



Jazmina Cininas heralds a new world order with banners displaying *Micah*, 2015, and *Lilia*, 2015, both werewolf heroines. These activist banners combine with Cininas' *Girlie Werewolf Suits*, 2002, displayed

13 *Rocky Horror Picture Show*, 20th Century Fox, 1975.

**Jonas Ropponen**

*Fade to black /  
there's a light*, 2016  
Linocut

as if fashionable outfits in a store window. The history of martyred women is front and centre in this display of defiance. The movement of Cininas' images from high-end rarified reduction linocuts to digital textile printing repositions the editioned image into a one-off state, transforming the reconfigured artwork into a unique original. At this juncture Cininas has changed her context by changing her matrix and substrate; and in so doing reinterpreted what Groys calls, "an essential rupture, as a new start that opens up a new future"<sup>14</sup>

In embracing the matrix as 'the start of the new', Cininas' practice exemplifies a conceptual orientation evident across *Out of the Matrix*. Whilst each artist in this exhibition uses the matrix as a tool of reproduction they also, more importantly, approach the matrix—and with it discourses of print practice more broadly—as a point of departure. Theirs is not the matrix of the Wachowski siblings'—a form of programmed knowledge that suppresses revolution—but a place from which something else originates. What emerges from *Out of the Matrix* is not the repetition of tradition, but a discursive space that reactivates print-informed practice within an expanded field.

14 Boris Groys, 2009, *Politics of Installation* (p.6)

**Andrew Keall**

*Etc*, 2016

Mixed media

*Mass*, 2015

Digital Animation

*Git*, 2014

Mass, mass, ma &

ass, 2014

Pa, 2014

Was, 2014

Installation view

**Jazmina Cininas**

*Girlie werewolf*

suits, 2002

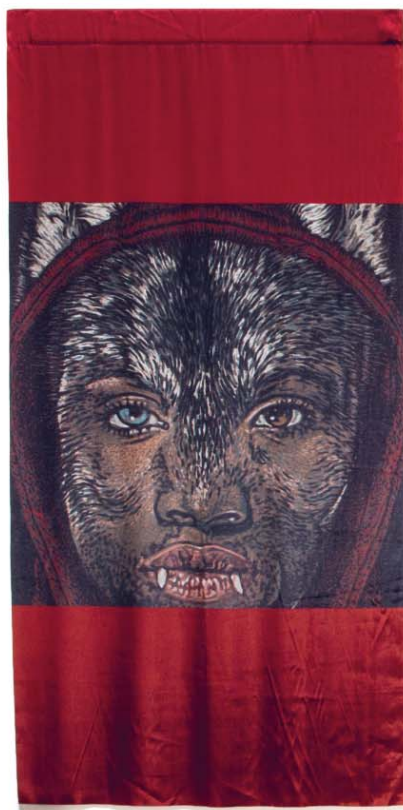
Hand sewn  
reduction linocut  
on calico and  
mixed media

*Micah*, 2015

Sublimation digital  
textile printing on  
shamuse satin

*Lilia*, 2015

Sublimation digital  
textile printing on  
shamuse satin  
Installation view



**Jazmina Cininas'** technically demanding reduction linocuts of female werewolves have been exhibited extensively both nationally and internationally. The unconventional portraits feature in ABCTV's *Re-Enchantment* documentary project and can be found in many major Australian public collections. Jazmina completed her PhD project *The Girlie Werewolf Hall of Fame* in 2014.

**Marian Crawford's** works explore representations of loss and mourning with a particular focus on intractable conflict and environmental degradation. She lectures at Monash University, Art Design & Architecture, has a Master of Arts from RMIT University and has exhibited her work nationally and internationally since 1996.

**Lesley Duxbury's** research interests include the natural environment, the atmosphere and its phenomena, motivated by extended walks in remote landscapes. Her work has been shown in solo and curated group exhibitions in Australia, UK, Korea, Japan and New Zealand and is held in all major public collections in Australia.

**Joel Gailer's** work directs its focus to the mass produced and commercial world of print and copy-based technologies. Highlighting our excessive and compliant consumption of printed media his prints are a light-hearted reverence for printmaking and its relationship to mass production, media and print processes.

**Andrew Gunnell** lives and works in Melbourne and on the Bellarine Peninsula. He is a Technician/Lecturer in Printmaking at RMIT University and a committee member of the Print Council of Australia. His work is held in collections including: National Gallery of Australia, State Library of Victoria and Australian Print Workshop.

**Richard Harding** is an artist and senior lecturer in the Print Imaging Practice Studio, School of Art, RMIT University. Harding's research is informed by architectural and queer theory utilising various media, traditional and digital, as a vehicle for an ongoing studio practice. His current projects focus on codes, masculinity and space.

**Bridget Hillebrand** is completing her practice-based PhD at Monash University. She has a Master Degree in Fine Art, RMIT University where she lectures in the Print Imaging Practice Studio at the School of Art. She has won a number of printmaking awards and is represented in numerous collections in Australia and overseas.

**Clare Humphries** current practice explores objects of the deceased and notions of materiality within rituals of bereavement. She is a lecturer in Drawing and Printmedia at the Victorian College of the Arts and has work represented in major public collections including the National Gallery of Australia.

**Ruth Johnstone** lectures in the Print Imaging studios, School of Art, RMIT University where she completed her PhD project *Revisiting the Print Room*. Her artwork is in national collections including the NGA and British Museum and she continues her weed census project with residencies at Fremantle and Hill End in 2016.

**Andrew Keall** is a Masters' student and a teacher within RMIT University's Print Imaging Practice Studio. His current art work takes up the physical and visual potential of text as a means to explore connections between perception and conception, and resultant Absurdist occurrences within the (in)coherence of object and sign.

**Rebecca Mayo's** practice incorporates printmaking, textiles, walking and urban ecology. She works with locally growing plants extracting natural dyes as screen printing medium. The resulting textiles pay attention to the repetition common in her studio practice and ecological restoration. She teaches at RMIT University School of Art and is a PhD candidate at the ANU School of Art, Canberra.

**Performprint** is the collaboration of Michael Meneghetti and Joel Gailer. They take the performative aspect of the community print studio as a philosophical premise and re-interpret this theatre into a concept. Using cross community collaboration they engage print as a performative vehicle asking the viewer to think about the broader ideas that link print and performance.

**Jonas Ropponen** is a Melbourne-based artist, writer and university art teacher with a Masters in Fine Art. His practice combines painting, sculpture and printmaking. He uses found timber offcuts, discarded consumer materials, bodily fluids and incidental mark making in his prints. These are often shown together with his written pieces.

**Andrew Tetzlaff** is an artist, curator and academic. His practice considers the felt bodily encounter of matter, phenomena and site—specifically focusing on ways material objects can reveal or allude to intangible forces. Recent projects include: 2015 – *The Door in the Wall, Yarra (suspended)*, *CONCRETE POST 3* and *Tomorrow Never Dies*; and 2014 – *Situations and Displace*.

**Andrew Weatherill** is a Melbourne based artist. The appropriation of everyday objects and intervention through traditional printmaking techniques informs his mark making. Andrew is currently researching the concept of how space is perceived through two-dimensional imagery. He has exhibited nationally and internationally including at the Hong Kong Visual Art Centre.

**Deborah Williams** is a keen observer of the canine realm and our own relation to it. Her perspectives have been further informed by travels to remote locales where she has explored cultural attitudes to pet ownership, semi domestication and abandonment. She is currently Coordinator, Advanced Diploma and Printmaking, Visual Art, VE, RMIT University.

# LIST OF WORKS

Jazmina CININAS  
*Girlie werewolf suit*, 2002  
 Hand sewn reduction linocut  
 on calico and mixed media  
 Dimensions variable  
 Courtesy of the artist

Jazmina CININAS  
*Girlie werewolf suit*, 2002  
 Hand sewn reduction linocut  
 on calico and mixed media  
 Dimensions variable  
 Courtesy of the artist

Jazmina CININAS  
*Micah*, 2015  
 Sublimation digital textile  
 printing on shamuse satin  
 200 x 100 cm  
 Courtesy of the artist

Jazmina CININAS  
*Lilia*, 2015  
 Sublimation digital textile  
 printing on shamuse satin  
 200 x 100 cm  
 Courtesy of the artist

Marian CRAWFORD  
*Blood antiquities*, 2016  
 Letterpress, intaglio and relief  
 printing, sequins, thread on  
 paper  
 Each piece 30 x 21 cm  
 Courtesy of the artist

Lesley DUXBURY  
*Splitting light #5*, 2016  
 Screen print  
 80 X 100 cm  
 Courtesy of the artist

Lesley DUXBURY  
*Splitting light #6*, 2016  
 Inkjet Print  
 80 X 100 cm  
 Courtesy of the artist

Joel GAILER  
*Licences (series)* 2012  
*America in Art*, 2012  
 License agreement, USB digital  
 file, Perspex  
 Dimensions variable

Joel GAILER  
*Licences (series)* 2012  
*Fairweather*, 2012 – 2016  
 License agreement, USB digital  
 file, Perspex  
 Dimensions variable

Joel GAILER  
*Hotmetal*, 2012 – 2016  
 License agreement, USB digital  
 file, Perspex  
 Dimensions variable  
 All works courtesy of the artist

Joel GAILER  
*Hotmetal*, 2012 – 2016  
 Screen printed Acrylic on Mylar  
 195 x 120 cm  
 Courtesy of the artist

Andrew GUNNELL  
*These must be the places*,  
 2016  
 Inkjet, Acrylic and screen print  
 3 panels each 60 x 74 cm  
 Courtesy of the artist

Richard HARDING  
*Queer*, 2016  
 Acrylic mirror strips  
 435 x 200 cm  
 Courtesy of the artist

Bridget HILLEBRAND  
*Direct Start*, 2016  
 Linocut and chalk  
 Dimensions variable  
 Courtesy of the artist

Clare HUMPHRIES  
*What remains, what returns*,  
 2016  
 Hand-burnished linocut print  
 84 x 103 cm  
 Courtesy of the artist

Ruth JOHNSTONE  
*Common Garden: house to  
 studio, Fitzroy* 2014 – 2016  
 Unbound book: relief print, plant  
 pigment and letterpress  
 Dimensions variable: each page  
 38.4 x 29.3 cm  
 Courtesy of the artist

Andrew KEALL  
*Mass*, 2015  
 Digital Animation  
 Duration: 4:24 minutes  
 Courtesy of the artist

Andrew KEALL  
*Git*, 2014  
 Soft-ground, aquatint,  
 burnishing, drypoint  
 12 x 30 cm  
 Courtesy of the artist

Andrew KEALL  
*Mass, mass, ma & ass*, 2014  
 Soft-ground, aquatint,  
 burnishing, drypoint  
 12 x 30 cm  
 Courtesy of the artist

Andrew KEALL  
*Pa*, 2014  
 Soft-ground, aquatint,  
 burnishing, drypoint  
 12 x 30 cm  
 Courtesy of the artist

Andrew KEALL  
*Was*, 2014  
 Soft-ground, aquatint,  
 burnishing, drypoint  
 12 x 30 cm  
 Courtesy of the artist

Andrew KEALL  
*Etc*, 2016  
 Mixed media  
 Dimensions variable  
 Courtesy of the artist

Rebecca MAYO  
*Merri Creek Zeltbahnen*  
 2013 – 2016  
 Calico dyed and screen printed  
 with indigenous and exotic  
 plants of the Merri Creek, zinc  
 buttons, eyelets, hemp rope,  
 tent poles  
 Dimensions variable  
 Courtesy of the artist

PERFORMPRINT  
*Bearings, beauty and  
 irrelevance*, 2015  
 Performance: Saturday 21 May,  
 2016, RMIT Gallery

Jonas ROPPONEN  
*Fade to black / there's a light*,  
 2016  
 Linocut  
 73 x 60.5 cm  
 Courtesy of the artist

Jonas ROPPONEN  
*Found timber, lost words*,  
 2016  
 Woodcut, carved frame, spray  
 paint  
 63 x 63 cm  
 Courtesy of the artist

Andrew TETZLAFF  
*Displace (suspension)*, 2016  
 Digital print on fabric  
 1400 x 150 cm  
 Courtesy of the artist

Andrew WEATHERILL  
*Monocular vision II*, 2016  
 Mixed media  
 Dimensions variable  
 Courtesy of the artist

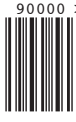
Deborah WILLIAMS  
*Looked at*, 2016  
 110 x 146 cm  
 Inkjet print on archival Rag  
 Photographique  
 Courtesy of Australian Galleries,  
 Melbourne and Sydney

Deborah WILLIAMS  
*A single gaze*, 2016  
 110 x 146 cm  
 Inkjet print on archival Rag  
 Photographique  
 Courtesy of Australian Galleries,  
 Melbourne and Sydney

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