

DISRUPTION: DISCOURSE AND EXCHANGE

EDUCATION KIT STAGE 5 & 6



Joshua Copland-Nielsen, *In its own right #1* 2022, 50 x 45 cm

DISRUPTION: DISCOURSE AND EXCHANGE

An exhibition showcasing prints from four art schools in Australia and southeast Asia.

Disruption: Discourse and Exchange is an example of prominent art institutions engaging in a sophisticated dialogue through the medium of printmaking. The exhibition comprises of four lead practitioners and selected students from their program, each having created a single print at a specific size interpreting the theme of disruption to transmit knowledge through the specificity of the medium and develop relations for future projects and mutual support. From four institutions—the Institut Seni Indonesia Surakarta (Surakarta, Indonesia), King Mongkut's Institute of Technology Ladkrabang (Bangkok, Thailand), National Art School (Sydney, Australia) and Queensland College of the Arts (Brisbane, Australia), all prints communicate the depth of research and practice in the Asia Pacific region. Sharing their echo artefacts—their disruptions—gifts the materiality of their research across national and cultural borders to see how print as knowledge is performed politically, socially and conceptually. The prints selected in this education resource invite school students to examine the history of printmaking as a form of insurrection, disturbance, and radicalism (both political and material). Questions and activities invite students to engage with individual artworks and the exhibition in its entirety, to explore approaches that extend the tradition of papermaking and papercutting into new arenas. Students are encouraged to make significant connections between these artists and the wider study of art history.

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Kindandsk, *Segambar Dan Serupa* 2022, tretrapak on fabric 47 x 104cm

THE EXHIBITION

The Disruption print folio delves into the profound significance of printmaking as a medium of communication. It emerged during COVID-19 as a collaborative initiative to exchange ideas and engage in material discourse across the region, overcoming the barriers imposed by the pandemic. By exploring the tactile certainty inherent in printmaking, the folio sheds light on the relevance of this traditional art form amidst a contemporary landscape characterised by image flux and the overwhelming presence of digital media. The exchange of works presented in this folio go beyond the exchange of physical artefacts. It serves as a conduit for sharing cultural knowledge and instils a sense of commitment and obligation. The ownership of another artist's work obliges the recipient to care for and honour the lineage of the artwork, encompassing both the artist's creative vision and the cultural context from which it emerges. Through this process, folios become catalysts for building community relationships and repositories of research knowledge and artistic power. They enable students to forge connections between image-making and the various technologies embedded in different cultural landscapes. In its copy and trace protocols, printmaking serves as a conduit for engaging with contemporary culture and evoking meaning. The ontological trio described by Sir Francis Bacon—the press, the compass and the canon—underpin the expansion of capitalism. This legacy allows printmakers to critically reflect on and disrupt the repetitive nature of cultural hegemony through the very means of production itself.

THE ART SCHOOLS

Institut Seni Indonesia Surakarta, Indonesia

Theresia Agustina Sitompul

Lecturer, Institut Seni Surakarta, Surakarta, Indonesia

Theresia (Tere) Agustina Sitompul is an artist from Yogyakarta and completed her BA and Postgraduate degree in Printmaking at the Indonesian Institute of Art. She is the co-founder and the only female member of Grafis Minggiran, a printmaking collective in Yogyakarta established in 2001, and is also a printmaking lecturer at the Institut Seni Surakarta, Surakarta. Tere explores the nature of human agency within increasingly complex socio-cultural interactions. Between concepts of maternity and religious or cultural forces, Tere asks to what extent are the decisions we make for our children are justified with the intentions of good parenting? Tere participated in ArtJog in 2014, 2016 and 2018 after winning an ArtJog Young Artist Award in 2013. In the same year Tere was a Sovereign Asian Art Prize finalist. Her work has been exhibited in Art Jakarta since 2011, and in 2018 she was one of 10 prominent artists included in Art Jakarta's 10-year anniversary presentation.

Deni Rahman

Lecturer, Institut Seni Surakarta, Surakarta, Indonesia

Born in 1979 in Jakarta, Deni Rahman is a print artist and a lecturer at the Indonesia Institute of Arts (ISI). Upon his graduation from the Department of Fine Arts (Printmaking) in Yogyakarta, he started to work on the development of printmaking, particularly the intaglio technique. Deni is also a member of Minggiran Graphic Studio, an art group that initiated Yogyakarta Graphic Art Week in 2017 to promote graphic arts to a wider audience.

King Mongkut's Institute of Technology Ladkrabang, Bangkok, Thailand

Asst. Prof. Tanasan Pattanasuttichonlakun

Head of Printmaking, King Mongkut's Institute of Technology Ladkrabang, Bangkok, Thailand

Born in 1974, Tanasan's interest in printmaking art derived from his first Mono Print during high school. It depicted a traced technique that created an abstract aesthetic related to scientific experiments in art. Since then, he has repeatedly contemplated printmaking as an artform. Tanasan received a Bachelor of Fine Arts (Printmaking) from the Faculty of Architecture, King Mongkut's Institute of Technology Ladkrabang, Bangkok, Thailand in 2002. In 2004 he earned a Master of Fine Arts (Printmaking) from Graduate School in the Faculty of Painting, Sculpture and Graphic Arts, Silpakorn University, Bangkok, Thailand. Most of his works employ the serigraphy printing technique. Presently, Tanasan continues his interests in learning and exchanging with both local and foreign printmaking artists to gain more creative knowledge and experiences in printmaking.

National Art School of Australia, Sydney, Australia

Dr Carolyn McKenzie-Craig

Head of Printmaking Lecturer National Art School, Sydney, Australia

BFA Griffith University, BFA (Hons) Griffith University, PhD (QCA) Griffith University

Carolyn is an interdisciplinary artist examining body gesture and language through performative processes and print practices. She is currently a board member for Frontyard ARI, Marrickville and teaches at the National Art School, Sydney. She is currently represented by May Space, Sydney. Carolyn's interests and areas of specialization include gender and typological representations, photo discourse and history, drawing ontologies, contemporary print-media and social praxis and contemporary art. She is a Director at Frontyard Projects and Schmick Contemporary. Her work is held in significant collections such as the National Gallery of Australia, Burnie Regional, Swan Hill, Mackay, Cairns Regional and Griffith Artworks.

Queensland College of Art, Brisbane, Australia

Dr Tim Mosely

Lecturer in Fine Art, Convenor Print, Queensland College of Art, Griffith University, Brisbane, Australia

PhD (QCA) Griffith

Tim Mosely's art practice considers humanity's relationship with wilderness (the bush), drawing on the autographic and indexical nature of papermaking, prints and books to investigate that relationship. His work contributes to the fields of print culture, artists book practice and haptic aesthetics. With a strong focus on

printmaking in his education, his artists books have been exhibited in significant survey exhibitions and are held in prominent national and international artists books collections. He convenes and teaches in the print program at Queensland College of Art, Griffith University, and co-ordinates the artists book Brisbane events (abbe).



Donruethai Chlomruk, *Beginning of Time I* 2023, 50 x 45 cm

FOR TEACHERS

Disruption: Discourse and Exchange presents exciting opportunities to integrate new works by contemporary Southeast Asian printmakers into existing curricula and case study investigations. The exhibition gives insight into practising artists and academics, spotlighting how they can use contemporary printmaking methodologies to create artworks that the history of print media and its greater impact on the communication, culture, and societal progression. The artists speak first and foremost from an era of image flux and the overwhelming presence of digital media, drawing attention to the 'tactile certainty inherent in printmaking'. Collectively, sharing folios as a source discourse roots the exhibition in a larger historical conversation on the power of art making to go beyond an object of information and onto an ongoing exchange of power, thought or connection.

Consider examining the exhibition as an in-depth focus study within a broader investigation of Printmaking as a Language, Printmaking and Symbolism, Art Activism, Print in History or Printmaking as Material Dialogue.

Through these lenses students can investigate the exhibition to examine printmakers as news breakers, risk-takers, social provocateurs and educators. The artists display a vastness in material practice working across different machinery and with individual processes that invite a highly intimate relationship with their works and the message in which is transferred. Each explores personal themes and symbols to communicate their interpretation of disruption and teachers are encouraged to address the exhibition divergently, prompting students to think about culture, politics, belief and the human experience.

CURRICULUM LINKS AND SYLLABUS OUTCOMES

Teachers are encouraged to adapt this education resource for their curriculum, in and outside NSW. This education kit makes the following connections to:

Visual Arts NSW Stage 6 Syllabus:

Art Criticism/Art History Focus area:

- Practice: Artists' choices and decisions to bind concept and material practice.
- Conceptual Framework: Printmaking as a historical process of information transfer and connection.
- The Frames: *Postmodern* techniques and technologies in printmaking/Ideas, symbols and messages through *subjective* printmaking/*Structural* nuances of paper and materiality in printmaking/Impact of *culture* and place on printmaking.
- Marrying of traditional material with contemporary discourse, subjects and concerns.

Art Criticism and Art History Outcomes:

Stage 5 Course: 5.7, 5.8, 5.9, 5.10

Stage 6 Year 11: P7, P8, P9

Stage 6 HSC Year 12: H7, H8, H9

International Baccalaureate Diploma Syllabus:

Theoretical Practice

- *Visual Arts in Context: Students examine artists working in a different cultural contexts and seek to understand the limitation and possibilities to discuss historical events through artmaking.*
- *Visual Arts in Methods: Students look at different techniques for making art. Students investigate and compare how and why different techniques have evolved, and the processes involved.*
- *Communicating Visual Arts: Students explore ways of communicating through visual and written means. Students make artistic choices about how to most effectively communicate knowledge and understanding.*

Curatorial Practice

- *Visual Arts in Context: Students develop an informed response to work and exhibitions they have seen and experienced.*
- *Visual Arts in Methods: Students consider the nature of “exhibition” and think about the process of selection and the potential impact of work on different audiences.*



Alethia Richter, *Digital Intimacies II* 2022, screenprint, 50 x 45 cm

CASE STUDY: PRINTMAKING AS A LANGUAGE

In this case study, students investigate how dialogue and information exchange can be a profound aspect of shared art making practices. Students use the exhibition premise as a means of exploring conversations that can take place across professional fields, using the exhibiting artists and prints as examples. The Conceptual Framework is a significant syllabus area that drives this case study, as students investigate how personal, cultural, and contextual experiences contribute to an artist's practice and how those experiences are then communicated and interpreted by others.

To begin, it is important that students understand the exhibition content is situated across three countries and the effect this has on the artists' practices. Therefore, as an introductory lesson, students are encouraged to research a brief history of Thailand, Indonesia and Australia. This research should cover significant historical events that have contributed to social, political and economic contemporaneity; the geographic location and any environmental concerns; and religious or spiritual backgrounds of the countries.

After this initial research, students begin thinking about printmaking as a form of language and information exchange. The below excerpt is taken from the *Disruption: Discourse and Exchange* essay and further elaborates this concept. As a class unpack the excerpt to interpret the exhibition intention and the meaning behind the artists' process of folio exchanging.

Our method of communication as Printmakers is tangible – the touch of paper and ink, the felt incision in paper that records the impact wound of the press, the surface skin of a lithographic trace that communicates the contact proof of pressure between stone – water – paper and steel. When we see each others' work – we unravel process and idea. By exchanging work through avenues such as folios - we gift cultural knowledge as well as obligation. Owning anothers' work obliges us to care – to care for the work and to honour its genealogy (both the artist and the place from which they come). In this way folios build community relationships and archives of research knowledge and power.

Students use the 16albermarle Project Space website to view the exhibition *Disruption: Discourse and Exchange* and complete the focus activities offered in these resources (also online). The intention of this research is to begin to understand the different conversations taking place between the individual prints and institutions. Students should be encouraged to articulate their interpretation of dialogue and make any links to the preliminary research they completed on the individual countries. What experiences do these places all share and what experiences are creating controversy and complexity in both subject matter and material practice?

To further their understanding of conversation through art making, students begin to look at exhibitions and curatorial discernment as a powerful tool to invite a space and audience for discourse. They are encouraged to read either Medium's online article ['The importance of creative exchange' 2017](#) (short read) or Chapter 4 and 5 of Anna Cline's journal article ['The Evolving Role of the Exhibition and its Impact on Art and Culture' 2012](#) (in-depth analysis read). Following the articles students begin to analyse the role of an exhibition premise, a curator and participating artists. They are provided with the curatorial statement and are required as a class or small groups to brainstorm the ways in which the print artists have responded to the theme 'disruption'. Following this activity, students are challenged to design their own printmaking exhibition responding to the following questions:

- What would the theme of your exhibition be? Why?
- Which countries or art communities would you have participating in your exhibition?
- Thinking about your theme, what is the intention behind your exhibition? What do you want the audience to learn or experience?
- What conversations or dialogue do you think will be introduced through your exhibition?

Finally, students are asked to look more broadly at printmaking globally and across art history. They might look comparatively at works by artists such as Utagawa Hiroshige, Katsushika Hokusai, Andy Warhol, Man Ray, Luo Xiangke, Alick Tipoti, Emi Eu, Do Ho Suh, Agha Hasan Amanat, Mohamad 'Ucup' Yusuf, Dias Prabu, Margaret Preston, Elizabeth Catlett, Delita Martin, Barbara Jones-Hogu, Francisco Souto, Favianna Rodriguez, and Ipeh Nur.

EXHIBITION QUESTIONS

The questions provided in this resource may be used for written responses, examination preparation, or for open-ended discussions in the gallery or the classroom.

Pre-visit Questions for Years 9 – 12

- In what contexts would an artwork need to be printed multiple times?
- How can people communicate through images on paper?
- Define the word 'disruption'. How and to who can art be disruptive?
- Brainstorm all the ways you receive information from distributed multi-produced images?
- Where is the origin of printmaking?
- An artist practice is more than art making. Discuss this statement.
- Does art have the power to disrupt and disturb through its ability to share messages and information?
- What are the themes you see when you first look at the artworks on exhibition?

Questions for Written Response Years 11 – 12

Frames:

Explain how artists express global concerns in personal ways.

Use 2 artists from *Disruption: Discourse and Exchange* in your response.

To what extent do artworks reflect and document their cultural context?

Use 2 artists from *Disruption: Discourse and Exchange* in your response.

Practice:

Analyse the relationship between conceptual practice and material practice.

In your answer, refer to artists from *Disruption: Discourse and Exchange*.

Analyse the influence of technology on the evolution of artists' practice.

In your answer, refer to artists from *Disruption: Discourse and Exchange*.

Conceptual Framework:

How do artists offer different interpretations of the world in their artworks?

In your answer, refer to artists from *Disruption: Discourse and Exchange*.

Assess how exhibitions create context and meaning for artworks.

In your answer, refer to artists from *Disruption: Discourse and Exchange*.



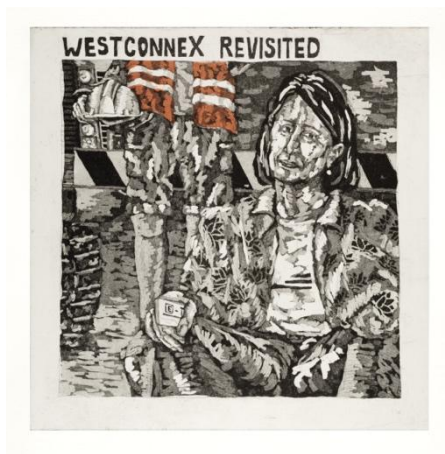
Nathan KhongKhlong, *Welcome to my playground (space)* 2023, lithograph, 50 x 45 cm

VOCABULARY

- **Analogue:** relating to or using signals or information represented by a continuously variable physical quantity such as spatial position, voltage, etc.
- **Art Activism:** a dynamic practice combining the creative power of the arts to move us emotionally with the strategic planning of activism necessary to bring about social change.
- **Discourse:** written or spoken communication or debate, often spoken authoritatively about a topic.
- **Disrupt:** Alter or destroy the structure of something by causing radical change through innovation.
- **Exchange:** an act of giving one thing and receiving another (especially of the same kind) in return.
- **Haptic technology:** of or relating to the sense of touch. Example: the haptic sensation of holding a real book in your hands.
- **Printmaking:** the activity or occupation of making pictures or designs by printing them from specially prepared plates or blocks.
- **Printmaking Matrix:** a template, and can be made of wood, metal, or glass. The design is created on the matrix by working its flat surface with either tools or chemicals. The matrix is then inked in order to transfer it onto the desired surface.
- **Pedagogy:** the method and practice of teaching, especially as an academic subject or theoretical concept.
- **Temporal:** relating to time.

FOCUS ACTIVITIES

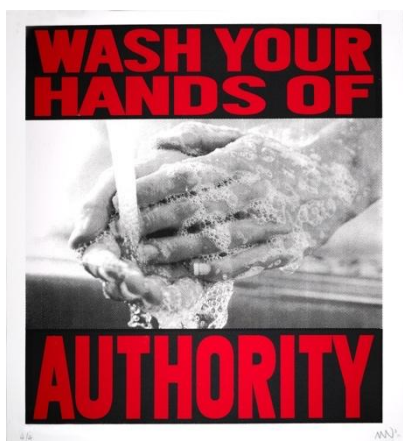
Here you will find focus themes and activities from *Disruption: Discourse and Exchange*. Activities have been designed to complement the recommended case study Printmaking as a Language and can also be completed in isolation through student self-driven inquiry. Each activity includes a selected print from each of the four institutions, allowing students to make informed comparisons and dissect the impact of place on material and conceptual practice.



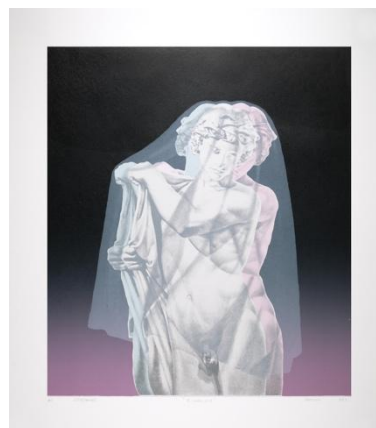
Shani Black, *Westconnex revisited* 2021, etching, 50 x 45 cm
National Art School



R Dewa, *I draw on warhol* 2023, lithograph, 50 x 40 cm
Queensland College of Art



Matthew Newkirk, *Wash your hands of authority* 2023, silkscreen, 50 x 45 cm
Institut Seni Indonesia Surakarta



Pakorn Khammaha *Fe(male)nist* 2023, Lithograph, 50 x 45 cm
King Monkut's Institute of Technology Ladkrabang

Appropriation of Image

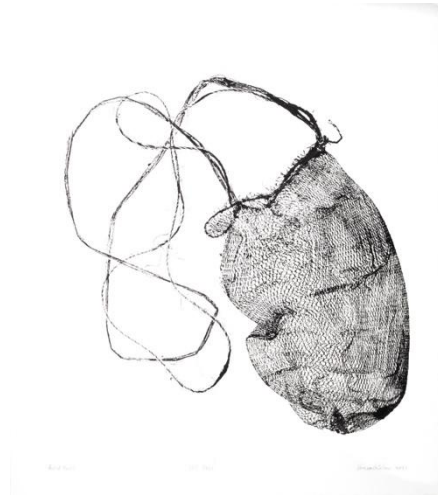
The artists in *Disruption: Discourse and Exchange* are speaking to a time of image flux and oversaturation. Naturally, some of the artists have taken a postmodern approach to image making by appropriating or borrowing an already in- distribution image. Appropriation is a sophisticated technique that allows an artist to apply a new meaning or context to an already recognisable image, by borrowing and manipulating the image for reuse. Appropriation can be subtle or obvious; it can be done in parody or satire; but with each use, the artist relies on the prior understanding and recognition of the image to prompt an audience's response.

Think and Discuss

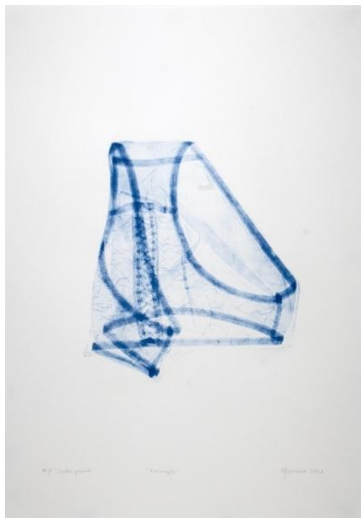
- How have these artists appropriated images from their culture, country or personal experience?
- What are the different conversations emerging from each artwork? Do these conversations link to other prints from the show?



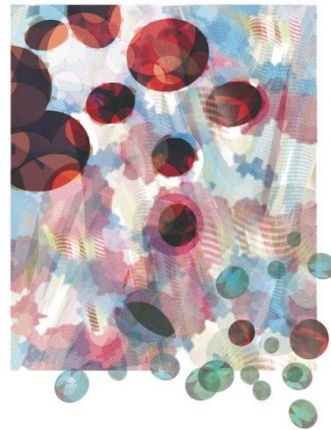
Malcom Smith, *Coming soon* 2023, screenprint, 50 x 45 cm
National Art School



Kyra Mancktelow, *Still here* 2022, relief print, 50 x 45 cm
Queensland College of Art



Theresia Agustina Sitompul, *Triangle* 2023, carbon print, 50 x 35 cm
Institut Seni Indonesia Surakarta



Mittheera Leelayudthyothin, *Disruption* 2023, digital print, 50 x 45 cm
King Monkut's Institute of Technology Ladkrabang

Conventions and Technologies of Printmaking

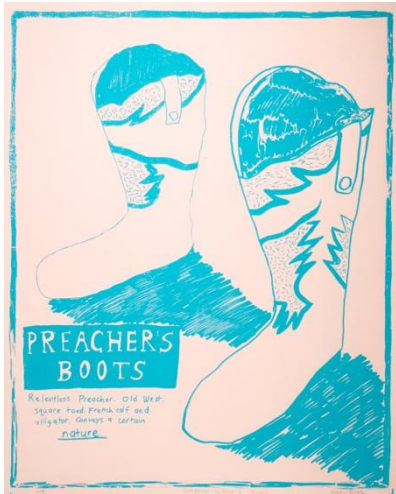
The medium of printmaking has a long and significant history, particularly in the Southeast Asian region as its origins in the Han Dynasty in China date back to 206 B.C. to 220 A.D., with the earliest known example, a woodblock print on silk screen. Historians have linked printmaking processes such as engraving to cave paintings and other primitive mark making. However, the most common ideation of the dawn of printmaking was the processes of making images in multiples. Students are encourage to briefly investigate the history of printmaking here <https://www.britannica.com/art/printmaking/History-of-printmaking>

Think and Discuss:

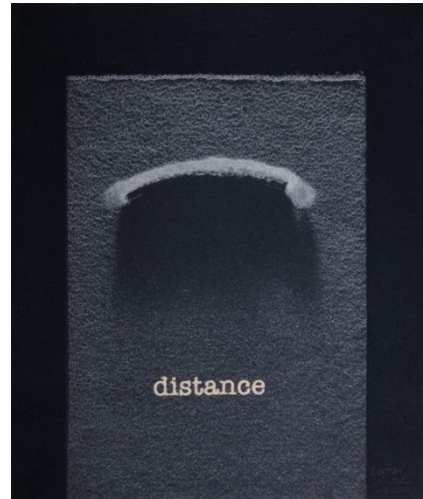
Disruption: Discourse and Exchange illustrates the variation in printmaking conventions and technologies that have been introduced throughout history to create multiple editions of a single image. Using the Met Museum website investigate the ways in which images are created using the processes of etching, woodcut, engraving, lithograph and screen printing.

<https://www.metmuseum.org/about-the-met/collection-areas/drawings-and-prints/materials-and-techniques/printmaking>

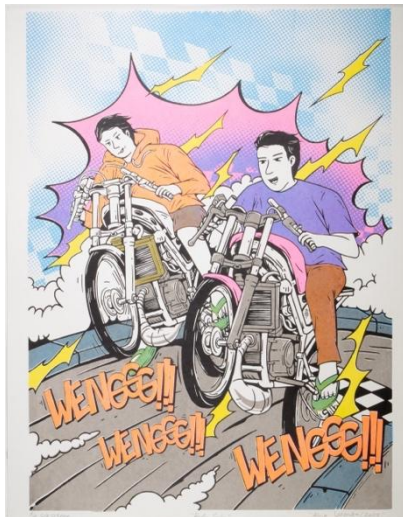
- How can images be manipulated through the use of different materials? (eg wood, metal, silkscreen).
- Make a list of the qualities of each process and the image it creates.
- How has the introduction of digital technology affected the printmaking practice? Refer to positive and negative effects.



Kael Lin, *Sheriff virtues boots* 2022, screenprint on canson, 47 x 45 cm
National Art School



Dr Tim Mosely, *Disruption* 2022, paper pulp print, 50 x 45 cm
Queensland College of Art



Alvin Valendra, *Roda gila* 2022, silkscreen, 56 x 45 cm
Institut Seni Indonesia Surakarta



Phonnapha Kanjaroen, *When the sun goes down* 2023, etching, 50 x 45 cm
King Monkut's Institute of Technology Ladkrabang

Text, Typography, Titles, and Truth

Across the exhibition *Disruption: Discourse and Exchange* many artists have chosen to incorporate text to further communicate their ideas. For many printmaking practices such as etching, screen printing, woodblock, the inclusion of text is a gruelling process as artists are required to create the text backwards on the matrix. This way when the image is transferred onto the paper, fabric or artwork surface, the text is the correct and legible direction. When conceptualising and physically making your matrix, this process can become confusing and introduce error. As a class discuss the different reasons for why artists would endure through this process to include text on their image?

Think and Discuss

Using the four images above, identify how each artist has used text in their print and what effect this has on the audiences' interpretation. Brainstorm these ideas on the board and then look more broadly at the other artists in the exhibition. Do other artists use text in the same way? Deep dive into the different words and phrases. How are they contributing to the interpretation of each individual print and how are they contributing to the conversations of the exhibition as a whole?

Debate: If the prints themselves are an exchange of information, do the artists need to include text?



Janet Parker-Smith, *Motion Gravitas* 2023, 2 plate phogravure, 45 x 50 cm
National Art School



Ruth Cho, *Bull headed rhetoric* 2022, relief print, 43.5 x 50 cm
Queensland College of Art



Faheem T Ahmad, *The land of hope* 2023, silkscreen, 41 x 50 cm
Institut Seni Indonesia Surakarta



Yanin Phakthin, *Dreams come true* 2023, etching, 50 x 45 cm
King Monkut's Institute of Technology Ladkrabang

Dissecting Disruption

The exhibition theme 'disruption', has been explored divergently by the exhibiting artists. Using the four artworks above as 'Unseen Images' investigate how each artist has responded to the theme. You might want to consider starting with the symbolism and imagery used by the artists in each print. Unpack the image by thinking about the following:

- What could the chandelier symbolise in Janet Parker-Smith's *Motion Gravitas*?
- How are politics symbolised in Ruth Cho's *Bull headed rhetoric*?
- What objects do you see in Faheem T Ahmad's *The land of hope*?
- Which elements of Yanin Phkthin's *Dreams come true* create a sense of intimacy and personal experience?

Below are three other approaches to the theme of 'disruption'. Using the 16albermarle Project Space website, find these prints and interpret the symbols, colours and subject matter the artists have used to convey their ideas:

1. Joshua Copland Nielson's work reflects key tenets in his Masters research around archiving grief and the temporal lapses that the loss of those we love can produce. He focuses on analogue imaging to consider how memory is mediated through technological discourse.
2. Shani Black's *Westconnext revisited*, which reflects on the iconography of our time – 'our Gladys.' Reframed through the history poses of old paintings, Shani inverts the auratic work of the past with the political urgency of now.
3. *Distance* by Dr Tim Mosely and Pamela See's *Consuming Happiness* (both from the Queensland College of Art) extend the tradition of papermaking and papercutting into challenging new arenas. Mosely's research is at the forefront of a resurgence of papermaking in contemporary pedagogic spaces.



Brenda Tye, *Untitled 2022*, etching 50 x 45 cm
National Art School



Michael Phillips, *Untitled 2022*, woodblock, 45 x 50 cm
Queensland College of Art



Deni Rahman, *Gifts for nothing 2021*, silkscreen, 50 x 42 cm
Institut Seni Indonesia Surakarta



Chanicha Runinta, *Heatbeat 2023*, woodcut, 50 x 45 cm
King Monkut's Institute of Technology Ladkrabang

Repetition in Printmaking

Printmaking allows an artist to make multiple prints/artworks from the same image using tools such as a matrix. In a world that values 'the original', can you list all the reasons artists would want to make multiple prints of an image? As a class brainstorm these reasons and dive critically into world-wide events, political, economic and cultural factors. Where do you as a young person see mass produced images? What information do these images carry and how does it affect you?

Think and Discuss:

Even within an image, printmaking techniques allow the artist to use repetition as an element of design. Using the prints above, identify how each artist used repetition in their image. How does the use of repetition strengthen or further convey the message they are communicating to their audience?

Investigate Andy Warhol's well-established use of repetition with screen printing to further communicate his ideas on identicalness and identity disruption. Read this article and as a class discuss the different effects repetition had on his subject matters.

"When you see a gruesome picture over and over again it doesn't really have any effect" – Andy Warhol on The Death and Disaster series

Prince of Boredom: The Repetitions and Passivities of Andy Warhol, American Suburb X 2015:

<https://americansuburbx.com/2015/12/prince-of-boredom-the-repetitions-and-passivities-of-andy-warhol.html>

REFERENCES (Useful Links)

<https://artchinauk.com/tradition-transformation-contemporary-printmaking-in-asia/>
<https://www.contextualternate.com/conference01#cf01-about>
<https://www.linkedin.com/pulse/museum-exhibitions-role-discourse-decolonization-pholoso-more/>
<https://www.on-curating.org/issue-21-reader/notes-on-exhibition-history-in-curatorial-discourse.html>
<https://www.tribecaprintworks.com/history-of-printmaking/#:~:text=The%20history%20of%20printmaking%20began,wooden%20board%20as%20the%20matrix.>
<https://avidipta.art/history-of-printmaking/>
<https://www.metmuseum.org/about-the-met/collection-areas/drawings-and-prints/materials-and-techniques/printmaking>



A 16albermarle Project Space resource to support Australian teachers and students in the education of Contemporary Southeast Asian art.