

PROJECT GALLERY 90

'CICADA PRESS COLLECTION'

Prints by various artists

2020 Catalogue

Updated: 13/05/20

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All artworks shown in this catalogue are subject to availability

Printmaking and Cicada Press

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Director of Cicada Press

Artists have always been interested in co-opting developments in technology and then applying them into their practice. The term 'Printmaking' is used to describe a suite of techniques that allows an artist to make an original image in multiple form using remarkable examples of human ingenuity like the invention of paper and then those developed for the purpose including ink and the printing press. Cicada Press uses these techniques, or combinations of them, in collaboration with the many artists with which we work, to create fine art original prints. That is, when an artist chooses to work with us, the intent is to develop an idea for an artwork that will be printed in a limited edition made specifically to explore the inherent qualities of the medium, rather than reproducing an image from their primary medium.

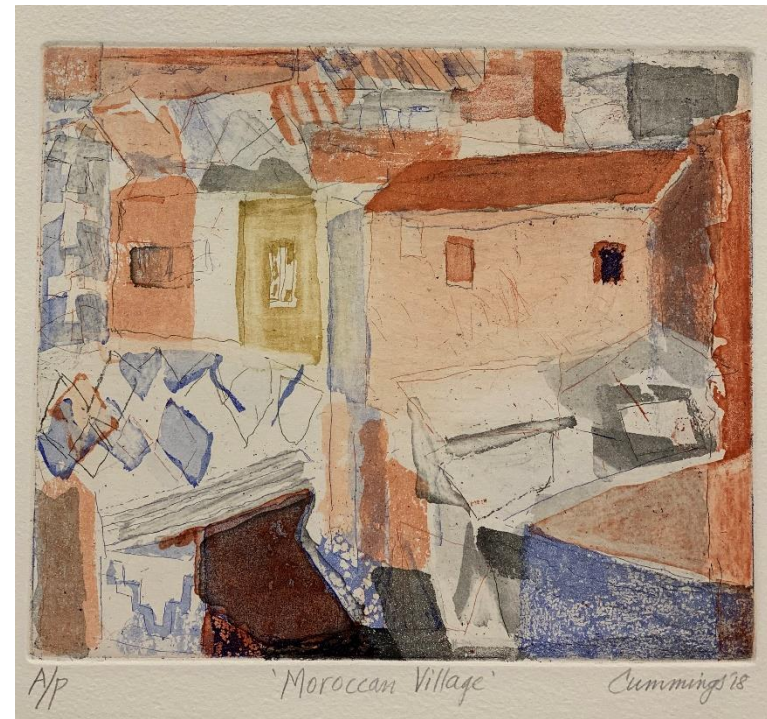
While we have made images using the traditional mediums of relief printing, screen printing and lithography, as well as with contemporary technologies like laser cutting and digital printing, the primary discipline we apply in the relationship we develop with artists at Cicada Press is with etching. Etching is a colloquial term used to describe a collection of matrix-based processes known more formally as intaglio printing. Intaglio literally means 'below the surface'. Conventionally the design is incised into a metal plate, by hand or with an acid, with the image area being below the surface of the plate. A specially developed ink is rubbed into the grooves created in the matrix and its surface area is then wiped clean of surplus ink. Dampened paper is placed over this inked plate, then cushioned with blankets and forced through a roller press so that the

heavy pressure generated squeezes the soft paper into the lines transferring the ink. There are many intaglio techniques that are either direct (created physically - drypoint, mezzotint) or indirect (created with acid - hardground, softground, aquatint), each having a distinctive appearance and appeal for the artist relative to their creative intent.

It is important to understand the phenomenal achievement of engineering found in the transition from traditional then photomechanical and now to digital technologies, with how we combine pigment, oil, water and paper under pressure to package and broadly circulate ideas. Etching was developed, initially as a commercial process, in the late 15th century but continues to entice artists because of its unique expressive range. The tactility recorded in an etching, the haptic manipulation of layering, scraping, cutting and polishing provides us with a kinesthetic experience of the artwork's history. It is matched only by the sensuous presence of how the highly pigmented ink sits proud onto the surface of the cotton paper and this allure continues to tempt. Why should we bother with the hard, technical graft of a medium of the past? Well, when you work with someone who has never made prints, they will have a preconceived idea about what a print should be, but then there is a miraculous change as they progress with their engagement, so that they end up inventing the medium anew relative to their inner predilections.



Elisabeth Cummings 'Turkish Coast'; 24.5x25cm,
\$1,300 unframed



Elisabeth Cummings 'Moroccan Village'; 20.5x24cm,
\$1,300 unframed



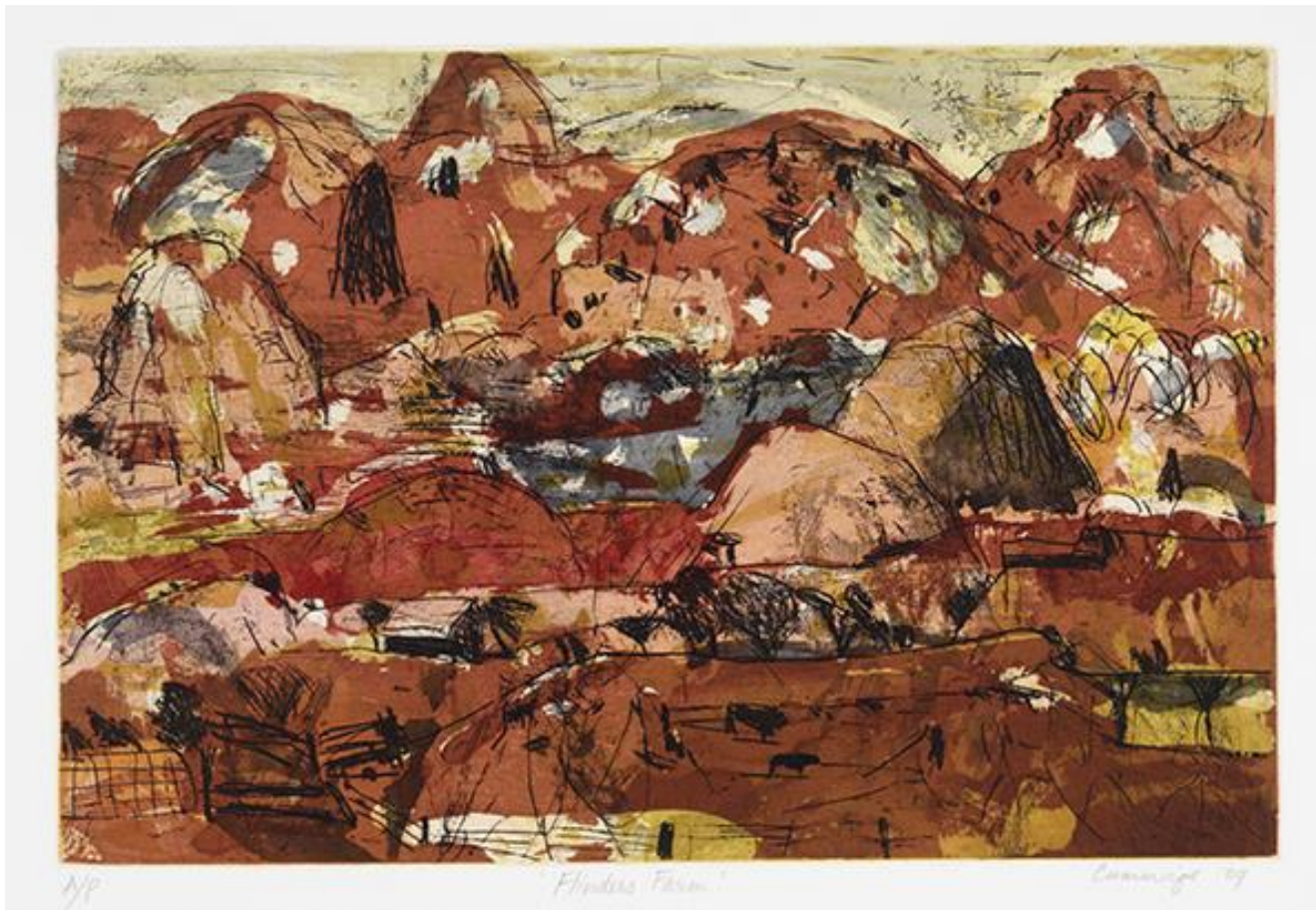
Elisabeth Cummings **'Bone Country'**; 24x31cm,
\$1,800 framed



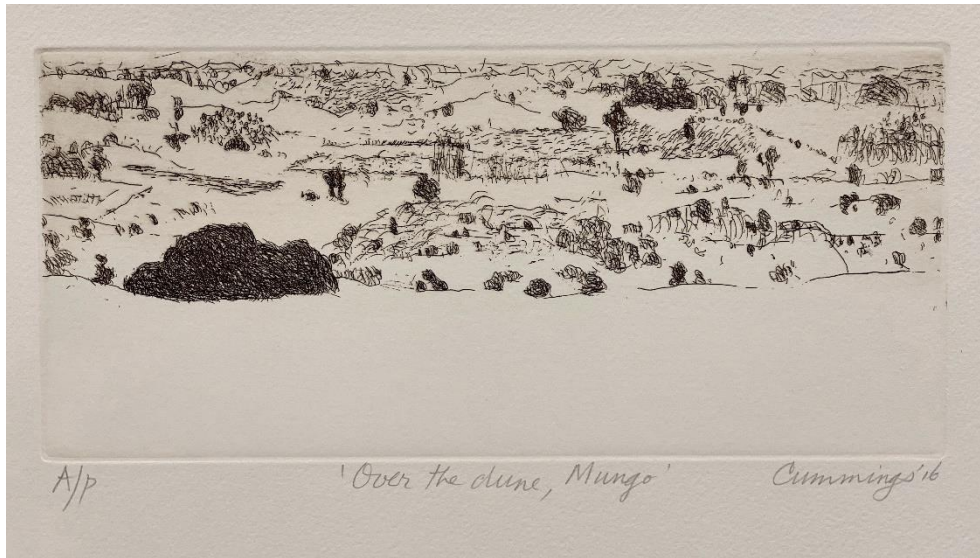
Elisabeth Cummings **'Mangroves'**; 16x25cm, \$1,250
framed



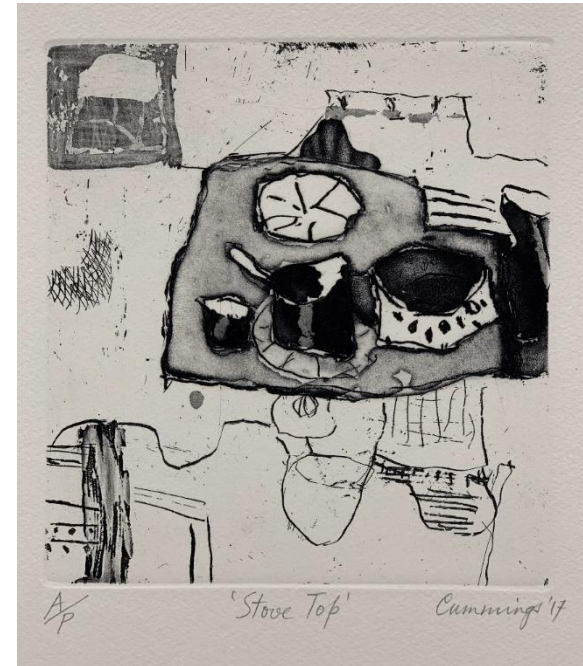
Elisabeth Cummings 'Flinders Property'; 50x64cm, \$3,600 framed



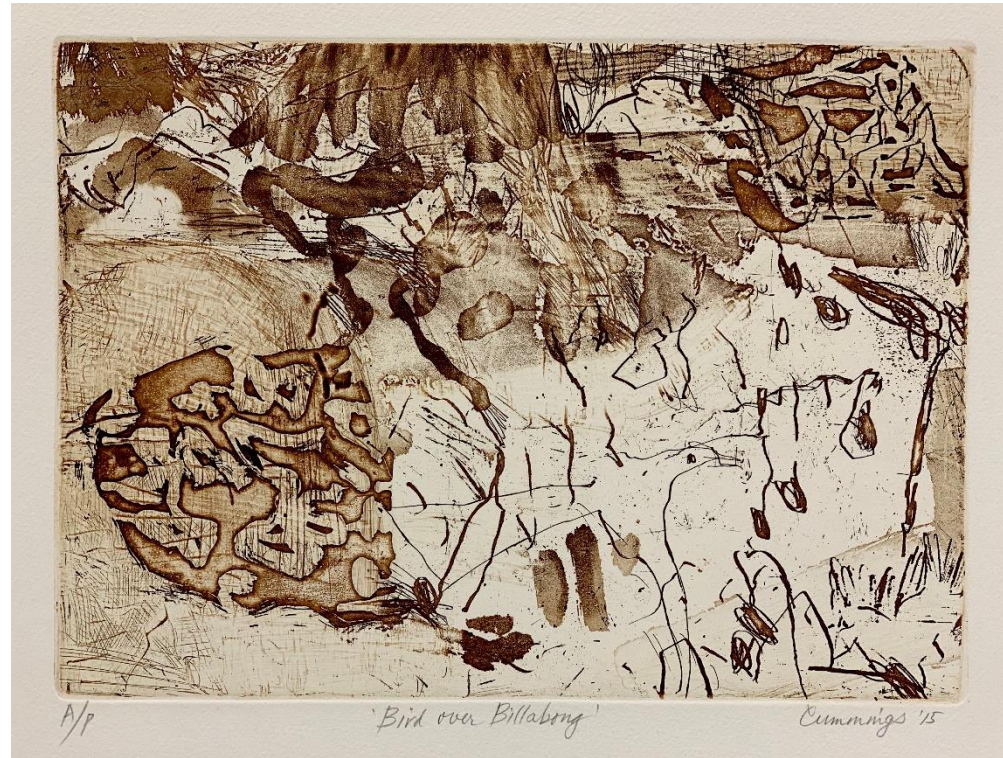
Elisabeth Cummings 'Flinders Farm' 50x64cm \$3,250 framed



Elisabeth Cummings **'Over the dune, Mungo'**; 12.5x27.5cm, \$500.00
unframed



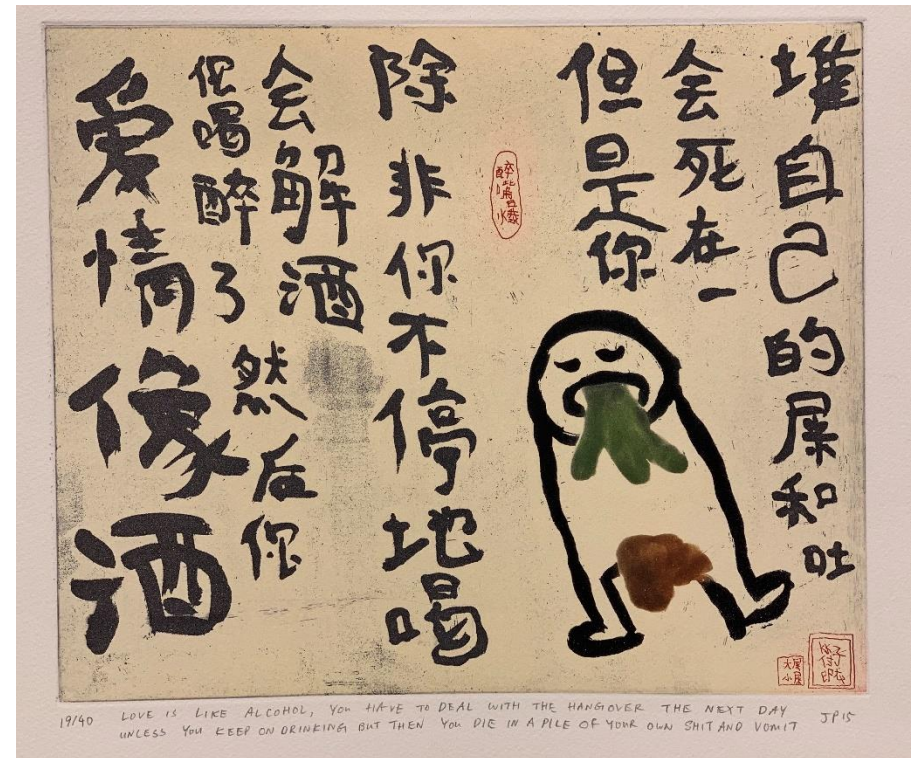
Elisabeth Cummings **'Stove Top'**; 20x19cm,
\$600.00 unframed



Elisabeth Cummings 'Bird over Billabong'; 24.5x34.5cm, \$900.00 unframed



Nicholas Harding *untitled (King Street)*; 49x46cm,
\$1400 framed



Jason Phu 'Love is like alcohol, you have to deal with the hangover the next day unless you keep on drinking but then you die in a pile of your own shit and vomit'; 27.5x33cm,
\$650 framed



Michael Knepton 'Lake Mungo: Huashan Composition 4'; 50x70.5cm, \$1,600 framed



Michael Knepton 'Lake Mungo: Huashan Composition 1'; 50x70.5cm \$1,600 framed



Michael Kmpson 'Pod'; 10x20.5cm,
\$300 unframed



Michael Kmpson 'Half a dozen'; 15x16cm, \$350 unframed



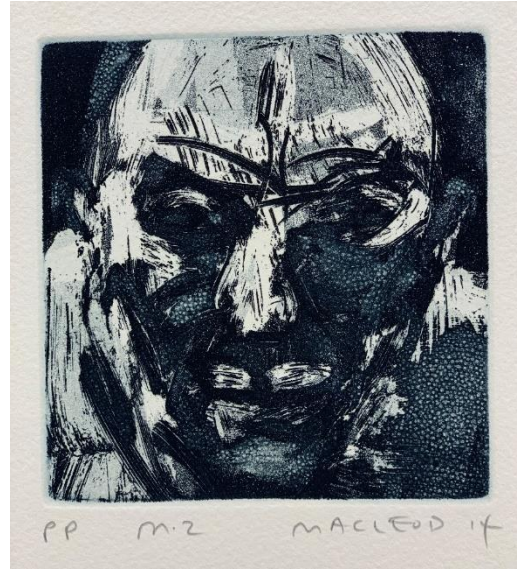
Michael Knepton 'Nature and nurture'; 15x26cm, \$380 unframed



Tony Albert 'Octagong'; 21.5x21.5cm, \$1,150 framed



Euan Macleod 'B.2'; 13x10cm, \$300
unframed



Euan Macleod 'M.2'; 11x11cm,
\$350 unframed



Euan Macleod 'B.1'; 12.5x10cm, \$300
unframed



Euan Macleod 'Nocturne'; 29x35cm, \$600 unframed



Euan Macleod 'Trek'; 21.5x16cm, \$450 unframed



Euan Macleod 'Snow storm Tryptich'; 21.5x51cm, \$900.00 unframed



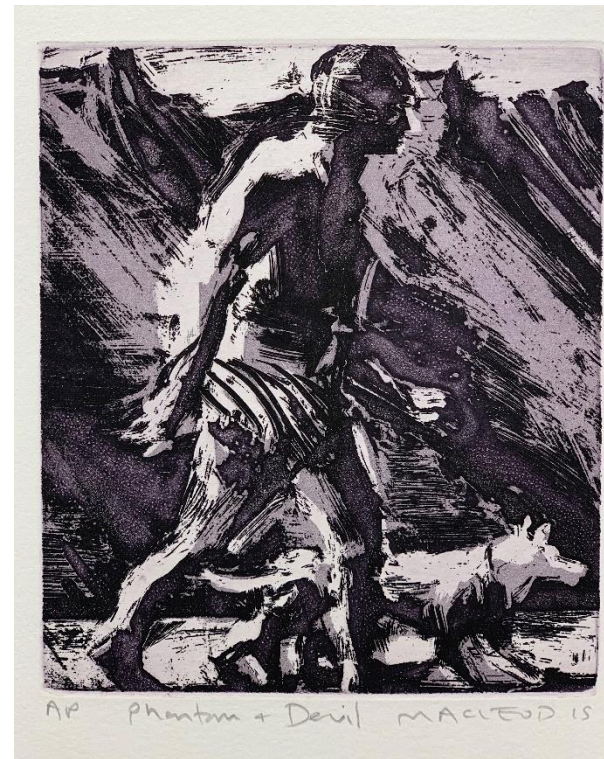
Euan Macleod 'Thinking of home'; 37.5x50cm, \$1,450 framed



Euan Macleod 'Tunnel beach'; 39x30cm, \$750 unframed



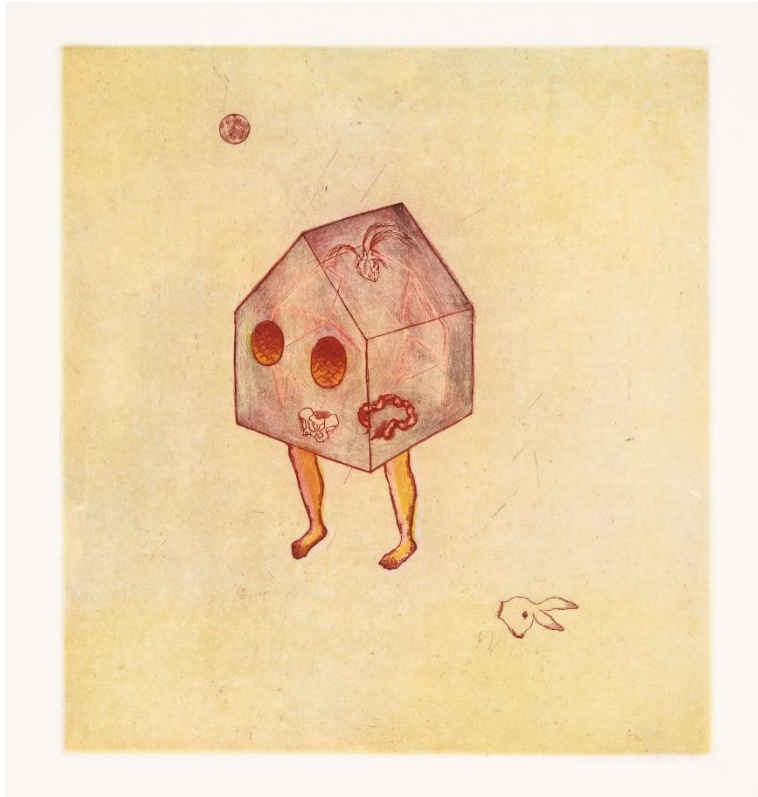
Euan Macleod 'Huangshan'; 32x22.5cm,
\$600 unframed



Euan Macleod 'Phantom + Devil'; 16.5x19cm,
\$450 unframed



Vipoo Srivilasa 'Cat Tree'; 50x40.5cm, \$850 framed



Yiwon Park **'Where Do I Live'**; 34x32cm, \$650 framed



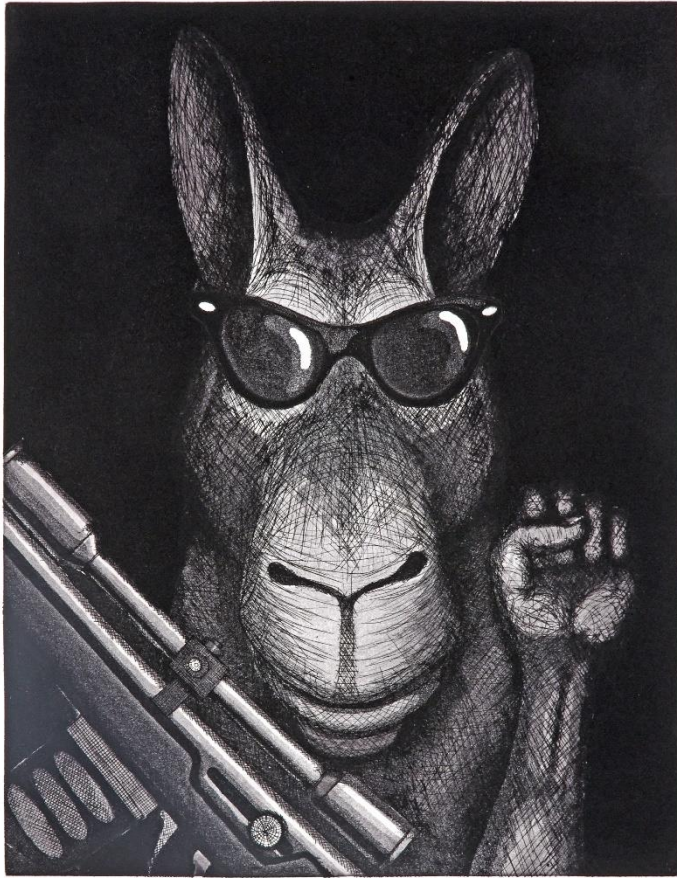
Guy Warren **'Bora Dance'**; 21x25cm, \$700 framed



Alan Jones 'The Fire Trail 2'; 34.5 x 39.4 cm,
\$850 framed



Dame Robin White 'Braveheart'; 19cm diameter, \$900
framed



Gordon Hookey 'Terra-ist'; 59.5x46 cm \$1400 framed



Adeel uz Zafar 'Kangaroo'; 51x40cm, \$1,100 framed



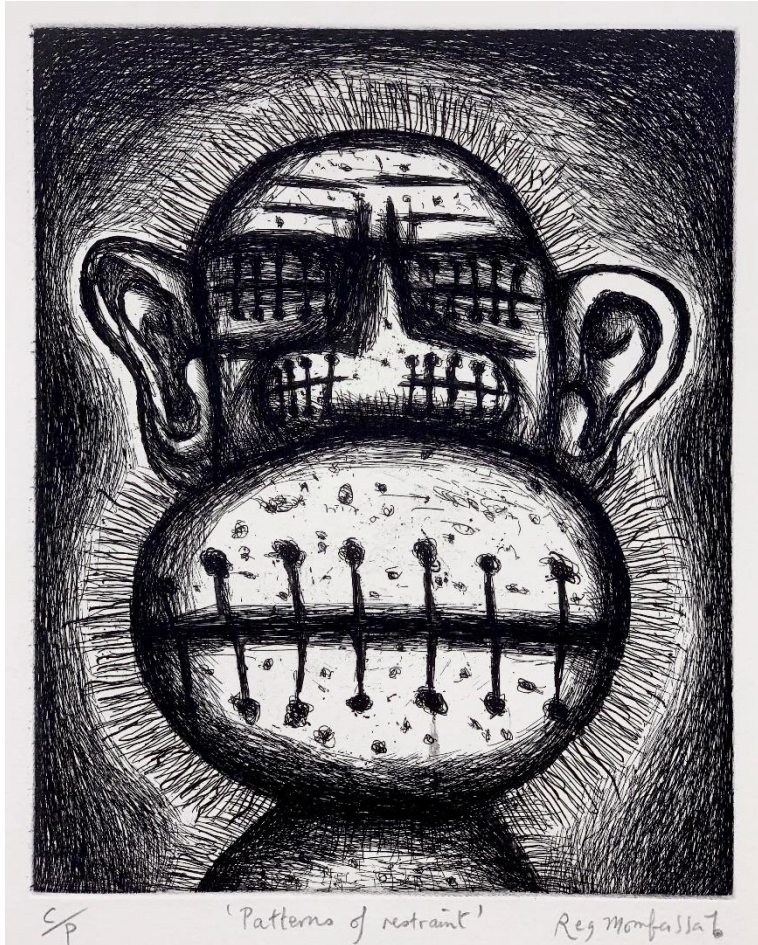
P/P 'Wet backyard' Reg Mombassa

Reg Mombassa 'Wet backyard'; 10.5x13cm, \$250 unframed



P/P 'Phampire' Reg Mombassa

Reg Mombassa 'Phampire'; 13.5x11cm, \$290 unframed



SP 'Patterns of restraint' Reg Mombassa
Reg Mombassa 'Patterns of restraint'; 24.5x20cm, \$480 unframed



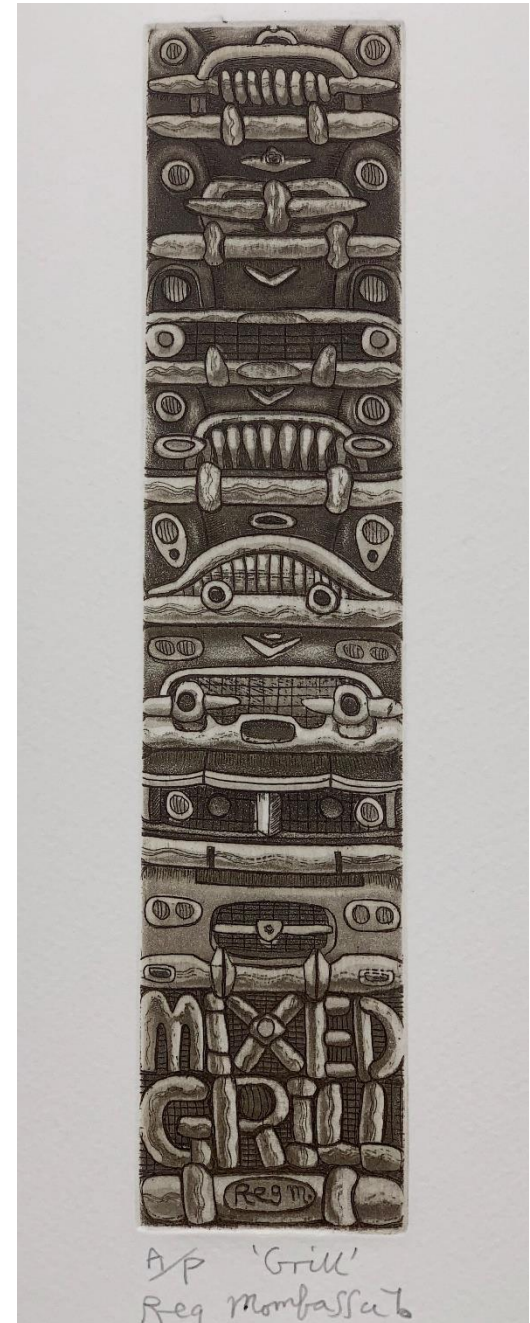
25 'Eyegum' Reg Mombassa
Reg Mombassa 'Eyegum'; 39x24.5cm, \$600 unframed



Reg Mombassa 'Presley mother buries an egg'; 31x49cm, \$790 unframed



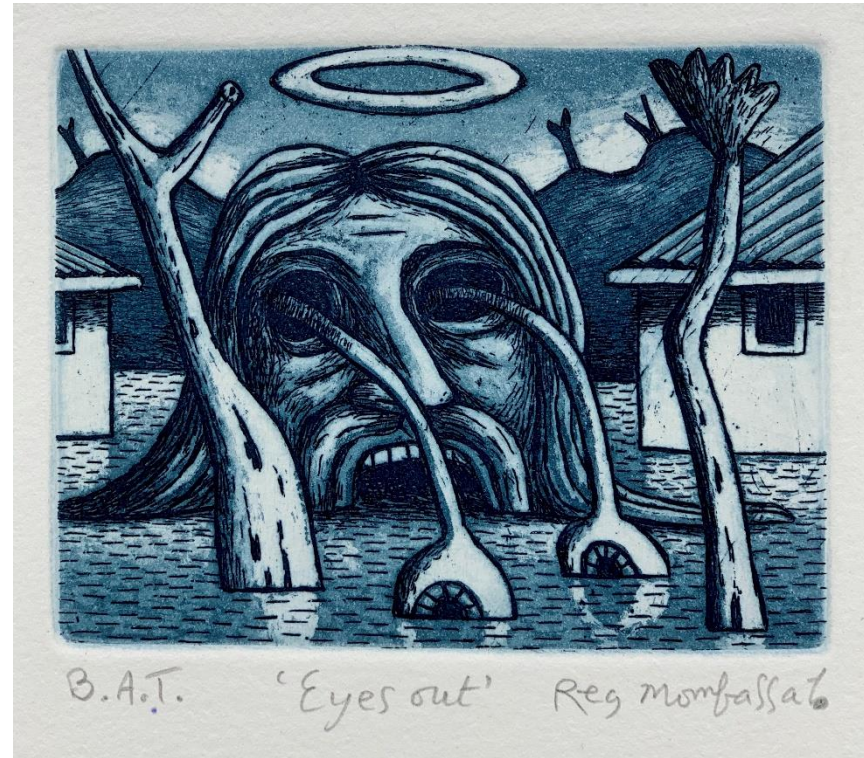
Reg Mombassa 'Two moons'; 27x19.5cm, \$450 unframed



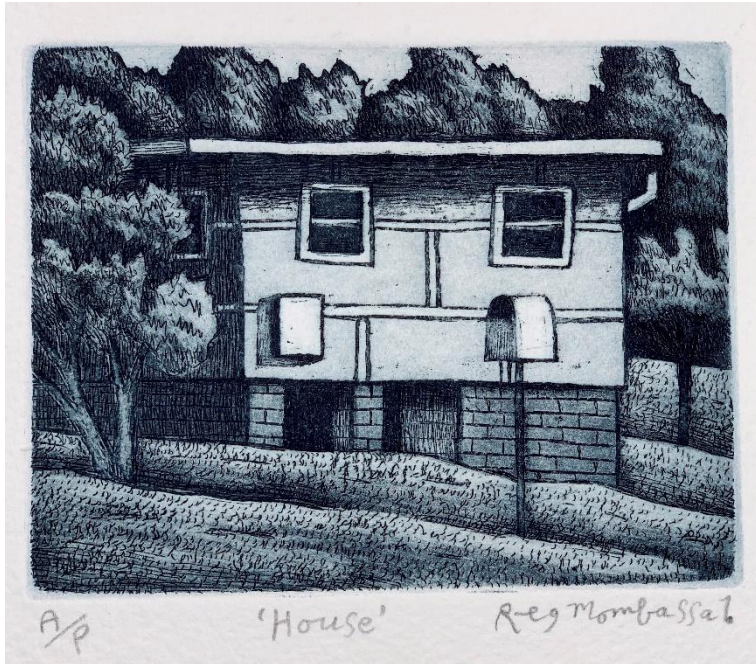
Reg Mombassa 'Grill'; 25x5cm, \$250 unframed



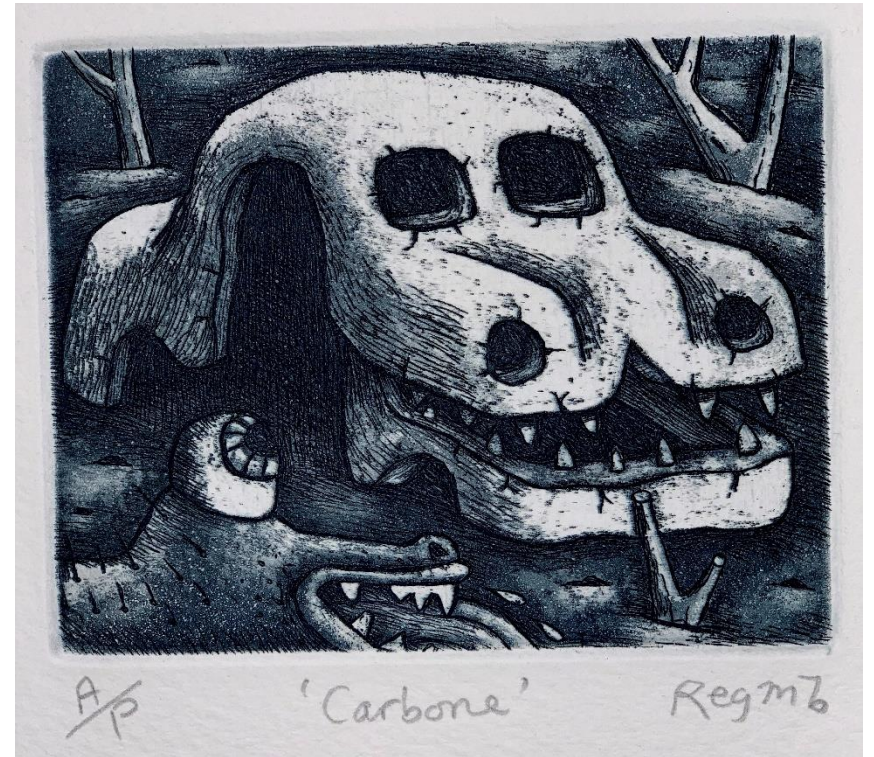
Reg Mombassa 'Fish ghost'; 9x7cm, \$150 unframed



Reg Mombassa 'Eyes out'; 7.5x9.5cm, \$150 unframed



Reg Mombassa **'House'**; 8x10cm, \$170 unframed



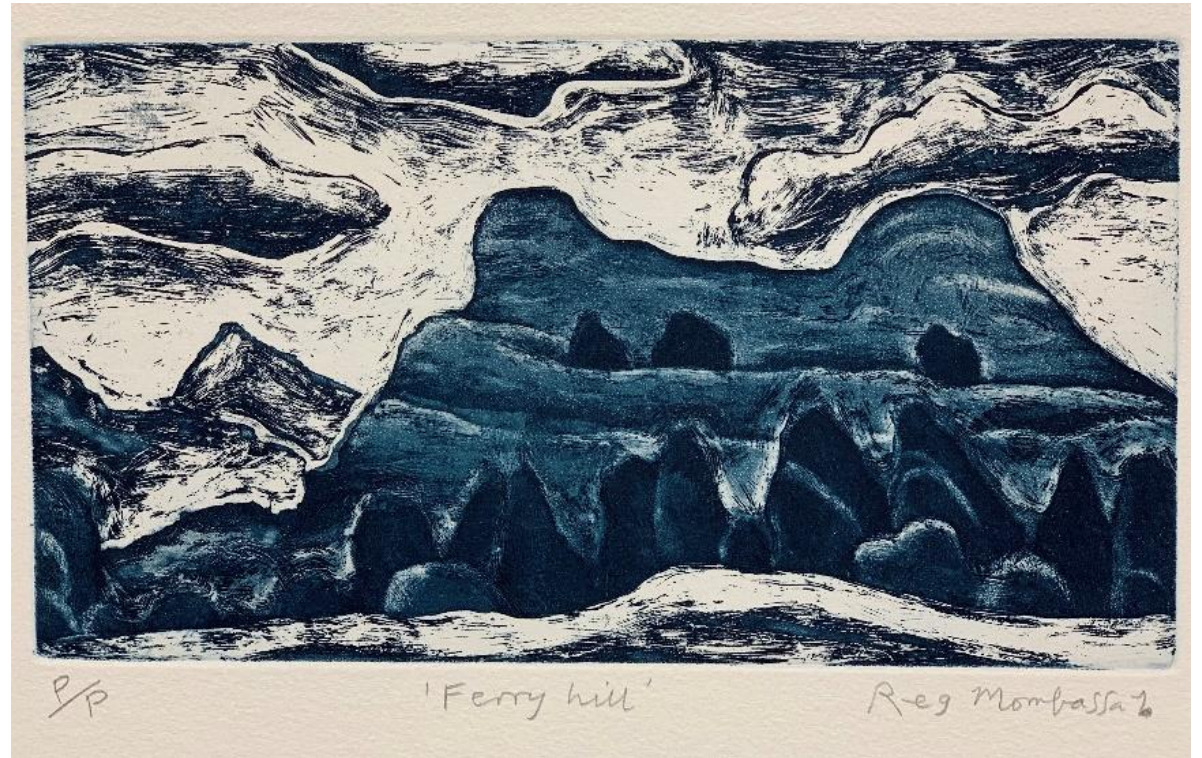
Reg Mombassa **'Carbone'**; 7.5x9.5cm, \$150 unframed



Reg Mombassa 'View from Dawe's Point'; 20x27cm, \$500 unframed



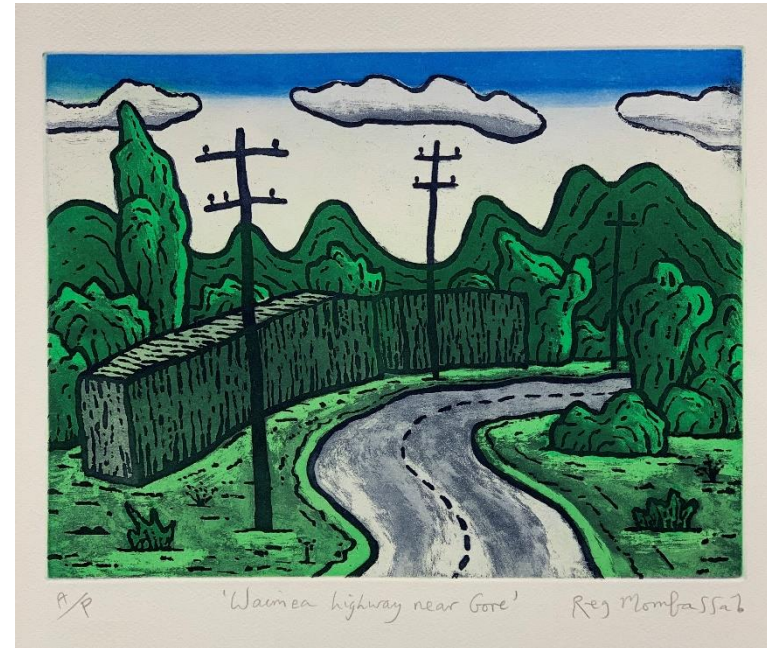
Reg Mombassa 'Nocturn Mildura'; 19x27cm, \$440 unframed



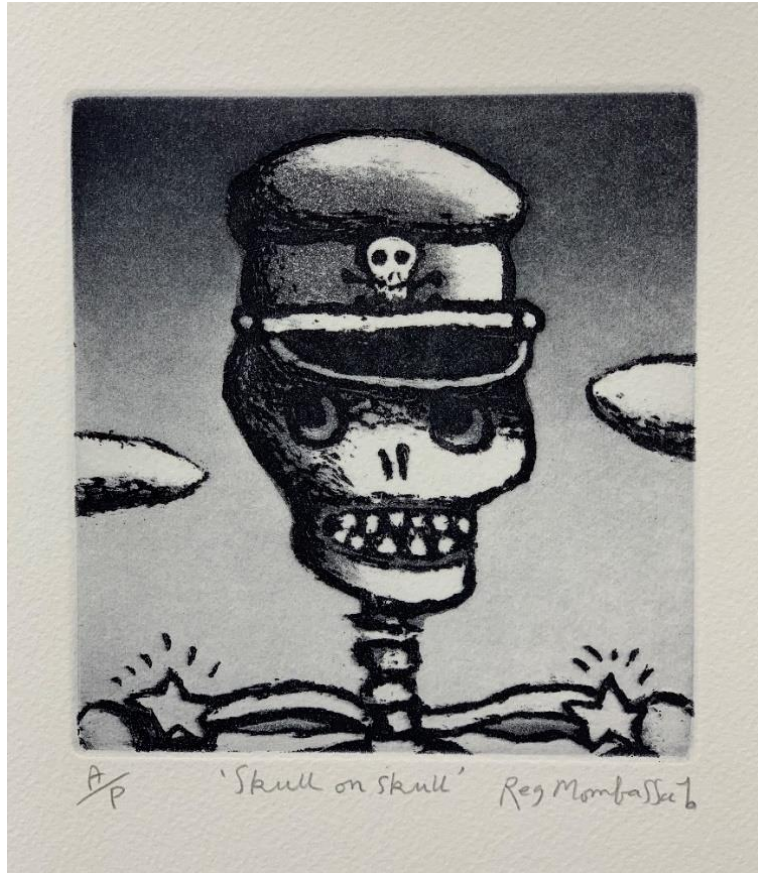
Reg Mombassa 'Ferry hill'; 29x16cm, \$380 unframed



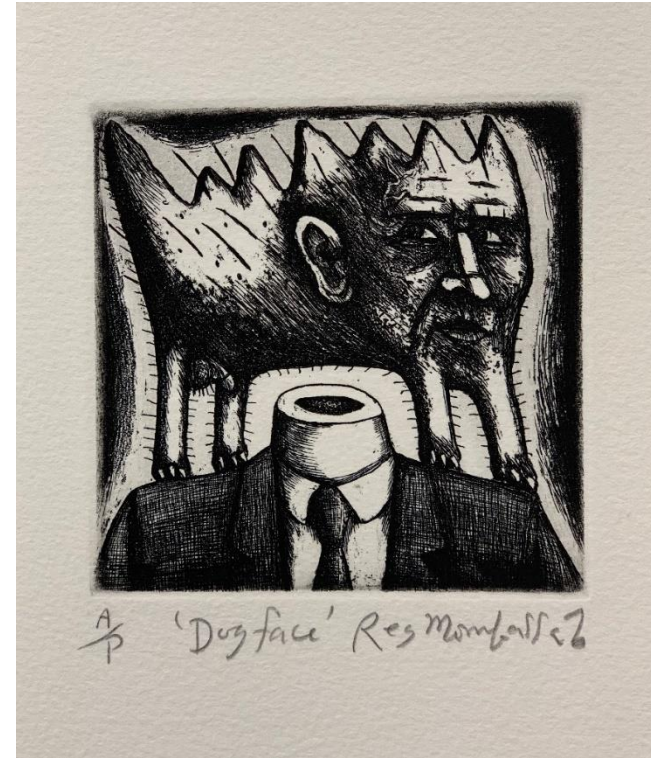
Reg Mombassa 'Three gums'; 18x20cm, \$360
unframed



Reg Mombassa 'Waimea highway near Gore'; 25x33cm,
\$650 unframed



Reg Mombassa 'Skull on skull'; 14.5x15cm,
\$300 unframed



Reg Mombassa 'Dogface'; 10x10cm \$180 unframed



5/25

'Track and trunk after fire'

Reg Mombassa

Reg Mombassa 'Track and trunk after fire'; 50x40cm \$890 unframed



30
30

'Goulburn gloaming'

Reg Mombassa

Reg Mombassa 'Goulburn gloaming'; 40x52cm \$890 unframed



Reg Mombassa 'Skeleton with muscle horse'; 29.5x25cm \$650 framed/\$450 unframed



Laurel Nannup 'Yellow Taxi'; 50x59cm, \$1050 framed



Ian Grant **'Blue Sky Nocturne'**; 27.5x28cm, \$1,200 framed



Ian Grant **'Boundary'**; 44x43cm, \$1,450 framed



Ian Grant 'Parkland III'; 17x17cm, \$480 unframed



Idris Murphy 'Moonlight'; \$1,400 framed

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90 Oxford St. PADDINGTON NSW 2021.