

Exhibition Catalogue

...invented by ...
(an) in 2011. Given the inability to
... studio spaces and equipment,
... this seemed appropriate
... After some trial
... and error with kitchen ...
... litho, I found both to be not-so
... accessible in the South African context.
This started me on a long, fulfilling and
often highly frustrating journey to come
up with a planographic printmaking
technique better suited to my context.
Like many printmaking processes, it is
based on techniques which came before
but with some significant changes.
Ingredients and materials have been
substituted with that which is readily
available; steps have been added, some
done away with, and others kept.

... and fabric should
however. The plates can, as intended, be
printed onto any tissue paper or various
fabrics by hand).

Once the mark has been made
on the trifoil plate, using a galleys
drawing tool, it cannot be moved.
In this there is honesty and a focus
on to really pay attention to what
or what they are observing.
Thank you to everyone who saw
for me. It has been an
enjoyable fulfilling experience.

On the drawing board

An exhibition of artworks and explorations
in planographic printmaking

By Jessica Staple

On the drawing board

An exhibition of artworks and explorations
in planographic printmaking

A solo exhibition of work by Jessica Staple

Opening Event: 5 April 2023

Running Dates: 6 - 28 April 2023

Artist Walkabout: 15 April 2023

Bird Street Gallery

Bird Street Campus

Nelson Mandela University

Exhibition Catalogue

Photographs, editing and catalogue by Jessica Staple

In short

This exhibition was the result of a love for printmaking, drawing, problem-solving and the people around me. It represents almost two years of experimentation and research. The displayed works showcased progress and a selection of the best of what was produced during that time, including drawings, plates and prints.

In full

In March 2020, the onset of Covid changed everything and the world was forced to rethink what constituted 'normal'. Soon after going into lockdown, a friend sent me a link to a video series called Lemon-Etch Litho by Muskat Studios in America. The studio had developed a non-toxic, low-cost and easily accessible way of creating planographic prints at home, based on the Kitchen Litho technique invented by artist and educator Émilie Aizier (a.k.a Émilion) in 2011. Given the inability to access studio spaces and equipment, techniques like this seemed appropriate during the global crisis. After some trial and error with Kitchen Litho and Lemon-Etch Litho, I found both to be not-so-accessible in the South African context, mainly due to non-accessibility of certain materials. This started me on a long, fulfilling and often highly frustrating journey to come up with a planographic printmaking technique better suited to my context. Like many printmaking processes, it is based on techniques which came before but with some significant changes. Ingredients and materials have been substituted with those which are readily available. Steps in the process have been added, some done away with, and others retained.

I am calling this technique 'Monolitho'. Two earlier versions of this process were taught as workshops to students at the NMU Department of Visual Arts in 2021 and 2022, more closely aligned to the Lemon-Etch Litho process. Substantial progress has been made since then and I have developed a consistent, predictable, working technique.

The printed works on display were a selection of the best of what had been produced since starting my journey with Monolitho and adaptations of the Lemon-Etch Litho and Kitchen Litho processes that came before. All prints on the Kizuki Kozo tissue paper and silk were produced using the Monolitho technique in its most resolved form. (This unusual, rather 'high-end' paper and fabric should not mislead viewers, however. The plates can, as intended, be printed onto any tissue paper or various fabrics by hand).

As the pandemic unfolded, I also became more aware of the people around me and how quickly things could change. Living in the time of the global pandemic brought home the precariousness of life and the transience of 'normal'. That which exists today might not exist tomorrow. I began drawing people at work and, as my days are mostly spent on campus in studios, the drawings largely feature staff and students.

This exhibition was also a celebration of drawing. Most were completed within a few seconds or a couple of minutes, capturing the gesture of the figure and their action. Titles were added as soon as a drawing was completed to describe what happened in that moment. This manner of drawing also prepared me for the more unforgiving planographic printmaking process, where erasure is not possible, and one must work with reasonable speed. Once the mark has been made on the tinfoil plate, using a greasy drawing tool, it cannot be removed. In this there is 'honesty' and it forces one to really pay attention to who or what they are observing. Thank you to everyone who sat for me. It was an enjoyable, fulfilling experience.

Jessica Staple



In short:

This exhibition is the result of a love for permutating, drawing, problem-solving and the people around me. It represents almost two years of experimentation and research. The displayed works showcase progress and a selection of the best of what was produced during that time, including drawings, plates and prints.

In full

In March 2020, everything changed and the world was forced to rethink what constituted "normal". Soon after going into lockdown, a friend sent me a link to a video series called *Lonely City Letters* by Mustard Studios in America. The studio had developed a non-toxic, low cost and easily accessible way of creating photographic prints at home, based on the *Etching into Emulsion* technique invented by Enlie Azev (aka. a Etalon) in 2011. Given the inability to access studio spaces and equipment, techniques like this seemed appropriate during the global crisis. After some trial and error with *Etching into Emulsion* and *Lonely City Letters* I found both to be not so accessible in the South African context. This started me on a long, fulfilling and often highly frustrating journey to come up with a photographic printmaking technique better suited to my context. Like many printmaking processes it is based on techniques that came before, but with some significant changes. Long clients and materials have been substituted with those which are readily available. Steps have been added, some have been removed and others have

①
In short:
This book is a collection of...
②
For the first time...
③
The problem with...
④
The solution is...













Above and Left: Installation shots of the exhibition

Below: Still of video piece shown at the gallery
demostrating the monolitho technique from start to finsih.

Video created by Quintice Esterhuizen.



Mix your corn flour and water solution first.







Above and Left:

Vuli, just a minute! (7 February 2023)

Monolitho print on Kizuki Kozo paper,
stitched to raw silk, suspended from
wooden rod

100 x 46 cm





Above and Left:

Kader and his Bianchi (2 February 2023)

Monolitho print on Kizuki Kozo paper,
stitched to raw silk, suspended from
wooden rod

100 x 46 cm





Above and Left:

BA at work, with love (15 February 2023)

Monolitho print on Kizuki Kozo paper,
stitched to raw silk, suspended from
wooden rod

107 x 46







Above and Left:

Isabel x Hamlet (26 January 2023)

Monolitho print on Kizuki Kozo paper,
stitched to raw silk, suspended from
wooden rod

100 x 46 cm





Above and Left:

*Edgar and his little blue book
of physics (31 January 2023)*

Monolitho print on Kizuki Kozo paper,
stitched to raw silk, suspended from
wooden rod

100 x 46 cm





Above and Left:

*Michaela, holding up a mirror
(25 February 2023)*

Monolitho print on Kizuki Kozo paper,
stitched to raw silk, suspended from
wooden rod

100 x 46 cm





Above and Left:

*Jonathan modelling a dog
(4 March 2023)*

Monolitho print on Kizuki Kozo paper,
stitched to raw silk, suspended from
wooden rod

100 x 46 cm



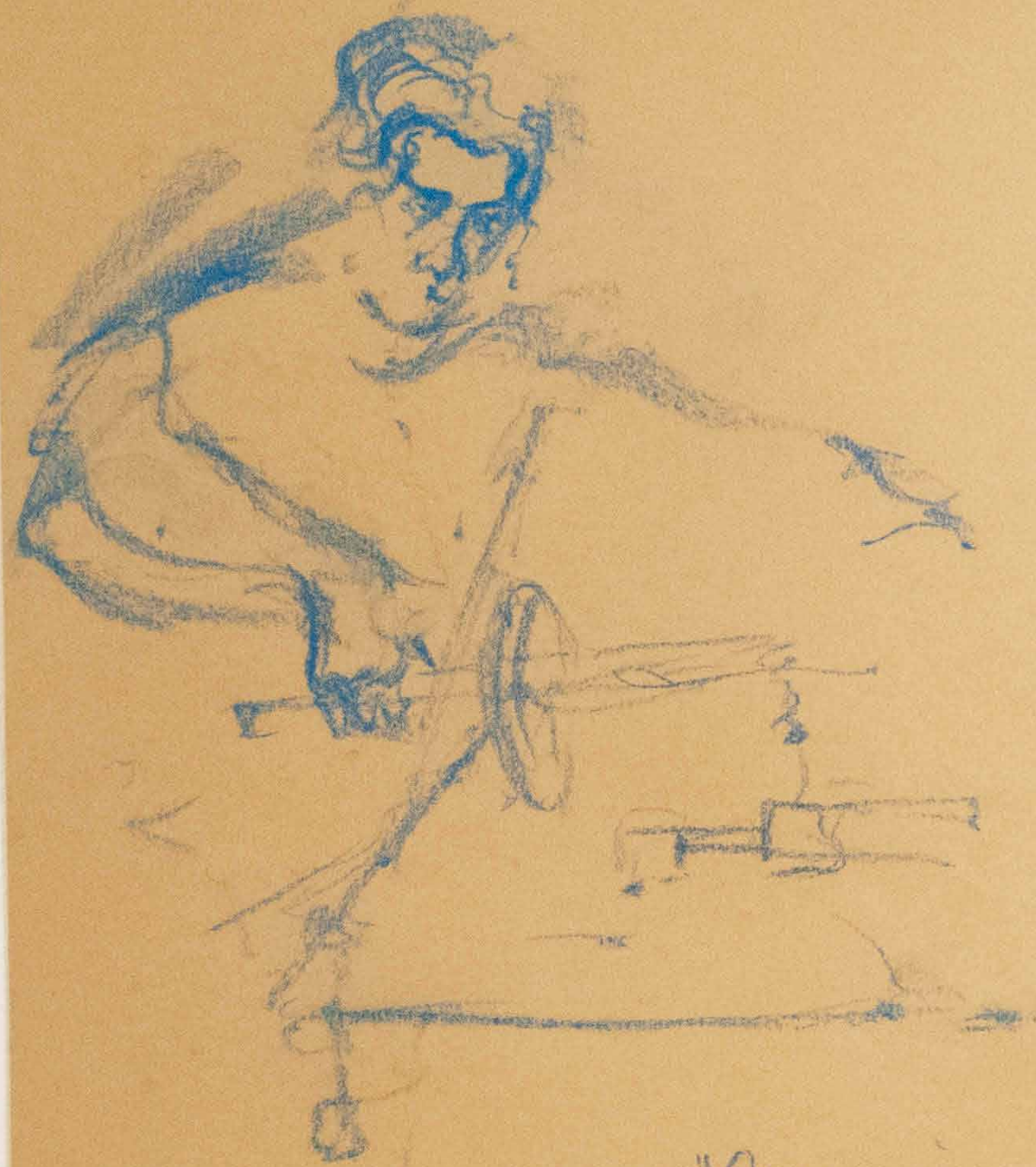


Above and Left:

Rachel has news (6 February 2023)

Monolitho print on Kizuki Kozo paper,
stitched to raw silk, suspended from
wooden rod

100 x 46 cm



"Oscar sitting
at typewriter"
to June 12
"And fixing it"

[Signature]



"Oscar typing up
his screen at
the press"
to June 12
[Signature]

Above:

Quintice setting the squeegee
(and fixing it) (6 June 2022);

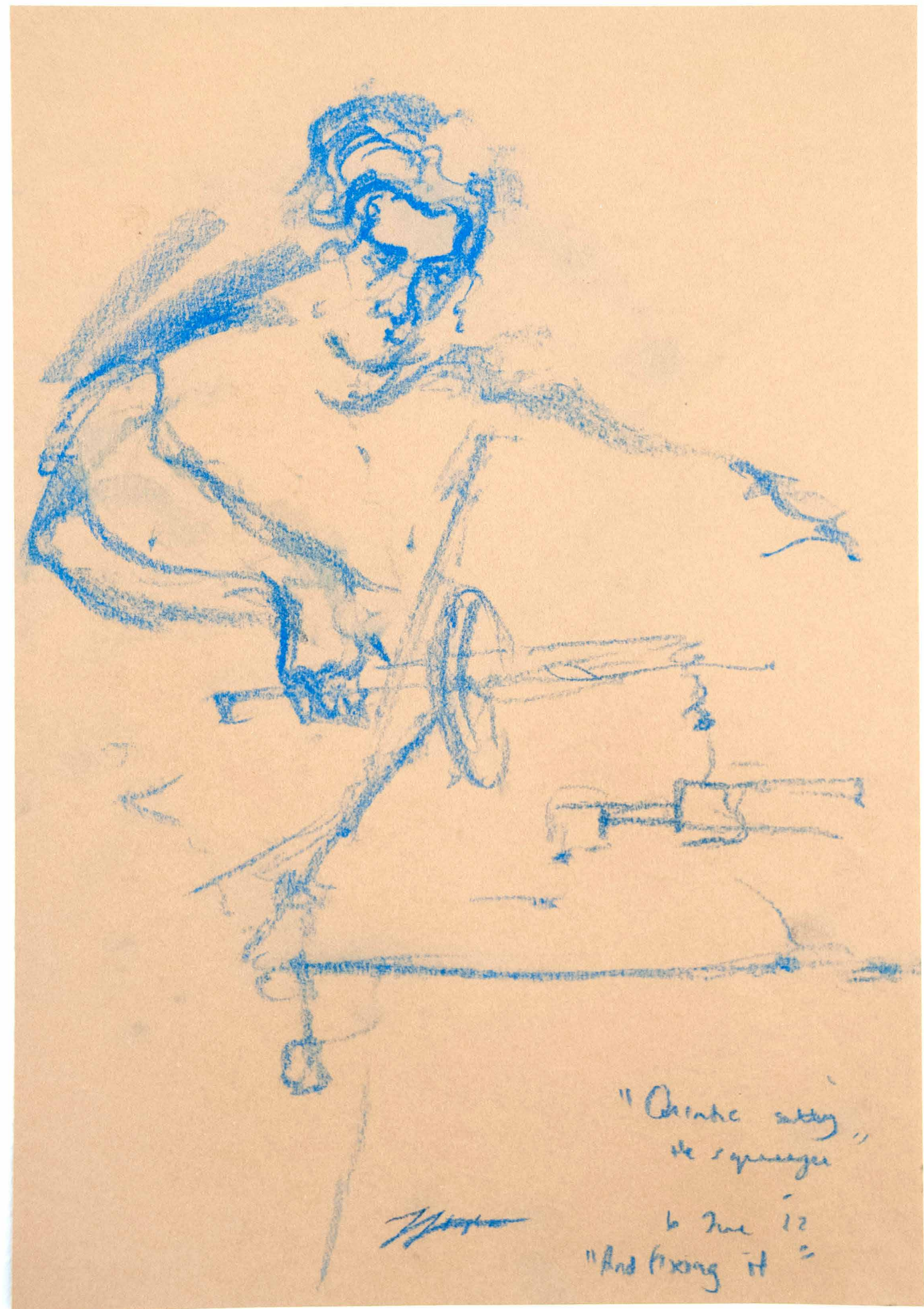
Quintice taping up his screen at
the press (6 June 2022)

Right:

Quintice setting the squeegee
(and fixing it) (6 June 2022)

Conté drawing on Fabriano sand
toned paper

42 x 29.7 cm



*Quintice taping up his screen at
the press (6 June 2022)*

Conté drawing on Fabriano sand
toned paper

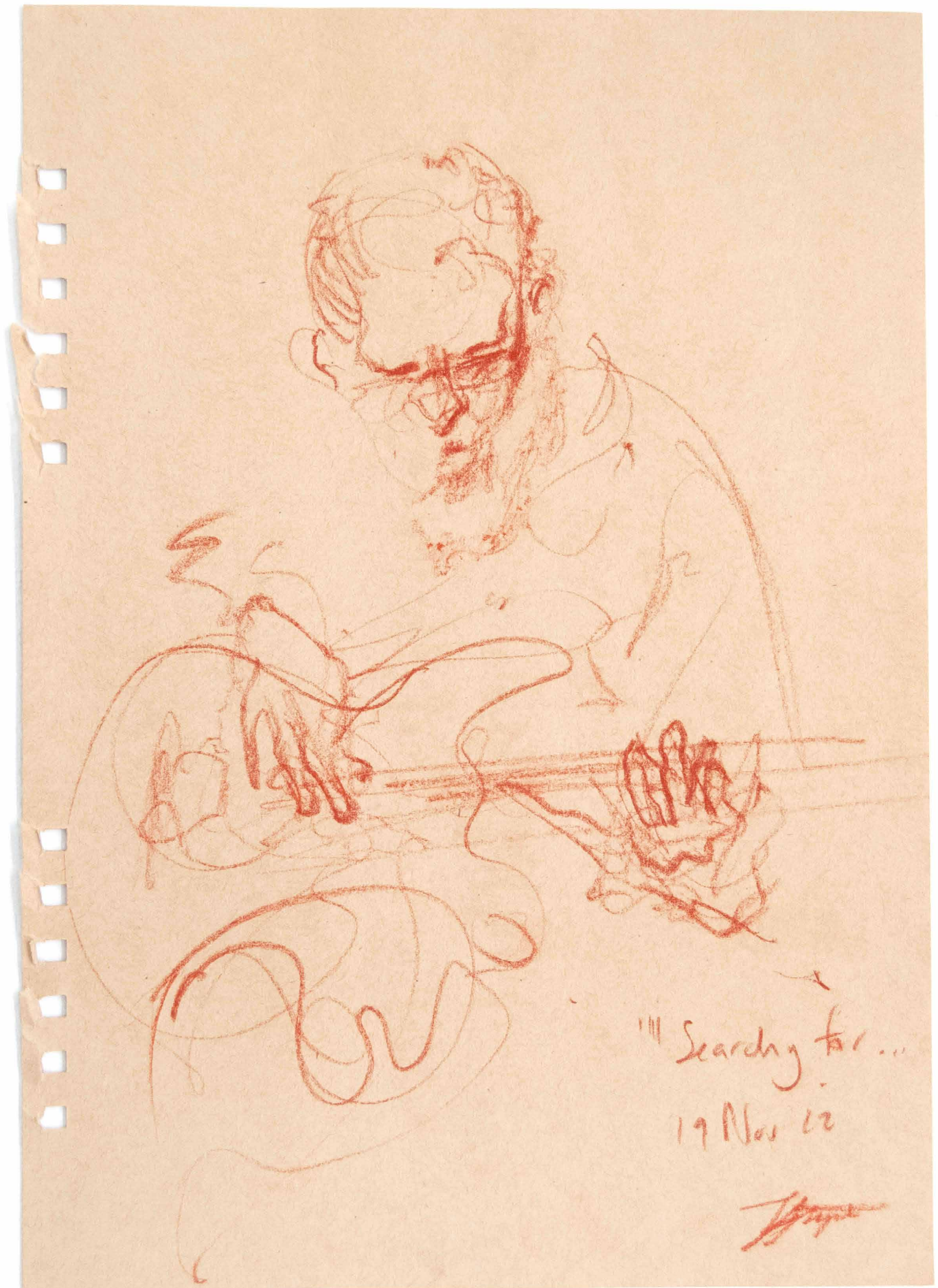
42 x 29.7 cm



Searching for (19 November 2022)

Conté drawing on Hahnemühle
kraft paper

30 x 21 cm



And no tuning (19 November 2022)

Conté drawing on Hahnemühle
kraft paper

30 x 21 cm



Horses (22 October 2022)

Conté drawing on Hahnemühle
kraft paper

30 x 21 cm



Where's my food? (22 October 2022)

Conté drawing on Hahnemühle
kraft paper

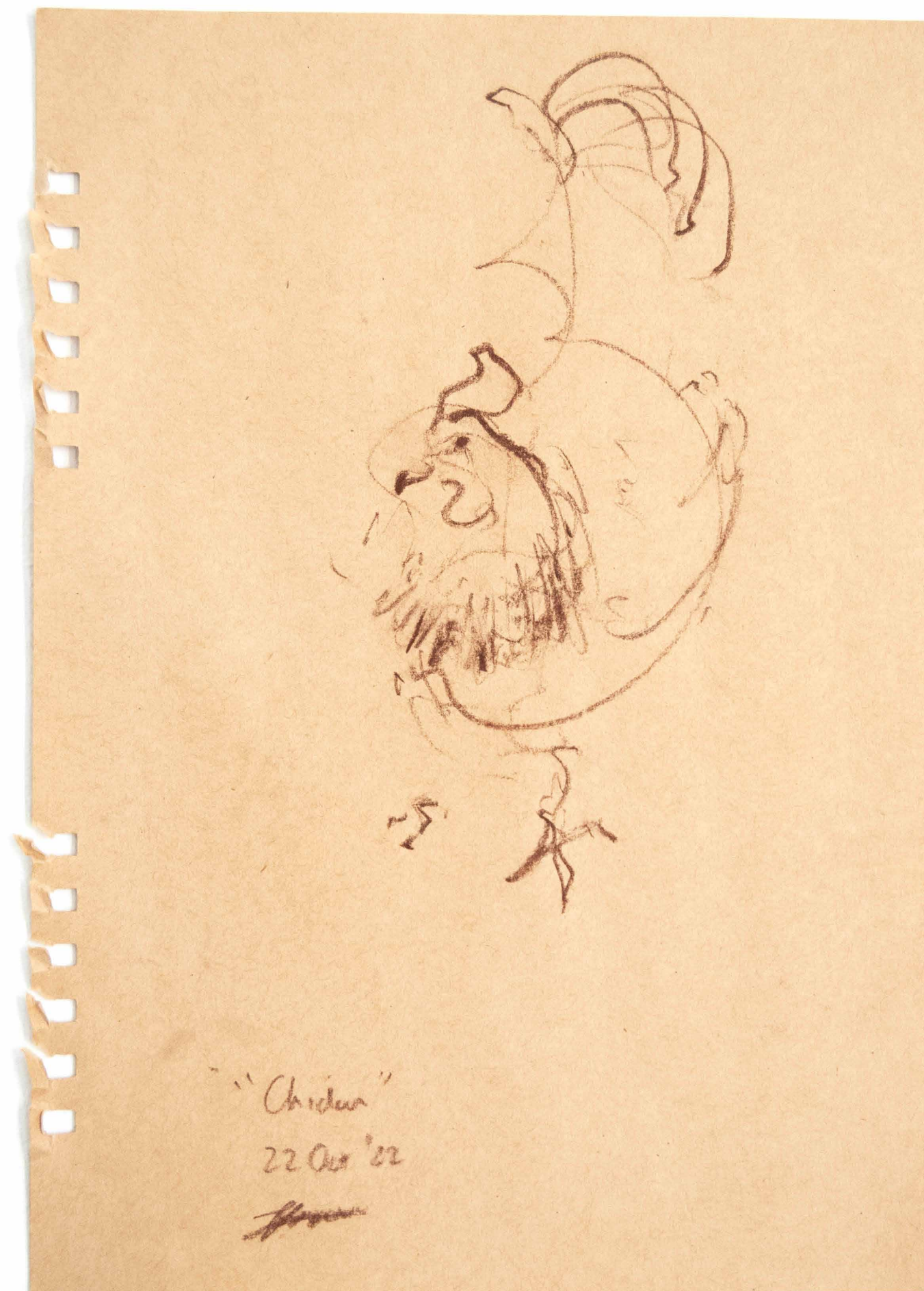
30 x 21 cm



Chicken (22 October 2022)

Conté drawing on Hahnemühle
kraft paper

30 x 21 cm



Daryn's cap (13 May 2022)

Conté drawing on Fabriano sand
toned paper

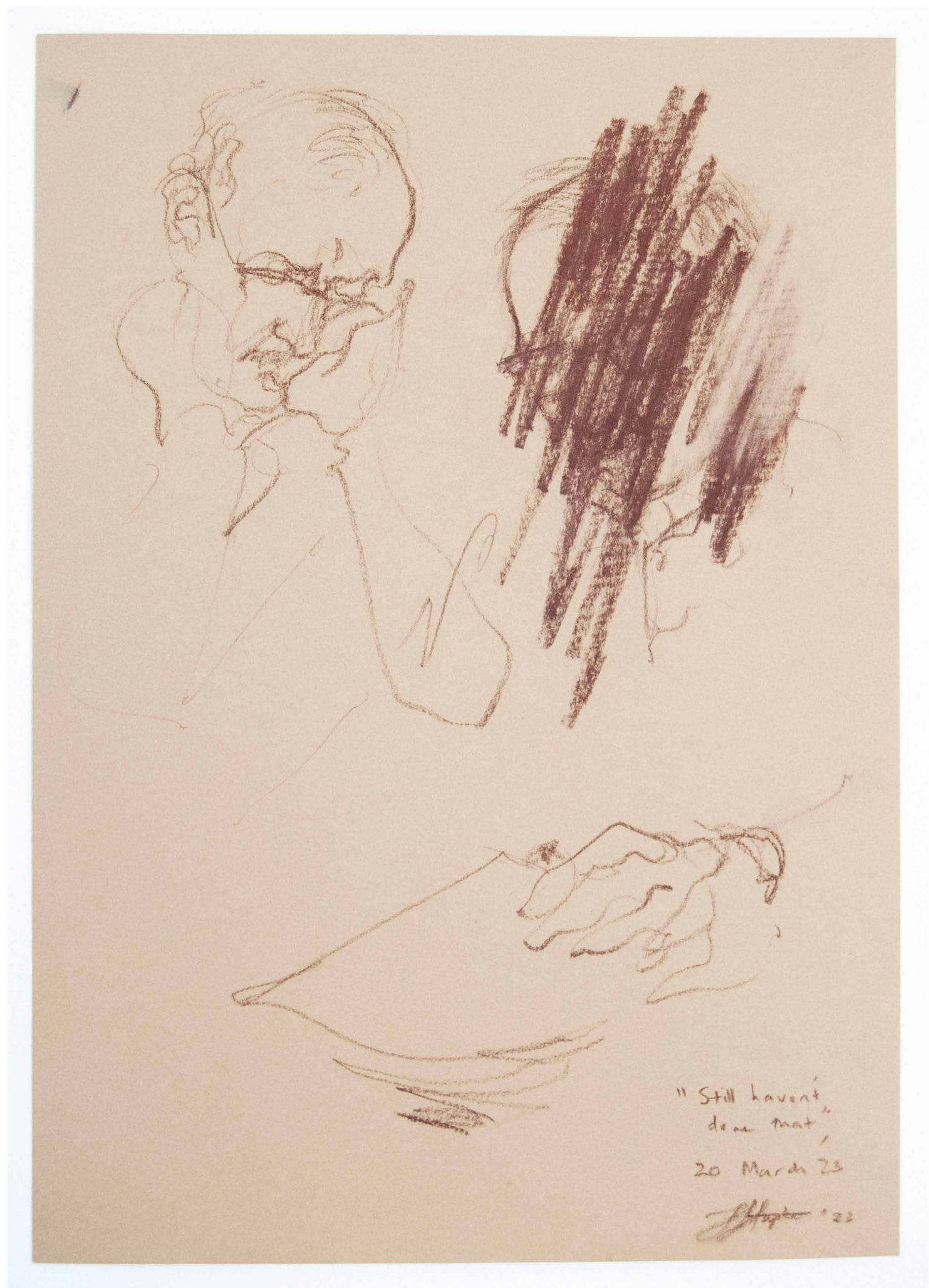
42 x 29.7 cm



Still haven't done that
(20 March 2023)

Conté drawing on Fabriano sand
toned paper

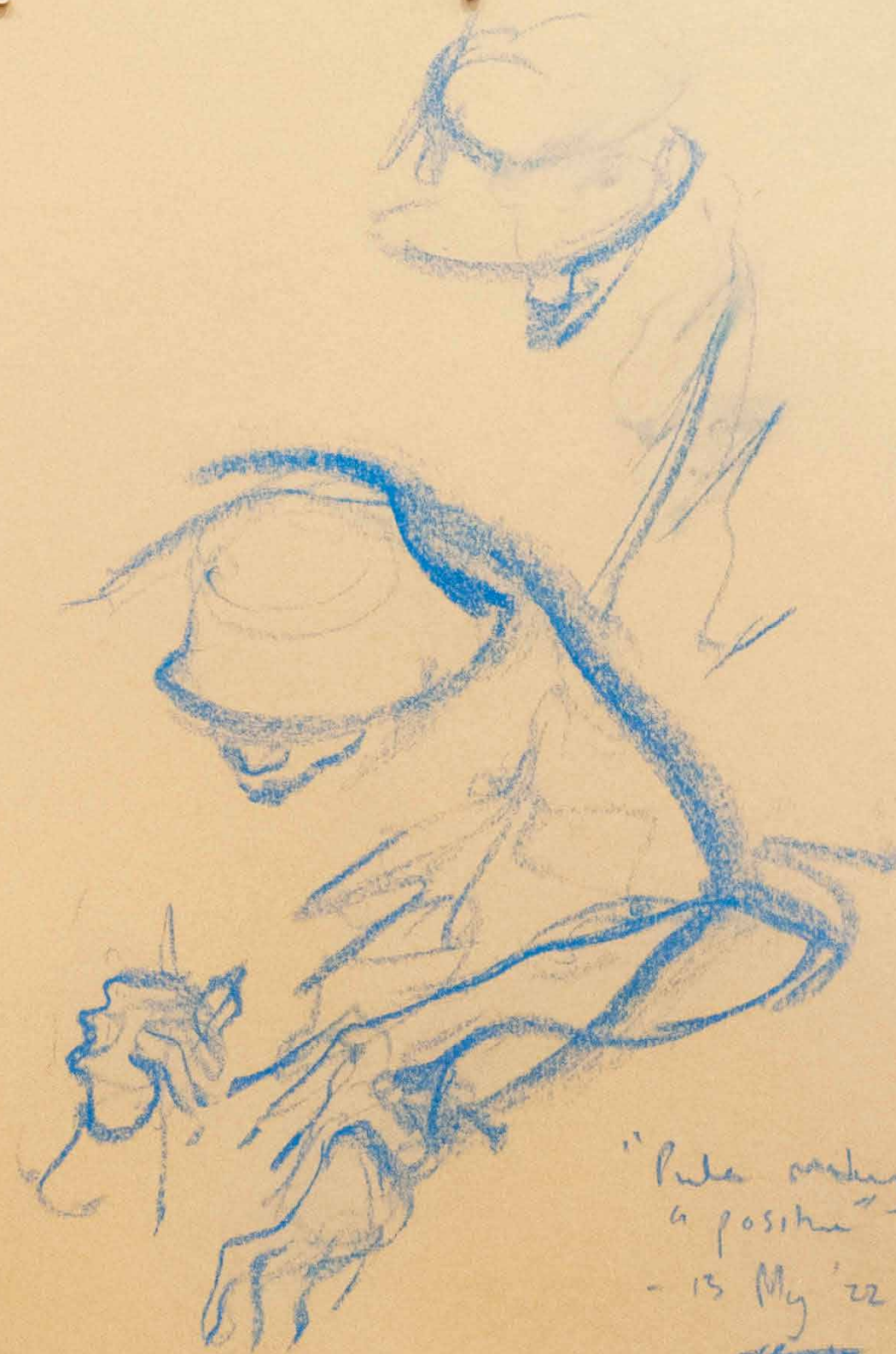
42 x 29.7 cm





"Pete making
a pose"

13 May '22 *[Signature]*



"Pete making
a pose"

- 13 May '22

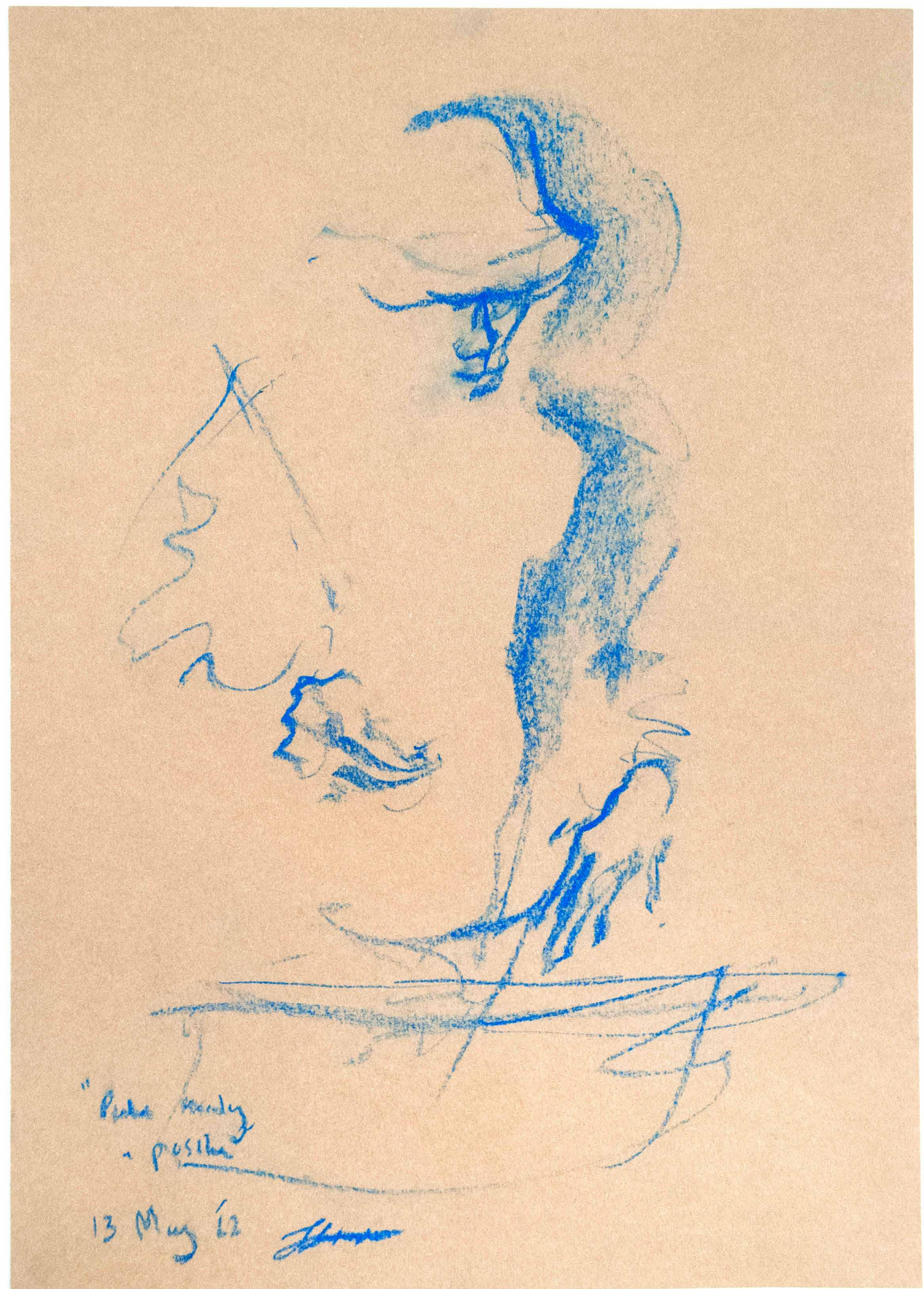
[Signature]

Above:
Pule making a positive (13 May 2022);
Pule making a positive (13 May 2022)

Right:
Pule making a positive (13 May 2022)

Conté drawing on Fabriano sand
toned paper

42 x 29.7 cm



Pule making a positive (13 May 2022)

Conté drawing on Fabriano sand
toned paper

42 x 29.7 cm



Pule, the wise one (5 October 2022)

Conté drawing on Hahnemühle
kraft paper

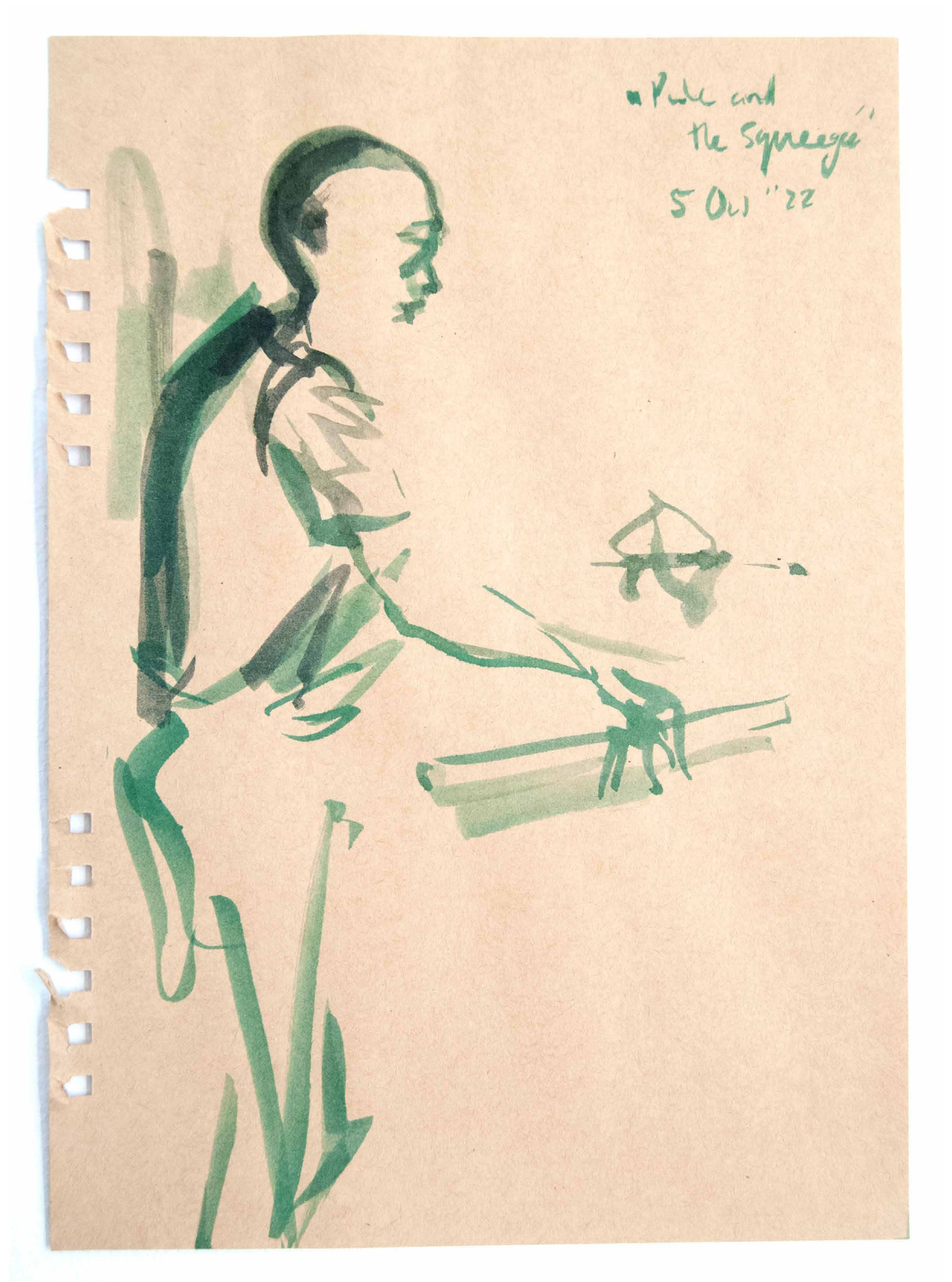
30 x 21 cm



Pule and the squeegee (5 October 2022)

Conté drawing on Hahnemühle
kraft paper

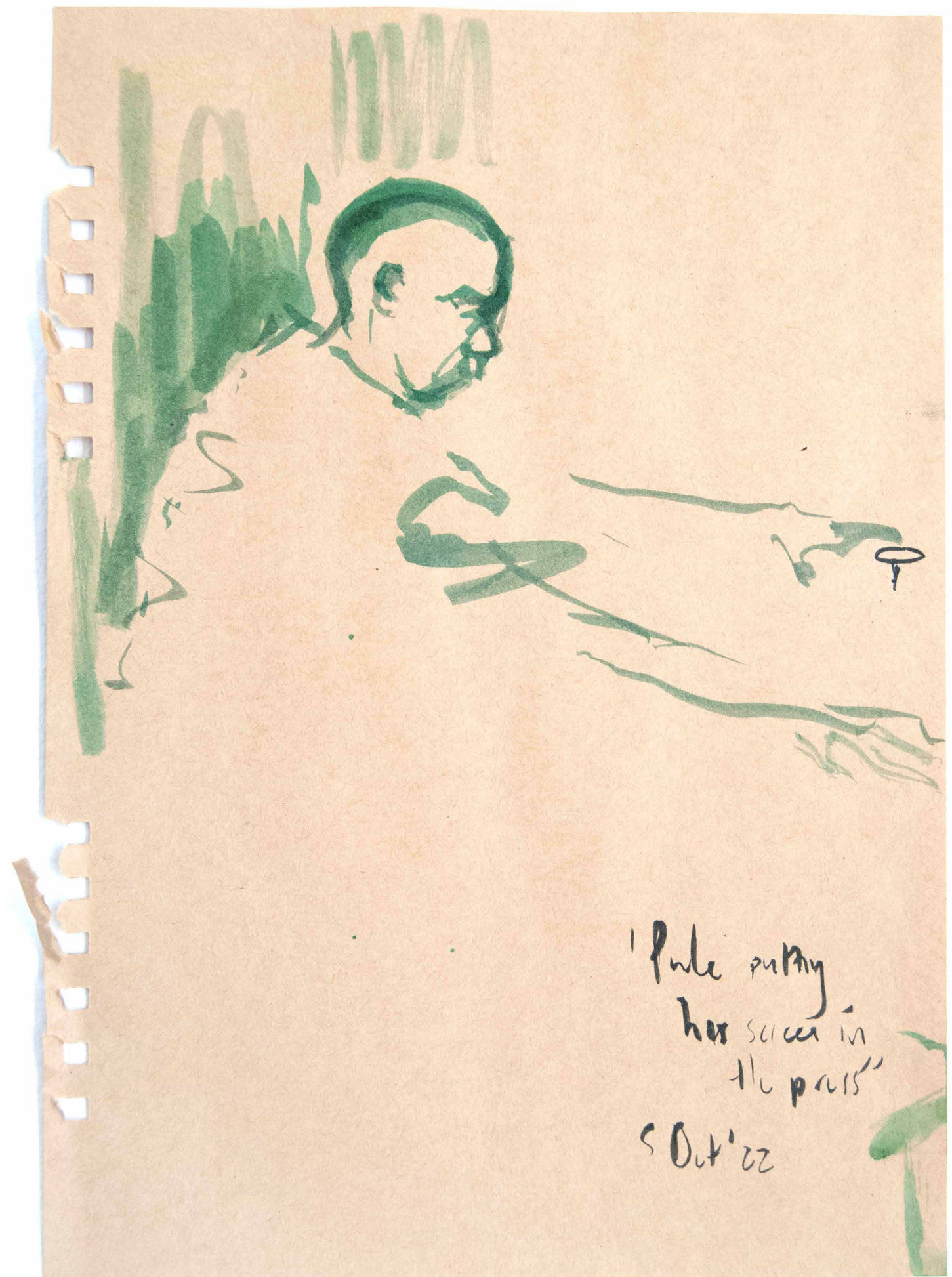
30 x 21 cm



Pule, putting his screen in the press
(5 October 2022)

Conté drawing on Hahnemühle
kraft paper

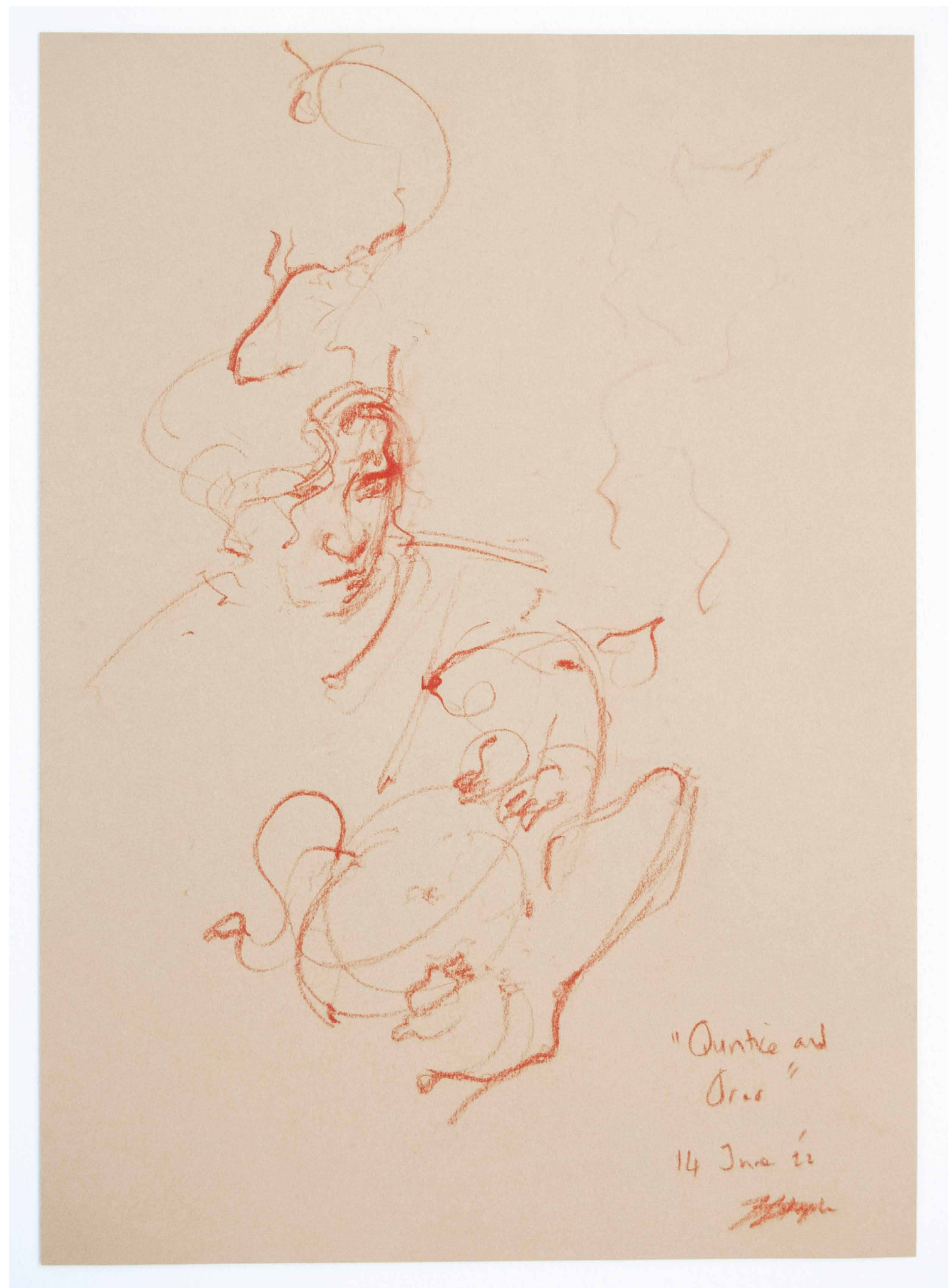
30 x 21 cm



Quintice and Oreo (14 June 2022)

Conté drawing on Fabriano sand
toned paper

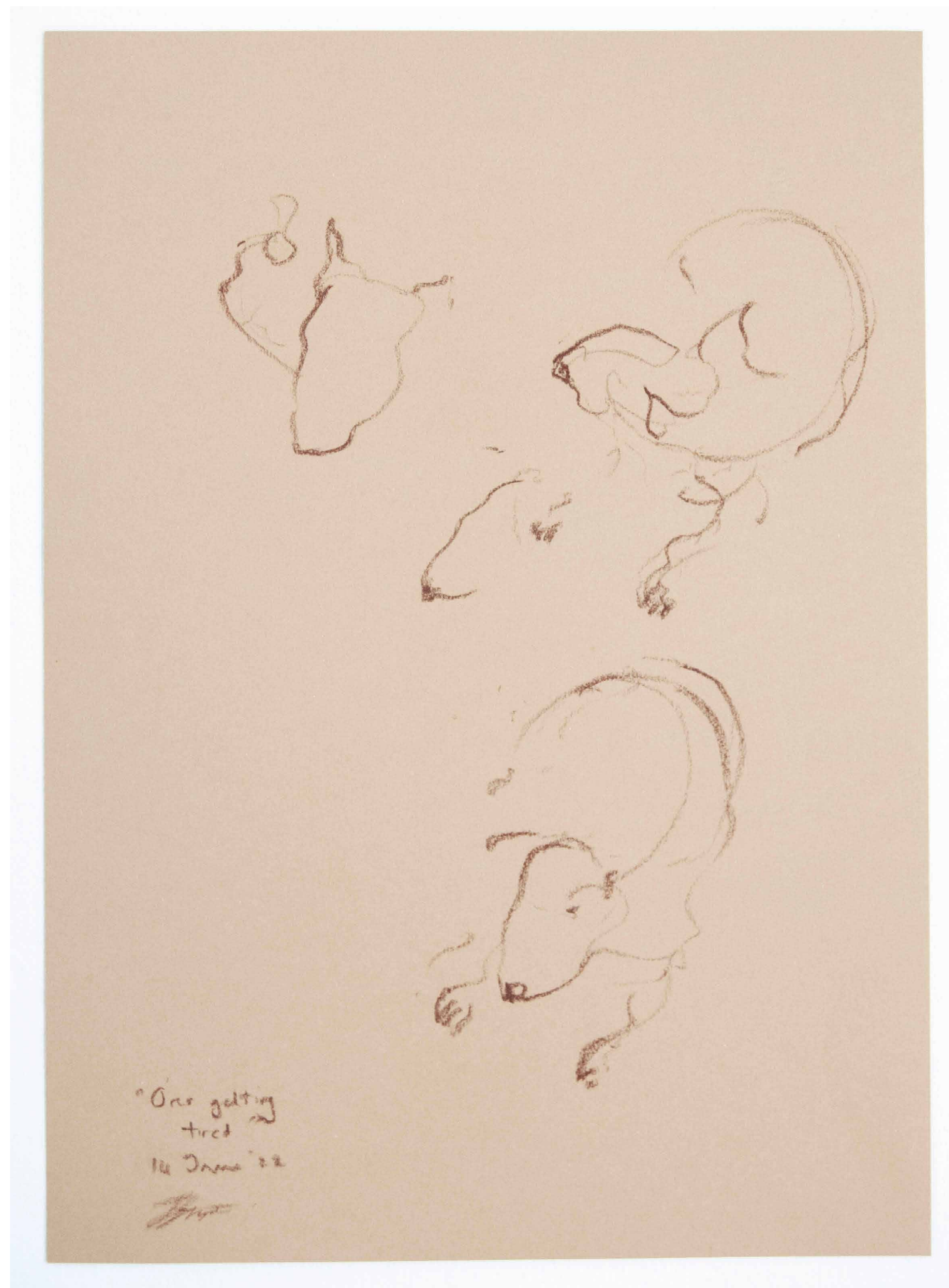
42 x 29.7 cm



Oreo getting tired (14 June 2022)

Conté drawing on Fabriano sand
toned paper

42 x 29.7 cm



Oreo falling asleep (14 June 2022)

Conté drawing on Fabriano sand
toned paper

42 x 29.7 cm



Oreo (14 June 2022)

Conté drawing on Fabriano sand
toned paper

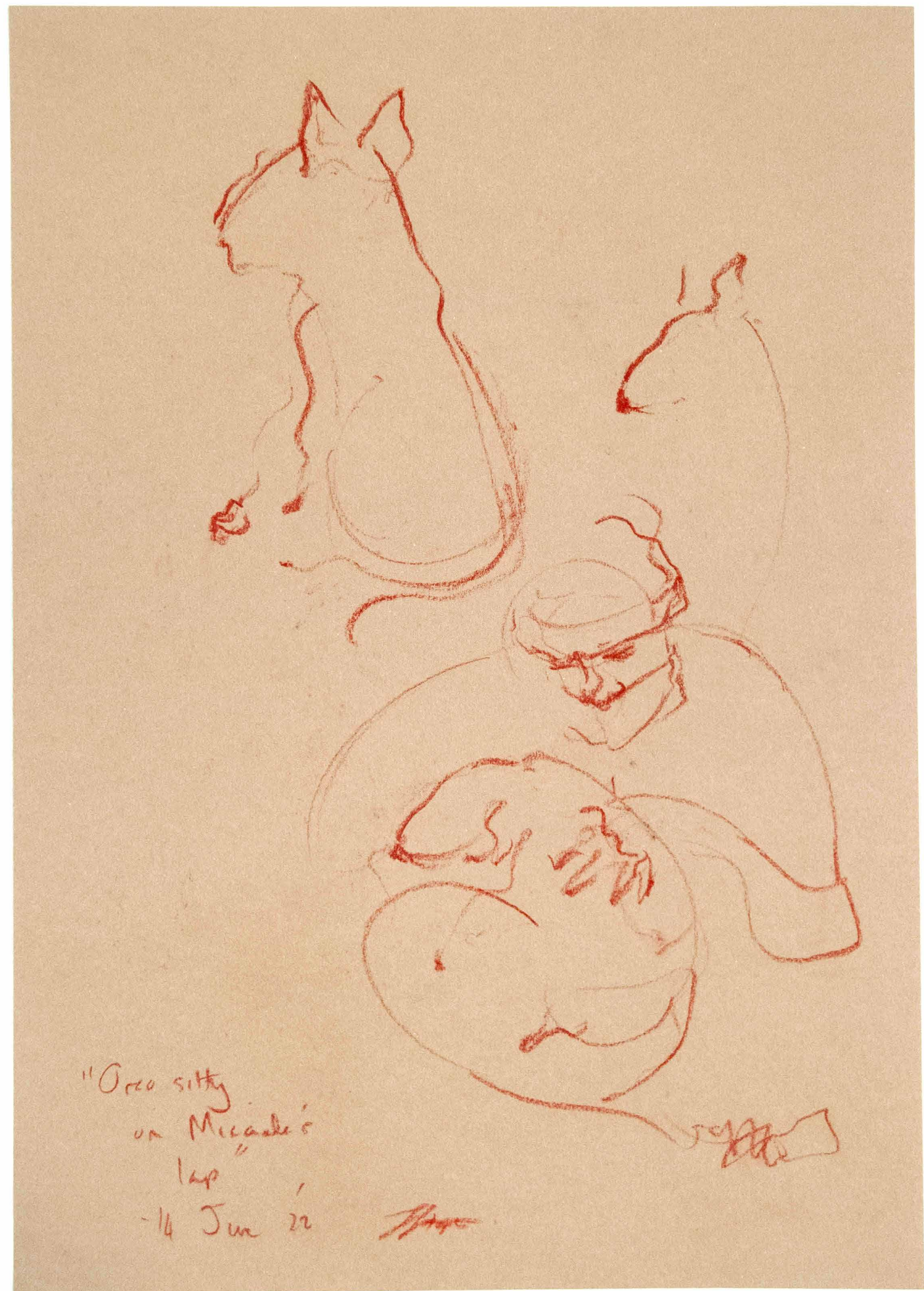
42 x 29.7 cm



Oreo sitting on Micaela's lap
(14 June 2022)

Conté drawing on Fabriano sand
toned paper

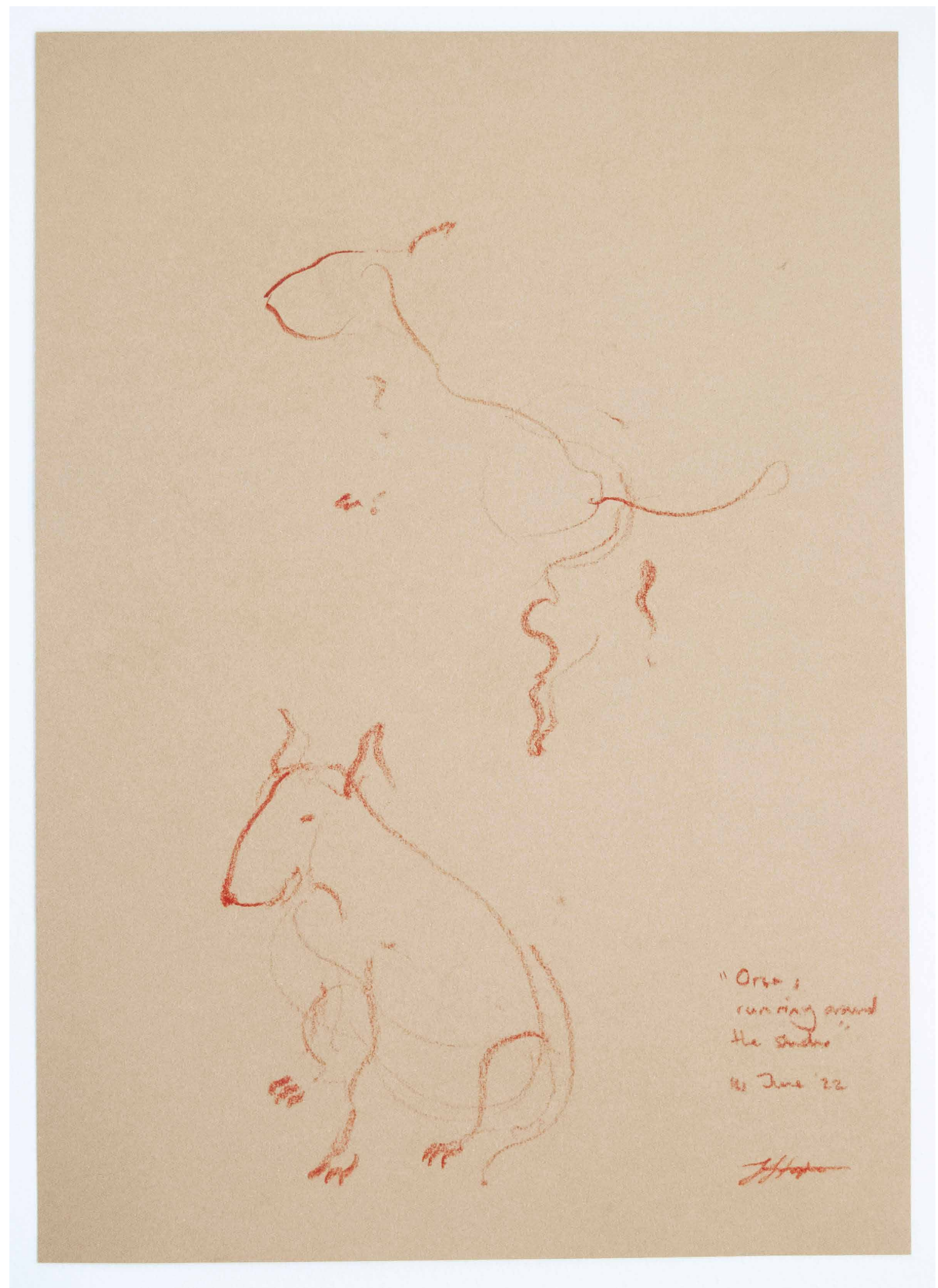
42 x 29.7 cm



Oreo running around the studio
(14 June 2022)

Conté drawing on Fabriano sand
toned paper

42 x 29.7 cm



Megan painting her houses
(28 March 2023)

Conté drawing on Fabriano sand
toned paper

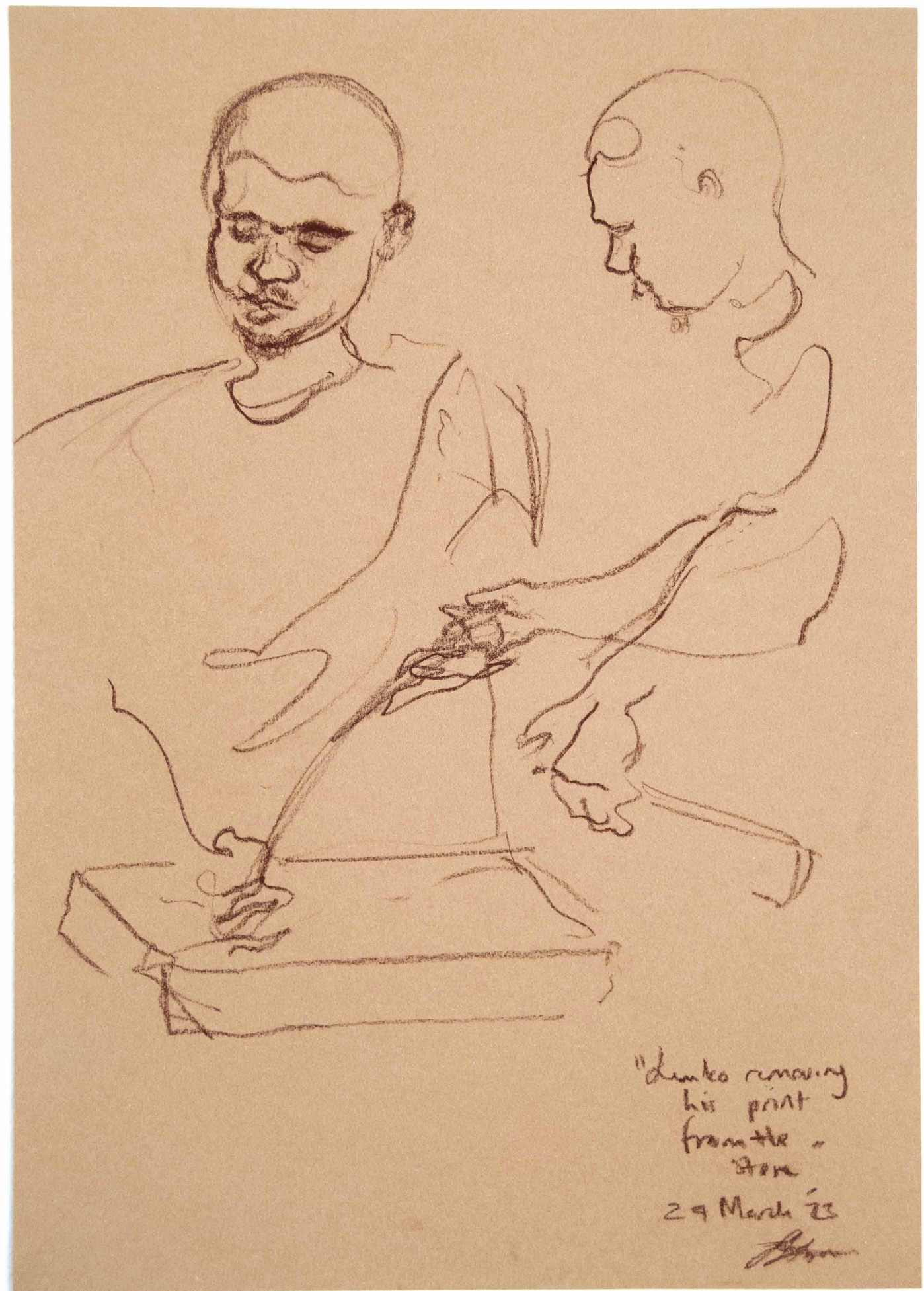
42 x 29.7 cm



*Lumko removing his print from
the stone (29 March 2023)*

Conté drawing on Fabriano sand
toned paper

42 x 29.7 cm



Uncharted territory for Cara
(28 March 2023)

Conté drawing on Fabriano sand
toned paper

42 x 29.7 cm



*Megan and Sarekha printing
a stone (24 March 2023)*

Conté drawing on Canson toned paper

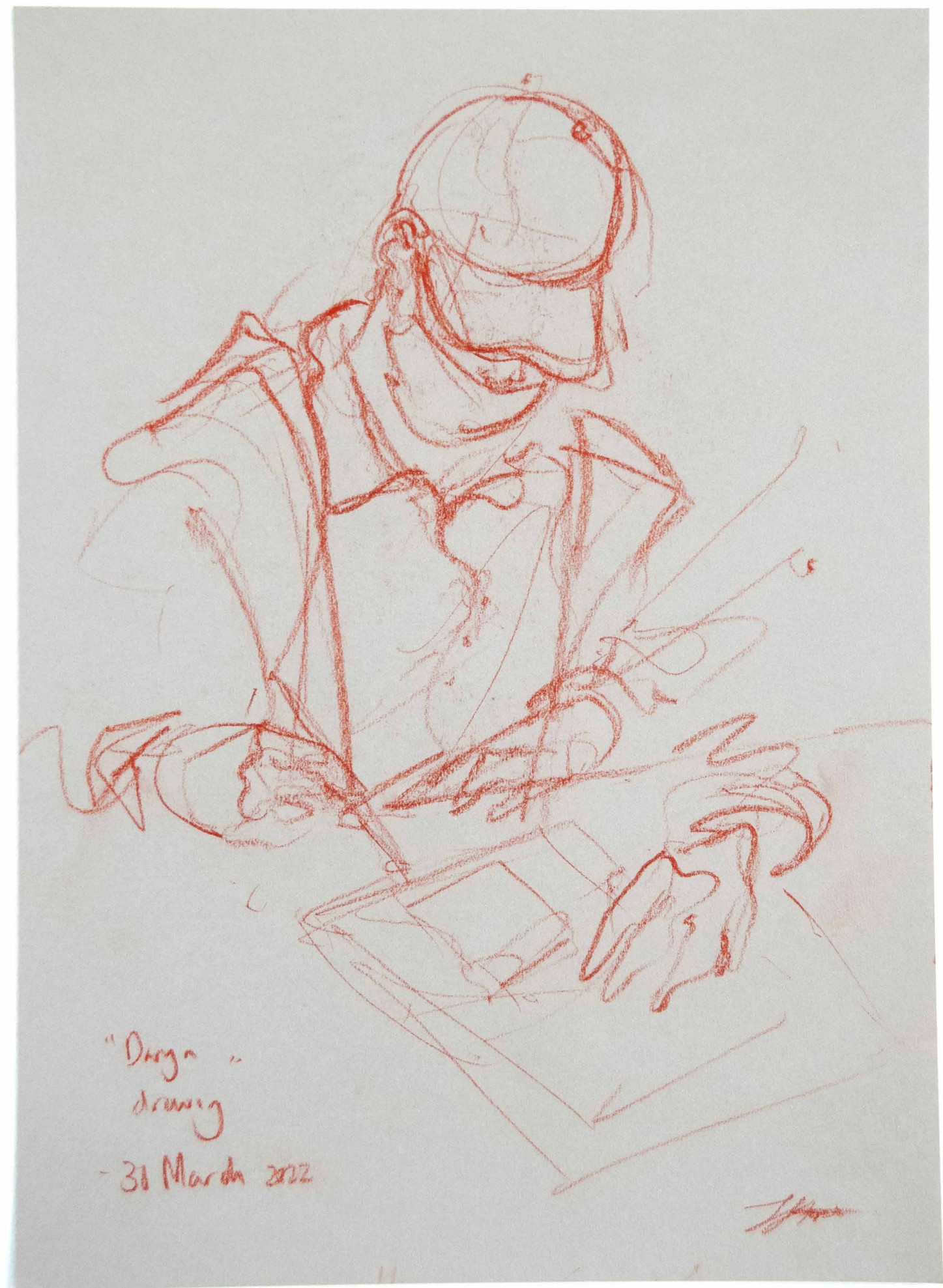
42 x 29.7 cm



Daryn drawing (30 March 2022)

Conté drawing on Fabriano clay
toned paper

42 x 29.7 cm



Daryn registering his screen
(22 March 2022)

Conté drawing on Fabriano clay
toned paper

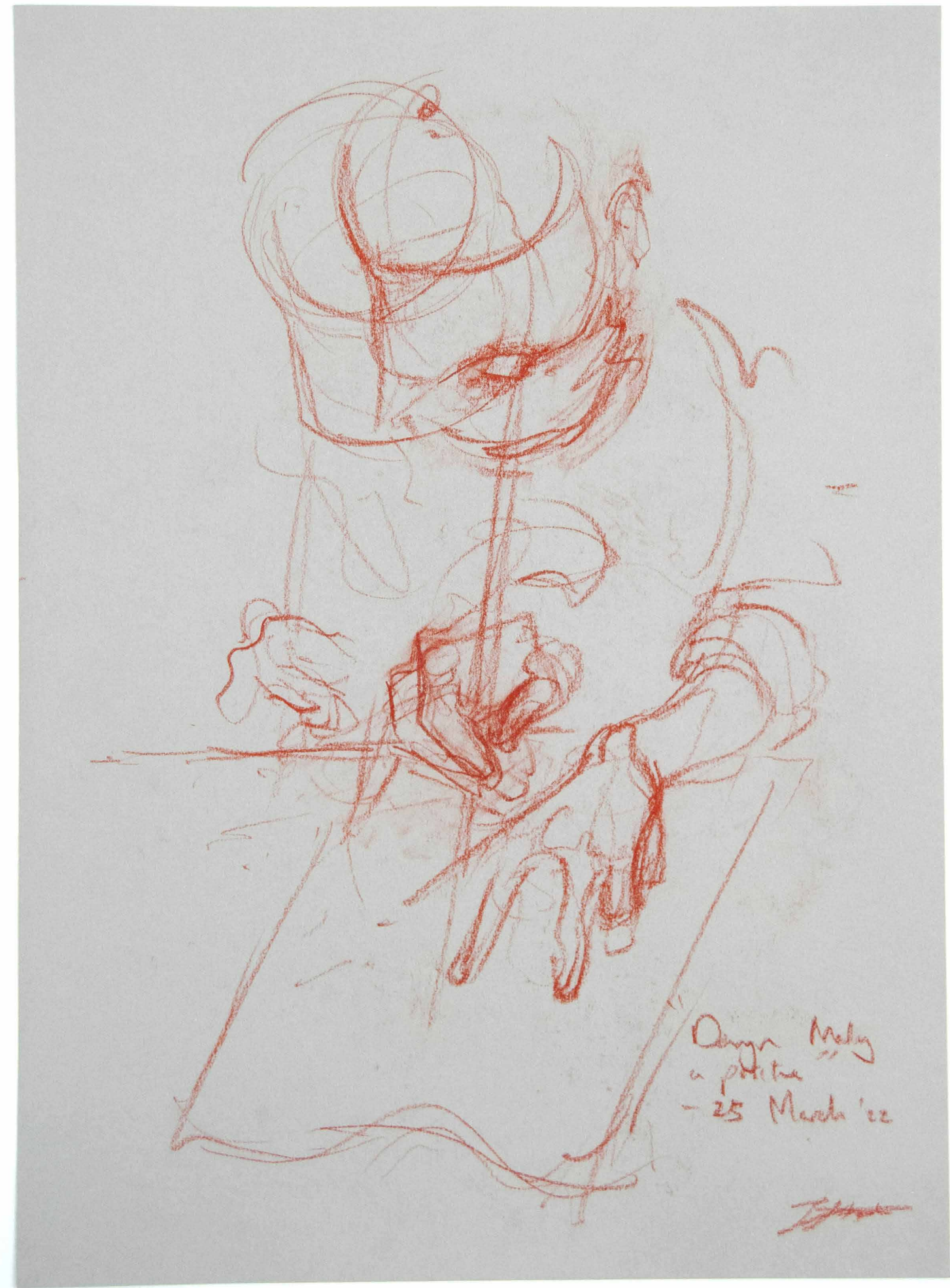
42 x 29.7 cm



Daryn making a positive (25 March 2022)

Conté drawing on Fabriano clay
toned paper

42 x 29.7 cm

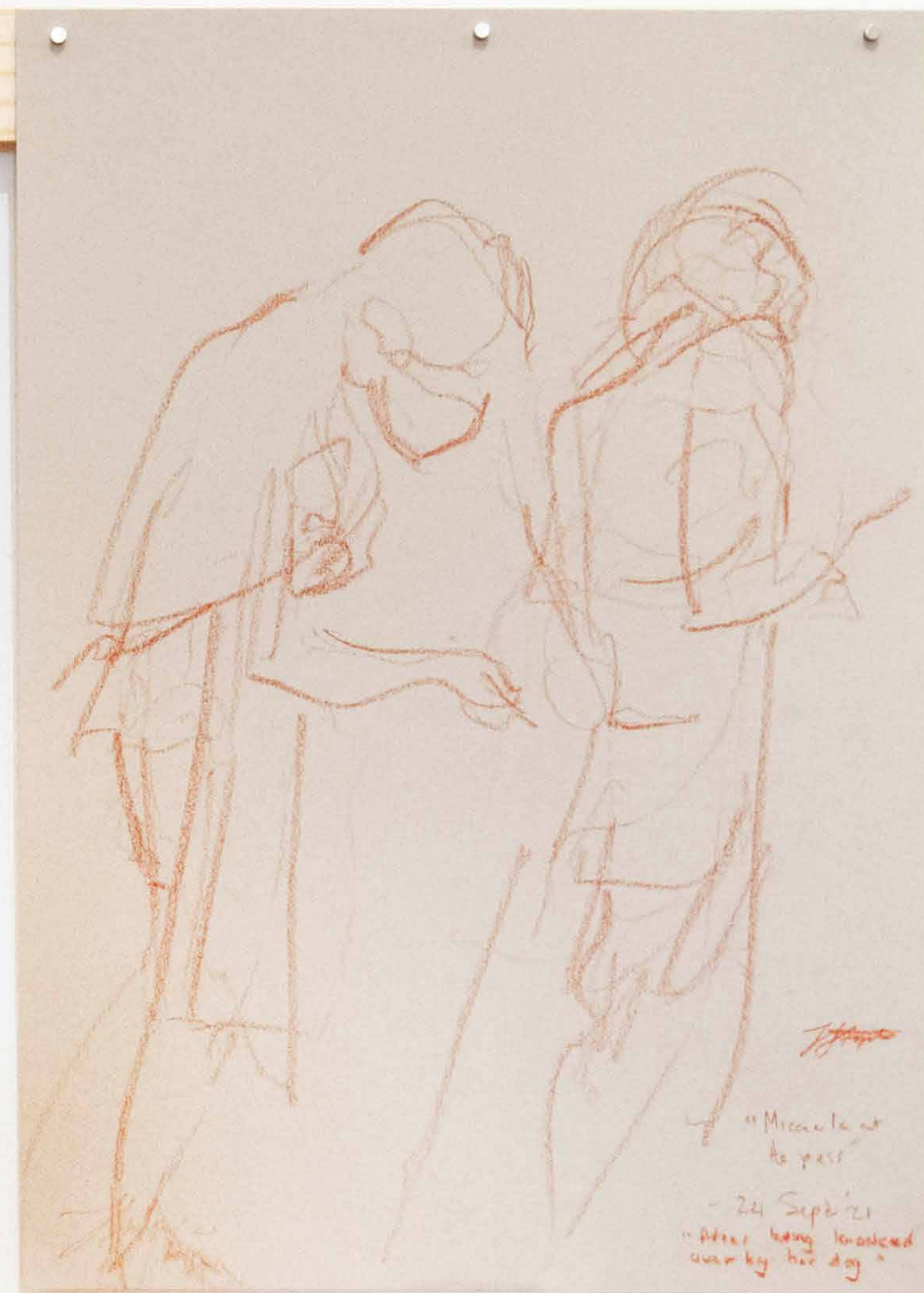


Grace-Dave, drawing an hour-glass
(also 'art block') (30 March 2022)

Conté drawing on Fabriano clay
toned paper

42 x 29.7 cm





Above:

Micaela talking about Batman and
Friesland (25 March 2022);

Micaela at the press, after getting knocked
over by her dog (24 September 2021)

Right:

Micaela talking about Batman and
Friesland (25 March 2022);

Conté drawing on Fabriano clay
toned paper

42 x 29.7 cm



*Micaela at the press, after getting knocked
over by her dog (24 September 2021)*

Conté drawing on Fabriano clay
toned paper

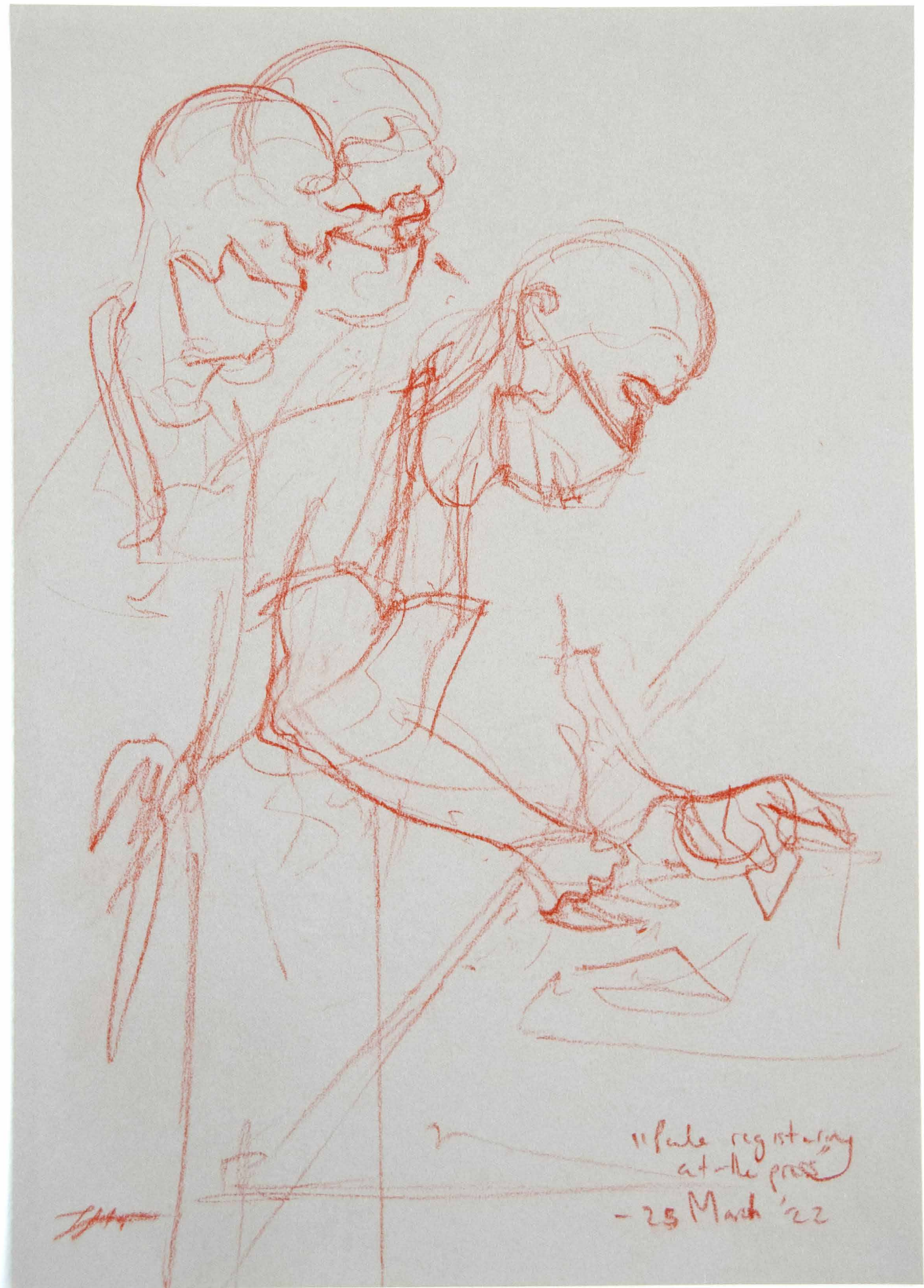
42 x 29.7 cm



Pule registering at the press
(25 March 2022)

Conté drawing on Fabriano clay
toned paper

42 x 29.7 cm



Pule mixing ink (23 March 2022)

Conté drawing on Fabriano clay
toned paper

42 x 29.7 cm



Pule printing (25 March 2022)

Conté drawing on Fabriano clay
toned paper

42 x 29.7 cm



Mom standing under the pink blossoms
(30 October 2021)

Conté drawing on Fabriano clay
toned paper

42 x 29.7 cm



Mom photographing the roses
(30 October 2021)

Conté drawing on Fabriano clay
toned paper

42 x 29.7 cm



Quintice belaying for Munro,
Van Stadens (5 February 2022)

Conté drawing on Fabriano clay
toned paper

42 x 29.7 cm



Reaching with the draw, Van Stadens
(5 February 2022)

Conté drawing on Fabriano clay
toned paper

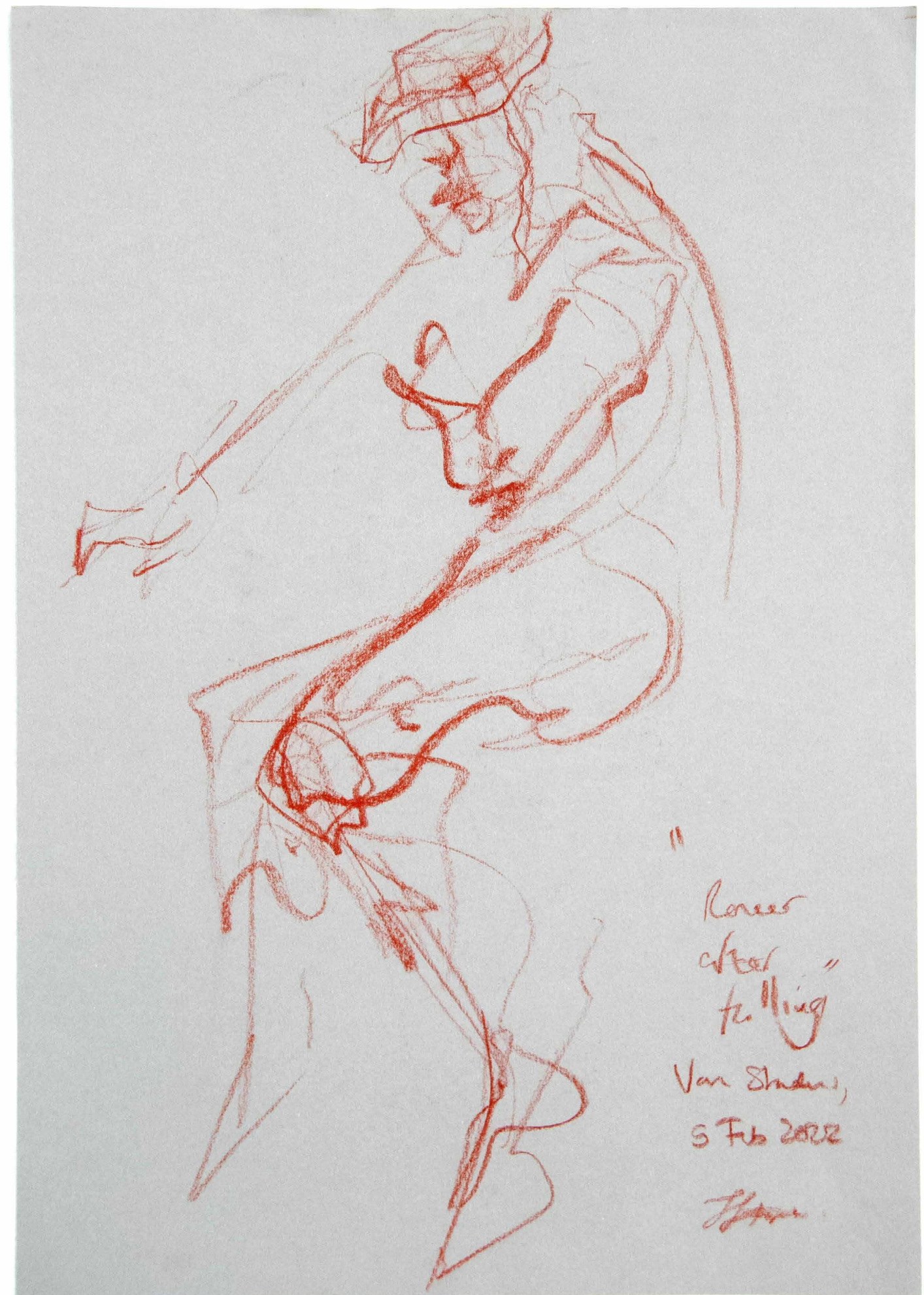
42 x 29.7 cm



Reneer after falling, Van Stadens
(5 February 2022)

Conté drawing on Fabriano clay
toned paper

42 x 29.7 cm



Sarah reading (25 March 2022)

Conté drawing on Fabriano clay
toned paper

42 x 29.7 cm



Pule drawing (30 March 2022)

Conté drawing on Smooth-Heavyweight
Daler Rowney 220 gsm paper

42 x 29.7 cm



*Micaela playing with a watercolour drawing
crayon on a screen (31 March 2022)*

Conté drawing on Smooth-Heavyweight
Daler Rowney 220 gsm paper

42 x 29.7 cm



Sarah drawing (31 March 2022)

Conté drawing on Smooth-Heavyweight
Daler Rowney 220 gsm paper

42 x 29.7 cm



*Quintice washing out the screen
after exposure (31 March 2022)*

Conté drawing on Smooth-Heavyweight
Daler Rowney 220 gsm paper

42 x 29.7 cm



Quintice registering his screen
(31 March 2022)

Conté drawing on Smooth-Heavyweight
Daler Rowney 220 gsm paper

42 x 29.7 cm

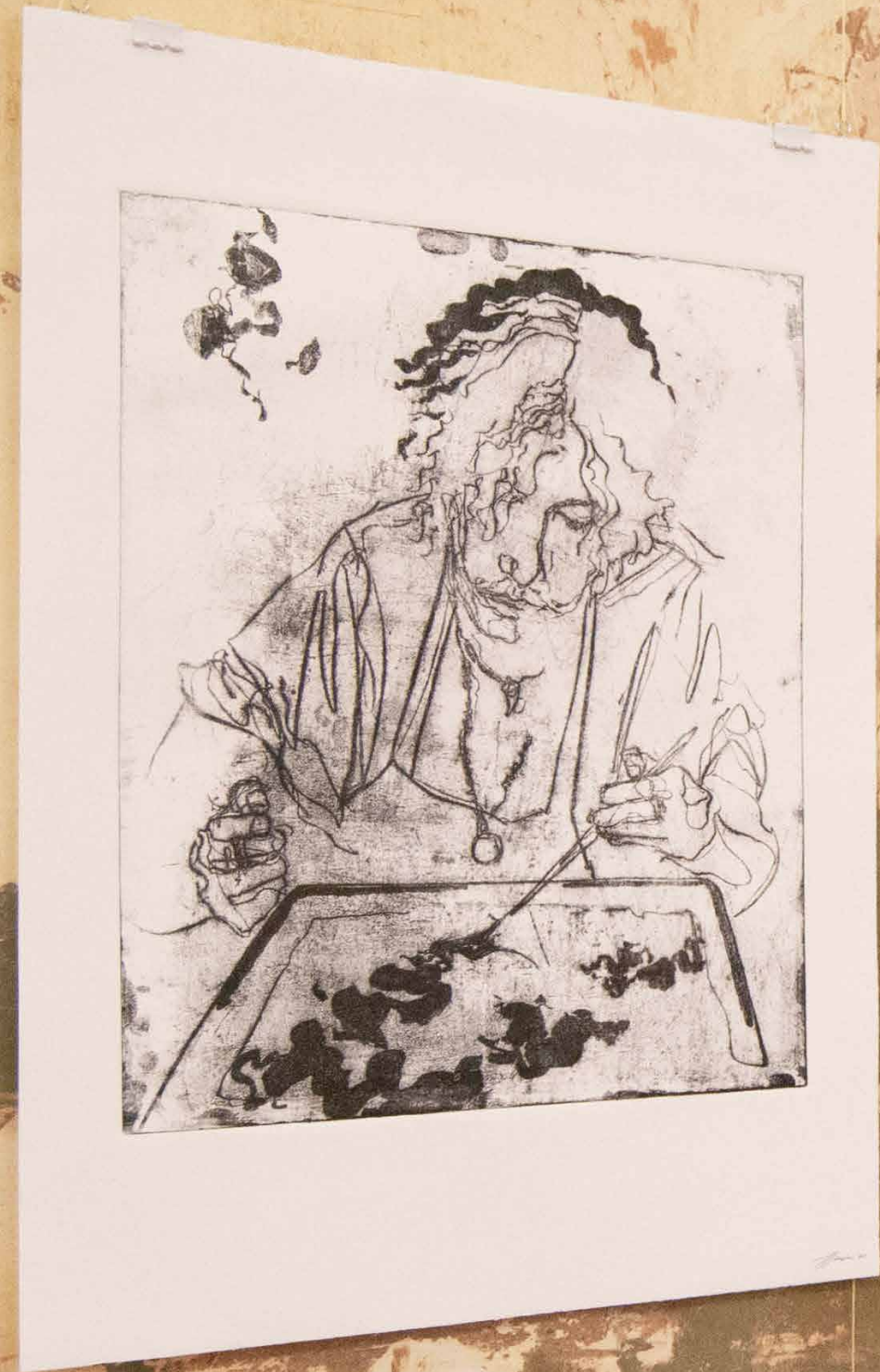


Sydney setting up to print (13 May 2022)

Conté drawing on Smooth-Heavyweight
Daler Rowney 220 gsm paper

42 x 29.7 cm





Woman and table
11 October 2017
An ink and wash drawing on
Foligno paper



The Young Woman
11 October 2017
An ink and wash drawing on
Foligno paper



The Man
11 October 2017
An ink and wash drawing on
Foligno paper



The Woman
11 October 2017
An ink and wash drawing on
Foligno paper



Above:

Micaela and tusche (11 October 2021);

*Sarah sewing a flamingo on her print
(12 October 2021);*

*Daryn creating his visual story
(27 October 2021);*

Gloria drawing on her stone (8 October 2021)

Left:

Micaela and tusche (11 October 2021)

Monotype and monolitho print on
Fabriano paper

70.5 x 50 cm



*Sarah sewing a flamingo on her print
(12 October 2021)*

Monotype and monolitho print on
Fabriano paper

70.5 x 50 cm



*Daryn creating his visual story
(27 October 2021)*

Monotype and monolitho print on
Fabriano paper

70.5 x 50 cm



Gloria drawing on her stone (8 October 2021)

Monotype and monolitho print on
Fabriano paper

70.5 x 50 cm



Sketches in the sketchbook
of the artist 2002
Hand-drawn sketches in pencil, mounted on
white paper



Sketches in the sketchbook
of the artist 2002
Hand-drawn sketches in pencil, mounted on
white paper

Above:
Quintice in the darkroom
(8 December 2022);
Sonwabiso making a pinch pot
(9 December 2022)

Right:
Quintice in the darkroom (8 December 2022)

Monolitho print on satin, suspended from
wooden rod

73 x 48 cm

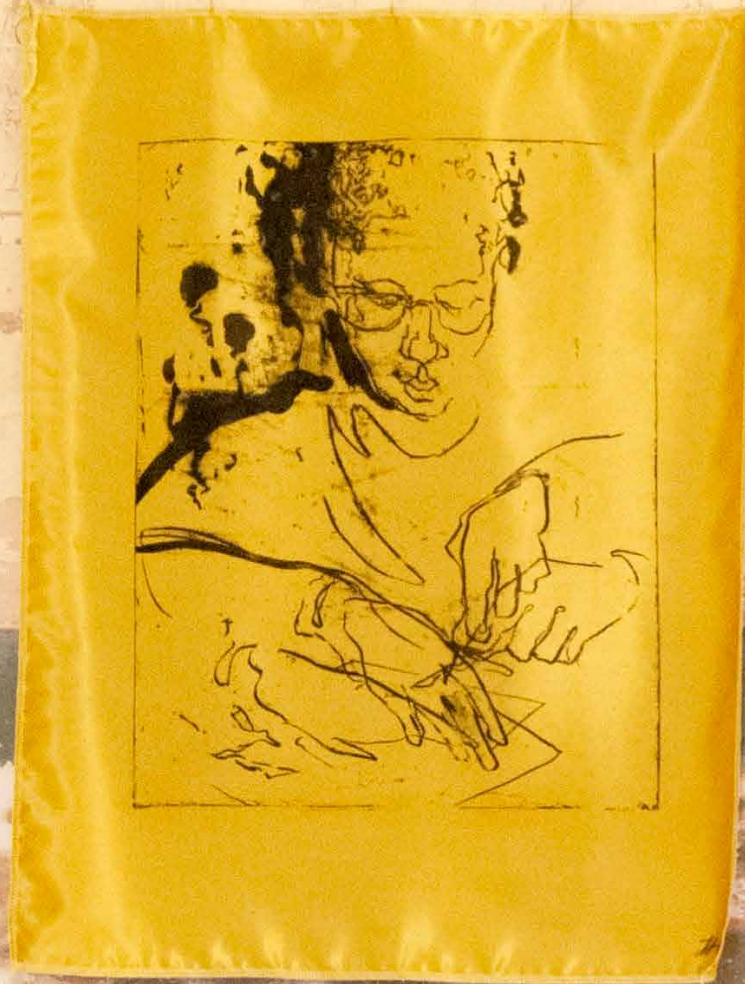


Sonwabiso making a pinch pot
(9 December 2022)

Monolitho print on satin, suspended from
wooden rod

72 x 49 cm





Portrait of a woman
by the artist
2000

Portrait of a woman
by the artist
2000

Portrait
by the artist
2000

Above:
Grace-Dave cutting lino (6 December 2022);
Quintice talking about green glass and
the bomb (28 July 2022)

Right:
Grace-Dave cutting lino (6 December 2022)

Monolitho print on satin, suspended from
wooden rod

73 x 58 cm



*Quintice talking about green glass and
the bomb (28 July 2022)*

Monolitho print on satin, suspended from
wooden rod

73 x 57 cm







Above and Left:

*Zimkhitha drawing a self-portrait
(17 November 2021)*

Aluminium foil monolitho plate

70 x 45 cm



*Sonwabiso making a pinch pot
(9 December 2022)*

Aluminium foil monolitho plate

70 x 45 cm



Quintice cleaning his camera
(17 March 2022)

Aluminium foil monolitho plate

77.5 x 45 cm



*Victoria drawing on her birthday
(14 October 2021)*

Aluminium foil monolitho plate

70 x 45 cm



*Daryn creating his visual story
(27 October 2021)*

Aluminium foil monolitho plate

70 x 45 cm





Above:

Micaela and tusche

(11 October 2021);

Sarah sewing a flamingo on her print

(12 October 2021)

Left:

Micaela and tusche

(11 October 2021)

Aluminium foil monolitho plate

70 x 45 cm



*Sarah sewing a flamingo on her print
(12 October 2021)*

Aluminium foil monolitho plate

70 x 45 cm



Edgar and his little blue book of physics
(31 January 2023)

Aluminium foil monolitho plate

70 x 45 cm



Vuli, just a minute!
(7 February 2023)

Aluminium foil monolitho plate

70 x 45 cm



Kader and his Bianchi
(2 February 2023)

Aluminium foil monolitho plate

70 x 45 cm



Isabel x Hamlet
(26 January 2023)

Aluminium foil monolitho plate

70 x 45 cm



Micaela destroying copper
(2 June 2022)

Aluminium foil monolitho plate

69 x 45 cm



Quintice in the darkroom
(8 December 2022)

Aluminium foil monolitho plate

70 x 45 cm



Michaela, holding up a mirror
(25 February 2023)

Aluminium foil monolitho plate

70 x 45 cm



BA at work, with love
(15 February 2023)

Aluminium foil monolitho plate

70 x 45 cm



Rachel has news
(6 February 2023)

Aluminium foil monolitho plate

70 x 45 cm



Jonathan modelling a dog
(4 March 2023)

Aluminium foil monolitho plate

71 x 45 cm



Caitlin observing her copper plate
(16 November 2021)

Aluminium foil monolitho plate

41.5 x 27 cm