 non members	21/2	7/3
Relief Printing –1 colour and 3 colour reduction Lino printing	John Robinson	Introduction to media types, tools, inks, papers. Preparation of plates and printing techniques	2-3 April	\$70 HIP members \$100 non members	14/3	28/3
Etching – white ground resist	Iona Johnson	Plate preparation, Introduction to white ground, etching, proofing and printing	21-22 May	\$70 HIP members \$100 non members	2/5	16/5
Stone Lithography – introduction (1 day)	Kaye Green	Introduction to stone litho preparation, implements and printing	18 June	\$45 HIP members \$75 non members	30/5	13/6
Stone Lithography - continuation	Kaye Green	drawing on the stone, additions/deletions, etching, rolling, printing	2-3 July	\$70 HIP members \$100 non members	13/6	27/6
Polyplate Lithography	John Ingleton	Introduction to medium, mark making and printing	6-7 August	\$70 HIP members \$100 non members	18/7	1/8
Solar plate	Annick Ansselin	Introduction to media, negatives/positives, exposure, testing, and printing	10-11 September	\$70 HIP members \$100 non members	23/8	5/9
Photopolymer film	Annick Ansselin	Introduction to media, negatives/positives, exposure, testing, and printing	1-2 October	\$70 HIP members \$100 non members	12/9	26/9

Note: Material costs not included. Due to limited availability of places a non-refundable deposit is required to confirm a place in each workshop. Email Steph Parkyn johnson.parkyn@gmail.com today to reserve you place.

Tutor	Tutor's Profile
Kaye Green Deconstruction, reconstruction	<i>Kaye Green is a Hobart based artist who works in the areas of lithography, relief printing, drawings, collage and artists books. Green often uses old prints and drawings as collage material to create new work and breathes new life into old work. Previous workshops have been oversubscribed so make sure to book early.</i>
John Robinson Relief printing	<i>John Robinson has over 20 years experience in commercial printing originally training as a compositor. He has completed studies at TAFE Tasmania and University of Tasmania. John has been a printmaking lecturer at TAFE and Adult Education. He is currently the Technical Officer in the Printmaking Dept. of the Tasmanian School of Art. John uses relief, screen and lithographic printing in his art practice</i>
Iona Johnson Etching	<i>Iona Johnson has studied printmaking at the Hunter St School of Art for ten years and has worked across a range of media including linocutting, etching and screen printing. She has taught at Polytechnic for the last three years. She has an experimental approach to the printing process, which white ground processes facilitate.</i>
Kaye Green Stone lithography	<i>Kaye Green studied lithography at the University of New Mexico, USA and at Tamarind Institute of Lithography. She established the lithography open access workshop at Griffith University in Brisbane and taught in the university sector for fifteen years. In October 2009 Kaye returned to Tamarind and completed a series of lithographs with the Tamarind Master Printer. Her great passion is drawing on a lithographic stone.</i>
John Ingleton Polyester plate lithography	<i>John Ingleton has worked extensively with digital media, screen printing, lithography and polyester plate lithography. He completed a Master of Fine Art and Design at the University of Tasmania in 2008 and has exhibited regularly within Tasmania and in international print exchanges. In 2009 he spent two months in residence at the UTAS studio in the Cite Internationale des Arte, Paris.</i>
Annick Ansselin Solar plate	<i>Annick Ansselin was introduced to solar plates by Seraphina Martin (University of Sydney) in the early 90's. She subsequently moved from using traditional acid etch and metal plates to the exclusive use of solar plates, impressed with the low toxicity environment, robustness of the plates and ease of use. The plates lend themselves to a variety of uses such as intaglio, relief printing, monoprints and embossing. Much of her work uses multiple plates.</i>
Annick Ansselin Photopolymer film	<i>Annick was taught to use photopolymer film by Keith Howard in 1999, when he introduced Imagon at a workshop at the Willoughy Art Centre (Sydney). Today, there are a couple of other photopolymer films on the market. The technique uses similar principles to solar plate etching. Photopolymer film is particularly sensitive to tonal range and fine lines. It is a cheaper option to solar plates.</i>