Printonline: Digital Print Media & The World Wide Web

School of Art, Curtin University
Bentley Campus, Perth
Western Australia

In conjunction with the:

Printmakers Association of Western Australia
Impressions Gallery, Northbridge
Western Australia

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Abstract

The World Wide Web has catalysed immense change for artists as it opens up new ways to engage in remote studio practice. Traditional printmaking is now also challenged exponentially by more affordable techniques and digitally enhanced machine driven processes. In response to this development, as the first official online student at the School of Art, Bentley Campus of Curtin University in Western Australia, Alexander Hayes has instigated a collaborative project, 'Printonline' engaging established professional artists in a critique of this emergent creative landscape. Contributors to this project have been invited to creatively 're-generate' artworks using digital scanners, photography and multimedia, re-presented as 'derivative 'unique works in an online and concurrent physical exhibition.

Keywords

printmaking, Internet, artist, digital, curriculum, pedagogy, studio, Australia, change, critique

CONTENTS

Introduction

The 'Printonline' Honours project brings together concepts underpinning collaborative art practice, introducing a lesser known antecedent, that of the 'public' contributor as a 'creative re-generator'. With digital technologies now becoming more readily accessible and affordable, so too have artists sought ways to push the stereotypes of traditional printmaking practices, engaging in experimental practices that meld humans and machines. The proposal to bring professional artists together with members of the public as contributors through digital re-creations of their artworks is a unique methodological approach, which some critics claim maybe pushing the boundaries to the very edge of what constitutes 'meaningful art', in this case the message is as McLuhan attests;

> "... in a culture like ours, long accustomed to splitting and dividing all things as a means of control, it is sometimes a bit of a shock to be reminded that, in operational and practical fact, the medium is the message".

As Marshall McLuhan (1964, p.1.) correlates, 'the machine' has altered the way we relate with one another. With examples of how the restructuring of human work and association has been recently 'shaped' by such technologies, the Printonline project in essence explores the same notions of the mechanics of creation. The logical extension as to where an artificial intelligence might take the automation of art creation though is a burgeoning and contentious paradigm, given such intelligences are, "... integral and decentralist in depth, just as the machine was fragmentary, centralist, and superficial in its patterning of human relationships". McLuhan (1964, p.1.)

Artist's Statement

Conception

"... In late 2000 I ventured out into the Australian landscape having accepted a short term position as a drillers offsider with a soil sampling and mining company. I was sent to a location 55 kilometres due south of Meekatharra in Western Australia. For those familiar with the harsh and beautiful elements that make up this fragile environment, the most important factor when working in such a remote location is access to water, shelter and above all, reliable contact with the closest neighbours".

"... I returned months later with many ideas, primarily seeking some way to express the experience of working like a mule in such a hot, dry and quiet place, dislocated from urban life. It was in that short time away from metropolitan Perth, Western Australia that I discovered another form of space and place otherwise not readily available to me. Returning, I set about expressing the key lessons of my trip that were of importance to me such as the time spent travelling to that barren place, the sheer distance from my home, the experience of being there and my subsequent eventful return trip. What eventuated was '*Project 44*', a sound and site based installation containing 44 gallon drums, embedded sound generators and curated visual art works".

"... During the development of this visual dialogue I had the opportunity to work with a group of Perth based sound artist Robert Muir Jnr. and Rik Rue of Sydney. This became the primary focus for developing an environment (in the virtual sense) in a similarly remote location, that of the Arts institution. Working with such a diverse group of sound based art forms also opened up doors for the use of other media such as film and interactive multimedia in a digital context. This was the foundation for considering the virtual domain as an integrated extension of the arts curriculum, amidst the calamity of the artist studio."

Printonline: Remote Studio Practice

The concept of 'printonline' is an extension of these ideas aforementioned, that of 'print' and 'online' as both a space and a place both in the physical and the virtual sense of location. In order to develop an appropriate venue to host the results of this online based event, I needn't have looked any further than the conversation I was engaged in at the time with the 'Project 44' project and the Arts Faculty staff at Curtin University. I considered at the time that it would be best to extend the interactive quality with the public in the next project, leading them to consider studying online and having the ability to converse with many people from all parts of the local, national and international community, not just that of the Arts institution. This became my enduring goal and the locus for seeking entry as an online student at the School of Art, Curtin University, Perth, Western Australia.

The focus of my project based investigations and constructions in the last couple of years has been catalysing collaborations in which artists meet, discuss and experiment with ideas. Working in isolation as an artist and then displaying the results has never appealed to me and hence my desire to communicate, work and enjoy the company of other artists in a more diverse and creative context.

The process and the dialogue that ensues during any project is for me the most important 'part of the project' that I set up to complete - that is, the process is as important (if not more important) than the outcomes. As the title 'Printonline' would suggest, the key factors which underpin the structure for this project are the practice of printmaking in an expressive sense and harnessing online learning as a methodology for analysing the data and disseminating the results.

The development of a pedagogical model underpinning an online learning modus for artists has for me been of primary concern as my own personal situation with a large family demanded it. In allowing me to conduct my creative practice remotely and relating this with my peers and colleagues through an online learning portal allowed my own sense of place as an Artist in Western Australia to develop.

In this case, the online learning component of this project began at the outset of this project's conception. My proposal detailed the intent to utilise interactive multimedia as a mechanism for analysis, hosting of results and as a framework for further project development. The provision of Supervision in an online capacity has

enabled me to continue full time employment as an Interactive multimedia specialist in a secondary school and to continue projects in a consultative capacity with other community groups.

The nature of flexible learning in this capacity where supervisor and student exchange dialogue when needed, has allowed this project to develop at the pace that both parties required. The technologies that have been used to enable this to occur are no further away than the closest computer, telephone and materials cupboard.

Methodological Approach

'Printonline' is a term coined for both an online web site and a physical exhibition title. This is a collaborative project between the School of Art, Curtin University, Perth, Western Australia and the Printmakers Association of Western Australia culminating in an exhibition of curated works between the 7th and 12th December, 2001.

Established and professional practising Artist's residing in Perth Western Australia were then approached to contribute ten (10) digital representations of their art works in any medium. These ten (10) images were made available to 'Contributors' who accessed these from an online gallery in an established website. Each artist understood their images would be used as the 'palette' or core subject matter from which other members of the public would digitally regenerate in any printmaking process. In contributing their digital image, the notion of reproducibility and re-generation via digital and non digital medium was declared as the primary intent.

The ten (10) artist images were hosted at an online location built by Alexander Hayes (http://users.bigpond.com/printonline) and instructions were provided for visitors visiting the website, inviting them to contribute and submit their regenerations via email submission. Artists were selected from local contacts and contributors were randomly selected through network contacts in the arts community of Perth, Western Australia.

Each contributor was made aware that their own contributions would be considered as unique artworks and would be attributed the same rights as any

artists retains to their own copyright. It was explained that 'regenerations' would be accessed and downloaded, printed and exhibited at the physical showing of the Printonline exhibition at Arthouse Gallery in Northridge in December, 2001.

Project Proposal

The following project proposal was submitted for approval to the Dean of the School of Art, Professor Ted Snell through Supervisor Harry Hummerston in May 2001. The proposal outlines the intent of the artist and student, Alexander Hayes to conduct the Art Honours Project 491 unit entirely online, in effect the first ever fully online learning project proposal at the School of Art, Curtin University.

Project Title

Printonline: Digital Print Media & The World Wide Web

Project Duration

July 2001 - December 2001

Objectives

Upon completion of this project the student will have;

- Articulated a premise, methodological approach, mode of analysis and manner of reporting to the School of Art, Curtin University;
- Developed an interactive, online site where in progress and completed print forms (body of works) in both the physical and virtual sense are made accessible for critique by the Supervisor;
- Retained and made available 'working' plans via a virtual online visual diary which parallels the print media works;
- Bookmarked websites and developed a netnography of related research from which to argue a position supporting the premise of the project;
- Contributed actively in online discussions with the Supervisor and colleagues from the School of Art.

Research Questions

1. Which aspects of online learning are effective in ensuring a flexible pathway for delivery and convenience of access to the print media student?
2. What significance do traditional forms of printmaking ie. etching, woodcuts, monoprint have in terms of the student developing an enhanced visual aesthetic utilizing digital technologies?

Background - Project Premise

This project will by virtue of its inception examine the nature by which online technologies inter-relate with traditional forms of self expression in the print media context. The project proposal also articulates a comprehensive analysis of teaching methodologies which provide flexibility to the student to continue to undertake other necessary everyday tasks.

Printmaking and image duplicity have been taken to new realms within current Western Australian printmaking practice and it is evident in the Award circuit ie. Fremantle Print Awards and Prints WA that particular emphasis in terms of explorative image making is placed upon new and emerging categories in the digital areas.

Research Plan

1. Investigate through consultation with the Dean of the School of Art, Professor Ted Snell and Supervisor Harry Hummerston a means by which to conduct the Honours program online in a blended delivery of curriculum;
2. Seek ethics approval through official channels to conduct activities as outlined in the research brief Approach Supervisor for approval and discuss online capabilities;
3. Gain access and support for computing resources and facilities in both the home studio and art school setting;
4. Commence unit readings and interact through online forum with colleagues and the project Supervisor;
5. Conduct netnography activities retaining contemporary examples of digital print media projects in the national and global context;

6. Set up website and make accessible to Supervisor whilst in construction then accessible to the ten (10) artists until point of public release;
7. Engage Supervisor and peers in semi-structured interviews regarding the 'Printonline' concept and dialogue with School of Art representatives via email regarding the ensuing contributor engagement process;
8. Conduct contributor communications, collect and prepare works for exhibition;
9. Prepare, curate, present and record findings of Printonline virtual and physical exhibition;
10. Present research and project findings in thesis submission as a publication and significant artworks in exhibition format online.

Significance

This project will endeavour to examine the key potential online learning has for both Student and Educator alike in the context of higher education Visual Arts print media study. This project will also endeavour to demonstrate the means by which technological change is commensurate with that of the developing print media fraternities associated with its physical output in print form.

As this is the first recorded instance of the Art Honours Project 491 unit being negotiated and offered online at the School of Art, Curtin University, there was a need to critically examine, analyse and present its potential for future programming in this curriculum area. The significance of this project historically is evident in the wide scope for new works that such as online study methodology presents, as computer literacy is enhanced and utilized.

> "... *As the role of digital media as a print form evolves so does the manner in which this form is taught. Likewise, the significance of this change in learning methodology is profound as more and more learning programs will likely move towards online interaction in conjunction with face-to-face teaching.*" *Harry Hummerston, 10th June, 2001*

The development of an interactive site which depicts these new forms of printmaking will allow transparency of learning methodology to emerge for those interested in such an interaction.

Resource & Facilities

As this project will be conducted online it will be necessary for both Supervisor and student alike to have;

- Access to the World Wide Web via a 56.6 kbps (minimum) connection to the Internet;
- Computer system and related peripherals in home studio setting;
- Telephony to support the development of online website with Curtin university technical staff

The student already has a self contained print workshop at his home residence in Perth, Western Australia

Timetable - Expectations

Upon approval to conduct this unit in a blended learning environment, the student will be required to enter into a contractual agreement with the School of Art, Curtin University maintaining;

- Ethical standards when engaging with external sources and peoples in conjunction with activities of the Printonline project;
- Attendance at scheduled School of Art workshops and seminars;
- Contribution to and through online learning forums conducted by the School of Art in conjunction with Open Learning Australia (OLA);
- Records of Supervisor interaction through email discourse;
- Visual diary containing working drawings, plans and diagrams;
- Reporting and thesis presentation to colleagues in workshop at the School of Art, Curtin University prior to the cessation of the project.

Reporting

The student will maintain accurate and verifiable records in order to prepare and present a report of findings as an Honours thesis at the conclusion of the Art Honours Project 491 project.

References

The student will maintain a bookmarking system using an Excel spreadsheet of examples of contemporary examples of print media in a national and international context, gained through investigations conducted through the World Wide Web. Search engines such as Alta Vista and Lycos will be used by the student to locate examples of works being showcased online.

Databases and online journals within the School of Art and Curtin University library will be accessed to provide peer reviewed examples of works being developed also in a national and international context.

_____

Hummerston, H. (2000) *An Enduring Symbol*. Perth Institute of Contemporary Art. Available at https://harryhummerston.com/an-enduring-symbol-2000

McCluhan, M. (1964) *The Medium is the Message.* Understanding Media: The Extensions of Man*,* Chapter. Available at https://web.mit.edu/allanmc/www/mcluhan.mediummessage.pdf

Working Drawings
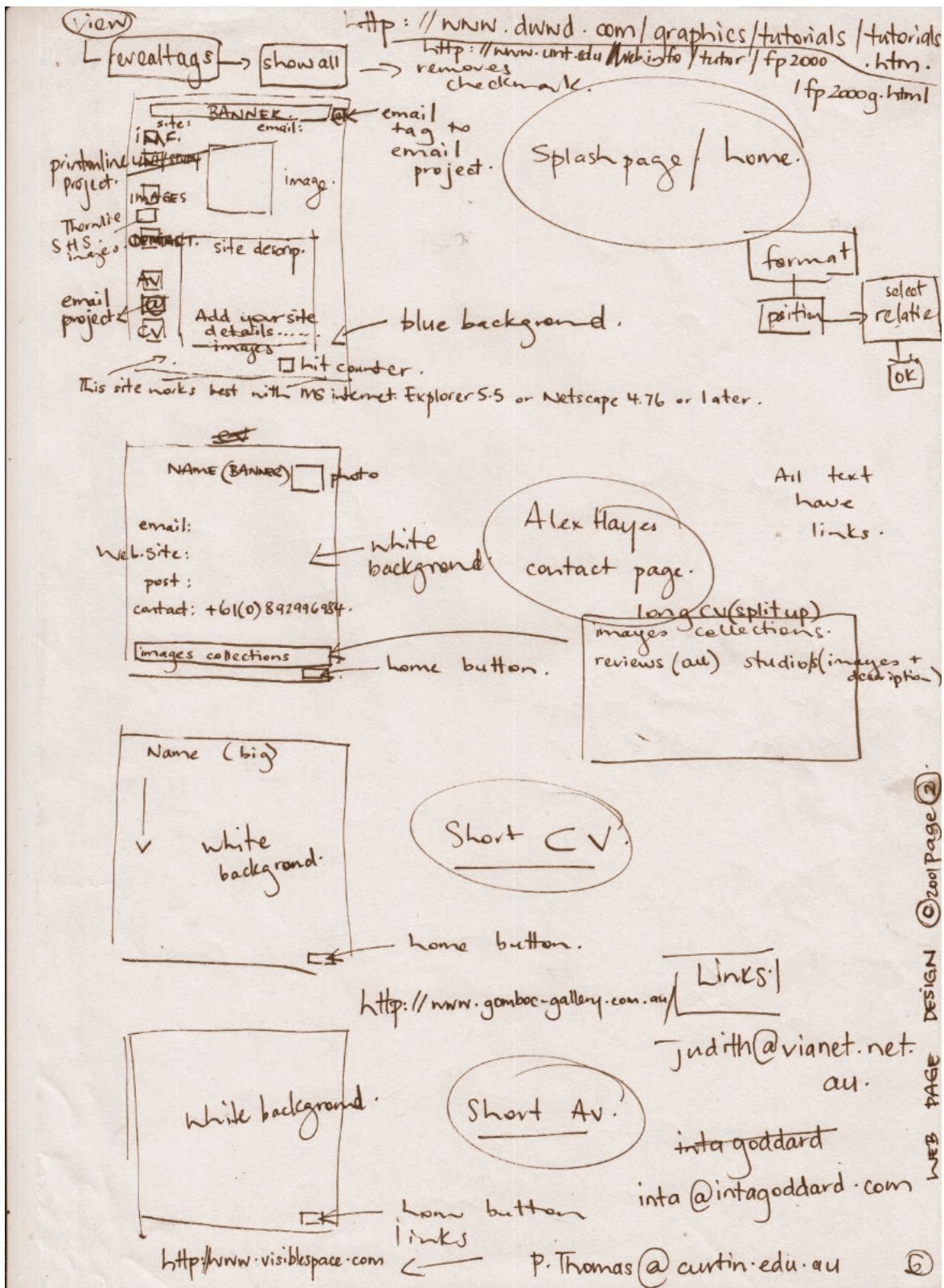
Figure 1.0 - *Web Page Design: Wireframe 1.0*

Figure 2.0 - *Web Page Design: Wireframe 2.0*
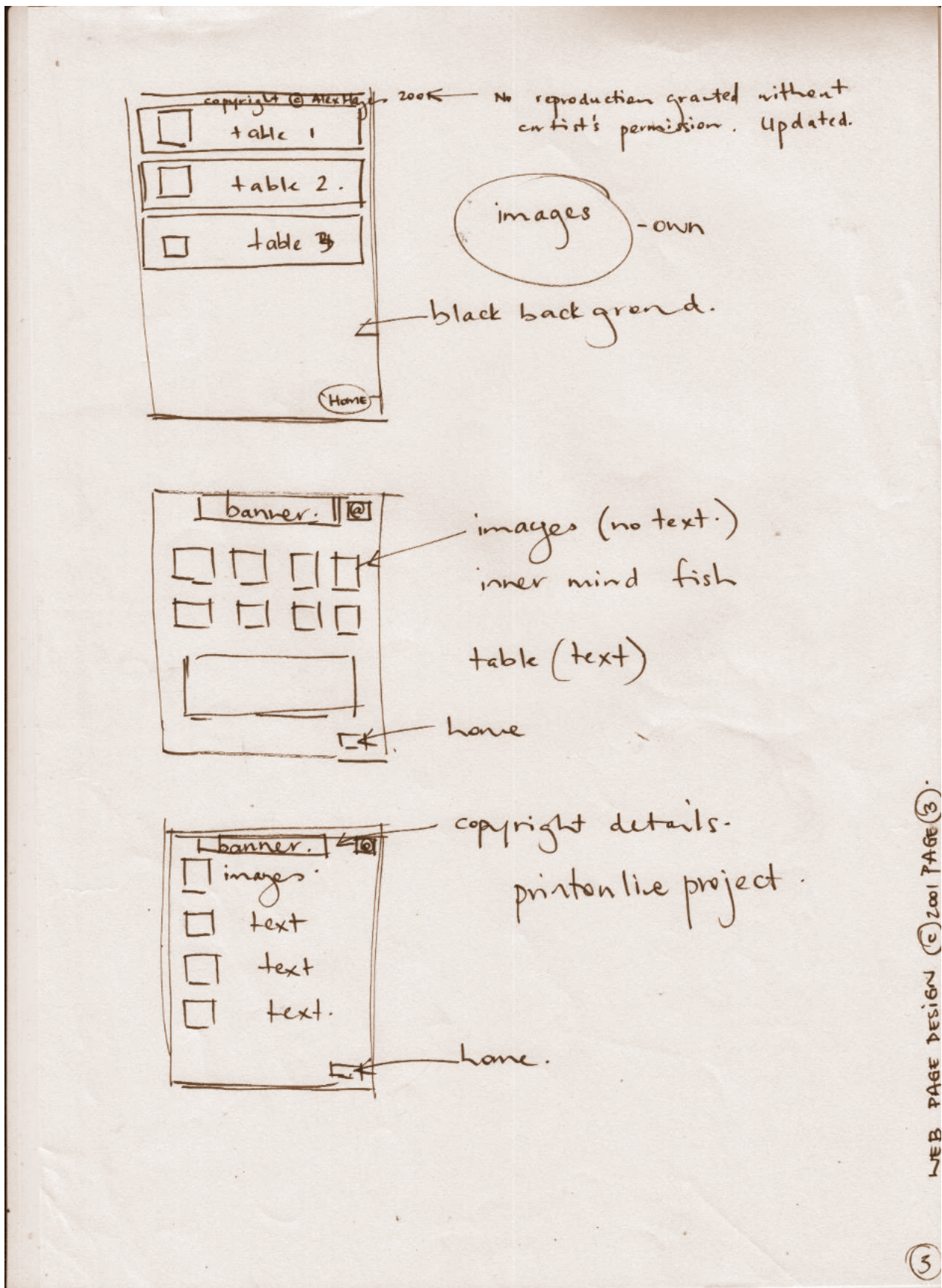
Figure 3.0 - *Web Page Design: Wireframe 3.0*
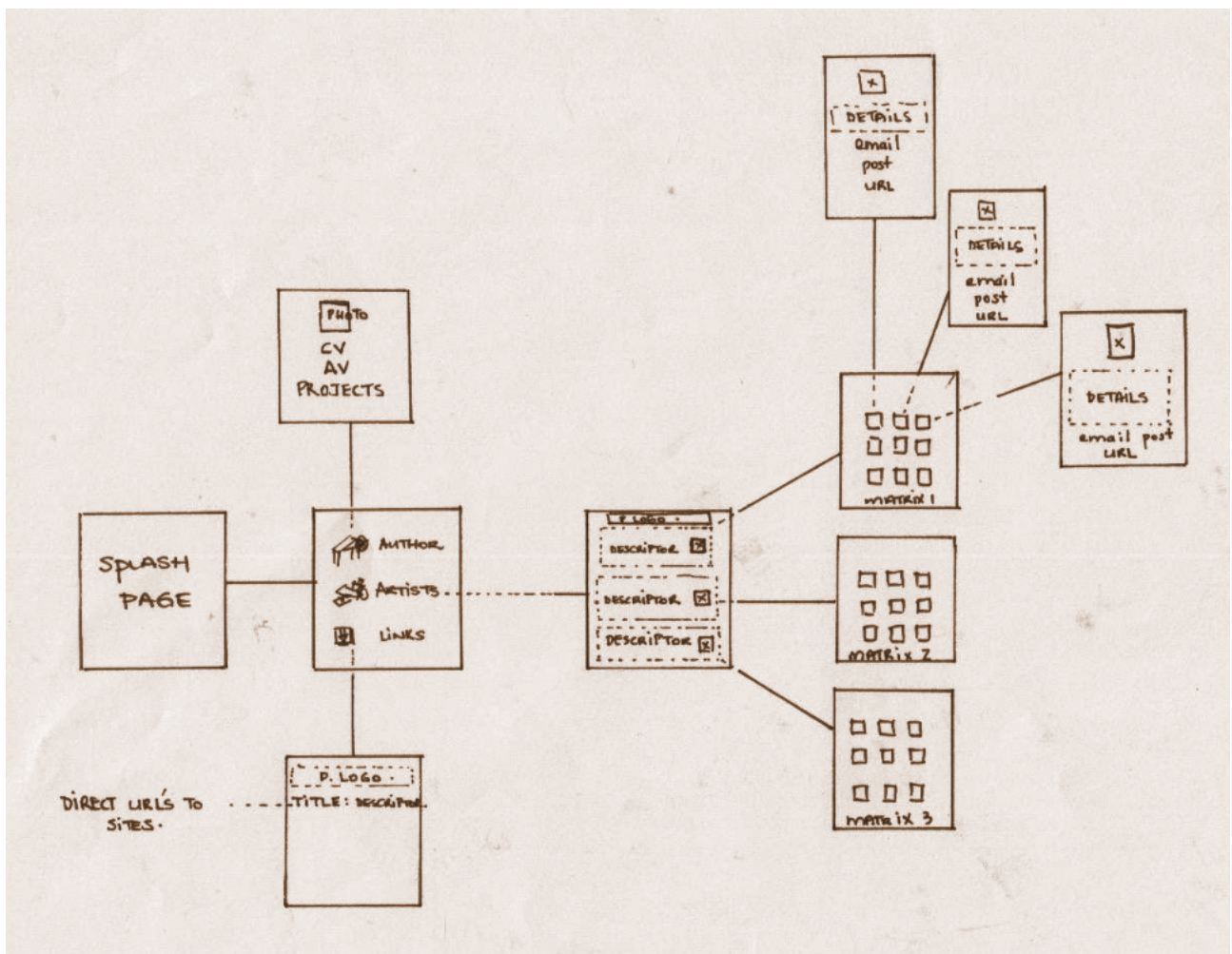
Figure 4.0 - *Web Page Design: Wireframe 4.0*

Artist / Student Notes

1. Notion or understands of site ;
   — the artist's ↓ offering: contribution to sub version of contribution.
   accepting.

   virtual ⟵⟶ physical (interactivity)
   - site
   - sample(ing)
   - referencing.
   - index
   - re-constructing.

   engaging with the remote stranger. communication. (individual)

2. Currency of the current this art practice.
   RHML / HTML / VHML.

   - providing setting
   - encouraging interactivity.
     for artist's / non artists.
     giving
     indicating
     feedback is thee generating from the pallette.
   another palette.
   feedback.

   applet within applet
   subtext.

Figure 5.0: *Conceptual Notes: Printonline Project, 2001*

the "internet" tribe.

"current" drum.

10.

30.

the internet is simply a "fetish"!

portal.

object worship:

– re-propucibility and the accuracy of the reproducibility as a fetish

"practise"

ethereal

the art co-hort ; the current tribal portal.

legitamiter | illegitimate
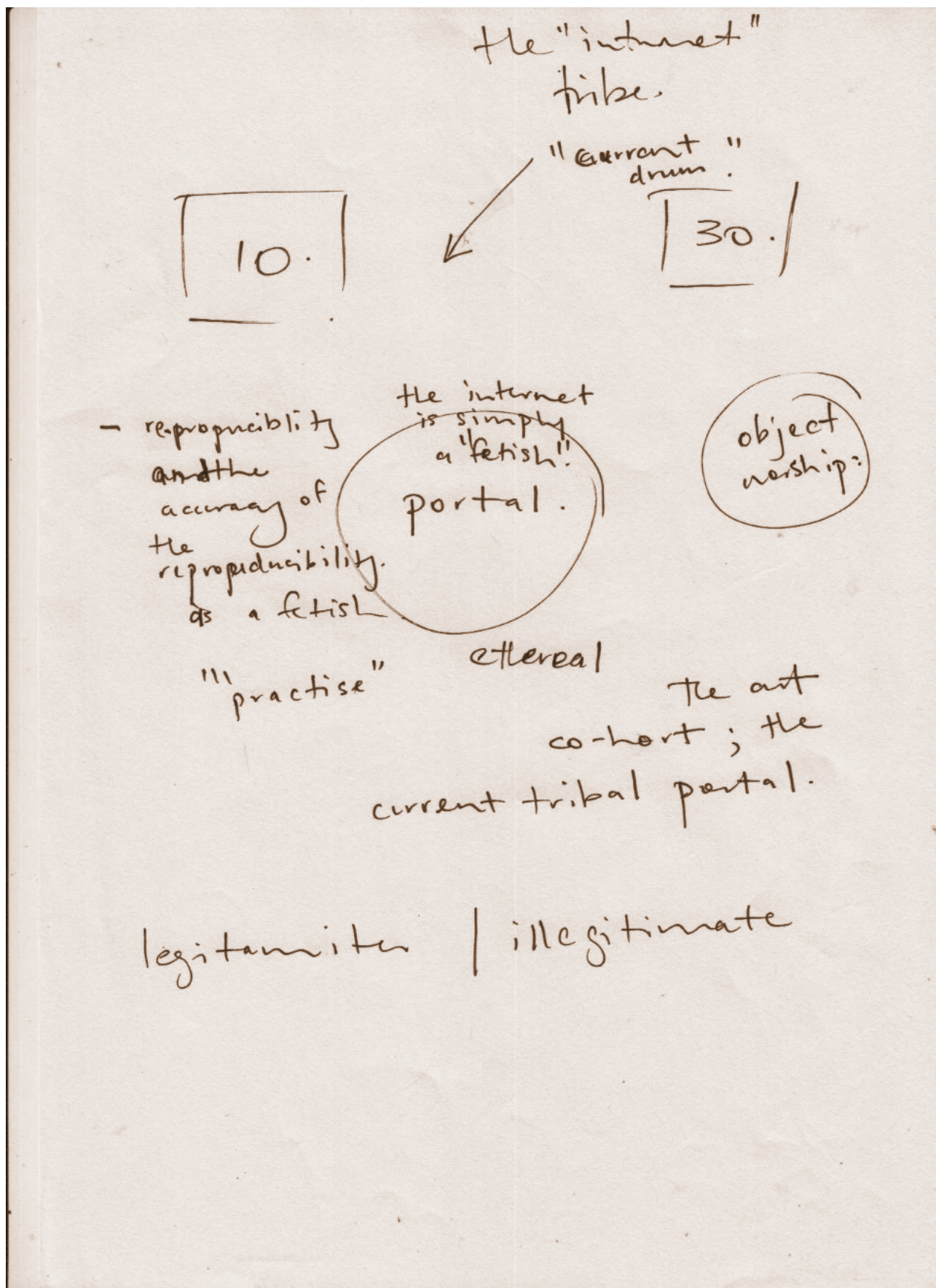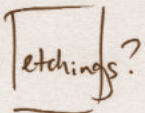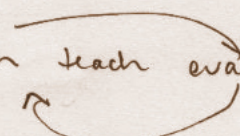
Figure 6.0: *Conceptual Notes: Printonline Project, 2001*

* small prints   [etchings?]   – stamps ⇔ images

snapping information
dialogue
text
images (images only)

The Boxed Set. of what?
– ?prints?–

* controversy   site   place   space   teaching   anxiety
review ← remote   view   in lieu of the present
· absent
· current

A   plan   teach   evaluate   – the projects·

remote   family   home   work
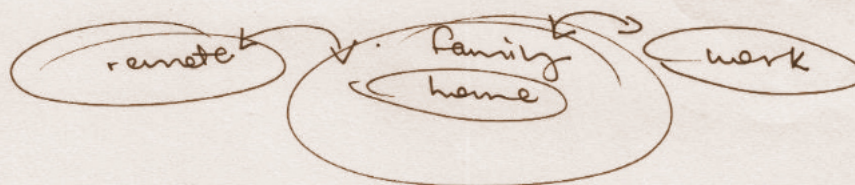
* world view ⟷ current view   – print to friends –
connecting   prints sent
with   to family
heritage   past & present
future travel integration into other cultures·

* mailing list ⟷ printed etched invitation   The boxed set.
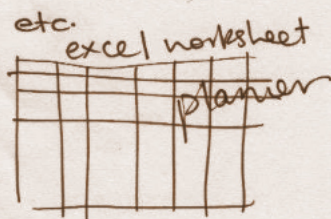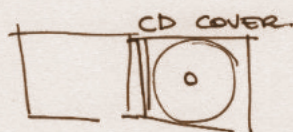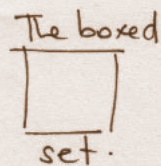
CD COVER.
– world network –
contacts   emails ⟹ online snaps
The Premise.   chats
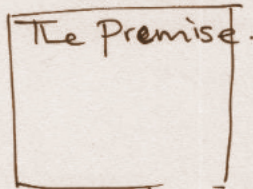
etc.
excel worksheet
planner
– ease to return ie
self stamped [postcard] –
ok done before but......
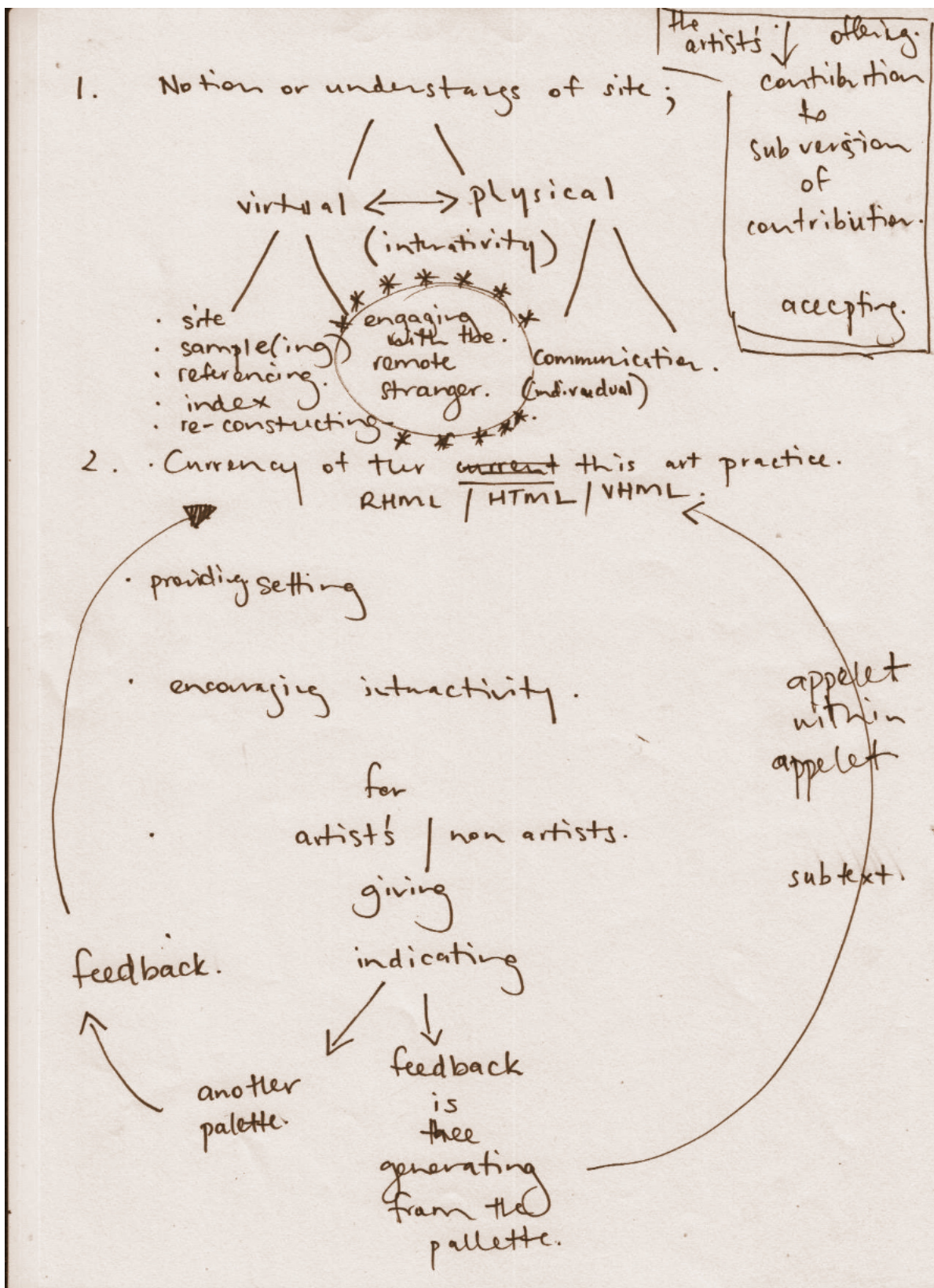
Figure 7.0: *Conceptual Notes: Printonline Project, 2001*

- art is the morphology of what "contains" the visual parameters ie what makes it possible to see as/what we see.

- the rhml vhml and html all contain the visual language

- ether —> morphology —> re-generation —> re-iteration.

-

```
( < )-| > |-( < )-| > |-( < ).        <      >

  |        |                   ↑
  v        v
         structure      phonic.| site  | phonic.
[html]      in                 | sight |
Source      the                          1. physical sight
code        virtual                       interacting with virtual
                        [generating.]          site.
                                          2.Virtual site can be
            [ <—re-generation. ]                interactive.
```
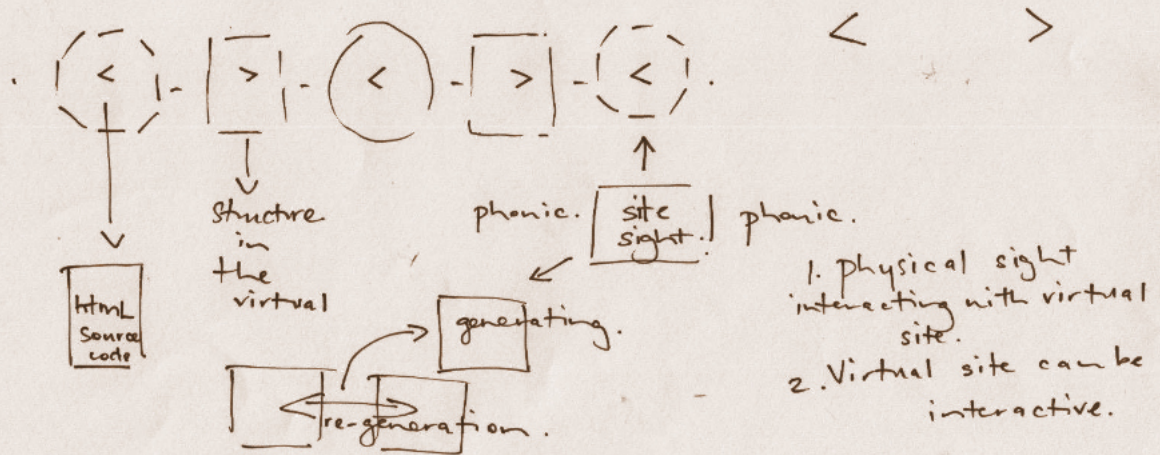
Figure 8.0: *Conceptual Notes: Printonline Project, 2001*

computer time to |load| Speaking with webs.

ie |url's| hyperlinks to direct
|URL's|

|Solitary| !hello! ← to say what?

picture maps
coded encoded |story|
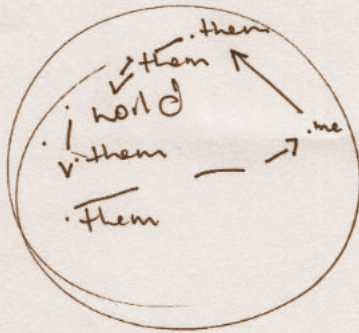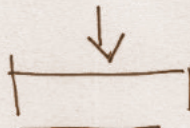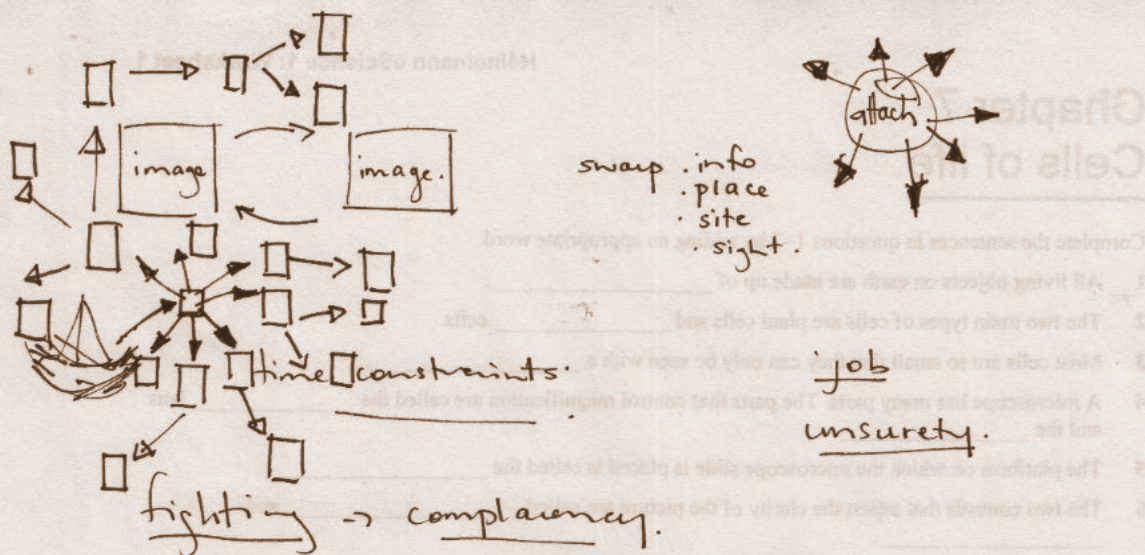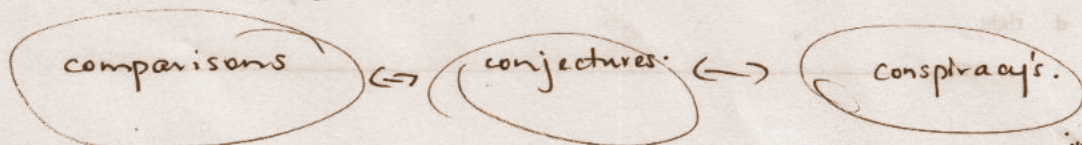
~~~~ |url| ~~~~ |hotspot.| -~~ |url|

images |no text| 'image — |no text| image

Details.
II stamp. |postcard|

them
↓them ↑
world .me
them —7
them

contact — your part of it

results → web → return

Fiction stay with |urLs|

Figure 9.0: *Conceptual Notes: Printonline Project, 2001*

swap . info
. place
. site
. sight

attach

image   image.

time constraints.   job
                      unsurety.

fighting → complacency.

house / home   (daughter) work ie textiles.

swap of sites ——— Digital Camera.
* related things.

site   site   site
home   →   school   →   uni.

re: composition via
press.   poignant icons | symbols | figures.

comparisons ← conjectures. ← → conspiracy's.

• true account of environment   ← images

images

images

• intellection in school

Figure 10: *Conceptual Notes: Printonline Project, 2001*

edition of ②.

① Do an etching, scan it onto computer
→ place into the coded matrix.
←

② People in family, friends etc. contacted.
Encouraged to visit site, choose work, send by
post email their contact details
+ a written response in return
for a "FREE" etching.

written response to
work "posted" onto
the web.

prior to

③

④ Return correspondence sent re: response.
Details of up and coming events ie exhibitions,
family details

Location: (suburb) (country.)
Response:

suitcase   Splash page.
- thematic.

matrix 1   (thematic)
info.   2   (thematic)
3   (thematic)
4   (abstract).

Figure 11: *Conceptual Notes: Printonline Project, 2001*

⑧ The "consumer" rarely comes across /experiences "free" samples of or inded true free products. Downloads "free" only mean reciving junk mail, junk emails, accounts + invoices.

⑨

artist → input e representation WWW → receiver

pure print source ← feedback. ←

PURITY.

① encouraging people to visit my site.
② encouraging people to use the WWW
③ updates + expands my mailing list.
④ allows my works to reach a WWW audience as well as the immediate people in contact with the reciever.
⑤ allows the representation of my work to remain "pure" and "impure"
⑥ · expands the notion that the WWW "laters" down the inherent recievership qualities by the viewer.
⑦ gift giving has an attached inherent cultural context → meaning isattributed to the act of gift giving.

Figure 12: *Conceptual Notes: Printonline Project, 2001*

Supervisor & Colleague Correspondence

Date: Thu Jul 05 23:05:20 2001
To: thummers@alpha.curtin.edu.au
From: printonline@telstra.easymail.com.au
Subject: contact1

etherspacecallingearthdoyoureadme???

. .
|
V

Hi Harry !

Are you contactable at this address emailed to
me via BJoel?

Will hear from you if so and will resume contact .

AlexH

Figure 13: *Supervisor Correspondence: Printonline Project*

Date: Tue, 10 Jul 2001 20:04:49 +0800
To: printonline@telstra.easymail.com.au
From: harry hummerston <thummers@alpha1.
curtin.edu.au>
Subject: first contact

Hi Alex
Congradulations on being accepted as first
online Hons student.
get my address from this email as other one
must have been wrong
Please reply so I know you have received this.
yours harry
-
Harry Hummerston
Undergraduate Coordinator   School of Art
Curtin University

Figure 14: *Supervisor Correspondence: Printonline Project*

Date: Wed Jul 11 09:09:59 2001
To: thummers@alpha1.curtin.edu.au
From: printonline@telstra.easymail.com.au
Subject: Re: first contact

Hi Harry !!

Fantastic ! Online, interactive, flexible, 24 hours, extension of traditional print forms, global and cyber. I'm stoked your my supervisor and here we go..........

Alex

Hi Alex
Congradulations on being accepted as first online Hons student.
get my address from this email as other one must have been wrong
Please reply so I know you have received this.
yours harry
-
Harry Hummerston
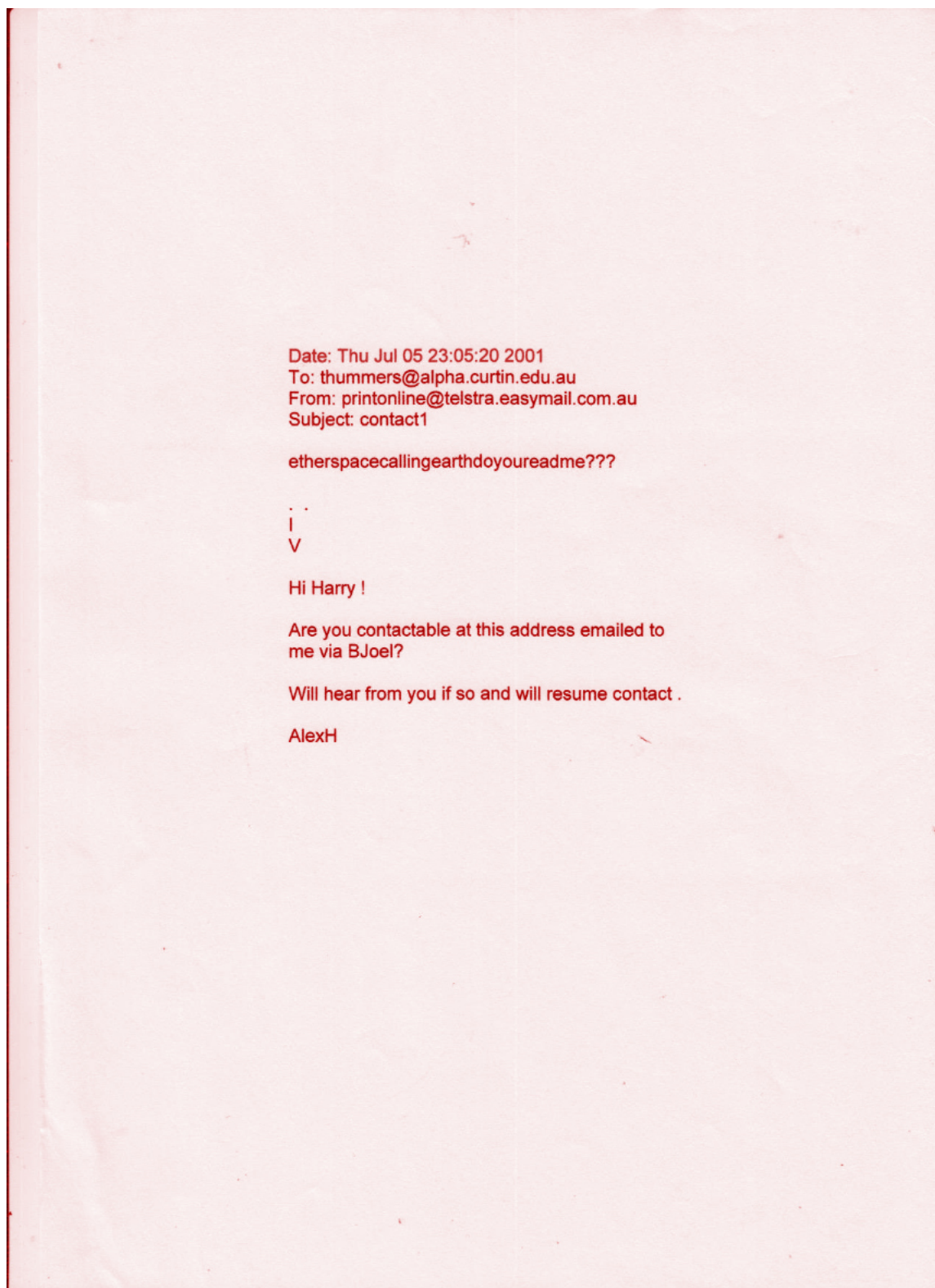Undergraduate Coordinator   School of Art   Curtin University

Figure 15: *Supervisor Correspondence: Printonline Project*

Date: Wed, 11 Jul 2001 10:48:44 +0800
To: printonline@telstra.easymail.com.au
From: harry hummerston
<thummers@alpha1.curtin.edu.au>
Subject: Re: first contact

This message has attachments.
Double-click here to list them.

Alex

Something to think about attached

Figure 16: *Supervisor Correspondence: Printonline Project*

Figure 17: *Supervisor Correspondence: Printonline Project*

Date: Wed Jul 11 21:27:40 2001
To: thummers@alpha1.curtin.
edu.au
From: printonline@telstra.
easymail.com.au
Subject: Re: Re: first contact

This message has attachments.
Double-click here to list them.

Thinking. Did the attached read
ok ?

Alex

Figure 18: *Supervisor Correspondence: Printonline Project*

Figure 19: *Supervisor Correspondence: Printonline Project*

Date: Thu, 12 Jul 2001 09:49:25 +0800
To: printonline@telstra.easymail.com.au
From: harry hummerston
<thummers@alpha1.curtin.edu.au>
Subject: Great

Great Alex you have photoshop
Do you have web site yet?
H
-
Harry Hummerston
Undergraduate Coordinator   School of
Art   Curtin University

Figure 20: *Supervisor Correspondence: Printonline Project*

Date: Sun Jul 15 20:42:55 2001
To: thummers@alpha1.curtin.edu.au
From: printonline@telstra.easymail.com.au
Subject: Site

Building it now. Thinking, giving myself some
head space to try to come to terms with this
whole thing. I'm enrolled. I really need a cou-
ple of weeks just to get my head around the
possibilities. Will keep in touch. The
grater.......jees, Harry your making it difficult.
What's it for ? Where did you get the im-
age..........and all that. You know... cripes I'll
keep thinking. Thanks but.... anyway I'll keep
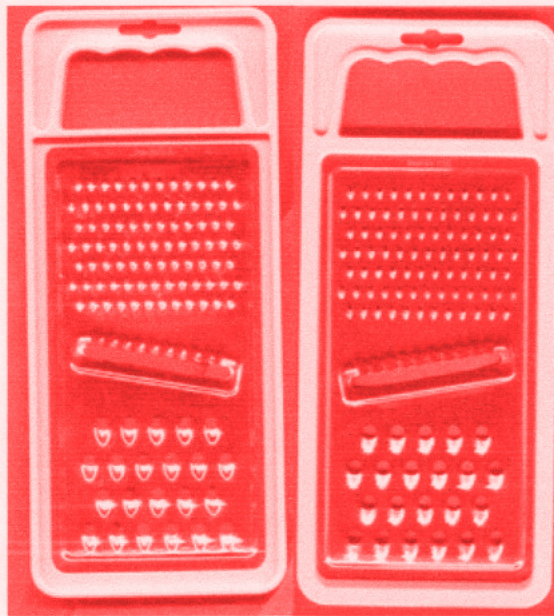at it.

Will converse soon.

Alex

Figure 21: *Supervisor Correspondence: Printonline Project*

Date: Tue Jul 17 18:04:12 2001
To: thummers@alpha1.curtin.edu.au
From: printonline@telstra.easymail.com.au
Subject: Tuesday

Hi Harry !

Been thinking. I've put in my teaching application with the Ed. Dept.
to go anywhere in the state, either primary or secondary in the Arts.
It may mean I'll end up in Halls Creek.....who knows? Thats the
gamble and thats the way it may fall. I'll have to make the most of
it. It may take apparently up to 6 months for a posting to occur and
in some cases longer depending on whats available. Any way, I
hope it occurs real soon because we are running very short and
basically behind financially. Sound familiar?

I'm at the moment going around to all the schools locally for relief
and to TAFEs for relief and to art centres for teaching and so
on......If you have any leads I'd really appreciate the contact names
for that work. I'm prepared to teach anywhere prior to my posting.
Which brings me to an important point. At the conclusion of last se-
mester I had not 'concluded' with the work I was engaged in and
feel that it needs to be resolved, documented and so on until I'll
feel happy to create more. I've got about thirty unresolved paint-
ing / printmaking works that need finishing as well as about twenty
small mixed media works. I want to be able to upload some of the
completed works for your perusal and complete the others(wher-
ever I will be) in situ.

I'm thinking this.......without forgetting what I've proposed
etc............I'll build a site which houses / locates works completed /
in completion etc and associated dialogue. The associated critique
from yourself will be recorded as a 'hit' to the site as would any
other person visiting. The interactive quality would evolve from sub-
sequent changes to the way the image or physical work appears at
the conclusion of such dialogue ie. someone makes a comment, I
think it over, I make changes to the work, repost it on the net and
so on....... I think that the emails could also become / displayed in a
physical site at conclusion of this project............Other works I'm
doing with other artists/writers etc can also become part of the
site.. so it's thinking caps and a matter of selecting works and
building the site so you and others can squizz and we can get talk-
ing.

I'm also thinking is printmaking coming to a halt when everyone
can call themselves a printmaker by pressing 'print' on their com-
puter and sitting back and letting it happen? Will the prestige, the
craft, the skill and most all desire to hand make these editions us-
ing the old technology cease?,,.........chatter,chatter:...

Speak to you soon as soon as I can afford to pay the last fees and
graduate hey hey. Speak sooon.

Alex

Figure 22: *Supervisor Correspondence: Printonline Project*

Date: Thu, 19 Jul 2001 10:30:19 +0800
To: printonline@telstra.easymail.com.au
From: harry hummerston <thummers@alpha1.curtin.edu.au>
Subject: Re: Tuesday

This message has attachments.
Double-click here to list them.

>Hi Harry !
>Been thinking. I've put in my teaching application with the Ed.
>Dept. to go anywhere in the state, either primary or secondary in
>the Arts. It may mean I'll end up in Halls Creek.....who knows?
>Thats the gamble and thats the way it may fall. I'll have to make
>the most of it. It may take apparently up to 6 months for a posting
>to occur and in some cases longer depending on whats available. Any
>way, I hope it occurs real soon because we are running very short
>and basically behind financially. Sound familiar?
>I'm at the moment going around to all the schools locally for relief
>and to TAFEs for relief and to art centres for teaching and so
>on......If you have any leads I'd really appreciate the contact
>names for that work. I'm prepared to teach anywhere prior to my
>posting

..Alex try Ruth at Freo Arts center she runs short courses and is
always looking for an interesting proposal, these courses are for
general public who pay to attend, give her a ring and discuss with
her possibilities.

> Which brings me to an important point. At the conclusion of last
>semester I had not 'concluded' with the work I was engaged in and
>feel that it needs to be resolved, documented and so on until I'll
>feel happy to create more. I've got about thirty unresolved painting
>/ printmaking works that need finishing as well as about twenty
>small mixed media works. I want to be able to upload some of the
>completed works for your perusal and complete the others(wherever I
>will be) in situ.

A good start is usually based on what has gone on previous to it.
Think about the difference in the nature of the site in which the
work is to be shown ie actual and cyber

>I'm thinking this.......without forgetting what I've proposed
>etc............I'll build a site which houses / locates works
>completed / in completion etc and associated dialogue. The
>associated critique from yourself will be recorded as a 'hit' to the
>site as would any other person visiting. The interactive quality
>would evolve from subsequent changes to the way the image or
>physical work appears at the conclusion of such dialogue ie. someone
>makes a comment, I think it over, I make changes to the work, repost
>it on the net and so on....... I think that the emails could also
>become / displayed in a physical site at conclusion of this
>project.............Other works I'm doing with other artists/writers
>etc can also become part of the site.. so it's thinking caps and a
>matter of selecting works and building the site so you and others
>can squizz and we can get talking.
>
>I'm also thinking is printmaking coming to a halt when everyone can
>call themselves a printmaker by pressing 'print' on their computer
>and sitting back and letting it happen? Will the prestige, the
>craft, the skill and most all desire to hand make these editions
>using the old technology cease?,,.........chatter,chatter....
>
>No Printmaking is not coming to a halt it is instead becoming more
readly available to others not just artists. Printmaking has always
taken on the latest technologies to expand its expressive base and to
maintain relevance in contemporary society.

See Attached Doc SENTENCES ON PRINTED ART

HARRY

Figure 23: *Supervisor Correspondence: Printonline Project*

Date: Thu, 19 Jul 2001 10:36:24 +0800
To: printonline@telstra.easymail.com.au
From: harry hummerston
<thummers@alpha1.curtin.edu.au>
Subject: employment

Alex you might also try Kidogo Arthouse at
Bathers Beach, they run
classes and the woman who runs it is also
always looking for tutors.
I have forgotten her name, Ben knows it as
he did some drawing
classes there in past.
Good luck
Harry

-
Harry Hummerston
Undergraduate Coordinator   School of Art
Curtin University

Figure 24: *Supervisor Correspondence: Printonline Project*

Date: Sun Jul 22 21:05:01 2001
To: thummers@alpha1.curtin.edu.au
From: printonline@telstra.easymail.com.au
Subject: Week 2

Hi Harry !

Thanks for the printed matter, notes and explanations as well as leads for employment etc. As it happens I have been appointed by the Ed. Dept. for a six month full time contract with Thornlie Senior High as Digital, CAD and Multimedia teacher commencing in 12 hours. I'd only just paid my outstanding fees at the top office when I'd had the call on the mobile and was immediately summonsed for an interview at EDWA central and awarded the position. The Curtin final transaction mark sheets were still warm in my hands!!!

That means tommorow this time I'm at it. Unbeliviable. I was astounded and asked to speak with the consultant from the Dept. again to make sure the facts were right and yes I start tommorow. Thing is I've never even opened a CAD program never mind use one and I'm as nervous as hell because I have taught in mainstream classes since 1996........that was with preschoolers. I'll be teaching yrs. 8 - 12. Amazing huh?

Anyway .....thanks for the leads but I'll follow them up in six months if need be. Here's what I've been doing with relation to the project (Honours) at hand. All emails and correspondence will from now on be printed centrally page by page and filed chronologically. What that does is give me the physical, tangible to relate to and think laterally from. It may make a good chronological physical exhibition at the conclusion of all this and some research reflection capabilities for the other 25 credits next semester.

Ben and I had a dialogue thing going for one of my units last semester which ended up in chaos because I wouldnt observe professional protocol. I still have the full printed copy of it all. Maybe one day he might like to peruse.

I've also connected to the WWW and have surfed through the Print Council sites which were posted to me courtesy of Pauline. Well........it will just be a distraction if I register and start editioning prints to send to them, to re upload and attached to their web and have sent via........too much...interesting but at hand I have an interactive web site to build.

Speaking of that I have got my hands on MS Office 2000 and Frontpage will become the editing and publishing platform for my site. It's reasonably straight forward and I just need to collect some FTP's from www.tucows.com.au and download in order to upload to printonline@bigpond.com as my site will be known as. I'll probably remain with this email address as it's more protected and cheaper to run than the Yahoo alternative.

I've spent a few hours just trying to understand hyperlinks and scrolling hover highlights. I'll spend another week or so "playing" and then upload to server the results for you to peruse. Ok ? The Sentence on Printed Art downloaded ok. and I'm grateful you sent them as they answered more than a few questions. It's opinionated and asssumptive of the reader but like the Print Australia site parralels on the nature of printed matter explanation. Attachments ? Well the jpeg alternatives work well as they land on Photosuite where I can play if I want or transfer to Publisher or save and use on my site . Any complaints? If no attributions are given to the work as an attachment I assume I can manipulate and use for the purposes just mentioned. Thankyou if this is the case.

Anyway must get to bed. Site available hopefully as soon as FTP's are working and bigpond accepts http's. Hope this finds you well. Any others additions to attach?

Speak soon.

Alex

Figure 25: *Supervisor Correspondence: Printonline Project*

Date: Sun Jul 29 21:36:49 2001
To: thummers@alpha1.curtin.edu.au
From: printonline@telstra.easymail.com.au
Subject: Tome

Hi Harry !

Beginning week 3.........

I'm really not sure what happened with the last email sent to you other than it returned scrambled with me also. I'm not sure what was going on other than the images that returned and the HTML was interesting enough in itself !!!!!I've had my hands full with school as you can imagine all week however put the effort in this weekend past much to my wifes horror at times.

I managed to locate a trial FTP (Cute FTP) to load up info. to web site server being Telstra Big Pond Business. I've spent about 15 hours of the weekend just trying to get my head aroung bitmaps,JPEGS, HTML, ppt's, GiF and any number of application setting changes etc.

I'm running a pretty standard Pentium 3 with a useless 85MHZ processor with limited streaming capabilities. I've been fortunate to have the entire Adobe suite and any number of other software so hopefully it will all come in handy as we go along on this trip. In addition to trying to understand the workings and renderings of web design I've managed to play with some Meektharra prints and photos as you will see on my web site.

Incidently the address is as follows: http://users.bigpond.com//printonline/

It will change constantly as I upgrade and any suggestions are to my advantage. Our email will not be uploaded nor will any other material unless you designate. I will have an are set aside for contributions and so if any attachments you would like and can upload to the site I would appreciate. I have taken all your comments in last email to hand and will observe courteous and professional protocol.

I've only just figured out that domain names cost money and time as well as a server that offers more than ten mG for hosting. I might have to go onto a larger web host band(more money) depending on hoe much room these files will take. I wont deny it.....I'm just learning about it all , using the help files to get me through. I'm enjoying the job position at Thornlie High. I'm running off the seat of my pants, trying to frantically understand the workings of Flash 5 interactive CV, Adobe Premier, Autocad and Illustrator. Any ideas?

Fascinating stuff though and the possibilities for printonline capbilites are endless.... Well, hope the website gives you a start......it's a damn lot of fiddling around at this point but can only get easier I would imagine. Please reply soon. Will add and subtract accordingly. It's all begunnnn..............

Ta.

Alex

Figure 26: *Supervisor Correspondence: Printonline Project*

edit cv to remove too much personal detail, what do you want everyone to know?

message http://www.users.bigpond.com/printonline/_derived/nortbots.htm when tried to send comments page comments

powerp. link not work - get older copies of main browser with which to test site yourself

webcounter not working.

Please no more emails until after http://www.grahamhay.com.au/beyondritual.html

Regards

Graham Hay
74 Robinson Ave
PERTH WA 6000
AUSTRALIA
Telephone: +61 (0) 8 9328 7592
Web site: http://www.grahamhay.com.au
Email: paperclay@grahamhay.com.au

Date: Tue, 31 Jul 2001 13:33:30 +0800
To: printonline@telstra.easymail.com.au
From: harry hummerston <thummers@alpha1.curtin.edu.au>
Subject: Re: Re: Tome

Hi Alex
that did the trick
Got to your site
hh

Figure 27: *Supervisor Correspondence: Printonline Project*

Hi Alex you should include your web site address on all your email so that the viewer of your mail can go directly to your site from the email if if they wish.

Hi Harry !

Harry I was wondering whether we could meet after school time (my school time) ie. 3.40pm forward to discuss where things are at with my Honours project. If you could nominate the time a week ahead that's convenient to you or phone me at home on 9 299 6984 or on mobile 0427 99 6984 after 3.30pm. I would very much appreciate the time to meet with you in person (because we can at this point) and if it's possible for Penny Bovell to be there also to discuss things.

As far as I know Penny sees students on Monday mornings 9.00 -12.00, if you wish to see her and me together or separately it can be arranged. Monday afternoon is generally fine for me and I'm sure that Penny will make herself available too.

I will ring you to make a time to meet me. yours harry

I've had an email from Penny Bovell who is wondering what my proposal contains and indeed how it all fits together in the scheme of things. I'll email her an attachment of the proposal submitted and accepted at the start of semester tonight. I recall she stated that she meets with Honours students on a Monday at 4.00 pm. At this point in time it would be good if I can be part of that group also if at all possible. Do you know anything about this meeting time?

As you will may well tell .....I've been writing / re-writing/ re-composing, making mistakes, re-drafting etc. the web page etc. for the last three weeks and I think I've now got it. It's just learning that getting involved with it all at once dosent work and that I'd be better off keeping it simple and at least giving all to content rather than layout at this point.

Please give me some feedback on the site when you can via email. As you'll notice on the splash page there is a email paste and link icon. Please submit any images I can reproduce and make links to your own site. Hope this all works and hope to speak / write with you soon.

Cheers,

Alex

Figure 28: *Supervisor Correspondence: Printonline Project*

Hi Alex

Glad to see that you are up and running.

Where can I see images for feed back if your site is now nonexistant?

yours Harry

>Hi Hrry !
>
>Computers now working, flu. is going and the FTP for Telstra better
>hurry up and get their act together because at the moment I'm unable to
>send anything to my website. In fact the whole web site is not reachable
>by anyone because in all their wisdom they removed my website altogether
>It's just very, very interesting (and frustrating) this whole
>experience of study online - lucky we've talked post this bit otherwise
>my dyslexia with typing would drive you and others nuts.
>
>Self generated learning is great as long as you can get on with the
>show....I've had that many glitches as all studio work has
>but.....jeepers....maybe I'm just trying to race this learnng curve bit
>a bit too much. It's a real blow out seein the kids tha I'm teaching
>grasping at what would have been the mindboggling end of my own
>eduaction with such finese and ease. They all have palm cards, email,
>web sites, products for sale etc. etc.
>
>You've got to be super organised, dedicated and above all persistent for
>all this . The chat room idea is great if...
>
>1. The coniciding times are concurrent for you to chat
>2. Chatting is the best mechanism for getting your artworks done.
>Sure....this could be a mechanism for greater exploration and for
>somepeople this is a great way to open those information conduits.
>
>I'm highly interested in the print angle of it all still so.....I'm
>chosing to work post lag in terms of chat ie. email and website for 24
>contactibility. I'm hopng to get a hit counter working and info. sub.
>page for feedback using animated GIFS and seeing if I can build remote
>and local files (sites) in different formats ic. windows and
>macromedia.
>
>Please send feedback on site on email if submission card wont work .
>
>Have'nt heard from Penny . Have sent her email but none returned. Dnt
>bother her... I'll try again . Knowing my luck it was my email
>lackability thats caused nonreturnability.
>
>Cheers and say hello to Ben for me,
>
>Thanks,
>
>
>Alex

Figure 29: *Supervisor Correspondence: Printonline Project*

Hi Harry ! Great to hear that the web page worked. As you know I've been
working blind as such and now that I've suceeded in the FTP department maybe
youll get to see some of my recently completed works.

I agree....the red background is a bit much...I'll experiment tonight (much
to Dimity's disgust) I'm taking any feedback as constructive criticism as
in...I really appreciate your and anyone elses contributions whatever thay
happen to be. I've learnt so much just in the last 5 weeks it's frightening
me. I'm so keen to get this site up and running I'm running ragged on the
production angle. School based work is much the same as the school have "
nominated" me for the web based building etc. ......as you what it's all
about ie. getting roped into all the wrong things in the right places.

I'm hoping to get the protocol permission (via EDWA) to publish some of the
student TEE printmaking I'm doing also which will give you the parralell
between work and play as such. On the site....I'll reduce images to
thumbnails and add text...this will assist with download time and I'll also
moderate content to make site more generic ie. maybe leave a site descriptor
of sorts in home index page and extend banner to non search window length,
change hyperlink tonalities and yes nominate browser type I'm currently
working in, install a hit counter, graphs for text, comments submission etc.

The chat room idea will happen but at this stage with all the other
complexities still to learn I'll try and stick with the key competencies I'm
seeking from all of this.....Last night the site was up and running my end
but this morning nothing will load so....I dont know.....I'll reduce the
images in links images page to thumbnails to assist with loading purposes
etc. Any way....back on with the show

Speak soon,

Alex
Ps Any word on the meeting time for Penny !?

-----Original Message-----
From: harry hummerston <thummers@alpha1.curtin.edu.au>
To: Alex Hayes <hayesa@tshs.wa.edu.au>
Cc: Ben Joel <rjoelbsc@alpha1.curtin.edu.au>
Date: Wednesday, August 29, 2001 2:24 PM
Subject: Re: Attached

>Hi Alex
>The address you attached worked, I finally got to see your web page.
>At work I am using Explorer as a web browser because my work computer
>will not handle Netscape for some reason and Explorer does not
>support email on web unless you use Outlook express as your email
>programme which I do not. I will try at home, this situation should
>remedy its self when I get a new computer, promised 3 weeks ago but
>not arrived yet.
>
>Also I ment that you should put thoes addresses that you attached to
>your last email in the body of the email, so that no matter who you
>send an email too they will be able to access your site directly from
>that email.
>

Figure 30: *Supervisor Correspondence: Printonline Project*

>It never rains but it pours

Good luck withit

Harry

>Hi Harry !
>
>Problems. The motherboard has been spiked and shorted. For some reason
>the overload device on main houseline didnt default and also my DC
>phone charger and hand held phone are blown up. Major fiasco.The power
>pack on computer has also packed it in although this is the cheapest
>issue. I'm having to get a new motherboard, ATX case, RAM and processor.
>Trying to resolve issue ASAP . Will be in contact ASAP.
>
>Alex

--
Harry Hummerston
Undergraduate Coordinator School of Art Curtin University

Figure 31: *Supervisor Correspondence: Printonline Project*

for Alex

Pauline Williams

From:	Printmaker [severn@acay.com.au]
Sent:	Thursday, 28 June 2001 6:47 am
To:	severn@acay.com.au
Subject:	Printmaking Opportunity

Australian Contemporary Art Mailing List -
http://www.arts.monash.edu.au/visarts/globe/ghome.html

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----

Greetings everyone.

Print Australia is an online printmaking community that was
formed to assist printmakers in their art practice and to
promote the media. Although initially founded to assist
Australian printmakers, our membership is primarily
international and professional. As part of this project we
have run a few print exchanges which have led to exhibitions
of the exchange prints in several countries with plans
underway for more.

I am writing to invite you to join our latest exchanges,
please follow the links below for more information. It is a
requirement of participation that you join the Print
Australia mailing list to receive ongoing information about
the running of the exchanges.

There are three exchanges - all of which can be accessed by
links from the home page on Print Australia.
http://www.acay.com.au/~severn

The Exchanges are

Exchange G: Illustration - co-ordinator Claude Villeneuve in
Montreal - Due 1st September 2001
http://www.acay.com.au/~severn/Illust/illustra.htm

Exchange H: Ausex 2001 - (aussies only) the Australian
Landscape exchange. Due 1st October 2001
http://www.acay.com.au/~severn/ausex2/Ausex2.htm

Exchange I: THe Progressive Print - three small (9 persons
each) progressive exchanges, one in each of the three
designated continental masses, Australia, The Americas and
Europe. Oh, this one is supposed to be FUN! Due 1st
Decempber or
sooner.
http://www.acay.com.au/~severn/Prog/progress.htm

If you know of someone who might be interested in this
notice, please feel free to forward it.

With the usual apologies for cross posting.
Josephine Severn
Print Australia

To unsubscribe, write to acam-unsubscribe@listbot.com

1

Figure 32: *Supervisor Correspondence: Printonline Project*

• IMAGES • INFORMATION • RESOURCES

www.**australian**prints.gov.au

PRINTS, POSTERS AND ILLUSTRATED BOOKS FROM AUSTRALIA AND THE AUSTRALASIAN REGION

AN ACCESS INITIATIVE OF THE GORDON DARLING AUSTRALASIAN PRINT FUND

Figure 33: *Supervisor Correspondence: Printonline Project*

printonline

Hi Harry !

Thanks for the feedback yesterday .

I've had some thoughts. One idea is to create coded print / matrix's (
bank of JPEG's , GIF's etc) with instructions for users visiting
http://users.bigpond.com/printonline/ to interact with.

I did a basic mock up on the web last night and had a go myself.
Interesting result. (You will find it under Virtual Separation icon.
)....So did a friend of mine and talking to him over his result it was
interesting to here of the differing results.

Different printers, differng paper, ink quality, choice of coded
layering etc. is going to get some interesting results. Maybe the
invitation to exibit in hard copy maybe appealing to some people. The
matrix idea came about when we were talking about being able to converse
with text / dialogue. Well....maybe this is it. The suitcase is made now
the content is becmng contained. The boxed set idea is the prints
ensuing from this project complete !!

I'm going to begin the printing of some etchings looking at the layering
principle and having the end result in mind. As I'l use vinyl acetate to
construct the preliminary layers it will be interesting to edition those
also and see the collaborative results of others sen side by side. As
I've got access to a dig. camea now the process can be recorded in situ.
and then posted up as possibilitys for a new matrix. Invitation to
return results will be the tricky part but..........well Vzualnet are
lloking for infills for 2002 so maybe that could be the site to host
results and Gomboc for the preliminarys and hard copies.

I like the idea of duplicity, virtual assimilation where computer
operator becomes printmaker and vice versa. The use of what is
considered to be generic (ie the notion that computers are stullifying
and homogenising) will be challenged.
Must go and have a go.

Cheers.

Please give me some feedback on the site in this area.

Cheers,

Alex

1

Figure 34: *Supervisor Correspondence: Printonline Project*

From: Maggie Buchanan   **Sent:** Tue 25/09/2001 12:04 PM
To: Alex Hayes
Cc:
Subject: Re: Hello ?
Attachments:

Hello Alex
No that was Michelle!!!
I am here at courthouseartscentre@westnet.com.au
Great to hear that you are still around!! Please write and let me know what
you are up to......
I am having a super doopa time up here - lots of socialising, lots of
creativity in setting up this arts centre and gallery, however no creativity
from me as artist, but spiritually uplifted and cleansed from all the
emotional stuff I had left over from my ex relationship with Lars... I am so
happy and buzzing.
Here is a pic of a typical friday evening here in p.h.!!! (well, it was a
wine tasting, that ended up being a long night until about 3am - pretty
typical!)
The fella without the beard is the one who is wooing me at the moment! A
"White "Russian (Czar) born in Wagin!! and hugely social and happy guy.
Havent heard from Simon - how is he???
I have been housesitting right on the beach front here (2 mins drive from
work) in a gorgeous tropical party party house for the past 3 months!! and
next week it comes to an end and I will be in gypsy mode again (ie I have
been living out of suitcases since I have been here - no fixed abode as yet
and totally gone feral and loving it!!). Will probably move in with another
young single girl, in a unit a bit further away from my work , but near the
beach or may eventually move in with the airport manager as his rent is
super doopa cheap....and he has a big 4 bedroom house, but as I think he is
showing signs of being fond of me I am thinking twice about it - dont want
any complications in my life right now!!
Anyway hope you are okay.... write soon - am missing everyone from Perth.
my postal address is P O Box 828 Port Hedland WA 6721
and you have my email address... my ph no at work is 91731064 and my mobile
is 0408935717
much love, mmmmmaggggie

----- Original Message -----
From: <mackenziem@PortHedland.wa.gov.au>
To: <courthouseartscentre@westnet.com.au>
Sent: Tuesday, September 25, 2001 11:36 AM
Subject: FW: Hello ?

>
>
> -----Original Message-----
> From: Alex Hayes [mailto:hayesa@tshs.wa.edu.au]
> Sent: Tuesday, September 25, 2001 9:45 AM
> To: mackenziem@PortHedland.wa.gov.au
> Subject: Hello ?
>
>
> Hi Maggie ,
>
> Is that you ?
>
> Cheers,
>
> Alex Hayes

http://proxy/exchange/hayesa/Inbox/Re:%20Hello%20_x003F_.EML?Cmd=open&tzoffs... 25/09/01

Figure 35: *Supervisor Correspondence: Printonline Project*

From: Ted Snell   **Sent:** Wed 17/10/2001 3:18 AM
To: Alex Hayes
Cc:
Subject: Re: David Gregson Project
Attachments:

HI ALEX,

>This email is related to the conversation we had last year regarding the
>compilation of a biographical / research based Masters application using
>the information and footage I gained in your units related to David
>Gregson.
>

GREAT

>I would like to meet with you to discuss further whether it is possible
>to make applications to gain either a scholarship or fellowship in the
>School of Arts to complete this as a Masters project. I'm aware of the
>hundreds making application to do Masters also and the competitive
>nature of these scholarships however would like to be in the running to
>apply to do my Masters in this way.

FINE - CAN YOU RING PAULINE OR BARBARA ON 9266 2282 TO MAKE A TIME

>
>Wihout some financial assistance etc. it will be impossible to do so
>online or part time as Masters unless your aware of other ways and ideas
>to complete such a project.
>
>Professor david Dolan has indicated Scholarships are available through
>Cultural Heritage however a large component of the Masters is units in
>other disciplines and not involved with the project. Can we meet to
>discuss the above? This may seem premature however it's very important
>to my family to make the plans now as next years finances are unceratin
>and I'd like to be able to embark on this research ASAP.
>
>I've cc'd this to Harry as my Supervisor for Honours so he is aware of
>my intent for after Honours and for information feedback also.

SOUNDS GOOD

>
>Can we met after 4.00 pm any day soon ? I'm teaching till
>3.30pm........so....
>
SURE

CHEERS
--
Ted Snell
Professor of Contemporary Art
Head of the School of Art
Dean of Art, John Curtin Centre
Curtin University of Technology
GPO BOX U1987,
PERTH 6845
Tel (61) 8 9266 2282
Fax (61) 8 9266 2971

[Handwritten notes:]
Anne Schilo→
9266 3560

4.00 pm Ted
mon 22ND !

Figure 36: *Supervisor Correspondence: Printonline Project*

printonline

Hi Alex,
Thanks for your voice mail message. You enquired about Ma courses. We have
two on offer in the School. MA by Coursework is a 4 semester program of
study with students doing 1 unit of studio work and 1 unit of theort each
semester. The theory links as best as possible to the ideas investigated in
studio.
The MCA is a research degree that is a 2 year research program. Students
devise an independent research topic and are given supervision to assist
them in their work. It is different from the MA in that there are no semster
assessments just the final submission of a body of work and a supporting
theoretical paper of 15,000 words which is examined by 2 external examiners.

With new govt regulations and funding in 2002 it is likely that the MCA will
incure upfront fees. However the MA comes under the PELS scheme which is a
hecs style for postgraduate coursework study.

I hope this gives an overview for you.
The best day to catch me if you wish to come in an talk is either Thur
afternoon or Fridays.
regards
Ann

Dr Ann Schilo
Co-ordinator Postgraduate Studies
Deputy head of School
School of Art
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Figure 37: *Supervisor Correspondence: Printonline Project*

Alex,

I hope the enclosed images are OK for the exhibition.....haven't had much time to think about it and as I am still getting used to the PhotoStudio and what I can do with it – well I will leave the rest to you.

As I told you in a previous email I have used Graham Hay's image and have stretched, twisted, pulled, gridded, distorted, stitched and what ever else I could get the program to do to his image which has left very little resemblance to the original. If you look hard enough and as they say, 'squint' you can see something eg look at the brown areas and mainly the colours, which are the same.

With all that I have done to the image I feel happy with it as I do not feel as though I have not plagerised and in this era one can not say that an image is solely theirs anymore.

Regards,

Figure 38: *Supervisor Correspondence: Printonline Project*

Dear Alex,

Enclosed are the prints, I hope this is what you had in mind, as usual I am not happy with the results but time is against me, as usual. It can go anyway but am wondering if the edges   should be trimmed, and did you want a border or edge around them, any how if you wanted to trim them please feel free.

Bob is sending them Express mail, should have it by Friday but definitely Monday . Hope all goes well with the exhibition.

Regards Carol.

Carol.

31st October 01

P.S have to learn how to centre the pages.

Figure 39: *Supervisor Correspondence: Printonline Project*

Invitation

Figure 40: *Printonline Project Exhibition Invitation*

Artist & Contributor Checklist

Name/s	Type	Invitation Sent	Reminder	Received	Thankyou	Final Call	Status
Antonu Muia	Artist	Yes - Email	Yes	YES	Yes	N/A	Artist
Graham Hay	Artist	YES - EMAIL	Yes	YES	Yes	N/A	Artist
Inta Goddard	Artist	Yes - Email	Yes	YES	Yes	N/A	Artist
Jenny Mills	Artist	Yes - Email	Yes	YES	Yes	N/A	Artist
Peter Zappa	Artist	Yes - Email	Yes	YES	Yes	N/A	Artist
Gabrielle Maevlevskis	Artist	Yes - Email	Yes	YES	Yes	N/A	Artist
Harry Hummerston	Artist	Yes - Email	Yes	YES	Yes	N/A	Artist
Sandra Lee Murphy	Artist	Yes - Email	Yes	YES	Yes	N/A	Artist
Ann Bowman	Artist	Yes - Email	Yes	YES	Yes	N/A	Artist
Robert Muir	Bayswater	Yes - Email	Yes	Yes	Yes	Yes	Contributor
Christopher Gregson	Bayswater	Yes - WOM	Yes	Yes	Yes	Yes	Contributor
Tassio & Shanta Cokis	Bayswater	Yes - Email	Yes	Yes	Yes	Yes	Contributor
Noddy & Ingrid Ipp	Bayswater	Yes -Email	Yes	YES	YES	Yes	Contributor
Francis Koppen	Bayswater	Yes - Email	Yes	YES	YES	Yes	Contributor
Emily Holt	Bayswater	Yes - Email	Yes	NO	NO	Yes	Re-neg
Margot Rawle	Bayswater	Yes - Email	Yes	Yes	Yes	Yes	Contributor
Daniel Oxenburgh	Bayswater	YES - WOM	Yes	Yes	Yes	Yes	Contributor
Jenny Kerr	Bayswater	Yes - Email	Yes	Yes	Yes	Yes	Contributor
Paul Carstairs	Bayswater	Yes - Email	Yes	Yes	Yes	Yes	Contributor
Tarin Haig & Tamara Dowsett	Bayswater	YES - Email	Yes	Yes	Yes	Yes	Contributor
Marijke Golding	Bayswater	Yes - Email	Yes	Yes	Yes	Yes	Contributor
Bo English	Bayswater	Yes - Email	Yes	Yes	Yes	Yes	Contributor
Judith McGrath	Bayswater	Yes - Email	Yes	Yes	Yes	Yes	Contributor
Carol Rowling	Bayswater	Yes - Email	Yes	Yes	Yes	Yes	Contributor
Martha Hotima	Bayswater	Yes - Email	Yes	Yes	Yes	Yes	Contributor
David Hayes	Bayswater	Yes - Email	Yes	Yes	Yes	Yes	Contributor
Craig Golding (KROG)	Bayswater	Yes - Email	Yes	Yes	Yes	Yes	Contributor
Marilyn Corica	Printmakers	Yes - Email	Yes	Yes	Yes	Yes	Contributor
Guinnevere Bell	Printmakers	Yes - Email	Yes	Yes	Yes	Yes	Contributor
David Rattigan	Printmakers	Yes - Email	Yes	Yes	Yes	Yes	Contributor
Hilda Klapp	Printmakers	Yes - Email	Yes	Yes	Yes	Yes	Contributor
Margot Rawle	Printmakers	Yes - Email	Yes	Yes	Yes	Yes	Contributor
James Bryans	Printmakers	Yes - Email	Yes	Yes	Yes	Yes	Contributor
Elizabeth Bryans	Printmakers	Yes - Email	Yes	Yes	Yes	Yes	Contributor
Inta Goddard	Printmakers	Yes - Email	Yes	Yes	Yes	Yes	Contributor
Emi Ninoseki	Printmakers	Yes - Email	Yes	Yes	Yes	Yes	Contributor

Figure 41: *Printonline Project Exhibition Artist & Contributor Checklist*

'printonline'

Dec 7th - Dec 9th 2001
Impressions Gallery
Perth Cultural Centre

Hosted by the Printmakers Association of Western Australia.

The following information is feedback for all contributors and for records of the PMAWA & Curtin University, School of Art.

Artists invited to submit works	10
Contributors	32
Public visiting PMAWA (Dec. 7-9)	197
Catalogues distributed	142
Hits to website (Dec. 7 - Dec. 25)	2,120

Costs to host event -

Wine	$ 90
Food	$ 25
Gallery	Free - hosted by PMAWA.
Catalogues	$ 5
Hanging material	$ 120
Postage	$ 35

Time spent organizing / completing -   6 months (average. 3 hrs per day) 1 person

Figure 42: *Printonline Project Exhibition Budget & Statistics*

Reviews

"PRINTONLINE"

Comments by Jan Altmann

Impressions Gallery
Printmakers Association of Western Australia
Dec. 7-9, 2001

Plunder, parody, pastiche, legitimate printmaking practice - or another episode in the ongoing 'death of the author'?

There are unconfirmed reports that in 1494 Albrecht Durer visited Venice, where a local printmaker imitated some of his prints and published them as his own. Albrecht complained to the Venetian Senate, but to no avail! Have things really changed? Do artists really have ownership of their work? Or do artworks belong to all of us, with the artist simply acting as a cultural distribution agency? Barthes thought so - and he didn't have a computer!

He thought that the real work was in the eye, and mind, of the viewer. Viewers now have computers, and they can not only see what has been offered to them but what they want to see. Is it relevant that makers of software are also known as 'authors'?

Are they too destined to a cultural graveyard - killed off by a generation of cyber-space plunderers?

Review: *Jan Altmann*

'printonline'

Comments written by Judith McGrath

Art Critic & Author of 'ArtSeen' in Western Australia
Site address : www.artseeninwa.com

The Printonline project asked 'recognised' artists to give permission for their work to be copied and manipulated by anyone who chose to participate with the results being exhibited in a gallery.

Printmaking is by definition the process of producing 'multiple originals' and the Printonline project added a lateral step to that definition by encompassing a modern process. It posed questions and encouraged debate about the evolution of printmaking in an electronic age. All well informed opinions about the use of computers in art, either positive or negative, will make valid contributions to the project.

I had my doubts about authorship of computer art (program writers vs program users) but have come to realise how, the maker of the software, like the maker of the paintbrush or the piano is not the maker of the art. Computer software is just another tool and the better the tool (like the brush or the instrument) the better the artistic outcome.

There has always been opposition to new ideas in art at first but they soon become assimilated. Consider Durer. He had his family hawking his prints in the marketplace, which was considered 'unbecoming' in his own time but soon became the norm. He was one of the first artists to sign his work, again considered a no-no and soon picked up by all. He may not have liked a Venetian 'imitating' some of his work but it wasn't uncommon; that was how new art styles and techniques were dispersed throughout Europe at the time. (I'd guess he was flattered by the imitation but furious at the possible loss of income!)

To an extent Durer too was an imitator of Italian techniques in painting and drawing, especially in the use of line to 'model' volume in his woodcuts. Check out *The Adoration of the Magi* and tell me you don't see Leonardo's style, or Verrocchio's horse from his monument to Colleoni in *The Knight, Death and the Devil.*

Artists can claim ownership of their work, in its conceptual stage and after it is brought into some form of reality. But then they must let go of the work, like the parent eventually lets go of the child. Others will see, interpret and react to the artwork according to their own set of parameters based on their individuality. These parameters can only be flexed by the artist but not re-fixed, as that adjustment must come from the viewer. When a sufficient number of viewers 're-adjust' their parameters a new aesthetic or art style or art form is born. So it has been throughout the history of humanity in its various attempts to communicate - musically, verbally or pictorially.

Judith McGrath

Review: *Judith McGrath*

Feedback

printonline

Response by Marilyn Corica
Printmakers Association of Western Australia.

Alex,

Thanks for the info for the newsletter. I have only doctored it, the Artist Statement, a little by leaving out a few words in the last paragraph as I intend to run your blurb next to ███████ and hopefully our readers will find something interesting to 'chew' on. The following are my rambling thoughts re Jan's review and hopefully something may make sense.

Was rather surprised with ████████████████████ usual standard but then maybe it is me.   I feel she hasn't quite grasped the intent of what you set out to achieve. As you know I had to come to terms with the concept of being such a traditionalist and the thought of using someone else's work horrified me. For what it is worth I do believe it was a **collaborative** print exercise in what can be achieved using modern technology as the medium. I also believe and assume so did the artists who contributed their images. We artists and non-artists alike who participated have in no way claimed [or maybe they have] that the finished print was totally their own work and if they have then they have achieved nothing - sad.

After reading ██████████ maybe this is the reason █████ and █████ didn't take part - lack of professionalism or the fact it was more than producing a photographic image as a certain person does - beyond his comprehension or is that IQ - sorry. I guess this can be discussed, debated etc at length but is there an answer!!!!! Hopefully the way I have set up the newsletter articles is OK with you as it is a very open ended opinion forming subject which some members will probably do - good for the souls and food for thought.

Discussed ██████████ with █████ and she feels it is excellent so maybe I have read something into it that is not there but when a review commences with questions on the validity of arts practice .... For once we exhibit in public our work to some degree belongs to everyone and the artist is open to the 'plunderers' - it's a way of life and I feel ███ has told us nothing new and with electronic media so accessible need I say more? I, like so many others, have no solutions to this ongoing saga in art practice and of ownership and authors with the work and how far would copyright carry in today's society - it is all part of the arts journey.

In all fairness I do feel ███ has made a point but it says nothing of the exhibition and did she understand hopefully the final outcomes you aimed to achieve.

The same questions seem to go around and around but is there an answer? "Your ever lovin' fellow looter of pastiche in a grand attempt to be comical, satirically feeble and possibly ridiculous at imitating art" - had to say it….

Marilyn Corica

Response: *Marilyn Corica*

'printonline'

Impressions Gallery
PMAWA , Northbridge WA

Comments by Cat Hope

Contributor

Printonline has brought about many questions and insights to arts practice, not all of them easy or pretty to answer. From my point-of-view, this collection can be considered a success not due to the quality of the art works, but because it explores a common practice as an artistic concept - *adaptation of images to our own means.*

After all, is that not simply what the so-called 'true artist' does in their practice?

Many artists refused to contribute to this project, most interestingly at the 'adaptation' stage. Maybe it was too 'open' a field, and they would be exhibiting beside less noble works (as if that doesn't normally happen).

But what more perfect than the home PC, whose limb the printer can be an incredibly humbling machine. It makes things small, it runs out of ink, it smudges, it can be hard to control and understand; yet it is a tool available to us all, rescued in this case from much blander purposes. Like all tools, and software is included here -it needs to be pushed somewhere beyond its initial purpose to discover originality.

All these factors must contribute something original to a work, almost by default : the arts are often about accidents. And plagiarism?

These are not copies, they are free adaptations qualified only by access to the tool. As a musician with a grave interest in art, it seemed a little daunting - but I eventually came to realise that what I was exhibiting was something I've been doing the whole of my musical career - creating cover art and concepts, adapting images into new works attempting to give musical works some sort of visual correlation. Here sonic and visual art meet, in this concept of 'adaptation'.

I'm influenced by what I hear, it's how I filter it that makes it original. My ideas - though the tools I use give it a personality - only after that we can go through the wringer of 'is it art?'

Cat Hope

https://www.cathope.com/

Response: *Cat Hope*

'printonline'

Impressions Gallery Dec. 7th - 9th 2001
Hosted by Printmakers Association of Western Australia

Comments by **Frances Dennis**

Contributor

It was both constructive and engaging not only to make my print, but also to see how diverse all the other 'new' prints were and how much or how little freedom artists allowed themselves in manipulating the original artist's images.

Some artists exploited the explicit meaning of the original, some the implicit and some ignored original meaning entirely and inserted their own. In others the original image was visible in varying degrees while in others it was either ignored or completely obliterated during the process. Looking at the hard copies in particular, I found it interesting to note how many reproduced works 'appeared' as if they might have been made by other printmaking means. On the other hand, looking at the same 'new' images on the web was a completely different experience.

I concur with Judith McGrath's view on what happens when the art object enters the wider social context. Thus, knowing permission had been given by the original 10 artists as part of a specific venture which plainly stipulated its aims, I had no qualms whatsoever in using one of their images as a starting point for the 'printonline' project. Ethics didn't enter into it for me, as surely the artists were either interested in the prospect and/or curious regarding the outcome of the project, or their permission would not have been given to use images of their work in the first place.

I've been making images on my computer for a few years simply because painting with light is just brilliant (forgive the pun). However, my magnum opus never left my hard disk until 'printonline'.   I'm sure many others who love to play with light for its own sake welcomed and embraced such an opportunity, and will again.

I view the range of influences on art in my time as a vast and very complicated soup. As a receiver of all these influences, people make less and less distinction between them. Thus, people will surely come to accept computer produced art in much the same way they have accepted art made from bits and pieces of cultural booty. The ready made landscape is a cultural fact and putting it

to work seems natural. Thus, I also concur with Judith McGrath in that I see graphic software not only as a tool, but also a cultural phenomenon which everyone in our society experiences in some way or another many many times each and every day. Putting it to work seems as natural to me as making a painting and the more the people utilize the potential of the software work towards making stuff which somehow connects with a viewer, the sooner the viewer stops putting up walls and consents to computer produced art entering his/her creative imagination.

Frances Dennis

Response: *Frances Dennis*

'printonline'

Impressions gallery, Dec. 7th - 9th 2001
Hosted by the Printmakers Association of Western Australia

Comments by **Graham Hay**

Artist

The Printonline exhibition was a great idea and well executed. As an artist who contributed one of the original images it was thought provoking to see how other artists had used my image. To see what part of my image they found interesting and so enlarged, enhanced or highlighted. This direct and immediate feedback is far superior to any critic's hundred words, which often fumble to say something original, and must pass muster with an Editor and equally critical readers.

In much the same way that our brain cells amplify and also dampen signals from the millions of other brain cells, this exhibition highlights the way the flow and manipulation of images and symbols through the arts.

For example visual artists take other artists' images, particularly well known paintings, and rework them into images reflecting contemporary or personal concerns and aesthetics. It's just the artists are never as up front about this practice, as in this exhibition. Often it is up to curatorial staff, many years later, to research and guess at these links between images. By definition these are retrospective exhibitions, and not of a contemporary nature.

I urge Alexander to seriously consider placing all original and processed images on the web and keep the process going for at least another couple of cycles. This would constitute valuable visual research and produce a body of images which would greatly enhance our understanding of this often overlooked and important creative process.

Graham Hay

https://www.grahamhay.com.au/

Response: *Graham Hay*

Exhibition

Figure 42: *100 Words*, 2001.

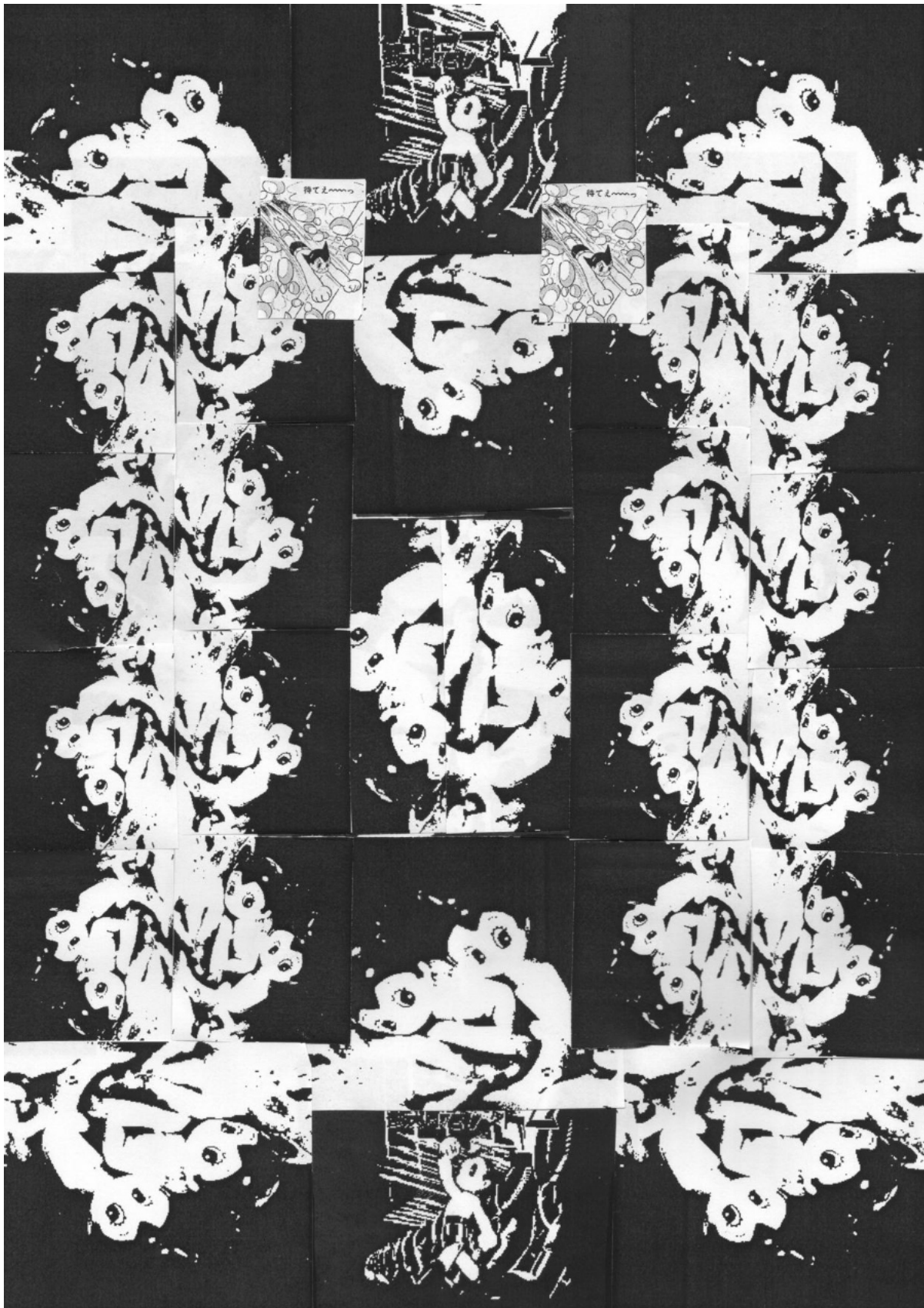Figure 43: *A Hard Day*, 2001.

Figure 44: *Astro 3*, 2001.

Figure 45: *Astro Boy*, 2001.

Figure 46: *Colabory*, 2001.

Figure 47: *Coming at Ya*, 2001.

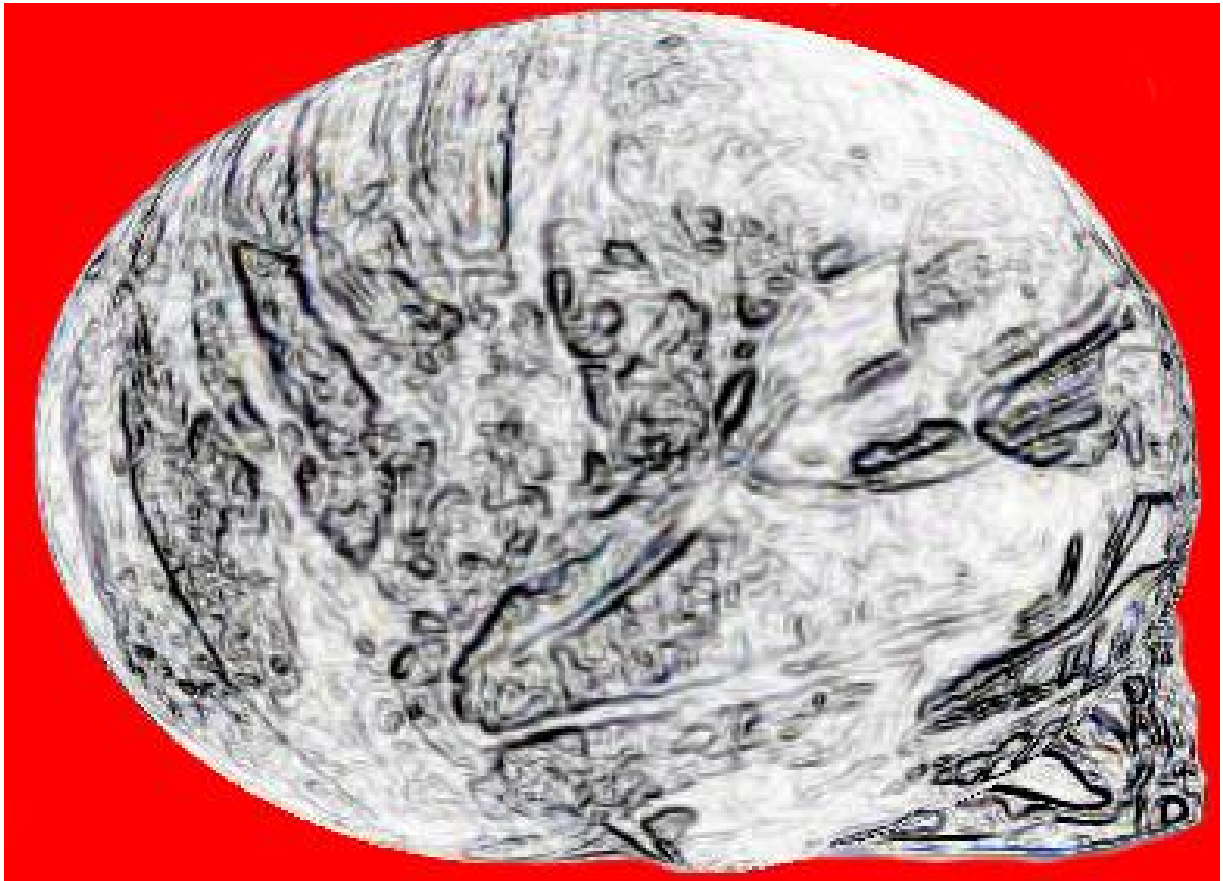Figure 48: *Golding Shenanigans*, 2001.

Figure 49: *Cyberfiend*, 2001.

Figure 50: *Dither*, 2001.

Figure 51: *EatDie*, 2001.
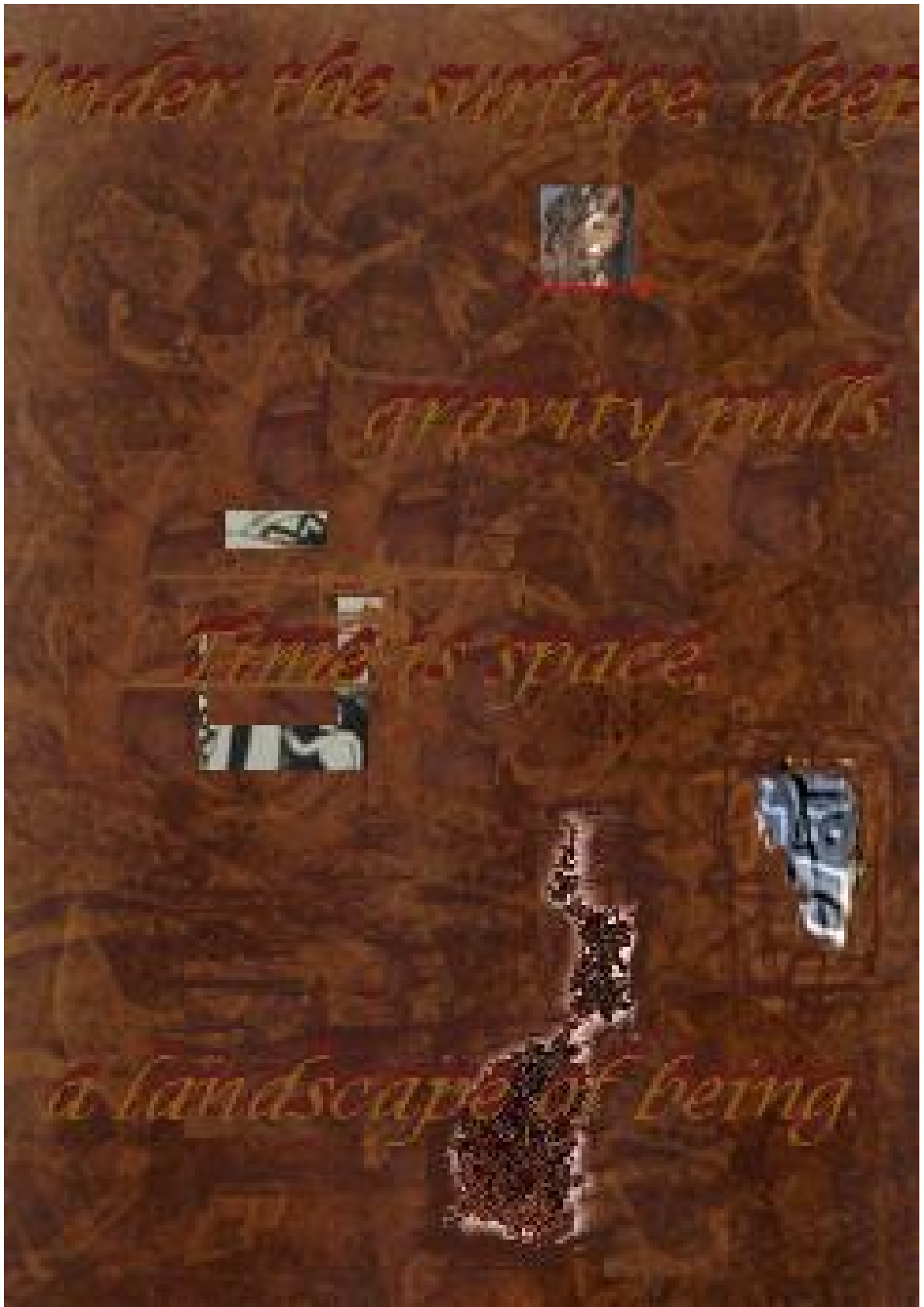
Figure 52: *Evolution*, 2001.

Figure 53: *Fox*, 2001.

Figure 54: *Gravity*, 2001.

Figure 55: *Here*, 2001.

Figure 56: *M1*, 2001.

thinking about a diamond of quantum self

and

an age of tenderness

by Nodi: Nigel Ipp

ingrid

Figure 57: *Noddys Cover Page*, 2001.

Figure 58: *Balance*, 2001.

Figure 59: *Total Graffiti*, 2001.

Figure 60: *Untitled Copy*, 2001.

Figure 61: *Utterings From Within*, 2001.

Figure 62: *Gentle Persuasions*, 2001.
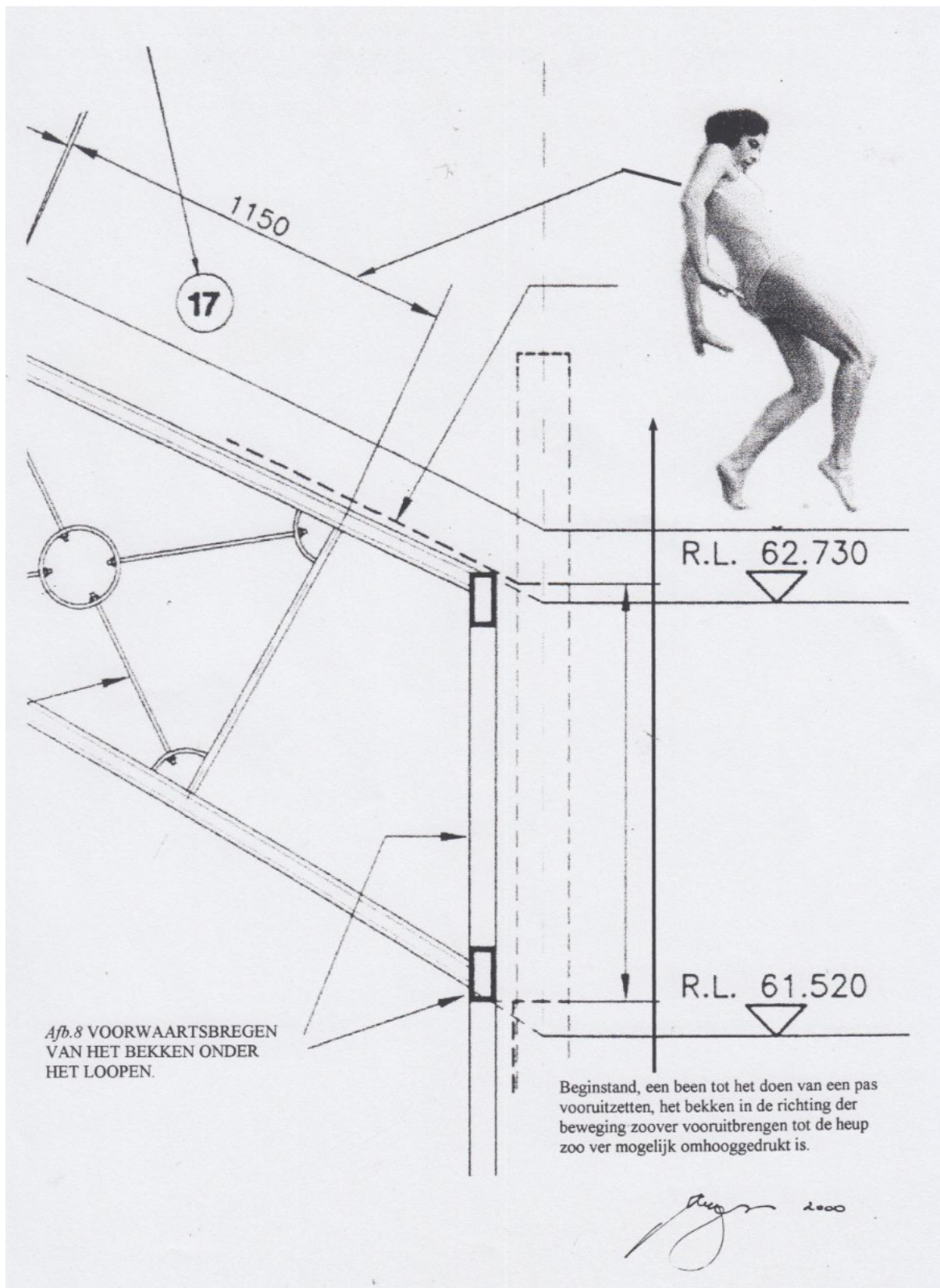
Figure 63: *Yolanda*, 2001.

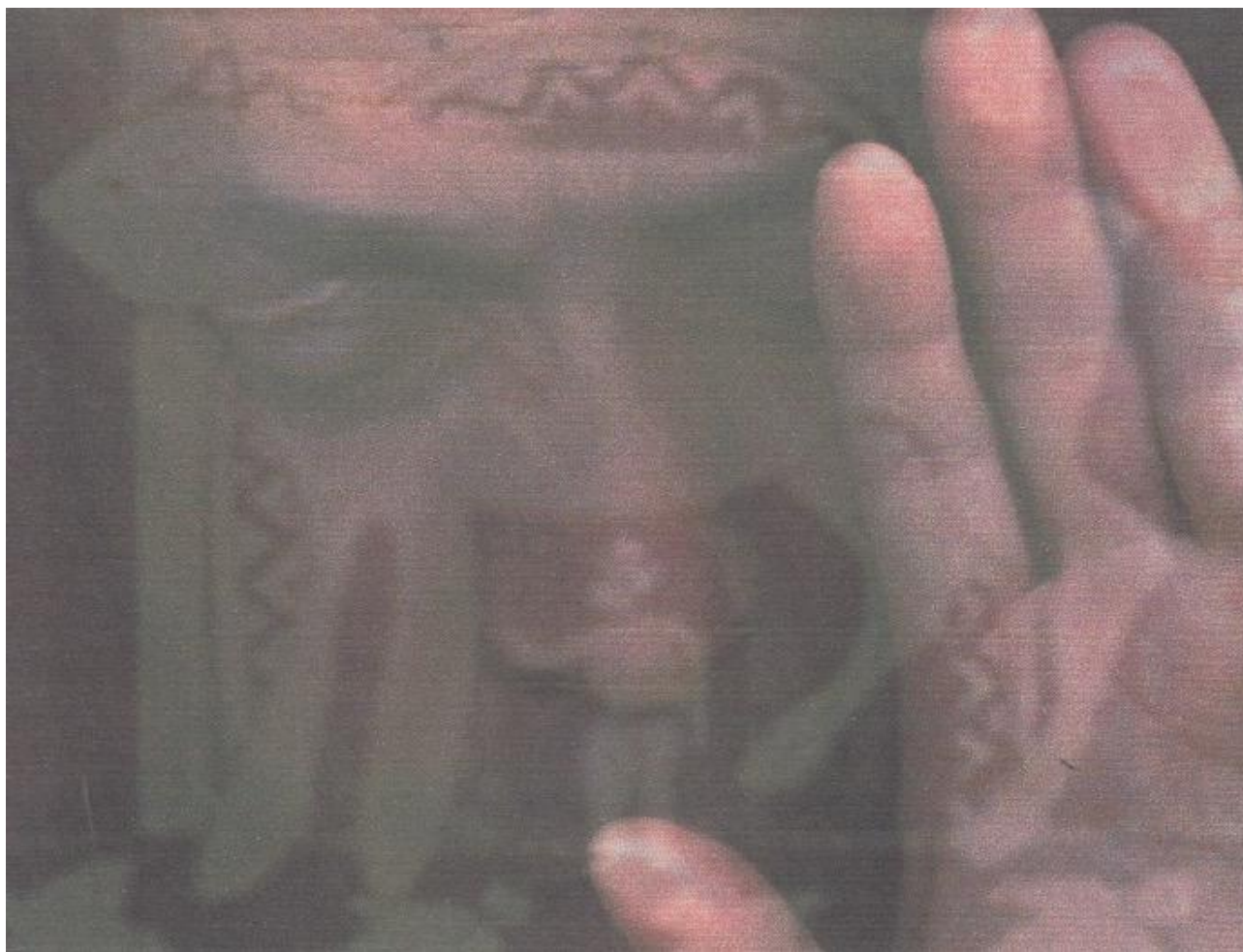Figure 64: *Voorwaartsbregen Van Het Bekken*, 2001.
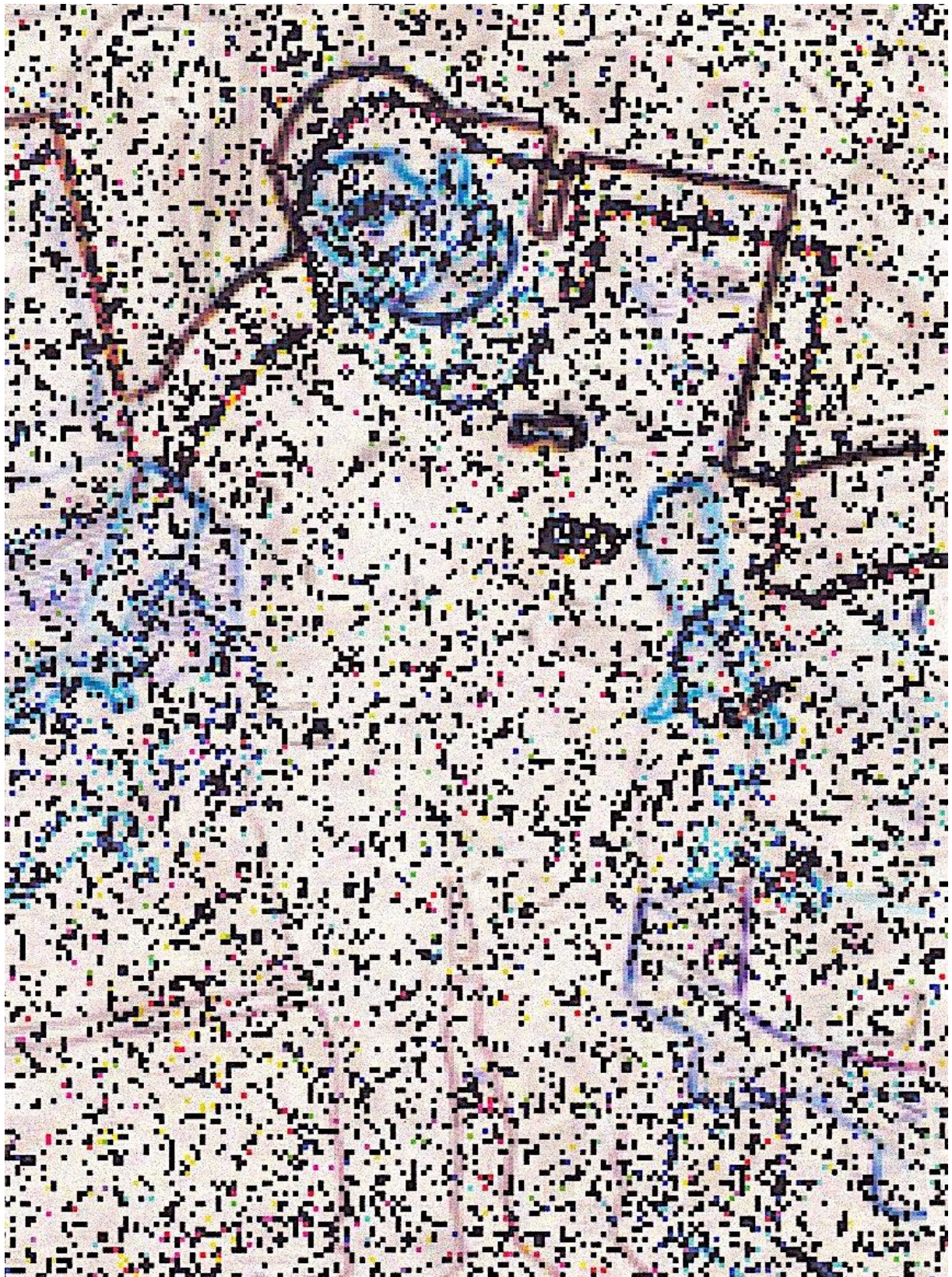
Figure 65: *Stillness*, 2001.

Figure 66: *Muir Fractal*, 2001.

Figure 67: *Three Pairs After Braque*, 2001.