

MOKULITO COURSE (WOOD LITHOGRAPHY) with BARBIE KJAR

Mokulito is a print technique developed in the 1970's by **Ozaku Schissi** in Japan and more recently by Polish artist **Ewa Budka**.

Mokulito utilizes and adapts the principles of lithography allowing you to print from a wooden surface rather than a stone or aluminium plate. The Mokulito technique is incredibly versatile. It combines the marks of lithography and woodcut on the same plywood plate. The process involves firstly painting your image with tusche and after the gum arabic is applied it is possible to cut into the same piece of plywood using sharp woodcut tools. This print technique allows for spontaneous marks and experimentation as well as considered drawing. The inking up stage is fluid and exciting.

The workshop will be in two stages. Part 1 will involve preparing the surface of the plywood plate and then drawing and painting your image. Part 2 will involve experimenting with colours and inking up the plywood lithographic plate.



Barbie Kjar is a Tasmanian artist (Masters of Fine Art at RMIT; Bachelor of Fine Arts and Education, University of Tasmania) with a special interest in Mokulito due to its 'wonderful and spontaneous mark making potential'. In 2016 Kjar delved into Mokulito further learning directly from Ewa Budka at Art Print Residence in Arenys de Munt, Spain. Her interest was first sparked in 2004 when she was introduced to wood lithography at the Tokyo Art School during an Australia Council residency in Tokyo. She has also undertaken residencies at Draw International, Caylus, France, Australia Council studio, Rome, ArtPrint Res print-workshop, Arenys de Munt, Spain, Skopelos Art Foundation, Skopelos, Greece Havana, Cuba, Kala Institute, San Francisco and been the recipient of Australia Council development grants. Since 1986 she has held 36 solo exhibitions in Australia and more recently in Barcelona and Tokyo.

Her work has been included in numerous group exhibitions in Australia including the Swan Hill Print Prize (2017/16), Highly commended, Waterhouse Art Prize, South Australia Museum and Art Gallery (2016), Winner of the Bay of Fires Art prize, St Helens (2015), Tasmania, CLIMart exhibition, Australian Galleries, Melbourne, and Undercurrents at the Maritime Museum of Tasmanian (2015), Glover Prize (2014), The Rick Amor Drawing Prize (2014), Alice prize (2014), New Works, Celia Lendis Gallery, Gloucestershire, UK, Works on Paper Art Prize, Mornington Peninsular Art Gallery, (2012); The Dobell Drawing Prize (2010), 'Van Diemen's Land', Tasmanian Art in the U.K, Celia Lendis Gallery, Gloucestershire, U.K (2011), 'Impact IV, Stories of our Making, Contemporary Prints from Australia', University of the West of England, Bristol, United Kingdom, 'Centrifugal Seven, Fusion of Cultural Ideas in Print', Court Gallery, Kunitachi, Tokyo, Japan (2006), Biennale of Contemporary Graphic Art, Novosibirsk State Art Museum, Siberia (2005), 'Australian Printmaking', New York Etchers Society, New York and Gallery 101, Melbourne (2004), and others.

Barbie Kjar's work has been purchased by the Australian National Gallery, Canberra; Parliament House, Canberra; Wagga Wagga Gallery; National Gallery of Victoria; Tasmanian Museum and Art Gallery; Fremantle Arts Centre; Grafton Regional Gallery; Queensland University of Technology; Gold Coast City Art Gallery; University of Southern Queensland and is held in private collections in USA, France, Sweden, England and Australia.