



Suzie Lockery, *Untitled*, 2012, mixed media, dimensions variable



Mei Sheong Wong, *Excavator*, 2012, copper plate with etching and aquatint, 12 x 27cm



Lorelei Medcalf, *Tools*, 2012, ink on paper, dimensions variable

Wong's decision to exhibit these plates along with prints points to a sensibility shared by all *Heavy Metal* artists. This artist's aesthetic priorities can be accessed by moving around the plates and allowing the reflected surfaces to deliver liminal images - half drawings, half illusions. Searson has commented that he finds "beauty in the super-crisp printed image, as well as in its misprinted, decaying form. Often in my mind I cannot tell one from the other, or decide which I like best." Medcalf's self-perceived "battle" with her plates denotes a special relationship, which goes beyond the end game of pulling a print. Lockery comments "I think it has generally always been a realisation amongst printmakers that their plates are in fact objects of beauty within themselves, but something that tends to remain secondary to the end results." This artist's strategy of mounting prints onto circular units of ply wood and laser cutting units from worked plates then installing these, suspended from the ceiling, in a working relationship with the wall mounted ply works, takes the viewer even further down the road in challenging conventional understandings of what printmaking should be.

Only just beginning.

John Neylon is an Adelaide based author, art critic and curator.



Joshua Searson, *Surface*, 2012, acrylic, enamel and rust on steel, (detail)

Mei Sheong Wong
Joshua Searson
Suzie Lockery
Lorelei Medcalf

HEAVY METAL

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OZ Minerals developed the Copper Sculpture Award in conjunction with the South Australian Living Arts Festival (SALA) in 2010 to give South Australian Artists the opportunity to work with copper.

Mei Sheong Wong was the recipient of the 2012 OZ Minerals Copper Sculpture Award in 2011.