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KEY NOTE PAPERS

Photogravure at Graphic Studio
Deli Sacilotto

A graven line: The power of print as political imagery
Paul Gough

In praise of neglected printed histories
Beauvais Lyons

Chinese printmaking - an illustrated tour
Guang Jun
Photogravure at Graphic Studio

Deli Sacilotto
Graphicstudio, Tampa, USA

It is a pleasure to be here and I'm overwhelmed by the response. I'd like to talk about some of the aspects of Graphicstudio, how we operate and some of the range of activities that we do. One of my specialties is photogravure, so I would like to deal a little bit more with aspects of that process. Tomorrow afternoon I'll be giving a slide demonstration of printing and show other technical aspects of photogravure, which will give you more detail than perhaps I can show you here today. What I'd like to do now is show the slides that I have prepared and discuss some of the projects as we go along and afterwards we can certainly deal with any questions you might have.

Below is a heliorelief by Philip Pearlstein, View of Jerusalem (1989) in which he made all of the separations by hand. The process, that we developed some time ago, is called heliorelief. A photographic emulsion is put onto a woodblock. The block is exposed under a photographic negative, and is then washed out with water. The surface of the wood is sandblasted. The positive areas of the emulsion act as a resist. The bare areas are worn away to obtain a relief image. It would be impossible to carve some of the images by hand. You can also achieve a fluid brushstroke effect that would also be impossible using traditional techniques. Now my colleague Eric Vontillius will give you much more detailed information during his technical demonstration about this particular process. Philip Pearlstein began making his images at his studio in New York. He made the separations by hand using black ink for 9 different colours on Mylar. Then we brought these back to Graphicstudios and contacted them onto photographic film to make negatives. The negatives were then used to expose onto the woodblock and then ultimately sandblasted to make the relief images. The entire piece is 40 inches by 10 feet and it had to be done in two sections, a right hand and a left hand section. It is a little difficult to see the point at which they join. It is a view from Jerusalem looking over the Arab Quarter.

Another project undertaken at Graphicstudio that incorporates heliorelief were done by the German artist Jurgen Partenheimer, who has worked with us on a number of occasions. He combines heliorelief, in the black lines with a background, which is etched onto copper plates and is printed as an intaglio. Sandro Chia who worked with us a number of years ago, also incorporated heliorelief into his work. For the most part, however, he cut pieces of plywood that fit together like a jigsaw puzzle, then inked the pieces separately. When he saw a number of leftover pieces lying on the floor, he remarked that they were beautiful.
in themselves. He then sanded and coloured many of these pieces and attached them around the periphery of the framed work.

The following images are by Chuck Close. He was the first artist we worked with in the production of direct gravure at Graphicstudio. Ostensibly the process is photogravure but without using a photograph. Chuck Close generates his image on Mylar instead of the photographic positive and then uses the photogravure technique, enabling him to take advantage of all the greys, blacks, tones and exquisite detail that is possible with that technique. It has the appearance of a watercolour. These two images were generated entirely by his thumb print. Working in his studio in New York, I watched him for a while, he had a small glass slab and rolled up litho ink onto the slab, he put his thumb print into it and then on to the mylar, which ultimately became the positive. We then made the images from it. Prior to using gravure for his technique he had tried lithography and other techniques in order to try to get more subtlety but finally found that with this direct gravure technique he could get everything he wanted. We developed the name direct gravure to make a distinction from photogravure.
Chuck made three prints using the same technique. They are actually quite large. Each one is about 54 x 40 inches. Some of these images were printed onto silk, a variation of the old chine collé technique. In order to get the silk to adhere to the paper and print the etched plate on top, two operations were necessary. First, a blank copper plate was cut exactly the same size as the printing plate. On the blank plate an oversized piece of silk was placed and lightly spritzed with water. The adhesive was brushed on next, which soaked through causing the silk to cling to the plate. The excess silk was trimmed with a razor blade making it exactly the same size as the printing plate. For printing, the plate with the silk was run through the press using an L shaped registration device, then followed with the inked etching plate in the opposite direction through the press. The paper was a 600gsm made by T.H. Saunders, which apparently is no longer made. The silk, a common Chinese variety, is used for making blouses and other articles of clothing. Two editions were printed, one with the silk collé and another directly onto the white paper.

Chuck Close made his separations on mylar but used the colours he intended to print so that he could then overlay them and see what the end result would be like. He used red, yellow, blue and orange, green and purple. However if you use these as the positives, light will not transmit equally through each of the colours. An interesting thing which came out of this particular project, was a process that may have some other applications. Noting that sunscreens have PABA, a certain type of acid that blocks ultra-violet rays, I dusted some of the PABA powder onto the ink while it was still wet on the Mylar. The powder clung to the wet ink. I made a little kit for Chuck, so when he went back to New York and while the ink was fresh he dusted the PABA powder on to each of the colours. Then when we came back to Graphicstudio we used the separations, each made with a different colour, exposed them and were then able to make positives. The PABA powder blocked out the ultra-violet light and was most effective on carbon tissue.

One of the projects that got me interested in photogravure, many years ago, was a project that Edward Curtis began in the turn of the century when he was commissioned to photograph the North American Indians. Over a span of some thirty years he made over forty thousand photographs of the North American Indians of the south, south-west, the north-west and the Eskimo tribes; plus some of the Plains Indians. It was a project that consumed most of his life.

I was working in New York and I had borrowed a friend’s press when this project came along. All of the plates were in Boston and somebody had to drive there every two weeks to bring me a trunk load of original Curtis plates that had somehow found their way to a book store in Boston. Over a one and half year period I probably printed between four and six thousand impressions from over four hundred different plates. I kept saying how fantastic some of these images were but also I became intrigued by the process and so at that point went to research the process at the New York Public Library. One of the best books on the process was written by Cartwright in about 1930, from the University of Boston Press. From this beginning, I started to make some of my first prints in photogravure in 1975.

Now we come to more recent times with Robert Mapplethorpe's Irises photogravure with silk collé 1986-7.
Mapplethorpe. These at the time were the largest photogravures I’d made from an actual photograph, which were about 45 by 38 inches. Similar to Chuck Close, we made two versions, one on the plain white paper and another with the silk collé. We did this not only to produce two different editions but at that time, Robert wanted very small editions. However we felt that economically we needed to extend the editions.

The above image was one of the first colour gravures I made in 1984. I had four colour separations made, but I found that because I had very very deeply bitten the plates to obtain an intensity of colour, I did not need the fourth black plate. I printed the red first, the yellow and then the blue. Of course, printing in intaglio on wet paper, the colours mixed and produced a very rich tone. With some of the normal etching inks I found that I couldn’t get the intensity that was required, so I mixed some lithography ink into the etching ink. However, as some of you know, the composition of the two inks are so diverse that due to the tackiness of the litho ink we had to modify it with an easy wipe compound or light oil so it could be wiped without being too sticky.

At Graphicstudio we produce multiples, which include sculptures. Based on his Pop art brush stroke paintings, Roy Lichtenstein, made a multiple of a chair, called Brushstroke Chair. It was a complicated project made of laminations out of bentwood pieces of approximately thirty thin laminations of plywood. A bronze version of the same chair was cast at a foundry in Washington. Strangely enough the bronze was much
more flexible. I had a chance to sit on both these chairs, the bronze was flexible and had a spring to it, whereas the wooden chair was extremely rigid.

Another very interesting small editioned sculptural project, called Bamhue, was undertaken with Robert Rauschenberg, which involved the use of square bamboo. We found a location in San Francisco for square bamboo. The Japanese grow the bamboo in moulds so that it actually grows square rather than round. It is used for making ladders or scaffolding. We imported the largest bamboo we could find. We cut into the side of the bamboo and inserted neon lights. A bronze box was attached near the bottom, which had a series of relay switches to change the sequence of colours every 20 seconds.

Another sculpture for Rauschenberg was called The Tibetan Garden Song, which was a very complicated project. We imported a half-size cello from China, although we did have some trouble convincing them to send us an unvarnished cello. We encapsulated the entire cello with epoxy resin and weighted the bottom. The tub was originally galvanised, so we had the zinc removed and had it chrome plated. Inside the bottom of the tub is a mirror and was filled with glycerine up to a red plimsoll line drawn on the cello. There is also a brush that came from Tibet, which is how the title came about.

During my demonstration tomorrow, I would like to print up a plate and show you some of the printing techniques that I would use especially for photogravure. Although the technique is quite complicated, it is very interesting how a photographer might make a photogravure compared to a printmaker. I am a printmaker and have spent years working with a variety of techniques. I therefore approached...
photogravure very differently to how a photographer might do so. A photographer might make a perfectly good plate but not having had the knowledge of printing processes would not be able to get the most out of the plate and would often feel they had not produced a good print. There are certain things in the printing that are extremely important and those I’ll deal with tomorrow afternoon. Thank you very much.

Graciela Iturbide Sentinela Photogravure 1999
A graven line: The power of print as political imagery

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Introduction
I would like to open with an anecdote about a series of lithographs seen hanging on the walls of a committee room in a Faculty of Art and Design in northern England. The signed prints depicted busy industrial scenes and were described on the labels as the work of ‘F.T. Barrell’, possibly an ex-student or teacher renowned for his robust prints of industrial life in northern England at the end of the 19th century. They were indeed impressive prints. The drawing was confident, the scale rather grand and the handling exuded vigour and delicacy. But these were not from the hand of an English student: the prints were made by the American artist Joseph Pennell, a painter and printmaker born in 1858 who later settled in London and went on to carve a successful career as an artist and a rather sycophantic champion of Whistler. He was a prodigious printmaker, producing over 620 lithographs and 940 etchings chiefly of the great industrial complexes of Germany and the United States. In 1912 his suite of prints of the cutting of the Panama Canal established his reputation as an artist of the industrial sublime.

It was perhaps only natural that after the outbreak of the First World War he was invited to tour and draw the munitions factories of Great Britain where, much to the annoyance of British printmakers, he earned a reputation (and a considerable income) from describing its scale, noise and energy.

Although Pennell was never officially employed as a War Artist his prints acted as a powerful spur to the first British official war artist, the Scottish etcher Muirhead Bone. He wrote to the government in late 1916 pointing out that British munitions factories should not be drawn by an American. ‘To tell [the] truth I feel that these scenes of great works are peculiarly my own and I would much like to have a “go” at them and to prove that I can do them better than Pennell’. And indeed, Bone went on to produce bulky portfolios of lithographs depicting the munitions industry in London. One of his prints The Hall of a Thousand Shells in Silvertown had considerable value as propaganda.

Both Pennell and Bone placed a high value on plein air observational work. Accuracy and verisimilitude became the foundations of their technique; though this was not always to their advantage. One critic wrote that Bone’s work was ‘too true to be good’. Both men relished the challenge of large scale industrial subjects, revelling in the task of enumerating and recording the immense paraphernalia of industrial scenery, and transcribing their drawings onto the printing plate.

In the charged atmosphere of wartime the artist’s status as a solitary witness came under close scrutiny. Pennell became embroiled in a famous spat with fellow American printmaker George Bellows. Bellows had painted a theatrical and emotionally loaded image of the execution by the German army in 1915 of the British nurse Edith Cavell. Provocatively, Pennell had asked how exactly had Mr Bellows been able to paint such an event without actually witnessing it? ‘It is true’, answered Bellows, ‘that I was not present at Miss Cavell’s execution, but I’ve never heard that Leonardo da Vinci had a ticket of admission to the Last Supper, either.’

I have dwelt on Joseph Pennell and Muirhead Bone because their war work invites several questions about print and the aesthetics of conflict:

Firstly, what was the commercial or symbolic function of prints such as these, did they serve a particular propaganda or political role or were they the works of artists drawn to industrialism for its own sake. Did such
prints respond to a particular area of the commercial print market?

Secondly, what should be made of the obsession with accurate observation? The issue of the artist as witness was to become a powerful determinant in commissioning official war art in both world wars and has remained a controversial issue for official war artists in recent conflicts, notably in the former Yugoslavia and in the Gulf War. Furthermore, would the primacy of the artist-witness have any implications for the artist-printmaker who, by the very nature of their process had to complete their prints in technical circumstances that were distant from the event.

Thirdly, what was the impact of the technical and aesthetic innovations bought by global war and how did this impact on the role of the printmaker during the cultural explosion of early modernism? As an adjunct to this point, it is important to recognise the particular nature of printmaking which separates it from other art forms: the fact that the print is a multiple, capable of mass reproduction; that it often owes more to the industrial and mechanical than it does to the unique and manual. One of the particular merits of prints is that they can be collated into a folio of sequential images that can be linked by themes and other narratives; this process was exploited by propagandists and printsellers during the First war and subsequent global conflicts.

Goya and the Sleep of Reason
Many of these questions could be engaged by looking closely at the greatest printmaker of the political - Francisco Goya. Before Goya, there was virtually no tradition of original printmaking in Spain. By the time of his death, in 1828, Goya was responsible for some 300 prints. Initially, he mastered the spontaneity of line work in etching; later, following the invention and dissemination of aquatint in the 1770’s, he added a vigorous painterliness and wider tonal range. At the age of 71 Goya was still stretching the technical language of print; he took up lithography in 1819 producing work that is still considered to possess an ‘audacity that has never been surpassed’.

Goya is of course best known for his great suites of prints - the Caprichos, the Tauromaquia, the Proverbios and the Disasters of War. They have an unchallenged authority as exemplars of the political print, offering a bitter, wry and occasionally violent commentary on human affairs.

The Disasters of War were his response to the occupation of his homeland by the French under Napoleon. During that long French occupation Goya served as a court painter but refused to draw his salary. However, he continued to paint official portraits of Spain’s new ruler, and of French, Spanish and English officers in both the pro and anti-Napoleon camps. It was an extraordinary balancing act. Amidst the political intrigue, the public executions and the great personal danger, Goya seems to have lived a charmed life, someone who was valued by all sides for his unerring ability to record and edify the official faces of power. But we know this is not the full story. In 1809 Goya, then 62 years old, set out to document the full impact of the French occupation. Spain was in ruins, fields were untended, villages ransacked and burnt, terrible atrocities were being committed by all sides. What Goya witnessed and recorded has entered the lexicon of man’s inhumanity; his drawings and the resulting suite of 85 prints have become the barometer against which we measure arts’ ability to describe the indescribable.

There are, though, many questions about the series. For instance, what were his real motives? Goya put off finishing a royal portrait so that he could, to use his words ‘go to Saragossa, to see and study the ruins of the city, in order to paint the glorious deeds of her citizens...’ There is no other recorded explanation of his real intentions. All we know is that what he witnessed gave him sufficient raw material to keep him busy on a series of prints for ten years, between 1810 and 1820.

The title page of the series reads ‘Fatal consequences of the bloody war in Spain with Bonaparte. And other allegorical Caprichos. In 85 prints. Invented, drawn and engraved by the original painter D. Francisco de Goya y
Lucientes. In Madrid. The folio consists of 45 plates devoted to the war and a further 16 plates recording a terrible year of famine in Madrid.

Goya, however, never published the folio. Only one complete set of proofs was completed. Goya had to leave Spain in 1823 due to the suppression of liberalism and constitutional government. The series was not actually editioned until 1863 but the astonishing power of the images nearly proved too fierce for this new generation - some titles were changed and, in one case, aquatint was added to a scratched plate. Even worse, the plates were inked according to the mid 19th century taste for dense tonality. A great deal of ink was left on the surface of each plate, dulling the luminosity of light and the delineation in the drawing, and producing a dim and distorted version of the artist's original intentions.

While the technical language of the series owes more to Rembrandt than it does to contemporary caricature or to Jacques Callot (an engraver with whom Goya is very often linked) the folio has two distinct pictorial and technical languages. In the first, Goya invariably locates a group of forlorn or convoluted figures within an abstracted background of rich grainy acquaint. In the second, the compositions are often pared down to the barest essentials. The figures are reduced in number, they are pulled to the front of the picture plane and yet they are surrounded by a deserted blankness. Many of the compositions herd the protagonist uncomfortably close to the brow of a hillock or slight eminence where they seem cruelly exposed to our gaze and to hostile observation. Up until this point in the iconography of Western art, the hill had usually been the domain of the topographer. In 17th century Dutch painting a hill-top vista was the prerogative of the privileged, elevated eye enjoying an uninterrupted vista and so surveying and dominating all that could be seen and drawn. In Goya's war prints topographical control is inverted - the raised ground has become the site of ritual humiliation and slaughter. Safety now resides in lower ground, where survivors lie huddled and burrowed away in a foretaste of the trench wars of the coming century.

Etching and aquatint also gave Goya the technical opportunity to develop a quite radical use of light. In his war work Goya introduced artificial light into the western idiom. Up until this point in the great project of the Enlightenment, natural sunlight was understood to emanate from the God Head, illuminating the wonders of His work. In The Disasters of War darknesses are beyond Godly illumination: artificial light - in the form of candles and lamps - now reveal only idiocy and hypocrisy in the Capricho prints and efficient killing in the prints of war. Interestingly, we can see the legacy of this radical use of light in Picasso's Guernica where the blinking eye of the sun is substituted by the all-seeing, ever-ready sphere of the electric light-bulb illuminating yet another slaughter on Spanish soil.

Era of the printer-journalist

Goya has long been considered the benchmark for artists who grapple with the uncomfortable issues of representing conflict. For printmakers, Goya's work reveals the uncomfortable relationship between technical innovation and harrowing subject matter. It is an unfortunate truth that warfare has long hastened technological innovation; just as it is also true that technological experimentation has led to conflict. Artists have been quick to exploit the possibilities of technical innovation whatever their original intention. Perhaps this is especially true of printing and printmaking.

Twenty years before Goya's copper plates were being over-inked in Madrid, the birthing pains of global communication were being experienced in the far reaches of the British Empire. Let us look next at the part of the artist-printmaker in that revolution and, in particular, look at the often tense collaboration between the artist and the printer.

On the 14th May 1842 the Illustrated London News hit the newsstands and revolutionised the printed page. Where before, newspapers had consisted of dense columns of type, that first issue of just 16 pages carried thirty-two large woodcut illustrations - a view of the destruction of the German city of Hamburgh, a royal
fancy dress ball, a French train crash, and the war in Afghanistan. These drawings were the work of a remarkable species of artist-journalist, known as The Special Reporter. Between 1860 and 1900 they were dispatched by their editors to the furthest reaches of the colonised world to record the skirmishes and the battles, the treaties and the sieges, the society events and the royal gossip.

What readers saw each week concealed extraordinary tales of artistic endeavour and technical improvisation. A Special Reporter in the field had first to find the story, then draw it without losing any telling detail, and finally prepare it for the long journey to Fleet Street. Most Specials first made a very rough sketch, in effect a shorthand note in pencil and line so as to give the studio artists in Fleet Street an instant feel for the key elements. Very often the sketches would be heavily annotated - in the corner of one front-line sketch made during a battle in the American Civil War the artist has drawn an arrow pointing to a fallen Union Officer with the instruction to the engraver - 'head shot off'. It is not unusual to see original drawings where crowd scenes are indicated by a dozen small oval shapes and the word 'etc'.

The history of the Specials is an extraordinary, at times incredible, tale of risk and misfortunes, of scoops and ingenious ruses that ensured copy and drawings were delivered to Fleet Street. Perhaps less glamorous is the complex technical process by which front-line news was translated onto the printed page. Initially the drawing was redrawn or retraced in reverse onto small blocks of close grained wood. Up to 40 of these blocks were needed for each double page spread, the blocks being shared around the studio with skilled engravers working on specialist elements - one working on the architectural detail, another on uniforms, another on horses, and so on. Often, few of the engravers would know the overall theme or composition of the image until all the blocks were joined together. Assembling the completed blocks was an exacting task, and in some prints such as Wiliam Simpson's rendition of the fall of Strasbourg, haste clearly took precedence over exactitude - the joins are visible.

However, that was not the end of the process. Once assembled, the wood block was sent to another studio where the surface was removed leaving everything but the line drawing. A wax impression was then made and, finally, from the wax mould, a metal printing block bearing the reversed image of the original was electrotyped ready for printing.

The entire process - transfer, re-drawing, cutting, assembly, engraving and preparation for printing might take days, though when need arose the full process could be feverishly condensed into a few hours. By the mid 1880's a photo-mechanical process had been developed that was able to reproduce front-line drawings as facsimiles. But until then few of the special reporters saw their work reproduced as they had first drawn it. In the studio their drawings were amended, re-composed and dramatised; figures were repositioned; British dead and wounded were tactfully 'removed' while the enemies were multiplied and demonised. The antagonism between the special reporter and the studio engraver became notorious, and was regarded by the artists as a form of editorial interference, even censorship. It was also, however, a unique form of collaboration. One critic spoke for the printmaker in the partnership:

The visitor who has seen the engravings of which these sketches are the originals will be impressed quite as much with the skill of the engraver as with that of the artist. He will notice several instances in which the latter has made alterations in the pictures. But in all cases the engraver does more than second the efforts of the artist; and a survey of these sketches convinces us that a newspaper with good engravers and inferior artists will turn out better and more faithful pictures than one whose artists are excellent, but whose engravers can only copy what is before them.

In the 1890's, just as in the 1990's, war sold newspapers. The illustrated page propelled the newspaper into the era of instant mass communication.
where the image carried an impact that could not be equalled by letterpress or the written word. The persuasive powers of the printed image was put to the test during the first modern global conflict - the Great War for Civilisation, 1914-1918.

On the eve of the Great War, London alone fielded 23 daily newspapers. Weekly illustrated magazines such as The Globe, The Sphere, The London Illustrated News consumed a huge volume of artistic work, prints, and photographs, usually as an adjunct to text that helped generate and guide public opinion. But as war set in, one of the most widespread and effective means of mass communication was not the illustrated press but the flyposter. Controlled by government, the poster was inexpensive to commission and cheap to reproduce in vast quantities.

After just months of war 200 designs had been commissioned. A single design might have a print run of 25-40,000. After nine months of war a total of 20-million leaflets and 2 million posters had been issued in Britain alone. The quality of artwork though was often poor. Unlike Germany and the USA, poster design was often left to civilian printing firms whose in-house artists made all decisions relating to image, design, and typography. Invariably, British posters relied on banner headlines and long passages of text. The imagery was drawn from an unimaginative lexicon of accepted stereotypes - the gallant warrior, the wounded hero, the guilt experienced by those who stayed at home, the barbarity of the evil Hun. As this source of stock clichés dried up, artists resorted to the silhouette which had the advantage of being unambiguous, visually striking and even cheaper to print on the poor quality paper that was available on a restricted market.

The problem with British poster art was that it refused to learn anything from continental modernist design. American artists seem to have no guilt about doing so. Look for example at the work of Edward Hopper. In 1918 the United States Shipping Company announced a poster campaign and urged artists to produce true 'American posters' that avoided what they termed the 'German commercial art idea'. Hopper wrote to the selection committee arguing that 'almost every poster-maker in America has been influenced by the work of the modern Germans ... poster technic in Germany has been carried to a perfection that has been attained in no other country.' Perhaps surprisingly, Hopper's design 'Smash the Hun' was selected the winner from 1,400 entries. Its concision owes much to the French poster design that Hopper admired, the strong diagonal sense also borrows from contemporary German design. In Britain only a very few artists understood that the printed poster needed to be formally strict and pared down to achieve maximum impact. CWR Nevinson's exhibition poster 'War' is one example of this understanding.

In actuality, the government-funded poster campaign had limited success as a propaganda tool. Even in the massive quantities that were printed, posters soon became part of the street furniture and lost their power to sway and exhort. By comparison, official war
art had become an important element in the government’s propaganda campaign. In Britain this was largely due to the fact that for much of the war official artists were under the control of the Canadian newspaper magnate Max Aitken, later Lord Beaverbrook who understood the potency of visual art and its dissemination on the printed page.

The demand for dispassionate and accurate images that might be used to augment British literary propaganda was the reason why topographical artists such as Muirhead Bone were set to work in the First and Second World War. Many of his drawings were aimed at the American public to convince them of the need to join the Allies’ side; endless folios of his prints were commissioned and circulated amongst the opinion-formers in Washington. In 1941, Bone was rushed from drawing with the Royal Fleet in Scotland so that he could draw the dramatic survival of St. Paul’s Cathedral after a particularly heavy blitz in London. Transfer prints of that drawing were circulating in this country and abroad within weeks.

What had happened to the authority of the printed photograph? In truth, during the First World War photography lacked the required cultural capital to hold its own against oil on canvas or bronze sculptures. When exhibited, photographs were often blown up to huge, canvas-like proportions and presented in elaborate gilt frames so as to mimic the ethos of fine art. Furthermore, by the middle years of the First World War front-line photography was in danger of being discredited. A minor controversy had erupted when a Canadian official photographer had been found faking trench pictures by dramatising action shots and combining negatives.

In Britain, the creative output of such soldier-artists as Eric Kennington and Christopher Nevinson quickly outgrew their limited propaganda role. In one of the strange ironies of the period, young radical artists such as Wyndham Lewis, William Roberts, Nevinson and the Nash brothers found that the war actually primed and then honed their artistic sensibilities.

Paul Nash, for example, had virtually no experience of oil painting before the First World War. His early reputation was built on a formidable portfolio of lithographs and although he had fought on the Western Front as an infantry officer his best war work was made in the calm of his studio and print workshop. Here he fused the geometric language of Vorticism with an understanding of the Romantic idiom.
to produce some of his most impressive images. The influences on Nash's prints are many - we can detect elements of film in the animated explosions that pepper his desolated battlescapes, the bold contortions and spiral tensions over which much to Futurist and Vorticist art.

In his lithographs Nash stretched the technical language of print, developing a matrix of varying marks, scoring the stone's surface to evoke driving rain. There is little wasted space in Nash's prints, he recreates the fetid atmosphere of the impenetrable zone that was the No-Man's-Land on the Western Front.

While Nash honed his vision in the print studio, the British government tried one last time to harness the reprographic industry to new heights of propaganda. In 1917, as war-weariness set in, a set of lithographic poster-prints were commissioned by the National War Aims Committee. The portfolio of prints were to be called 'Efforts and Ideals'. The Ideals took the form of single allegorical images on such themes as 'the Triumph of Democracy' or the 'Re-birth of the Arts'. Predictably, by their time of publication they were decried as silly, anachronistic statements; but they do mark an important precedent in the development of large edition colour lithography which was to become prevalent in Britain from the 1930's.

The other half of the portfolio 'The Efforts' are more interesting. Nine artists were each commissioned to make a suite of 6 prints to reflect the industrial, commercial and social efforts of the country during wartime. It should be remembered that by 1917 pictorial propaganda had taken second place to film propaganda. One year earlier the first ever full length feature film about the war had been released in cinemas throughout Britain. The Battle of the Somme film was an extraordinary success - it was authentic, shocking and had been edited into a convincing narrative with a strong dramatic structure. Compared to moving film, much war art looked static and predictable.

In response, some of the artists tried to mimic the sequential nature of film by arranging their six prints in an episodic narrative structure. A print folio proved to be the best way to create this sequence. Claude Shepperson for example created six lithographs that told the simple story of a casualty evacuation in six distinct stages from a front line medical post to a convalescent home. Nevinson used the opportunity to describe the lifespan of a fighter plane; the first three prints in the sequence show construction and assembly, the final three show the completed machine in action. Print four shows the 'plane on patrol, in print five it swoops to the attack, and in print six it falls on its victim. Nevinson was familiar with the editing techniques of cinema, and like a film director he varied his camera position, his focus and his angle of view, as he strove to emulate the energy and momentum of the cinematic. This thinking is also evident in his earliest war prints of men marching which almost single-handedly established the popular modernism of the war's art.

The tonal simplicity of Nevinson's prints was extraordinarily radical for its time. It must be remembered that his first war prints were made in 1915, a time when the English art establishment was still championing a debased form of grubby impressionism and clinging to the realism of high Victorian portraiture.

Print as Protest

Britain, however, failed to produce an art of protest against the war. British printmaking could not relinquish its obsession with a highly crafted finish and well-tempered Romanticism. After the war British art retreated into a subdued pastoralism, and recoiled from any form of pictorial distortion.

We have to look to Germany for the great protest prints of the post-war period. Here, once again the print cycle became the favoured means of telling a terrible tale. In France Georges Rouault produced a series of etchings and engravings on the subject of war, but within the framework of redemption and recovery. In Germany Kathe Kollwitz produced a
series of seven woodcuts around the themes of loss and bereavement. She described how the stark process and the portfolio structure enabled her to say what needed to be said: "I have repeatedly attempted to give form to the war ... I could never grasp it. Now finally I have finished a series of woodcuts, which in some measure say what I wanted to say ... These sheets should travel throughout the entire world and should tell all human beings comprehensively: that is how it was - we have all endured that throughout these unspeakably difficult years." For Kollwitz, printmaking provided the process and format necessary to lend shape and coherence to the indescribable mess of the conflict.

"... as a young man you don't notice at all that you were, after all, badly affected. For years afterwards, at least ten years I kept getting those dreams, in which I had to crawl through ruined houses, along passages that I could hardly get through. The ruins were constantly in my dreams." The ruins were also in his prints: human remains twisted by hand-to-hand fighting, running with untended sores, piled high in rotting heaps. Dix recognized that only printmaking could realize this appalling memory and he retrained himself in etching at the Dusseldorf Academy. His five portfolios of War prints - Der Krieg - show a consummate handling of the medium. In these deeply disturbing prints Dix seems able to match the technique to the expressive aims of the image - whether it be the use of aquatint to describe a clumsy skin graft in an etching of 1924, or the cross-hatched line and foulbite used in an eye-witness image of corpses at Clery-sur-Somme.

Interestingly, like Goya's Disasters of War prints 100 years earlier Der Krieg achieved limited publishing success. The edition of 70 sets failed to sell, the post-war mood in Germany could not tolerate Dix's extreme verdict of the futility of the lost war, and as one critic has written 'the history of the work is, to an exemplary degree the history of its suppression'.

Print and Perpetuation
The American academic Paul Fussell has identified the many resonances of the First World War in European, and particularly British culture. He described how the mythologies of the war have seeped deep into the British collective memory, and how such memories are periodically revived as metaphor and social symbol. As we reach the end of this century there are many who choose to compress the distance between us and the 1914-1918 war, the first great war of the modern age, and there is a substantial cult of commemoration and remembrance that meets a widespread demand to revisit and re-visualise that awful past.

Amongst many European artists, writers and academics...
who are concerned with the legacy of the Great War I would like to look briefly at two contemporary British artists who have used the printed form and its language to perpetuate their fascination with this period.

The first artist is the painter John Walker. His father fought in that war and shared some of the traumatic incidents of Passchendaele and the Somme with his son. After leaving art school in 1959 Walker began to incorporate imagery from the war in his prints and paintings, invariably taking the form of plaintive semi-human figures isolated in a wasted landscape. In the 60's and 70's the figure vanished from his work only to re-emerge in the late 1990's with a series of huge oil paintings and a suite of prints that echo the technical daring of Otto Dix. In Walker's suite the components are stripped back to the barest essentials, the tonal scheme coagulates into a denuded composition of figure and horizon, or corpse and tree stump.

Walker's family lost 11 men at the battle of the Somme in 1916 and it has been said that these prints are his dialogue with distant lost generations. Unlike Dix's work, there still remains some dignity in Walker's lone figure, though the taut and disfigured surface of the print speaks of anger, protest and obscene waste.

The second artist is the painter John Keane. Keane was commissioned by the Imperial War Museum, London to make the official artistic record of the Gulf War in 1991. His actual title interestingly was not (as Paul Nash had been) 'official war artist', but 'official recorder'. Keane, however, seems not to have been constrained by such niceties. His resulting suite of paintings (called Gulf) aroused global controversy and a libel action from the Disney Corporation because in one of his paintings of the destroyed Kuwait City he appeared to have shown a Mickey Mouse figure on top of a toilet seat.

But it is the artist's use of the printed page that interests us here. In his suite of war work, Keane readily incorporates any printed document that will lend extra metaphorical or symbolic weight to the painting's surface and its narrative. In several paintings Keane collages a false frame made up of printed dollar and Saudi Arabian bank notes - an acerbic comment on the real context for this conflict. In his self-portrait An ecstasy of fumbling: portrait of the artist in a gas alert Keane has first covered the canvas surface with pages torn from his Army issue manual - Survive to Fight - on how to use his chemical warfare protective suit. The cool instructive tone of the manual can be picked out through the frantic paintwork of the surface. The artist's terrified stare contrasts horribly with the precise flow diagrams and pantone colouration of the printed surface. The title is borrowed from a line in a poem by the First World War English poet Wilfred Owen:

'Gas! GAS! Quick, boys! - An ecstasy of fumbling
Fitting the clumsy helmets just in time,
But someone still was yelling out and stumbling
And flound'ring like a man in fire or lime...

As one British art historian has commented, 'isn't this where the 20th century came in?'
Notes

1 Muirhead Bone to Masterman, 12 November 1916, Imperial War Museum (IWM) Department of Art, file ‘Masterman, part 1’

2 George Bernard Shaw, quoted in Bone’s obituary The Times, 23 October 1953


5 quoted in Bareau, ibid, p.46

6 The title of Plate 69 in the folio was changed from ‘Nothing. That is what it says’ to ‘Time will tell’.

7 Aquatint was added to Plate 7 ‘What courage!’

8 This is fully recounted in Peter Johnson, Front Line Artists, Cassell, London, 1978, pp. 12-13

9 Sydney Hall of The Graphic newspaper, quoted in Johnson, ibid, p. 13-14


12 Poster for Leicester Galleries exhibition, March 1918, IWM Department of Art collection, PST 0411


16 Kathe Kollwitz to Romain Rolland, 23rd October 1922 Briefe der Freundschaft und Begegnungen, Munich, 1966, p.56


19 Paul Fussell, The Great War and Modern Memory, Oxford University Press, 1975


21 By citing his own snapshot photographs and videotape as evidence Keane was later able to prove that he had witnessed this peculiar image outside the destroyed and looted remains of Kuwait city

22 Angela Weight in Gulf: War paintings by John Keane, Imperial War Museum, London, 1992
In praise of neglected printed histories

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The task of praising neglected histories foregrounds the question of historical objectivity. I believe that history is a form of storytelling, and as such, tends to reflect the values and concerns of the storyteller more so than the history chronicled. In Ad Reinhardt’s family tree of Modern art, everything grows from the roots of Cezanne, Seurat, Gauguin and Van Gogh through the trunk of Braque, Matisse and Picasso. Like most historical narratives, this tree is a story of lineage. Over two decades ago Hayden White went so far as to assert “historical narratives are verbal fictions, the contents of which are as much invented as found, and ... have more in common with their counterparts in literature than they have with those in the sciences.” In other words, history is an art form, not unlike collage. Historical data provides the story elements which the narrator can put together in various ways.

If we view history from this vantage point, it has a greater literary function than an epistemological one. A writer who has been a significant influence on my work, and who exploited this idea was the Argentinean librarian Jorge Luis Borges. In 1941 Borges published a collection of short stories titled *Fictiones*. The first story in this collection, *Tlon, Uqbar, Orbis Tertius* begins with an account of a heresiarch from Uqbar who asserts that “mirrors and copulation are abominable since they multiply and extend a visible universe that was an illusion, or more precisely a sophism.” In the story, the source of this citation turns out to be the Anglo American Cyclopedia, a pirated 1917 reprint of the 1902 Encyclopedia Brittanica.

Somewhat later in the narrative, the author comes into the possession of Volume XI of A First Encyclopedia of Tlon (Hlaer to Jangr). It is described as follows:

“On the first page and on a sheet of silk paper covering one of the coloured engravings there was a blue oval with the inscription: ORBISTERTIUS. It was two years since I had discovered, in a volume of a pirated encyclopedia, a brief description of a false country; now chance was showing me something much more valuable, something to be reckoned with. Now I had in my hands a substantial fragment of the complete history of an unknown planet, with its architecture and its playing cards, with its mythological terrors and the sound of its dialects, its emperors and its oceans, its minerals, its birds and its fishes, its algebra and its fire, its theological and metaphysical arguments, all clearly stated, coherent, without any apparent dogmatic intent or parodic undertone.”

This story has served as a paradigm for my own studio practice. For the past two decades I considered myself as a mock-academic, working primarily in the genre of archaeological fiction. In this role I have fabricated and documented imaginary cultures. Reconstruction of an Aazudian Temple is a travelling exhibit (above) which has been presented at twelve venues in the United States. The name of this culture is derived from the Assyriac word aa-zud, meaning “Those who are free, unrestricted.” According to the exhibition narrative, the Aazud were a Neolithic culture from Mesopotamia, “accomplished in horticulture, the arts, poetry, dance, cooking and massage.” Included in the project are ten
frescos depicting scenes from daily life and 25 ceramic vessels, including a liturgical noise-maker. A major portion of the project are a hand-printed lithographic manuscripts and bookplates which document the excavations. The prints play a central role in holding the story line together, and since they are hand-printed lithographs done much like their 19th century counterparts, they give the exhibit the imprint of authenticity. The project also includes a colossal temple wall, excavation drawings, a series of monoprints portraying members of the Azaudiological Society of America, and two mural photographs showing the excavation site. When the total work of fiction is completed, it is presented in the manner of a scientific museum accompanied by scholarly tours which I conduct.

When I was a student one of my printmaking instructors asked me who my art heroes were, suggesting Diebenkorn, Thiebaud and Rembrandt as possibilities. While I respect these artists, they were my instructor’s art heroes, not mine. Instead, I am motivated by a different, neglected history of the print, mostly anonymous artists who documented archaeology, biology and other natural sciences.

Most historical surveys of the print stress a limited stable of names, and if art history survey texts include printmakers, they generally tend to be limited to Durer, Rembrandt, Daumier and a few others. Part of the problem is that art history relies on biography as the central aspect of its narrative. Art history is artist history. It was Emerson who once said, “There is properly no history, only biography.” In deference to Emerson, this approach in art history is biased toward a genius centered concept of art rather than one which is socially based.

I believe most curators and historians of the print, as well as printmakers themselves, tend to view the print from a limited point of view, one which is centred on the print as an extension of drawing and painting. I would like to outline some aspects of print history which have been neglected, and which could form the basis for a more expanded idea of print history. On the whole, this is a story about the reproductive and commercial aspects of the print, though my alternative history also points toward the print as an important aspect of an interdisciplinary approach to art. My praise of neglected histories is divided into the following sections:

1. The Encyclopedist and Visual Knowledge
2. Fine Versus Applied Arts
3. Comics and The Visual Narrative
4. The Cerebral Versus the Retinal

The Encyclopedist and Visual Knowledge

In the 17th and 18th centuries the encyclopaedia embodied a positivist approach to the world, one in which all of God’s creatures and man’s inventions could be catalogued and inventoried through science. Composed of both image and text, the encyclopedic page underscores the limitations of each. The picture in an encyclopedia provides substance and scale where a description or definition could be misleading. The caption and text provide a conceptual framework for reading the image. Diderot’s 18th Century encyclopedia was comprised of 33 volumes and includes 2,885 engravings filling 12 volumes of images.
information. Their technical manuals fostered an enlightened culture of self-reliance and later, made way for trade schools which replaced apprenticeship during the industrial revolution.

The relationship between text and image has been a long-standing aspect of pre-Modern images. In the Modern era, the picture was expected to speak for itself, without text or even sometimes an accompanying title. The recent, Post-Modern practice of building meaning, even when it is done ironically, out of the relationship between text and image might be seen as a return to the tools of the encyclopedia.

As a mirror on the world, the encyclopedia creates a parallel, hypothetical world. As a writer, Borges often consulted encyclopedias, and bought a second-hand set of the classic 11th edition of Encyclopedia Britannica with the proceeds from his first literary prize in 1929. The encyclopedia was not only a source and subject in many of his stories, but also served as a formal model. The rich brevity of his writing, his broad overview of a given subject and his use of intertextual references, allusion and appropriation owe much to the influence of the encyclopedia.

The encyclopaedist's reliance on visuality offers a compelling case for the epistemological significance of images. Science and technology as we know it would not be possible without repeatable images. As Ivins asserts in Prints and Visual Communication, Plato's privileging of the written text over the visual representation in The Republic was a consequence of the lack of printing methods in ancient Greece.

Without a printing press, the intrinsic character of an image changes if one makes a drawing from an image, whereas it does not when one makes a copy of a line of text.

Ivins' argument is evidenced by the botanical print. Through exactly repeatable visual representations, the 15th and 16th century botanist was able to accurately catalogue the plethora of edible and poisonous plants in a way that written descriptions or drawings of drawings could not. Without printing, plant identification could be a potentially life-threatening pursuit.

In her recent book Good Looking: Essays on the Virtue of Images, Barbara Maria Stafford offers a rebuttal to our text-reliant culture in defence of images. Drawing extensively from the encyclopedia and other images from science, she shows how this print genre offers a model for understanding more recent forms of computer enhanced imaging technologies. The encyclopedia provides a visual model for the pedagogic role of images.

This is not to say that the encyclopedia is without its own mythological bias. In his 1964 essay The Plates of the Encyclopedia, Roland Barthes asserts that encyclopedias represent a ledger of ownership, separation, naming and classifying which is a distinctly post-delusian condition. Noah was a forerunner of the 18th century encyclopedist. For Barthes, encyclopedias are a world of simple technical operations, a space of aesthetic bareness, with huge, empty, well lit rooms housing tables which have been cleared of extraneous elements. A place of unnatural order. A place much like we aspire our print shops to be.

Fine Versus Applied Arts

William Ivins, the founding director of the Metropolitan Museum's Department of Prints, has asserted that one of the great contributions of prints over the past six centuries has been the development of not only science, but commerce. Ivins, and his successor at the Met., Hyatt Mayor, made the case that while the number of printed pictures and designs that have been made as works of art is large, the number made to convey visual information is many times greater. The problem for the art historian and the curator comes in accounting for this rich and diverse history of print production in their historical narratives. As Peter Marzio asserts in The Democratic Art, "Art historians favour the distinction between artistic and commercial lithography... (because it) ...spares them the eye strain of pouring over millions of pictures by placing all but several hundred into the commercial grab bag." Printmakers are neglecting a significant aspect of our
history if we do not come to terms with the traditional importance of the commercial print.

There seem to be two basic reasons why printmakers have separated themselves from the history of commercial printing, both of which are fine art myths:
1. art is a personal, individual form of expression
2. art is corrupted by commerce.

Certainly great works of art can be produced by individuals, working in isolation from a market or even an audience. The Outsider Art movement, which has attracted so much critical attention recently is a good case in point. Artists such as Adolph Wooff, Howard Finster, Henry Darger or A.E. Rizzoli, all of whom worked outside of art academies or systems of distribution, are prime examples of this kind of artist. They appeal to many because they typify the artist as the lone, creative genius, self-taught, untaught or unteachable. Despite their romantic appeal, I do not think they offer the most relevant paradigm for the educated printmaker today.

It is fairly easy to trace this romantic bias among fine art printmakers. With the advent of photography and the proliferation of lithography in the 19th century, printmakers such as Seymour Hayden and Joseph Pennell worked to differentiate fine art printing from commercial and reproductive prints. In a pamphlet published in 1883, Hayden asserted that etching, which “depended upon brain impulse, was personal,” and is thus an art form, and distinct from engraving, which he described as “without personality and without all of the attributes which attend to the exercise of creative faculty,” and is therefore, merely a craft. This bias against craft, in favour of the aesthetic and expressive qualities of the print is an essentially Modern one. The practice of signing and numbering the margins of each print, to affirm the “originality” of the impression began during this period. One hundred years later, these concerns continue to preoccupy many printmakers. Indeed the name of the Centre for Fine Print Research at the University of West England reflects this effort to distinguish fine from commercial arts.

Anyone who has printed work for another artist is reminded that the history of art is replete with thousands of un-named craftsmen; weaving, carving, painting and printing the tapestries, temples, sarcophagi and posters which comprise our collective cultural legacy. In our Post-Tilted-Arch-Era, we have hopefully gained insight into the limitations of foregrounding heroic individual expression over the common good. Thankfully, we now see artists working in the public sphere, collaborating in better ways with architects, city planners with the goal of creating works which meet the needs of their audience.

We can look back to both the BauHaus and the Arts and Crafts Movement to find models where the artist and the designer share a common agenda. In the realm of the print, certainly W l illiam Morris had a major influence on book and type design in the Victorian era. With the growth of digital type design over the last decade, we see a renewed interest in the visuality and expressive potential of type, along with meaningful discourse regarding type function and legibility.

The fine art bias against the applied and commercial arts is particularly ironic for printmakers. While June Wayne can assert that she would make a lithograph even if it meant that she would pull only one impression, in practice, prints have been a cultural force because they are multiples. The history of the print is industrial, and often commercial enterprise. It is a working class history, one in which artists are labourers, producing goods and creating wealth. Chandra Mukerji speaks of this in his 1983 book From Graven Images: Patterns of Modern Materialism where he asserts that artisans and printmakers who established workshops outside of guild control were able to apply an economy of scale offered by the multiple to inform a new visual culture. Multiples allowed artists to create new types of goods, at a reasonable price, for new types of consumers. Printmakers should embrace this history, not run away from it.

When printmakers sell their work in galleries they tend to defeat the potential of their medium. In frames, on
prints aspire to compete with paintings. Since prints seldom attract these kind of prices, few notable galleries are interested in carrying prints, except when they are done by their own stable of painters. A commercial gallery would have to sell out a whole print show to cover its overheads, whereas the dealer could achieve the same income by selling one or two paintings. It goes without saying that since museum curators tend to look to galleries for new work, printmakers tend to be excluded from their field of vision.

Keith Haring understood this when he created the Pop Shop, which was a way to market low cost multiples directly to the average consumer. Organic farmers who set up cooperative markets or sell directly to restaurants understand this. Self published musicians and book artists are finding ways to market their work on the web, through independent distributors or through direct sales. Printmakers would do well to follow their examples.

Consider Yee Haw Industries in Knoxville, Tennessee. Yee Haw is a letterpress shop run by two former University of Tennessee students; Kevin Bradley and Julie Belcher. Yee Haw is a hybrid graphic design studio and self publishing press which produces “quality art-like products” including music show posters, hand bills, invitations, fans, etc. While they do jobbing work for bands needing tour posters or CD covers, they also publish linoleum-cut posters honouring country musicians and other eminent cultural heroes. As most of their prints are produced in quantities of 500 or more, they are able to sell them for $25 and less. Yee Haw produces works which fit into the rich history of printed ephemera, pointing to the capacity of printed multiples to be everything from beer coasters and bookmarks to event tickets. By choosing subjects with broad public recognition they are also working in the best tradition of Pop Art. These aspects of their work have allowed them to cultivate a new, younger audience for their prints and has given a new reason for many of our students in Knoxville to value the study of printmaking.

Another artist who works in the territory between graphic design and printmaking is J.S. G. Boggs. The subject of Lawrence Weschler’s new book published by the University of Chicago Press, Boggs creates limited edition prints depicting altered versions of world currencies including German Marks, British Pounds and US Dollars. Boggs “spends” his notes in “transactions,” in which he asks vendors to treat his mock money as equivalent to its face value. For example, if he were to buy a $15 book with one of his $20 bills, he would want the vendor to give him not only the book, but a receipt and $5 in change. Unbeknownst to the vendor, after a few days he will sell the receipt, the change, and even the book to one of his collectors who will then offer to buy Boggs’ bill, sometimes for thousands of dollars from the vendor.

A collector who has acquired all of these components
has the complete work of art. Boggs' work is about the
value we assign to things. His art exploits the
ubiquitous place of printed currency in our lives, and
the process it plays in our social interactions. For him,
money is an art form to which most of us have
become blind. As this work functions outside of the
commercial gallery system, and he has cultivated direct
relations with his collectors, many of whom are
philatelists or bankers, he has created a unique
economic niche for his art. Boggs is not afraid of
commerce. Instead, he has made it the subject of his
art. Of course he has also attracted the attention of
law enforcement officials, but this also confirms the
power of his art.

**Comics and The Visual Narrative**

For a presentation on Pop Art, my step-son's art
teacher once said “Roy Lichtenstein’s work may look
like comics, but is not, it is actually an art form.” While
Ben likes Lichtenstein’s work, this didn’t make sense to
him, as he considers comics to be a legitimate art.

David Kunzle offers a rich picture of the history of
comics in his 1973 book *The Early Comic Strip*. Kunzle’s
narrative traces the comic strip from religious
propaganda of the 15th and 16th centuries to Callot’s
Disasters of War suite in the 17th century and
Hogarth’s serial engravings depicting the moral follies
of the affluent of the 18th century.

While the comic strip is, in part a misnomer, as they
are not necessarily funny, Kunzle defines it as having
four aspects:

1. a sequence of images
2. a preponderance of image over text
3. a printed multiple
4. tells a story which is moral and topical

In the illustration, above right, we see a popular
religious woodcut circa 1500 depicting How Christ pulls
the soul out of bed by her hair in the upper left, How
Christ stands in the rain and knocks on the door in the
upper right, Christ sets her on fire with a burning taper, in
the lower left and How they lie in bed together... and

Many of the points I have already made regarding the
interrelationship between image and text in the
encyclopedia, or the bias against commercial arts apply
to a consideration of the comic strip. Although Scott
McCloud offers a definition in his book *Understanding
Comics* which includes all of Kunzel’s points but the
moral imperative, certainly many early comic strips
function to influence social beliefs. Because of this,
comics challenge contemporary bias against art which
propagates a moral code.

Apart from a consideration of art as propaganda, the
comic strip provides evidence for the broad appeal of
picture stories, as they speak to a literate and semi-
literate public alike. The sequential form of this art
resonates with our basic human desire to experience a
story. While the general public may turn on a television
for stories today, this 18th century English comic fulfills
the same need by presenting the dramatic escape of
Jack Sheppard from Newgate Prison.

The contemporary collaborative team of Simon
Grennan from Manchester, U.K. and Christopher
Sperandio from New York make effective use of the broad appeal of the comic book for their public art projects, see above. Their work is consciously aimed at appealing to the average public, not only in form, but also in terms of dictating their subject. In their most recent project, Invisible City, they tell the stories of New York City workers who do the “graveyard” shift from midnight to eight in the morning. Funded by the Public Arts Fund, the project took the form of placards on the subway trains with a phone number and website for ordering the free comic books. Free from the baggage of art, Grennan and Sperandio’s work offers an example of how the printed multiple can make art more relevant to our lives. Their work counters Merle Armitage’s assertion that “to attempt to make art understandable and appealing to the people is to take from it the very elements that make it art. Bring a thing down to the level of popular understanding, and you bring it down below the timberline of aesthetic worth.” The printed multiple gives them a way to meet the public in a significant middle ground called communication.

The Cerebral Versus the Retinal

In 1924, Marcel Duchamp took up playing roulette in casinos of Monte Carlo and developed a winning system. In conjunction with this endeavour, he designed and published a multiple plate, letterpress printed bond titled Obligation de Monte Carlo for the commercial exploitation of roulette. The bond, which featured an image of the artist covered with soap suds and sporting goat horns, paid a dividend of 20% for those who bought it. For Duchamp, it was a way to create a work of art which addressed the subject of chance.

While Duchamp is seldom cited as a printmaker, I think he offers a useful paradigm for reassessing the conceptual potential of the print. Duchamp wanted to erase the idea of the original in art, and for many years he employed printmaking and other mechanical processes to remove the hand of the artist from the execution of the work. Mechanical processes allowed him to stress the conceptual and cerebral dimension of art rather than the retinal, hand-made look of most art. While his “ready-mades” such as his Bottle Rack are often attributed with removing the artist’s hand from the creation of the work of art, his use of print technologies should also be considered in this regard. In 1934, Duchamp published a facsimile collection of 94 working notes for his best known piece, the Grand Verre. Titled the Boite Verte, this project formed a catalyst for his subsequent Boite-Valises, which were elaborate and carefully printed miniature facsimiles of his most important works, see below.

Rather than using speedy reproduction techniques that were available then, Duchamp employed glass plate collotype with extremely involved selective colouring through pochoir. The refinement of these methods allowed him to obscure the distinction between the original and its mechanical reproduction. Duchamp broke down his own originals into separate graphic steps and designed a construction system which allowed the reproductions to be seen in a miniature, unfolding exhibition space. While he did work with printers, much of his effort went into organising the large number of successive print and bindery operations. Some of the works included as many as 69...
different items, each produced in an edition of more than 300 multiples. Duchamp's use of complex antique printing processes suggests another side to an artist who is more often associated with the quick and easy ready-made.

Duchamp's Boîte Valises reflect an approach to art which, like the tradition of the print suite, stresses the connections and linkages between related works. For Duchamp, significant art is not the aesthetic arrangement of pure retinal images, but the formulation of meaning through conceptual associations. Rather than being a merely reproductive, commercial or technical exercise, his Boîte Valises may now be understood as elegant, refined conceptual statements. In many ways they foreshadow the current museum practice of marketing facsimiles and reproductions in their gift stores.

The British printmaker Richard Hamilton, who was instrumental in the early Pop Art movement, and who played a central role in the revival of Screenprint and photo-mechanical processes in printmaking was a great admirer of Duchamp. Hamilton interviewed Duchamp for a BBC Radio programme in 1959 and collaborated with Duchamp in the 1960s on a tabletop replica of a section from the Grand Verre. Hamilton represents a link between Duchamp's conceptually based reproductive techniques and the appropriation strategies of Warhol and Rauschenberg.

Also influenced by Duchamp, the artists of the Fluxus movement in the 1960s tended to view the print as an arbitrator between other works and as a vital component of an intellectual process. Their collaboratively generated Fluxboxes and Fluxkits included a diverse range of printed and multiple elements, produced through offset lithography, Screenprint, rubber stamping, letterpress, and numerous casting processes. In addition, Fluxus performance posters and other printed ephemera were meant as a vehicle for their collective process rather than an end in themselves. Like Duchamp's Boîte Valises, these works undermined the ritualised cultivation of originality and aspired to restructure publishing and art distribution.

While Walter Benjamin's seminal essay The Work of Art in the Age of Mechanical Reproduction paves the way for considering photography and ultimately film as the primary art form of our century. Duchamp's use of print methods points to a middle ground, a place which employs mechanical reproduction while simultaneously using methods which retain an historical aura. Printmaking is well suited to exploiting this middle ground. Instead of seeing the print as a handmaiden to painting, Duchamp offers a way to regard the print in a more expansive and conceptually dynamic way.

Conclusion

In concluding I would be remiss without crediting Ruth Weisberg for her essay The Syntax of the Print, which addresses the function, materials and processes of the print through history. Her outline of print functions shares much with my thesis in this paper. My contentions also have much in common with the Post-Modern approach to levelling art hierarchies. Just as Feminist and Post-Colonial theorists have worked to foster a more inclusive, pluralist practice by today's text book publishers and museum directors, print history should be viewed as a cultural mythology which is also subject to revision. Consider this as a kind of roots quest which women artists and people of non-European dissent have pursued in recent decades. We face a point in our discipline where we must strive to re-tell these neglected histories to remain vital as an artistic discipline.
Ladies and gentlemen, distinguished friends, I am grateful to the organisers for providing this opportunity to allow me to get together with world printmakers, to understand the world outside China and to see the work of high quality printmakers.

China is a nation in the midst of development, therefore having much to learn in relation to other nation's good experiences. Chinese printmakers mainly reflect the characteristics of their own countrymen, their physiological characteristics and largely reflect printmaking's contemporary qualities and its' relationship with the world. Now, the development of printmaking in China has endured many difficulties, some of those difficulties are the same as those in the United Kingdom, but of course it is possible to solve these by study, therefore the future for Chinese printmaking is very bright. Chinese printmaking before the 19th century still had the woodcut print, yet we must go back two thousand years to find its' fountain head.

Following the invention of the skills of papermaking and the arts of cutting and printing from wooden blocks, woodcut printmaking became first among China's handicraft skills. China's ancient woodcut prints, in China referred to as 'reproductive prints', relied on the cooperative effort of the artist, the block cutter and the printer for their completion, the print being merely a reproduction of the artists' work. However the content of the prints ranges from illustrations for religious books and the Confucian classics to drawings for many types of classical, historical, philosophical works, belles lettres and scientific and technological diagrams, leading directly to folk 'New Year prints' and to the huge quantity of post 16th century illustrations for novels.

As to prints by individuals, these are referred to in China as 'creative prints'. 'The New Woodcut Movement' existed from 1929 onwards, initiated by the famous Chinese writer and thinker Lu Xun, who on the one hand energetically introduced outstanding prints from overseas countries and on the other hand wholeheartedly supported and encouraged the progress of those young persons throwing themselves into new and developing creative printmaking. This printmaking movement suited the demands of the period of reform in Chinese society, possessing a very powerful vitality. The movement stressed realistic techniques, geared to the needs of the great mass of the people and to raising their fighting spirit. The development of contemporary printmaking in China divides into three phases:

The first phase being from 1929 to 1949. China was engaged in an intense new democratic revolutionary war, prints directly confronted the realities of daily life, reflecting the difficulties and hardships of the masses, exposing the blackness of society, the cries of despair from the anti-Japanese war and the catchword of 'save the nation from extinction'. The anti-Japanese base areas under the leadership of the Communist Party of China mirrored the lives of the workers and peasants filled with the scent of the earth.

The second phase was from 1949 to 1979. After the founding of the People's Republic of China, printmaking was extensively popularised, at the same time continuing to follow the road of realism and folk culture, raising and deepening its' exploration. Regular teaching of printmaking was also established during this period with every fine art institution in succession establishing a specialist printmaking area. Amateur prints were also being made and exhibited. However during the 'Great Cultural Revolution' printmaking suffered serious 'leftist' ideological interference.

The third phase has been from 1980 until today. Since China put its 'open door' reforms in place,
printmaking has enjoyed a hitherto unknown creative and dynamic state of affairs, developing a multitude of ever newer styles, concepts and language. Chinese printmaking and the printmaking of foreign countries have conducted wide ranging exchanges and dialogue. This new period has seen the emergence of large numbers of talented printmakers, conscientiously absorbing contemporary spirit and techniques yet revealing inherently eastern sentiments in their creative work, to display a characteristically Chinese new elegance. China has a Printmakers' Association of more than two thousand members whose character reflects the whole nation with a national exhibition being organised every two years.

In history, Chinese and Western printmaking skills have been exchanged. Yet, at the time Western printmaking was making great strides, Chinese printmaking was in decline. Coming into the modern period, following scientific and technological developments and the needs of humanist thought, Western printmaking spread to the East, only then touching off changes in Chinese printmaking. Etching came in the closing stages of the Qing dynasty, lithography at the end of the 19th century with screen printing only arriving eighty years later.

The printmakers of my country thirst to establish friendships and to carry out an exchange of techniques with printmakers of all the countries of the world, we also hope that Chinese printmaking will receive affection from the people of every nation.

I do not intend to introduce China's ancient prints, merely to introduce the work of a creatively dynamic group of artists that have come about in recent years in China. Over the last eighty years until today, there was first literature, then the fine arts, followed by the converse in 'the great cultural revolution' during which everything was criticised, what had been considered negative, was now approved, what had previously been approved, was now considered to be negative. After this period had passed, the whole fine art world went in search of even newer explorations of language. The new ideas and techniques of a great many foreign countries have been researched and accepted, even to the point of indiscriminate imitation. In the last four or five years, one group of artists has moved towards making commercially saleable works, whilst another group has concentrated on researching a purely technical expression, this then is the state of the arts after the 'open door' policy reforms. As for the earlier situation in respect of Chinese printmaking I have used three slides to provide a summary:

In the 1940's in Yan An, the Chinese Communist Party revolutionary base area, a group of young printmakers was formed. All their work was made to arouse anti-Japanese feelings, to call for people to help themselves by taking part in production, to sing the praises of a new life and a new relationship between the army and the people.

![Li Qun Yan An, a view of the Lu Xun Academy of literature and Art woodcut 1941](image-url)

The aim of the work of the woodcut artists of that time was simple, their objectives were identical, nobody made prints of the wind, flowers, snow, the moon, little bridges, flowing water or families. This first woodcut
print is a work by Li Qun, still alive and well, he remarks that this is the sole landscape print of the Yan An period.

slide 2. Ma Da Turning the mill stone woodcut 1942

The elderly printmaker Ma Da was also in Yan An during this period, what this woodcut print of his expresses is an image of the manual labour of the women of Shaan Xi province, the view of her graceful back allows for people's imagination, this work mixes in all kinds of propaganda, revealing a side of things from the viewpoint of her life, the people of today consider period is by comparison very difficult, this slide has been provided by the Gui Zhou printmaker Dong Ke Jun himself, there is no explanation, but it is possible to see the features of that period.

Woodcut:
Until now, the woodcut print has still been the most widely used form of printmaking for Chinese printmakers. This is not only because of traditional experience, but also because of the ease of finding materials, one does not need elaborate situations or machinery to be able to complete them. In recent years, woodcut artists have greatly admired Chinese woodcut prints printed with water-based inks. Although both these and the Japanese Ukiyo-e prints are printed with water-based inks, nevertheless the two are actually different. Chinese water-based prints are printed with Chinese ink and traditional Chinese painting colours. Oil-based woodcut prints, in the past were continuously emphasised 'as the black and white prints of the orthodox school', that is still widely accepted as the reason for its restricted use, just as with the woodcut prints of the past they do not give any pleasure to the ordinary people. The most important are those that serve politics and warfare, these then inevitably demand speed of production. Nowadays, multi-coloured woodcut prints are becoming more and more common, however many are multi-colour printed from a single block.
If one wants to encourage the woodcut to enter the marketplace, black and white woodcuts should no longer have a dominant position.

slide 3. Dong Ke Jun Under the direction of Mao Ze Dong thought woodcut 1967

this very useful in respect of uniting and attracting even more young people to join the revolutionary ranks. Nowadays finding prints from the Cultural Revolution

slide 14. Chen Qi (Nan Jing) Ancient zither water-colour printed woodcut 1991
Etching:
Etching only appeared in Beijing's Central Academy of Fine Arts during the 1950's among those teachers who had studied in Japan and the United Kingdom. Students studying etching all wanted to study copies of works from the hand of Rembrandt and other European artists, of course they also wanted to study contemporary Soviet works. As these years went by, in the Academy, those students studying etching went so far as to outnumber those studying woodcut, receiving the greatest influence from foreign etchers.
Lithography

In the early years of the 20th century, lithographic workshops had already appeared in a few of the important port cities in China trading with foreign countries like Shanghai and Tianjin. Nowadays lithographs are mainly centred in the art academies, the lithographic stones all coming from Germany. The fundamental style of expression in lithographs is one of realistic drawing with the viewer not easily able to distinguish them from drawings on paper.

Screenprint.

A screen printing workshop was only set up in the Central Academy of Fine Arts in Beijing during 1979-1980, its establishment was very difficult. It had no way to bring in new equipment and no way of avoiding pollution. As for the present, the equipment and emulsions are not greatly different from those of foreign countries, but the better printing inks are still not in general use, water-soluble inks for example. Chinese screen prints still have the look of woodcut prints, putting stress on realistic expression.
Mixed media prints

So called mixed media prints in China are more and more an extension of relief prints, the materials are those that can be bought easily and those that one can bring into use. As a consequence, traditional ‘cutting qualities’ or ‘qualities of the wood’ are not considered.


slide 76. Zhang Fan Untitled mixed media 1998

slide 77. Guan Wei Xiao (Xin Jiang) Autumn colours mixed media 1990

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Re-discovered creativity: The history, tools and techniques of contemporary Chinese printmaking
David Barker

From the margins: Latin American printmaking in the era of digital technology
Alicia Candiani

Aesthetic aboatage and disasterware: Pots, prints, blues, books, conceptual shifts and the Mona Lisa
Paul Scott

The re-vision of printmaking
Kathryn J Reeves

Limited edition, unlimited image
Elaine Shemilt

The art of science
Kathryn Maxwell

Colour reigns! A history of screenprinting
Elinor Noteboom
Imprints and impressions: Extending the metaphor of South African printmaking
Dominic Thorburn

Telling and re-telling: Bringing community narratives into printmaking
Jeff Rankin and Judy Rankin

Giorgio Morandi as printmaker and his relevance to my digital practice
Paul Coldwell

The application of traditional printmaking layering techniques to digital printing technologies
Milan Milojevic

Search and research in fine print: Creating practice based and theoretical research for the discipline of fine print
Paul van der Lem
Re-discovered creativity: The history, tools and techniques of contemporary Chinese relief prints

David Barker
University of Ulster, Northern Ireland

Writing after his less than happy stay in Guang Zhou in 1743, Commodore George Anson recorded that he had found among the Chinese 'nothing great or spirited is to be met with'. Thankfully for those sailing with him, Anson knew rather more about commanding HMS Centurion than he did of China's huge contribution to the world's scientific and cultural knowledge that Joseph Needham's many volumed work 'Science and Civilisation in China' so brilliantly records and explains. Indeed, as every secondary school pupil now knows China invented gunpowder, the compass, paper and sometime before the end of the Sui dynasty, printing from incised wooden blocks. What school pupils will be much less certain of are the origins, techniques and materials of woodblock printing, and it is to these matters that this paper is addressed. In Chinese books on the history of printing it is suggested there were four pre-requisites for the invention of printing: a fixed and standardised writing system, experience in the carving / inscribing of the characters, the availability of materials for printing (ie. brushes, ink and paper) and lastly the social need or demand for printed works. By the end of the 6th century in China all these pre-requisites had been established.

The first recorded use of woodblock printing was the posthumous publication in 636 of Zhang Sun's collected essays entitled 'Paradigm of Womanhood', Zhang Sun being the recently deceased wife of the Tang Emperor Tai Zong.

The Ming scholar Hu Ying Lin in his notes from the Shao Shi Shan Studio confirms that printing from wooden blocks was first used in the Sui dynasty and became popular in the Tang. The earliest extant example of woodblock printing is a Sanscrit Dharani or charm printed around 650 and found in the suburbs of the city of Xi An in 1974.

This dharani predates that found in a Tang dynasty tomb in Cheng Du in 1944 which states within the print that it was printed by a certain Bian in the Dragon Pool district of the city. Dated to after 757.

Sir Francis Drake provides the earliest acknowledgment in English of the Chinese origins of printing in his 'History of the World' of 1614 where he notes 'But from the eastern world it was that John Gutenberg, a German, brought the device of printing'. Craig Clunas, in his wonderfully complex book 'Pictures and Visuality in Early Modern China' remarks in an almost irritable fashion that the invention of printing in China is a fact so well known as scarcely to need repeating. Yet as we shall see, not only have eurocentric scholars been slow to recognise that fact, the printmaking methods of
both historical and contemporary China are still little understood and with few exceptions little used by western printmakers or print publishers.\textsuperscript{17}

The nature of this printing, as Prof Guang will indicate tomorrow was, until recent times mostly reproductive\textsuperscript{18} rather than creative.\textsuperscript{19} In early China printing from blocks was entirely water based, printing shared the same materials and many of the same characteristics as painting. A thin water-soluble colour was applied to the block by brush, the relief image was then printed with many subtle variations of pressure onto a thin long fibred highly absorbant paper which drew the ink into and along the fibres. Shen,\textsuperscript{20} or the bleeding of the colour into the paper was much encouraged, the print would have all the more of the hallmarks of an original painting or calligraphic work. As the demand for printed works grew, so did the centres of printing and the numbers of those involved in their making and distribution. Families of printers grew up around the major centres of population and the focii of traffic along the great rivers and the Grand Canal. The demand for printed works grew enormously during both the Song and the Ming dynasties with a corresponding increase in both private presses and private libraries.

The Song dynasty had also witnessed the invention of moveable type by Bi Sheng\textsuperscript{21} between 1041-1048 and in the latter days of the Northern Song dynasty\textsuperscript{22} the print 'Dong Fang Shou stealing the peaches of immortality from the Queen Mother of the West' was printed in black, grey and green with a red seal revealing the Chinese knowledge of colour registration more than 300 years before Colard Mansion's 'Cordial, Les Ouatres Dernieres Choses' printed in black and red in one impression at Bruges in 1476. Mansion's technique was to ink all the type in black, then wipe the black ink away from some, then to re-ink those in red. This differed from Peter Schoeffer's method of assembling the type pre-inked in black and red on the printing form.\textsuperscript{23}

Some 130 years before, 'The Commentaries on the Diamond Sutra' had been published in a by now common place black and red edition, moreover Needham records that paper money had been printed in black, vermillion and indigo as a precaution against forgery as early as 1107, although none has survived. It was to take another 200 years or more before true multi-colour printing from blocks would develop in China.

The greater demand for printed works in the Ming dynasty, particularly those printed in bai hua\textsuperscript{24} or colloquial language encouraged families of printers to establish themselves in the Jiang Su\textsuperscript{25} and Zhe Jiang\textsuperscript{26} areas and by the late Ming dynasty most of the technical innovations that would shape Chinese woodblock printing well into the 20th century were in place.

Cheng Da Yue's Ink Catalogue,\textsuperscript{27} drawn by Ding Yun Peng and cut by the Huang clan of Huizhou blockmakers Huang Lin, Huang Yi Tai and Huang Dao whilst not the first of this genre\textsuperscript{28} was the first Chinese publication to introduce western images taken from biblical engravings given to Cheng by the Jesuit Matteo Ricci\textsuperscript{29}. Cheng's print 'Five Pines' 1606 showed just how far block cutting and dolly printing techniques had developed since Gao Song\textsuperscript{30} had initiated the genre with his Painting Manual of 1550, and the later History of
Flowers published in the Wan Li Emperor’s reign.\textsuperscript{31}

![Image of flowers]

slide 10 Two colour print from the History of Flowers, printed between 1573-1619 (fragments of a Yuan period edition still exists)

However it took the genius of Hu Zheng Yan,\textsuperscript{32} that most famous of Chinese painter-engravers who established the Ten Bamboo Studio in Nan Jing in 1619 to not only bring the existing colour printing techniques together but to add Wu Fa Xiang’s innovation of blind embossing\textsuperscript{33} and his own techniques of colour gradation.\textsuperscript{34} Most important of all was his technique of separating out the many colours of the image with tracings and cutting them as small blocks to each carry a small part of the image. This technique called dou ban\textsuperscript{35} also required new thinking in terms of colour block registration techniques to which Hu responded with what we must assume to have been an early form of the now traditional printing table, an invention peculiar to China. Hu’s prints spawned many imitations, finding admiring buyers both within and outside China. Many of the Ten Bamboo Studio prints were printed on expensive Lang Gan\textsuperscript{36} pearled paper to achieve the highest quality of production.

The later Mustard Seed Garden\textsuperscript{37} was established by the writer Li Yu Wang (1611-1680) who sponsored and wrote the preface to the first part of the publication ‘The Mustard Seed Garden Painting Manual’ in 1679.\textsuperscript{38}

Li was assisted by his son in law Shen Yin You and the work illustrated by the three brothers Wang Kai, Wang Shi and Wang Nie. The Mustard Seed Garden Manual, imported in 1720, was republished in Japan as the Kaishien Gaden in 1753 and together with colour prints from Su Zhou\textsuperscript{39} until recently \textsuperscript{*} thought to have been acquired by the German doctor Engelbert Kaempfer\textsuperscript{40} whilst resident at the Dutch East India trading station at Nagasaki\textsuperscript{41} in 1692. inspired the Japanese to make the transition from the black and white prints of Ishikawa Moronobu\textsuperscript{42} to the exquisite but imitative prints of Suzuki Harunobu.\textsuperscript{43} Harunobu’s prints brought together all of Hu’s technical innovations in a Japanese form. Without the knowledge of Hu’s printing table that allowed such finess of colour registration the Japanese, as they have done so many times since, reverse engineered the prints to create the kento method of multi-colour registration by 1744.\textsuperscript{44} There are discordant opinions in Japanese sources as to the exact details of the invention of the kento method of registration which is so fundamentally different from the Chinese method. The kento method registers the paper to the block whereas the Chinese method registers the block to the paper. The novelist Bakin writes that a block cutter named Kinroku, having studied Chinese colour prints devised something that would fix the alignment on the woodblocks and then for the first time produced prints in four or five colours in Meiwa 2 (1765). However Ota Nanpo (aka Shoku Sanjin 1749-1823) in his work Ichipa Ichigen published in 1883 claims this explanation and dating to be wrong and states that the kento was devised in Enkyo 1 (1744).

\textsuperscript{*} recent research has failed to establish any material evidence that these ‘ Kaempfer prints ’ were in fact acquired in Nagasaki let alone by Dr. Kaempfer. N or is there any evidence that these prints were included in that part of Kaempfer’s estate purchased in two lots by Sir Hans Sloan in 1723 and 1725.
The development of the Ukiyo-e school colour prints and their impact on the history of 19th century European printmaking and painting is outside the scope of this paper, yet in contrast with lack of knowledge of Chinese colour printing techniques, the knowledge of Japanese colour printing techniques is well recorded. The books and prints of Frank Morley Fletcher and his students Allen William Seaby, later professor of fine art at Reading University and John Platt appointed principal of Leicester School of Art in 1923, appeared in the period around and after the first world war and made their own contribution to the revival of wood and lino-block printing in the UK in the late 20's and early 30's. Following Morley Fletcher's appointment to the directorship of the Santa Barbara School of the Arts in 1923 that contribution was extended to the United States.

The Qing dynasty that followed the Ming from 1644, continued the traditional forms of reproductive printmaking. However after 1880, in common with the political and economic decline of the Qing dynasty, coupled with the increasing suppression of much fiction and drama, colour printing from blocks declined. The impact of the Western techniques of lithography and photo-lithography first introduced by the Catholic Tu Si Wei press in Shang Hai (c. 1870) and which led to the establishment of the Commercial Press in 1897 was yet another nail in the temporary coffin. Nevertheless the tradition of high quality reproductive block printing consolidated in the late Ming by the Ten Bamboo Studio lives on in the Rong Bao Zhai workshops in Bei Jing's TianTan Park and retails in Liu Li Chang Street an important centre for printing and publishing since the late Kang Xi period. Rong Bao Zhai was re-established after Liberation in 1949 to continue to produce high quality reproductions of painted works and although the prints are technically brilliant in their mimicry of brush painting they lack a contemporary creative purpose.

By contrast the New Year prints, ephemeral works made for the new year festival and allowed to fade or blow away thereafter to be replaced the following year, have survived by adapting to changing political and economic circumstances despite nowadays being made in a restricted number of centres. This aspect of Chinese printmaking is traceable back to the seasonal calendars, door gods and family scenes of the Tang dynasty, increasing in popularity with the advent of colour printing and becoming brightly coloured with their own visual language rich in visual pun or rebus. Their content falls into a wide variety of categories but most centre around the universal desire for happiness, prosperity and social advancement.

The late Ming and Qing production of New Year prints centred around the Tao Hua Wu area of Su Zhou on the Grand Canal ideally situated for passing trade and which by the end of the 19th century had around 50 workshops supplying that trade. The other major centre was Yang Liu Qing west of Tian Jin which by the end of the 19th century had 60 workshops making more than 1 million prints each year, each workshop developing their individual nuances on the often crudely cut and printed ancestral and agrarian themes. The daily output of these workshops is estimated at 1500-2000 printings a day taking perhaps 30 seconds for each inking and printing, a figure that compares favourably with the research of Febvre and Martin which suggests that German Renaissance block...
printers, using the wooden screw press of the time could print at a rate of one sheet every 25 seconds. There were many other centres in He Bei, He Nan, Si Chuan, Shan Xi, Guang Dong and Shaan Xi provinces. One of the remaining centres in Shaan Xi is Nan Xiao Li village in Feng Xiang county. The village is no more than a double row of small courtyard houses facing each other across a rutted mud roadway. Feng Xiang county once had many workshops making New Year prints yet Tai Li Ping represents the latest and last remaining of the 20 generations of family printers that have made prints in this area for over 500 years. Very few of his blocks survived the Cultural Revolution, he buried some and recut many more from surviving prints and has managed to re-build his stock to the point where he is now able to publish more than 150 traditional designs using the registration table. Mr Tai is the block cutter and his wife the ink maker and printer. To have the privilege of seeing the Tai family workshop is to go back centuries to when their skills were common place.

The development of modern printmaking in China exists in parallel with the conception and development of the modern Chinese state. The founding of the Chinese Communist party in 1921, the massive purging of their ranks by the Nationalist forces of Zhang Kai Shek (Jiang Jie Shi) in 1927 and the Communists' subsequent near miraculous survival in the remote area of Yan An on the great bend of the Yellow River drew the attention of many international writers and artists into a new appreciation of China's left-wing forces expressed in their woodcut prints. These early prints reveal the gradual socialisation and politisation of printmaking from the May 4th movement, the Lu Xun period of the 1930's and onwards to the dictates of Mao's Yan An Forum on the Arts of 1942 with its demands for a revolutionary realism.

Modern printmaking might be said to have started with the work by Ni Huan Zhi from 1931 and rapidly developed under the patronage of the socialist writer Lu Xun and his collaborator the Japanese bookseller Uchiyama Kanzo. Lu Xun's collection of Western prints exercised an influence on artists like Chen Bao Zhen whose work mirrors the wordless stories of Frans Masereel. The influence of China's greatest foreign printmaking heroine Kaethe Kollwitz is clearly seen in this print by China's most respected and influential modern printmaker Li Hua, his metaphor for China's situation under both Japanese and then Nationalist rule during the 1930's and 1940's. Carl Meffert, Rockwell Kent and numerous Russian printmakers were also influential in the period up to and beyond Liberation in 1949.

Yet, by the so-called Cultural Revolution artists were trapped in a creative no-man's land, unable to acknowledge their visual legacy nor able to embrace and adapt the influences of current Western art. To do so tempted the label of 'reactionary' on one hand and 'counter-revolutionary' on the other.

Since the death of Mao in 1976, the fall of ‘The Gang of Four’ and ‘The Open Door Policy’ of Deng Xiao Ping, three major trends have emerged in the visual arts, traditionalism, reform and modernism. The ‘Traditionalists’ seek to continue the development of the litterati artists and reject the tawdrieness and de-humanisation around them and return to the old principles of art for art's sake. Theirs' is a narcissistic,
privilegged activity, no matter that there is no market for their work inside China, just to call oneself an ‘artist’ and to be one in work is to rise above and subvert society. Reform can best be summarised by a quotation from the 19th century reformer Kang You Wei who proposed ushering in ‘a new painting era’ by blending that from the West with that that is Chinese.

Modernism started with the Shanghai based Yue Lan She (Billows Society) in the 1930’s which proclaimed its goal of ‘creating our world of colour, line and form’ to parallel the progress of Western modernisation. Modernism as a force was soon to die with the Japanese invasion of China in 1937 and did not resurface until 1978 with the relaxation of government controls over the Arts with the fall of the ‘Gang of Four’. Since then, whilst ‘Revolutionary Realism’ remains the base, numerous art movements have been formed, have exhibited and have dispersed either through internal disagreement or because of official disapproval. Despite many reversals and official concerns over the ‘cultural pollution’ from the West, since 1985 the situation has been freer still, the Avant-Garde 1989 exhibition in the National Art Gallery was the conclusion of the 80’s trends, the gun shot that concluded Xiao Lu’s installation not only caused the exhibition to be closed but prophesied the Tian An Men massacre four months later.

However it should be recognised that much of what we call avant-garde in Chinese printmaking is made by printmakers living outside China, Xu Bing has lived in the United States since 1990. The years 1989-1992 were characterised by cynical realism and political parody with Mao’s portrait re-appearing in China to use his spirit to ridicule the present money-mad situation and bring him down to street level like a consumer item as Andy Warhol had done in his 1960’s screenprints with other personalities ‘The East is Red’ is now a popular song on the Karaoke circuit and the ‘Red Detachment of Women’ once one of Jiang Qing’s favourite revolutionary operas has been parodied in this print by Zhang Bin.

Chinese printmakers remain completely politicised, they are obliged to adjust almost daily to the changing political climate, political parody requires a careful knowledge of the political realities. Perhaps Heidegger was correct when he suggested that ‘without anxiety there can be no creativity’.

What is most striking about contemporary Chinese prints is the scarcity of images relating to the urban landscape, exceptions are these prints by Wang Qi and Zhou Ji Rong.

This absence is perhaps explained by the belief that they, the streets, are unchanged by the socialist political presence and to use the urban landscape is to display a bad ideological attitude. Contemporary Chinese printmaking was, until recently, held in the pendulum of pu ji ‘popularisation’ and ti gao ‘raising of standards’. In the period since 1949, the Party has defined the role of printmaking, this definition has been couched in largely political terms.

Whilst the history of printmaking in China can be traced, we know very little of the details of how block prints were cut and printed until the beginning of this century. There are a number of major works in Chinese on the history of Chinese printmaking, Wang Bo Min’s ‘History of Chinese Prints’ and Guo Wei Qu’s ‘Outline History of Chinese Prints’. In both works there are virtually no illustrations of a technical nature and both of them await translation into English. There is also the Chinese version of ‘Printmaking Today’ entitled
"China Printmaking" which although very erratic in the pattern of its publication does from time to time contain useful insights into historical and contemporary techniques. The series 'Through the Door' is also useful as is the series of handbooks written and published within the China National Academy of Fine Arts in Hangzhou. However, the recent dual-language publication by the Printing Museum of China is the most revealing in terms of technical details and terminology with its well-illustrated and chronological text.

All Chinese printmaking until recent times was woodcut based and the woodcut print still dominates the contemporary scene, a dominance easily confirmed by catalogues of the most recent National Printmaking Exhibition where woodcut prints outnumber all other techniques almost two to one.

The woods used for blockmaking were a mixture of both soft and hard deciduous woods, in traditional block printing coniferous woods were considered unsuitable due to their high resin content which prevents the water-based ink from lying evenly on the surface. Pear wood (Pyrus sinensis) with its smooth even texture allows multi-directional cutting and is also a favourite of Western wood engravers. Jujube wood (Zizyphus vulgaris) which is harder than pear and with a straighter grain, often mistaken for date wood to which it is unrelated, is also considered an excellent wood for blockmaking. Chinese catalpa (Catalpa bungei) is another hard wood yet suffers from a straight but coarse grain and was used for blocks to print mass-produced novels in Song and Ming times. Maple wood (Liquidambar formosana or Chinese sweet gum wood) is also considered excellent for blockmaking. For blocks carrying fine detail Chinese honey locust wood (Gleditsia sinensis) was popular as was Chinese little leaf box (Buxus sempervirens) a softer wood commonly used in classical times to print blocks carrying texts, both these woods are now only available in such small surface areas as to make them unuseable. In contemporary printmaking, Manchurian ash (Fraxinus mandshurica) is frequently used for its strong linear grain, particularly in the description of mountains and sky.

Yet, as in the West, Chinese printmakers are increasingly turning to the less attractive but cheaper materials and many of the blocks one sees in the workshops of contemporary printmakers are made in three or five ply or varnished cardboard or paper. Many Chinese printmakers prepare their wood blocks with several coatings of gum arabic to bind the surface and reduce the tendency of the woods to tear along the edges of the cuts. In classical times the preparatory drawing for the black, key block, would have been drawn with a brush onto very thin almost transparent paper then pasted face down onto the surface of the block. Once dry, the paper sheet would be rubbed away to leave the ink drawing for the block cutter to follow with the cutting tool.

Many contemporary artists like Chen Haiyan draw directly onto the surface of the block in the bai miao tradition for maximum spontaneity. The first cut is made with one or other of the two vertically held knives, either the quan dao which has both an angled and concave cutting edge terminating in two needle points or the more commonly used xie dao with an angled but straight cutting edge from which the Japanese is derived. Both these tools are often referred to in Chinese texts as 'single edged gouges'.

slide 36. Li Yi Tai Beside the Jia Ling river woodcut no date
slide 40. Traditional watercolour printing tools and materials.

With either tool the ‘initial’ cut is made at an angle down and away from the edge of the image line or area, with a second ‘reverse’ cut made in the case of a line to leave the line or area of wood standing up in the shape of a truncated mountain. U shaped gouges will then be used to clear away the unwanted wood. To remove those areas of wood too small or intricate for gouges the needle chisel or liang tou mang is used.

There are two basic forms of cutting in Chinese relief printing, the common cutting of the image in ‘wrong reading’ or ‘mirror image’ form which will be reversed back to its ‘right reading’ form when printed. This form of cutting is referred to as zheng yin fa in Chinese. The alternative form is referred to as fan yin fa and is where the block is cut right reading and is

From the cutting stage onwards there comes a division between the classical ‘water-colour printing’ techniques shui yin fa and the more recent ‘poster-colour printing’ fen yin fa, a product of the folk printing tradition. The major elements of this division are: that water-colour printing uses transparent water-colour quality colours printed onto damp, white or off-white long fibred paper whereas poster-colour printing uses more opaque poster-colours printed onto dry black or dark coloured varnished papers, the dry papers being interleaved at every seventh sheet with a non-printing sheet to absorb some of the moisture from the poster-colour and keep the paper expansion under control.

The ‘inks’ employed in Chinese water-colour printing, pigments bound with peach tree resin or a hide-based glue were normally prepared in the individual studios within a restricted colour range. The Ten Bamboo Studio’s colour range was: light cinnabar, vermilion, rattan yellow, indigo blue, azure blue, malachite green and umber, the colours used in Chinese painting. The colours were very transparent allowing a great variety of ‘overprint’ colours to be created but having the disadvantage of requiring several printings to achieve any degree of density. It is very common for small quantities of starch paste to be added to the water-colours to improve smoothness in application and eveness in printing. Colours for printing are now available ready made in tubes.

Black ink was made from high quality pine soot, formed by slow burning wood in a paper tent from
pine trees which before felling had had the resin drained from the wood by making a shallow cut at the base of the trunk in the manner of rubber tapping. A small fire at the base of the tree was also commonly used to warm the resin and make it flow more readily. In contemporary practice most printmakers use ready made ink in bottles to which ink ground up from a stick may be added as required to increase the opacity for printing. Printing with the more opaque poster-colours originated in the Zhang Zhou area of Fujian province towards the end of the Qing dynasty. Small areas of 'spot colour' were added with pads of rolled up paper and as in the early colour prints of Burgkmair and Cranach many of the poster prints were printed onto paper pre-coloured by brush, then coated with a solution of alum dissolved in warm boiled water to provide a better bond with the heavier layers of printed colours to follow.

The 'New Year' folk prints used a different palette, pink, purple, blue, red, green, yellow and white with any key block being printed in black. These colours were invariably mixed with bone glue to increase their vibrancy and opacity. In the prints of kitchen and door gods many of the faces were cut on small interchangeable blocks to achieve a greater range of different faces allied to different costumes from a relatively small number of blocks. The 'New Year' printmakers extended their colour range with the use of gold or silver powder mixed with a little dilute bone glue.

The key block was also printed in black except in those votive prints on black paper where the key block would be used to print a black linear image over the colours to create a more three-dimensional effect, or on occasions dispensed with altogether.

Both the water-colour and poster-colour traditions apply the colour to the blocks with coir brushes although contemporary printmakers now use a wide range from Chinese writing brushes to oil painting brushes. The colour is applied in light sweeps, in a technique referred to in Chinese as dan.

In traditional printing the printing table would be used to register the block to the paper, nowadays most contemporary relief printmakers use a variety of paper to block registration methods including corner bars of wood against which the blocks are registered. The paper is then laid to the outer edges of the wooden bars. In 'Printing and Dabbing Techniques of the Chinese Print' Yu Qi Hui recommends a side bar of 1.5 cm and a lower bar of 4 cm in width. The black block is often printed onto the first few printing sheets of the stack to check registration in combination with
the transparent master overlay sheet which is always
the very first sheet in the stack. Once clamped, the
paper stack including the master overlay sheet is not
moved again until the edition is complete. Prints from
the black printing including any registration marks will
also be stuck to the second or subsequent blocks to
provide position for the colours to follow. Each time
the printing of a colour is complete the entire stack of
paper is lifted out of the gap in the table and folded
back over the clamp onto the right or paper side of
the table ready for the printing of the next colour to
begin.

The range of papers used by contemporary
printmakers has increased greatly in recent years with
the growing availability of European mould made and
hand made papers, however many relief printmakers
still prefer to use the locally available varieties of Xuan
paper, traditionally made in An Hui province. Xuan
paper is available in different thicknesses from single
thickness to a three ply variety. Other commonly
used papers are Pi paper, Lian Shi paper, Yu Ban paper
and the equivalent of cartridge paper known as Ka paper. Other frequently used papers are filter
paper, blotting paper and varieties of water-colour
paper.

The paper is dampened with a water-diffuser before
printing and kept at a constant dampness during the
progress of printing to avoid shrinkage and subsequent
mis-registration. In the large commercial studios like
Rong Bao Zhai in Beijing a constant humidity is
achieved by water misters mounted in the ceiling of
the workrooms. Dampening is critical, over-dampening
will cause the paper to become mushy and result in
very difficult handling and excessive bleeding of the
colour. A semi-transparent state is generally considered
an appropriate guideline for the majority of Xuan
papers.

Chinese relief printing employs two basic printing
methods. The first is broadly similar to the Western
technique where the printmaker will print off the
required number of copies of the first colour, progressing to the second colour and so on, allowing
the colours to dry between printings. The second
method and most commonly used by those
printmakers employing poster or gouache colours is to
print wet on wet, completing each copy of a print
before starting another.

Both water-colour printing and poster colour printing
employs one or a combination of the four ‘burnishing
tools’ for printing. The ca zi often referred to as the
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The ma lian is employed in a similar way but having the advantage of its circular edge for localised pressure. The block of cow horn is most frequently used in black and white printing to exert heavy pressure over very small areas to achieve an eveness of colour. The mu mo gu is used to exert very localised heavy pressure, driving the paper deep into the intaglio of the block to create those embossed or dry embossed effects that we have already seen in the prints of the Ten Bamboo Studio.

An interesting variation on the normal burnishing method is what the Chinese call the cushion or pad technique dian. This is where patterned or coarsely woven fabric is placed over the printing paper, covered with the slip sheet and burnished with the ca zì to create thousands of localised pressure points and transferring the pattern or texture to the area of colour being printed.

A development of the technique first employed in the Qin and Han dynasties to take ‘ink squeezes’ from stellae engraved with model works of calligraphy and which predates wood block printing is dab printing. By the Song dynasty, dab printing was considered the consummate art skill of the time. Lu Xun had commented enthusiastically on dab prints, suggesting that their qualities together with those of the folk New Year prints mixed with the colour and style of contemporary European relief prints could produce a new Chinese hybrid form. Dab printing uses coir brushes or flat edged wooden mallets to tamp paper dampened with a solution of a glue made by boiling the roots of the Chinese hyacinth Bletilla hyacinthina into the intaglio of a relief cut block. Blocks are made from a variety of material, Qing Tian stone, wood, plaster, brick or gesso coated collagraph blocks.

A variety of papers are used for dab printing: tissue paper, Gou Pi paper, linen textured paper, Luo Wen paper, cord textured paper, gold leaf paper, Lian Shi paper, Xuan papers, bamboo paper, mulberry fibre paper, Gao Li paper and Japanese kraft papers. Once the paper is dry, ink is dabbed onto the raised areas of the paper with s...
Stencils can also be used to limit or mask colour areas, sometimes combining the use of rollers with dabbers to offer a greater variety of colour application. Negative dab printing is also possible by dampening and tamping the paper into the block until it is dry, then carefully removing the paper retaining register, ink the relief parts of the block, return the paper to the block and print using the ca zì or ma lian. The intaglio cuts will show as raised uninked areas against the colour.

The artist who best personifies the re-generation of these little known techniques is Yu Qi Hui, Professor Emeritus of the China Academy of Fine Arts in Hang Zhou.

Yu's techniques exploit the degree of control over colour within defined printing areas and create images far more complex than the small number of blocks would allow with conventional relief printing methods. He invariably uses what we refer to as India paper on which to print his work, a misnomer like Indian ink, because both were imported from China by the East India Company. Yu's prints represent the completion of a long creative cycle that started more than two millennia ago and with the 'open door' opening ever wider, each year testifies to the renewed creative energy of China's contemporary printmakers. The greatest irony for the nation that created water-based printing is the ever deeper inroads being made into the Academies and Institutes across China of our solvent based techniques and materials at a time when we are trying hard to rid ourselves of them. The technical ambition of Chinese printmakers grows year on year - what is missing is an internal market for their prints and a realisation among ordinary Chinese people that prints are an original and extraordinary mirror in which to see themselves.
notes

1. Guang Zhou 广州 is more commonly known in English as Canton, a corruption of Guang Dong 广东 (province) of which Guang Zhou is the provincial capital.

2. Anson was in Guang Zhou between July and September 1743

3. Commodore (later Admiral) George Anson (Baron Anson) 1697 - 1762, his flag ship HMS Centurion was the first British warship to enter Chinese waters.


6. The Sui dynasty Emperors reigned from 589 - 618

7. Zhang Sun 长孙

8. Paradigm of Womanhood 女則 nu ze

9. The Tang dynasty Emperors reigned from 618 - 906

10. The Emperor (Tang) Tai Zong 太宗 reigned 626-649

11. The Ming dynasty Emperors reigned from 1368 - 1644

12. Hu Ying Lin 胡应麟

13. Shao Shi Shan Studio 少室山房筆丛 shao shi shan fang bi cong

14. Cheng Du 成都市 cheng du shi is the provincial capital of Sì Chuan province 四川省 si chuan sheng

15. quoted in Craig Clunas Pictures and Visuality in Early Modern China, Reaktion Books 1997 p.29


19. creative prints 创作版画 chuang zuo ban hua

20. shen 深, the verb to ooze or seep.

21. Bi Sheng 毕升 lived 990 - 1051

22. The Northern Song dynasty Emperors reigned 960 - 1127

23. see William Caxton, British Museum Publications, 1976

24. bai hua 白话 lit: clear speech


26. Zhe Jiang province on China’s eastern-central seaboard

27. Cheng’s Catalogue of Inks 程氏墨苑 cheng shi mo yuan was published by the Zi Lai Publishing House 漾兰堂 zi lan tang in 1606. Cheng used the daily printing method to apply up to five colours, including black to the printing blocks.

28. an earlier ink catalogue was Fang’s Catalogue of Inks 方氏墨谱 fang shi mo pu compiled by Fang Yu Lu 方于鲁 in 1588.

29. Matteo Ricci 1552 - 1610 arrived in Macao on 7 August 1583 and died in Bei Jing on 11 May 1610. Ricci gave Cheng four engravings of Biblical images probably designed by Martín de Vos (1532 - 1603) and engraved by Antoine Wierix (d.1624) Jerome Wierix (d.1619) and Crispin de Passae (1565 - 1637), printed at the Plantin Press in Antwerp.


31. The Ming Emperor Wan Li 畏立 reigned 1573-1619

32. Hu Zheng Yan 何正言, personal name Yue Cong 職从, pseudonym Shi Zhu Zhu Ren 十竹主人 was born in Xui Ning 宿宁 in An Hui province 安徽 in 1582. He established his Ten Bamboo Studio 十竹斋 shi zhu zhai in Nan Jing 南京 in 1619. Together with his many associates he published the first eight parts of the Ten Bamboo Studio Manual of Painting 十竹斋画谱 shi zhu zhai hua pu between 1619 and 1627 and in its full sixteen volume form in 1633. His album of decorated letter papers 十竹斋辑谱 shi zhu zhai ji pu followed in 1643. Hu Zheng Yan died in 1672 at 90 years of age.

33. blind embossing 拱花 gong hua, embossed designs is also known in Chinese as 拱板 gong ban.
'embossed blocks'. The technique is to use the 木雕版 mu mo ban to drive the paper heavily into the intaglio of the un-inked block to create a raised area on the paper. The technique is not the invention of 胡正言 Hu Zheng Yan of the Ten Bamboo Studio as is frequently claimed but of 吴发祥 Wu Fa Xiang, personal name 罗轩 Luo Xuan born in 1578. Luo Xuan had used the technique in his work-

34. colour gradations or the blending of colours on a block, plate, screen or alone is known as 层次色彩 ceng ci cai se in Chinese.

35. 磨版 mao ban technique of using a number of small wooden blocks, each carrying a part of the design and printed in sequence to give a complete image. In many cases the small areas of block to be printed in different colours are cut into one large block of wood, with each small area having its own registration marks.

36. Lang Gan pearlised paper 琉璃纸 lang gan zhi.

37. The Mustard Seed Garden Manual of Painting 苏州画传 jie zi yuan hua chuan was published in two parts, the volumes of Landscapes in 1679 and the volumes of Birds and Flowers in 1701.


39. Su Zhou , a major city in Jiang Su province 江苏省 jiang su sheng. The prints acquired by Dr. Kaemper are thought to have been printed in one of the Tao Hua Wu 桃花坞 workshops in Su Zhou. After Kaemper's death the Su Zhou prints were bought by Sir Hans Sloan from Kaemper's estate and are now in the British Museum, London.

40. Englebert Kaempfer 1651-1716 was a German doctor born in Lemgo. Following his initial studies of medicine in Germany and Poland, he travelled to Persia as an envoy in a Swedish diplomatic delegation arriving in Isfahan in 1684. In 1688 he joined the Dutch East India Company (VOC) ship Cappelle at Bandar Abbas and Surgeon arriving in Batavia (Java) in 1689. From Batavia he sailed aboard the Dutch East India Company ship Waelstroom disembarking at the Dutch trading station at Nagasaki on 26 September 1690. Kaempfer wrote extensively after his return to Europe in 1693, his The History of Japan being published in English in 1727.

42. Ishikawa Moronobu 1618-1694, Ukiyo-e painter / printmaker.


44. The kento (jian dang in Chinese) has the meaning ‘aim’, mark, estimate, guess. The kento system requires the block cutter to leave a raised L shaped ridge of wood called the kagi in one of the corners of the block and a short straight ridge of wood called the hikitsuke about two thirds of the way along the adjacent long side of the block, outside the image area. The printer then aligns the corner of the printing paper to the kagi and the long side edge to the hikitsuke.

45. One of the earliest Japanese attempts at multi-colour printing were the four colour illustrations by Ogawa Haritsu for the Chichi no On, an anthology of Haiku verse compiled by Ichikawa Danjuro II in honour of his father and published in 1730: one hundred years after Hu Zhang Yan’s works from the Ten Bamboo Studio.


47. The ukiyo-e School of painters and printmakers flourished during the Tokugawa (Edo) period 1603-1867.

48. Frank Morley Fletcher 1865-1959 see: Nancy E. Green ‘Frank Morley Fletcher and the Japanese Colour Print’ Second Impressions, Tamarind Papers no.16

49. Allen William Seaby 1867-1953. Seaby became Professor of Fine Art at Reading University in 1911.


51. The Qing dynasty Emperors reigned from 1644-1911.

52. Rong Bao Zhai 荣宝斋 was established in the early Qing dynasty and was originally called the Song Zhu Zhai, taking its present name in 1894. The retail outlet for its prints is situated in Liu Li Chang Street in central south Bei Jing.

53. The Kang Xi Emperor ruled 1662-1723.

54. New Year prints are brightly coloured, often crudely cut and printed but having a genuine folk energy. They are still made in many centres in China and since 1949 have been a major influence on both painting and graphics, particularly poster design. They are known as 年画 nian hua in Chinese.

55. The riddles or visual pun is very common in Chinese art where it is known as 迷画 mi hua.
56. Yang Liu Qing 杨柳青

57. Tianjin 天津市 tian jin shi, a major city in Hebei province. Hebei sheng to the south-east of Beijing 北京市 beijing shi.


59. Nan Xiaoli 村 Nan Xiao Li village nan xiao li cun in Fengxiang county Fengxiang county feng xiang xian is situated about 100 miles west-north-west of Xi'an 西安市 xi an shi, the provincial capital of Shaanxi province 西北isp shan xi sheng.

60. Tai Li Ping 唐立平

61. 'The Great Proletarian Cultural Revolution' 文化大革命 wu chan jie ji wen hua da ge heng began in July 1966, with the army eventually restoring some sort of order in late 1966. However the civil disorder continued until gradually petering out after the death of Lin Biao in 1971.

62. The May 4th Movement 五四运动 wu si yun dong of May 1919 was a protest by students from Beijing University against the decision of the Versailles Peace Conference to give the Concession Areas previously held by Germany to Japan.

63. Lu Xun 鲁迅, the pen name of Zhou Shuren 周树人 1881-1936 is China's greatest socialist writer. He first used the pen name when he wrote Diary of a Madman 狂人日记 kuang ren ri ji in May 1918.

64. The Yan An Forum on Literature and Art 延安文艺座谈会 yan an wen yi zuo tan hui was held as part of the 'Rectification Campaigns' between May 2-23 1942. Mao Ze Dong's speech insisted that literature and art should reflect the views of the workers, soldiers and peasants. These views still permeate much of contemporary Chinese printmaking.

65. Frans Masereel 1889 - 1972

66. Kaethe Kolwitz 1867 - 1945

67. Li Hua 李桦 1907 - 1994

68. The Gang of Four 四人帮 si ren bang, the name given to the clique formed of Jiang Qing, Zhang Chunqiao, Yao Wen Yuan and Wang Hongwen. These four were the most prominent supporters of the Cultural Revolution after the death of Mao Ze Dong in 1976.

69. Kang Youwei 康有为 1858-1927, leader of the Hundred Days of Reform Movement 1898

70. The Tian An Men massacre of students and their supporters took place on June 4, 1989.

47
71. Wang Qi 王琦 1918 -
72. Zhou Ji Rong 周吉荣 1962 -
73. popularisation 普及 pu ji
74. raising standards 撬高 lü gao
76. Guo Wei Qu 郭维库 'An Outline History of Chinese Printmaking' 中国版画史略 zhong guo ban hua shi lue Bei Jing 1962
77. China Printmaking 中国版画 zhong guo ban hua is published on an occasional basis in Bei Jing ISSN 1005-0787
78. The 'Through the Door' 入门 ru men series of monographs on printmaking media is published by the Guang Xi Fine Arts Press 广西美术出版社 guang xi mei shu chu ban she.
79. this series of monographs on printmaking media has been written by teaching staff of the Academy is published by the China Academy of Fine Arts Press 中国美术学院出版社 zhong guo mei shu xue yuan chu ban she.
80. 'An Illustrated History of Printing in Ancient China' 中国古代印刷史图册 zhong guo dai yin shua shi tu ce is published by the City University of Hong Kong Press 香港城市大学出版社 xiang gang cheng shi da xue chu ban she 1998 ISBN 7 5010 1042 0
81. the National Printmaking Exhibition 全国版画展 quan guo ban hua zhan is held bi-annually in different centres in China.
82. Pear wood 梨木 li mu
83. Jujube wood 赞木 zao mu
84. Chinese catalpa 楸木 qiu mu
85. Maple wood 枫木 feng mu
86. Chinese honey locust wood 榆木 yu mu
87. Chinese little leaf box 贡格木 guang yang mu
Manchurian ash 水曲柳 shui qu liu

the preparatory drawing is referred to as 画稿 hua gao in Chinese.

Chen Hai Yan 陈海燕, 1955-, Hangzhou based artist

bai miao 白描

quan dao 拳刀

xie dao 斩刀

the Japanese 刀 聂

guage edged gouge 画刃刀 dan ren dao

double etched needle chisel 两头忙 liang tou mang

zheng yin fa 正印法

fan yin fa 反印法

Carol Summers, American printmaker born Kingston, New York 1925


zheng fan yin fa 正反印法

shui yin fa 水印法

fen yin fa 粉印法

evamnished or glazed paper 油光纸 you guang zhi

cinnabar 赭砂 zhu sha

vermilion 朱红 zhu hong

rafltan yellow 藤黄 teng huang

indigo blue 花青 hua qing

azure blue 石青 shi qing
109. malachite green 绿 shí lù

110. umber 红 zhu shī

111. starch paste 藕粉 jiāng hu, its basic ingredient is plain flour or rice starch dissolved in water, although Needham suggests that the addition of the plant root 白芷 bái zhǐ Bletilla striata increases the viscosity of the mixture.

112. black ink 墨 mo, 墨水 mo shuǐ

113. Zhang Zhou 泽州

114. Fujian province 福建省 fù jiàn shěng

115. Hans Burgkmair 1473 - 1531

116. Lucas Cranach 1472 - 1553

117. pink 桃红 táo hóng

118. purple 紫 zǐ

119. blue 蓝 lián

120. red 红 hóng

121. green 绿 lǜ

122. yellow 黄 huáng

123. white 白 bái

124. coir brushes 榄刷 zòng shuā

125. dan 蘸

hom block 牛角板 nü jiao kua

mu mo gu 木蘑菇

slip sheet 衬纸 chen zhi

dian 垫, the dictionary meaning of a pad or cushion, to pad up or build up a surface.

The Qin dynasty's one Emperor ruled 221-207 BC.

The Han dynasty Emperors ruled 206 BC - 220 AD.

ink squeezes are known in Chinese as 拓片 tao pian.

dab printing 拓版 tao ban.

the Chinese hyacinth is known in Chinese as mu zhi 木芝 and the solution as mu zhi shui 木芝水.

Qing Tian stone 青田石 qing tian shi.

stencil tissue paper 白绵纸 bai mian zhi

GouPi paper 构皮纸 gou pi zhi

linen textured paper 麻布纹纸 ma bu wen zhi.

Luo Wen paper 罗纹纸 luo wen zhi, a paper with a shell like when texture.

cord textured paper 绳纹纸 lian wen zhi.

gold leaf paper 金箔纸 jin bo zhi.

Lian Shi paper 连史纸 lian shi zhi.

bamboo paper 竹纸 zhu zhi.

mulberry fibre paper 桑麻纸 sang ma zhi.

Gao Li paper 高丽纸 gao li zhi.

Japanese Kratt papers 东洋皮纸 dong yang pi zhi.

The Three Wishes Studio 三希堂 san xi tang.
shallow, slanting cuts 斜刻 xiè ké
From the margins: Latin American printmaking in the era of digital technology

Alicia Candiani

This paper is a reflection on how the presence of digital technology in Latin American printmaking contributes to critical thinking and permits artists to act, notwithstanding the contradictory social coordinates of their peripheral societies. This reflection comes "from the margin", situated within Latin America's position on the periphery relative to the power structure and the economic, political and cultural decision-making centres of this globalised world. If new media have emerged in service of the symbolic, perceptual and material systems of the same hegemonic countries from which they have originated, the first question this paper poses and attempts to answer is: how can they be used from the margins?

Globalisation and its chinks as seen from the margin

Today there is a prevalent pessimism regarding the destiny of art and culture in the era of globalisation, with the idea that it imposes a tendency toward homogenisation along the lines of cosmopolitan cultural schemes. These overriding schemes have given rise to an "international culture" which, constructed on a Eurocentric base and sustained from the United States, manipulate and flatten cultural distinctions. The resulting fears are not unsubstantiated: the transnational expansion of our times requires an international language and customs that will make communication on a global scale possible. Notwithstanding the definition of an "international artistic language" in the visual arts can only be applied to the mainstream and to the cultural prototypes that are its by-products. This sense of "international" in the arts is usually limited geographically to what is shown in the elite spaces on the island of Manhattan. Aesthetically, it is characterised by certain reigning codified canons (for instance, unorthodox minimalist and conceptual works based on the use of the installation as open morphology) that spread through the central circuits and, by virtue of their legitimising aura are appropriated by the periphery. The legitimisation of this "international" art language functions as an exclusion mechanism for other languages and discourses produced on the mainstream's periphery, that as a result, go unrecognized. On the other hand, when art from the periphery tries to make itself heard, speaking in the "international language", it is received with suspicion. If it speaks this language fluently, it is tinged as unoriginal; if it is spoken with an accent, it is disqualified as falling outside the accepted canon. In conclusion, the "international artistic language" reveals its centre-based hegemonic construction through its function as an automatic legitimisation of certain artistic practices, rather than being capable of accepting "international" or "contemporary" as complex concepts that encompass a great plurality of multiple relative interactions.¹

Fortunately, globalisation isn't as global as it would seem. Its processes, based on inequity, bring their own short-circuits, creating "chinks" in the system. On the other side of the street, a reverse phenomenon is taking place. Mainly in the U.S., but also in various European countries, there are cultural manifestations of strong Latin, African, Asian and feminist influences, coming from the inside.² In the same manner that Latin exploded among the romance languages, globalisation and the pressure of multiculturalism have led to greater plurality. We can then say that the process of globalisation involves not only the internalisation of the economy and artistic practices, along with the rise of communications and information, but has also produced a consciousness of multiculturalism and an interest in alterity, along with new interpretations of the meaning of cultural identity. In this context, Latin American printmaking is imbued with regional issues.
and those of the periphery; it is an art searching to redefine its own cultural identity while questioning this idea of an international homogenisation of artistic practice.

**Alterity and Identity**

Fragmented identity and work in the chinks

Seen from a North American and European point of view, Latin America is an umbrella term which covers the extensive territory from the Rio Grande and beyond. This definition corresponds to an agglomeration of peoples in a mostly Spanish-speaking melting pot of different ethnic groups which have a colonial past and the Catholic religion in common. However, Latin America is an intricate puzzle composed of similarities as much as it is of the multiplicities, hybrids and contrasts determined by its own particular history. It is the "quasi" continent, as Garcia Candini said: quasi-modern and quasi-western, where a dominant quasi-oligarchial system interacts with a quasi-industrialised capitalist economy and quasi-transforming social movements. A climate where the modern can take place after the post-modern, a place where all hopes have been sustained and all resulted in failure.

From the same point of view, identity is a rather boring obsession forced onto Latin American art from outside its own frontiers. Art coming from Latin America (especially in the case of printmaking) has always been expected to have a strong cultural identity. This is often misinterpreted as being limited to indigenous styles and fantastic realism which are recognized as "the" Latin American tendencies, excluding more interesting contemporary forms of expressing the unpredictable reality of this continent. Latin American identity, currently considered an unresolved or un-resolvable question, is at the same time the brilliant and profound nucleus of its artistic expression.

Going beyond the conservative reductionism that insists on characterising the cultural identity of Latin American graphic art with naive woodcut, exuberant colour or expressionism, this paper will focus on a group of artists who oppose the hegemonic visual system from different perspectives. These artists know that chinks exist in the system and they take advantage of them in order to make their entry. In the work of these artists, issues such as popular religion, social drama, political exile, military dictatorships and cultural syncretism are present; all concepts that define the still persistent myth about what "the" Latin American profile is in art. However, these concepts do not appear explicitly because they have undergone a critical deconstruction to later be recovered in singular contexts. Via the exchange between the techniques and meanings coming from the "cultured", popular and mass media, Latin American printmaking has worked to deconstruct, appropriate and re-signify. This attitude helps to think of cultural identity as made up of fragments and interwoven contexts, revealing Latin America as a territory of inter-related differences.

**Latin American printmaking in the era of digital technology**

Technique as a creator of symbolic systems

In our time, reality is legitimised by image, and image is consumed as reality. With this consciousness, many Latin American graphic artists use digital technology as a strategy to generate interference, a disturbance that questions the integrity of the image itself as much as it does the apparently inalterable course of reality. For all these artists, the use of digital technology forms part of their conceptual construct and implies a sharp criticism of the societies in which they find themselves. In this way, Latin Americans aim to escape the simplistic equation that says that a technical medium is simply a "means to an end", which is freely available to them, and whose main challenge is in discovering the best way of application. Technical media basically create living worlds: for them, technique is not simply an innocent choice, but the culminating point in the search for a contemporary medium capable of expressing current ideas. The challenge, then, is to think critically about the presence and use of digital technology in peripheral societies, to uncover what decisions we are taking as critically subject individuals, and as a society, when we favour one particular medium over another, and as
such, a certain type of existence over another. The idea that the critical reflection in art should work between the cracks, in the chinks that society leaves open, is fundamental to the work of the Argentine Graciela Sacco. Sacco is an artist of the middle generation, born in 1956 and a graduate of the National University of Rosario with a Masters Degree in Printmaking. Sacco studies the relation between the artistic image and the communications media and denounces the visual colonization that has taken place through them, questioning their pre-established codes. World hunger is the theme of Bocanada/Mouthful, a large series of digitalized photographs of mouths - printed as posters, all different, giving physical form to the hunger marked subjects. These posters were first hung throughout the streets of Rosario, Sacco's native city. Thus, the circuit of publicity was appropriated by the artwork, giving visibility to a commonly known daily reality hitherto invisible as far as the communications media were concerned. Afterward it evolved to become the proposal for an installation. It consists of a table with a world map printed on its surface, into which a table fork cleaves a postage stamp (bearing the image of the open mouth) into place, stuck precisely within the boundaries of Argentina on the map. Something very interesting happened with this work; the fork's position was changed by the public, who moved it to various locations on the map. The surrounding space was covered with similar postage stamps (printed by the artist) adhered to the floor, where they were tread upon and progressively worn away by the public. Thus, Sacco provides a complete about-face to the usual attitude of cultural promotion employed by a country through its postage stamps. In this case, the image of the imploring mouth highlights the country's problems, rather than its good points. Continuing with work by Graciela Sacco, she now convokes us with an advancing multitude, gesticulating violently, printed on a row of rough wooden pickets like those at a construction site. The work is called El incendio y las vísperas (The fire and the night before), a title borrowed from a novel which fictitiously re-creates the events prior to the fall of General Juan Domingo Perón in Argentina. The photo is an appropriation, taken directly from a newspaper. This work stayed in the exhibition hall of the San Paulo Biennial in Brazil, but simultaneously the artist mounted what she calls a "postal intervention". She simulated, via computer, the same work as though mounted in the San Paulo subway, printed postcards with the image and sent them. People looked to find the work in the subway, but in vain; it was merely a simulation accomplished by digital means, thus introducing doubts as to the believability of the printed image in addition to the general lack of credibility which the mass-media itself invokes.

The Latin American printmaking discourse

In the last decade, Latin American printmaking has taken on a number of issues in the process of a more or less systematic development, which we can put into two large categories:

Ideas, concepts and images

The indifference to representation of the exterior world

During the last ten years photography and digital images have played an increasingly important role in the graphic arts. The use of these new media has had a greater conceptual than technical significance, bringing about the abandonment of representation as mimicry, leading artists to include photographic images directly or to manipulate them digitally as a way of integrating reality, rather than trying to represent it. Patricia Villalobos Echeverria was born in the US to Salvadoran parents and raised in Nicaragua. She currently lives in Pennsylvania, in the United States, where she is a Professor of Printmaking at the University of Indiana. The Terremoto (Earthquake) series is based on her own experience during the 1972 Managua earthquake, when 10,000 people died. Her thoughts regarding the fact that the San Andrés fault runs right through the centre of Managua brought her to reflect on the implications of the positioning of this crack, or geologic "chink" if considered as an analogy for the "Centre of America". Her work also speaks of
Central America as a place of transition, for objects and for culture, as a place where coalitions are formed between first-world interests and third-world realities. Villalobos Echeverría uses the earthquake as the starting point to address fracture, disunity, and the new alliances that have been produced, in Nicaragua as much as within her own family group, and her own story in assuming a position regarding her bisexuality. She works with photographs of her own body. The photos are scanned, amplified and printed, then transferred to the canvas via serigraphy where she then hand-paints them using oil paint.

Consideration of the past and concern for the future

Nearing the end of the millennium, it's not at all strange that time, as read and quoted from the past, as interrogation of the present and concern for what is to come, should be present as a constant theme for artists. In Latin America, this manifests itself in various ways. Some express a search into the past to extract the key identifying cultural elements that comprise this multiple identity of which we speak and others, concern about the encroachment of a perverse and menacing future, bringing regional impoverishment and destruction of the regional environment.

From Mexico, Miguel Angel Rivera is a printmaker and teacher who lives and works in the city of Guanajuato, declared an historical landmark for humanity and long considered one of the most beautiful cities of Latin America. He uses the possibility that computer software offers to work in layers as a strategy to reconstruct, examine and re-invent the iconography of the Catholic faith. His last solo exhibition, Credos Cíclicos (Cyclical Beliefs - pictured below left) recreates the mood of an ancient Mexican chapel in minimal terms. Credos Cíclicos is an installation that includes an intervention of the exhibition space's architecture and is illuminated with candles. The prints, like religious architecture, have a monumental scale and are hung from the ceiling. In these works, the photographic images of the rich façades of the churches of Guanajuato are combined digitally with anatomical images of organs, figurative elements and fruit. In this way the metaphors of hearts or thorned flowers are associated with the icons of the Passion and the Crucifixion, both identified with Catholicism. The prints are done on rice paper with the "Van Dyke" technique. Their terracotta colour, which in some cases is washed out revealing the white of the paper, reminds us of the dominant color of archaeological sites. The sumptuous baroque architecture of the city where the artist lives, his own experience of transculturation and his profound religious faith all combine to create work that delves into the search for cultural identity and accepts the challenge of creating a spiritual experience through graphic techniques. At the same time, he presents a new visualisation of themes that find themselves among the classics of Mexican art: Catholicism and death.

The return of the image and in particular, the issue of the body

The great protagonist of the 90s world-wide is the image of the human body as it relates to the search for identity, be it sexual, social or gender-oriented and of the alterations that wars, old age and illness introduce in the perception of personal identity. In the hands of women artists, this theme has developed in a particular manner within the Latin American region. With a special focus on gender, it has been interpreted as a socio-political post-expressionism related to the alterations that can be introduced upon the body by the human capacity to repress, to discriminate, to wield authority, or to torture.
The female body as seen through masculine eyes throughout art history is the starting point for the construction of my work. My last two large series, Género: Femenino (Gender:Female) and Territorios Personales (Personal Territories) critically examine social gender constructs and their expressions throughout time. Based on appropriated images of female archetypes, these works question how the concept of the female gender has been constructed and reflected in art by the imaginative processes and representation of men, their vision, power, and desire. Via the power that artistic representation holds to qualify what it depicts, my work shows feminine images that transform the culturally accepted ideas of the woman and her social role in Latin America.

El despertar de la Sirvienta (The awakening of the Servant) is one of the first works of the Género: Femenino series, done in 1994. In it I worked deliberately with the appropriation and its context, making a literal reference to the 19th century painting of the same name painted by Argentine master Eduardo Sivori while he was in Europe. The painting caused a scandal when it was shown in Buenos Aires, showing a nude (female) servant getting up out of bed. However, it wasn't the nudity (it would have been acceptable had it been a Greek goddess) which awakened these ingrained prejudices, but the realism and the lack of historical distance. I have personally always been fascinated by this large work, found hanging in our National Museum of Fine Arts in Buenos Aires. The mix of attraction-repulsion that it generated came from the impudence with which the artist's male eye had positioned the woman observed, as well as the submissive attitude in which she is portrayed. A manipulation of the proportions (done using a Xerox machine) places my version of the servant in an attitude and context diametrically opposed to that of Sivori. At the same time, I address the underlying double oppression suffered by women in Latin American societies: a combination of being habitants of the Third World and belonging to a sexist culture that oppresses and discriminates against them.

In May of 1998, thanks to an invitation, I had the opportunity to show the complete series in San Juan in Puerto Rico. Género: Femenino 1994-1998 was one of the parallel shows to the XII San Juan Biennial of Latin American and Caribbean Prints. At this point, I incorporated actual sewing patterns, using the Chine Collé technique. The patterns were taken from the German magazine Burda, which was very popular in Argentina in the 1970s and 1980s. The sewing pattern placed over the female body like a second skin spoke of a body tortured and trapped in a web of traditional household roles. This series was shown in various international exhibitions. In different geographic and cultural settings, the male public misinterpreted the sewing patterns, taking them for real estate census maps. This masculine interpretation of the woman's body as property - therefore subject to conquest and possession - led to the Territorios Personales (Personal Territories) series, illustrated above. With the idea of the female body as territory, the series was based on appropriations of 19th century erotic photography. Executed by a man, for the pleasure of men, at a time when photographic technology had been recently introduced, photography of this epoch had only academic painting to turn to as a visual reference. The distortions and changes in scale that digital manipulation permit, produce changes in the attitude of the subjects portrayed that say the opposite of what was originally intended: images of powerful women, with control over their own bodies and minds destroy the concept of the feminine capacity for self-sacrifice and submission to men's desires. Finally, the Territorios Personales series had sufficient material for a solo show.
that was presented in Mexico during March and April 1999, in which I completely abandoned traditional techniques for digital ones.

The processes, supports and objects

The process of recovery of the third dimension and of the object as a deliberate attempt to associate works in multiple to the realm of massive information distribution.

The idea of the multiple distances itself from its traditional synonym, edition, in order to move toward a development of strategies in image-making and presentation which have more to do with installation and urban or environmental interventions. Graphic reproduction works in series and works based on accumulation are various ways of taking full advantage of the aspect of multiplicity, leaning toward a correlation with mass media and simultaneously looking to break with the traditional definition of printmaking. Coincidentally, in South American cultures, the installation appears to be emerging as a dominant choice of format by artists looking to fracture the symbolic order imposed by the media of mass-diffusion.

Nayda Collazo was born and currently lives in San Juan, Puerto Rico. She received her Bachelor of Fine Arts degree from the Massachusetts College of Art in the United States. She is inspired by her concern for the degradation of the environment at the hands of collective indifference and irresponsibility, and also speaks to us about other losses, via violence and genocide. Her installations of multiple cubes successfully unify printmaking and photography, digital media, painting and found objects. The mixed media installation titled Fragmentos (Fragments) is an intent to depict a landscape that has been manipulated by time and humanity from an abstract, conceptual viewpoint. This mixed media piece has two parts: a physical element installed on the wall, which includes painting, printmaking and found branches, and an interactive (virtual) element that can be visited on the Internet. Though each piece functions independently, they are visually and conceptually interconnected. The Internet address for the virtual piece functions as both a visual element in the physical piece, and an invitation to the audience to visit the site. At the same time, some of the marks from the physical piece appear in the virtual piece in an interactive way, where each mark becomes a landscape fragment once the cursor is rolled over it.

A kind of fatigue in the dialogue with the printmaking support

Practically a derivation of the first point, we find a frustration with the limitation that the sheet of paper brings to graphic works, leading the artist to seek out new alternatives in materials and scale.

Cecilia Mandrile is Argentine; she received her undergraduate degree in Printmaking at the University of Córdoba in Argentina and recently, her MFA from the University of Maryland at College Park in the United States. Juguetes Nocturnos (Nocturnal Toys) is an installation done with images printed on fabric. The artist works with digitally manipulated photos and prints them on linen and gauze with a small inkjet printer. These prints are then converted, via hand sewing and stuffing, into soft three-dimensional dolls. These little characters appear as if floating alongside other objects (carts, cord) in an infinite space tinged with black. The found objects and the photos are interesting, first, for their own stories, and second, for the new semantic significance they take on with the change in context. The objects’ re-contextualisation and resignification by the artist function as metaphors for the processes (her own and others’) of transculturation, where things as much as people have to adapt in order to survive. The toys are not there to entertain us. They actually are witnesses/victims of the broken dreams (personal and as a society) and are just the right size to fit inside a suitcase to weather a new change or a new disillusion.

A strong preoccupation with the reinvention of technique

It appears as though newly arising needs for expression
cannot be fully met by traditional techniques, and many Latin American artists are looking for new procedures. The majority of these artists have studied digital technology abroad, mainly in the United States. Upon their return to their home countries, they have encountered obstacles to the continuation of their work in these media, and have had to search out new ways to resolve these problems.

New applications for traditional processes

In the first place, there are artists who have decided to completely reinvent a technique according to their conceptual discourse and visual ideas. Such is the case of Graciela Sacco, who investigated the use of heliography (the blueprint process). Heliography is a technique whereby a matrix (positive image transparency or work on acetate) is placed in contact with paper coated with a photo-sensitive emulsion and is exposed to intense ultra-violet light during a period of time. The image is developed by exposing the treated surface to ammonia vapour in a sealed chamber. This "vaporisation" is what lends these latent images their visible form. Through many years of research on heliography technique, Graciela achieved something thought impossible by many chemists: to be able to print images on a wide variety of surfaces. In this do-it-yourself manner, she re-gained a technique which would permit her to produce in multiples, the use of non-conventional printing surfaces and a visual language which also speaks of its gaseous, evanescent origins. The result gives the strange sensation that the images are emerging from the objects themselves. In the Serie de las valijas (The Suitcase Series) we find the opposite of the Dadaist concept that reality invades the artist's representative space; here, the artist's fiction appropriates the real object. The artist the suitcase symbolizes change, for a viewer who has experienced forced exile for political reasons, as frequently has happened in our countries, the suitcase also represents uprootedness and loneliness. Vestido en azul (Dressed in blue) is a print done in heliography and printed on those hanging plastic storage bags used to store out-of-season suits. The tail of the kite is made out of a necktie. The work alludes to those bureaucrats who manipulate the strings of power, evoking them through their typical, depersonalised clothing. The public is incited to raise these kites, to "make them fly" (which in Spanish has a double meaning, also a slang expression meaning to impeach, expel from power) in a cathartic gesture.

Digital processes combined with traditional matrices

Many Latin American artists, who wish to work with new technology but prefer not to abandon the direct expressive touch that traditional procedures afford them, have resolved the problem by taking images from the computer and transferring them to traditional matrices via newly developed adaptations.

My own process in the search for new technical and expressive media began with image manipulation using the Xerox machine, followed by montage and drawing. These prints correspond to the first part of the Género Femenino series. When I completed the series, a wider range of technical means was available in Argentina, thanks to the economic stability that had been established in my country. Notwithstanding, I wanted to compose the image with digital means, but preserve traditional techniques for the printing of the image. In order to do this, I came up with my own method: from the appropriated photographs I made the necessary changes and then reduced them to a black and white bitmap, eliminating the greys. Then I made an enlargement on heavy paper, loaded with toner. As the greasy content of the toner attracts lithographic ink, the copy was then inked as though it were a lithograph, and transferred to an aluminium plate, which was then processed and printed as a traditional lithograph. My last works have become an integrated mixture of images taken from various sources: the photograph as a base (always present for conceptual reasons), the incorporation of written texts, sewing patterns, etc., which are all mixed and interrelated thanks to the tools offered by computer: filters, layers, scales, etc. Finally, these images were printed in large scale with 90cm and 120 cm wide inkjet plotters on different papers (including photographic and printmaking papers) with resolutions.
varying from 600 to 1200 dpi.

Digital processes and non-digital supports

Some artists experimented with software that facilitate the production of composite images from vastly different sources (text, photos, drawings, and computer-generated models), leaving traditional methods behind in favour of electronic output systems to transfer the image thus generated to a support that is not digital (paper, for example).

Raf Veroni is a printmaker with a wide background in silkscreen and litho techniques. He graduated from the National School of Fine Arts in Buenos Aires, Argentina, and has recently been awarded two important grants: one for study at the Tamarind Institute in New Mexico, in the United States, and one other for study in the United Kingdom. Sophie is an artist's book that was done at the University of West England during 1998, while the artist completed a Masters at this Institution. For this book, he worked primarily in drawing. He began with a large quantity of sketches that were scanned. Once in the computer, he reduced them to a bitmap system and printed them onto transparent papers with a Laser Writer printer. The book is, in its own way, a love story without words, told through the drawings. It is basically ordered by the viewer's eye, as each drawing relates to the other in layers (almost like the virtual layers in drawing software) through which the story of the lover who loses his beloved and descends into a personal hell can be reconstructed.

Rafael Rivera Rosa is a master of the graphic arts who was born in 1942 in Puerto Rico, where he now lives. He received his MFA from Pratt Institute in New York, and currently is a Professor at the University of Puerto Rico at Rio Piedras. He is a very interesting example of how an artist who has developed his work using traditional printmaking techniques can apply new media with the same vitality and fluidity with which he used the gouge or manipulated silkscreen. With more than 35 years of practice, he employed serigraphy, monotype and woodcut to express his political ideas, addressing issues such as the exploitation in copper mines, the problems of the Puerto Ricans living in the US or the political actions of guerrilla groups. Around 1997 the master approached digital technology. Unlike all the other artists named up to this point, he uses neither photography nor appropriation as a base for his work. His images are made entirely using programme tools followed by printing using the Iris Print system, thus launching this experience acquired during a long and fruitful career into virtual space.

Anahi Cáceres is an Argentine visual artist who works in many different media: painting, video, 3D objects, printmaking and installation. She thinks of simultaneity and multiplicity as tool and concept, that serve, via digital technology, as instrument and language at the same time. The possibility offered by this technology to create graphic, multiple and animated images coincide with the theme she has been working with: reflections on man and his future and the role of natural or artificial selection and the possible changes that technology development may make in the human condition. The digital format serves the artist in conceptually insisting, repeating and multiplying a conflict that is, according to her criteria, as yet unresolved. The use of modular structures, the tendency toward presenting unfinished segments in a work ever "in progress" indicates that there is nothing that exists as an absolute necessity, in her work or in nature itself. These works have 2500 files printed on A4 size pages as their source, forming 25 new works, 90 cm x 90 cm, printed on canvas or transparency.

Digital processes and digital supports

Finally, a small group of printmakers have gone one step further in this search, leaving paper behind altogether. These artists have completed their works in virtual form, recording them on CD-ROMs. This format permits them to incorporate hot spots, allowing the viewer to assemble his or her own reading of the work by using the mouse.

Paloma Catal· del Rio is a very young artist with a printmaking background, who graduated from the
National School of Fine Arts in Buenos Aires, Argentina. In Espíritu Cosmético (Cosmetic Spirit), one of her last pieces, she works by directly scanning self-portraits of her head. The feminine image, beginning with the portrait, a genre completely incorporated within our culture, permits her to make "gestures defying the perfection fetish" of our society. At first she worked with laser prints mounted on stretchers, to which she added new textures and transparencies with latex, but as the variables multiplied the need arose to relate them to one another, and this necessity led to the production of an interactive multimedia work. In the interactive version of Espíritu Cosmético, movement is incorporated into the portrait along with the random relation between each zone within the image as well as to the sound, forming part of the visual discourse.

Conclusion

As we have seen in the previous examples, more and more contemporary Latin American artists see printmaking not as a technical means of reproduction but as a visual language, one that has expanded beyond its originally narrow boundaries to encompass an ample vocabulary where beauty and superficially or technically rhetoric proposals have lost their value. Instead, provocative issues and resignification are gaining ground, with the idea that art is not obliged to provide answers, but it is to help point the way. These artists have incorporated digital media thanks to impurity, its transformation and combination, opening new inroads toward the development of a regional graphic work that has come to be defined by its multicultural, multimedia and multi-technical aspects. In a kind of alterity from the periphery toward the centre, Latin American printmaking is using new technologies developed by the centre in its own way, however it can, in spite of its dependency on these cultural centres, scarcity of resources, and cultural policies and commercial circuits that do not venture support for graphic work. Thus it has demonstrated that it is possible to pass into the next century with a critical attitude toward the contradictory Latin American postmodernity as well as toward the procedures inherent to the discourse on graphic techniques. This attitude permits the readaptation of its language and its active intervention in society.

"Nothing important can come from the South; history isn't made in the South" said Henry Kissinger in 1969 (then Secretary of State for US President Richard Nixon), during a meeting of the OAS (Organization of American States) in Chile. Thirty years later, I am thankful that the organizers of IMPACT have a different way of thinking, and have given me this opportunity to be here with you today, in order to present from the margins a different vision of Latin American printmaking.

2 Goldman, S. (1998) La latinoamericanización de los Estados Unidos Art N exus 29 July-September, 80-84
3 Olmo, S. El Caribe: una identidad de diferencias Art N exus 31 January-March
viaje, el viaje de los objetos Statement Washington, D.C. 
U.S.A.

Aesthetic Sabotage and disasterware: Pots, prints, blues, books, conceptual shifts and the Mona Lisa.

Paul Scott

This is an incomplete narrative, but is the beginning of an attempt to define the historical thread where print and ceramics meet.

Printmaking has traditionally been associated with print onto paper and textiles, yet printmaking has had a very long relationship with ceramics, which until relatively recently was consigned to the archaeological sections of museums and the production lines of the pottery industry.

The print departments of most universities and colleges often occupy a completely different physical, and mental space than the ceramics departments at the same institution. The association of printmaking with fine art, and the concurrent assignment of ceramics as craft or an applied or decorative art, has not been conducive to any creative or constructive dialogue between the two areas until comparatively recently. However, the increasingly blurred distinction between differing areas of visual arts practice, and the promiscuous technical practice of many contemporary artists has led to a sudden and growing interest in ceramics and print. The growing dialogue between artists working in this cross-over area means that a significant body of work, international in character and scope, is developing.

The paper will present an overview of the developments in ceramics and print from 1740 until the present day, concentrating mainly on Europe and North America. The first section will focus on the differing print techniques developed by the pottery industry, before examining the creative use of these processes by contemporary ceramists, artists and printmakers, and the more recent adaption and integration of other fine art print processes.

I am used to talking to people who have expertise in ceramics and have little knowledge of print processes and terms, but for the benefit of printmakers, here are a few technical definitions that I will use in relation to ceramics:

Glaze: A glassy surface on the top of a fired ceramic body.
Underglaze: A fired ceramic pigment underneath a glaze.
Inglaze: An underglaze pigment is applied to a fired glaze and re-fired so that the colour sinks into a glaze.
Onglaze, Overglaze or Enamel colour: Low fire ceramic pigment is applied to the fired surface of a glaze, and re-fired.
Decal: A transferable print is fixed in a layer of lacquer. The print (screen, lino, litho, laser, photocopy) is applied to special gum coated paper, which is then coated with lacquer. The print is released from the lacquer carrier when soaked in water and is then applied to a (usually) ceramic glazed surface.

Paul Scott

The Scott collection Cumbrain blue(s) 7/3/1 (Seascale pigeon) screenprinted decal collage in cobalt blue with gold on Royal Worcester bone china plate 1998
One definition of the term print is "to impress", and what more impressionable material is there than clay? The earliest prints were clay tablets produced in Summeria around 2000 years BC. Text was created by impressing wooden sticks, bones and clay stamps. Much later in Europe, between the 13th and 16th centuries, wooden blocks were used for impressing clay tile surfaces and producing monochromatic colour schemes.

It was during the industrial revolution, and the assimilation of print technology with the knowledge and skills of the pottery industry that produced the explosion of print processes for the ceramic surface. Robert Copeland, in his book Spode's Willow Pattern, cites evidence that transfers were used in Italy at the Doccia factory as early as 1737. However, in 1755 Sadler and Green swore an affidavit in Liverpool and claimed they had perfected a pottery printing system. They transferred an image from a copper engraving onto the ceramic surface and produced the first real commercial transfer print. A transfer implies a carrying substance, here, paper or gelatine has been used to carry the image from the copper plate to the ceramic surface.

The first documented transfer print in America was produced by the American China Manufacturing Company in 1770-1772. The American potteries, at that time, could not compete with the import-wares from Europe, particularly England. Consequently American printed pottery is extremely rare. Les Lawrence also suggests a contributory factor might have been that US pottery factories seem to have developed a penchant for burning down after a short time in production.

This period was one of great technical innovation and experimentation; many differing processes were developed to transfer images onto tiles or onto the three dimensional ceramic surface such as pot lids. Polychrome prints were composed of four or five colour separations, with copper plates engraved, and each one inked up with a different ceramic colour and printed onto tissue. The tissue was applied one after the other onto the pot lids. These pots were used to contain substances such as toothpaste and fishpaste. However, polychrome prints were commercially expensive to produce and only lasted for around ten years. They were replaced by a less expensive transfer printed outline of a drawing, which was then painted with overglazes to create the coloured areas.

There was also a development of photographic and lithographic applications for the ceramic surface. In the Universal Exposition of 1867 in Curras were examples of what were called vitrified photographs. These were produced using photographic emulsions with metal oxides that were fired into the surface. One of the main uses of photographic ceramics was for use on gravestones. In some regions of France, Italy and Latin America one can see gravestones with ceramic photographs on them. This started at the beginning of the 1900’s and is still being used today.

Although the surviving works were not printed, the Soviet Propaganda porcelain produced at the Lomonosov porcelain factory was intended ultimately to be so. Economic necessities meant that the painted designs were never to make it into printed mass production. However in employing fine artists to design for and paint porcelain, influenced companies like Wedgwood in England, who in the 1930’s, employed a number of fine artists such as Eric Ravilious.

Printmaking and fine art have had a long association. Access to expertise, machinery and equipment has been available to those in academies and universities, and increasingly in artist run print studios. A body of knowledge, traditions of practice specific to the creative use of print by artists has been built up over the years. I'm not qualified to comment on the extent of these facilities and the evolution of practice, but by the 1940’s, this infrastructure did exist in some form.

In contrast, the field of ceramics, where the influence of Bernard Leach and his contemporaries were leading creative ceramic practice down the road of the craft potter, was gaining strength in the postwar years. Here attention was directed towards form and function,
truth to materials, the humble pot and sombre oatmeal glazes with only the slightest hint towards imagery and 'decoration'.

However there was the possibility of an alternative direction, personified by Sam Haile and Robert Washington, both students of the Royal College. Whilst a student, Haile was interested in Picasso, Matisse, Klee and Moore, and his surrealist paintings were not favorably received. When informed that if he 'continued to paint like a barbarian' no diploma would be given, he transferred to the pottery department. He had a different aesthetic to Leach and Hamada. Because of his background, he came to ceramics from a completely different viewpoint.

One of the first screenprints on ceramics, were made at Alfred University in New York, 1941 - years before the pottery industry harnessed the process commercially. Haile's screenprinted pieces were variously described by critics as 'whimsically populist' and 'humorous and superior kitsch'. Unfortunately, just after the war Haile's alternative vision was brought to a premature end when he was killed in a motorcycle accident. Bob Washington, who like Haile, used ceramics in a graphic, painterly way, moved into secondary education, only to return in the late 1980's. Also, significantly, in the 1950's Picasso in France was producing limited edition prints in terracotta from plaster slabs cast from lino blocks. The surface of his large flower pot contains many designs varying from fish, Santa Claus to ice cream cones.

Howard Kottler, talking about his work in the 70's said, "In ceramics you supposed to attack the form. I used the same commercial blanks over and over again like a blank canvas so the plates didn't meet certain standards of the ceramics world." Patricia Failing's book Howard Kottler, Face to Face University of Washington Press.

In an US exhibition, Objects USA in 1970, significant work produced by Robert Engel was shown. His pot 'Jean Harlow' was referred to by Jack Thompson in the catalogue Hot off the Press, as 'infamous'. It was deeply offensive to the 'oatmeal glaze brigade', but was highly influential for screenprinted ceramics.

Les Lawrence's early work involved the use of tissue transfer. When I asked him how it was made, he said, "You know you see things and you think, How do you do that? And there was no way to find out particularly. There was no one book. Maybe someone said, you could do it, but never how. So we both discovered in talking about it that we both had to invent a photo silk screen. Not that we did invent it, it's just that there's not a lot of information about it. Maybe then one of

In USA, people who had returned from World War II to art training in the universities found a climate of experimentation, a denial of the old, and a look to the new. Although innovation in ceramics was influenced by the work of Leach and Hamada, they were but part of a much more eclectic mix of stimuli influencing ceramists. Eventually, inevitably, the effect of Pop art and the mass production methods of screenprinting meant that a significant part of the new work began to involve print. Ron Nagle in 1965 was amongst the first, using the printed image on ceramic, in common with his paintings and sculptures. Lichtenstein, facilitated by ceramist Hul Kwa Kwong, was involved in the production of a number of pieces using ceramics and print. Bob Arneson has become one of the seminal figures in US ceramics. His irreverant use of 'open stock' commercial decals, primarily used for decoration in the ceramics industry, was perhaps the first acknowledgement of the industrial process. The surface of his large flower pot contains many designs varying from fish, Santa Claus to ice cream cones.
the people from the photography department came down and said you know there's a better way to do what you're wanting to do. Anyway this is a photographic silk screen, glaze stain is mixed with clear silk screen medium to the consistency of a thick paste, then screened through a silk screen onto tissue paper. Then whilst it was still wet it was transferred face down to leather hard clay, and the image released from the tissue paper and stuck to the clay. This was basically the same process that they used with the copper plates engraving, by printing on pottery tissue and then putting it on to the ware while it was wet. The question was do you fire the tissue? In that case I just peeled the tissue off and the ink separated from the tissue staying on the clay. Ah then there are some who point out that you should just leave the tissue there and burn it off in the kiln."

In 1977 Bob Shay showed how metals in certain photographic emulsions can create a photograph on the clay surface. The clay surface was coated with the emulsion in a darkroom and then exposed with the enlarger and then developed as you would a piece of paper. This process is documented in Alternative Photographic Processes by Kent Way, which came out in the mid 70's and has a variety of methods for applying photographs to non-paper surfaces.

Glenys Barton's work in the 1970's involved screenprinting and applying lithographic prints onto a series of small sculptures. Her position was unusual, as she worked at Wedgwood as an artist in residence. During her time, she had access to all the factory facilities, including the print department. Barton was one of the few people in Britain at the time who were actually playing with printed ceramics. When I asked her if she knew about American practice, she said "No I didn't and if I did I would of ignored it anyway". Wedgwood were also produced a series of plates by Eduardo Paolozzi. They were produced in the early to mid 70's and were based on electronics or computer components.

Some examples by Jim Wileman include a completely silk screened competition entry to an exhibition. He silk screened money to pay for the entry fee, silk screened the entry card onto clay and silk screened a dollar bill onto clay. The pencil was also clay slip cast and even the envelope and the stamps were too.

Les Lawrence discovered the work of a ceramic engineer who had worked in the decorative arts industry following WWII. He developed an interesting method of printing, which he termed a three dimensional photograph. The process is similar to the use of bichromated gelatin to create photographic prints. Gelatin is mixed with potassium bichromate, to obtain a light sensitive layer. It is exposed through a negative and during processing, the water will wash away the unhardened areas. A plaster cast is taken from the gelatine image and by using a slightly tinted translucent glaze one can create the tonal values of a photograph.

Similarly, Marjorie Woodruff in the USA, has produced photographic relief images produced from a photographic resist. A rubberized film that is UV sensitive is exposed through a film negative, which is then developed in warm water. It is glued to the surface, which acts as a resist when sand blasted enabling one to cut into stone clay or any other type of surface.
When I started working seriously with ceramics I wanted to put clean sharp drawn lines onto the surface, but all the pens and implements from pottery suppliers were so rough and imprecise that I looked elsewhere and I remembered those simple silkscreens I had used as a student. I looked at all the books on ceramics I could find, but they didn’t mention print, and the books on printing didn’t mention ceramics, or if they did merely said you could silk screen on clay, but with no technical details. The only books I found were Bernard Leach’s The Potters Book, where he was disparaging about print and clay: “Vulgar patterns and mechanised shapes and finish, the effect is deplorable.” Albert Kosloff’s Ceramic Screen Printing is an informative but deeply dry and technical book. The Potters Dictionary of Materials and Techniques mentions sponge printing but nothing else.

Yet when I went to a department store I could buy a piece of pottery which had been clearly printed. I had to learn how to screen print and how to make decals through trial and error, including at one point trying to paint the lacquer on with a three inch paint brush. I decided that it would be a good idea to share my results, so I approached A&C Black in England about writing a book on ceramics and printmaking. To my amazement they said ‘yes’.

When I was writing the book my editor, Linda Lambert said to me one day on the phone “you are trying all these things Paul aren’t you?” I said “yes yes of course I am. (Thinking oh dear I’ll have to do something about this...) This meant trying out a vast range of techniques from monoprints to etchings, via photographic screenprints and light sensitive emulsions.

I experimented with tissue, where I was trying to print off an etching and transfer it to ceramic. I went to a printmaking class to learn to etch. I tried to transfer a print on tissue, by inking an etched plate up with ceramic pigment, printing it onto tissue, then transferring that to a ceramic surface. But it was difficult to get a good print on the ceramic because the tissue didn’t carry enough ink. The problem with printing etchings onto paper, is that the quality of line is different on paper to clay. The drawn line has a different quality under a transparent glaze. I also experimented with paperday. This is a print directly onto a paper thin paper porcelain from the etched plate inked up with ceramic inks. Mo Jupp at UW E has been producing intaglio porcelain prints from plaster for quite a few years now and they’re very beautiful and delicate.

Other methods of interest include using the toner from photocopies. The print is made by removing the photocopy from the machine before it has passed through the heated rollers, then by gently rubbing the resultant unfixed print onto raw clay, the image transfers directly to the clay surface. The toner from both copy machines and lasers contain up to 60% iron oxide. So as you’re printing with a laser printer you really are printing with iron oxide. It’s also possible to decal paper through copy machines as well as laser printers, covercoat it and make iron oxide decals.

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Thimas Sipavicius (Lithuania/Hungary) Who am I the only one? No 8. fired gum bichromate photographic print on porcelain tile

I thought ceramics and print would make a diverse show and so I approached Tullie House Museum and Art Gallery in Carlisle. Much to my amazement they said ‘yes’. I wanted to investigate why artists were printing on ceramics.

Ceramics has the ability to reproduce three-
dimensional objects more or less exactly, through slip casting, throwing and jigger jollying. Print has the facility to produce an image over and over again. But, it seemed to me that really most of the literature about ceramics, and the exhibitions over the last 20-30 years had not explored this area and similarly had not looked at the cross over between the two. The show was a mixture of works from commercial to conceptual, that shared a common theme of print on ceramic.

Mitch Lyons (USA) Rutile China clay monoprint on paper

The use of ceramic materials by printmakers has been sadly neglected. Its new exploration by ceramists shows some of the potential to the fine art printmaker, but there is still much scope for experimentation, documentation. There is also room for the establishment of a new critical framework in which this work can be viewed, at present much of it falls outside the remit of traditional ceramic and fine art printmaking aesthetics.

Web site details: http://www.artcumbria.org/hot
The re-vision of printmaking

Kathryn J Reeves
Purdue University, USA

The re-vision of printmaking is long overdue, especially at a time when theorists, historians, and practitioners in so many fields are intensely interested in rethinking the foundations of their disciplines. Psychoanalysts Margaret Black and Stephen Mitchell wrote, "History is now understood by many as not a simple uncovering and assembling of facts, but as an active process between past and present, involving a selection and arrangement of some facts, from an infinite set of possibilities, to produce one among many possible understandings." The re-vision of printmaking, then, is not a simple revisionist exercise, but a process of re-looking, re-seeing, re-arranging, and redefining both the historical and contemporary construction of the field. Little work has been done in printmaking related to semiotics, feminism, or psychoanalysis. This paper is a call for a new history and historiography of printmaking and, more than anything, is a call for dialogue that would examine the ways in which printmaking relates to the important theoretical issues of our time.

Re-visioning a printmaking historiography is an oxymoron of sorts: an history exists but the critical examination of its sources is missing. It doesn’t take long to identify some big gaps in the body of information that constitutes the history of printmaking; nothing has been looked over and almost everything has been overlooked. Art historian Kathryn Kramer noted the lack of a historiography of printmaking (other than chronicles of technical practice) and a neglect of the medium in art theory and criticism. It is, as she put it, "an especially puzzling slight when the medium seems so accessible to debates surrounding notions of authorship, originality, social formation, and agency...that have dominated the critical discourse of western art since antiquity." Where is our discourse? Where are the questions concerning this medium, so accessible yet unexplored, to be located in theory and history? And where is theory to be located in our practice? These questions must not be asked by theorists alone and experience tells us that few questions specifically concerning printmaking have been located in the literature of theory. Walter Benjamin’s germinal essay The Work of Art in the Age of Mechanical Reproduction, often cited, often misunderstood, must not be the sole theoretical basis of our historiography. And if it seems printmakers get mired in discussions of the same territory, perhaps it is because we are not looking in the right places or spaces for critical examination. James Clifford wrote, “To theorise, one leaves home.” So for a while let’s leave the familiar territory, a place with boundaries but without a concrete, fixed location. Spaces have been left unexplored and open, and print artists must enter if we are to understand where our identities and our linguistic and cultural practices are located and how those have been constructed.

Homi K. Bhabha said, "What theory does first of all is respond to a problem." Our problem, a misleading and inadequate history and a missing historiography, requires that we try to discover what is present or absent, what requires identification, what must be decoded. The body, the matrix, theory, location, and past and present coding, are the missing who, what, why, where, and when of our historical narratives. Woven throughout the narratives are questions of encryption, marginality, originality, and binary opposition. I say narratives (plural) because I feel we must strongly resist the production of a grand narrative with its homogenising effect and its implicit singular voice. As we approach the 21st century, the modernist project of constructing or discovering a totalizing structure surely ought to be abandoned once and for all.

Histories often begin with mapping and locating activities. In Notes Towards a Politics of Location, Adrienne Rich suggested beginning with the closest geography available - the body. She considered the body a locus, but not the centre of discourse. It is the “site of more
than one identity,” and at the same time, is “a place in history.” Many of us began our own experience and history with printmaking when as newborn infants a portion of our body was inked and a footprint taken. Touch always results in a print. It is safe to say that body prints, from fingers, lips, hands, feet, and skin exist in the billions. It is equally safe to say that the term “print” means many things to many people, and that no other term substitutes for these multiple identities. “Print” exists as trace, identity, evidence, and reproduction simultaneously.

That printmakers equate the print with the body is not in doubt. We “bleed” when the margin of the print is excised. The margin, and the identification with the marginal, is deeply imbedded within the printmaking psyche. Excision of the pristine, virginal space surrounding a print image may function as an attempt to make a print more like a painting - but the language, the naming of the bleed print, acknowledges the depth of the loss. The printmaking corpus suffers the loss, but the loss is also one of the known identity. The margin is a discursive space, but, for the print artist, it exists largely as a tabula rasa and that must change if printmaking is to engage with the decentred perspective of contemporary thought.

Historians, curators, and we ourselves are active and vigilant in the maintenance of our identity. When paint is used in the production of our prints, we are all careful to call it hand-colouring. New Zealand artist Carole Shepheard wrote that “print challenges the notion of authorship and originality by the very nature of its methods... But printmaking has a legacy of marginalisation and this needs to be recognised and addressed for any changes to occur.” It must be said that printmakers support these same notions by avoiding infringement into the territory of painting. But this interpretation of the term “hand-colouring” while accurate in its own way is limited and does not take into account the desire to invoke the body via the hand in the print. It acknowledges the absence of a colour printing element or matrix and, at the same time, constructs the printmaker’s hand as another matrix.

Does the location of our artistic identity and practice also involve the print matrix - an inky middle ground between paper and pressure? Is this plane of activity a centre or a non-centre? And if the matrix is a centre of activity, is the print then not a centre? Derrida in Structure, Sign, and Play, described the “non-centre otherwise than as a loss of centre.” Does the existence of multiple impressions of the same image also point to the print as a non-centre? The absence of the matrix in the visible artwork seems to point to a loss, an absence which serves to decentre attention from the art object. In modern printing technology and terminology, lithography was reinvented as offset - a term which implies a compensating equivalent; that is, compensation for a loss incurred by distancing the art object further from the matrix. If an art object acts as a presence signifying also the absence of the artist, is there a doubling of absence in a printed art object? Does this recognised absence alone account for the fanatical concentration on media and matrix in virtually every printmaking history? Is it this absent matrix which causes viewers (patrons and practitioners alike) to peer so closely at the surface of the print that the complete image cannot be seen in focus and to ask the perennial question, “How is this done?”

Given the intense curiosity about the matrix and technical practice, it is possible to construct the matrix as a psychosexual object and the making of prints as a psychosexual, reproductive act. The actual printing then, in a twist of Freudian theory, is a primal scene, a “fantasy of sexual activity.” Public demonstrations of printmaking technique and the act of printing satisfy the curiosity about the reproductive act and allow a vicarious participation in it. Otherwise the absent matrix causes anxiety for the viewer who experiences a kind of frustration and in some cases an inability to see the image. In print exhibitions, didactic information and displays of matrices and tools often are shown as surrogates which substitute for the primal scene.

That we increasingly describe printmaking as a matrix-based form of image-making begs us to ask further what is encoded or encrypted here. Questions concerning coding, especially identity and gendered
code, have been dealt with extensively in theory and in other media or disciplines. The most significant question that can be asked is: why have we chosen “matrix” as an identifier? Matrix seems, on the face of it, an apt word to describe the models or forms from which images are pulled or produced, particularly when “plate”, “block”, or “stone” can’t describe the proliferation of current technological possibilities. But, matrix is not simply model or form, not simply that which gives origin or form to a thing, but, literally, matrix is “womb.”

The word matrix is omnipresent in contemporary humanities, arts, and sciences. Found in metallurgy, polymer theory, literature, engineering, genetics, poetics, robotics, and virtually every discipline (it has even found its way recently into popular cinema), matrix is a most useful word, a Jack-of-all-trades, except that this Jack is really a Jane. The matrilineage of the word should be clear. Though the meaning of the word has been partially cloaked in modern times, the etymology of matrix is easily traced. In Late Latin, matrix meant womb. From the Latin, it was incorporated intact and unchanged in the English language. In 16th century literature, metaphorical parallels were drawn between the matrix and the earth as Mother Earth, the great womb. By the early 17th century, the word was used in printing to describe moulds for casting type. In the 1850s, three mathematicians appropriated the word to describe a rectangular numeric array and hypercomplex numbers. Since then, every scientific discipline has found a use for the word. While abbreviated dictionaries of the early 19th century often listed womb as the sole definition of the word, some contemporary counterparts of those heavily abridged dictionaries omit the original definition of the word altogether. According to linguistic models, the proliferation of scientific and scholarly redefinition of matrix might be considered as a process of amelioration or elevation, but it seems rather a change of a different sort. Still, the matrilineage of matrix resonates and the link between matrix, reproduction, and printing is unmistakable.

Old art history surveys have described printmaking as one of the minor arts and even as the “handmaiden of the fine arts” because of its reproductive capabilities. It is also identified as a labour-intensive art form. Matrix, reproduction, labour. From those points, it doesn’t take an expert cryptographer to crack the code: printmaking is and has historically been gender coded feminine.

We know that gendered codes have been assigned to various art forms throughout history. Michelangelo gender coded Flemish painting feminine (and simultaneously coded Italian painting as its opposite). Michelangelo is said to have characterised Flemish art as that which “will appeal to women, especially to the very old and the very young, and also to monks and nuns...” because it is “done without reason or art...without skillful choice or boldness...without substance or vigour.” In a painting, it is understood that the ground has been gendered female. Mira Schor reminds us that “painting in the high Italian Renaissance increasingly became a system for ordering and subduing nature, laying a grid on chaos (femininity), which in the 20th century became a process of razing and asphalting.” A coded project of modernist painting, and particularly that of the Abstract Expressionists, was to reconstruct painting, which had become associated with the effeminate, as a masculine enterprise, “as an expression of virile passion.” In the United States, this recoding of art in the 1950s marked the end of a period of gender equality in the arts and the end of the intense activity in graphic arts funded by the WPA and the FAP (Work Projects Administration and Federal Arts Project) in the 1930s. We know that printmaking was in danger of disappearing in postwar America and that time period coincided with the gendered reconstruction of painting.

Whether one believes that a gendered code resides within or without, that is, inside or outside the coded subject is less significant than the fact that the code exists and operates actively, though covertly. By choosing not to consciously recognise the coding of our discipline (and I think that many of us felt rather than knew the code, and preferred to silence the discussion), by choosing to remain cloaked, even from
ourselves, we missed a critical juncture in the 1980s in the Postmodern debate where issues of originality, post-structuralism, deconstruction, and critique of patriarchy intersected. While many writers at that time rightly questioned if Postmodernism was a masculine invention, a final ploy of patriarchy to leave the canon intact by declaring it obsolete, print artists missed that debate also. Photography was there, printmaking wasn’t.

The gendered code of printmaking explains much in relation to issues of marginalisation, reproduction, and originality. If print images spring from a matrix/womb, they are ordinary mortals. The genius, who is never gendered female, produces something different. The offspring of genius has been likened to the birth of Zeus’ daughter, the goddess Athena, patroness of art. Athena was not born from a goddess’ womb, but instead sprang directly from the head of Zeus the father. Creation is constructed thus, and not as reproduction; it occurs without labour and without the matrix/womb. The destruction and cancellation of the matrix in the service of creating the uniqueness and “originality” of a limited edition multiple and the production of an evidential “proof” of the dead mother are fascinating practices. This modern printmaking practice, forming an equation between destruction of the matrix and the creation of originality, embraces outdated concepts of opposition. And though concepts of genius and originality have been thoroughly debunked in theory in practice, they still hold considerable power. Recently in an opinion contrary to Benjamin’s prediction, Michael Kimmelman posited that “the allure of the original will increase, not decline, and in direct proportion to the availability of reproductions.” Nevertheless, clinging to notions of genius, hierarchy, and originality is not to the advantage of those who have been coded as other.

The issue of gendered codes approached from another direction sheds more light on the problem. Histories of printmaking, as previously noted, are largely chronicles of technical practice arranged along a linear time line. Science and technology are traditionally coded as masculine enterprises, and are highly prized in both Western and Eastern cultures. Therefore, any field strongly associated with technology ought to be coded as masculine and, in the hierarchical structure of any patriarchal culture, ought to occupy the highest tier. That printmaking, arguably the most technical of all art forms, does not occupy this tier suggests that it has not been coded as masculine and that a different code is operative. Interestingly, recent technological shifts towards electronic digital imaging seem to cause printmakers to unconsciously reach for a masculine gendered code and refigure the field as printmaKING. Whiteness the recently adopted use in North America of the French word giclée to describe ink-jet prints. Clinton Adams, Emeritus Professor of the University of New Mexico and the Tamarind Institute of Lithography, suggests that the use of this term shows that American printmakers do not know colloquial French. However, giclée makes an obvious reference to the masculine and at the same time reinforces the notion of all printmaking as a reproductive function. Printmaking, it would seem, is always reduced to a sort of biological determinism. Attempts to reconstruct printmaking as masculine in order to reposition its rank in the art world is to accept patriarchy, hierarchy, and opposition as the natural order of things. It also ignores the central features of Postmodern thought related to “the redefinition of the nature of authority...the re-working of traditional gender roles,” and the understanding of gender “as an artefact of social structures.” What must occur is not a recoding, but a challenge to existing notions and a reconsideration of gender. The outmoded framework of division and opposition must be dismantled.

Within this Postmodern or post Postmodern era and within the context of a persistently patriarchal world, the master printer is a curiously archaic construction. This trope is unquestionably offensive on so many levels in so many cultures, and is yet seemingly perfectly acceptable to printmakers. Does the use of this term mean there are no feminists among printmakers nor men and women of goodwill who would avoid using exclusionary, colonialist language? I know that neither of those is entirely true. Yet this figure would seem to be a contradiction to the understanding of gendered
encryption in printmaking. But it must be remembered that the master printer functions as a servant in collaborative printing. And, if considered as a masculine gendered figure, the master printer has a necessary role in conjunction with the matrix in a reproductive process, and thus serves to reinforce the gendered code of printmaking as feminine. At the same time, another equally complex function operates in printmaking and to understand it we must look to our habitual reversal - the printer’s understanding of the mirror image. Beyond the reproductive function, the function of reversal explains the largely unquestioned use of the term “master printer.”

Printmakers have the capability to see the dual nature of all images/texts/identities which exist always as themselves and always as their mirror images. But this experience of reversal is not shared with the rest of the art world nor with society. This experience further marks the printer and printmaking as other, as “eccentrics,” described by Linda Hutcheon as those who do not occupy the centre, the traditionally marginalised groups.19

What are the other implications of the mirror image? Carl Zigrosser referred to the “potential duality” of prints as a characteristic that distinguished prints from other art forms, but he referred only to aesthetics and utility.20 While the mirror has been explored in psychoanalysis, especially in Freudian theory, and has been used in literature as a metaphor for reflection of truth, reality, or states of being, it has not been considered as a process of reversal. Printmaking’s particular duality of the mirror image, this capability of dual perception and reversal, has been little explored in imagistic, conceptual, or theoretical terms by printmakers. When left becomes right, right becomes left, and up becomes down, anything is possible in a curiouser and curiouser through-the-looking-glass world. In Postmodernity it is understood that history, language, and signs do not have fixed meanings, and the mirror offers a powerful tool for exploring this. Is this the site of “more than one identity”22 in the body of printmaking?

Recognising that not all print media involve a mirror reversal, is there yet another site that involves a relationship of a different kind - a site shared by all printmaking, photography, and digital imaging? Printmaking and printing have historically occupied a crossroads, now shared with photography and digital media, through which all cultural and scientific information passes. That constitutes another site, but it too has more than one identity. Perhaps the greatest challenge that must be faced is the recognition of the nature of that shared site, the recognition that these media are fundamentally based on binary opposition. Pairs of oppositions are the conceptual and technical basis for printmaking: black and white, high and low in relief and intaglio, grease and water in lithography, open and closed in serigraphy. Photography has been constructed as a medium which images with light, but it equally depends on darkness. The digital image is formed with off/on technology, the zero/one of computer programming. The computer never allows maybe, only yes or no. Perhaps it is absurd to ask civilisation, which is itself formed on sets of oppositions such as good/evil, strength/weakness, left/right, right/wrong, to conceptually its information delivery systems in any other way. How could the emissaries of civilisation be conceived of otherwise? Even so, it is necessary that binary opposition, the model of polar thinking that has characterised patriarchal Western philosophy and culture, should be addressed in contemporary printmaking, and here also there must be a reconsideration and critique of existing notions of opposition as the natural order of things.

Printmaking is often described as a mediated art form, referring only in part to technical practice and the role of the matrix as mediator standing between the artist and the art work. Mediation also suggests the possibility and perhaps the necessity of interpolating, interposing, interceding, interfering, and intervening in aesthetic, theoretic, philosophic, social, and economic ways. Can we now theorise a space for printmaking practice that, quoting Foucault, “is one in which space takes for us the form of relations among sites”?23 The great challenge for printmakers will be to determine the sites with which to engage and what form the relations among sites will take.
Print artists must negotiate with theory, location, identity, and multiple subjectivities. "Printmaking proper" must engage with new technologies, reversals and oppositions, and with reproduction modes that include neither the pain nor the pleasure of touching materials. Artists who chose to work with print media and with print thought must resist the conceptual framework of binary opposition and try to bridge the huge spaces between polar opposites. We must, as Ruth Wiesberg suggested, "not be unwilling to construct a framework of ideas and concepts that would locate our practice in relation to the larger intellectual paradigms of our time."

Will print artists successfully avoid the formation of new hierarchies, hegemony, and a grand narrative as we re-vision printmaking and negotiate with theory? Linda Hutcheon wrote, we must engage in "a more general questioning of any totalising or homogenising system...from the decentred perspective, the 'marginal' takes on a new significance."

Heterogeneity, mutability, and provisionality must become part of our theoretical and visual vocabularies. An understanding must be gained that theory and practice are not oppositional positions, nor is gender. Theory, when carefully and fully considered, has the capacity to make art and practice more interesting, to empower artists to open spaces, and to deepen experience. As print artists revisit the primal scene of creation again and again, it must be remembered that the margins and other spaces, the matrix, and the conceptual challenges that await us are among the most interesting parts.

1. This title was first suggested by Steve Murakishi of the Cranbrook Academy of Art, Bloomfield Hills, Michigan, USA. Murakishi organised a panel discussion at the Mid America Print Conference in 1998. All panel participants, including this author, were asked to give papers on The Re-Vision of Printmaking. Murakishi's own re-vision redefines printmaking as design.


17. Giclée translates literally as squirt, spurt, or spray.


21. See Sigmund Freud, Jacques Lacan, and others for discussions on the mirror stage in infant development and mirroring in psychoanalysis.


24. “Printmaking proper” is a term used to describe the traditional area of printmaking practice encompassing relief, intaglio, lithography, and serigraphy.


Contemporary printmakers are activists. They are people who embrace new technologies. They seize the currency of ideas. They are inclusive not exclusive. Maybe because printmakers are released from the hegemony of power paradoxically they have less to prove and are therefore at the cutting edge of all new technologies. Is it not significant that three of Scotland's leading artists in Media art, Electronic print and Photography: Wendy McMurdo, Calum Colvin and Tracy McKenna, are in the printmaking department at DJCA? This is not accidental, it reflects the challenging and supportive environment that one tends to find within what we term 'printmaking' within the art school and in the wider world. Maybe because the nature of the medium is process oriented and indirect rather than, as Sol LeWitt said, "When words such as painting and sculpture are used they connote a whole tradition and imply a consequent acceptance of this tradition, thus placing limitations on the artist who would be reluctant to make art that goes beyond the limitations". Was this always the case?

Printmakers began in earnest early in the 15th century with the woodcut. Printmaking was seized upon as a method of imparting information as well as a means of motivating piety and reflection. In 1472 the Art of War by Volturius was printed at Verona. Many woodcuts were used to explain the machinery of war. However, early woodcuts by the very nature of the process or the medium did not provide the viewer with much more information than the object depicted. Further information about any particular moment in space or time, had to be imagined.

As time went on printmakers turned to copper engraving, then etching, then wood engraving, and on to movable type. Marshall McLuhan in his book Understanding Media claimed that "the increasing precision and quantity of visual information transformed the print into a three dimensional world of perspective and fixed point of view. Hieronymous Bosch, by means of paintings that interfused mediaeval forms in Renaissance space, told what it felt like to live straddled between two worlds of the old and the new during this revolution. Simultaneously, Bosch provided the older kind of plastic, tactile image but placed it in the intense new visual perspective. He gave at once the older mediaeval idea of unique, discontinuous space, super imposed on the new idea of uniform, connected space. This he did with earnest nightmare intensity." Marshall McLuhan goes on to say that "Lewis Carroll took the 19th century into a dream world that was as startling as that of Bosch, but built on reverse principles. Alice in Wonderland offers as norm that continuous time and space that had created consternation in the Renaissance."

At the beginning of the 19th century a man called Senefelder (1771-1834) developed a process called lithography. Over a period of fifteen years through an improbable mixture of chemistry and physics, of art and craft and of skill and luck this man made it possible to print multiples of an illustration drawn flat upon a perfectly levigated surface of stone. Senefelder, a Bavarian, was an actor and dramatist who found the cost of enough copies of a play to go around the cast too high. Lithography is the result of his search for a cheap means of printing his own copies. As so often, necessity is the mother of invention. It has to be said that in the course of his experiments Senefelder was often without money and unable to proceed. Amazingly though and sometimes through a series of desperate measures he did succeed. Stone lithography grew to become a widespread success towards the end of the 19th century and even lingered on into the 20th. This man was involved in a revolution of the dissemination of image making. This dramatic development in the pre-electric age is mirrored by the new stone in the later half of the 20th century and digital age - silicon. The improbable mixture between
ballistics, algorithms, ‘ones’ and ‘naughts’, binary code, an inability to tell the date, a movable brick anthromorphised into a mouse and a wire (the tail), combined with geeks, anoraks and fruit ie “the apple”, has given us the next revolution in image production and manipulation, dissemination and distribution. This is printing and more often than not printmaking!

The silicon chip. What is silicon if not stone expanded and then developed from number-crunching, missile control and guidance? What do we end up with on our desktops if not the desk top printer? The “IKON” is an extraordinary metaphor! But I digress, let’s go back. After Senefelder’s breakthrough came offset lithography, utilising thin metal plates and high-speed printing machines, along with the photographic transfer of images.

It is important to note here that the processes of woodcut, linoleum block, etching and stone lithography form the background upon which most contemporary printmakers cut their teeth. But the artist/printmaker’s knowledge, the skill, the artistic integrity and the determination means that at the turn of this century many of us have embraced all of this and are still using what these techniques offer to address new dimensions and contexts. It has been possible to incorporate printed elements, for example screenprints and etching, into installation and public works. We have contributed to the growing currency of the artists books, in many forms of printmaking. Photo mechanical printmaking techniques are very much a mark of 20th century art and now we are moving into the 21st century with electronic and digital technology, new media, and installation strategies. As a result, currently artist/printmakers define themselves in myriad ways. There is a renewed interest in the traditional techniques such as mezzotint chine collé and photogravure whilst simultaneously there have been rapid developments in the field of non-toxic printmaking techniques. As a result, we have the appropriation of materials such as photo polymers and commercial silicon to further the field of printmaking.

As an artist and a teacher however, I have to say that technique for technique’s sake is not of course the issue. To a certain extent “the medium is the message”, but my passion as a modern day printmaker is for the rich diversity of ideas and attitudes which potentially these techniques can communicate. As an artist, I strive to use varied technical means in order to encompass meaningful content. To quote Sol LeWitt again, “Banal ideas cannot be rescued by beautiful execution.”

In my proposal for this talk I said that I would use some examples of my work to describe something of the impact of the collaboration of new technology and the traditional methodology of printmaking.

For the past twenty years I have used the body in my work as means of identity and of narrative and as a measure of space. Initially I concentrated on installation with its multiple and unfixed viewpoints, its active involvement of the viewer’s own body in an individual journey through the work. The various printmaking techniques which have since themselves informed a number of installations, were initially used in an attempt to continue and develop the work of the installations by other means, rather than simply (and conventionally) record them through new art work.

Of course work centering on “the body” is by now an established genre of late 20th century art - but to quote the writer Alan Woods, “that context (and the accompanying commentary within feminist and cultural studies which the genre both inspires and illustrates) was lacking 25 years ago”, when I began working in this way. The body pictured is in most cases my own. Does that matter or does it fail to matter? According to the techniques I employ my intention is that the ways in which the use of my body matters are as various as “the quicksilver meanings arising from the images and traces of that body throughout its history within my work. There are continuous paradoxes across the personal and the universal, the naked and the nude, the specific and the mythical” and recently with the use of digital imaging, digital sound and video I have put my head in the noose of sexuality and representation. You may ask, “Why do I use my own body?” and I would...
then put it to you that it is the only body about which I can be objective. The "Know - body". As with self portraiture the artist's own body is always there for the artist to work from. Repeatedly in my work I have subjected the body to a number of procedures suggesting at best discomfort and at worst mental and physical torture and constraint. To have done this - however symbolically - through a model would somehow have repeated the exploitation picture.

The pressures which I am representing I perform through images using devices such as Screenprint onto latex sheets which are then stretched taught onto frames. The profile image, for example, of a naked woman seated and partially bound to a chair struggling to free herself refers to tension - psychological, physical, political. In the case of the installation Strange Fruit the latex is hung loosely like skins or bodies from a hanging tree. Sometimes there are explicit references as in the imagery using Plath's symbol of a Bell Jar, (this series of photo-etchings began in the form of an installation on the beach). Nonetheless my work involves personal experience as universal, particularly birth and death. Also as political: the pressures of a childhood in Northern Ireland may be palpable and without the work being 'about' Ireland, it has undoubtedly come out of those pressures, that body politic.

In the video installation Chimera, which was first shown a year ago in 1998, I collaborated with the artist Stephen Partridge, who twenty-five years ago was a pioneer of video art and computer animation. This current work is designed (and I am now quoting the historian and critic John Calcutt) "to offer a deconstruction of the male desire as it manifests itself in the representation of the female. The structure of the installation, in terms of both its individual elements and their relation to each other, might be thought of as embodying a linguistic model. Each of the projected images extends syntagmatically through time and their refusal of narrative resolution parallels the infinite deferral of meaning and language. Certain of the images - waves on the pebbly beach - say - could almost seem to suggest the repetitive, frustrated surge of desire through language and vision. Alongside the mechanisms of anticipation, recollection and repetition at play; many of the images are themselves a "reworking" of Shemilt's earlier work. Equally, the relation of these constituent elements to each other - to the overall ensemble of the work - could be thought of as paradigmatic (they present themselves simultaneously, rather than sequentially, as options). The principles of montage and juxtaposition which inform the installation (images abutting on a physically split screen; the relations between the various images on the different screens) might also be read figuratively as symptomatic of the cuts and gaps through which language and desire erupt. 'Pleasure,' claimed Roland Barthes, 'is always achieved by cutting'. What pleasure wants is the site of a loss, the seam, the cut: the deflation which dissolve which seizes the subject in the midst of bliss. Uniting this economy of discontinuities is a continuous voice-over, a screen of language through which all visual projections are filtered. What pleasure wants is the site of a loss, the seam, the deflation which dissolve which seizes the subject in the midst of bliss. Uniting this economy of discontinuities is a continuous voice-over, a screen of language through which all visual projections are filtered. With his usual and withdrawn, the female voice utters fragments. (again, I stress the word fragments) from a range of disparate discourses - sociological, poetic, philosophical, psychoanalytic, medical - but one phrase repeats itself: 'The body of a woman, colonised, appropriated, mystified, defined by male fantasy'. Chimera, however, works to undercut the ambitions of this fantasy. The female body is everywhere, before and around us - and yet by its polymorphous presence (pregnant, naked, clothed, symbolised, speaking) it remains largely elusive, refusing to be an "it", a singular vessel onto/into which the male can project his possessive desires. This refusal operates not only on the level of the individual images, especially those which are hard to decode, difficult to "read". Once recognised, however, the fetishistic aspect of these images kicks in as they magnetise sexual desire in the same gesture which displaces and deflects it."

The screens in the installation consist of translucent latex. This means that the viewer can walk in and around the construction, always aware of the eight different films and the imagery which can be seen equally well on either side of the screens. The wood, chain and latex is light and adaptable, the intention being that the installation can work equally well in
almost any enclosed environment of sufficient size. The impact of digital technology enabled the making of this piece, but the method was that of layering, just as any screenprinter would find very familiar. The sound was recorded and again layered using digital technology through the computer.

The second group of works that I have chosen to refer to in this talk is Intangible Bodies, again a collaboration with the artist Stephen Partridge. This group of images first exhibited in March 1999 has been described by John Calcutt as ‘scenarios’ and ‘stagings of sexuality’. I am again going to quote from what John has written about this piece because in my opinion he cleverly and imaginatively offers a male perspective of the effect of this work: “Slices of manicured nature (soft focus or finely detailed) and exquisitely lit interiors (grandiose or intimate – but always highly tasteful, highly ‘desirable’) provide the fantasy laden sets for Partridge’s series of digitally manipulated photographic images. Within these time locked scenarios the intricate sculptural forms of women’s garments float shadowlessly, like the recently abandoned shells of some exotic species. The original source images were intended for a Japanese market, and the structures of desire and sexuality exposed by their ‘grammar’ is revealing of the culture – specific aspects of fantasised sexuality. Ultimately, however, the series seems to be a morbid reflection upon absence, upon loss and, paradoxically perhaps, upon the very impossibility of the male’s access to his sexualised fantasy object. The disappearance of the women’s bodies – their removal from the field of sight – recalls the anxiety noted by Freud in relation to the boy’s visual registering of sexual difference – the female’s supposed ‘lack’. The erotic impulse to see, to reveal, is matched by the horror of revealed nothingness and a consequent desire to conceal. Frequently the inability to deal satisfactorily with the perceived sexual difference of the female may divert the male’s sexual drive into an attachment to an object – garments in these instances – which has a tangential (paradigmatic, perhaps) relation to the female body. Fragments, incompleteness and gaps are the mechanisms of desire here.

Is not the most erotic portion of a body where the garment gapes? In perversion (which is the realm of textual pleasure) there are no ‘erogenous zones’. . . : It is intermittence . . . Which is erotic: the intermittence of skin flashing between two articles of clothing . . . It is this flash which seduces, or rather the staging of an appearance – as disappearance.”

But the body in pornography is reduced to a commodity, and the commodity conceals a void at its heart, an inability, as Frederick Jameson observed, to act as a conductor of psychic power. Gratification of the male’s sexual desire is further hindered by the very medium Partridge uses: “Caressing the screen with the cursor, touching its nose with the tip of its pointer, clicking its pixels into close-up the mouse is a fleshless finger touching a glass body without orifices. Leaving the wet chemistry of the darkroom as it forsakes the moist entrances of a permeable body, digital manipulation is dry. The digital image is locked away in its paradise of numbers, has learnt to escape the life and death of images by remaining untouchable . . . The most valuable part of a silicon photograph is the glass, the severe and impenetrable barrier . . .”

It is in this context that Shemilt’s delicate series of etchings become so effective. By offering a pictorial contradiction to Partridge’s manipulated images (they dispense with “staging”, they are monochromatic, the images have been impressed into the dampened paper, an absorbent substrate, the process of image generation is additive rather than subtractive, they retain evidence of the artist’s hand, etc.), they are designed to draw attention to the inadequacy and sheer relativity of the male discourse on female sexuality.”

In 1963 Marshall McLuhan wrote: “In the low definition world of the Mediaeval woodcut, each object created its own space, and there was no rational connected space onto which it must fit. As the retinal impression is intensified, objects cease to cohere in a space of their own making, and, instead, became ‘contained’ in a uniform, continuous, and rational space.” Relativity theory in 1905 announced the dissolution of uniform
Newtonian space as an illusion or fiction, however useful. Einstein pronounced the doom of continuous or "rational" space, and the way was made clear for Picasso and the Marx brothers..."

By way of a conclusion I would like to leave you with this thought. The impact of the hybrid technology of new media and printmaking has enabled a re-invention of the artists language. To a greater or lesser extent artists strive to communicate on a social and psychic level. In a culture such as ours, with the advent of digital technology we can create continuous experiences of moving time and space... a technological simulation of human consciousness!

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Artists are human. As such we share traits common to mankind. We use our hands with those extraordinary opposable thumbs to physically mold our surroundings. We close our eyes to sleep and dream. We put on one pant leg at a time. Yet artists are an extremely varied bunch. One look around the room shows us how much we vary from one another physically. A survey of the many exhibitions organized by our gracious hosts, enlightens us on the variety of media and the many uses of media by artists. More importantly, artists express themselves through a wide range of themes and communicate a diverse group of ideas in their work.

The four artists from the United States whose work I shall explore became fascinated with science in a variety of ways, from growing up on a farm and learning the cycles of nature to studying zoology in Australia. Each of these artists has recognized that science, as well as the arts, has contributed to our cultural evolution. These artists recognize the importance of science and scientific discoveries in shaping our cultural environment and forming our ideas of ourselves and our environment.

Jean Dibble, a resident of South Bend, Indiana has created a series of inkjet prints titled The Life in Physics as a response to developments in physics since the turn of the century. These developments in physics have created a shift in mankind’s understanding of the way the universe operates. In this series of prints, everyday, mundane actions occur - actions which can and do occur throughout the world many times a day. Her images are not meant to represent the individual place or person. A woman walking down a staircase might do so in the midwestern United States but change the person, costume, and surroundings and the action might occur anywhere. A man is attracted to a scene and aims his camera to take a photograph. He appears unaware of the physical rules of the universe which surround and bind him. Superimposed onto prosaic scenes of a vase of flowers or the detritus of a meal are the elegant, complex diagrams and equations of the new physics. These equations and diagrams represent the invisible rules which control our lives and the world surrounding us. Without altering the diagrams and equations except for minor colour changes, Ms. Dibble relates the shapes, lines and colours of the diagrams to the photos, creating a formal relationship between the two. She also relates the concept of the diagram to the image in the photograph, adding a layer of meaning to the initial photograph and leading the viewer into a deeper understanding of how our world is shaped by these rules of physics, and how, through our consciousness, we give meaning and shape to the world. The image of smoke rising from an industrial smokestack can be disturbing as we ponder the adverse effects on the environment, however the diagram causes one to pause in wonder at the complex physics, the elegant laws of the universe which allow this smoke to rise so gracefully into infinity.

Many phenomena not previously understood can be explained by the principles of physics, while new
concepts such as the idea of a curved space-time, have shifted our understanding of the universe. The principles of physics touch, in fact govern, not only the important, noteworthy events of mankind but the mundane and everyday aspects of life. Former ‘mysteries’ have been solved but this does not diminish the wonder one may experience of the world and its workings. Ms. Dibble has been strongly influenced by the writings of renowned physicist Richard. Feynman who remarked, “Poets say science takes away from the beauty of stars - mere globs of gas. Nothing is ‘mere’. I too can see the stars on a desert night, and feel them. But do I see less or more? The vastness of the heavens stretches my imagination - stuck on this carousel my little eye can catch one-million-year-old-light. A vast pattern - of which I am a part - perhaps my stuff was belched from some forgotten star... What is the pattern, or the meaning, or the why? It does not do harm to the mystery to know a little about it. For far more marvellous is the truth than any artists of the past imagined it!”

Physics is the most fundamental and all-inclusive of the sciences and has had a profound effect on all scientific development yet most laypeople have little knowledge or understanding of physics. Ms. Dibble has created images which are “expressions of the understanding and conviction that the mundane, the forgettable, reflect and are governed by the same universal laws as those expressed in the elegant and complex diagrams and equations of physicists.” It is the integration of the mundane and the abstract which she explores in The Life in Physics. The diagrams and everyday images become “metaphors for the integration of our lives with the theoretical principles of physics. The universal is inherent even in the mundane.”

The experiences of everyday life as a child on his parents’ farm in the upper midwest of the United States has strongly influenced artist Kent Kapplinger of Fargo, North Dakota. He describes the farm as a bucolic setting complemented by the security and warmth of his close family and community. Throughout his youth, his bonding with this special place continued while he learned to appreciate the cycle of life surrounding him. Nature’s voice found a receptive audience in Mr. Kapplinger. His earlier work focused more closely on developing the sense of place, time and events intertwined in his recollection of his childhood on the farm. As if seen through the eyes of a child, frogs made appearances as somewhat comical in their awkward gracelessness on land, yet strong and agile when in water. In the mid-1990s, reports of large numbers of deformed frogs in the upper midwest and Canada began appearing in regional, then national news sources. These frogs have missing legs, eyes or jaws. Sometimes there are extra appendages or other deformities. In his prints, he places the frog’s body as specimen, to be observed and examined, allowing the viewer to impartially view the frog as any biologist might study a specimen. In this series of woodcuts with Screenprint, text from articles on the subject of environmental degradation is woven into the composition with the imagery, the specimen/image becomes a symbol for human tampering with the environment. These frogs are not the comic and graceful frogs of Mr. Kapplinger’s youth. Neither are these frogs from a controlled laboratory experiment. These frogs are from the natural environment we all share. Nature no longer whispered the comforting sounds of childhood to Mr. Kapplinger; it screamed with a sense of urgency that something was wrong, especially when research chemists like David Gardiner of the University of California at Irvine stated in the magazine Newsweek that “frog malformations have very, very strong implications for human health.” Frogs are viewed as a “sentinel species because they are among the first to suffer from environmental degradation.” These frogs may be an augur of birth defects in humans due to their skin easily absorbing air and water pollutants. The finger was pointed at
environmental pollution in water caused through herbicide and pesticide use as well as other agricultural practices. Studies by University of Minnesota scientists suggest a correlation may exist between children born with birth defects and farmers licensed to use pesticides. Birth defects were significantly higher among the pesticide users than among the general population. "We can look at a frog without a leg and say 'gee, that's too bad.' It is more difficult to look into the eyes of a child with physical deformities and say 'gee, we knew there was a problem but nothing was done.' The science which brought us increased food production may also be harming future generations.

For Mr. Kapplinger, the frogs serve as a metaphor for mankind's mistreatment of the air, land and water that nurtures us. His is a personal response to the impact of the application of science on the environment which should resonate deeply for all inhabitants of this small planet. Mr. Kapplinger sums up his feelings eloquently: "the voice of nature whispers quietly to me, remember, remember all that we've talked about and care for me." Through his art, he hopes others will also care more deeply for the environment.

A concern for the natural world led artist Deborah Cornell of Belmont, Massachusetts to create works that combine her interests in the "interaction of the natural processes with form, the natural and historical sciences, human perceptual process and the 'cultural filtering' that happens when we start to conceptualise 'nature.'" As she researched nature by working with zoologists in Australia and an archaeologist in Majorca, she became more aware of what she considers to be the "ultimate form of human manipulation of the environment," a manipulation that could produce "irreversible effects" through the basic cellular changes possible with genetic engineering.

In her Blood & Water series of aquatints with transfers, Ms Cornell utilises a diverse group of images which are drawn from a variety of sources. Compressed satellite imagery of the sea taken from space and simple cell animals from a drop of water may be placed next to images of a fossilised bat and a Mayan crab deity. Images of man, his chromosomes, tools, language and body, are contrasted with and sometimes superimposed on images of the natural world. These drawn and computer adapted images become distorted in scale and contorted in time to create a revised vision of the natural world and a new chronology of time with altered perceptions of the past and present, merging into alternate futures.

Humans have had the capability to observe, photograph, measure and categorise the natural world for a long time. We also have the capability to alter our natural world positively or negatively. Ms Cornell suggests the negative environmental impact of human meddling through the images and their juxtapositions as in this work from her Stain series of lithographs-- images of DNA and x-rays of the brain are superimposed on a stain of oil.

Man creates his own cultural constructs through written and verbal language. Soon he may begin to recreate the code of DNA to create a new societal, cultural and environmental construct. With the introduction of genetic engineering, humans are beginning to be able to manipulate the basic building blocks of nature, taking man and everything around him into unknown territory.

Ms Cornell combines several media, including printed images and text on the wall with a recording of natural and studio sounds in her 1998 installation. She borrows a portion of the title of this piece from one of Goya's Caprichos "The Sleep of Reason: A Cautionary Tale," suggesting as Goya did, that reason suspended can produce monsters. Writers as divergent in time and style as the poet Yeats and Newsweek magazine science writer Natalie Angier are quoted on the wall panels. The novelist Umberto Eco is quoted from Foucault's Pendulum on one panel: "The dream of science is that there be little being. That it be concentrated and sayable. \( E=mc^2 \). Wrong. It is necessary for that being to be tangled like a serpent tied into knots, impossible to untie." This eloquently expresses the latter part of the title of this installation "A Cautionary Tale." For Ms Cornell, the cautions refer to the potential for changing the foundation of the
natural world, by the unravelling of DNA and its subsequent genetic anomalies, in a way which supercedes even the eons represented by the Burgess Shale."

In my own prints and mixed media works, I share many of the concerns of Ms. Cornell regarding the possible uses and abuses of genetic manipulations by mankind. "Genetic engineering represents our fondest hopes & aspirations as well as our darkest fears and misgivings. The technology touches the core of our self-definition. The new tools are the ultimate expression of human control - helping us shape and define the way we would like to be and the way we would like the rest of living nature to be. Biotechnologies are ‘dream tools,’ giving us the power to create a new vision of ourselves, our heirs, and our living world & the power to act on it." The author Jeremy Rifkin in his book The Biotech Century makes a persuasive argument that these new discoveries and technologies are likely to transform our way of life “more fundamentally in the next few decades than in the previous 1000 years.” Many of the new technologies promise a better way of life, but many troubling ethical, moral and social issues are raised as well. The issues are not black and white, right or wrong. Admittedly in my own work I do not provide answers to the myriad questions but grapple with the ideas and pose questions so we can begin a dialogue on what, if any, will be the role of genetic engineering.

As an artist I can manipulate the final image of a work in much the same way a scientist can manipulate genes to produce something new. Visually the prints are bright and eye-catching. A quirky sense of humour is utilised to “disarm potentially rigid thinking long enough so the ironies implicit in firmly held positions on either side may be considered.” Jugglers, layered over the letters of the proteins in DNA, juggle the basic polymers of life which embody the genetic code, creating a metaphor for mankind’s manipulation of the genetic structure. Hula hoops become locked into the molecular structure of DNA while the jester’s torso becomes disconnected from his legs. Images can be recombined to create new images in the same way a gene inserted into a different organism will create an altered being.

Through the ages, evolution has slowly changed the genetic code of the earth’s inhabitants. Humans currently have the capability to alter small portions of the genetic code before the code, the correct order of the bases in DNA is broken, before fully understanding all of the ramifications of these alterations. The four bases of DNA make up the code and control the genetic inheritance for every creature, yet the code for only the simplest single cell creature has been deciphered. Genetics is a delicate balance which mankind has begun to tamper with and explore simultaneously. Much of what we as individuals and as humans are is due to genetics, but where are we going? How will we get there? Who will decide how to get there? How far should we go? Should we even go any further? The public debate over what may be “the most radical experiment humankind has ever carried out on the natural world” is the dialogue to which I wish to contribute with these prints.

It has been said that science will dehumanise people and turn them into numbers. Dr Jacob Bronowski, distinguished Fellow and Research Professor at the Salk Institute before his death in the 1970s, wrote in The Ascent of Man that belief is false. It is not science which destroys people but arrogance, dogma and ignorance. Referring specifically to the destruction of so many lives at Auschwitz, including many members of his own family, he said, “When people believe that they have absolute knowledge, with no test in reality, this is how they behave. This is what men do when they aspire to the knowledge of gods. Science is a tribute to what we can know although we are fallible. In the end the words were said by Oliver Cromwell “I beseech you, in the bowels of Christ, think it possible you may be mistaken.” We have to cure ourselves of the itch for absolute knowledge and power. We have to close the distance between the push button order and the human act. We have to touch people.”

The artists presented today recognise the profound influences science and its application have had and will
continue to have on mankind and the world around us, but it is through their art that these artists choose to touch people and communicate their questions, cautions and sheer wonder about science and how it shapes our perception and the world around us. The experience of the arts and the explanations of science come together in the work of Jean Dibble, Deborah Cornell, Kent Kapplinger and myself. The intellectual leadership of the 20th century and beyond may rest with scientists but artists can help scientists and others to recognise the uniqueness of man and allow him to take pride in his gifts and works while recognising the importance of the world surrounding him and reminding him that man is not separate from the world around him but an integral part. Through the combination of the uniquely human actions of art and science, greater self-knowledge awaits.

NOTES
3. Ibid.
8. e-mail, Deborah Cornell to Kathryn Maxwell, August 20, 1999.
9. Ibid.
10. Eco, U. Foucault's Pendulum
Colour reigns!
A century of screenprint in America

Elinor Noteboom

There has long been confusion and mystery surrounding the origins of screenprinting. Earlier histories made vague references to Japanese hair stencils. Mention was made of European textile manufacturing, but no connection could be made from there to silkscreening. When I asked Dr. Richard Field of Yale if I could use his unpublished manuscript on this topic, he encouraged me to research before 1916. I took his good advice and made the following discoveries.

During the mid 19th century, copy boys were employed to make repeated copies of letters written by others in charge, which was described in the book Nicholas Nickleby by Charles Dickens.

During the American Civil War, our railroads expanded to the Pacific coast. It became possible for businesses to branch out far and wide. America’s greatest inventor, Thomas Edison, saw the need for a speedier copying process, so in 1876 he patented the electric pen, which was battery operated. It could puncture the paper at great speed. The secretary took dictation in the usual way and created a perforated paper stencil at the same time. With the pen, Edison designed an autographic duplicating press made of cast iron. It consisted of a baseboard with a pullout drawer below which held ink and a roller. A frame was hinged to the baseboard and featured clamps which held the perforated paper stencil in place. Clean paper was laid on the baseboard, the stencil in the frame was laid over it, the ink was rolled out in the drawer and then onto the paper stencil through the perforations. The frame was raised, the printed paper removed, and a clean sheet laid down. This speedy duplicating device drove the copy boy right out the back door. There is a close resemblance to screenprinting equipment.

The above image is Charles Nelson Jones, who may well be the father of all screenprinting. Jones was a mathematician teaching at the University of Michigan. The drawing above him is his 1887 patent for a Stencil Printing Machine. It was a standing model with a foot operated pedal which left the hands free. The drawing, to the right, of Jones shows “a diaphragm of any pervious material, preferably silk or linen, which is placed between the stencil and the inking roller. Any size stencil can be used and 600 to 800 copies can be made during an hour”. He also emphasised, “This invention I claim as new”. He soon moved to Milwaukee, Wisconsin to become an actuary for an insurance company there. The Badgerow Typewriter Company was formed in 1890, which sold office supplies and a stencil-printing machine. I believe Jones may have been behind this company. The timing is right. He went on to Equitable Life Insurance in New York and became a nationally known consultant, a brilliant
The first practical typewriter was invented in 1868. Soon every secretary had boxed equipment on her desk, which was the Edison-Dick Typewriter Stencil. With it she could make a perforated typed stencil. Silk was involved here, too. The A.B. Dick Office Supply Co. was begun in Chicago in 1884 and was responsible for this product introduced in 1887.

A. B. Dick published several patents during the 1890's but his model #61 of the year 1900 is interesting. In the upper left of the above image you can see the box with the words #61 diaphragm mimeograph. To the right is a baseboard with a hinged frame and attached silk. Below this is one of many silk-screened calendars produced by A. B. Dick at the turn of the century. Notice the Edison "M" on the football player's sweater and the No. 61 equipment he clutches against his chest.

Silk-screening caught on quickly. Commercial artists needed speed, colour impact, inexpensive production and versatility. Silk-screening had it all. They called it stencilling, the China silk method, process signs, or the tieless stencil formula. The sweetest discovery was that it worked effectively on many surfaces.

Silk-screening was soon being used on cardboard and wood. It also worked well on metal signs. In 1905 cast iron signs were printed with porcelain glazes. The cast shape was dipped in a reflective white glaze and fired, then with a silkscreen pattern the glaze was airbrushed and fired again. By 1925 this technique was highly refined. Heavy cast iron was no longer used. Now the base was made of steel. White was still the base glaze. Colours were next added.

Another surface on which silkscreen worked well was fabric and textiles. In a book, The Silk Goods of America, 1879 describes print on handkerchiefs and dresses. The book also refers to Herman Simon, who was an American textile manufacturer. In previous histories much was made of the 1907 UK patent granted to Michael Bandringa in 1914, who was a window cleaner in Downtown Chicago. After 1914 the rubber squeegee became synonymous with silk screening. Commercial artists quickly picked up this idea and translated it for their use.

Squeegee Patent, 1914

Above is a drawing of the squeegee patent granted to Michael Bandringa in 1914, who was a window cleaner in Downtown Chicago. After 1914 the rubber squeegee became synonymous with silk screening. Commercial artists quickly picked up this idea and translated it for their use.

Silk-screening was soon being used on cardboard and wood. It also worked very well on metal signs. In 1905 cast iron signs were printed with porcelain glazes. The cast shape was dipped in a reflective white glaze and fired, then with a silkscreen pattern the glaze was airbrushed and fired again. By 1925 this technique was highly refined. Heavy cast iron was no longer used. Now the base was made of steel. White was still the base glaze. Colours were next added.

Another surface on which silkscreen worked well was fabric and textiles. In a book, The Silk Goods of America, 1879 describes print on handkerchiefs and dresses. The book also refers to Herman Simon, who was an American textile manufacturer. In previous histories much was made of the 1907 UK patent granted to Michael Bandringa in 1914, who was a window cleaner in Downtown Chicago.
Samuel Simon for a knotting varnish to be used for the pattern on the silkscreen stencil. However, even that patent plainly states that "stencils of gauze have previously been proposed." So, according to his own patent he was not the first to use a silk diaphragm. I like to think that these two men, who shared the same surname, were relatives and wrote letters to each other, sharing their new discoveries.

Throughout the 1920's silk-screening was increasingly used. It became more mechanised and used the cut film method. Photo stencilling speeded up the process.

In Europe the pochoir process was still being employed - a method of air brushing through a screen stencil. Artists such as Picasso, Robert and Sonia Delauney employed this method. An exhibition of prints were shown at the Weyhe Gallery in New York. A young artist named Guy Maccoy saw this show. He earned his living as a commercial silkscreen printer and had, in 1932, made two fine art prints with oil base paints. One of his prints Woman Holding A Cat 1932, was his first attempt. He was not satisfied with the results and he longed to use the quality of pigment he had seen at the pochoir exhibition. When his wife found a Milton Bradley kit with water base paints he was able to experiment, which produced the surface he wanted. In 1938, the Contemporary Arts Gallery showed sixteen of his prints, "the first one man show[ing] ever of colour prints done by the Silk Print Process".

Because of the economic hardships, the government formed the WPA Works Progress Administration and the FAP Federal Arts Projects. In the FAP Poster Division worked a young man called Anthony Velonis, who enjoyed the silk-screen process. He canvassed for a separate fine art area for this medium, just like the intaglio and lithography areas. He succeeded in 1939 and was able to teach the process. He created the print Empire Decoration by printing through Organdy and burlap. He used glue and cut film stencils, and transparent and opaque paints. Sometimes he blotted wet inks with newspapers. The Silk Screen Group formed naturally from their common interests and they eventually became the National Serigraph Society with their own gallery and publication. This group of competent, dedicated artists, worked diligently to the point where they became an international organisation with touring exhibitions and yearly print competitions.

1940 was an important year as several silkscreen shows were on display. Carl Zigrosser, a prominent print historian was one of their champions. Together Velonis, who had coined the word 'Serigraphs' and Zigrosser, who first published it, encouraged its use. Velonis said, "A reproduction is the product of a master printer while a Serigraphs is entirely the artist's child". He intended the word to be narrow and specific, separating the commercial photographic approach from the totally fine art print.

Early artists who used the process were Harry Sternberg, Bernard Steffen, Elizabeth O'ldu and Leon Bibel. Marion Huse, a painter, was the first American to show Serigraphs in Paris. It was 1947. Her approach to printmaking was regarded as "painterly".

In 1941, the man of conscience, Ben Shahn, spoke out through his print work, against the lonely situation experienced by women in poverty. In the print, Prenatal Clinic, the hideous green walls and unsteady furniture help to describe their desperate situation.

In a very recent retrospective exhibition of Jackson Pollock's work at the Museum of Modern Art, several 1943-44 Serigraphs were shown. Interestingly, one can trace his growth from realism to dripping abstraction. Often the same screen was used with different papers and inks.

Corita Kent, a nun, spent some 30 years as a professor at Immaculate Heart College in Los Angeles. Her first Serigraphs were very Byzantine, richly layered with colour. Ben Shahn and Corita Kent became good friends; both were early users of lettering as a design element.

The prominent intaglio artist, Stanley William Hayter, tried his hand at combining serigraphs with intaglio. In some prints he inked and wiped the plate, placed a screen over the top and squeegeed the layers of
colour over all. This he would then put to the press so that all was printed at once very successfully. Hayter was not fond of the process and spoke negatively of it in his writings. After the great success of screenprinting in the 1960's, Hayter tried it again, still using his autographic lines.

Sylvia Wald should be mentioned for her original approach with the squeegee, as exampled in Spirit's Constellation circa 1950, which showed her playful spontaneous use of the squeegee and of lifting the screen from various paint thicknesses. She moved successfully from realism to abstraction, always working very intimately with her materials. She changed her approach again in the late 70's. She screenprinted her own papers and then wove, rolled and glued them into 3 dimensional wall pieces.

By the late 1950's both the Serigraphs organisations had become very decorative. One can see many circles, triangles, and rectangular elements in their semi-abstract output. Both organisations declined; the National Serigraph Institute closed its doors in 1962, leaving their archives with The Philadelphia Print Club.

New experimentation was now taking place in the University Art Departments. One of the "great gods" of the print world, Joseph Albers, began his extensive Homage to the Square series in 1958. He used the Serigraphs process very powerfully in his studies of optics and colour fields. He was a professor at both Black Mountain College and at Yale. No one has ever surpassed Albers and his student, Anuskiewicz, in optical explorations and many have learned from his work. They were forerunners of the Op Art movement.

At the University of Wisconsin Madison, the young Dean Meeker set up the first serigraphy classes by 1950. His prints won many prizes, but some awards were withdrawn when jurors discovered they were Serigraphs. By 1960, he had invented the Meeker-McFee press and was combining serigraphs with intaglio processes. Unlike Hayter, he first laid down the Serigraph colours. The plate was both engraved into and built up with polymers. He faced formidable problems with paper sizing variations and reverse imagery. Still many successful prints were made in this manner.

1962 was truly a pivotal year in the history of silkscreen printing or serigraphs. The terminology was changed again, this time to screenprinting. Silk was no longer used exclusively now that synthetics and metal meshes had proved effective. We leave behind seriousness and the Soup Line era and enter the Soup Cans era by Andy Warhol, 1962. The images were painted on canvas and then finished by screenprinting. Pop Art had materialised and was hitting its stride. Surely Warhol was the chief proponent of screenprinting techniques and firmly established the medium's central position during the print renaissance of the 1960's. It's possibilities for large size printing, its strobe light colour optics, the immediacy of its physical presence and after imagery, and its amazing flexibility as to covering various surfaces made it a front runner in the rush of printmaking happening then.

A contemporary of Warhol was Roy Lichtenstein. He used the comic strip's impersonal imagery and techniques. He described his own work as blatant and industrial. He demolished preconceived ideas by saying, "I'm trying to represent vulgarisation." In his print titled Brushstrokes 1967, he makes a comment on the gestural emphasis of the Abstract Expressionists.

Jasper Johns chose mundane imagery so that he could concentrate on the process - on the act of making art. His work is full of literal facts reduced to the extreme. He was labelled a minimalist and a pop artist, but he became a world class printmaker and gave great dignity and authenticity to screenprinting.

One is tempted to label the 1970's as the Souped-up Era. Artists began to use various media including intaglio, woodcuts, screenprint and lithography together in one print, whatever combinations proved appealing. These were labelled combo or mixed media prints. The workshops were in full swing and experimenting began in earnest.
The world famous Robert Rauschenberg travelled to the 14th century paper mill of Richard de Bas in Ambert, France, to supervise the hand moulding of pulp-dyed pigmented papers. Screen-printed tissue was then laminated to the hand made papers. The work was completed at the Gemini GEL workshop of Ken Tyler. He also experimented with screenprinting on scrim and acrylic cubes.

Stella’s way of reacting to abstract expressionism was to develop 3 dimensional objects using house paint and ordinary tools. When he went into printmaking he continued this approach. He used engraving, linocuts, woodcuts, and screenprinting including glitter and metallic inks.

Artists were also experimenting with printing onto unusual surfaces such as Red Slate Profile Airflow by Claes Oldenburg, 1969. His multiple comprised moulded polyurethane relief over two sheets of screen-printed Plexiglas and set in an aluminium frame. Oldenburg had a love affair with the 1936 Chrysler airflow car. This work wittily mocked industrial processes, but Ken Tyler, at the Gemini workshop, had to use industrial methods to produce it.

Another development of the era was photo-realism. One of the most prominent artists to use photo realism was Richard Estes, though he was really an illusionist. Many of his works were built upon reflections that distorted the street scenes. His work Ten Doors 1972, was pretty direct, but often the viewer would be made aware of what was behind or near him. It is a kind of urban surround experience.

Joe Price, a remarkably skilful Californian could also be regarded as a photo realist. Through repeated printings of very transparent glazes, he built intensively, alive, shimmering, reflective light. His technique was very labour intensive and has been carefully documented by San Francisco Museums.

Digital imaging was immediately compatible with screenprinting and has been used in a vast array of advertising and media projects as well as for fine prints.

Just 100 years after screenprinting was invented Joe Fedderson, a Native American artist, could express his personal feelings about his environment through the medium. In Beyond the Clouds, 1987, the vast US western sky is his spiritual house. If you stand near the print, you feel as though you are immersed in the weather. This elegant method of expression, so cool, so polished, so mysterious, is enhanced with oil crayon and glimmering staples.

One can surely say that silkscreen printing has gone Beyond the Clouds in its contribution to humanity in the past 112 years. Its capacity to cover a surface with thick opaque or delicate transparent layers; to appear as a hard cut edge or a soft painterly blur; to become a glowing light receptive glaze or to saturate a surface; to lay down liquid metal or a plastic veneer, is to say the least, astounding! All this has brought screenprinting to high levels of subtlety and sophistication. Screenprinting occupies a prominent and formidable position among all printmaking techniques and it will be interesting to watch its development during the 21st century.
Imprints and impressions: Extending the metaphor of South African printmaking

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Many people would claim that in the beginning was the WORD - especially the poets, writers and linguists and certainly the theologians. My belief is that in the beginning was the IMAGE. It is difficult to refute this and if we look back some 30-40,000 years we find examples of the earliest recorded visual images. These images were merely hand shapes in caves like Altamira in Spain and Lascaux in France. What could be simpler symbols than these evocative silhouettes? These images consisted of hand prints made by either pressing hands into soft clay, or using the hand as a stencil while pigment was sprayed or applied over it, or alternatively dipping the hand into pigment and applying it to the wall. What is significant is that an image was transferred from one surface to another - and importantly as a multiple. In reality a print was being made!

So I contest that in fact the beginning was the PRINT!

What, I can hear some of you saying, has this to do with South African printmaking? Well, the most recent archaeological findings now show quite conclusively that the earliest homosapiens can be traced to Southern Africa and with them therefore quite possibly the early roots of printmaking! So however enigmatic these images, they were certainly the start of an emerging visual syntax, and one which printmakers in contemporary South Africa are not uncomfortable with, tens of thousands of years later.

South African printmaking holds a vital place in our visual culture. It is a meta-narrative offering ready metaphors for introspection. The concept of transfer of image for example, so central to printmaking is an especially apt metaphor for our recent history. One that has seen political power transferred from a white minority apartheid government to inclusive majority rule. A parallel that could be seen as a move from an exclusive restricted matrix to one of widely disseminated multiples.

This was largely achieved through the pressure of protest, and resistance to the regime. Pressure is again fundamental to much printmaking and there is a notable symbol of social struggle in the resistance of working some resilient mediums such as woodcut and linocut, which is very popular in South Africa and allied to a rich history of woodcarving. This relationship between printmaking and social change is not exclusively metaphorical. The print proved a potent tool in the freedom struggle of South Africa reflecting the miscarriages of justice and providing an active voice denouncing apartheid. The print of the 1980s and early 1990s continually faced repression and even censorship. The power of the print was often found in posters, banners and even T-shirts. It also played its political role less overtly in fine art galleries while often under the threat of state security restrictions. This intrinsic democratic nature of the print, which is versatile enough to shift between high art and pragmatic applications, remains pivotal in our contemporary context. Printmaking has managed to straddle the art of the academy and that of the informal sector - while some media require sophisticated equipment printmaking can also be pursued with minimal means.

As we emerge from the spectre of apartheid the South Africa of the 1990s is characterised by transformation and transition - again concepts familiar in many ways to printmakers as prints are very often transitory while being developed. The social and political transitions have signalled remarkable achievements centred around discussion and negotiated settlements. The country has moved from a position of confrontation to reconciliation - most recently with the Truth and Reconciliation Commission.
which is investigating the crimes and injustices of the past, and in certain cases granting amnesty. The printmaking medium itself is also in continual transition as technologies and approaches are in continual flux. This on-going transformation is very much the lifeblood of the medium, continually expanding its expressive powers.

There has inevitably been collaboration aplenty - yet another printmaking concept. A process often involving mutually confronting creativity and reconciling how to harness it. Collaborative printmaking has really come of age in the last 5-10 years in South Africa. This tradition was not very popular before, probably due to there being a relatively small print market in the country and also due to there being a dearth of professional printers. The position has changed and we now have more than a dozen printmaking studios and presses, many with excellent facilities and with skilled printers trained at places such as Tamarind Institute, Yorkshire Printmakers, Peacock Press, Rutgers, Pratt and in fact all over the world including Holland, Germany and Sweden. The suitability of working collaboratively is becoming increasingly popular in contemporary South Africa where artists from diverse backgrounds and training can come together to share ideas, expertise and facilities. The collaborative process seems especially attractive in a society involved in social redress and redefining itself. It is also particularly well suited to an African context wherein skills and knowledge are traditionally communally owned. Printmaking after all is characteristically a social process and we are seeing many joint projects including exchange portfolios, books and combined media prints.

We have a full range of co-operative, private, open access and specialist print workshops and presses within the country: The Artist Proof Press in Johannesburg has done remarkable work - it is essentially a community workshop under the directorship of Kim Berman which offers skills training in printmaking through a bursary subsidy scheme to mostly unemployed young black artists. Its rate of growth and development is a testament to the empowerment offered by this facility. The press has been involved in many projects ranging from print exchanges to jumbo steam roller collagraph prints from found materials, to professional commissions for government buildings. It has most recently been involved in recycled papermaking allied to an AIDS awareness project called Paper Prayers.

The Caversham Press run by Malcolm Christian is another success story. It was the first true collaborative press in South Africa and does superb work both with professional artists and has an education trust which enables historically disadvantaged emergent black artists access to the studio and expertise. A portfolio of projects on themes such as on African myths and legends are often undertaken.

The Artists' Press is run by Mark Attwood, one of four Tamarind trained professional printers in the country. Now in its ninth year it does quality lithographic work with a diversity of artists, both by contract printing and publishing. QuaQuau is an artists' book produced in collaboration with the Kuru Art Project.

Hard Ground Printmakers in Cape Town, directed by Jonathan Comerford and Judy Woodburn, is a co-operative venture which has also impacted positively on the community of artists in the area. More recently it has been working with contracted artists and portfolio projects.

Dakawa is a community based art and craft workshop that also has a good printmaking facility. This was an ANC project in exile in Tanzania which was moved to South Africa after political reformation. Originally funded by Sweden, who also supported Rorkes Drift - another well-known similar initiative, it has provided valuable training for artists from a young age through to adult education.

Fine Line Press & Print Research Unit, my own initiative is another new enterprise and is unique in being the only institution based facility at present in South Africa. It is attached to Rhodes University with a visiting artist program as well as community outreach.
These are just a few of the presses presently engaged in working with a diversity of artists, often from historically disadvantaged backgrounds, in finding fertile ground in our new cultural landscape - one which was often bleak and barren before. While some divides obviously still exist within this landscape, printmaking is proving its inherent ability to bridge these divides.

In terms of print education and training there is a wide variety of options available. The universities and technical colleges generally have good facilities and tutoring but are almost exclusively for full time structured study towards an accredited qualification. Academic and portfolio entrance requirements are competitive. Community art centres such as Dakawa in Grahamstown, FUBA in Johannesburg and CAP in Cape Town offer more flexible and accessible skills training programmes. Most of these non-governmental facilities started originally as a means of empowering disadvantaged communities during the apartheid years and received external international funding. Since the elections of 1994 much of this support from abroad has been curtailed and many of these projects are being forced to close or become self sustaining through production and regulated training programmes. This is one of the reasons why the professional presses, with education, outreach and partnership programmes, are playing such a necessary role at present.

Printmaking is facilitating social and economic mobility. The print is portable and dissemination unrestricted and affordable. It is quite common to see printmakers from community based ventures selling their prints laid out on the sidewalk. The print is their livelihood and a saleable commodity. It is refreshing to see this applied democratic role of the print in practice - literally on the streets! The reality of the situation is that the niceties of printmaking as many of us know it - meticulous editioning, careful curation and records, perfect registration and so on - are of less concern to a popular market and artists struggling for survival.

Within the contemporary genre of South African art we now find that much of the protest art has run its course. A lighter spirit is replacing the content of struggle which seems more appropriate to the new 'rainbow nation', as christened by Rev Desmond Tutu. There is often the feeling of celebration and discovery. There is a call for revitalisation and crossover, for hybridisation and global contexture. There is talk of an 'African Renaissance' and certainly much work is characterised by vitality, spirit and energy - reflective of growth and transformation. A vibrancy of colour and texture, and a move to larger formats is replacing the often small black and white linocuts which expressed despair and anger at the atrocities of apartheid. Alternative and accessible print mediums which were often invented or discovered by necessity during these struggle years, continue to be employed and have also been extended. Examples include relief matrices made from masonite, cardboard and cheap floor tiles, recycled elements in collagraphs, aluminium and plexiglass street signage used for drypoint intaglio, roofing zinc for etching plates, monotypes and drypoints from x-ray plates, plaster cast print matrices and recycled printing paper. At the same time many South African printmakers are experimenting with expanded and innovative approaches and technologies. The areas of digital imaging, sculptural and dimensional prints, combo prints and extra large formats are energetically explored. The cultural boycott and the countries remote geographic location has often had the effect of making some print artists in South Africa virtually over compensate in terms of attempting to be contemporary and 'up to speed' internationally. This has certainly contributed to exciting work being produced in the expanded field.

The process of transformation may, for many who waited so long for it, seem slow. This again finds comparison with print process which is often labour intensive and time consuming, and even painful - especially when new to the printmaker. Prints also go through many stages of transformation during proofing before finding reconciliation in printing. There have been tangible changes in the resonance of our art. While anger has often changed to irony there is now a strong interest in heritage and customs. History and identity are also critical elements in our new cultural
landscape of shared South African consciousness. In spite of the time delay and teething problems of our new democracy in South Africa the arts are playing a vital healing role through promoting reconciliation and transformation. Printmaking is proving a critical conduit of communication within our society, facilitating the mobility of ideas capable of penetrating perceptions and decolonising minds. The print remains a mobile messenger in a world of cultural exchange, a world South Africa can once again feel part of.

BIBLIOGRAPHY:


This paper represents a coming together of two people inhabiting many stories. The one is a wife, the other a husband (they are married); the one an artist and printmaker, the other a narrative psychologist; they are both lecturers in different but relating institutions; they share the same geographical area, the same sociopolitical context, and (notably) similar cultural stories that have dominated and marginalised other cultural stories.

In her work as a psychologist, the wife has a focus on healing at an individual and community level; the husband is an artist and teacher who believes that art, including the print, is a powerful medium that can promote the negotiation of new stories in the lives of individuals and communities. In both cases, the individuals and communities are experiencing dislocation as their cultural stories no longer "make sense" in a rapidly transforming society.

They both love stories. They see the power of stories as organising, maintaining and circulating knowledge of ourselves and our worlds as we try to make sense of reality. The artist and the psychologist here speak - although in different forms - the same language.

They both believe that stories inform life. They hold us together and keep us apart. We inhabit the great stories of our culture. We live through stories. We are lived by the stories of our race and place.  

The conversations we are now sharing across our different disciplines are becoming enriching as we see the applicability of adopting postmodern, narrative and social constructionist worldviews to our work. The focus of this presentation within the visual arts (more specifically printmaking) will be the louder voice but, as we attempt to make sense of our life and work, the commonalities of our understanding remain.

The paper aims to:
- discuss the context within which these ideas arise, and a project which has emerged from conversations across disciplines and institutions;
- outline the theoretical basis, implications and motivations of adopting a narrative approach to the work;
- discuss the use of metaphor as a liberating and creative focus;
- highlight a unique aspect of the storytelling process; present the specific prospects of storytelling-into-printmaking.

Context
The Eastern Cape is one of the largest and poorest provinces in newly constituted South Africa. It covers a large, mainly rural area of the previously known homelands of the Ciskei and Transkei, occupied predominantly by Xhosa-speaking people. Despite the rural nature of the province, the people with their economic links to the cities and the political predominance of the ANC, are undergoing rapid social change. Cultural practices are dynamically responding to the change but there is always a concern about what may get lost in this process.

For the past three years people have listened and told stories of pain through the Truth and Reconciliation Commission. Many have experienced healing and reconciliation during this process. But apart from these stories in South Africa there are other cultural tales, religious narratives, family stories, personal stories that give value and meaning to people's lives as they try to make sense of their particular and "experience-near"
contexts. The contexts are changing and the stories are potentially re-authored in this dynamic process.

The School of Applied Art at Border Technikon in the city of East London was established in 1994, with the founding principle of access for previously disadvantaged students and potential artists. The aim was to provide the opportunity for an art education that did not exclude students because of their inability to draw in the Classical or Renaissance style, that did not label this as an ‘inferior artistic ability’. This exclusion comes from a dominant story within the world of art and art education, a situation which I have viewed as yet another colonisation, another domination of one story and the marginalisation of others. As part of removing this exclusive approach, we have also engaged in the complex debate around standards (which will not be the focus of this paper).

At the School of Applied Art, by adopting a narrative approach and by encouraging the teaching and expression of art as a narrative activity, staff and students become freed from the dictates of one dominant story of how art should be done, for who, and for what purpose or end.

Implications and motivations for adopting a narrative approach.

In South Africa the reality and the power of the domination of one story over others is well known. The consequences of the story of Apartheid and its ‘truths’ remain and will remain for some time. By adopting a post modern and social constructionist view in the form of a narrative approach, we are invited to close down universally applicable interpretations, and to celebrate diverse expressions and interpretations.

This ‘Postmodern turn’ from the modern approach to knowledge is occuring in all academic disciplines, and art (in terms of theory, expression, structure, form, interpretation and teaching) has not escaped this trend. To review the Postmodern view of reality and the role of art - or the print - in this context, we can note that:

- Realities are socially constructed.
- Rules of how art should be done, by whom, is a product of the particular time and place in history. There is no absolute way to measure or interpret a work of art.
- The relationship between viewer, the art viewed and the original story of the artist can never be fixed or in fact ‘known’. These realities will always be negotiated: the sense we make of this process between viewer and viewed will always be dynamic and never absolute.

Realities are constituted through language.

There is no fixed reality and the language we use, the metaphors we use, the marks on paper, the stories that are told, create reality through those mediums of language rather than constitute a representation of a reality.

Realities are organised and maintained through narrative.

Our reality is multi-storied and we select aspects of lived experience, ignoring others. When we are told stories or see stories in a visual form, we select certain aspects that make sense to us and fit into our dominant narrative about life and its meaning. The artist is a powerful example of how we select and choose to represent certain images to create certain realities. The metaphors the artist uses will be meaningful to his or her cultural and personal story. There are no essential truths.

The stories we see and hear always exist in the space between the viewer and viewed, the speaker and listener. The story is always co-constructed and never represents an absolute truth that can be interpreted if we ‘know more’. Personal and cultural narratives help us to make sense of our lived experience, but one can never ‘know’ the meaning of a visual or spoken story.

These four points are the core elements of adopting a social constructionist and narrative approach to the teaching of both theory and practice in the art school. The importance of this approach, within the diverse context of our workplace, is both exciting and critical to ensure that the domination and marginalisation of stories never again becomes the problem-saturated story of the South African reality.

The story telling direction - with a project called uMfanekiso a founding component - was conceived in
this context, where stories are viewed as an important mediation of experience in the context of rapid social change. By encouraging story telling by the facilitation of story telling events it is hoped that families and communities, through tellings and re-tellings, may re-discover how the rich meanings generated by their stories add a richer description to their lives.

Metaphor as a Liberating and Creative Focus

As a means of bridging this combined presentation, it is useful to consider two visual metaphors which capture the core of the project we are describing, including our struggle to understand and negotiate its context. The first image is of the vast encompassing arms of Mother Africa, as she gathers up the efforts of reconciliation and renewal in the knowledge that - sometime in the unushed future - her arms will inevitably have the whole concoction in their hold. With all our histories, we are squirming and pushing and daring to touch, until that time when the shoving is done and we submit to her warmth. The second image is that of a personified Africa, questioning the context of art: in other words, what will we as art educators do in order to adapt and contribute to a transforming South Africa?

As part of a new and path-seeking Fine Art course, with a constituency of students who tend to question every move for historically understandable reasons, we have participated in many stumbling and re-directions over the past five years. It is important to re-emphasize that our course was established (in 1994, the year of South Africa’s first democratic elections) specifically to provide access to those in the area who were and still would be excluded from the study of Art and Design.

One of our early decisions was to establish a working relationship with the publishing industry in South Africa. This effort has been hampered by various factors: the self-imposed convention that treats Fine Art as untouchable; the external impression that Fine Artists lack the ability to ‘apply themselves’; the commercial sterility which can characterise publishing work; and the plight of many publishing companies in South Africa, who tend to rely on government education contracts for their bread and butter. This reliance has brought with it many foldings and retrenchments.

In retrospect, we were blinkered by our obsession with an ‘industrial’ connection. The development of the story telling project has revealed the importance of maintaining an educational integrity (although our title ‘School of Applied Art’ will continue as an indicator of our focus). The story telling direction itself, including uMfanekiso, has also encountered various stumbling blocks - so, a couple of years down the line we find ourselves re-assessing its direction and, to an extent, starting again.

One of the most significant - and predictable - stumbling blocks has been the temptation to become literal in the visual re-telling process. Part of the solution has been our emphasis on visual metaphor, but this is compounded by the fact that generally our students come to this course with little or no previous experience of the visual arts. Compared to the entrenched European tradition of many affluent students who are able to attend long-established art schools in the main centres (after equally stable art courses at secondary school), the majority of our students arrive in a state of creative innocence. In a recent research project the writer explored this gulf between students; one of the project’s respondents, a lecturing colleague, illustrates the need for a radical rethink by staff and students in the transition of our educational system:...whereas often with these primitive people ...I think he is playing with the idea of primitiveness ... I am not saying that he is not coming from a primitive background ... he is not trying very hard to make it right... This takes us back to the Mother Africa metaphor: the ‘squirming and pushing and daring to touch’ is part of our encounter with innocence as we burrow into her arms. In this encounter we have so far had many brushes with the issue of standards, and these have been learning experiences which richly inform the story telling project. We are constantly re-negotiating our course direction and that of the project itself, having to both shed and hold on to different parts of our collective conventions. In terms of broad
backgrounds Davidson opens the way for this meeting of cultures when he refers to African art works: “... we are looking at the outcome of ancient and most elaborate traditions. These [works are] not points of departure, but points of arrival …”

Given this background, it has been essential to explore directions which establish common ground for the ‘teacher’ and the ‘learner’. A former colleague in the city of Durban provides further ground for this exploration: “Our present landscape is one of great diversity. The city centre with its high-rise ... squatter camps ... vast imbalances between rich and poor tend to haunt the mind ... However, the diversity and imbalances are not as important as the fact that these diverse peoples are interdependent economically, ecologically and culturally. There is a network of relationships that undergirds our communal lives…”

Since 1994 and the founding of our course, we have been trying use the printmaking and other studios as a base, as common ground, for exploiting this ‘network of relationships’. Through the narrative approach, the practical contact of the story telling project, and a focus on visual metaphor, we are discovering the value of shared experience and personal empowerment.

Smith adds a cautionary insight into building these relationships, with specific reference to the fact that the network is one based on African soil. She writes of a fundamental fear which persists among South Africans on opposite sides of the spectrum (i.e. a negative view of diversity): on the one hand are those who fear the lack of meaningful change; on the other are those whose fear denies such change. Our course’s growth has included this struggle, and the same writer gives positive direction by saying that as part of our search for a hitherto unknown place, we must acknowledge Africa as the dominant context. The image of Mother Africa’s warm arms comes back into view. In our particular case, this means acknowledging the need to tell all of our stories to make sense of our diverse context.

Rather than going further into the principles, a practical example illustrates our progress: a story which forms part of the exhibition for this conference, the story told by Nombulelo who was once a labourer on a pineapple farm in the Eastern Cape. This story was given as subject matter for a group of 2nd-year Printmaking students. The story was chosen because it embraces the diversity being explored by the project: a personal narrative and contemporary experience coupled with suggestions of rural traditional practices within the family. In the telling of her story, Nombulelo clearly goes through a critical reflection of her experiences and of the people who allowed these things to happen.

The story offers a powerfully symbolic and metaphoric exploration, and we were to learn how quickly students would respond to this direction. With minimal introduction we were soon looking at drawings which employed rich symbolic language. From students who had previously produced laborious (and often intriguing) literal detail, we were suddenly seeing a unique and exciting use of visual metaphor. There are many examples of a dynamic turnaround in the students’ thinking. They all point to the liberating and creative influence of metaphor through the story-telling project among a group of students who are taking this step at a remarkably early stage given their educational disadvantage.

It is critical to recognise that the narrative approach embraces staff and students alike, and that the content of the course-work (sampled in the exhibition of prints which accompanies this paper) is the result of a shared exploration. As we experience the development of the narrative approach, we share the realisation of our relationship-network. There is of course a political aspect to this sharing and negotiation which is inevitable, painful and an essential part of the relationship.

A Highlight from the Story Telling Process uMfanekiso, the title given to an important component project of this story telling development, is a collaboration which allows our Printmaking students to take advantage of pooled resources. The title translates
literally as 'a picture that shows', but also refers indirectly to metaphor. Aside from the School of Applied Art at Border Technikon (the South African equivalent of a Polytechnic), uMfanekiso has three other partners: the Psychology Department at Rhodes University (dealing with researching and archiving the story telling process), the Small Projects Foundation (an NGO which provides a project base), and the Regional Educare Council (an NGO which offers its vast network of villages and schools in the Eastern Cape).

Typically, these partners will either identify - or be asked by - a community group who is interested in holding a story-telling session. This may vary from a very organised and formal event, to the type of informal get-together which provided the story of the pineapple farm. uMfanekiso members see to the recording of the session on video, assist with the flow of proceedings, and interview the story-tellers for research purposes. Transcriptions and translations of the telling, as well as the video recording, are provided for the art students as soon as possible after the event.

It was an event of the more formal type, at a community hall near the town of Peddie, which revealed a fascinating aspect of the process and one which may be of particular significance for the printed image. After several hours of the telling of only three stories we returned to home base where 2nd and 3rd year students produced many different responses to the tales of ritual circumcision, forced marriage and the like.

About three months later, we returned as promised to the same venue near Peddie, where the 3rd year students, each in turn, displayed and spoke about their visual work. This is the point where we realised the value of the project: viewing the visual re-telling of their stories and listening to the artists' descriptions, community members launched into a quite frantic addition to the detail. On one piece, two hilltops in a landscape were seen as the traditional barrier between home-family and marriage-family (with no prospect of return); on another, the abduction of a young women for marriage brought back painful memories of real experience, and so on.

The presentation of images gave people the confidence to speak out, to relate their own pain or memory, and to take the telling process a step further. In the case of the print, which as yet we have not taken to this point, there is clearly the advantage of the multiple edition in terms of distribution and appreciation of the print as a unique form of image-making. The distribution answers our primary need for feedback and re-telling the appreciation deals with the valuable by-product of visual literacy (in the fine print and fine art context).

The exhibition which accompanies this paper (uMfanekiso) shows more recent responses to the narrative direction in general, and to storytelling-into-printmaking in particular. The language of voice, the rich oral tradition of the Eastern Cape province, now sees the development of its visual counterpart through the print. And in the visual form, we are emphasising symbol and metaphor as a vital part of the language.

Story Telling Into Printmaking: The Prospects
We have only scratched at the surface, so to speak, of this particular application of the fine print. There is of course, a rich history of the print being a vehicle for people's stories. We could question the relevance of this aged tradition given that we speak in the last year of the millennium, at the threshold of the 21st. century; but the question would be incomplete if we don't locate it geographically. When this context is added, the challenge of electronic media and global communication takes second place to the need for access to cultural celebration, and to the rich visual language of the fine print. In South Africa and the continent as a whole, the visual arts is one of the lifelines which is being used to enrich the process of cultural renewal. In this context printmaking is an important player, and as part of this story telling project it promises to play a pivotal role.

We have seen students, at the earliest level of their course, take the easy step from drawing to lino, wood, etching or lithograph. What has helped with this is the fact that they are negotiating their way with their own
stories. Part of the ‘ease’seems to be that the changing character of the mark (depending on the medium of choice) adds to the richness of the narrative. The results at this early stage, and the promise of this project in the future, reflect the magic of the stories we are hearing and seeing.

List of References:


Giorgio Morandi as printmaker and his relevance to my digital practice

Paul Coldwell
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During this conference, the status of printmaking has constantly been raised. For me, however, as an artist, the pressing issue is concerned with quality and how one goes about establishing benchmarks for one’s own work and practice. As an artistic community, we must take more responsibility for the critical climate that surrounds both our own work and that of printmaking in general and become more active in promoting what we view as significant work within our discipline. When Tessa Sidey and I worked on the exhibition Computers and Printmaking, we made the decision to invite Richard Hamilton to show his work alongside the works made by artists working within my project, The Integration of Computers within Fine Art Practice (a joint research project between Camberwell College of Arts and Chelsea College of Art and Design). There were two reasons for asking Richard, firstly as a formal acknowledgement of the contribution that Richard has made to digital work over a period of 20 years and secondly and perhaps more importantly, to set up the challenge of seeing how our own work would compare.

Through lectures, teaching, writing, conferences and exhibitions we can all contribute towards developing a critical climate and encourage discourse about and within our practice. As artists, I believe we have an important role to play within this debate. The following piece, taken from an article on Morandi written by Merlin James, himself a painter, shows the value when an artist takes on this challenge, describing Morandi’s etching, Grande natura morta scura (1934) as follows;

“On a table-top some vessels huddle together, an unassuming bowl sheltered in the lee of a shady picture, a slightly unequal row of condiments in the foreground like siblings, taller bottles preside like parents. The group is depicted in soft wandering brushmarks, the single paint layer neither thick nor thin. The eye is seduced by the mesmeric formal design of the ensemble, ever dissolving and resolving into loosely rectangular floating compartments, reservoirs and channels of pale colour, tremendous gravity of tone and touch give a sense of latency, of moment. We realise the significant event is already happening. It is the fall of light on these presences, the fate of these objects, one of which we notice is an oil lamp, is simply to have light strike them, to stroke them. Their reason to be is to become visible, by making light itself visible through reflected gleams and dark shadows. Morandi spent his career arranging different configurations stopping light in different ways creating visual chords by interrupting its passage.”

This is, for me, a most wonderfully poetic evocation of this particular etching. James brings to Morandi’s work an insight that is invaluable and compliments the understanding offered by the art historian or critic. I am not suggesting that the artists view is necessarily better, but I think we do have a range of skills and expertise in the act of looking and an understanding of making, that is so often ignored in the debate about art.

In this context I would like to talk about my relationship with Morandi’s work, and particularly his influence on my own digital work. I was first introduced to Morandi’s work by Eric Huron, one of my first tutors, at Canterbury College of Art. On his advice I went to see a small show of Morandi’s work in a basement gallery in London. It was a transforming experience and one which took me many years to fully appreciate. My understanding of the etchings, which made such a great impression on me, was that they were the result of a physical engagement with the etching process combined with hard work and application. The received wisdom amongst my teachers was that these qualities of graduated tone could only
be achieved through multiple stages of proofing, redrawing and endless corrections. Many years later I discovered this interpretation to be untrue, the prints being predominantly made from a single immersion in acid and involved very little reworking of the plate. This knowledge for me was liberating and one which has informed and changed my own working practice.

In Italy between 1916-18, Morandi was one of a small number of artists including, Carra Carra and De Chirico, that were grouped together under the title of Pittura Metafisica. Morandi travelled little, learnt about modern art through reproductions and spent most of his life in Bologna where he lived with his sisters. Hardly the exciting maelstrom that we normally associate with radical art. At this moment when he was identified as part of this important avant garde movement, he decided to teach himself the craft of etching. Lithography at this time was the modern printing process; etching and engraving being considered as retrograde. This for me, presents an interesting paradox. Morandi, a forward looking artist of the avant garde, looking back to learn a technique associated with more conservative thinking. More particularly, he chose to learn from, amongst other books, an old manual entitled The Whole Art of Drawing, Painting, Liming and Etching, published in 1666 by Odaro Violetti - the painter of Bologna. It offered charming practical advice such as ‘begin with the sky, if there are sunbeams, do them first’. Through this manual, Morandi learnt the craft of etching, not as a painter, but as a commercial engraver. It was more a practical how to do manual, similar to the way instructions are given in a software manual today. Violetti lays out simple procedures and rules within which the craftsman is free to manoeuvre, instructing the reader in use of the acid, cross hatching and rules of drawing. Morandi understood that in essence etching was the combination of the metal, acid and most importantly time. The procedure that Morandi adopted was simply to have the plate prepared with invariably a hard ground, draw directly on the plate and then a single etch. Morandi was profoundly aware of the way the acid would react on different metals, for example, that when using zinc as opposed to copper, the lines had to be drawn further apart to avoid breaking up. Lines etched deeply will expand and effect the clarity of line so cross hatching, the way of rendering tone before the advent of aquatint, needed to be adapted to the materials used. Morandi would make a test strip with sample cross hatching, which was then etched for different lengths of time to establish the optimum depth of bite. In this respect he was working in a similar manner to the photographer in the darkroom, who makes a test strip of varying exposures in order to obtain the best contrast for the final print. Most of Morandi’s prints were immersed in the acid only once. The drawing was therefore made with consideration of the metal and the strength of acid, enabling him to translate his intentions in the drawing through to the finished print.

Understanding the directness of Morandi’s working method was a revelation to me. The intensity of the image was contained in the tension between the drawing and the print. Furthermore, it showed that printmaking did not have to be hard physical work, but could work in conjunction with process and that great printmaking could be achieved through a narrow range of techniques. It is not uncommon for artists to develop a broad language from a very narrow technical repertoire. Patrick Caulfield, who over a period of 35 years, has developed a very poetic language using hard edge delineated forms through screen printing. Likewise, Lucian Freud has built-up a most beautiful body of work using only hard ground and line. Paula Rego, with whom I have worked with for a number of years, has developed her language through aquatint to draw colour. She grasped the basic technical aspects of printmaking immediately and has since used a narrow range of techniques to realise her dark stories which have subsequently reached a very wide audience.

Rembrandt was a great influence on Morandi’s etching and indeed he owned a print of Rembrandt’s etching of 1650, The shell, which he had displayed in his studio. Morandi made his own version of this subject in a small etching Conchiglia 1921. Rembrandt’s etching invites the viewer into the space. The shadows are deep and rich, giving the form of the shell both a
solidity and monumentality in contrast to the dimensions of this miniature print. Morandi in contrast is concerned with the movement across the surface. The shell has been moved around, it is no longer at an oblique angle, but parallel to the surface. The eye travels across both the surface of the print and the surface of the shell, in a journey that is marked by moments of tone, light, shadow and highlights. The viewer never enters into a distant space, but is invited to explore across the surface where the cross-hatching consciously retains its sense of being a mark, while also functioning as an equivalent to light and tone.

With this attention to the surface of the image, the spaces in between his objects in his prints become just as substantial as the objects themselves. There is a form of meditation on the surface, where everything is of equal importance within the construction of the picture. But Morandi’s work is not hermetically sealed, removed from the outside world. There are references to both the locality and political events contained within the familiar repertoire of his still lifes. Morandi spent his most of his life in Bologna, a city which is characterised by two very deep colonnades on either side of the main street. These both offer shelter from the hot midday sun and protection from the rain. These colonnades hide figures in their shadows but as soon as one steps out into the light, it is as if the figure has been cut, leaving a limb suspended in the light.

Morandi’s art is grounded in this kind of personal observation and emerges in the cut out forms in the striking Natura morta di vasi su un tavolo of 1931 where the flat white shapes float in front of the shadows. One can also see an equivalent between the verticalities that form such a signature in his composition of bottles, with the structure of the columns that form the colonnades of his home town. Later, most powerfully illustrated in Grande natura morta scura, 1934, Morandi’s etchings seem to allude to the political period of Fascism, where the shadows have become full of menace, threatening and suffocating the space, as if alluding to the mistrust and fear that became so much a part of daily life.

This brings me to consider my own work and Morandi’s influence on my own digital practice. When I was invited to join a joint research project between Camberwell College of Arts and Chelsea College of Art & Design, investigating the relationship between digital practice and printmaking, I had considerable experience of printmaking but none in the use of computers. I began tentatively using Illustrator, a drawing software programme, to develop my ideas. I was immediately struck by the kind of conscious decisions that were required in order to make a drawing such as determining the character and the width of the line. It seemed to connect with the way Morandi established in advance, the quality of his lines, through the choice of metal and acid. It led me to question the possibility of working spontaneously within these programmes, since each move seems to require a conscious selection. Rather than finding this inhibiting, it felt liberating. A further aspect was the endless editing that could occur without the physical implications associated with for example etching, where to remove a line once etched, becomes a singular task.

My drawings on the computer were gradually built up using a series of layers which both allowed for each layer to be modified and for the possibility of varying the order of layers in order to dramatically change the image. I was also able to import scanned images from Adobe Photoshop, that had been vectorised and worked into the image as part of the overall sense of drawing.
In traditional printmaking, etching for example, the artists begins with the physical dimensions of the plate and works with that throughout the development of the image. This is in direct contrast to working on screen where the image is virtual, and when fitted into the dimensions of the screen can bear no resemblance to the size of final output. For this reason, I continually proofing these drawings on a large format ink jet printer so that I was always working with a clear physical understanding of the size of the final image, rather than the implied size on screen. However, I soon realised that in the case of this series, they would not be resolved through direct digital output since the inkjet prints were too flat and the surface too unified. A further factor being the relative short life of the inks that were available at this time (1996).

I wanted instead, to give them a greater physicality which I could achieve through intaglio and consequently used the output to produce transparencies to make photo-plates which were then etched and aquatinted in a variety of ways. Some of the plates were very deeply etched and surface rolled to make relief prints. The resulting prints formed a series of seven large scale intaglio prints entitled, My father's coat. I felt that I had gained the advantage of the endless proofing and modification of these images through the use of the computer while retaining the fine control of surface and scale as offered through intaglio. Throughout this project, I had continually referenced back to the separation in Morandi's work between the drawing of the image, and the process which delivered the final image.

Morandi's landscapes have also informed my more recent work, in particular a bookwork and series of prints, entitled With the melting of the snows. Morandi's approach was to view the landscape through either a telescope or binoculars, from his balcony, thereby excluding the foreground and concentrating on the middle distance. Viewing in this way results in a flattened space and makes the viewer look across the surface rather than in a conventional landscape that proposes a space to look into and subsequently enter. The relationship between the houses, the trees and the spaces in between, resemble his table top still lives, but unlike still life where the artist can move the objects around, the landscape is fixed. Morandi used the changing light at different times of day as the way of moving the elements around and made prints of the same view from different times of day, where the changing light radically alters the composition and feeling within each print. Viewing the landscape through binoculars also acts as a framing device, transforming a broad view into a landscape.
contained within a rectangle. In his prints there are many references to a variety of framing devices with the majority of his prints having a drawn edge contained within the plate mark. The edge becomes a rich source of references and associations and adds a further dimension to this work. There are many references to the conventions of photography, from leaving some prints with their corners blank, as if they have been removed from an album, to the use of circular and oval masks. In particular in his flower prints, the softly drawn ovals, directly references the conventions of portrait photography.

In 1996, I embarked on a project using a text by Martin Bell, the then war correspondent for the BBC. The text came from his final radio broadcast from Bosnia as he signing off as war correspondent and reflected on both his coverage of that conflict and his memories. Two years later I published an artist book featuring a transcript of this text along with my own images, entitled With the melting of the snows.

The first section of images were derived from photographs I took in Ljubljana looking towards Sarajevo. The photographs of blocks of flats and mountains, taken at mid day were gradually changed into the computer to dusk and a sense of curfew. Instead of the cross hatching of Morandi’s prints, I used a heavily pixilated layer which I wanted to both reference the dot in press photography and also provide a screen that the viewer has to look through, suggesting a distance. I was able to manipulate the size of the dot, individually where necessary, something which would have been impossible using conventional darkroom techniques. Whereas Morandi would create patches of tone across the surface through cross hatching, I developed a similar relationship to the half tone dot, seeing it in relationship to the layer below and modifying it accordingly.

The second section of the bookwork was constructed in my studio. I worked with wax objects (later cast in bronze), where I was trying to suggest abandoned possessions and the evidence of people living under threat. These objects, my still life objects, became elements in the prints and were both manipulated at the stage when they were being photographed and further as they were then collaged together within Adobe PhotoShop. These object were therefore being manipulated in real space, prior to being photographed, and then again within the virtual space of the computer.

In the final section I took a number of photographs in the storerooms of the famous outfitters Moss Bros. in direct response to a passage in Bell’s report describing refugees fleeing down a mined country road “For if all you can take is what you can walk away with then you walk away in the best clothes that you have and in your pockets you carry the family photographs.” My photographs featured the lines of hire suits and jackets all waiting to be collected.

All the images for this bookwork, With the melting of the snows, were made in PhotoShop but once again, I used conventional printmaking to produce the final images. They were printed from plates directly from disc, as two colour photo lithos, each layer being printed separately in a different colour of black. The deposit of ink on paper, the build up of ink when overprinted combined of course the economics of printing 100 books of 40 pages, all made lithography preferable to ink jet. This bookwork has been purchased for a large number of public collection and has been exhibited as part of an overall installation with the cast objects at both the Eagle Gallery, London and as part of a survey show of my work at Arthouse, Dublin.

Morandi continues to exert a fascination for me. Gradually however it has been his working method, that detachment between stages of production, that I have found to be most illuminating to my own practice and particularly in respect to working digitally. Through investigating his method and procedures, I have been able to develop my own language, combining the experience of traditional printmaking with the possibilities now on offer through the use of the computer.
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The application of traditional printmaking layering techniques to digital printing technologies

Milan Milojevic
University of Tasmania

My presentation today will primarily deal with my research project. This research is part of an Australian Research Council Grant that has been funded for the last three years. The ARC is the only funding body for University research in Australia. The research team, of which I am chief investigator includes Mary Scott, a painter and Bill Hart, a multi-media artist and computer specialist. My presentation will also give an overview of D.A.R.F (Digital Art Research Facility) at the School of Art Hobart, University of Tasmania, and the work of fellow researchers and their individual research projects.

I would like to start with a brief personal history outlining my development conceptually and technically from traditional printmaking media to my current research investigating the digital print. I will illustrate this with work I’ve made over the last 5 years, since the content of my work and my image-making process (working with photographic imagery) has naturally led me to explore the possibilities of computer generated images. For me digital technology is another process within the oeuvre of the print. It is through the various forms of printmaking that I have represented and expressed ideas regarding personal and family histories. The medium has always served the message.

In presenting the content of my work and the way in which it is manifested in print, I would like to start with a quote from Wilton and Bosworth’s Old Worlds and New Australia: ‘There is the story of a young Greek girl in Melbourne who counted the blocks, the houses, and then the fence-palings between home and school. She marked the middle paling and on the way to school, as she passed it said to herself ‘Now I’m Australian’ and on the way home, ‘Now I’m Greek.’’

As a first generation Australian, born in Hobart, Tasmania of Serbian/German descent, this quotation reflects my own position. The confrontation between European and Anglo-Celtic cultures imposed complexities and pressures during my upbringing relating to the survival of European traditions in a hostile environment intolerant of foreign immigrants. Throughout my adolescence I denied my background to the outside world. I wanted to eliminate any trace of my European roots. I was the most ‘dinky-di’ Aussie on the block.

The Serbian community in Tasmania was small. There were no network/support systems in place, so that the pressures of Anglo-conformity were difficult to resist in the first generation born in Tasmania. The structures inherent in the Greek Community that nurture and develop culture and language were non existent — resulting in a conflict between my Serbian/German/ Australian cultures.

My work deals with the dilemma of cultural identity - a culture conflict. It reflects my experience, firsthand and by inheritance of dislocation, adjustment and loss that comes from coming from somewhere else or belonging from somewhere else. Homi Bhabha has written extensively on colonialism, race, identity and difference. In an interview with him titled The Third Space he sees the development of cultural identity as the product of the tensions associated with the difference between cultures in which a new imaginary identity emerges. This imaginary identity is constructed through memory, fantasy, narrative and myth.

My father was an enthusiastic photographer until his death in 1966. His photographs innocently recorded home and working life and reflect the shared experience endured by the post World War II influx of foreign migrants.
These photographs play an important role in my work—they capture a particular time and place—they are momentos of the existence of an earlier generation. The photographs are used to reclaim links that have been disrupted and broken by migration. They can operate at the point between personal memory and social history. They are a vehicle with which the stories are re-constructed, re-told. They can be constructed into a ‘fantastic past’ in an attempt to consolidate a real one— the ‘imaginary homeland’. My ‘imaginary homeland’ is not descriptive in an historical and geographical sense, more in the notion of home—a desire to find a location for my new position in the world.

As Stuart Hall says in his essay Cultural Identity and Diaspora, “...we should think of identity as a ‘production’, which is never complete, always in process, always constituted within, not outside, representation. Cultural Identity is a matter of ‘becoming’ as well as ‘being’. It belongs to the future as much as to the past.”

The photograph has been the major source of my imagery, whether I have utilised etching, Screenprint or lithography I have manipulated, collaged and layered images and created a ‘hybrid’ between the photograph and drawing. The layering process is metaphorical, it is a vital part of the content of my work—it positions the viewer in my personal archaeology (history/future). The research into post World War II immigration to Australia yielded some alarming facts; policies towards the ‘outsiders’ accorded an inferior status and encouraged relinquishing ties with their homeland. The agenda was to assimilate refugees, with little respect for their ethnic origins, into a vastly different cultural context. Their particular skills were often not recognised or accommodated; manual labour and factory fodder was the lot of these dislocated men and women. My mother worked for Cadburys chocolate factory, my father for the Hydro Electric Commission.

Beautiful Balts was based on a photograph taken by my father at Bonegilla (migrant reception centre in Victoria), I’m not quite sure what’s happening, people have suggested that it could be a delousing scene, whatever the situation it’s reminiscent of images taken from concentration camps during the second world war. I blew this image up to 8’x6’ and screenprinted it onto 200 bathroom tiles, the men were printed (life size) onto photographic mural paper and hand coloured. Beautiful Balts signifies a cleansing, the baptism into the new culture. The title refers to the first group of foreign migrants selected to enter as smoothly as possible into Australian culture.

This was a reworking of the image utilising my father and mother’s passport photos. Their vulnerability juxtaposed with the impersonal nature of the ‘shower scene’ interested me. Both these pieces represented a major shift in my printmaking practice in terms of scale, installation and crossing media. They are both ‘unique prints’, the idea of editions seemed absurd.

In pursuing my father’s story, I developed a series of prints around the issue of the migrant worker. Bronte Park a Hydro village in the central highlands of Tasmania became my source of investigation. Bronte Park was the first of the Hydro’s post-war construction camps. The Hydro sent officers to Europe to recruit workers—accommodated at both Tarraleah and Bronte Park. This was for work on the Tungatinah Dam project. It was started in 1948. My father worked there from 1949-1953. I made a number of trips to Bronte, documenting the remnants of what once was a thriving village of 2000. Each time I returned less evidence remained. I produced a piece titled Bronte Park 1 developed from overlaying the photographs my father had taken with the ones I had taken, applying my presence to the same landscape. Trying to imagine his impression of this hostile environment and its relationship to the words ‘Bronte Park.’

At this stage I’d been looking at 19th century engravings and I came across a series of prints after Joseph Lycett that were in a book titled Views in Australia. This book was produced to celebrate the discovery, settlement and progress of the new colonies. These images were intended to lure immigration to these new colonies. The images were manipulated, to become more palatable to the European sensibility. I incorporated a detail of one of these engravings in the piece.
The print is about illusion/disillusionment/representation/misrepresentation. The kangaroo was engraved by Thomas Bewick after a painting by George Stubbs. This painting was commissioned by Joseph Banks and based on a kangaroo skin brought back to London by him. Another form of interpretation.

The development of my ARC (Australian Research Council) research project resulted from a series of images I had documented on one of my field trips to Bronte Park. I had taken many images of an old Hydro Shack at Bronte, which is now long gone. Each man had a single 8’X 10’ hut, I photographed the hut in order to reproduce it foot by foot. I also used a video camera in order to create a different viewpoint and a better sense of space. In the end I was far more interested in the bits that I’d missed with the camera that were on the video - what happened between taking the photographs - the flow of imagery between each individual photograph.

For this project, photographic printmaking seemed limiting and too time consuming so I was drawn to the computer. Photoshop offered me release from endless hours in the dark room and a much quicker way of generating ideas and images. The digital prints I developed were part of a collaborative book project, involving Raymond Arnold (artist/printmaker), Peter Jackson (writer) and Penny Wells (papermaker), titled Source - a response to the Central Highlands of Tasmania.

The use of Photoshop software, its layers, manipulation properties, and speed impressed me immensely. The avoidance of toxic manual processes for the production of the print was also an attractive lure. I was hooked! The transition from dark room to computer was seamless and its possibilities, as either a tool for printmaking or a medium within its own right, seemed to offer printmaking an extended future. However, once the novelty of these first digital prints wore off, I started to become dissatisfied with the surface, papers available and the overall homogenised nature of the prints. A reaction against this flatness of image was a reworking of the images, whilst undertaking a residency in Dundee at the Dundee Printmakers Workshop. It was a way of reclaiming the surface and the images were a combination of lithography, Screenprint and woodcut. These images were developed into Fragment 1 and 2. I see them as being an archaeological tableaux. They’re evidence, clues - the residue of an existence. Absence is what is important in this work. I was interested in creating a physical space and surface, a multi-sensory experience.

In 1996 I had been having conversations with Bill Hart (Lecturer in charge of the Computing Studio) concerning my reservations surrounding the digital print. Many artists who have adopted or are adopting digital technology into their practice express dissatisfaction at the limitations of the digital printing process, in particular the inability to construct sophisticated surfaces through the layering of inks or pigments. While digital imaging technologies enable sophistication and control in the development of images, the constraints of the printing process have a homogenising effect on the final printed image.

Ideas that were being developed seemed to evolve into an ARC grant application. A research team of which I was (and still am) Chief Investigator was set up. My fellow researchers are: Mary Scott - a painter who has through her practice in the last few years developed methodologies for the merging of the traditional techniques of painting with those of digital imaging. Her images are developed on computer and then rendered in layers with paint onto glass.

Bill Hart - whose practice encompasses digitally produced images, video and interactive multi-media. Bill has also a physics and mathematics background and he is the co-ordinator of DARF.

The aims of the research are to develop methodologies for conceptualising, manipulating and printing multi-layered digital prints using widely available inkjet technology; to develop a prototype large format inkjet printing system to provide accurate registration in multi-layered printing, and to expand the range and flexibility of materials used in the process; and, to develop high quality archival fine art digital printing.
Digital printing technologies almost exclusively use the four colour process developed in the 19th century for commercial offset printing. While this technology is able to give a ‘fair’ representation of an image for reproduction, the image is printed as a single layer of pigment, and lacks the capability of reproducing the complex optical effects that occur through the interaction of light within the layers of opaque and translucent pigments used in traditional methods. The effect of layering is significant; the added complexity of the image surface provides a richer and more sustained viewing experience, than with mono-layered reproductions.

Our research developed two methodologies for use with the large format printers. The first involves applying the methodology of layering or overprinting commonly associated with traditional painting and printmaking techniques. The approach I have adopted is very strongly related to colour lithography, the ranges of colours are entirely semi-translucent and much more reliant on the layering of colour in order to reach dark areas of the print. This is still using the CYMK process and inks commercially available. The process of working between the computer and the printer is intuitive; layers are developed as the image is being printed. The artist has relative control of the process and can intervene at any stage. This means that adjustments can be made throughout the process of printing to individual layers. The print below is still focused on imagery developed in my Bronte Park series. It was printed up to five times on translucent media in an effort to mimic the screen surface.

The second methodology is the adaptation of the four colour process whereby custom ink sets are established and process colours can be avoided. Colour sets may consist of violets, umbers, greys etc. Each are diluted and manipulated in various ways. This is where the Encad Novajet 3 printer, although now superceded technologically, offers the most flexibility as we are able to re-use the cartridges and inject them with silk dye inks cheaply. This approach moves away from the printer emulating the screen image, to the development of the image occurring largely in response to its physical manifestation. Using this approach enables virtually total control of the process - it is very organic. Colour and tonality can be fine-tuned by reacting to the image’s development as it occurs. The process is not so much ‘what you see is what you get’, but relies on an intuitive understanding of the colour, and the properties of the inks, which develops over time through trial and error. There is little correlation to the monitor colours, or the use of Photoshop. This approach led me to the development of less photographically based imagery, more reductive, more drawn.

A wide number of inks were trialled. The aim was to identify products and ink properties that were compatible to the A0 Novajet III inkjet cartridges. Tests were conducted with a diverse range of semi-translucent dye based products; pigmented and opaque inks and metallic ink products. Opaque and metallic inks proved problematic, since the particle sizes were too coarse for use with the inkjet cartridge. Through
trial and error only water based products were suitable. The two most successful of these were ecoline drawing inks, and elbesoie silk dyes. The elbesoie silk dyes were used throughout the duration of the project. As a water based product they can be diluted to increase transparency and a significant advantage is the extensive colour range. The dyes could also be mixed together to achieve specific colours.

The Index of Possibilities project was started in 1998. It references Jorge Luis Borges’ The Book of Imaginary Beings published in 1967, and pays homage to his collection of mythological and fanciful creatures. The ‘hybrid’ creatures that I create are constructed/reconfigured in the computer from Konrad Gesner’s Historia Animalium published in the 16th century. They directly correspond to creatures described in Borges’ book. The ‘hybrid’ further investigates metaphorically my preoccupation with issues surrounding my identity. These images reflect a juxtaposition of geographical/cultural displacement and dislocation. The ‘hybrid’ also describes my approach to the digital print - one of applying/layering traditional methodologies to new technologies. The backgrounds for the creatures are developed from Australian and European engravings - one placed against the other. Inkjet printers are currently limited in the paper media that can be effectively used, because hard resin coatings on inkjet media are required to stop ink bleeding into the paper surface. This limits the effective range of media to a limited range of commercial media. These papers have (except for the more expensive canvases) a smooth ‘plastic’ appearance, are fragile being prone to creasing and do not have the archival qualities required for fine art. Paper media is an important aspect of the printing process. It acts as the supporting ground upon which the image sits, contributing to colour intensity and determining the success and depth of layering that can be printed. Paper needs to have excellent printability to reproduce a perfect transferal of the image, its surface, colour, character (texture) can be used to enhance and complement the image.

In terms of media experimentation this was investigated in two main categories: extending our knowledge about the products commercially available and designed for use with the Novajet III printer; and the use of traditional media, ranging from etching and lithography papers through to canvas, linen and handmade papers.

For my project the most successful in surface, weight, and colour range was Stonehenge Etching paper 250 gsm. A range of hand made papers produced from cotton rags, cotton linters (short fibres), wood pulp and kozo were tested for printing. Acid free cotton rag, lightly sized, metal dried to create a smooth finish, weighing around 300 gsm provided excellent results in image detail, colour saturation and multi-layered printing. Currently we have a grant in progress for the purpose of collaborating with a papermaker for the production of large scale paper for digital printing. The investigation of multi-layered printing and experimentation with varieties of paper media has resulted in some mechanical problems, a major one being the registration of successive printing layers. In order to support the main thrust of our research, Bill Hart is currently developing modifications to the printer’s mechanism in order to address some of the limitations inherent in current equipment.

The most significant results from the research project have been in the ability to create a process that enables considerable control and flexibility over the print and its development on a physical level; and to
create a print that sits comfortably within the realm of the fine art print.

The Digital Art Research Facility was formed in early 1996; and is a research unit of the Tasmanian School of Art, a department of the University of Tasmania. Its sole financial support is from successful grant applications. D.A.R.F. has been the recipient of grants from the Australian Research Council small and large grant programs and has generated in the vicinity of $250,000. D.A.R.F. is the only research facility of its kind in Australia. Its major focus of activities is concerned with exploring and extending the potential of digital imaging and the digital print. Currently it comprises of four lecturing staff and three PhD students, one honours student and research has extended into animation and multimedia.

Currently D.A.R.F. has two large ARC grant applications in the pipeline, both have got through round one, there is still along way to go. It is important to stress that while the research team members cooperate and collaborate in sharing insights, methodologies and in tackling the myriad technical problems, they each bring their own individual and unique approaches to the project. The imagery they are producing is very much their own, and each have focused upon different aspects of the exploration. D.A.R.F. has brought together artists from a range of different disciplines that have focused their energies on ‘the print’.
Search and research in fine print: Creating practice based and theoretical research for the discipline of fine print

Paul van der Lem
Bristol UWE

Research is a word we all use, yet as a discipline we often find it difficult to get funding for it. Even though opportunities for obtaining research funds have been on the increase in the last decade for university institutions in art and design, PhD education in the practical aspects of art, media and design is only now starting to make an impact on generating income from research work in the university sector. However innovation and development concepts for the visual arts have always been part of professional practice and education in the visual arts. You may ask yourselves:

Why has it taken so long to get artists and designers taking part in mainstream university level research activities?

But before I make further statements about research development in Fine Print which earns money in the university sector, I have to declare our own track record in Bristol, to get access to this new type of money available for print research.

The Centre for Fine Print Research at Bristol UWE emerged from the growth of print facilities in 1990. It was identified in 1992 when the government Research Assessment Exercise included Art and Design research in the UK.

The Centre for Fine Print Research obtained its first dedicated staff in 1994 and gained more in the second UK Research Assessment Exercise in 1996. The UK Art and Humanities Research Board emerged in 1998 and by 1999 the Centre had won five AHRB research awards.

That done it begs the question:

What were the underpinning concepts which allowed this development? Principles, practice and the people who worked to create favourable conditions.

First of all you have to increase your chances of being lucky. This happens when you gather enough people to gain ideas and results - very much the same concept for the organisation of this conference. Get enough people who are interested and involved with printing together and ideas and potential emerges. In the Faculty of Art, Media and Design (AMD) at Bristol UWE I began gathering personnel for print research about a decade ago.

AMD created a print centre in 1990 where staff and students from Fine Art, Illustration, Graphic Design, Fashion and Textiles and Ceramics could work. At the same time we had to look at what is behind the meaning of the word research. In Art and Design we all use the word ‘research’ loosely. But it is also used by other disciplines which are very successful in getting research money. Until a few years ago, we in Art and Design, including print, were unable to get access to money for research.

Art and Design has a longer history in art schools than in universities, but the concept of research was not used in Art and Design until the 20th century.

Previously, we used terms like: search, doing things, learning, trying out, finding out, making and creating. Research is a relatively new word which we have adopted to cover the idea of creative search for solutions. We may have broadened its meaning, since ‘research’ has a more narrow definition within general academic traditions within the university sector. To search for an explanation for this discrepancy I
looked at the historical development of the concept of academic research.

A few milestones towards research recognition

The underlying concepts for Art and Design education and research within higher education have been developed in several countries in Europe. All countries have of course created their forms of visual art, but it was within Italian Renaissance culture that the first ideas were developed, or higher education in art and design to assist the search for new concepts.

The then new ideas underpinning the concept of higher education in the visual arts spread all over Europe. Based on that development, France then organised Art and Design education in formal state controlled tiers and added other innovations like regular temporary public exhibitions of art and art objects including fashion shows. Again these ideas became accepted in other countries which all developed their own variations of governmental schools and awards indicating professional competence for artists and designers. German culture then created the modern idea of PhD based research for universities as late as the 19th century.

Research as a general academic concept is just a century old. Search as a concept for knowledge and skill is thousands of years old. What is the difference?

Searches for knowledge, scholarship, practise of skill and good behaviour were pursued at institutions for higher education. But at the time when the practice based professionals in the visual arts obtained access for their subjects in institutions of higher education, the modern concepts for research at university level were not yet invented for any subject.

Inventing the ideas and concepts of research as an activity in universities and getting funding for it.

As said, research in the modern sense emerged as recently as the 19th century. It was built on aspects and traditions of scholarship and search for knowledge and skills, but its philosophical position only emerged with the invention of subject focused study.

Higher Education
in Mediaeval times for social cohesion
in Renaissance also for individual merit
in the 19th century for the first time for its own sake

Intellectual education in the mediaeval colleges was not subject orientated but based on the maintenance of group values. The church fathers saw study as a utility based service to religion and clerking for governmental administration. They warned their scholars to protect themselves spiritually against ‘the devil of study’ in specific and particular intellectual subjects. Study for study’s sake was not allowed, as it could easily lead to heresy. Obtaining grades and degrees of recognition of knowledge was measured on served time in particular groups and orders to ensure social control over student progress.

The Renaissance academies and universities started to change that social emphasis by allowing a separation between study and assessment of final skills. The degrees came to be awarded on individual merit, not only on the value one had within a specific group.

Much later, university level institutions added to social and individual merit, the acceptance of service to an academic subject in its own right. And that was in the 19th century, advocated by Von Humbold at what is now the University of Berlin.

Research is different from search because you assume that you do check things out which previously were already solved or not perceived as relevant.

Pure subject orientated study as a separate activity of social service or individual development created the conditions to redo and research all previous assumptions and underpinning based on the authority of an individual or social grouping (the churches, guilds and professional organisations like academies for various subjects). Research is therefore a more recent subset of the older idea of search and academic study.
Research as a new concept gained fast recognition in the sciences and in philosophies of many 19th century universities. In fact the Latin term PhD meaning Doctor in Philosophy became the degree to distinguish people who had mastered the new philosophical concepts underpinning research with a particular focus. The spread of PhD based research was fast in the sciences because its success drove the new sciences like chemistry which influenced society’s technologies and economics in similar ways as computers do in our century. But several older universities at first resisted these new fangled ideas which undermined their well established authority on the methodologies of learning and teaching in Higher Education.

Initial aloofness against research as a useful or acceptable concept

In the UK research was at first reluctantly accepted by the academic establishment. In fact it took two Acts of Parliament in 19th century England, to force some universities like Oxford and Cambridge to adopt the concept of research as a proper activity for a university. Research, according to its distinguished opponents at the time, was seen as a philosophy of doubt to the certainty of values of the established authorities of Church and state. Research instead of search meant a constant review of established knowledge for faults and improvements and as argued by its opponents, that was a recipe for social chaos and disaster.

But most research at the time was driven by chemistry which promised and delivered enormous economic and social benefit for industry and society. That importance became recognised with money. The same way as in our century computers and software change society.

When money became the prize for research all university departments obtained research ambitions.

When the main industries started to fund research and employ research graduates the situation of anti-research changed and research became a positive thing. The race to get the best, most profitable and prestigious research within their university walls started in earnest at the end of the 19th century. Foundations created grants to fund research projects outside specific industrial monopolies and governments began to enter the funding of research for strategic, economic and political reasons.

When research became established it was a philosophy for the sciences. In this century it is our turn, in the visual arts, to create research concepts.

Throughout Europe in the 19th century the visual arts remained satisfied with their educational system of local schools for the first level of practice based skills, national academies for the higher levels and possibly at the pinnacle a form of international levels of recognition, awarded by the various governments of Europe through their Prix de Rome at their Art Academies situated in that city. Today we still have Danish, Dutch, German, French, American and British Academies in Rome which offer practice based postgraduate study in the visual arts as a third tier of professional higher education.

Innovation and rebellion against established practice was fought out through public exhibitions with the visual evidence that new philosophies of work generated. Institutional academic thought and practice often became associated with conservatism and the status quo. Academies for professional education still awarded their own diplomas of recognition and finishing remained as studio based practice.

Degrees for professional practice drive Art and Design education. Degrees for professional research in Art and Design are in the minority.

The possibilities of formal recognition for practice based research became a feature in the Anglo-Saxon countries after professional education for art and design (together with other professional subjects) started to move en masse into mainstream higher education.

Saxon culture incorporated art, media and design in
mainstream higher education including PhD awards

The introduction of PhD formalised the possibilities to fund research allocations on the same principles as for other academic subjects. That whole process for Art and Design took place in the latter half of this century in the UK. In the 1960s the separate national system for Art and Design education was first lifted to a higher level of formal recognition. However the graduate diplomas in Art and Design still remained a separate system until their cultural and economic success for the professions they served brought them in April 1975 to full degree level recognition. The first Bachelor degrees instead of previous specific Art and Design awards heralded a rapid move into mainstream higher education. Master degrees instead of advanced diplomas or associateship diplomas followed in quantity nearly a decade later, together with the first PhDs in the UK for practical professional research in Art and Design, awarded via the CNAA in the 1980s.

Around this first milestone in research recognition for Art and Design, identity questions became more important than before, because funding sources were at that time not yet available. Only through establishing research values beyond the previous professional values could the sector create the conditions for it to become eligible for research funds like other subjects with a longer history of awarded research recognition.

The emerging possibilities for awarding doctoral degrees for research in Art and Design led to the obvious question:

is studio practice a priori a research outcome?

Initially many said yes, as long as values like originality and innovation remained recognisable. The next question then becomes:

how does one then progress to its validity?

Studio practice preparing for originality and innovation is already an important aspect for all degree level teaching of art and design in the UK. Arguments for more or less advanced studio practice are covered by awarding BA and postgraduate MA degrees. Thus advanced studio practice without any further qualification cannot easily also form the basis for a PhD.

Looking at concepts of professional practice and research in other disciplines

In some of the arguments about studio practice one can recognise parallels with other practice based professions, some with highly developed research cultures, others with less developed. For example, the medical profession, engineers and lawyers all share with Art and Design the belief that in the end research must underpin professional practice. Each of these disciplines has different levels and volumes of established research as a separate entity, underpinning professional practice activities. None argue that all original and innovative professional practice (read studio practice for fine Art and Design) is research. The added dimension in mainstream higher education for postgraduate research seems to share similar principles. It does not matter how professional practice or theory based research is related or generated. The only things that matter are the underlying questions:

Is the problem a real problem, felt as such beyond the person who is engaged in the work?

Does the work genuinely lead to results which other people accept as useful, attractive and not seen before?

Both questions must be answered positively and the answers related to each other, to start off in the realm of professional research. One positive answer and one negative answer is not sufficient. Of course subsidiary questions can be put as well. In well established research disciplines, for example, validity of methodology features prominently. In fine art, media practice and design this problem has not yet crystallised, although in several sectors the debate about validity of research methods has started. Sometimes research methods are advocated which import values from other research fields. There are also reactions to this and arguments go back to the values
of creative originality derived from professional practice. But the techniques and logic which seem to work in all cases of research have to cover the standard range of traditional PhD training:

First phase:
Problem identification
Describe the field of study.
Identify a relevant area of concern within this field.
Identify possible problems within a chosen sector.

The order can be changed, first identify the problem then establish the field etc.

Second phase:
Problem solution
Solve some or illuminate the problems in a convincing manner.
Give an account of the process which is helpful or enlightening to others.

Third phase:
Communication of problem identification and solution
Convince the sector involved that the whole range of activities within this research process is relevant beyond personal involvement or gain.

The results and techniques used for this research process can be predictable or unique; individual approaches may vary, but the philosophy for research remains similar whatever the field of endeavour.

Nothing stops academic sectors from awarding doctoral degrees on other grounds. In fact this has been done since the first doctoral degrees were awarded in mediaeval colleges. It is perfectly possible to award degrees beyond or similar to the Master degree on the results of high quality sustained studio practice or other evidence of professional practice like the MFA in the USA. A subject specific Doctorate in Fine Art (DFA) or in Business Studies (DBS) or in Medicine (MD) or Theology or Engineering can also be appropriate in such cases. But research doctorates (PhD) have a common philosophical principle regardless of their subject specific techniques of operation. It is difficult to award these without covering fundamental issues of understanding research as a generic activity which contributes to the body of knowledge of its profession or subject.

Various solutions of coping with advanced professional practice and research for Art and Design practice in a university setting.

Through becoming part of a university system, faculties and colleges of art, media and design in the UK and the USA had to acknowledge a sharper distinction between various levels for taught programmes and research programmes. In the USA the sector responded by creating an advanced master programme beyond the standard MA. The MFA became the professional requirement for a tenured position in the university sector which avoided the problems around conformation to PhD expectations. The MFA included the training for individual search for professional excellence. But the PhD remained the root which generates money and support from funding councils and foundations involved with research.

Research as a professional activity in its own right is still a new concept for many practitioners in Art and Design used to pursue various techniques to generate individual originality of concept and ideas. Philosophical distinctions between levels of research was often opaque for many Art and Design practitioners brought up on a different value system, confusing personal research, what the individual did not know or was able to do with research for the discovery of new knowledge beneficial to the standing of the subject within society.

This is an exciting and interesting distinction with naive levels and sophisticated levels of debate.

A big and often reoccurring confusion hovers around the concepts behind search and research. Many artists have used the term research when they actually mean individual search. Outcomes defined as investigations often have an uneasy relationship with some of the underpinning principles of research outside the visual
practice disciplines. Century old traditions of visual practice based search and research have been thrown into the melting pot in attempts to incorporate them with concepts and terminology of other disciplines in the university sector which have used principles of subject orientated research for more than a century.

Belief systems dictate the validity of research methods

Many disciplines have created strong special belief systems about the validity of their research. For example, repeatability of the research project principles features high in science and engineering. It does not feature high as a concept in the humanities. Quality in individual style, illumination and presentation is more important for research publications in the humanities. If repeatability by others is not a feature, enlightenment for others is however very important, although that feature is generally important to all research outcomes. In fine art subjects the arguments about the necessity to reach public forums through exhibition has been well established for centuries.

It is therefore not surprising that there has been some debate about the nature of university based research within mainstream Art and Design education which had developed mainly outside the universities. Until that time practitioners measured research success through professional success norms. Initially in university faculties of Art and Design and similar level institutions, concepts as to what traditional research was were defended before the realisation set in that a different system of values could generate funds for research if the debate was extended into the values already accepted in university circles. The sector has proved that they could adapt to the new situation within a remarkably short time.

Strategic situation for developing research recognition

1. a realm of articulation
Formal recognition of events and outcomes of processes which can be classified as research. To facilitate consistent research outcome, processes and input must be organised, which includes setting up policies and procedures which can create conditions for all the procedures which generate research outcomes. Research recognition from one’s own discipline involves also research recognition from other disciplines which play a role in the research culture of universities.

2. a realm of operation
Using the recognition of research activities and outcomes to obtain input conditions such as attracting funds and people for research.

Everybody has to start somewhere and the start in the UK was with classification and measurement of all that could be presented as evidence of research. Exhibitions, publications, even patents, can all be classed as evidence of research output. Sophisticated top research universities and departments claim that at least over 90% are research active. To be a credible player in the research game departments must have at least more than half of academic staff classified as research active.

The philosophy for PhD type research projects is based on ability to use the right language to define a problem for funding agencies of sufficient complexity to warrant the effort.

The language of professional research practitioners, like most professional languages, tends to be more specific than day-to-day language or even the language which we use to deal with undergraduate teaching. Doing research means of course something like finding out. But in this mode primary and secondary school children can do research, just like a BA or MA student or a professional practising artist. We should not confuse a high level of professional practice with research training. All degree level disciplines need something separate from high level professional practice to feel comfortable in mainstream higher education.

Mainstream academic disciplines perceive research interests as something more than a personal investigation.

To operate on that level of research, meta-languages
have developed which help practitioners to conduct research in their particular areas. Meta, as a linguistic concept, relates to the idea of measuring and the development of an instrumentarium of ideas and practices which makes identification and assessment of research practice and results easier. The distinction of professional research language is implicit in the purpose of the term research.

Doing research because the individual does not know does not imply that the world at large does not know, or wants to know.

Doing research because something is generally not known and worth knowing is the realm of professional (post-)doctoral researchers. This use of the meaning of the term is the core of all research training such as preparing for submission of a research degree. Doing a research training is an apprenticeship in research thinking and in learning to use particular research philosophies, approaches and techniques under the direction of experienced research supervisors. I have to repeat again the mantra that:

the essence of professional research is because something is generally not known or seen and worth knowing or seeing.

It puts the onus on the researcher, not only to be a problem solver (which is a term beloved in design teaching) but also to be a problem definer, and on top, to be a communicator to disseminate the problem definition, the problem solution and its appropriateness to certain sectors of society. In this terminology one can see how the different academic disciplines have all developed their own subsets of research philosophy and practice. All successful research can be brought back to these three simple axioms:

1. define a relevant problem within a cultural need
2. create an adequate solution or illumination
3. communicate both as a useful related set

The sequence of operation to come to these three categories is not prescribed. In fact it is very normal to pose or stumble over potential outcomes before one is able to define a problem. The various drafts, sketches or models which are an initial preparation to make research presentable play a major part in clarifying the problem definition and demonstrating the appropriateness of the solution and the techniques used to develop the research project as a whole. But essential to all activities to create a basis for funded research is the ability to define the problem and solution.

Is the problem a real problem felt as such beyond the person who is engaged in the work?

Does the work genuinely lead to results which other people accept as useful, attractive and not seen before?

Those two rules will allow researchers to develop their plans further in order to maximise impact.

Recapping, this paper argues that Art and Design as a discipline had to go through various stages to create a research culture within the present university system. This whole process can be grossly simplified in five categories of development:

1. generate social recognition in order to become eligible for funded research.
2. create a platform, or better, an infrastructure which can support research
3. acquire the insight, abilities and luck to select relevant research activities
4. obtain the skill, time and resources to carry out research
5. learn the arts which communicate research results to the relevant parts of society

It worked for the people who have taught me how to get funded research. It worked for me, it worked for my team and I hope that it will work for you all.
References


PANEL DISCUSSIONS

The impact of theoretical structures and contextual practice
The impact of alternative photography entering the print room
The impact of artists' books on contemporary fine print
The impact of collaboration - printers and their artists
The impact of digital technology on printmaking
The impact of global communication on printmaking
The impact of the collector on current printmaking practice
The Impact of theoretical structures and contextual practice

Iain Biggs (Chair)
Bristol UWE

Kathryn Reeves
Purdue University, USA

Elaine Shemilt
Duncan of Jordanstone College of Art and Design

Kathryn Maxwell
Arizona State University

Carina Parraman, Research Fellow at Bristol UWE, summarises this panel discussion.

The theories and concepts that motivate an artist to make work were debated in this panel. Questions asked include:

When is the theoretical framework for the work formulated?

Can a legitimate theoretical structure be made prior to art production, should the process be undertaken once the work is made, or does a symbiotic approach have more relevance?

What responsibilities does the artist have in the appropriation of imagery?

As most artists' practical training and conceptual framework has developed through undergraduate and sometimes a postgraduate route, how has the educational system shaped their way of thinking? To what extent has science, theoretical or visual, impacted on the artist? Historically, print was used as a means of scientific illustration and communicating a complex idea. Has the theoretical impact of science on the printmaker changed the relationship in this century?

The three speakers, Kathryn Reeves, Elaine Shemilt and Kathryn Maxwell reflect and debate on these issues. The majority of this article has remained close to their original presentations.

Kathryn Reeves presented her view on the relationship between theory and practice, and stated her intention to make the discussion as partial and provisional as any other Post-modern or post Post-modern discourse. Modernist critic Clement Greenberg stated the development of Modernism was 'immanent to practise' and never a matter of theory and that art was a priori to criticism. That Greenberg was known to visit artists' studios and suggest how to resolve a painting somewhat muddied the practice/theory waters of Modernism. The Modernist myth, which created a privileged position for the artist as sole author, consigned theory to a position of ratification. Critics of this position are numerous and contemporary practice requires a shift of our attention to the ideas circulating in the world which our work and practises inhabit. Barry Barnes, in Interests and the Growth of Knowledge, said that representations are built out of existing cultural resources, and hence are to be explained as developments within an ongoing cultural tradition. Theory has profoundly impacted on contemporary practice. There remains a palpable tension to this relationship: does theory or should theory come before or after art? Among many possibilities, does theory coexist with art as para-practise or act as a meta-practise? Modernist art theory was characterised by Harrison and Wood as a 'body of ideas defined by the continuous interaction of two almost but not quite reciprocal projectsthe theoretical critique of art based on an understanding of historical process and the understanding of historical process formed by the critical understanding of art.' Concerning this dilemma Harrison and Wood go onto say that the 'Post-modern form of art theory must be referring to some circumstance in which this dilemma...is no longer experienced as a condition of thought about art.' At this particular moment in time, engagement in theoretical structures offers a free play between art and theory - a space for experimenting with shifts,
layers, reversals and transferences. With the great weight of theory lifted from our shoulders, we are free to explore very interesting openings with a lightness of spirit. In Six Memos for the Next Millennium, Italo Calvino referred to lightness as a significant element. Calvino wrote about the qualities essential to literature, especially to the Post-modern narrative, qualities that he hoped would be carried into the 21st century. Kathryn uses Calvino’s book because there is current recognition of the relationship between theoretical issues in literature and art, and the author and the artist. He also named multiplicity as a significant element. Multiplicity resonated with Kathryn as a print artist, multiplicity as something including the multiple but also something beyond it. For Calvino, one aspect of multiplicity suggested a literary work as an open encyclopaedia. The idea of multiplicity as a theoretical structure for the artist suggests the artist’s stance on the print or multiple in a field of expanded practise, an open circle. With multiple definitions of what constitutes print art, which was once described as transference of ink, has redefined itself as matrix-based art. With this theoretical structure the creation of multiples, employing a genetic matrix, can be understood as part of the extended field.

Whilst the development and exploitation of modes for the creation of a matrix is essential for the artists’ expanded field, they should not be limited by this but must include an engagement with the theoretical issues of our time - such as semiotics. An important feature of semiotic theory is the disappearance of the author. Barthes (in Death of the Author) and Foucault (in What is an Author) have challenged prevailing notions of authorship and discounted the significance of the author. The practices of collage, appropriation, and using ‘found prints’ are examined in relation to notions of authorship, and it may be said that such works have no definitive author. Derrida also argued that no work of any kind has a definitive author, but we may understand collage and appropriation to have multiple authors. These practices are part of the expanded field of print that presents to the artist another idea of collaborative printmaking and a more expansive understanding of authorship. Foucault said that authorship became important when literature became goods or property, so the practice of appropriation and collage, an intentionally hidden print-form can be opened up further and seen in relation to economic and class structure.

These print practises can be seen in relation to theories on post-colonialism and appropriation and collage can be seen as post-colonial studio print practises. These methods are practised by the descendants of colonisers who have the propensity to take. Collage - a late 19th century craft form and an early 20th century art form - coincided with the great colonising era. Collage was first a European art form and Kathryn suggests must be considered as a practice of colonisers. Appropriation is practiced in the USA where the colonisers coexist with the colonised. The current abundance of maps (imagined territory) in collage and print in the USA, tells the tale, or at least tells one of the possible theoretical tales. Kathryn is, on occasion, an appropriationist using found images. The impact of post-colonialist theory on her work has made her consider carefully as to what and from whom she takes. She returns to Calvino’s ‘Lightness and Multiplicity’. The notion of dialogia or dialogism is one of the concepts Kathryn and her students have been experimenting with at her university, which is sometimes intentional or sometimes recognising the connection later. Kathryn presents Ceci n’est pas une pipe, one of her own works, as an example of the dialogia between her art work and Magritte’s The betrayal of images; and a reversal of a Magritte’s original denial. She considers the appropriation of material, in this instance, a printed label that is a found print on the back of the pipe case, as an integral part of her work as a print artist.

Kathryn finishes her presentation with a challenge to the artist-printmaker: if print artists prefer silence to engaging in external or internal theoretical dialogue then the artists will continue to be excluded from the great discourse currently sweeping across all other disciplines. It will in the end be for each artist to decide as to how and to what extent to engage with theory and perhaps equally important for the artist to feel no
Elaine Shemilt began by expanding on her understanding of what the title of the panel means in the context of her paper 'Limited Edition, Unlimited Image' (see page ??). Theoretical structures can be generally understood as the external influences on the artist. Contextual practice can be generalised as the context in which the artist works, such as art schools, academic establishments and the market place. She then continued to present an account of the historical and contemporary influence on artists and their work.

She began with John Ruskin, Professor at Oxford, who in 1870 said that good art had only been produced by nations who rejoiced in it. He argued that if the artist tried to make art for the art market it would be rejected, but if he made art to please himself then others would want it. He presented a rather simplified relationship between art society and commerce, giving a clear indication that good art came from and was aimed back at the heart. If the artist put this approach into the context of the time, it would have been considered as quite radical. Ruskin’s contemporaries would have understood art as a set of craft skills addressed to society within an industrial era. Ruskin continued his mission statement by saying that he believed it to be the function of his professorship to establish both a practical and critical school of fine art for the English gentleman, practical so the artist could draw and critical so they could produce work of quality. He wanted to enable the patronage of living artists in such a way that was most beneficial to their country.

One hundred years later, according to Robert Hughes, the context (such as the conditions of art school education) in the name of creativity had all but destroyed serious figurative painting. Traditions are not self-sustaining, they can be wrecked in a generation or two, if the essential skills are not taught. Every two years the American educational system produced as many aspirant creative people as there had been people in Florence in the last quarter of the 15th century. The result was a florid bad dream, secure in the belief that no one should be discouraged. The American art training system, had in effect, created a proletariat of artists. By the end of the 1970’s there was a pool of employable talent from which trends could be siphoned and if need be, abandoned more or less at will, which is pretty depressing especially for those who are established in the education of art. This occurred particularly in the late 1980s and 90s, when British art education began to offer courses that supposedly moved away from the narrow vocationalism. The objective was to stop training artists and encourage art colleges to offer courses that were in the American model, which was modular and capable of teaching a broader range of useful and possibly transferable skills. This is all very well if you are a student who wishes to take modules in human anatomy, plumbing, gastroenterology, naval architecture, Christian symbolism, negotiation skills and drawing and that student happened to be Leonardo da Vinci. But even then it doesn’t actually work. Education is a complicated business, and Leonardo had a lifetime of study and work - not three years. Where does this leave us in the impact of theoretical structures on contextual practice? Perhaps, as Matthew Collins stresses, ‘in art things are not either/or, but both/and’.6

Elaine suggests that in 1999 artists are surely all aware there are tricks of the trade. There are fashions and recycling of contemporary art. Even more than this, things can be basically flawed, they can be pretentious, even phony but still have artistic power.

Kathryn Maxwell opened with a statement by William Ivans (Jr.) on the revolution of “the printing of pictures, which made possible for the first time pictorial statements of a kind to be exactly repeated, during the effective life of the printing surface.” (1). Ivans, in his book Prints and Visual Communication, realised the capability to exactly repeat an image was as important an invention as writing and produced one of the greatest dispersals of knowledge in history. Many of
these images portrayed new scientific and technological discoveries, which were communicated to others in a more precise and accurate visual form. Ivans said that what one or two men have thought and done did not become science until it was adequately communicated to other men. The visual language of printmaking, from woodcuts to lithography, helped to disseminate scientific knowledge. But with the advent of photography last century the requirement of verisimilitude in printmaking was toppled and printmaking no longer needed to 'conform to the informational and reportorial demands of the business of life.'

Some contemporary artists working with printmaking techniques (several of whom Kathryn examples in her paper The Art of Science, see page ??), have chosen to use science as a theoretical basis for their artwork. These artists find a champion in Ben Shahn who stated in The Shape of Content that the value of mankind is the ability to have ideas and that art provides the means to communicate an idea. These artists recognise the necessity of communicating their ideas. What, to paraphrase Ivans, is the value of an idea without the means to communicate that idea? Written or verbal language can suffice in many cases but visual language has helped spread knowledge for centuries and remains a most effective method of communicating an idea. In fact we are increasingly becoming a world based on visual ideas.

By appropriating the language of science and creating an 'intellectual referencing mechanism' based on scientific language, artists insist that the work should not be separated from the world of ideas and knowledge, that we as artists are not separated from the wider context of life. W hilst science is suited to describing the physical world, artists are capable through the most effective means of their command - their art - of adding a humanistic dimension to the study of science. Science asks 'how', art also has the capability of asking 'why', 'what if' and 'should we'. Art has the capability to shed light on ethical, moral and social questions, to begin a dialogue, to open lines of communication. Artists may question the popular notion that science is an impersonal, dispassionate and objective enterprise. Science is a very human form of knowledge and the way scientists think about the world can be driven by contemporary fashions of thought as much as any human endeavour. Scientific discoveries, as they are communicated to others, as they become community property have helped and continued to help mankind survive and prosper. The application of these scientific discoveries and technological inventions can have severe disruptive outcomes on humans and the environment. The ends justifying the means is an age-old human dilemma. The betrayal of the human spirit that occurs when dogma closes the mind, is a second dilemma, which can have far reaching consequences. Through their art, artists have the capacity to recognise and caution others of these dilemmas, dilemmas that may play themselves out through the application of science on society and nature. Science itself is not evil, but the choices made on how to apply the science may be. Art may not have the ability to change the world but it can help to bring concepts that are difficult or unpleasant to the public dialogue. It may question or challenge scientific applications or societal assumptions and change the consciousness of men and women.

As communication becomes the conscious objective of artists, they may use the visual language of science. The visual language of science such as diagrams, x-rays, illustrations or codes, is mostly schematic and devoid of individual personality or emotion. It is meant to represent a universal idea, an idea that is exactly repeatable or communicable from one source to another. Artists are able to capitalise on the precision represented in the scientific visual language by reinterpreting images, juxtaposing images or recontextualising them to create new meaning or question an old meaning. The visual language of science becomes a key to unlock the meaning.

Artists do not use the visual language of science homogeneously. Rather, as in all creative endeavours, the form of each individual's artwork can be as varied as one individual from another. Each artist chooses the medium to support the content. Each artist organises
the outward form according to his or her needs - needs that are ordered according to content. Content may shape the outward form of their art yet these artists may revel in the sensuous feel of their materials, the demands the aesthetic structures and the pleasure of translating the abstract into form. It is through the visual pleasures that these artists attract viewers to their artwork and begin the act of communication. The visual aesthetics can make a visual impact on the viewer but it is the content that has a lasting impact.

Artists and scientists share the common human delight in taking pleasure in a skill and striving toward perfecting that skill. Jacob Brunowski, the renowned humanist and scientist stated in *The Ascent of Man*, "Man is not unique because he does science and he is not unique because he does art but because science and art, equally, are expressions of his marvellous plasticity of mind".

Questions from the floor
From the thought provoking papers, issues debated were as follows:

Is there a lack of discourse in printmaking, when compared to other disciplines? Do printmakers tend to hide behind the craft rather than turn to theoretical issues? Is this perhaps a reason why a printmaker has not won the Turner Prize?

Elaine Shemilt’s stance is viewed from the perspective of an artist, ‘The issue is, whatever you do is an interpretation of your ‘inner world’ that is the most important’. Kathryn Reeves believes this area also really needs to be looked at within an economic structure, there are problems in how much one can earn as a printmaker. Painting and photographs can command higher prices, whereas prints are considered a cheaper alternative. However one could argue that the issue lies in the visual impact of the work, that is, the content is as important and as powerful and valuable as the medium, which creates the lasting impression. People tend to visit galleries and look for signatures and then appraise the image in the light of who had made the work. Issues relating to ‘reception theory’, which is based on how art is received, the way prints are perceived depends to a greater extent as to who is the artist rather than the quality of the image.

In the context of para-practice and meta-practice, is it necessary to consider the artist’s practice where theory interps? Is para-practice the integration of theory, decisions and choices made by artists, and is this more important than meta-practice where theory occurs after the work?

Kathryn Reeves responded that the artist should not feel compelled to use theory if they do not want to. Theory has an effect on the art students, who have argued that theory prevents one from making art. However, when making art it is important during the process to consider the conceptual and theoretical content. Elaine Shemilt regards her course as ‘old fashioned’ as quite a lot of theory is taught in a way to encourage student contextual awareness, which would include the development of their own artistic mode and giving voice. However the threat of a modular course structure might change this as theory needs time to develop. Kathryn Maxwell would like to include theory at equal levels throughout all the years. For her teaching ideas and techniques are equally important. However on some occasions technique needs to take a priority. Ideas in art are as important as the visual but not more important. There are some traditional art history degree courses which do not discuss prints at all during the three years. There is often a lack of discourse between printed imagery, painting and sculpture. There has been much written on the new art history education, which is supposedly so expansive, but is this really true? Elaine Shemilt concurs that she indeed faced a battle in building up the slide library in print and wants her students to be informed in the history of printmaking.

How has the community of print contributed to modernisation?
Kathryn Reeves states that print-art is central to the Post modern debate. Since Pop art, print has constituted half the creative output, although it is not called a print. However, artists who have consciously or
unconsciously decided to call themselves ‘printmakers’ are considered part of the underclass of the art world. She suggests that however an artist is educated, as soon as the artist calls themselves a printmaker, immediately a class structure is put into place. The print is no longer a democratic art form. Most printmakers produce very limited edition prints, which is still an elite, collectible and expensive object. That position of democratic imaging has been surpassed by film, video and perhaps in the future the internet.

Can the field of printmaking can be extended to include digital image?

Elaine Shemilt firmly believes printmakers are activists - almost anything can be done under the name of print. If students learn the craft of printmaking they can do anything but she stressed the importance of the content, not the technique.

Issues concerning original unique works of art that dominate the art world were highlighted. Prints are original often but not unique. The print still endures past baggage, when it was used as means of illustration. However, in the expanded field, print has become very exciting as exemplified in the works of Barbara Kruger or Jenny Holzer. The multiprint has the potential, and has done so, to move into many other fields from traditional works such as mezzotint to more contemporary areas including installation. This notion of multiplicity is an aspect that cannot be practised in painting. Most artists at the conference call themselves printmakers, and are obviously undaunted by this term. There are of course hierarchies in printmaking, where etching is considered as a higher art practice than Screenprint. O stensibly they are methods of expression.

As a printmaker, I (CP) have viewed the development of theory and practice as symbiotic activity. O ften, my work has developed as a result of having visited an art exhibition, the science museum, natural history museum or an unrelated event. An idea might have been stimulated by a presentation such as this panel, an article or an image in a newspaper. When I was an undergraduate artist, I was reluctant to use sketchbooks as a means of working out ideas, perhaps feeling unconfident about them being shown to others. Moreover now, the sketchbooks and note books are used not only for sketches but as a method for keeping other vital records, such as references to books, notes on discussions, illustrations to ideas, written ideas, problem solving and a diary of the progression for a piece of work. O n some occasions I have returned to an earlier sketchbook when a premature concept was unresolved but could now be given form.

This panel presentation shows how artists, to put it simply, work, think and make. The problem of educating artists in print theory, history and practice, is that there is not enough time. As Elaine Shemilt suggests, it takes a life-time of study. Kathryn Reeves' challenge to the artist is justifiable, it is important to have a coherent thesis to the work. However, I have found that printmakers do have a more reasoned theoretical basis for the work than perhaps the Turner Prize nominees. Perhaps we have to work that little bit harder to gain the credit.
The Impact of artists’ books on contemporary fine print

Deirdre Kelly (Chair)
Hardware Gallery, London

Allan Mann
University of Ballarat, Australia

Chris Taylor
Leeds University

David Ferry
Winchester School of Art

Joanna Hoffman
Poland

Jonathan Ward
Bristol UWE

Sarah Bodman, Book Artist and Research Associate at Bristol UWE, reflects on and summarises this panel discussion.

The resurgence of interest in artists’ books was discussed by the following panel, chaired by Deidre Kelly, director of Hardware Gallery, a leading exponent of the artists' book since 1986.

As chairperson, Deirdre Kelly requested that the speakers offered their own personal perspectives of an artists’ relationship to publishing in order to illustrate the diversity and impact of artists’ publications.

Allan Mann, through a brief history of Australian artists’ books and multiples and Joanna Hoffmann from Poland, compared routes to publishing and distributing internationally.

Chris Taylor examined the changing nature of the curatorial role of the artist and independent publisher with examples of collaborative works from his imprint.

David Ferry offered a personal history of his unique bookworks and their influences.

Jonathan Ward discussed the varied routes artists use in publishing as a means of reaching their public, and his role as a publisher of their creations.

In the global arts arena artists' books are finally gaining long awaited recognition and creating their own impact on the fine-print world. This is becoming evident through the inclusion of artists’ books as a category in many major annual fine-art open exhibitions and the appearance of more artists’ book fairs and events. For example, this year is the first that artists' books will be part of a juried selection exhibition at the Royal West of England Academy. As Allan Mann pointed out, the main open print exhibitions in Australia, with valuable prizes are now including artists’ books as an entrance category which is a promising development.

Australia has seen artists’ books come into a more prominent position in the arts arena over the last few years of the 20th century, mainly due to the persistence of those who feel passionately about the subject. The 1990s became the golden period in the history of artists’ books in Australia, after years of being largely ignored by galleries and the public alike. Allan Mann referred to the lack of artists' books coverage in the arts press with only periodical features on artists’ books. Imprint, the journal of the Print Council of Australia, has published a series of five articles on the subject, but, as is often the case they are largely preaching to the converted. Thankfully, writers such as Gary Catilano in The Bandaged Image - A Study of Australian Artists’ Books (1983) have helped to promote the status of artists’ books as a subject which requires attention and appreciation. Artists have also played an important promotional part themselves, for example, Judith Bruton is compiling a CD ROM examining and recording the development of the artists' book in...
Australia since the mid-1990s. At the time of Mann’s presentation in Bristol, she had already received responses from over 50 artists. Artists have ranged from new to established, and the study includes traditional, conceptual, sculptural, unique and private press books. This is sure to be an invaluable source for artists, curators and students and, as a portable viewing format, will hopefully encourage greater participation in the area of artists’ books both by makers and curators.

Noreen Grahame of Grahame Gallerie + Editions, Numero Uno Publications and the Centre for Artists’ Books in Brisbane, has made a huge contribution to the improved status of the artists’ book in Australia. Grahame has championed the artists’ book by instigating artists’ book and multiple fairs and promoting book works through her galleries and centre. Artists’ books would not be as widely recognised or appreciated as they are currently without the dedication of those willing to expose them to a wider audience.

The growing interest in artists’ books has lead to more facilities in which to create them, Mann has noted more than 40 printmaking workshops which now offer book making and assembling facilities. Private presses such as the Lyre Bird which was established by Tate Adams in 1977 have also expanded and the Lyre Bird Off the Wall subsidiary has encouraged experimental works and multiples since 1995. Examples such as these have encouraged the subject of artists’ books to be covered in art schools with universities and state galleries and universities now ranking at the top of the list of artists’ book collectors in Australia.

In the UK, private presses are growing steadily, and the number of new book fairs and events each year is testament to the growing standing that artists’ books have gained. Chris Taylor is responsible for the now annual Contemporary Artists’ Book Fair at the Dean Clough Galleries in Halifax. This has helped to bring the artists’ book to the attention of viewers and collectors who are based outside London. Taylor also runs the Wild Pansy Press to publish both his and other artists’ books.

In 1996 Taylor organised Change The Context: Change The Text, a conference and exhibition which looked at recent developments in the area of the artists’ book. Speakers included Dr Stephen Bury from the London Institute, himself an author of many texts on artists’ books, and Gaye Smith curator at All Saints Library, Manchester Metropolitan University. The exhibition gave Taylor a chance to put together a selection of artists’ books and works on paper by artists whose work he had long admired. Ron King of the London based Circle Press, who has a prolific output of prints and books; Bruce McLean and Mel Gooding of Knife Edge Press; Terry Atkinson from Leeds; and Michael Caine, the letterpress artist and publisher now based in Paris, all contributed to the exhibition and accompanying catalogue. The catalogue was more of a book work in itself. Each artist was asked to contribute an answer to two (unpublished) questions on a small folded card. The result was an enigmatic selection of text pieces, with only the artists themselves knowing what the questions actually were, all the reader can do is guess or create questions, making a kind of game of Chinese whispers out of the clues.

The Wild Pansy Press has published a wide ranging selection of artists’ books and catalogues in the last four years. These have included Wish I Were Beautiful to accompany an exhibition of work by Roxy Walsh in New York, which took full advantage of the benefits of global technology. The catalogue was e-mailed back and forth between Leeds and New York, with decisions made and the design work completed in one afternoon. The impact of developments in new available technologies are yet to be fully realised, but artists’ books will only benefit from the advances that are made, both in production and distribution. The possibility of collaborating with artists in other locations, producing web-based or interactive pieces are all exciting developments in the book format.

Taylor’s own work includes both book and text based works. Apricot and Zam Zam was a dual publication in the shape of one book. The gatefold design enabled both books to be housed in one cover, yet remain
The design of the book reflects the nature of the contents: Apricot (one of the Armenian national symbols and also used to make apricot brandy) reads from left to right reflecting the Christian aspects of Armenia. Zam Zam is the Iranian version of Coca Cola (it is a dry country). Both books comprise of remarks made to Chris and his wife Karen, also a contributing artist, during their trip. The text is interspersed with photos taken during the trip with overlapping links between Iran and Armenia throughout the book and its presentation.

One contentious issue touched upon by Chris Taylor is where he (or indeed any other publisher in his situation) fits into the scheme of creative ownership when publishing the work of other people. Some artists hand over the creative and design elements of their publication and this can blur the boundaries of who has been responsible for the final output. As the publisher, Taylor’s name will only appear as such, but what if he has also put the book together? Does this give him any more claim to creative or intellectual ownership of the title? This point was also brought up by Jonathan Ward, who has experienced similar difficulties himself as a publisher who also involves himself in the creative process of the publication. This issue is one that deserves some thought. Publishers of mainstream books have often overly influenced the final format of the book, and many artists have taken to self-publishing in order to keep control of their own work. It seems that publishers of small, independent or private press books who take on more responsibility for the appearance and creative elements of the works they publish, deserve due recognition. Otherwise the situation will be reversed with the publisher reflecting the previous status of the artist i.e. that of the creative maker but not the person credited. It should perhaps mention in any credits that the publication is a joint effort in terms of creative and design decisions. This would not necessarily diminish the role or the claim of the artist on the publication, but would acknowledge the input of the publisher where applicable.

Jonathan Ward also discussed the issues of publishing the works of other artists. He is director of his own publishing company MakingSpace, which has published the work of both independent artists and collaborated with others to produce both artists’ books and mainstream publications. His presentation was part discussion, part performance as he launched artists’ books into the audience whilst standing on his chair. He has been responsible for publishing works in both small and large limited editions and is also the instigator of the Inside Cover project at Bristol UWE, involving 20 new artists’ books at the turn of the millennium.

His publishing involves mainly advising people who like the idea of making a book but don’t know how. He therefore has the creative input as a designer as well as publishing the finished piece. As part of his work for the university he designed Artworks, a livre de luxe for the Arts Dyslexia Trust which was a collaborative project produced in the Print Centre at Bristol UWE. Twenty artists participated in the project by donating a piece of artwork. The book was produced as a limited edition of 50, plus one special leather bound edition (by Guy Begbie of Bristol UWE) which was signed by all the artists. Each artist’s print is presented on its own platform within a double gatefold. This enables the prints to be removed for viewing or framing. Artists who participated in the project included both established names such as Robert Rauschenberg, Antony Gormley, Richard Rogers and Daphne Wright as well as artists linked to the Arts Dyslexia Trust.

Ward was also involved in the design of the Consequential Coastline publication for the university, which was produced in a leporello format that stretched over 20 metres. The book was based on sea mapping; views from the shore both existing and imaginary were created by artists and joined onto a 3cm strip of the previous page. Each artist had no idea of the content of the surrounding pages until they were shown the finished piece.

Ward has also published his own artists’ books under his MakingSpace imprint. His recent work Felt told the story of a lump he found in his leg and its subsequent removal. The whole experience (which prompted a few squeals from the audience) was presented in a book.
made entirely from felt which also contained a moveable lump in the middle.

David Ferry has taken the notion of creative ownership to a different dimension. His books involve the ‘defiling’ of the original publication to create a surrealist version of the same title. Ferry’s presentation Carry on Defiling: a Chronology, reflected on the history of the experiences which influenced his passion for creating altered books.

His own bookwork origins are those of original printed and published books on the British Isles from a few decades ago. This was ‘a peaceful tranquil land with few cars not many tourists. A place where beauty spots were not encountered from the coach park, toilet or gift shop’.

For David Ferry, the artists’ books studio need be little more than a desk, and as he says, “[there is] a desire to smile at the new more real adventures unfolding as one image reacts with another, a sideways contribution over existing material. The score has already been written I am tampering with the way it has been played.”

Joe Orton (the British playwright) and Kenneth Heliwell were a major influence on Ferry. Whilst he was still in infants school, they were “serving time at her majesty’s pleasure for stealing and defiling library books”. Ferry argues that defiling, by definition is to make dirty or pollute. His view is that Orton and Heliwell’s acts were not of criminal damage, but of a premeditated, creative, public artwork; the unwitting public becoming the digestors of that art form. As he says, “It takes guts, naiveté and liberation to draw on somebody else’s book”.

Through artists’ books, Ferry can amuse himself through his alterations to the vistas contained in the guide books he works on. The original texts are often left intact, to add to the perversity of the finished piece. The glory of Scotland becomes a surreal land of carpet tiles; Ann Hathaway’s quaint Stratford cottage becomes a pulsating discotheque. Ferry’s unique interpretation and ‘defilement’ of the books presents us with an altered state of existence, reminding us that anything is possible in the mind’s eye. The resulting bookworks themselves are meticulously altered, and it is sometimes very difficult to spot where the original ends and the alterations begin, this only adds to the surrealism of the piece. The making of these works is an insular, secretive occupation. It is easy to picture his glee as he sits at his table, wielding his scissors with the shadow of Joe Orton egging him on.

Joanna Hoffmann, an artist from Poland, has utilised a unique method to reduce the life-span of her artists’ books. Her books are also part of her installation works, for which she has an international reputation. The text in her books is light sensitive, each time the book is read, it contributes to its demise. The awareness of the temporality of its existence adds to the viewers comprehension that as human beings we are also delicate creatures. Hoffmann’s work is characteristic of part of the general psyche of a country such as Poland. A thoughtfulness and complexity which evolves from a historical perspective.

After World War II the world of artists’ books in Poland was influenced by the political situation which controlled and limited any publications. This consequently produced a new wave of artists publications which differed from the traditional formats of books. Artists’ books were made in studios not publishing houses and this brought a different sensibility to the subject of what constitutes a book. Many books were made from whatever was available to hand – wood, wax, lead, textiles. These materials also add to the historical dimension of the book works they are not only basic materials they also contain part of the heritage of that era.

In the late 1960s conceptual ideas included the publishing of artists’ books made on deliberately bad paper, inviting the viewer to consider more than the physical appearance of the work. Many Polish artists also made books exploring the importance of language and semantics, writing and leaving a trace. Experimental works explored the different aspects of books through
the transformations of pre-existing printed matter: diaries, telephone directories and newspapers. (As David Ferry mentioned previously, Orton was not alone in his alteration endeavours. On the opposite side of the Atlantic in the early 1960s Joseph Cornell was also busy making private collages and collating them.) It is indicative of the geographical and historical differences between the relative freedom of artists such as Orton (despite his arrest) and Cornell, and the artists in Poland that the alterations of existing materials were done for personal satisfaction (Orton, Cornell) rather than the distribution of information for a wider national message.

The experimental nature of many of the artists' books which have emerged from Poland has been an indication of the national heritage. As technology advances on a global basis, Hoffmann finds it difficult to foresee (as do we all) what form books will take in the future. As she points out, we are living in an age of "computer hyper-text, arranging various fragments of signals...maybe a book will become a unique format of communication between the artist, author and the reader". This notion has been taken up by the Museum of Book Arts in Poland. The museum was founded in 1933 and aims to provide facilities for making artists' books in the basement workshops and to popularise artists' book through education, exhibitions and publications. It is also working to create a permanent collection of artists' books in Poland as well as become an information centre on artists' books from all over the world.

The panel all contributed to our understanding of the current position of book arts, whether geographically or through aspects of publishing as an artist. Both Allan Mann and Joanna Hoffmann offered a valuable insight into the state of artists' books in their respective countries. It is always interesting to find out more about the position of book arts in other locations, and it is heartening to know that book arts are coming to the surface of contemporary arts practice on a world-wide level.

References used in D. Ferry's presentation:
The Impact of digital technology on printmaking

Paul Coldwell (Chair)
Camberwell College of Arts

Melissa Harshman
University of Georgia

Barbara Rauch
Camberwell College of Arts

Milan Milojevic
University of Tasmania

Bradlee Shanks
University of South Florida

Carinna Parraman, Research Fellow at Bristol UWE, summarises and reflects on this panel discussion.

Introduction:
Whether beneficial or detrimental, the computer should by now, have had some form of impact on artists and academics. Digital media have influenced the way we live, read, work and make art; our methods of discourse, access to information, the impact of images on our work such as advertising, film, photography, and how it has changed our understanding of the notions of reality and representation. Panel presentations included an historical account of pre digital technology, a perspective of current digital practice and the type of work that has been produced as a result of artists’ engagement with digital technologies, including methodologies and how it has changed the conceptual, theoretical discourse in the work.

Melissa Harshman compared the development and advance of digital technology with the impact of photography at the end of the 1800’s and throughout the 20th century. Photography was initially feared, rejected and dismissed but was eventually accepted, embraced and recognised as a potential for generating images. She quoted from Margo Lovejoy in Postmodern Currents, Art and Artists in the Age of Electronic Media: “the invention of photography provided for the fine artists, what the printing press gave the world of knowledge and ideas, a quantum leap into another set of possibilities”. She considered digital media to be an exciting development, which changed the way the artist could make a print. Scanners, digital cameras, drawing pads, copy machines, software were the contemporary tools that enabled the artist to expand their ideas and produce a range of images not obtainable before. These tools enabled the artist to conceive and execute ideas more quickly than before, which also might not have been possible through traditional methods. Melissa showed examples of work by artists, which were made prior to using the computer and then compared them with work influenced by computers.

Katz initially used monotype, vibrant colours, layers, textures and chine collée, which had a suggestion of forms. More recently her work has become more personal through the use of scanned images of her family portraits alongside the use of text, which served as an aesthetic element as well as a reference to the past. Katz felt that her use of Photoshop enabled her to use figurative imagery as a means towards a narrative. She felt it was an excellent tool for collaging, layering and creating transparencies in the work. On the other hand, she looked on the computer only a tool, where the issues behind the work were primary.

Randy Bolton, Adrienne Herman and Melissa all used appropriated images in their work, which reflected popular culture. Again Melissa referred to Lovejoy quoting “Artists are using mass media image quotations in their work, to comment on the powerful potential of the mass media, to influence public thinking. Their work serves to alert us both to the power and the danger of myths, whether they are based in the past or present day popular culture”. Melissa, with reference to Walter Benjamin’s Art in the age of Mechanical Reproduction, said that technical reproduction could put
the copy of the original into situations that would be out of reach for the original itself.

Prior to using the computer Bolton sourced images from children's textbooks and then used layers of screenprint on wood with some colour added by hand. In Bolton's work, the appropriated images took on a new life, by creating a bizarre world through the change of scale of the images and their placement. Bolton's work questioned concepts we might have readily grown to accept and created new disturbing environments, which forced the viewer to reassess their preconceptions.

Herman also appropriated images from children's books and magazine advertisements, but changed their meaning through many layers. She combined book illustrations and hand drawn imagery. She chose from her own library of images, which were often recycled and used in other works. Herman used the computer not only to appropriate images from the past but re-contextualised her images by further questioning the original by printing onto food and food packaging, which included cookies, cakes and chocolate bar wrappers.

Melissa's use of the computer complemented her style of printmaking. Melissa used mixed media with art historical references and appropriated images putting them into a different context. She was able to integrate her favourite popular childhood icons such as Nancy Drew and Xena Warrior, combining traditional and digital technology and printed them as four colour separations in lithography and silkscreen.

According to Barbara Rauch the term 'digital creativity' has been in use since the beginning of the 1990s. The computer has become an important tool for the artist as a means of manipulating photos, for sound mixing and 3D video editing, which has influenced many aspects of art and design. Her primary preoccupation, in this presentation, was the history and development of electro-photography, or photocopier art. She highlighted issues to be addressed in her presentation, which included the notion of originality and the 'throw away' aspect of copy art examining the relationship between images and imaging in copy art and the integration of art and science in art practice. Barbara began with a brief history of its accidental beginnings. The copy art scene developed in the USA in the 1940s when copiers were being used as tools for producing text facsimiles in offices. The accidental copy of a hand sparked interest, but it was not until the 1980s, when photocopiers became more accessible, that the art form could be exploited properly. Copy art soon had wider exposure as colour copiers appeared, and a sense of fun and play was introduced as images began to be copied onto novel surfaces such as t-shirts. Artists were attracted by the technological developments and saw this as an interesting medium through which a theoretical discourse within Postmodernism could take place. Helen Chadwick was well known for her use of the copy machine. She photocopied her own body and, for her, the medium was a powerful means of representing reality and for extending the boundaries of notions of representation.

This direct method of making art seemed to encourage the use of the body as a primary subject matter. Artists often used their own body parts, which usually included hands and faces, but even whole bodies were printed on paper and then presented as an installation or hung on the wall, showing the photocopier to be not only the tool but the medium and message as well. Artists like Cesar (1980) were encouraged by the speed of production, enabling them to make vast collages of work as exemplified in a 144 metre long Xerox print, shown at the Louvre. Other examples included The Diary of the Machine, or 31 copies of nothing where the artist Georg Muehleck (1984) made a copy of the light above the machine.

From a technological perspective Barbara indicated these works were made prior to digital imaging when software such as Photoshop did not exist. Many artists when realising the limit of a particular machine moved on to the next device and therefore as computers began to be introduced there was a natural transition from analogue to digital. Barbara termed the
advancement of technology as, ‘no way back’, which to her was not pessimistic but a positive view that embraced new technologies, notions of authenticity and ownership. She concluded by pointing out that computers were limited by their mechanics, however it was the artist, not limited by their imagination, who made the difference. Rather than emulating styles or marks, the computer has come into its own with the advent of Internet where text and image has created more diverse art forms. She ended by stating, “There is nothing to fear from this technology only everything to gain”.

Milan Milojevic introduced work undertaken at his art school in Hobart, Tasmania. There he is head of printmaking at the art school where he has integrated digital technologies into art and design. Forty percent of students use digital technology in some way, whether in fine art or in graphics. Milan viewed digital media as another print process, which is used mainly as a tool to extend the student’s creative repertoire. They might combine traditional print and digital media in one print or onto three dimensional surfaces such as ceramics. As he suggested, printmaking has shown during its history to be actively engaging with new technologies. However there has been and will always be some resistance to new technologies as witnessed during the history of photography. He compared the resistance to photomechanical print processes such as photosilkscreen in the 1960s and digital print.

Milan has an ‘organic’ approach to his methodology of making prints where he viewed the use of digital media as another form of self expression. He operated across traditional and digital technologies, often drawing with a digital sketch pad. He talked about saving his images in the various states to show the development of the work. He was aware however, of the seductive quality of digital software where one can get distracted by the technology.

In 1997-98 Milan collaborated in a public art project with a ceramicist and industrial designer. The brief was to produce a 4 metre high sculptural acoustic wall. There were constraints concerning the size and height of the wall and the computer became invaluable for the production of designs and visualising the project. Most of the work was generated on computer and then printed onto film to produce large scale positives, which could be printed onto various surfaces. The computer enabled them to take advantage and exploit the qualities inherent in the computer - such as pixels. Milan showed examples of student and staff work. For example, one student was interested in the various states of the progression of a piece of work. Using Director and Photoshop, he could join the saved states and animate the development, which was displayed using an overhead projector. Another example was of a colleague, who was initially suspicious about digital work, but has been able to extend his visual imagery into artists’ books and investigate methods of distorting his images.

Milan concluded by suggesting the impact of the digital technology on print has lifted and revitalised the profile of the print. It has attracted a larger audience where digital prints are now shown in juried shows alongside traditional prints.

Bradlee Shanks started using computers 12 years ago using the Commodore Amiga. He suggested that though this panel was called the impact of digital technology on printmaking he preferred to consider the impact of printmaking on digital technology as more important. He went on to say that printmakers, with their heritage of printmaking, have contributed a new dimension to digital software and were uniquely placed to exploit software programs and explore the digital aesthetic. This hybrid approach to print, as he suggested, is new fangled, tactile and virtual, and is producing poignant embodiments of our time. However, some printmakers feel they might be displaced and sometimes hear the lamentation of a loss of craft, singling out digital technology as one of the reasons.

Bradlee is currently working on a portfolio of work called ‘homeoStatic’ based on the idea of evolution and adaptation. Bradlee’s work exploits technology and uses virtual printmaking as a means to generate images using layering and copying tools. The efficiency of
software has streamlined his time for image making, enabling him to concentrate more on the development of his conceptual framework. He makes screenprints, using his body and notions of self identity as a motivation for the work.

He referred to other artists including Dorothy Krause and Brian Reeves. Krause combined Iris prints and adhesive, hand coloured overlays and drawing, which included a method of printing onto acetate and is then transferred and released onto damp paper under pressure. He noted how the process degenerates the image. Reeves also investigated the potential of virtual prints. The generated works were displayed on a computer screen, which Reeves considered as an alternative means of print output.

He asked, “Should the media serve the content?” Bradlee believes that the substance and meaning of the artist’s work required the most appropriate method, therefore if an image could be printed as ink jet print or using wood block, the decision lay with the artist. Similarly if the artist enjoyed the ritual of printmaking to digital print output, again it was very much up to the artist. He went on to say that these technologies could invigorate the tradition, technology facilitated the artist’s intuition, enabling digital printers to concentrate on the production of the image rather than worry about the process of an etching. In considering the image potential of the computer he suggested we should not only consider its technical significance but also its effect on meaning and image dynamics. Artists have produced a visual dialogue that included social, political and media cultural languages, which is often presented as an art metaphor. Therefore one could consider that digital media reflects the language of our time. In terms of process, the computer enables the artist to present the same image in many permutations. He concluded by saying it has transformed the way we think and make art.

In summarising the presentations, Paul Coldwell highlighted key issues that had arisen. These included whether the computer and digital technology still represented a threat to the traditional practice. Also, as Bradlee suggested in his presentation, whether the medium served the artist; and whether an image was made through conventional means or digitally, shouldn’t the aesthetic quality of the finished print be the issue? He then reminded the floor of the influence of copy art, which was a precursor to digital technology. Paul then went on to highlight the notion of tradition, suggesting there was sometimes a danger of polarisation. Paul recalled when Carl Andre’s Bricks were sold to the Tate Gallery, there was national outrage levelled against Andre for the disservice he was doing to the tradition of sculpture. Andre responded that he was attempting to strip down the language and revitalise the tradition to create a space for people to say something again. In the light of this optimism Paul opened the questions to the floor.

Would the panel comment on the problems concerning the role and relationship of the digital master printer with the artist. Paul compared Richard Hamilton’s relationship with his technician in producing his Iris prints and Picasso’s printers in Paris. Bradlee agreed there is a problem with the expense of digital print bureaus, but there are print machines that artists can buy, which are not all that expensive and can produce good quality images. Milan suggested the artist is no longer so reliant on the skills of a master printer to produce an image. When using old or second hand print machines, where the artist might be less precious about using them, the artist could command a certain amount of control, and experiment more without fear of the expense of damage. The hands on experimentation can be quite liberating where working up ideas can be easily outputted. As Paul suggested, artists have placed different demands on printers, and cited an example of artists who used the machine a proofer until final resolution. Milan referred to the printer as a virtual print cabinet, which can be used as a means of storage for images and ideas. He also suggested that print did not necessarily need to be on paper, as exemplified by the overhead projections, which could also be called prints.

Some printmakers have a concern about the surface
quality of digital prints. Using photography and scanning images means that although the images might be very interesting there is still a very shallow surface. Melissa felt that with a background training in photography, she did not find this a problem, instead another means of image making. Melissa thought that probably in a few years these issues would not be a concern. Bradlee, from the perspective of a printmaker agreed that printmakers cared about surface quality. There was the option, as exampled by Krauss, to create a surface by adding different media. What is important is the image content, to allow the medium to define its own aesthetic, in terms of surface, the inherent qualities of the computer.

Paul pointed out the audience could be divided equally between those who had been educated with computers and those who hadn’t. There is a conflict occurring in art schools between academics who have invested much in traditional skills and are now challenged by computer literate artists. Printmaking enables artists to work together, extending our thoughts to the spirit of print rather than surface, using the computer to develop a state of thinking.

Do you feel there is a problem due to a lack of presence for the artist when making a digital image? Melissa agreed that if one is using the computer one may feel removed. Although, when the artist is using computer aided tools, such as a drawing tablet, the artist is still manipulating the image - their hand is the maker of the mark. The artist’s hand and mind are still present. Melissa admitted she still enjoyed mixing inks, and wanted to retain that connection by combing the digital image with traditional print. Bradlee felt the hand is only the part of the issue, one needed to look at the image, the space and the narrative as a reflection of the presence of the artist.

Would the panel comment on the way digital images often tend to be transferred back to traditional print processes, because ink jet cannot obtain the level of saturation or thick deposits of pigment. The problem seemed to be that computers tended to be used to produce images that were then printed as positive or negative transparencies, which were then used in traditional prints. Bradlee replied he knew of Iris print publishers who have printed 3-4 layers of transparent base over the print. Barbara suggested that due to the current state of the technology, artists still have to return to traditional printmaking in order to obtain the desired result. If artists had more input into the technological development of printers the end result might be more artist-friendly. She suggested that new technology did not necessarily mean useful technology. She cited an example of one company who have reduced the gap between the rollers, hence preventing the artist from experimenting with thick paper. As Paul pointed out, artists are using commercial printers, which are not designed for the fine art market. Artists tend to appropriate and give life to old or obsolete technology, he cited the etching press as an example.

Conclusion:
A primary criticism, which was also levied at printmakers during the the Impact of Theoretical Structures and Contextual Practice panel was that printmakers were too concerned with the ‘how’ as opposed to ‘why’ a print is made. There is a tendency in print for the technology to overshadow the artist’s conceptual objective. The main conflict is this: the artist wants to make good art that is technically proficient to convey the meaning. However in order to learn the technique the theory tends to become secondary. I think this will remain an unresolved issue irrespective of whether the artist is using a lino tool or a digital art pad. Once a technique is learnt, it becomes second nature and therefore the artist is free to concentrate on the practice. There is no longer a conflict. As Melissa suggested, much of the concerns associated with digital art raised during this panel will be obsolete in a few years time, it will become much like the etching press - another tool in the artist’s repertoire.

References:
The Impact of global communication on printmaking

Dominic Thorburn (Chair)
Rhodes University, South Africa

Jan Davis
Southern Cross University, Australia

Juliette Goddard
Independent artist, UK

Andreas Schönfeldt
Technikon Pretoria, South Africa

Alison Denyer
Savannah College of Art and Design, USA

Review written by Sarah Bodman, Bristol UWE.

This set of papers looked at the issues surrounding global communication from the view of the artist. Jan Davis from the Southern Cross University, Australia offered a picture of globalisation from a localised perspective. Davis lives on the East Coast of Australia, which is, as she explained, a 10 hour drive from Sydney. Her paper discussed globalisation and localisation with reference to artists from this community on the East Coast.

Davis questioned the perceptions of globalisation which is often demonised and seen as the dominant cultural force, overwhelming the less dominant, the marginal, local variant, a silencer of smaller quieter voices. Davis asked, “Is it really as simple as this?”

Nicolas Tsoutas, the director of Artspace in Sydney, has written, “All art has been fragmented, deconstructed and postmodernised, nothing is stable, everything is indeterminate. All ideology has been effaced, neutralised and made impossible. In the new world order of globalisation, structures themselves along with national borders, ecologies and economies are balanced precariously.” He goes on to pose two questions:

What are the philosophical and pragmatic assumptions for art in the in the new world order, and how might art operate in a trans-national corporate global future? Davis presented her paper as an attempt to answer these points through presenting the work of artists living on the East Coast who have interrogated a specific place or site in their works. By looking at their work she proposed that globalisation can be paralleled by an investigation and celebration of the local.

All three of the featured artists operate confidently in the global context. All of the individuals are well travelled, internet fluent and well informed about current theoretical debates and this is indicated in their practice, yet their practice is intensely local. Their work could be described as site investigation, or mining of particular sites.

Gary Jolley creates monoprints, relief prints and lino cuts. His work also involves the use of found objects and printing onto a variety of surfaces. Jolley sees landscape as a spectacle inscribed by a succession of land holders. It is important to note that the area here became a white settlement in 1840. In his landscapes, through working and layering he is attempting to document that history of land occupancy. His village of Dunoon has been reshaped by such activities as timber-cutting, dairy farming and macadamia plantations. His source materials are drawings and photographs, documents and oral stories from the area. He advocates landscape as a cultural construct, seeing it as scenery and terrain through earlier representation. The earliest pictorial representations of the historical landscape came from European eyes. For many Australian artists their work in this area is an attempt to re-articulate or rewrite the Australian landscape through a lens that has a little more cultural integrity, linked or anchored in the place itself.
Jolley is presenting the landscape through an understanding of a post-colonial discourse. Re-inscribing the story, he prints on the actual linoleum that has been ripped up from the old cottages in his village, printing on the history that has been trodden on such surfaces, his collographs also involve the use of surfaces found in these places. Such actions give a sense of the place itself, existing either in the block or through the printed surface.

Mary Dorahy lives in the same village as Jolley. As an artist she has observed the phenomena of interior decorating in local homes using floral patterns. Dorahy has reinterpreted this through using weeds that grow locally in the village area as a decorative surface in the manner that people would use floral patterns such as roses. These indigenous plants include species such as Lantana, a pretty, petite plant grown in many European gardens, but when Lantana grows in the wild in Australia, it colonises the land and becomes a real problem for the farmers. Dorahy has used it metaphorically in the intrusive connection to talk about a different way of depicting the landscape. The local vegetation, for example Cottonweed is also used to make items such as papers which are then used for installation works. Dorohue creates digital images on the papers and has them laminated into Formica panels which are then hung in the gallery environment in the manner of interior surfacing material.

Darren Bryant from Alstonville, in the same region also works with a local historical reference. Maps of the local landscape are merged with photographic representation and topographical signs to transform domestic house roofs into indexical hills. These intricate, detailed overlays of colonial maps are etched to redraft the contemporary landscape in reference to colonial history.

Davis's own work also deals with the interplay between the pictorial site specific of nature and of the language with which she is surrounded. By drawing on a specific locality for their art, these artists are suggesting that this is different from the manner with which all artists draw from what they know. These examples are an attempt to powerfully inscribe this place rather than looking for a universal truth drawn from individual experience.

Place, under the form of globalisation has become very important. The Australian struggle for identity through landscape informs these artists' attempts to find meaning in a global context. With reference to global issues, Davis also discussed the potential of using global communication in our teaching lives and what new communications can offer to those who teach art. Most universities have exchange programmes already, but contemporary electrical communication offers the potential for far greater global exchange through such examples as internet discussion groups, but she feels that there is far greater potential for this.

Davis has noted that there is now institutional pressure to develop on-line learning and to write on-line teaching programmes to earn income. Her argument is that by taking the tools available we can use them to seize the agenda back and through global exchange can develop and invigorate our teaching programmes for the benefit of the students.

Juliette Goddard's presentation on global heritage was linked with Chris Smith's paper on cultural diversity. Goddard offered a view of how black arts and its cultural influences has affected printmaking.

Goddard notes that cultural identity and gender identity are the most pervasive themes within contemporary art practice and our global culture is an assertion of the nature of changing places and a growing awareness of dominance and oppression within established cultures. In order to re-address that balance of power she argues, art gives us a voice. It can be a weapon also to confront the system. To assert an identity is to demand a response, we need a visual expression to express ourselves as an image can often lose something of its message in its verbal translation. Art is a means of telling our stories.
perceptions of working internationally; picking up different cultural influences are important to Goddard. Her own work as an artist is influenced by her travels. She observes that we all have an idea of what culture is, a system of values, and that identity is clearly linked to the sense of self which culture promotes, which we all face whether artists or not.

Goddard presented the work of Sally Morgan, a highly respected aboriginal artist-printmaker born in 1951 in Perth, Australia. Morgan's graphic work depicts the historical tragedy of aboriginal lands being declared 'empty lands'. Her prints are symbolic of hope and spirituality through vibrant, colourful, imaginative landscapes. Morgan's search is for an understanding of the past and a gateway into the other Australia, and what it means to be aboriginal, to be black in Australia. For aboriginal women, art was once an important shared experience. In many cases Morgan's presentation of aboriginal women is celebratory in order that the pain of her work is expressed within the relationship of the attempt to destroy Aboriginal families in the past. Goddard pointed out that we should eventually realize that by the nature of difference we are all unequal. But, she believes there is a beauty within difference and the future of improving communications and relations between cultures can only come with some form of collaboration.

Andreas Schönfeldt discussed his involvement in collaboration with a small independent print workshop in South Africa. Schönfeldt's argument on a global level is that they have little or no communication in relation to the new technologies. Schönfeldt himself is not 'net literate' and does not have access to a net connection. His presentation at Impact was his way of informing the audience, globally of some of the reasons for the lack of global communication in South Africa.

To highlight his argument, Schönfeldt referred to an article by Eddie Chambers a British art critic, which appeared in Art Monthly June 1999 no. 227. The article The Main Compliant concerned William Kentridge, a South African artist chosen to represent the country. "What is significant about the evolution of Kentridge's profile as an artist over the course of this decade, is that it is he, a white male (artist), who has been selected by an international coterie of curators to represent intelligent, considered and acceptably dispassionate resistance to apartheid. This self-image then evolved into one in which Kentridge, again as a white male (artist) is embraced and curatorially celebrated as representing the new South Africa."

Chambers goes on to state that, "Of the South African population of about 38 million, some 29 million are black, roughly five million are white, three million are so-called 'coloured'/'mixed race' and approximately one million are of Indian descent. Yet no black South African artist has any sort of profile that even comes close to that of Kentridge. The same must be said of South Africa's so-called 'coloured' artists. Such is the emphatic eclipsing by white South African artists of all other ethnic groupings, that as well informed as we might consider ourselves to be, most of us would be hard pushed to name even one South African artist of Indian origin who has made it successfully into the international exhibiting arena. In other words, the 29 million majority, along with South Africa's 'coloured' and Indian population have found themselves represented, in the art galleries of the world, by a small impregnable clique of white, primarily male South African artists, of which William Kentridge is the prime example."

Schönfeldt extends his apologies to Kentridge for using this as an example, it is he points out, not for any personal opinion of Kentridge or his work, but as an example to illustrate the background of the situation in South Africa. As he also reads from Chambers's text "After all, Kentridge's work continues the well-established tradition in which white South African artists are able to produce lavish, expensive, expansive work, while their black counterparts are able only to produce modest works."

Schönfeldt also reminded the audience that there is a situation in South Africa where all the South Africans representing us here (i.e. at this conference) come from privileged institutions. There was a stage when the black artist could not even go into these institutions;
the only people to help were the mission outposts or the independent press studios and there are not that many presses in South Africa. The education system blocked black people, and as the mission stations could not supply all the facilities they normally did hand-block printing due to the lack of access to equipment.

Schönfeldt related the tale of how he was approached at a printmaking conference held at Rhodes University, by a man whom he had not met before, and subsequently ended up helping him to build a press in a small print workshop 300 kms away. James Mphahlele convinced Schönfeldt to help the project established by Arlette Franks as a non-profit organisation she runs for artists. Rollers and materials to make the press were found and transported, with Schönfeldt working on and supervising the installation of the press and instructing how to use it. The determination required to instigate such change is immense. In the past it would have been practically impossible for such arrangements to have been made, and there is still a lot of effort required to find the means to provide equipment for local presses and workshops. Schönfeldt would welcome global collaboration to help overcome this situation. The pressure on South Africa to become part of the global network of communication after such a long isolation is overwhelming. Schönfeldt feels that South Africa suffers from such a lack of global interaction, but wonders where the changes come from to rectify this situation. One of the audience argued that postal services and faxes can be more than adequate as a means of global communication, but as the panel replied, there is still the question of how it is all paid for and accessed and that seems to be the main problem in South Africa, or indeed other countries with a high rural population.

Alison Denyer gave a presentation based on the concepts of moving to and living in a different global culture and its effect on the way that artists work. Her paper covered the portfolio of prints Mind the Gap which was organised as an exhibition by Justin Diggle, assistant Professor of Art at Utah University, USA. The gap is the issue with which the participating artists worked. The gap could come to symbolise many different situations or phenomena - it could become a physical, psychological, mental or metaphysical, comprehensive gap in the mind of each artist. This idea formed the basis for the folio. The Mind the Gap title came from the warning which accompanies any journey on the London underground system in the UK, which although fairly obscure seemed a fitting way of describing the subject matter.

Due to the nature of the question, many of the prints became almost self-portraits, the gap being invisible and to some extent psychological, something that can not be seen. The references were to artists’ experiences and to historical experience of different cultures. Themes also included enclosing or crossing the gap. To define a gap is to look at the area between two different points, it could also be a missing or empty space, something which prevents two parts becoming a whole.

The gap could be between the sexes, between many cultures or the missing link to equality or materialistic wealth. In some cultures there is a language barrier and this can lead to many misunderstandings, when speaking another language and a different emphasis is placed on words. Yet, wherever they travel a person’s mother tongue is like a set of fingerprints. it is their identity. As Denyer mentions for example; in Iceland there is no substitute for the word ‘please’, Icelanders simply ask for something a situation which those from other cultures may be offended.

Of the world’s societies many are now trying to bridge their own cultural, political and ethnic gaps. Equality, or the right to vote in some cultures are issues which have only recently been bridged as is the case in South Africa. Dominic Thorburn and Samkelo Bunu are both participating artists in the portfolio and both artists used their identity documents to make their print.

Travel, satellite technology and new ways of linking all bridge many gaps between countries making it easier to communicate with other cultures. In some ways,
having this technology helps us to communicate, but it is still difficult for one culture to understand and envisage aspects of another and there can still be room for misunderstanding between them.

Most of the artists in the portfolio have first hand experience of crossing a gap, or of the closing of a culture a boundary, and this set of prints is intended as a visual example of this phenomenon, of how artists deal with this situation, one that they are unlikely to be used to.

The gap as it is perceived presents us with a challenge in its representation. As the gap between high tech and low tech narrows artists find themselves in a position where it is possible to use both traditional and new media to create their work. This was apparent in the Mind the Gap portfolio and it is as artists that we can close the gap by utilising old knowledge in its application to new.

As Denyer concluded, in terms of globalisation, internet technology has succeeded in putting us in touch with the global art community. Images and sounds can circle the globe in seconds and these effects serve to make us globally aware of what is happening outside of our own communities. It must be remembered however, that no matter how much technology we have at our fingertips a virtual experience cannot altogether substitute the knowledge gained form the first hand experience of physically being within another culture.

The panel discussion reflected on the communication possibilities of using the new technology to communicate. Some felt that although global communication opened a realm of possibilities for those who have the access, those who do not are finding it difficult to keep up and consider themselves isolated by comparison.

This is a situation which in time may change, as global technology advances, more affordable packages will hopefully allow everyone access to the world-wide communication network. However, as artists we certainly communicate by whatever means we feel necessary, and shall continue nevertheless to express ourselves visually.

References:

The Main Complaint, Eddie Chambers, Art Monthly June 1999, no. 227, pp. 1-4

Mind the Gap Portfolio was exhibited at Impact Conference 22 - 25 September 1999
The Impact of the collector on current printmaking practice

David Case (Chair)
Marlborough Graphics, UK

Tessa Sidey
Birmingham Museum and Art Gallery, UK

Beauvais Lyons
University of Tennessee, USA

Joann Moser
National Museum of American Art, USA

Isabella Oulton
Imprints, France

Ann Chumbley
Tate Gallery, UK

Summarised by Carinna Parraman, Research Fellow, Bristol, UWE

The print has suffered a stilted progression through the history of art and has been much maligned as a means of reproduction. It has been subjected to the caprices of fashion, economics and gallery hierarchies. In the last decade, with the development of digital imaging, issues surrounding the archival qualities of print and the overuse of the print button on the computer without any regard for the aesthetic qualities of the image has put print once more under scrutiny.

With the widening interpretation of the term print, which might include three dimensional prints, print on ceramics, digital print, projected images or book art, there is also a problem with the display of works. Artists are often restricted, when submitting work to open shows, by rules concerning how a print should be mounted and framed.

Other issues for consideration include, how to reach the print buying public or how might prints be marketed in an environment that is not alien or inhibiting. Also, how might the artist and the curator overcome the prejudices of would-be art buyers and gallery owners to become more interested in prints?

David Case opened the proceedings and introduced the panel members. He, from the perspective of a gallery owner who sells prints, indicated there are two new bodies interested in collecting prints, firstly the museums, and the secondly the corporate collectors, such as Duetsche Bank, who have changed the perspective of collections.

Tessa spoke as a curator working in a regional museum, which she considered an important distinction from London based museums. She therefore felt qualified to make an average assessment of a generic national art scene in the UK. From her background research at the Birmingham City Museum, early records for acquisitions of work in 1885 showed arms and armour constituted their largest holding, whereas etchings and engraving came at the bottom of the list, surpassed even but not unexpectedly by watercolours and drawings. Between the wars, there was little direction as to the type of work selected, resulting in photogravure reproductions of old masters being collected and many important ‘original’ print works being overlooked. The collection was expanded on an ad hoc level and the gallery became over dependent on public donations by private collectors or artists. Museum directors and art curators in the past have not regarded print works as having value comparable to other media. Tessa believed the print gallery is situated in a complicated structure of hierarchies containing many departments. It is interesting to note in the UK no keeper of prints and drawings has ever obtained the position of director at a national museum institution. She suggested that the post war mentality still pervades modern hierarchical structures surrounding the notion of print as a lesser medium and cited an example of the Contemporary Art Society, who gained a national lottery bid to support the purchase of contemporary art for galleries.
Birmingham has been one of the beneficiaries, choosing to purchase painting and metal work. Prints, so far have not been nominated as an approved category. Tessa believed it was the curators’ responsibility to influence how collections should evolve.

As part of her work, Tessa travels as much as possible to meet other curators and artists. She explained that it was only through making such contacts and by being given works as gifts, that the Birmingham collection can evolve. Otherwise she would be unable to afford such purchases. Unless one travelled, there seemed to be little opportunity to see or obtain international prints in the UK. Although she noted the Off Centre Gallery in Bristol as one of the exceptions. Also, one of the few museums who have a policy for buying works from abroad is Bradford’s Cartwright Hall, who collect past and contemporary works from Asia.

Tessa reflected on the 60’s and 70’s, where there seemed to be more of a focus on printmaking from dealers, printers, collectors and artists. There occurred more regular reviews and critical assessments of print works. Finding out what is current in printmaking today, seems more difficult and when articles appear there is often a lack of critical appraisal of the print work.

The problems of displaying works in museums and galleries, which are still entrenched in a traditional format was mentioned. Tessa was interested in changing the use of the gallery by encouraging collaborations with, for example, social history or archaeology departments. She hoped that from the perspective of a new style of art history, educationalists and academics would become involved in museums to visualise their ideas in a museum setting. Tessa considered the notion of looking at the bigger picture of contemporary printmaking in the context of fine art. She has encountered problems in obtaining funding and has adopted ways of sidestepping the tricky issue of mentioning the word ‘print’. As an example, she cited the artist, Tony Phillips who also paints and draws. Tessa wanted to make the exhibition site specific and result in a series of etchings. Funding was obtained through the ‘promotion of new works scheme’, which was not media-led. She also worked on a print residence scheme, awarded to Matthew Tyson, and was able to obtain a proportion of the funding from the same scheme for 3 weeks. As part of the contract, some of the work from the residency was acquired for the collection, something that would have been unlikely under any other circumstance. She admitted the museum was still reliant on donations and collaborations with other institutions, such as the University of Central England, to produce something worthwhile. Tessa believed it was all about working with others and exploiting the system. Other collaborations have included computers and printmaking with Camberwell and Chelsea, which was considered something of a risky project. The exhibition broke new ground for the gallery in presenting digital works. Again she was reliant on the artists’ goodwill to acquire examples of these works for the collection.

Tessa referred to the area of reception theory, which included aspects on technical information versus content and how to bridge the gap between the gallery, artist and buyer. She admitted that not much research had been undertaken to find out what the public wanted. There was a need to encourage people to look at the image and not the label, which described how it is made... "oh that is an etching", which she considered a failure. Other areas that need to be addressed include the access to the Print rooms, which is still considered an ‘untrendy’ place. There is a need to make this rich resource more approachable and interesting.

Beauvais’ thoughts on collecting prints are informed by his background as artist, academic and past president of Southern Graphics Council in the USA. He has not suffered the pressures of courting collectors, as the majority of his work is not in private collections but public ones. He teaches and produces his art in the tradition of self-publishing, based on Stanley Hayter’s philosophy that the artist should be responsible and in charge of every phase of the image production. He quoted Clinton Adams who said that, generally, self
publishing printmakers do not have the time, resources or inclination to market their own work.

He noted the common objective of every economic system is to provide the most goods for most people and scarcity is considered as antithetical to every system. Based on the fact that mechanised processes has replaced traditional manual techniques, Beauvais asked, "does mechanical reproduction in art foster a culture of copycat collectors where the collector needs to have a Piranesi or Warhol to complete their collection? Or does the multiple create a different effect by discouraging the desire to collect?" He suggested the notion of reception theory and group behaviour could be applicable. He considered the problems of marketing multiple art forms to prospective collectors is a common pitfall of many publishers, "where it is one thing to make the stuff but it is quite another problem to sell it". Beauvais used an example of an artist John Sloan, who in 1905-6 produced a series of 10 etchings called New York City Life. By 1912, after little success in selling the work, Sloan designed a brochure and mailed to 1600 addresses selected from 'Who's Who' offering the series, plus two extra for $35. Sloan's endeavours resulted in only 2 purchases. In the following year he advertised in a socialist journal, for which Sloan worked as an unpaid art editor, he offered any or all of the prints at $2 each provided they add $1 to the order for a one years subscription to the journal. He was unable to give them away. Beauvais asked, "is this a natural consequence of self publishing?" He suggested some artists have dealt with these problems by changing the way they have approached the public, which has included making art more accessible, more reasonably priced and have created alternative routes for selling prints.

This century printmakers have coined the term 'original multiple' to separate their work from the photomechanical reproduction. Beauvais considered, "is the print an original or a multiple?" In the 1960's, under the direction of June W. Ayme, the Tamarind Institute provided guidelines on proofing, editioning and documenting original prints. During the same period the Print Council of America, in an effort to educate the public on the distinction between an original and reproduction, organised exhibitions and printed 55,000 copies of a pamphlet titled 'What is an Original Print?'. The Council viewed any photomechanical processes with disdain. While printmaking has expanded to embrace more methods of print the faith in the notion of the handmade print still exists in contemporary printmaking. Beauvais asked, "are we trapped by this definition? Does this effect the way collectors regard the print?" He considered printmakers seem to be content to produce a limited number of items that are often priced so even fewer collectors will acquire them. In a capitalistic economy self imposed scarcity is an effort to create market value. In this way the limited edition print is much like the Jeep Cherokee, intended to be sold as a display of power, status and taste, where car companies might sell limited edition cars, which have different accessories or paint work to make it special. Therefore, Beauvais asked, "is the limited edition just a marketing technique?" Schwartz, in his recent book, Culture of the Copy asserts that the concept of the original is obsolete, and cited the human geno project by drawing on the study of twin and ethnographic evidence. Schwartz presented the printmaker with a new insight into the value of the repeated image - the copy, simulation, the replica and the Xerox machine.

Beauvais concluded by highlighting the contemporary collectors of art, who buy works of art that have been reproduced to sell in the gallery gift store, which might be seen on a t-shirt, a mug or mouse-mat. Are they the real collectors of prints today?

Joann introduced and expanded on the monotype phenomenon and why it has become so popular in the USA. The monotype, began to proliferate in the late 1970's and 80's to the present day even though the monotype had been in existence for centuries. The earliest monotypes in the USA were made around 1880 by American artists, who had been working in Europe and others who were working in the Boston area. When the American artists returned from Europe
they continued working in New York primarily as painting teachers whilst still making monotypes. Some of these artists, such as Maurice Prendergast, exhibited monotypes alongside his other works. Most artists viewed the production of monotypes as a private occupation or just for fun. Artists would get together and make prints to exchange. It was not until the 1970's that artists had but a passing engagement with the process. One reason was an absence of a market for monotype works. Collectors wanted editions, even those who wanted rare states and unique proofs still wanted their prints to relate to an edition. Print collectors regarded them as being too closely related to a drawing. However drawing collectors regarded the monotype as a print, as the image was created by a transfer process. Furthermore the few print and drawing collectors favoured the style of European works. Joann asked why then did the situation change? Artists began making monotypes regardless of the market, mainly for their own enjoyment and were attracted to the medium because of the opportunity for personal expression.

In 1968 an exhibition of monotypes by Degas, in Cambridge Massachusetts, had an impact on many artists, who were unaware of this work. Artists were drawn to the process because it was portable, there was no need for heavy equipment. It also enabled the artist a sense of spontaneity, graphic expression, opportunity for improvisation and use of colour. Some enjoyed working with ghost impressions, whilst others enjoyed working from dark to light, such as Matt Phillips' serial method of working by using the trace image of the previous print. This approach is also exampled by Nathan Olivera's 'London Site' series. Some artists redefined the boundaries of scale, Michael Masur's mural sized monotype challenged the small size and intimacy that characterised the monotype, working on sizes 6ft long by 4ft high. Other artists, including Alan Magee, relished the opportunity of working from dark to light, and Jacob Kainen said of his work, "the monotype has a physical presence uniquely and strikingly its own, it can yield beauties of colour and surface unlike those of any other medium".

The rise of printmaking was due to an increase in print workshops and a surge of interest in the 1950's where painters and sculptors also had greater access to explore the medium. Master technicians were on hand to aid with a more professional output, which enabled large editions to be printed and become saleable, with no stray mark or fingerprint to remind the buyer of any human involvement. However artists began to react to these constraints by reintroducing the stray fingerprint, as exampled by Jasper Johns who used his actual handprints as a means of reasserting his presence. By the early 1980's collectors began to reject the large edition and value smaller works that had the touch of the artist was visible. The popularity of the monotype in the last 25 years was a reaction to the structured process of printmaking. As Richard Field had observed, "The monotype satisfies a peculiar urge to towards uniqueness in a society that still craves printed images." As buyers began to accept monotypes, artists were encouraged to continue making them, drawn to the spontaneity and speed of the process. Also because of their uniqueness monotypes began to command a higher price. Monotypes have proliferated in quantity although not necessary in quality.

Isabella presented a personal point of view of the market of printmaking and the public sector. She described the organisation of print collections in France. The major collection of works in France are held at the Bibliothèque Nationale, the copyright library, which was set up in the 17th century by the king François 1 to protect himself from anti royalist propaganda. It is now officially home to copies of every single printed item produced in France, from the smallest run of wooden spoon woodcuts to the largest run of "This Week's Special Offer" posters. The Bibliothèque is now mainly used as a lending library, where public galleries, local, national and international museums, galleries and libraries can borrow prints to exhibit works. Smaller libraries also buy artists books and there are museums who have print rooms, but very few admit they collect contemporary art. Three years ago the "Centre Nationale de L'Estampe et de l'Art Imprimé (National Centre for the Print and Printed Art) was established as a partnership between
the Ministry of Culture and the small town outside Paris where it is situated. The government has promoted the National Centre as being at the core of the rebirth of printmaking and has encouraged people to look at and make prints. The aim of the Centre is to "enable and assist artists to rediscover prints and printmaking and all their facets". The programme consists of inviting artists to spend time at the centre to make work towards an exhibition with a substantial catalogue attached. The Centre does not have its own print collection, it does not buy prints, but positively encourages the production of prints.

There are the more traditional print galleries such as, the Cabinet d'Estampes, which are primarily concerned with historical collections and very rarely make contemporary purchases except expensive master work. Their budget might be easily wiped out by a Durer, Rembrandt or Warhol. Other print galleries include The Musée du Dessin et de l'Estampe Originale at Gravelines near Calais. The gallery has a permanent exhibition dedicated to the history and techniques of printmaking and holds regular but mainly historical exhibitions; and the Musée de l'Imprimerie de Lyon, which concentrates on the history of commercial printing as well as giving token space and time to artistic printmaking.

Fortunately municipal libraries and Artoteques exist. The majority of municipal libraries have a budget for acquiring artists' books. These acquisitions frequently require a degree of ingenuity on the part of the librarian and often represent the finishing up of the budget at the end of the financial year. The libraries tend to run active exhibitions programmes and educational programmes as an accompaniment to their collecting activities. The Artoteques buy art works and organise exhibitions and are lending libraries for art. They are described as, "A lending facility for prints... and original photographs that allows individuals and organisations to integrate examples of today's art into their everyday environment" (1). They are generally run by the municipality and thus housed in or near the public library, but can also be situated in museums or art schools or run as independent associations. The most successful are in libraries in shopping malls or in town centre shopping areas. There are about 60 Artoteques in France, which actively collect contemporary art, essentially in the form of prints, a very few drawings, and photographs. Budgets clearly vary from one to another but the average budget is between $15000 and $20000 per year for acquisitions plus smaller amounts for framing and an exhibition programme. Most Artoteques charge a small annual membership fee and loans out for 2-3 months to individuals, businesses and public institutions such as schools, government offices etc. There is a trend for an average individual membership to last about three years and then tend rather apologetically not to renew their membership, citing as a reason they have started collecting themselves. Isabella thought this was clearly a beneficial ongoing process.

Isabella admitted that clearly printmaking was being encouraged, but asked "is encouragement enough?" She pointed out that residencies are great for the person involved, but there is only one person involved, and the budget is fairly substantial, to pay for the artist and overheads, maybe it would be more beneficial to buy a collection and show the work to the public. She compared the printmaker to farmers, who have to subsist on grants or handouts, bending their work to fit in with a preconceived project. Isabella concluded, "We cannot have a system that buys everything from everybody, but we can have an Artoteque system that makes it possible to collect works in a intelligent manner, that reflects current practice, new developments and diverse working methods and keep works on display and to stimulate a private market.".

Ann talked about the print collection at the Tate Gallery, where they no longer have a department specific to print. Prints are held alongside the main collections of works on paper which total some 40,000. Only 85-95% of the main collection is on display at any one time, but access to the stored collections of works on paper is possible via the public study rooms. She began work in the study room for historic works on paper but has recently set up and is
managing a study room for the modern print collection. The study room for historic works on paper was established in 1987 when the Turner Bequest was transferred from the British Museum. The huge Turner collection, acquired in 1986, comprises some 8000 sketches and watercolours as well as some 300 sketchbooks. In addition the room also houses another 5000 watercolours by British artists from the same period. There is also an historic print collection that mainly comprises engravings after Turner. The type of people who access the study rooms can be tourists, academics, students and those who have stumbled across the facility by accident. The room is used in a variety of ways, by people who wish to make watercolour or drawn copies of works to others who just wish to view the works in peace; some even write poetry while in the room. She has tried to encourage teaching establishments to use it as a teaching resource, however there are not many courses that engage with that particular period of watercolour history.

The modern collection is somewhat different. The Tate have acquired around 6,500 works through purchase and gift, including the Prater Gift, works from the Kelpra Studio, the Curwen Studio and works from the Institute of Contemporary Print. Unfortunately there has been no facility to view these works for some 10 years and the Tate had been criticised for not making these works available. Now we are pleased to say that works from this collection are available in the newly created study room for modern prints which is open by appointment. Her involvement in the set-up has included overall management of the project and working alongside other staff to equip the room with hi-specification storage units, transfer the prints to their new location and complete a stock-check of the collection. She wished to mention that many of the people who had been critical of the Tate because of their treatment of the print collection had provided valuable support and advice during this project. This had been particularly helpful when trying to assess whom the new audience might be and what they might want to gain from the collection.

Ann explained her objective now was to focus on making the study room an active place and to encourage as wide an audience as possible. She would also be interested to hear from any universities and colleges who would wish to set up either informal or formal links with the study room, using it for seminars, research or other activities.

Anne asked for feedback from the audience, from universities and encouraged the audience to visit them in the future.

Questions from the floor:
The question was asked concerning the viability of digital printmaking and how it was perceived from the collectors point of view. David Case main interest was in the image, his response to the image, whether the image worked and then he would look at the label to see how it is made.

Tessa, on printmaking and new technology, noted the British Museum has started buying digital work. She agreed the content was the primary importance. Joanne Mosely referred to the collectors concern about the longevity of digital print. Many contemporary artists, who use unstable materials, aided this argument. Many contemporary works in all mediums will not stand the test of time. She noted the main problem was that the medium is so accessible there has been a lot of work produced that is not very interesting, which obscures the really good work.

The question was raised concerning the homogenisation of the artist printmaker in the contemporary art scene, that printmakers were still overlooked in mainstream galleries. David Case suggested that if there are no examples of prints being shown in galleries, how can the public be encouraged to look for more. He suggested a National Print Gallery to raise the profile. Beauvais thought the important factor lay in the education of the public. Artists have the potential to educate the public,
through art loan or open studios. Tessa believed the future success of the print lay in getting print work into galleries and to challenge the power of the galleries. Recent interesting shows of printed media have included 'The Power of the Print' at the V&A, and the British Museum who presented an exhibition of popular prints of the 16th-19th century had to undertake research in this area and to source material, which they did not have.

David Case pointed out the need to pressurise organisations to be more responsible for showing prints. In the last 10-15 years the number of publishers, outlets, galleries of prints had declined which might be due to cost of production or pressures of space. He challenged the audience that it was up to the artists to go out and hustle!

Conclusion
From Tessa’s perspective on the impetus of gallery curators to show prints, Anne’s work in setting up a print room at the Tate Gallery and Isabella’s presentation on how with government support interest has grown in young collectors in France, a general feeling of optimism was reflected during this panel discussion. There was a consensus that since the 70’s print has undergone a revival and reinvigorated by output using many formats. However, as Tessa pointed out, print still suffered from an identity crisis - in the hierarchical structure of fine art, print was still considered as less relevant than painting or sculpture, little discourse on print, and is still not subjected to the critical scrutiny of the other fine art media. People are still likely to ask ‘how is it done?’ rather than look at the print for its aesthetic quality.

As Beauvais suggested, artists were thinking more about how to present their work and reach the public in innovative ways. Today, regular exhibitions such as the Print Fair and the Artists’ Book Fair at the Barbican, the Printmakers Council and Royal West of England Academy opens, alongside carefully curated shows such as the Digital Print show at Birmingham City Art Gallery and the exhibitions in conjunction with the Impact conference, has shown that artists do have a concern for works of quality rather than quantity. I agree with David’s view that the print has a strong future, which was reflected by the number of delegates at the Impact conference. Perhaps we should now look to the France as an example as to how to devise a network for prints to be accessed more easily.

Reference:
(1) Artothèque - Musée Municipale
Publicity Leaflet for the Artothèque at La Roche sur Yon
DEMONSTRATIONS

The process of photogravure  Deli Sacilotto

A painterly intaglio using white ground  Ed Bernstein

Water-based waterless lithography  Paul Croft

Watercolour printings: Screened monoprints  Roni Henning

Printing large scale intaglio plates with silicon  Jon Pengelly

Perfect bound, longstitched and concertina bookbindings  Guy Begbie

Viscosity etching  Anju Chaudhuri
Printmaking with photopolymer plates  Dianne Longley

Photoshop index colour separations for printmakers  Bradlee Shanks

Printed enamel: Introduction to printing on pre-enamelled surfaces  Elizabeth Turrell

Heliorelief process using advanced photo-blast resist film  Eric Vontillius

Water-based ceramic transfer printing: a new on-glaze Screenprint system  Kevin Petrie

Collotype  Paul Thirkell
The process of photogravure

Deli Sacilotto

GraphicStudio

Photogravure is the most beautiful and seductive of all the photographic printmaking techniques. As an intaglio process, it can render deeply bitten blacks with a rich, heavy deposit of ink, smoothly graduated middle tones with an impressive range of subtle tonalities leading to the sparkling highlights of the paper itself. The colour and intensity of the printing ink that one might choose is infinite and the wide variety of good printing papers available provides a range of options limited only by one's imagination.

The Photographic Positive

For photogravure, a film positive is required for exposing onto the carbon tissue. Because of this it is an ideal medium for hand drawn images on a transparent or translucent material as the image does not have to be conceived in reverse or as a negative.

Because most film manufacturers have discontinued the making of orthochromatic continuous tone films, I have devised ways in which common lithography film such as Kodalith can be used for making continuous tone positives. Also, it is considerably cheaper. Kodalith or similar films are designed for line or halftone images, that is, images made up of fine black dots on clear film, however with a continuous tone developer such as Dektol or HC110, these films can produce a beautiful range of tonalities well suited for photogravure.

The Enlarger

The negative is first placed in the enlarger and focused to the size needed. For making very large images, projection can be done onto a wall. With the orthochromatic film, red safelights are necessary in the darkroom, whenever handling the Kodalith film and throughout development.

It is important to first make a series of test strips to determine the exposure and development times. As a rule, I maintain a time of five minutes in the developer and vary the exposure times. With most lenses, the best resolution is in the mid range between the smallest and widest aperture so I stop down in this area for exposure.

Ideally, the range of the completed positive is about .03 to 1.8 on a transmission densitometer. It is possible, however, to read a positive without a densitometer and still get good results. There is some flexibility in the process and ways to compensate for positives that are less than perfect.

Materials Needed for Making the Positive

- Photographic Enlarger
- Negative
- Photographic developers (Dektol or HC110)
- Stop bath
- Fixer
- Photo-flo Solution
- Photographic trays large enough to accommodate the positive

The Copper

Cleaning the Copper:

1. A solution is first made using about 20 grams of lye to one litre of water. Using rubber gloves, make a paste with this solution and calcium carbonate (whiting) and scrub the surface, edges, and back of the copper thoroughly, rinse off, then repeat until water flows evenly over the copper without beading.

2. Use the very fine carborundum paper (1500 or 2000 grit) over the surface to give it a fine tooth and better adhesion of the carbon tissue. A thorough
and vigorous scrubbing with the lye and whiting will have a similar effect to the carborundum paper. Rinse thoroughly with running water.

3. Pour a very dilute solution of acid (30 ml muriatic acid to 1 litre water) over the plate. This will brighten the copper and remove any oxidation. Rinse with water and dry quickly. Avoid touching the surface of the copper with your fingers after cleaning. The copper is now ready to receive the exposed carbon tissue.

Materials needed for Cleaning the Copper
- Polished copper plates approximately 1 inch larger than the photo positive
- Powdered calcium carbonate (whiting)
- Lye (Potassium Hydroxide or Sodium hydroxide)
- Paper towels or clean cotton cloth
- Muriatic Acid
- Minerals spirits, turpentine or lacquer thinner
- Fine Automobile finishing carborundum paper 1500 or 200 grit (optional)

3. The Carbon Tissue (Pigment Paper)
Carbon tissue consists of pigmented gelatin on a paper backing. It will keep indefinitely if kept dry and wrapped in plastic.

Sensitising the Carbon Tissue
The carbon tissue (pigment paper) is made up of Gelatin with burnt Sienna pigment on a paper backing. The pigment is important primarily in that it allows the image to be clearly seen when adhered to the copper and also allows the progress of the etching to be visually monitored.

Measure 35 grams of potassium bichromate for each 1000 ml of water. This makes a 3.5% solution. (Use warm water to facilitate the dissolution of the potassium bichromate, then refrigerate.)

1. In the darkroom with yellow safelights, pour the sensitising solution in a tray large enough to accommodate the largest piece of carbon tissue to be used. The temperature of the solution should be about 50 degrees Fahrenheit (10 Centigrade).

2. Using rubber gloves, submerge the carbon tissue in the solution, rolling it out with the fingers until it lays flat. Total time in the solution should be 3 to 4 minutes. Next, lift up the carbon tissue and carefully lay it face down on the clean plexiglas sheet and squeegee or roll over the tissue with a gentle but firm pressure starting in the centre outwards in different directions. Dry the back of the adhered tissue evenly with paper towels, then leave the tissue in the darkroom with a fan blowing over the surface. Humidity should be about 60% under ideal conditions. In about two hours, it should be ready to be peeled off the plexiglas. The tissue may be used immediately or stored for two to three days in a refrigerator. For longer storage it should be kept frozen.

Materials Needed
- Carbon tissue (Autotype G25)
- Potassium Bichromate (Dichromate) powder or granular form
- Refrigerator for storing the sensitising solution
- Alcohol (90%)
- Alcohol (70%)
- Ferric Chloride (lumps, granular anhydrous form or 48 Baume liquid)
- Squeegee or rubber brayer large enough to accommodate the largest sheet of sensitised tissue
- Black plastic bags
- Sponges
- Gram measuring scale
- Several empty clean plastic or glass containers to hold at least 10 litres of liquid
- Two or three clean plexiglas sheets about 30 x 40 inches in size and about 3/16 of an inch in thickness

4. Preparing the Ferric Chloride:
Ferric Chloride is available in lump form, granular anhydrous crystals, or in a liquid. (If the lump ferric
chloride is used, hot water and a heavy strong plastic bucket is needed for dissolving the lumps. When dissolving lump ferric chloride, place the lumps in the bottom of the plastic container no more than half full. Pour the hot water slowly over the surface. Stir with wood 1 x 2 until all of the ferric is dissolved. Allow to cool, then check the Baume. By using hot water, the lumps will dissolve faster and also make a very high Baume solution which can be stored and reduced with water as needed. Solutions should be made in 45 Baume, 43 Baume, 42 Baume and 41 Baume.

If the granular anhydrous ferric chloride is used, this should be mixed with cold water as it generates heat when it is mixed.

The liquid ferric chloride should be purchased in 48 Baume which is the standard solution that is used for commercial Rotogravure. The various solutions can be mixed as above and stored with their own separate containers. They should be labelled as they can be used over and over again.

NOTE: It is important that the ferric chloride is acid free. If the lump ferric chloride is used, to be safe, a dilute solution of ammonia can be added by some ferric, then the sediment that is produced (ferric ammonium hydroxide), is added to the various solutions to neutralise any free acid.

Materials Needed:

• Plastic containers for holding each of the Baume solutions: (one large 5 litre plastic container, and four 2 litre containers each with its own lid)
• Baume Hydrometer for measuring the Baume of the ferric chloride (solutions of 45 Baume, 43, 42 and 41)
• 500 ml Ammonia

5. Exposure of the Carbon Tissue

One of the key elements of photogravure is the breaking up of the surface of the copper plate into tiny depressions, which will hold the ink and provide the continuous tone. This can be done in two ways: by exposing the carbon tissue to an aquatint screen, mezzotint screen or computer generated stochastic screen. If an aquatint screen film is used this is exposed first, removed, then the continuous tone positive exposed. In the second method, a fine aquatint is dusted then fused with heat to the plate. The carbon tissue exposed to the continuous tone image only is then placed directly onto the copper.

Following are directions for using the film screen method:

1. Place the sensitised carbon tissue in the vacuum frame face up and the film positive on top of the carbon tissue. The positive should read correctly. Close the vacuum frame and allow the vacuum to be on for at least 5 minutes before exposure. Remove the positive after exposure and place the aquatint screen over the tissue, turn on the vacuum again and make a second exposure.

2. After the exposure, cut the carbon tissue so that it is smaller than the copper. It is always helpful to have the image at least 1 inch smaller than the copper.

3. Attach one edge of the sensitised tissue to the top edge of the copper with a strip of masking tape.

4. Holding the tissue up with one hand, pour some distilled water on the plate being careful to remove any bubbles.

5. With a squeegee or roller, firmly press the carbon tissue against the copper from the masking tape edge over the entire sheet. Blot the excess water from around the tissue going over the back of the tissue with a little water then drying the back with more paper towels.

6. Allow to sit for 30 minutes then swab alcohol (90-100%) over the back of the tissue and place in hot water (110-115 degrees Fahrenheit). In a few minutes, the unexposed gelatin will begin to dissolve and the paper backing can be removed.
7. Gently swab the tissue adhered on the copper with some soft cotton until all of the image appears clearly defined. Allow to sit in the warm water at least 10-15 minutes, swabbing gently with the cotton every few minutes.

8. When the image appears fully developed on the copper, rinse with cold running water and swab gently with more soft cotton, then place in a both of alcohol (70%) for 2-3 minute with agitation of the tray.

9. Remove from the alcohol and place vertically so that the alcohol solution begins to drain from the surface. Then using very soft paper towels or a damp chamois the surface can be blotted gently. The adhered tissue is soft so this must be done very carefully.

10. Dry thoroughly with a fan blowing over the surface for at least one hour then cover the edges with asphaltum. In preparation for etching, cover the back of the copper with contact paper, asphaltum, shellac or stop out varnish.

6. Etching Procedure

In order to become familiar with the etching procedure, it is important that the underlying nature of the process be understood.

Prior to etching, the carbon tissue is attached to the copper and appears in a negative form with the thinnest parts of the image being the darkest parts and the thicker parts of the image, the highlights. All of the tones in between are represented by layers of pigmented gelatin that is of variable thickness depending on the amount of light received.

As the ferric chloride begins to etch the copper, it breaks through the thinnest parts of the image first. Then, after the plate is placed in a lower Baume solution which has slightly more water in it, this solution begins to soften the subsequent thicknesses of gelatin and allow the ferric chloride to break through and attack the copper. A third and often fourth ferric chloride solution must be used, each with progressively more water until the entire image has been etched. Also, it is important to keep in mind that the etching is cumulative, that is, once an area has begun to etch it will continue to etch throughout the entire time.

1. Start the etching in the 45 Baume ferric chloride solution and continue until all of the black areas can be seen to be etching fully. Etching should be visually apparent after approximately 5 minutes in the solution.

Continue etching in this solution for at least 15 minutes then continue as follows:

43 Baume 10 minutes
42 Baume 15-20 minutes
41 Baume (approximately five minutes ) until all of the highlight detail has etched.

The above times are approximate and will depend on the tonal range of the positive, amount of exposure and the humidity prior to etching. If the atmospheric humidity is low, the tissue adhered to the copper will contain less moisture and therefore etching will be considerably prolonged. With higher humidity, etching will proceed more quickly.

2. Total etching time should be between _ of an hour to 1 hour. If an extremely fine aquatint screen or asphaltum aquatint is used, the overall etching time may be considerably shorter.

3. After the last details in the highlights of the image have etched, continue to etch for approximately one minute longer, then remove the plate from the ferric chloride and rinse both sides of the plate with water.

Most of the remaining tissue will come off at this point. Remove the asphaltum with mineral spirits then pour a very dilute muriatic acid solution over the plate. This
will remove the remaining carbon tissue clinging to the plate. Rinse again, then dry the plate.

4. The plate at this point will be discoloured. Clean the plate surface thoroughly with a metal polish such as Noxon, Putz Pomade or other similar polishing compound. The image will now become clearly visible on the plate. It can now be examined for the depth of bite and any slight imperfections corrected with the engraving tool, burnisher or scraper.

7. Printing the Plate

Before printing, the plate should be trimmed down with the metal shears to make the margins equal all round, then the edges filed and polished. Clean thoroughly after filing the plate so that bits of copper do not remain on the plate as it is inked up.

Ink the plate as you would a normal etching, hand wiping the entire surface of the plate in the last stages with a little whiting (calcium carbonate). For the margins of the plate, a cloth with some solvent such as mineral spirits will help make this perfectly clean along with some final hand wiping with some calcium carbonate (whiting).
A painterly intaglio using white ground

Ed Bernstein
University of Indiana

This is a very quick, spontaneous way of producing richly tonal and textured etchings using white ground (which is made from soap powder, titanium white pigment, linseed oil and water) on copper in combination with non-toxic acrylic aquatints bitten in ferric chloride.

Since white ground is so versatile (it is thinned and cleaned up with water and detergent) and cheap (when one makes their own ground), images can be made directly with brushes, fingers, feet, noses, sponges, indirectly with stamps or textured objects to produce surprisingly varied results. The textural possibilities are endless with little work, the plates work wonderfully with other key images, especially in colour in multiplate intaglio.

Materials

1. Several small, clean degreased copper plates
2. Ferric chloride at about 40 baume
3. Standard vinegar and salt
4. Fine wet/dry sandpaper about 600 or finer if possible
5. Standard intaglio printmaking papers which are good for fine tonal detail
6. Large clean glass slab
7. Intaglio press
8. White ground
9. Airbrush and supply

Advantages

This is a relatively quick, fun, and direct way of conceiving intaglio prints. Since one is working with a white material which acts as a semi-permeable ground the lights and darks are not reversed which makes drawing a bit easier.

White ground is removed with water and a little detergent so one can continually vary the image. You can build up marks over the white ground beneath, once each layer is thoroughly dried which gives the artist a lot of freedom.

Clean up in the drawing stage is easy since it is a water based ground.

Safety: White ground has no fumes, cleans up with water. Acrylic aquatints avoid the problems of resin dust which is so dangerous and the fumes of spray paints. Ferric chloride has no fumes and is becoming the standard method of biting plates.
Water-based waterless lithography

Paul Croft
University of Ulster

Waterless lithography, otherwise known as 'siligraphy' was initially developed by the commercial offset printing industry, in an attempt to find a process that avoided the use of water during printing. By eliminating problems caused by fountain solutions, a faster and cheaper method of production was hoped for and was finally achieved.

In traditional lithography, the basis for printing is dependent upon the principle of 'mutual repulsion of grease and water'. In waterless lithography however, the repulsion of printing ink from negative areas of an image is wholly dependent upon the use of silicone, applied as a thin coat over the whole of the printing element - much in the manner that gum arabic is used on stone or plate.

In the United States the 3M Company researched the potential for waterless lithography in the late 1970s before selling their patents to the Japanese Toray Plate Company. Toray subsequently managed to solve many of the problems encountered by 3M and today their plates are commonly used throughout the industry.

Artists and printers working in the United States and Canada soon recognised the potential advantages of using waterless lithography in the production of hand printed fine art editions. Benefits included faster printing, the elimination of tinting and the potential for the development of a wholly non-toxic method of working. The prohibitive cost of Toray plates led many researchers to find alternative methods for producing a waterless technique of lithography that could be used safely in print workshops and colleges.

Early research by notable figures such as Nik Semonoff at the University of Saskatchewan, Jeff Simple at Tamarind and Tamarind research papers by Veda Ozelle, Frank Janzen and Ross Zirkle have all helped to develop a new and exciting approach to this process.

Using aluminium ball grained plates and a series of water based and non-toxic drawing materials and printing with the newly developed Aquagraphic water based lithography inks, lithography can now be approached in a wholly safe and effective manner.

Equipment Required

1. A direct litho printing press, such as a side level 'Furnival', or top level 'Griffin' or 'Takach'.
2. Plate backer of steel, cast iron, slate, or suitable litho stone
3. Hot Plate or Oven providing a temperature of 250 F for curing toner and silicon

Materials Required and Suppliers

1. Medium grained - aluminium ball grained plates are ideal for this process since their texture provides a good surface for drawing and silicon tends to adhere to aluminium particularly well. Aluminium photoplates can also be adapted for waterless printing. The backs of plates have also been used successfully by some printmakers and this allows for a recycling of materials. Aluminium Ball Grained Plates can be obtained from: The Takach Press Corporation, 2815 Broadway SE, Albuquerque, NM, 87102, USA. Tel. 00 1 505 242 7674.

2. Drawing Materials
   (i) Derwent Water Colour Pencils
   (ii) Caran D'Ache Water Colour Pencils
   (iii) Staedtler O micronhome 108-109 Pencils
   (iv) Caran D'Ache Neocolour II
   (v) Gum Arabic
   (vi) A variety of water based felt tip pens
   (vii) Photocopy Toner mixed with distilled water.
3. Silicon Sealants and Thinners
Silicon caulking is used as a sealant around baths and showers etc. Obtain a silicone that cannot be overpainted. One variety of 'Valliance Clear Silicon Sealant' works well and can be obtained from most DIY centres. A suitable thinner is also required for silicon. Daler Rowney Low Odour Thinners are ideal.

4. Water Based Printing Inks
Currently an excellent range of water based inks for lithography are the Aquagraphic Inks distributed by: The Green Drop Ink Company, 2, Cornhill Drive, Morristown, New Jersey, 07960, USA. Tel: 00 1 973 993 9764

Outline procedure for Water Based Waterless Lithography

1. Plate Preparation.
   Using aluminium ball-grained plates - wash off any existing oxidisation using a clean piece of muslin and some hot water. Dry the plate with a hair drier.

2. Drawing the Plate
   An image can be drawing using a variety of the drawing materials listed above. Apply toner washed before using other materials, and cure the toner over a hot plate or in an over for ten minutes at 250 F.

3. Processing the Plate
   (i) Apply a little french chalk to the plate surface and dust off any excess.
   (ii) In an empty film canister mix about 50% silicone with 50% Low Odour Thinners. Mix well until the solution is a syrupy consistency like molasses.
   (iii) Using a small piece of synthetic sponge or foam rubber, carefully apply the mixture over the whole plate surface achieving a thin even film.
   (iv) Using some lint free tissue (Kim W ipes or Kleenex) carefully buff the silicone down into an even, streak free coating.
   (v) Cure the silicone in an oven or over a hot plate for about ten to twenty minutes at 250 F. Alternatively, leave the plate overnight to cure.
   (vi) Apply a second coat of silicone in the same manner as above and cure.

4. Washing Out the Image
   (i) Using a clean sponge or piece of muslin, wash the image out with some hot soapy water.
   (ii) Toner washes may require a little Acetone on some muslin to wash out effectively.
   (iii) Dry the plate.

5. Printing the Plate
   (i) Set the plate up on the press, attaching it to a suitable plate backer (litho stone) using some brown parcel tape.
   (ii) Set stop marks and pressure on the press.
   (iii) Set out some Aquagraphic Printing Ink. It is beneficial to add about 5%-10% Anti Tinting Medium (also supplied by the Greendrop Ink Company) and mix this well.
   (iv) On a clean grease free inking slab, roll out the ink into a thin even film, using a suitable composition roller.
   (v) Proceed to ink the plate up. Initially the plate may appear to scum, but this will clear once the correct inking level has been achieved. Apply about four to five passes for each print. In my own experience, a freshly washed out plate may print with tinting until about 2 - 3 prints have been taken. Thereafter, printing tends to remain stable and consistent.

6. Closing the Plate
   Wash the plate in warm soapy water to remove all traces of ink. Rollers and slabs should be cleaned quickly - since I have found that the ink tends to dry quickly!

Frequently Asked Questions
   (i) How well does waterless lithography compare with traditional litho?
   (ii) How can alterations be made on plates?
   (iii) How light fast are the inks?
   (iv) Can plates be reused?
   (v) What are the main advantages of using waterless lithography?
(vi) What expenses are involved?
(vii) Can photographic imagery be used?
(viii) Can other substrate elements be used instead of plate?
(ix) Do problems of ink rejection occur?
(x) Can waterless lithography be used in conjunction with traditional processes?
W atercolour printings: 
Screened monoprints

Roni Henning

Screened Monoprinting is a unique printing process combining two worlds: painting and printing. The artist paints or draws an image directly onto a prepared screen using brushes, watercolour, gouache, pastels or charcoal. The picture is painted in full colour with complete detail. It is transferred onto the paper with a transparent base (water-soluble) that is pulled across the screen with a squeegee.

Equipment

A printing table or a sturdy board with two hinge clamps to attach a screen.

Materials

1. A screen stretched with white monofilament 200-230 mesh.
2. A squeegee, durometer (softness). It must fit within the frame of the screen, with 5cm or more to spare on all four sides.
3. Paper. Any good 100% cotton rag paper. Somerset, Rives BFK, Arches cover etc.
5. Any acrylic paint retarder (any brand).
6. Water-soluble crayons and and pencils, charcoal, watercolour and gouache.
7. Paint brushes (various sizes).
8. Paper towels and a sponge for clean up.
9. Hair dryer.
10. Wide transparent packing tape, masking tape, scotch tape and a ruler.
12. Clear contact paper (shelf paper to mask out the screen or photo emulsion to block out the screen.

The Printing Process

1. Prepare a screen by masking out the area to be printed. Draw an open area onto the screen (square or rectangle). Using emulsion, block out everything except the open square or rectangle. This can be blocked out with contact paper or transparent packing tape.
2. Attach the screen to the printing table or board with hinge clamps.
3. Paint or draw the image on the inside open area of the screen. When painting elevate the screen slightly to prevent the paint from touching the table. When you are finished dry the painted area with a hair dryer.
4. Position the paper under the screen in register to the image. Mark its position with tape or cardboard chips.
5. All ready to print. Lift the screen up and hold it in place with a block of wood. Flood the screen by pouring the base onto the inside of the screen (while upright) and pull it across with the squeegee. This allows the dried paint to be penetrated by the printing base.
6. Lower the screen onto the paper and pull the squeegee and base across the image with even pressure.
7. Lift the screen and remove the print. You can wash the screen clean with water or continue printing. Print 3 or 4 lighter images by repeating the process. The squeegee should be cleaned after each printing to prevent colour streaking. After the prints are dry they can be reprinted to increase their intensity.
Printing large scale intaglio plates with silicon
(Printing with Silicon RTV* Base from CAD* / CNC* machined Intaglio Etching Plates)

Jon Pengelly
Grays School of Art

Equipment Required
This process does not require any printing press

Materials Required and Suppliers
Intaglio etching plate (steel, copper, Perspex etc.), silicon RTV rubber, silicon catalyst, silicon fluid, silicon ink medium, etching ink pigments, mixing knife

Silicon materials supplied by Jacobson Chemicals Limited, Jacobson House, The Crossways, Churt, Nr. Farnham, Surrey, GU10 2JD. Tel: 01428 713637, Fax: 01428 712835, email sales@jacobson-chemicals.ltd.uk

Brief Description
This process was developed in order to address the problem of printing from very large intaglio etching plates which are too big in area to fit through an etching press and too deep in profile to get a good intaglio impression onto paper.

Cast prints using a variety of materials have been used by printmakers in the past (plaster, latex, paper pulp even concrete). However, all these materials are limited by the qualities of definition achieved and the difficulty in handling the casting material i.e. it is very difficult to separate the plate and casting plaster if the plate has undercuts or deep relief areas.

Step by Step Guide

1. The intaglio printing plate is inked in a ‘conventional’ fashion - applying the silicon based ink directly to the plate (single, multiple colours and I have also successfully rolled multiple colours onto the plate using a ‘viscosity’ process).

2. The silicon RTV rubber is mixed with a catalyst (at this point colour may also be added to the white RTV silicon rubber)

3. The RTV is in a viscous liquid state before it sets (3-6 hours working life) so the edges of the printing plate are blocked off to contain the mould material until it is cured.

4. The silicon RTV is poured onto the inked etching plate covering the whole area of the plate.

5. After the silicon RTV has set (4-6 hours depending on amount of catalyst added) the silicon rubber print/cast is peeled off the surface of the plate. This print is an exact record of that printing plate.

6. By repeating these stages multiple prints can be taken from the plate.

Frequently Asked Questions
This printing process unlike any other printing process does not require direct pressure to be applied between the printing substrate (usually paper) and the plate (usually metal). As a result the physical dimensions of the printing press do not limit this printing process, therefore the size of the final printed image can be of any dimensions and any depth required.

Notes
*RTV - Room Temperature Vulcanising
The silicon RTV rubber is in viscous white liquid, after adding a catalyst it will set to become a flexible rubber material.
* CAD - Computer Aided Design
Art work generated on a computer

* CNC - Computer Numerically Controlled Machining
Art work taken from the computer and directly cut into the etching plate using computer controlled milling technology.
Perfect bound, longstitched and concertina bookbindings

Guy Begbie
Bristol UWE

Equipment required

Bone folder, sewing needle, steel rule, set square, bodkin, dividers, clip point knife, guillotine, finishing press, nipping press, tenon or small hacksaw, PVA glue brush.

Materials required and suppliers

Linen sewing thread, polyvinyl acetate (PVA) glue, hemp cord, bookcloth, grey board/esker board, 160gsm cartridge paper or equivalent, large sheet of Somerset Satin paper or equivalent, 300gsm six sheet card, end bands, book marker ribbon, Fraynot, craft paper, Fabriano paper.

Brief Description

Longstitch Binding
This book has eight sections of pages and is bound between hard covers with the stitching visible running from head to tail down the spine.

Perfect Binding (unsewn flatback case binding)
This book has single leaves/pages held with PVA adhesive and cords recessed in saw nicks cut along the spine. The spine is lined then case bound.

Concertina binding (soft covers)
This book has both an outer and inner cover made from 300 gsm six sheet card. The inner cover is concertina folded at the spine, the outer cover forms a binding. The outer cover and page sections are sewn to

the inner cover concertina folds at alternate intervals, the spine takes on a natural curve.

Concertina binding (hard covers)
This book has two cover boards covered with book cloth forming a hinge at the spine. The pages are concertina folded from one length of paper with end papers tipped in, these are pasted down inside the covers.
Viscosity etching

Anju Chaudhuri

Etching can generally be described as drawing working onto a form/shape with the help of special tools like points, needles, even brushes, on to metal plates which offer resistance.

Then the plate is exposed to the corrosive action of the acid. Ink is applied to the plate and wiped clean afterwards with tarlatan, paper and finally by hand. A humid hand-made of around 200 gr or more is placed on the plate underneath layers or felts or special blankets and the impression is taken through the intaglio press. Thus the image can be multiplied by this process. So etching has an initial function of communication. It has been used as stamps, seals, blocks in Ancient America, Egypt, India. Though those prints are basically ornamental.

Artists from very early stages have tried to introduce colour printmaking originally painting the etchings by hand. Then came the use of several plates for different colours. This practice is still carried on by many printmakers. But the discovery of viscosity printing by ATELIER 17 under SW Hayter in this century caused a revolution in colour etching. Colour viscosity printing is produced by adding various quantities of oil to the pigment. The colour is applied to the plate in two stages - firstly intaglio, where the ink is applied by hand with a dabber or tarlatan. Secondly, by roller where the colour, which is more liquid because of the addition of raw linseed oil, remains separate. The different softness of the rollers and the pressure with which they are rolled on to the plate also make the superimposition and juxtaposition of the colours vary. The soft rollers are used to reach the bottom most layers of the bitten plate. The variation in density of roller means that different layers can be inked in a variety of colours.

The direction of the roller is horizontally or vertically. The direction of the roller also changes the colours because the rollers touch open areas in different ways. Besides deepbite aquatint, scraping and polishing the plate gives special effects and tones because of the viscosity of the ink. In these cases the colours touch the plate in circular movement or enter the plate in wavelike formations depending on the rollers. In order to build up rich tonal areas one can crosshatch in series of layers, biting each layer separately in the acid. So preparing the plate is of vital importance.

Thinking about the technique of viscosity colour printing before hand and trying to make it simple and not to get lost in the complexities but trying to master it. It is very important to make up your mind before printing the plate, so a multicoloured print may be made from a single plate in one passage through press.

Materials needed for a colour etching by viscosity:

- Intaglio press with blankets or felts
- Roller (rubber or gelatine), hard, soft, medium
- Intaglio ink
- Offset inks for rollers
- Raw linseed oil in a drip-sprout container so that drops may be counted while adding them to the ink
- Spatulas flat-edged to mix colours thoroughly and to read on the glass-top table
- Etching paper
- Tarlatan
- A prepared zinc or copper plate
- Cleaning materials

To prepare the plate you need the following materials

- A metal plate (iron, copper or zinc)
- Acid: nitric or iron perchloride
- Groundshard or soft, liquid etching ground
- Etching tools and needles, brushes etc
- Scraper, burnisher
- Resin for aquatint
- Kerosene and alcohol to clean the plates

The technique of chine colle gives another aspect of colour in etching. When the plate is ready a light weight colour paper is placed on the intaglio press during
printing with a special glue (rice or chemical or egg white). Also dried vegetable forms (such as leaves, petals, etc.) can be used over thin handmade paper, but the prints I have produced during these experiments have only lasted two years may be more of the vegetation is treated. So artists believe that art is forever should try and continue these experiments. But personally, I think it safe if vegetation is treated beforehand.
Printmaking with photopolymer plates

Dianne Longley

Materials and equipment required

- Photopolymer plates: Torelief W S95, Printight KM73
- Guillotine or Design knife and Olfa-P 450 cutter
- Metal ruler, MDF board as cutting surface
- Film positives for intaglio prints
- Film negatives for relief prints
- Photocopy and Colour copier transparencies
- Double matt drafting film
- Lithographic pencils and crayons, tusche wash
- Opaque drawing pens - Letraset Opaque Markers
- 21 step Stouffer Wedge for ascertaining exposure times
- Glass exposure frames, Talc and Soft brush
- UV exposure unit, or sunlight
- Plastic tray and tap water to wash out plate
- Sponge, natural bristle brush for Torelief plates
- Plush pad for Printight plates
- Intaglio printing papers - Arches, Somerset, Fabriano
- Intaglio printing inks - Charbonnel, Graphic Chemical
- Medium to hard roller, wider than plate
- Cardboard strips for inking, Tarlatan, Phonebook paper
- Relief printing inks - Van Son rubber based inks
- Etching press for both intaglio and relief printing
- Tissue paper, blotting paper, newsprint
- Rags, rubber gloves, apron, vegetable oil, turps

Printmaking using photopolymer plates offers new possibilities in the range of images that can be produced from a single type of plate. As well, it is a safe and simple process. A drawing on transparent film can be placed on the photopolymer plate and exposed. Only a UV light source such as a UV exposure unit or sunlight and tap water are needed to process the plate before printing.

The plates can be handled in normal room lighting condition. There is no need for a darkroom or for acids or solvents to develop the plate. The wash out water contains no chemicals to endanger the environment and the printmaker is able to enjoy a safer work environment. Very little equipment is needed to set up for photopolymer printing. The plates can be printed using traditional inking and printing processes, with very few adjustments.

Artists have historically incorporated new technologies into the processes of their work and woven the substance of new developments in printmaking techniques. New, safer developments in printmaking techniques will contribute significantly to the diversity of future fine art prints. Photopolymer printmaking stands alongside traditional printmaking techniques rather than superseding them.

Frequently asked questions

Are the plates difficult to cut if you do not have access to a guillotine?

Most of the brands of metal backed photopolymer plates can be cut using a design knife and an Olfa-P 450 draw tool. Office guillotines and metal guillotines can also be used.

What is the best place to buy plates?

If you can find a platemaker in your area that makes plates for the flexographic or ‘flexo’ as opposed to the ‘off-set’ printing industry you may be able to purchase individual plates from them. Some art/print suppliers have them, or you can purchase them from the company.

How long do the plates last?

Unexposed plates have a shelf life of about 18 months although I have used plates older than that with no discernible problems. Keep them stored according to
the manufacturer’s instructions. Used plates can be stored in plastic bags for future reprinting but keep your film positive or negative and exposure details in case you need to make a new plate.

Step by step guide

Prepare a film positive for an intaglio print or a film negative for a relief print. Drawings, photocopies and laser or inkjet prints on transparent film may all be used. There is no need to reverse the drawing. Experiment with materials and techniques.

With a soft brush, talc the film on the emulsion or side which will face the plate. This prevents the film from sticking to the plate during exposure. Film is more likely to stick during a long exposure or when the ambient temperature is high.

Cutting a photopolymer plate requires two tools. Firstly, a design knife is used to cut through the polymer. Then a draw tool (Olfa-P 450) scores the metal backing of the plate. The plate can then be bent along the score line until it separates.

Remove the cover film from the plate and place in the bin. Cover films may contain small amounts of photopolymer residues. They should never be reused for any purpose. Use latex gloves to avoid contact with the plate and cover films.

Cut the film slightly smaller than the plate. Place the film image or emulsion side towards the plate, ensuring that there is good contact between the film and the plate. You can expose the plate in a UV exposure unit, or use sunlight.

Remove the exposed plate from the exposure frame or unit. You will see a faint indication of the image on the plate. Put your film away in a safe place in case you need to reuse it.

For a relief print place the in a tray of tepid water and scrub the surface of the plate with a natural bristle brush using a gentle circular motion. Continue washing away the unexposed polymer until you have enough depth in the relief structure.

For an intaglio print use the natural bristle brush very gently or use a cellulose sponge. After washing the plate for 30 seconds place the plate on a towel and examine the depth of the wash-out. For an intaglio print an interrupted wash-out is needed.

After the required wash out is achieved, wipe the plate surface with a relatively dry sponge to remove any excess moisture from the surface of the plate. Dry the surface of the plate with a fan heater or hair dryer for 5 minutes on a warm setting.

Post-expose the plate for the same time as the first exposure or until there are no sticky wash-out areas.

For a relief print use a relatively hard roller and a thin layer of ink. Print the plate onto undampened Japanese papers or lightly dampened Western papers through an etching press.

For an intaglio print, ink the plate using intaglio ink with Easy Wipe. Then wipe the plate using tarlatan and phone-book paper. Print through an etching press on lightly dampened paper.
Photoshop index colour separations for printmakers

Bradlee Shanks

Colour indexing:

1. Scan photograph in colour at minimum 200dpi
2. Save as “RGB colour: (title)”
3. Manipulate image for effect (using filters, tools and cut/paste)
4. Adjust colour, contrast and brightness
5. Save
6. From the Image menu go to the Adjust submenu and Posterise
7. Posterise at 9 levels (8 colours plus white of the paper)*
8. From the Mode menu go to the Index Colour submenu
9. Index for Adaptive at 9 colours with no dither
10. From the Image menu go to Mode submenu and then colour table
11. Click on each colour one at a time and write down the Pantone colour number (or the HSB settings) for each colour starting from light to dark
12. Save as “Index Colour: (Title)”

* Eight colour separations is an arbitrary number; assign a number if separations as you see fit.

Note: For a different effect the image can be converted to greyscale mode before posterising. Colours can be assigned later when colourising layers during the virtual proofing step. However you must first convert to RGB before the above step #8. (Index mode conversions require the image to be in RGB first.)

Creating Eight colour separations from the Index Colour Table:

Lightest value colour
1. Load Index colour image (from step 12)
2. From the Image menu go to the Mode submenu go to the Colour Table
3. Convert all colours except white to black
4. Save as “Sep 1”

2nd darkest value colour separation
1. Load Index colour Image (from step 12)
2. From the Image menu go to the Mode submenu go to the Colour Table
3. With white unaffected, convert lightest colour to white, all other colours to black
4. Save as “Sep 2”

3rd darkest value colour separation
1. Load Indexed Colour Image (from step 12)
2. From the Image menu go to the Mode submenu go to the Colour Table
3. With the first white unaffected, convert the lightest colour, 2nd darkest colour to white, all other colours to black
4. Save as “Sep 3”

4th darkest value colour separation
1. Load Indexed Colour Image (from step 12)
2. From the Image menu go to the Mode submenu go to the Colour Table
3. With the first white unaffected, convert lightest colour, 2nd and 3rd darkest colour to white, all other colours to black
4. Save as “Sep 4”

5th darkest value colour separation
1. Load Indexed Colour Image (from step 12)
2. From the Image menu go to the Mode submenu go to the Colour Table
3. With the first white unaffected, convert lightest colour, 2nd, 3rd, 4th darkest colour to white, all other colours to black
4. Save as “Sep 5”

6th darkest value colour separation
1. Load Indexed Colour Image (from step 12)
2. From the Image menu go to the Mode submenu go
to the Colour Table
3. With the first white unaffected, convert lightest
colour, 2nd, 3rd, 4th, 5th darkest colour to white, all
other colours to black
4. Save as “Sep 6”

7th darkest value colour separation
1. Load Indexed Colour Image (from step 12)
2. From the Image menu go to the Mode submenu go
to the Colour Table
3. With the first white unaffected, convert lightest
colour, 2nd, 3rd, 4th, 5th, 6th darkest colour to white,
all other colours to black
4. Save as “Sep 7”

Black colour separation
1. Load Indexed Colour Image (from step 12)
2. From the Image menu go to the Mode submenu go
to the Colour Table
3. With the first white unaffected, convert all colours to
white except black
4. Save as “Sep black”

Creating layered Separations
From the file menu, create a new RGB file the exact
same size as your separations and name it “Colour
Separations: (Title)”.
Save
Open each separation
Activate Sep 1; from the Select menu Select All
From the Edit menu Copy
Activate the “Colour separations....” image
From the Edit menu Paste (a new layer will be created
in the “Colour Separations....” image)
Repeat above steps 3-6 for each separation until each
one is pasted as a layer into “Layers....” (lightest on the
bottom and black on top)
Cut white out of each layer by going to the Select
menu and then to Colour Range; Select: Sampled
Colours; Fuzziness @ 200; Image preference; Selection
Preview; None; click on a white area of the layer; click
OK
From the Edit menu Cut
Save

Colourising layers for virtual proofing
Open the “Colour separations.....” File
Save as “Virtual Proof: (title)”
Activate lightest Layer (bottom layer)
Go to the Select menu and then Load Selection:
Channel:Layer Transparency; Click OK (Image area is
selected.)
Click on the Foreground Colour and select the
appropriate HSB settings or Pantone #; click OK
Go to the Edit menu and then to the Fill submenu and
select Foreground colour; click OK. Note: Try using
Gradient or texture fills in place of the foreground
colour
Save after colourising each layer
Repeat steps 4-6 for each layer; a ‘virtual’ full colour
proof will emerge
In order to get more pleasing colour combinations,
adjust each layer by using the Hue/saturation feature
from the Image/Adjust menu
Save

Printing Separations
Open the “Colour Separations” file
Turn off all layers except the layer you want to print
Form the Page Setup menu attach registration marks
to your printout
Print
Repeat steps 2-4 to print each individual layer
Printed enamel:
Introduction to printing on pre-enamelled surfaces

Elizabeth Turrell

This demo will introduce the procedure and process of applying enamel to metal, with the focus on printing techniques, especially use of transfers (decals).

There are strong links between enamel on metal and enamel (on-glaze) on ceramics.

Enamel: a basic introduction.
Enamel is the fusion of glass and metal and fire. Vitreous enamel is a clear glass which is bonded by fusion with heat to a metal surface. The process of fusing the glass to the metal is called enamelling. The finished product is called enamel.

Enamel is applied to a metal base and fired in a kiln until the glass becomes molten and bonds to the metal. The enamel is fired between 760 - 850°C (1400 - 1500°F) for a few minutes.

The primary ingredients of enamel are silica, potassium, sodium, borax and lime. Colour is made by the addition of metallic oxides. Enamel is either applied as fine dry granules or mixed with water and applied in liquid form. Enamel can be transparent, opaque or opalescent.

Transparent enamels react with light reflected back from the metal. Opaque enamels cover the surface so that the metal or colours underneath are obliterated. Opalescent enamels are manufactured in just a few colours - they are semi-transparents but give a milky or opal effect.

Enamel is permanent. Its colour will not fade; it has a brilliance and richness. But the enamel can also be abraded to make the surface less shiny.

Gold, silver, copper and steel are used for enamelling.

Using the screenprinted enamel transfer/decal process - applying the decal

The decal is easiest to use on a flat surface, but putting the decal on a gentle curved surface is also possible.

The decal image is most stable on pre-enamelled steel. On copper, use a hard / medium enamel as the background enamel for a more stable image. Medium / soft enamels can cause the decal to craze when fired.

The decal / transfer should always be applied to a pre-enamelled surface. This surface should be cleaned thoroughly to remove any dust or grease.

If necessary cut the decal to the shape you require, then place in a clean shallow container / dish of purified water. Wet the surface of the decal thoroughly. Within a few minutes the gum between the transfer paper, the pigment (over glaze / printed image) and covercoat will soften and you will be able to slide the printed image and covercoat away from the gummed transfer paper. It is very delicate at this stage, but can be slid gently into place on the piece. Wetting the piece that you are putting the decal onto helps this process. Very gently blot the decal dry and press/stroke away any trapped air bubbles with a soft tissue.

Let the decal air dry thoroughly before firing. One night seems to give the best results, especially on large decals or densely printed images.

Firing
Place the dry piece or pieces on a firing mesh in a cold kiln. Fit in as many pieces as the kiln will hold. Turn the kiln on low, heat slowly* to 400°C (750°F), this will gradually burn off the covercoat. You should ventilate the area well at this point as the covercoat has an unpleasant smell. Once it is burnt off the image
will appear clean, and can now be removed from the kiln. If you have access to two kilns you can burn off the covercoat in one and have the second kiln at 850∞C (1500∞F). When you have reached 400∞C (750∞F) remove from the first kiln and place in the second kiln immediately.

If the use of two kilns is not possible, remove the piece at 400∞C and carefully put it in a draft free place. Obviously at this point the pigment has not bonded to the pre-enamelled surface and can easily move or flake. Turn up the kiln to full and fire at the temperature you usually use. Don’t go above 850∞C (1500∞F).

* This burning out method takes 2 hours and seems to work for most of the decals:
1. Place the enamel in the kiln, turn on low.
2. Allow the temperature to rise gradually for 30 minutes to 175∞ - 200∞C (350∞ - 400∞F).
3. In the next 30 minutes the temperature should rise to 315∞ - 345∞C (600∞ - 650∞F). The decal will look dirty brown at this stage.
4. In the next 30 minutes allow the temperature to get to 370∞ - 400∞C (700∞ - 650∞F).
5. Check that all the brown residue has burnt away before removing from the kiln.
6. Fire at 800∞ - 850∞C (1450∞ - 1500∞F). There is physically very little pigment (overglaze) on a decal, so it only needs a brief firing.

If you don’t want to take so much time to burn off the covercoat, try putting the pieces in and out of the kiln until the covercoat has burned away and the decal looks clean. It does work, especially on small pieces.

If you place the decal on your piece and fire without first firing off the covercoat at the lower temperature, the decal surface will produce a ‘cracked’ surface (which you could use if you like the result).

Four coloured decals, and ones with dense colours, can break up and curl off the surface. If this happens try firing the enamel from cold (*see above) then leave in the kiln until it reaches 750 - 800∞C (1400∞ - 1450∞F).

Methods of using the decals
The following processes work well:

Building up several layers of decals, firing in between each layer.

Sifting transparent enamels over the fired decals works well.

Use washes of onglaze / overglaze colours over the fired decals.

Use lustres over the fired decals.

Note:
Decal is a term mainly used in America for lithographic and other transfers. It comes from the Greek for ‘off the paper’ via the French. This type of decoration - applied by young ladies to commercial pottery - occurred in the United States in the latter half of the nineteenth century. It became a craze (no pun intended) and was known as decolmania.
Heliorelief process using advanced photo-blast resist film

Eric Vontillius

The heliorelief process provides the means to create a surface that has both printing and sculptural applications. A photosensitive emulsion film (Image Pro Super) can be exposed with a detailed image, developed and applied to the substrate (i.e. wood, stone, glass, etc.). This film is a resist to abrasives, allowing the substrate material to be blasted relatively deeply, creating a detailed relief. This surface can be inked and printed or the relief can be used sculpturally.

Equipment and materials required

- Exposure device (arc lamp, metal halide, fluorescent, sun)
- Vacuum table (or weighted glass plate)
- Washout area
- Blast cabinet (or sandblaster)
- Compressed air and nozzle
- Printing press (lithograph, letter press or etching)
- Yellow safe lights (i.e. darkroom)
- Negative - full size; wrong reading emulsion side up; 3.5+ density
- Photo resist fill, (Image Pro Super 3, 5, or 8mm)
- Adhesive (Image Pro)
- Silicone carbide or aluminium oxide (132-240 grit)
- Wood block (solid or ply; 3/4” is more stable than smaller sizes)
- Printing Paper
- Ink
- Urethane
- Paint thinner
- Brayer/litho roller (35-40 duro)
- Acrylic sheet or plate and clips (to secure film in washout)
- Squeegee
- Hose and jet nozzle (or pressure washer 500-1200 psi)
- Paintbrushes (foam or soft bristle, cups)
- Steel wool (0000) or sandpaper (400-600 grit)
- Fan and hairdryer
- Tape measure/ruler
- Scissors/X-acto knife and cutting board (for resist film)
- Face and protection
- Burnisher
- Pin and tape
- Dust and brush
- Sponge
- Paper towels

Refer to Image Pro Super instructions and Equipment and Materials list before starting.

Step by step guide

1. Preparing the substrate:
   When wood is the substrate it should be prepared first and allowed to dry. It should be sealed with lacquer or a 50/50 mix of urethane and paint thinner. If wood grain texture is desired, deal the surface just enough to prevent ink absorption, but not to mask the gain. Let dry steel wool (0000) or sand (400-600) with the grain carefully and lightly to remove fuzz and smooth surface. Dust and wipe clean.

2. Photonegative preparation:
   From the positive image, make a full size negative, wrong reading emulsion side up. Density should be at least 3.5. If used, halftone negatives should be 30-50 dot screen.

3. Exposing the resist film:
   Under yellow safe lights, place the photonegative emulsion to emulsion with the resist film in a vacuum frame or under weighted glass. Exposed photo emulsion will harden and form the resist; unexposed areas will be blasted away. Determine the light source distance and time (refer to Image Pro directions) and expose the resist film. At Graphicstudio/USF a NUARC 3000-watt metal halide exposure lamp is used. With a distance of 36” exposure is approximately 70 seconds (140 units) with 8mm resist film. As exposures vary, a
test strip is recommended.

4. Image developing/washout/drying:
Under yellow safe lights, support the resist film (i.e. clip on vertical plate) in washout area. Wash with lukewarm water (50-80 degrees Fahrenheit) using a jet nozzle or pressure washer (400-1200 psi) approximately 2-3 minutes. Remove excess water with pressurised air and blow dry fine detailed areas immediately after washout. Dry with a fan or blow dryer until emulsion is no longer tacky (20-60 minutes depending on temperature and humidity).

5. Applying adhesive:
Apply a thin, even coat with a foam or soft bristle brush. When milky finish turns clear (10-12 minutes), there is about a two hour window to apply the resist film. Wash brush with water.

6. Applying the resist film:
When adhesive is clear and tacky, carefully attach resist film (emulsion side to adhesive) by laying down with a squeegee to avoid wrinkles and air pockets. Air pockets can also be removed by repositioning or pricking with a pin and tapping to avoid blasting through. Apply pressure, or lightly burnish film to ensure adhesion. Remove Mylar carrier sheet by peeling off. Bonding improves over time (overnight or a few days).

7. Blasting image:
It is preferable to use a blasting cabinet. Using silicone carbide or aluminium oxide of about 130-240 grit size and pressure of 70-80 psi (for siphon blast system) or 20-25 psi (for a pressure pot), hold the gun perpendicular and 6-8” away from the surface and blast to desired depth. Follow all blasting safety instructions.

8. Removing resist:
Apply resist remover to dissolve, then sponge and rinse with water, dry thoroughly.

9. Finishing substrate:
If wood was blasted to be used as a printing matrix, dry it thoroughly. Carve and sand rough blasted areas and seal with 1-2 coats of urethane to prevent ink absorption and to make clean up easier. Inspect raised surface and woodgrain to assure it is smooth and intact, and that the woodblock is flat. Make registration marks on the block. It is then ready to print.

10. Printing:
Being careful not to fill the grain, roll ink on surface with brayers or a 35-40 duro-lithography roller. Register and lay down paper on tympan/blankets. Run through a lithography press for prints with a smooth surface, or an etching press for relief prints.
Water-based ceramic transfer printing: a new on-glaze Screenprint system

Kevin Petrie
Bristol UWE

Equipment

Standard Screenprint facilities i.e. beds, screens, direct photo-polymer emulsion, squeegees etc.

Materials and suppliers

Water based Screenprint ceramic transfer medium available from:
John Purcell Paper
15 Rumsey Road
London SW9 0TR
Tel 0171 737 5199

UWE ceramic transfer paper - available from John Purcell Paper

Powdered on-glaze ceramic enamels

Mild alkaline solution e.g. 'Mr Muscle' kitchen cleaner.

Brief description

Ceramic transfer printing is one of the primary methods of decorating ceramics in the industry. It has also been used as a means of individual reactive expression by artists. Until now the only available system required the use of noxious solvents which were inherent in the materials used. In recent years solvent-based printing has become less viable due to Health, Safety and Environmental legislation which has forced industry, artschools, and individuals to reappraise its use. The Centre for Fine Print Research, Bristol UWE, has developed and patented a water-based ceramic transfer printing system which substantially reduces solvent use. The new process is easier to use than the solvent-based because all screens and equipment can be cleaned with water rather than solvent. Production times are also greatly reduced as the water-based ceramic ink dries in minutes rather than hours.

Step by step guide

1. Prepare artwork and screens as for standard Screenprint.

2. Thoroughly mix the powdered ceramic enamel with the printing medium in a ratio of approximately 70:30 enamel to medium. The ration can vary according to the colour of enamel used. With experience a 'printable' consistency can be judged by eye. The ink dries quickly, so commence printing immediately.

3. Spray 'Mr Muscle' onto the screen and dry off with tissue paper. 'Mr Muscle' is a mild alkaline which helps to prevent the drying of the ink in the screen. It is also useful for the cleaning of the screens and equipment.

4. Print the ink as normal onto the shiny side of the UWE ceramic transfer paper. If the ink dries in the screen clean down with 'Mr Muscle'. The next colours can be printed as soon as the previous is touch dry.

5. To apply the transfer to the glazed ware, cut around the image leaving a border of about 4mm. Wet the back of the transfer with warm water. After about one minute the transfer can be removed from the backing paper and applied to the ware. The wetting of the ware will aid the positioning of the transfer. Smooth the transfer onto the ware with a rubber kidney making sure all the air bubbles are removed.

6. Once dry the ware can be fired to 750-800 degrees centigrade.
Frequently asked questions

Are the fired transfers dishwasher proof?
Yes. Tests in the Faculty of Applied Sciences, Bristol UWE, have shown that the water-based transfers have the same resistance as solvent-based.

Can you print colour photographic imagery?
Yes. Four colour CMYK sets are available in ceramic enamels. However, they are very expensive. The Magenta contains gold and costs in excess of £200 per Kilo!
**Collotype**

**Paul Thirkell**

Bristol UWE

Equipment

1. Glass plates at least 12mm thick.

2. Collotype curing oven able to maintain a constant temperature of 50 degrees centigrade.

3. UV exposure lamp and printing down frame

4. Press: preferably a VanderCook relief press however, other presses can be used i.e. an Albion press, a Litho scraper bar press or an etching press.

5. A selection of medium (30 shore) and hard rollers (40 shore)

Materials

1. Gelatine

2. Dichromate (ammonium or potassium)

3. Glycerine

4. Ammonia

5. Ox gall

6. Collotype ink

7. Printing paper: Arches 88, Rivoli Book white, Zerkall smooth

A brief history

Collotype is one of the oldest methods of photomechanical reproduction. It was first invented by Alphonse Poitevin in 1855 and was subsequently refined by various practitioners during the 1870s and 80s. The process is basically a planographic medium utilising the properties of light sensitised gelatine to create a printing substrate. Throughout photomechanical printing history, Collotype has been praised as one of the most beautiful and photographically accurate reproduction methods ever invented. The qualities which have earned it this reputation are principally its ability to print in continuous tone and its rich colour printing capabilities. Although the process was used regularly for the highest quality facsimile reproduction from the 1880s until the 1970s, its relatively high cost and low output eventually led to its commercial demise.

In recent years many of the tasks once carried out by Collotype printers have been fulfilled by cheaper more automated processes. These include fine screen offset lithography and digital printing. There is however still a strong body of visual evidence to suggest that the quality of Collotype printing has not yet been fully surpassed by the processes which have replaced it.

Step by step guide

1. To prepare a Collotype plate a sheet of thick glass is coated with two layers of gelatine. The first is called the ‘substratum’ which is used to firmly adhere the main gelatine layer to the glass plate. After the substratum has dried (at room temperature) the main dichromate sensitised layer is spread evenly over it.

2. To dry the main layer a special Collotype drying oven is used. This consists of a light safe box which has been pre-heated to a constant temperature of 50 degrees centigrade. The plate is placed in this box and left to dry for at least one and a half hours.

3. Immediately after curing, the plate is exposed to a continuous tone negative under strong light. This exposure hardens the gelatine and creates the tonal detail of the image in the plate’s surface. The plate is then immersed in cold water to allow the dichromate
to be washed from the gelatine.

4. After a thorough rinsing, the plate is dried at room temperature and then placed onto the printing press. Before ink is applied, the plate's surface is flooded with a fountain solution of glycerine and water. This is left to soak for half an hour, after which the solution is mopped from the surface and blotted dry.

5. Inking is carried out by hand held rollers charged with special Collotype ink.

6. When the image is fully inked a print is pulled.
BOOKS BY ARTISTS
Exhibition

BOOKS BY ARTISTS
Catalogue

FLEXO HELIO
Exhibition
Books by Artists
21st-30th September 1999
clockwise:
Edward Boxall, September. Kate Farley Two Sides of the Same Street. Sol lewitt (Ed.) Irish...
(right) Sophie Artemis, Female Accoutrements
(left) Tracey Bush, London's Lost Rivers
John Dilnot: Cupboard of Six Books: Log, Sapling, Through the Forest, Signs of Life, Shaking trees, Timber
Susan Johanknecht
Emissions
Paul Coldwell
Freud's Coat
Steve Hoskins
Bound to Happen
Alexander Gorlizki
Seven (Unknown) Famous Belgians
(right) Hamish Fulton, Rainbow Walking
(left) Sarah Bodman, The Collector
(right) Caroline Glicksman, *Eric The Red*
(left) Telfer Stokes, *Song of the Thrush*
Christine Tacq
Sleep Walking Through Trees
Tony Kemplen
A Long Tour of Paris by Metro
Carinna Parraman
Circular Walk
(right) David Ferry, Aspects of Our National Heritage
(left) Simon Dunn, The Theatre of Dreams
(right) Elizabeth Hobbs, Françoise Sue Cunliffe, Navigating in the Dark
(right) Andrea Hill, Achevé
(left) Brendan Hansbro, The Third Ark
Books by Artists
Contents

Preface Sarah Bodman iv
Mortality, Immortality and Books Chris Taylor 1
Rereader Colin Sackett 6
The Ordinary Made Extraordinary Deirdre Kelly 7
The Dictatorial Perpendicular: the artists’ print and the book Dr Stephen Bury 12
Wild Conversations Press Iain Biggs 15
If it hasn’t got a spine - is it a book? Carinna Parraman 19
A few comments about a few books Meg Duff 25
A Throw of the Dice Sarah Bodman 31
Book Works Sarah Bodman 37
Artists’ listings 41
Preface

The exhibition Books by Artists is part of the Impact international multi-disciplinary printmaking conference hosted by UWE, Bristol. This has been a wonderful opportunity to showcase some of the best in British artists' books to an international audience.

Over 100 artists have participated in the exhibition and survey by filling in and returning a questionnaire along with their book. The information amassed from this survey has shown that printmaking and artists' books are more than a means to an end. Artists are as passionate about the methods of production used to make their books as they are about the finished piece itself. When asked to define the processes used (and why) to make their work, answers have ranged from one specific process, to "photocopy, inkjet, stencil printing (xerox, gestetner and gocco), rubber stamping, collage... immediacy, accessibility, ownership of means of production".

Many artists view the developing computer and print technologies as "another string to my bow"; or the "scanner and computer often provide a short cut, quicker way of producing work". The benefits of applying new technology to traditional methods are evident in the number of artists who have turned to artists' books as a format with which they can produce their own works in multiple without the need to hand over the production to someone else. Helen Douglas of Weproductions has been producing artists' books with an offset-litho press for years, and has now found that "working with Apple-Mac it is possible to work with colour and prepare pages and artwork... gives back control to the originator" and modern technology "will change and develop my work in books."

As for artists' books existing in their current form in the future, many feel that they will still exist as "hand-held, interactive objects as opposed to purely virtual or computer-based". There will of course be new formats created in book making in the future, but as Patrick Eyres states, with the exciting potential of new CD-ROM, video and web bookworks "what happens to the pleasure of handling the book?... This is a key reason for maintaining the existing format". It is very likely that alongside the new developments in technology, artists' books will still be recognisable in their current format. As Penny Downes has pointed out "artists' books have always been around. In the last 10 years they have become more fashionable, personally I like artists' books because they bring together so many of the arts in one object".

Artists' books are also popular as a means of artists collaborating on a single piece, whether through a text and image collaboration, or working together on the entire contents. Julia Farrer and Ian Tyson have collaborated on the Partwork imprint over a three year period "... the experience of two Partwork collaborations has strengthened and broadened both our work and has been a strong influence on its subsequent development". This format of producing joint works is part of the appeal of artists' books. The opportunity to make work with others and the democracy of production and distribution is part of the essence of why artists make books.

I would like to thank all the artists who have participated in this exhibition with both their artwork and their form completions. Opening the post each morning has never been such fun, receiving parcels that only artists' book makers could have sent; even the packaging was a delight.

The following artists and authors have also very kindly contributed written pieces for the catalogue, and I would like to thank them for their time spent and the thoughtful essays that have resulted from their interests: Iain Biggs, Dr Stephen Bury, Meg Duff, Deirdre Kelly, Carinna Parraman and Chris Taylor. Thanks are also due to Colin Sackett, and Jane Rolo of Book Works who have both also contributed written pieces for the catalogue, and to Annabel Other of the Bristol Art Library for arranging a visit and providing the information for my written contribution to this catalogue.

I would also like to take this opportunity to thank both the Arts and Humanities Research Board and the UWE Faculty Research Committee for their generous support of this project. Thanks are also due to the Centre for Fine Print Research, EPI and Print Centre staff for their help, with particular thanks to Carinna Parraman for her dedication to this project, Emmeline Brewer for her proof reading, and to Keith Jones for his expert help in the production of this catalogue.

Sarah Bodman

\[1\] Mark Pawson, \[2\] John Dilnot, \[3\] Patricia Collins, \[4\] Helen Douglas, \[5\] Sue Doggett, \[6\] Patrick Eyres, \[7\] Penny Downes, \[8\] Julia Farrer

(all quotes above are from the artists' exhibition registration forms)
Mortality, Immortality and Books

Harmless an event as it may seem, the artists' book fair plays a pivotal role in the development and continuity of the artists' book genre, greater than what is readily perceived.

Let's assume artists make books with the intention that not only will they be 'read', but also handled by the viewer as part and parcel of the experience of that particular medium. Displayed behind glass, as more often they are, the function of an artists' book as an artefact requiring proactive intervention through touch and timing is completely lost. The books take the form of historical remnants, museum pieces rendered useless because we, the viewers, are forbidden to interact.

By preceding 'book' with the word 'artists' do we subjugate these objects to the same artificial reverentialism that we apply to the majority of art works in other media? Are we denying ourselves the one thing which makes artists' books quite different and special in the visual arts world - the requirement to touch, hold and manoeuvre?

Encouraging as it is to see exhibitions of artists' books in galleries, they often fall foul of those incessant conservation and/or insurance indemnity problems that rear their ugly heads at the slightest sniff of an artwork run loose. Whatever the arguments for protecting these book works, whether rarity and value, curatorial inexperience or insurance constraints, the fact remains that the handling of such objects is essential to their conceptual as well as physical existence. As we are well aware, many artists' books are constructed of materials that will neither stand the test of time due to environmental conditions nor the physical stresses of handling over long periods. So, is it not a fait accompli that many of these books will eventually end up as a pile of debris, the result of an ongoing natural process and finite material existence?

During the last decade three artists' book exhibitions in particular; Bookworks, Change the Context: Change the Text and Work & Turn broached the handling issue head on, successfully demonstrating that if the viewer is allowed to manipulate the exhibits freely the books will in turn be treated sympathetically incurring no greater damage than what would normally be expected when handling any artifact of a delicate nature. Displaying a single or double page spread behind glass may illustrate a sense of space or textual interaction, but only partially. The role of the book and its concept as a whole from cover to cover, is being ignored. By allowing the freedom of access the viewer experiences the book's third dimension. A book is not a painting, a book is not a film. A book is a three dimensional object that requires handling. It has its own set of values that single it out within contemporary art practice whilst highlighting its particular status and importance as part of an expanded field of disciplines.

The Reading Room, part of Change The Context: Change The Text at the Dean Clough Galleries, Halifax 1996

Knife Edge Texts display table and books at Dean Clough Galleries, Halifax 1996
As long as the context and environment in which artists' books are being encountered is one of mutual respect (together with a certain amount of faith on the part of the exhibitor and curator) then a dialogue between artist, curator and viewer can be formed.

Within this dialogue, the role of the curator is a major factor with involvement encountered at a number of different levels. As the originator of an exhibition, the exhibition designer, the commissioner or simply the facilitator, a curator is fundamental in the continual development and expansion of the areas in which we can engage with the artists' book. Some might argue that the curator is unnecessary within the sequence; that the contents of the book, the pages, are the 'exhibition' self-curated within a space wholly defined by the front and rear covers. A simple and neat concept maybe, but one that possibly results in the exclusion of artists' books from 'serious' critical research and prominent curatorial consideration - their insularity being a cause for concern within a traditionally extrovert environment.

The portability of a book allows it to be easily removed/transferred from the gallery/exhibition context into the personal and, dare I say it, domestic environment, a venue some would argue, more suitable to craft rather than the fine arts. In many ways, this flexibility, together with the general historical understanding of the book as a channel/vehicle for disseminating information (as opposed to being an object of critical debate in relation to its visual aesthetic and conceptual qualities) has created its own set of problems and issues from which it may never be able to escape. The book can document, can respond to, can be as a result of - the book has many possibilities. When the artists' book is produced in conjunction with an exhibition is it a work of art or merely a catalogue? Even within the realm of the converted the overlap between these possibilities can be problematic.

An alternative arena for viewing/reading book works in whatever form is the book fair. Where many galleries fail, the book fair can succeed, appealing to both a specialist and mass audience with an ever increasing diversity of participating artists and imprints. Most importantly, it provides an opportunity for the viewer...
to experience the exhibited works in a manner appropriate to their function. The "fair" might at first seem like a cattle-market way of encountering this particular genre of contemporary art practice, but the nature of the book, usually small scale, handleable and primarily a one to one experience, is perfect for this type of occasion.

While gallery policies continue to deny hands-on access to artists' books in exhibition situations the book fair, book shop (of which there are a small number stocking artists' books) and specialist galleries such as the Hardware and Eagle will remain the most enjoyable places to encounter this type of work. Outside London the availability is negligible. Despite the North having one of the most comprehensive collections of artists' books based at Manchester's All Saints' Library, retail outlets are few and far between. However, the instigation of an annual Artists' Book Fair located centrally in the UK will hopefully help to solve this dilemma to a degree, providing greater exposure of the art form and an increased market from a new and broader audience.

For the past eight years the London Artists' Book Fair has acted as a magnet to the interested and the curious, building up a reputation second to none with a high percentage of international imprints regularly taking part. With humble beginnings on the South Bank, it has become the main event in the UK's book art calendar. Such fairs as the one now held annually at The Dean Clough Galleries in Halifax aim to fill a gap that has always existed outside the capital, though undoubtedly they will always lack the concentration of artists, buyers and the kudos that London commands. Only through the sheer determination of the participants and the will of the organisers will the book fair in the regions continue to exist and flourish. Yet the fair is not immune to its own set of problems. Over the past few years major players in artists' book publishing have been noticeable by their absence at the annual events. Maybe these particular publishers have become disinterested in what can be a long, drawn-out period sitting behind a stand, have created their own particular niche markets that dispel the need to publicly sell, or have found foreign interests to be a more lucrative and valuable pursuit? In both Europe and North America the book fair has a long and successful history, one of the reasons why a number of major UK book artists spend a larger proportion of their time abroad promoting and selling their work and, as in a number of cases, have actually emigrated.

Whatever the reason, their absence must be viewed positively, providing space for artists new to the genre to participate, bringing fresh faces and products to...
what could easily become a repetitive and stagnant event. The fair plays a pivotal role, a high-point or low-point depending on your experience, a kick-start to another year of creativity, publishing and marketing. The fair may not provide the financial return that one would obviously desire but it does encourage appreciation, development and investment into a practice more and more relevant to an increasing number of artists.

To encourage and strengthen the discourse currently surrounding artists’ books and to uphold the momentum and position that has been created during the last decade, the book fair has to be complemented by the temporary exhibition and the retail outlet (despite the afore-mentioned problems). Only through the continual interplay of these three avenues of access will the genre succeed during the next decade and beyond, from being a specialist area for a relatively small number of collectors and the occasional buyer to becoming a generally accepted art form for the gallery visitor and curator alike.

Chris Taylor
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Department of Fine Art, University of Leeds

1 Adapted by the author from Dust to Dust, Ashes to Ashes, also by the author and published in Contact Point magazine, Leeds, Summer 1998
2 Bookworks, Gallery II, University of Bradford, 14 November-9 December 1994
3 Change the Context: Change the Text, The Dean Clough Galleries, Halifax, 9 March-28 April 1996
4 Work & Turn, curated by David Blamey, touring 1992-94
5 All Saints’ Library, Manchester Metropolitan University (curated by Gaye Smith, Senior Subject Librarian)
6 Contemporary Artists’ Book Fair, The Dean Clough Galleries, Halifax
7 The London Artists’ Book Fair, currently held annually at the Barbican Centre, London and organised by Marcus Campbell and Isabella Oulton
“I use an Adana ‘Eight-Five’ which is a hand operated letterpress, initially because of its effectiveness, but I soon found it to be the most perfect thing for me to use and like most implements that are low-tech it is very unrestrictive.” Danny Flynn, Burning Book Press
In 1989 I published Black Bob which marked for me the beginning of a continuing project of work concerned with the ‘direction’ of reading; whereby a book could offer a compositional structure beyond a linear, or sequential form. I had previously made several books that presented small texts in non-sequential structures, but this title seemed to involve an engagement with the reader where virtually nothing was prescribed in terms of ‘how’ one was to read the book. The repetition of the identical image throughout the sixty-three spreads is a formally static device (with a tentative reference to the lineage of the minimal ‘blank’ book). Conversely, the ‘reading’ of the first (or first-encountered) individual image is narrative and directional: the passage from left to right of the shepherd, sheep-dog, sheep and flowing river. This representation of movement implies that there is to be a similar, larger development in the whole book, from beginning to end. Although the content is wholly visual, the problem is inherently one of reading.

My view of the accumulation of the fifty or sixty publications during this period, is not that each new work is simply an addition to a linear progression: a mono-directional and handicapping structure contrary to the active structures of the books themselves. Rather, each publication finds a position on the perimeter of a potentially expanding circle. It is the interrelationships between works that define and articulate the specific concerns of each individual work. (Black Bob is, in relative terms, by far the most ‘known’ of my books; the most direct in its intent and arguably the most visually seductive; it has been in more exhibitions and there has been more discussion of its nature than any other of my titles.) For the purposes of this survey exhibition I felt it most appropriate to propose the inclusion of a publication which was made with the intention of investigating the nature of these sorts of reflex and which ‘used’ as material the work itself.

During the first half of 1996 I edited and published a relatively extensive work, comprising nearly six hundred texts ordered alphabetically. This work is a broad selection from the publications and their workings made during the period of the previous five or six years, along with unpublished texts and direct references or ‘readings’ that I felt informed my work. The texts are alphabetical: this is probably the most random form, all proximities are made and determined by spelling alone. While most entries consist of a single word or two, the texts vary in extent from a single two-letter word to passages of up to a hundred words; the accumulation and equality of structure and typography propose or imply a reading best described by drawing a parallel with the continual use, while listening, of the fast-forward and rewind buttons of a tape machine. The overall ‘meaning’ or subject of Rereader is its entirety: the intention of its editing and format is to provide via the detail of the single part, and the relationship of each single part to the whole, some critical overview of the project of my work during the period.

Colin Sackett
The Ordinary made Extraordinary

Why books? I am reminded of The Ordinary made Extraordinary by Les Bicknell, one of the most memorable artists' books exhibitions at Hardware Gallery. His use of the familiarity and simplicity of the book format, in experimental book forms and typography (made during his residency at the University of Essex in 1994) surprised and delighted viewers.

Hardware Gallery was established in London in 1986, to focus on contemporary printmaking. In 1988 with the exhibition Curved Space it firmly launched itself as a leading exponent of the artists' book. The gallery has had a continued interest in promoting and exhibiting artists' publications ever since and the recent resurgence of interest in artists' books, make it one of the most vibrant areas in British art today.

Curved Space: New British Livres d'Artiste was presented in collaboration with Matthew Tyson, who arrived with the books in a suitcase, a common mode of transport for artists' books. Cathy Courtney describes the exhibition:

Curved Space was one of those rare exhibitions which positively encouraged visitors to touch and examine the books on show. They were displayed on shelves at eye-height against walls washed with colour, to leave little shrines of blank space behind individual books. Information about each volume - materials and processes used, edition size and price - was revealed only when the book was taken down, having been pencilled in the wall behind it... Readers were able to savour the quality of the various papers used and to feel the differences in weight and form of the fifteen books included.

The show was enormously successful with visitors from as far afield as Scotland and Devon! The key factor was the lack of white gloves and glass cases, as reported by Sarah Kent “a final plus is that one can handle the items, which makes this an absorbing look at the book.” Whether in a bookshop, library, or gallery, the bookwork does not fit in easily; the context can often be defined in terms of accessibility. If the bookshop shelf is home to the book, the library a repository, then the gallery must be the display case. Simon Cutts opened Coracle in 1976 on Camberwell New Road and spent 5 years exploring the gallery as a format, through exhibitions and publications. The Itinerant Bookshop in 1984 even involved installing an active bookshop in one of the gallery spaces at the Serpentine Gallery. The bookshop offers an established distribution network for the circulation of published books, and the possibility of a wider mainstream audience. Some bookworks which may contain intimate or complicated ideas do not fit easily within this environment. Be reassured however, by the fact that in major galleries, visitors often spend more time in the bookshop than in the gallery itself.

Art galleries can be seen as either shrines or shops and sometimes both. Their business is to act as promoters and purveyors of artworks. Two galleries I have been associated with, Coracle Press and Hardware Gallery, were originally built as shops giving them a functionality not normally associated with the exhibiting of art. Both these shop/gallery spaces have qualities that I
My exhibition Made to Measure at Hardware Gallery in 1995... provided me with the opportunity for the space to become an active, rather than passive, aspect of the work so that each informed the other. Without the commitment of galleries like Hardware, who in my case were prepared to support an exhibition of sited, temporary sculptures, I am aware that certain aspects of imaginative development are being denied by an art market increasingly eager to encourage 'commodity'.

Many of the reasons why artists have made books in the past remain true today. Crevice/Map, was a journey by Susan Johanknecht and Jenifer Newson, a collaboration which was mapped out in the gallery space, by hanging and projected pages. Forget Us, Not... with Chris Taylor & Simon Lewandowski was another journey documented by a film, book and a set of rings.

In 1993, Hardware Gallery launched a new premises in Highgate, with a renewed commitment to promoting artists' publications, by establishing a regular programme of artists' book exhibitions. Threshold: an exhibition of unique books was the first in a series aiming to maximise the potential of the gallery as a place for viewing books. Sixteen invited artists contributed diaries, sketchbooks, 'found' books, sealed and concealed books ranging from miniature ceramic pages by Sophie Artemis, to sculptural lead pages by Adam Reynolds in Alchemists' Dictionary. “Few of them tell straight stories... using an alchemy of materials... they create a synaesthetic mixing of objects for the 'reader' to see, touch or smell.”

This was a vibrant time with regular private views, poetry readings and performances. The gallery floor became a living platform of artists, publishers, collectors and visitors; making introductions, developing ideas and hatching projects. The artists' book world thrives on a small network of passionate and enthusiastic individuals. Guiding influences and motivation for projects relies on networks and long term relationships and is not necessarily market-led.
The gallery played an important role in these collaborations where the means of conception, production and dissemination, must be seen as part of the whole experience.

The book has been the starting point for, the focus of, and/or a product of, many exhibitions. Bound to Happen curated by Jonathan Ward in 1996 to showcase the work of Plaatsmaken (a Dutch publishing company) and MakingSpace his own imprint, illustrated the potential for diversity in production which has been facilitated by the advent of desk-top publishing. Hardware has been showing and selling their publications ever since. "I find the Hardware Gallery makes my bookarts 40% fluffier than other outlets specialising in artists' books. The text survives at lower temperatures too."

There are a few artists for whom artists' books are a principal means of expression, in this respect few can match Ron King of Circle Press. His support and encouragement over the years has been invaluable, and his imagination continues to fuel new book projects. There are few opportunities to view such an output since books are produced, launched and distributed via networks which are very often as individual and innovative as the publishers themselves. Some of a Kind in 1994, was a rare opportunity to see an exhibition of bookworks by Ian Tyson, whose relationship with Ron King and the Circle Press spans 30 years of publishing. This retrospective, 'off the bookshelf' included his collaborations with Jerome Rothenburg, from Sightings I-IX published by Circle Press in 1967, to Six Gematria (1992) represented for the first time in one place.

Hardware Gallery provided an excellent solution to the problem of showing a book 'on the wall'. It was a very deep frame without glass in which the book could sit leaning against the backboard. These frames together with free standing boxes made it possible to mount a chronological display of the work. As the show was a retrospective this was a wonderful facility. The whole exhibition was mounted with great care.

Books are as noted for their similarities as for their differences. Individual shelves and reading lights were designed for each individual book, in Looking at Words, Reading Pictures (funded by London Arts Board 1994), to create a reverential atmosphere. More than 2000 visitors made the pilgrimage to see publications by Pavel Büchler, Andy Goldsworthy, Ian Hamilton Finlay, Cornelia Parker, Richard Long and other British artists, curated by David Blamey, and memorable performances by Brian Catling and Les Coleman.

Bookworks have been sold to collectors from all around the globe; whether they be artists, writers, musicians, designers, typographers, illustrators,
educationalists, publishers, or librarians, they all share the same passion.

As a gallery maintaining a permanent selection of artists' bookworks available for inspection, the Hardware is a place where I can discover new bookworks and meet other collectors and artists. My first encounter with Deb Rindl was at the Hardware when we both admired the same exhibit. Subsequently, I discovered I was the first collector to purchase one of her bookworks.

Bookworks are part of a broader world of publishing which extends from mail art, to limited edition prints. The gallery has twice featured at the London Art Fair, by invitation from the Contemporary Art Society, presenting work by 40 artists including Patrick Caulfield, David Hockney, Richard Long, Bruce McLean and Simon Patterson, and also presents books annually at the Contemporary Print Show held at the Barbican Centre.

“10 years at the Hardware: energy and enthusiasm; artists’ books to be touched and read; walked through and listened to. I’m glad that my books are there too!”

Perhaps it is because bookworks have a propensity to deliver a ‘new’ experience to each viewer, that they retain a freshness and fascination for those interested in making, buying, collecting, and even exhibiting them!

Deirdre Kelly
Director, Hardware Gallery, London

1 Cathy Courtney, Art Monthly, March 1989
2 Sarah Kent, Time Out, January 1989
3 Les Coleman, June 1999
4 David Lillington, Time Out, 1993
5 Jonathan Ward, June 1999
6 Ian Tyson, June 1999
7 Neil Crawford, June 1999
8 Sophie Artemis, June 1999
"My work has become more concerned with the book form in itself rather than being a vehicle for other ideas. This is not to say that the work is purely about form as it is concerned with notions of journey and place.

I print from found materials such as polystyrene, cardboard and stone... I also use rubber stamps because I find them immediate and accessible." Mark Hudson
The Dictatorial Perpendicular: the Artists' Print and the Book

If centuries ago it (writing) began gradually to lie down, passing from the upright inscription to the manuscript resting on sloping desks before finally taking to bed in the printed book, it now begins just as slowly to rise again from the ground. The newspaper is read more in the vertical than in the horizontal plane, while film and advertisement force the printed word into the dictatorial perpendicular.

The abandoning of narrative can be seen as one of the characteristics of modernism: avant-garde painting, sculpture (and perhaps relatively belatedly) printmaking replaced the narrative conventions of history and literature in favour of an investigation of formal properties of their particular medium. For over three centuries subject-matter derived from The Bible, Bunyan, Shakespeare and Milton, had held sway over English art - and printmaking in the form of engraving and etching had almost been the dominant art form, with some paintings almost being marketing ploys for subscriptions to print series.

At the same time, the book format was becoming available again as a possible medium for the artist. In early manuscripts, decorative initials, borders and carpet pages suggested the exuberance that scribes - whether we call them 'artists' too is debatable - felt about the texts they were copying and their concern for the total appearance of the book. The spread of printing in the late fifteenth century changed all this: the artist was reduced to becoming a provider of woodcut-block or plate, and often merely of a design to be transferred to a block or plate by someone else.

William Blake, in such books as Songs of Innocence (1789) and Songs of Experience (1794) using text and image, engraved together (in a process that is still not completely understood) and hand coloured, and William Morris at the Kelmscott Press (founded in 1890), protested in their different ways against this development. But it was the adoption of technological advances in reproduction that enabled the artist to re-capture control over the final appearance of the book. Henri Matisse, hand-writing and decorating the text directly in wax-crayon on lithographic stone as in Jazz (1947) or Alexandr Kruchenky's use of transfer paper and lithographic pen in The Letter as Such (1913) showed what the artist could do if he had control of the means of reproduction. As if in a refutation of Walter Benjamin's thesis that mechanical means of reproduction would erode the aura of art works, these books do have 'aura'.

The exclusion of narrative from the picture plane and, at the same time, the availability of the book format to artistic control would help explain the vogue for the livre d'artiste, which coincides with the onset of modernism. Patrick Caulfield's Some poems of Jules Laforgue (1973) for the Petersberg Press as a later example. Artistic control is exercised by the choice of screenprint process, the paper - Neobond synthetic, grey leather covers, typeface - Futura Bold, with its typographical layout by Eric Ayers "as agreed by the artist", Twenty-two studies were made for the original screenprints: the print process is used as a means of reproduction, not as an end in itself. The result is a satisfying sense of closure as text and image meet, mix and meld together. The prints, however, also exist as a separate suite.

The artists' book has a similar pedigree: it allowed the artist to exploit such means of reproduction as offset or photocopying and to explore notions of narrative which had largely been expelled from the picture-plane and during the hegemony of conceptual art - for some the 'golden age' of artists' books - it permitted the continued existence of some trace of an art object, and therefore something to sell. However paratactic the construction, through a process of metonymy, the juxtaposition in the book format of text and text, image and image, inevitably generates narrative, as in Victor Burgin's Family (1977) or John Baldessari's Brutus killed Caesar (1976).
Books too are self-evidently three dimensional as opposed to the (usually) two dimensional print. Compare Daniel Spoerri’s three dimensional tableau-piège, the pop-up photolithograph and matchstick collage mounted on board for Les Nouveaux Réalistes portfolio (1973) with his Something Else Press book, An Anecdoted Topography of Chance (re-anecdoted version) (1966). The book alone allows access to temporal incrustations and anecdotal accumulations to the objects on Spoerri’s table, as it allows the reader to shuffle forward and back through the book and its notes: it also suggests that the reader can make accidental addition of his/her own marks.  

The book format in its one-to-oneness also allows a degree of intimacy between reader and artist that has been used to explain the popularity of the genre with women artists. But the relative horizontality of the book against the phallic vertical may well be another attractive quality of the artists’ book to women. Nevertheless, the horizontal qualities - ergonomic, psychological, or sexual - of the book are to be considered by anyone setting out to make an artists’ book. The question must be constantly asked and answered: why have you chosen the artists’ book as the vehicle for your idea rather than a print, or, to put it another way, why have you turned your back on the ‘dictatorial perpendicular’?

Dr Stephen Bury  
Chelsea College of Art & Design,  
The London Institute

1 Walter Benjamin, One Way Street, London 1979, p62  
2 See Ronald Paulson, Book and Painting: Shakespeare, Milton and the Bible; literary texts and the emergence of English painting, Knoxville, 1982  
4 The Spoerri print is reproduced in Weny Weitman, Pop Impressions Europe/USA: prints and multiples from the Museum of Modern Art, New York, 1999, pp 30-1  
5 See My Grandmother, My Mother, Myself: artists’ books with poetry and storytelling, Southampton, 1994  
“I don’t use commercial printers, so every book is made by myself - I am however committed to what to me are large editions, usually between 100 and 500.My concern is nature and our modern relationship with it.

My subject matter has not changed, it has always remained constant. Technology will make types of imagery possible to reproduce that have not been possible or accessible before.” John Dilnot
I set up Wild Conversations Press in 1997, in part as a result of having made screenprints since I was a student, and in part because of acting for some years as the commissioning editor for Drawing Fire: the Journal of the National Association for Fine Art Education - something which gave me a taste of the joys and frustrations of publishing. My original intention was simply that it would be a good strategy to give a more personal and practical focus and identity to my growing interest in the artists' book, seen largely as a particular form of collaborative art practice. I was encouraged to develop this idea by a number of other staff working in the Faculty of Art, Media and Design at the University of the West of England, Bristol, who not only shared my interest but had also set up group projects to create books of various sorts to which I had contributed. Although hardly more than a competent printer myself, I felt that there was scope to use the notion of a press to explore some of the areas of overlap between my educational work and my own concerns as an artist.

Although not seen officially as ‘research’ in the strict academic sense now so important to art and design institutions, I believe that, in a wider social and cultural context, truly collaborative art practice involves some of the most radical aspects of research available to us. Making collaborative books, it seems to me, is an ideal way to develop this alternative approach to art practice. Looking at this from another angle, as our understanding of the constitution of the self changes, and as its relationship to the shared social world is seen to be more complex, so collaborative creative work must become more important within our culture.

In retrospect, the circumstances which led up to the creation of Wild Conversations Press derive from at least two, rather different, areas of my work and experience. The first area is my long-term engagement with groups of people from a psychological perspective, something that has always gone beyond my work as a lecturer and artist, together with my interest in the writing of James Hillman and associated thinkers. Both educational practice and theoretical study have convinced me that there are compelling practical, social and psychological reasons for the growing interest in collaborative, project-based art-making and, in addition, that this form of work has real value as a model for badly needed creative collective activity in our society. A number of artists I knew were equally interested in collaboration, as were many of my students, so making artists' books with some of them seemed an ideal starting point to test out an alternative way of working from the model I absorbed through my own education as a painter and printmaker. Since I wanted control of the process of publishing, I applied for ten ISBN numbers and, without more ado, set up my very own press. The second area of interest is more specifically to do with ideas I had been trying to articulate, through my teaching, conference papers and book chapters. This has to do with cultural issues focused on ideas of place and region, many of them ultimately derived from Paul Ricoeur and Kenneth Frampton’s writings on ‘Critical Regionalism’.

To date the press has published three books, each part funded by research money from the Faculty of Art, Media and Design at UWE, Bristol. There are two further books currently in production and a commitment to producing at least two more. Building on experience elsewhere, I am now seeking more exposure for the press’ output, with the intention of eventually looking for a distribution deal of some sort.

publishers, who did the typography and binding. The book was made jointly between the German artist Tanja Isbarn and myself. It is colour screenprinted throughout in an edition of 15. It measures 65.5cm x 48cm and has 33 pages, including 1 cover sheet, 26 pages of images and 6 pages of text. Made in part in both cities, although printed in Bristol, it offers a complex reflection of the exchange between two artists, each with an interest in the home city of the other. In many respects this first book reflects the type of collaboration and outcome I had in mind when I established the press. Needless to say, it is the only one which has done so to date. A textless book with the artist Jane Millar, begun in the same year but delayed for a number of reasons, is currently nearing completion.

Through my work with Jane Millar I became involved with FOLD, a project to publish a newspaper of the unconscious. This now involves some 40 artists and designers and is jointly edited by Jane Millar, Andrea Duncan (from the University of East London), and myself. Although the press will not be publishing the paper itself, it has had a major part in its conception, funding and production and I feel that the experience will feed back into the press work in future. In 1997 I inadvertently talked myself into finding the funds to produce and publish Art Works, a collection of artists’ prints in slip cases, bound with an introductory text, as a book. This project was established to help the Arts Dyslexia Trust raise funds for its work. The book was produced in an edition of 50 velvet bound copies, with an additional unique leather bound copy, signed by all the artists, for auction. The book includes work by 20 artists, architects and designers; some directly associated with the trust and its work in the UK, others major international figures, for example Robert Rauschenberg and Antony Gormley. A complex project done on a shoe string budget and a great deal of good will, the logistics involved tested the production team in the Centre for Fine Print Research at UWE to the full. This book was launched by the trust at a special international gathering at the House of Lords on June 14th 1999.

This year the press has also published Alexander Gorlizki’s Seven (Unknown) Famous Belgians, which accompanied the exhibition of the same name at De Chiara / Stewart Gallery, New York. Put together by Gorlizki in collaboration with the designer Nick Eagleton, this book reflects Gorlizki’s commitment to working with artists and craftspeople, sixteen of whom are credited in the book as contributing to the project. In addition to the main run, a special edition with knitted cover, CD and loose prints was also produced. In this case, the press left design and production to Eagleton and Gorlizki, and took on the role of enabling the project through finding funding. My role being little more than that of an advisory editor.

Working on a current project, to produce a book provisionally entitled Osmosis in collaboration with the sculptor Helen Smith, has demonstrated the very real value of making collaborative books as a means of bringing two artists to the point where they are ‘in tune’ with each other. Helen and I have been astonished at the way in which what we had seen, as relative strangers, as our rather different practices and ideas, have gradually drawn together; without there being any sense of loss or compromise of quality from our perspective as individual makers. As such the book
has provided us with the ideal basis for other, more complex, joint projects where we will be working with larger teams of people.

Increasingly, the collaborative side of working with other artists is drawing me away from the concern with artists' books with which I started. This seems all to the good, and it may be that Wild Conversations Press will become little more than a means to facilitate the documentation and dissemination of the work of groups of artists produced through these larger projects; but in a printed form which itself allows for creative work with beautiful materials and design possibilities. At least the income derived from larger projects might resolve one of the ongoing problems facing anyone running a small press - namely, where on earth does the money for the next project come from? That said, the pleasures of making collaborative artists' books is such that, in the end, the money to continue always gets found.

Iain Biggs
Principal Lecturer Fine Art, M A Programme Director
UWE, Faculty of Art, Media and Design, Bristol
“Most of the books I have made have had very short runs of about 5 in the edition. This has consistently kept my attention as to how a circular format can develop. I keep changing aspects of how I make the book, therefore the first is not the same as the most recent. I have made an edition this time, large enough for me to explore this.

I think that a lot of artists have moved beyond traditional notions of what constitutes a book. Many artists who have been drawn to the book are not book binders, but printmakers, photographers or illustrators who are interested in the medium of the book.” Carinna Parraman
If it hasn’t got a spine - is it a book?

What can the book format achieve that cannot be achieved in another form? Stephen Bury suggests, "The book is intended as a work of art in itself. They are not reproductions of an artist's work, about an artist, or just with a text or illustrations of an artist. In practice, this definition breaks down as artists challenge it, pushing the book format in unexpected directions."

The book therefore can be seen as integral to the conceptual repertoire of the artist's creative output. It is not a secondary work that lies in the shadow of painting, sculpture or print but an original means of expression. But what is a book?

Traditional notions of what might constitute a book would include a cover, a spine, and pages with text and illustrations. It might contain a narrative, leading the viewer along a journey, either through image or text or both. In the area of artists' books and especially sculptural books, their format might be considered as a very distant cousin. This article will look at books made by artists that combine sculptural elements, found materials and a variety of print processes. The article will present and investigate the type of novel books made by artists who are included in this survey exhibition.

The notion of the sculptural book has long held a fascination for myself. My own books have included paper folding and mixed media. I was therefore interested in investigating this area in relation to other artists in this survey. Pop-up, mechanical, sculptural or three dimensional are terms that could be used to describe books that conceal, reveal, surprise or take the viewer on a journey of the unexpected. The art of pop-up is closely linked with a childish desire to play and interact with the object. Traditional books may be viewed as one directional or solely for imparting information where no interaction is involved other than turning the page. The desire to interact is born out of our need to play, to engage, be entertained or perhaps just be inspired.

Historically, books that had moveable sections originated mainly to entertain and educate children. Many modern children's books have used a similar approach but include buttons for activating sound and light, which enhance the enjoyment and understanding of the story. Some books include complicated paper engineering. They combine all the traditional paper folds of transformational slats, pull out and pull up flaps or folded sections, which are rendered with innovative, rich and colourful illustrations. Many of these paper-engineering techniques can be traced back to the turn of the century through the work of German artist Lather Meggendorf. He made a variety of pop-up and moveable books, which were based on his interest in puppetry and the theatre.

The criteria for the books chosen from this survey are based on an investigation of material, form and text to create a book of sculptural quality. Books range from a simple concertina or three dimensional structure, to boxes containing books and artefacts. Perhaps for the artist, during the decision process of making, extra consideration and planning is required to achieve a sculptural book. These considerations might include the type of paper, the materials used and the three dimensional visual effect of the book. Similarly, how the paper is folded might contain more significance with the subject matter.

The concertina fold or leperello is the simplest form of sculptural book. A length of paper is folded backwards and forwards upon itself. When opened the book reveals a series of images, as exampled by Kate Farley, or a panorama if extended fully as in the works of Tracey Bush. Farley's book, Two Sides of the Same Street (1998), provides a scene of a series of terraced houses that can be appreciated as single houses on the separate pages or as a street when elongated. She uses the notion of a narrative as a journey as the eye walks along the street. The journey is similar, but from a bird's eye view, as we look down on Bush's historical London's Lost Rivers (1997). She presents a historical
narrative of the changes that occur to the river spanning some several centuries. Some of the rivers have been lost over the passage of time, and can only be recognised now as London street names. The folding of her book relates to how maps or in the case of Bush's reference source, how sea charts are folded.

The concertina structure is also utilised by Julia Farrer and Ian Tyson in Dedication I and II (1989). The eye is guided by the use of broad areas of intersecting colour to create a three dimensional space. Here these works are concerned with the interplay of the vertical lines of the concertina fold and the strong shapes produced by the areas of colour. Similarly Mark Hudson's Cley (1998) utilises the folded paper as integral to sculptural expression. He only introduces a nuance of colour in the form of a continuous horizontal band of coloured precious metal leaf. My own book, which does not involve any folding, is an elongated image on a length of paper. It is scrolled into a vertical cylindrical cover entitled Circular Walk (1998). The tube is bisected vertically to form a spine and front opening. The length of paper is scrolled and tightened to fit into the tube. The image is generated from a leaf collected during one of a series of walks in Malaysia.

More complicated folded, or paper engineered books can be seen in the work of Les Bicknell. He combines computer-generated text and folded paper to create a three dimensional book. The structure of Cosmic Maths (1996) is intended to be viewed at all angles. His work can be seen as a combination of the concertina and pop up and the book as object. Brendan Hansbro's book, The Third Ark (1998) is one of a series of pop-ups. He has combined text, dry point and collage. Pages and intersecting elements of the image are glued together, so that when the book is opened we are presented with an image of an ark, which expands beyond the confines of its cover. These intersecting engraved elements contribute to the sense of three dimensional space. Similar to Bicknell's book one can look at the ark from different angles. By looking from the top we can see parts of the picture that are hidden if viewed from another angle. Hansbro's book reflects the sense of fun associated with pop-up and the visual voyage of discovery.

A sense of fun, the interplay with words, an understanding of shape are important elements of the sculptural book. Patricia Collins' Apple Pie Order (1994)
perhaps reflects all three. It is very simply bound, comprises 10 pages and is arranged so that the pages are opened to reflect the shape of an apple. Each page has the name of an apple, such as Cox's Orange Pippin. The book is beguilingly uncomplicated, but presents a synthesis of idea, text and shape integral to the notions of what constitutes a sculptural book.

Françoise (1997) with ribbon to create a traditional Jacob's Ladder. The Jacob's Ladder is a series of blocks, which when held vertically drop down to reveal an animated series of images. She has recently become interested in the moving image and animation - perhaps this book reflects her interest.

So far I have explored books that use paper as the primary medium, however artists such as Elizabeth Hobbs, Helen Snell, Andrea Hill and Susan Johanknecht have introduced other textures. Hobbs has printed onto blocks of wood and then binds her book 

Detail: Cautionary Tales of Two Armchair Travellers (unique book) Helen Snell 1995

Françoise (1997) with ribbon to create a traditional Jacob's Ladder. The Jacob's Ladder is a series of blocks, which when held vertically drop down to reveal an animated series of images. She has recently become interested in the moving image and animation - perhaps this book reflects her interest.

Helen Snell combines lino-cut images onto pre printed floral fabrics for her book Cautionary Tales of Two Armchair Travellers (1995). She is interested in what she refers to as to the 'accessibility and inherent irony in the production of multiples', which is also informed by her chosen subject matter of birth and reproduction. She will often print the same image onto a variety of surfaces, exploring the notion of combining the multiple and the unique. The material on which she prints suggests elements of domesticity and a sense of security, whilst her subject matter might suggest an altogether different notion. Andrea Hill combines a variety of media and found objects. In her work Achevé (1993), she uses scrim, wax, plaster, silk and black and white photocopies. The photographic image is pivotal to the narrative and her use of different materials reflects the significance of an autobiographical element to the work. Johanknecht combines text, written by Katherine Meynell, onto clear polyester and encapsulates hair, wax and wire. The lines generated by the hair and wire become her drawing medium. She combines fragments of image, material and text which,
due to its transparent nature interact with other pages of the book to alter the composition of each page.

A common link to all the book works is the open invitation to touch. We are prohibited from touching so much art, such as paintings or sculpture, even though the compulsion is overriding. Similarly, with the books we want to touch, hold, open, close and turn over in our hands. In this instance the book through its structure, hidden text or images, its series of folds and flaps invites us to do so. The fascination for the book and its tactile quality encourages interplay, where the same book can mean different things to different people, thus creating a highly personal relationship. The combination of sculpture, text, image, texture and the ability to handle the work provides the potency, perhaps unavailable in other art forms. Here in these works, we can see the development of a rich history of sculptural books. I hope it will continue.

Carinna Parraman
Research Fellow in Fine Print
UWE, Faculty of Art, Media and Design, Bristol

Lawrence Upton and Bob Cobbing have been producing issues of Domestic Ambient Noise since November 1994. There have been over 203 issues already published, and the series will end at No. 300 on April 1st 2000.

“Writers Forum and New River Project are publishers of experimental (visual, semantic and performance) poetry. ... This series has occupied us for five years and is important to us." Production methods include “computers, word processors, hand-drawn artwork, copier art, all or any... we use and will continue to use any means that are there... developing as poets/artists and as to what we can make the machines do”. Bob Cobbing
The UWE collection of artists’ books by the Meir Agassi Museum will be available to view in their cabinet as part of the Books by Artists exhibition. The cabinet will open as part of the Impact conference, on request, in the printmaking studios. The collection includes Lyla, Correspondences, To Make Things, Mo Kramer and Postcards From Tel-Aviv.
A few comments about a few books

Artists' books should be read, not written about. They should be handled, not locked in glass cases. Only by examining them can we appreciate them. Only by turning the pages can we see their meaning emerging. It is therefore perverse of me to accept an invitation to write about some of the books in this exhibition. I have chosen them arbitrarily, the only criterion being that they are also represented in the Tate Gallery Library's extensive collection. This has given me the opportunity to examine them at leisure. I could have made other selections, because we are fortunate in owning many more of the books displayed than I can possibly comment on. I was spoiled for choice. What follows is a personal interpretation. My aim is to explain how these books work for me.

To me a successful artists' book is one in which form and meaning are in harmony. An idea of extreme simplicity may be presented with great sophistication. In Deb Rindl's The Thin Blue Line, every physical detail, from the blue and white striped cord used in the binding to the clear perspex box in which the whole is housed, suggests the sensuous experience of swimming. The object in its box has the proportions of a swimming pool. This book can be displayed as a free standing sculpture with the thin blue line, clearly visible, running through it, but it is best experienced as a book where the turning of the pages indicates the progression from the shallow end, with its short white pages, to the longer dark blue page of the deep end. The pages, with their curved edges, sometimes translucent paper, increasing width, and deepening colour, are like a series of waves, superimposed. The text is a series of single words or very brief phrases summarising the sensations of swimming and deployed in the manner of concrete poetry. The pages themselves are cut and folded with ingenuity, to emphasise the idea of gliding through the water, and even the notion of breath is expressed as a gap shaped like the mouth of a fish. It is beautifully constructed. Everything in this book is recognisable but seen afresh through the artist's eyes.

The quality of personal experience is found in many other books. Andi McGarry's Campsite celebrates an evening spent at a rainy campsite. This small book, completely hand-made and hand-lettered, has a sense of artless spontaneity. Each copy is unique; there are small variants in the text (and probably in the spelling) while the freely-washed illustrations, torn and collaged, are lively and bright. They reflect the text, with its fleeting but contrasting images: a girl's laughter; night-shrouded mountains; sand that was 'damp, delicious and full of expectancy...'.

An even smaller book, by Stuart Mugridge, records a similarly ephemeral moment, but in a completely different manner. Undwelt-in-Wood is tiny but impeccably made, its narrow green box containing a minute, neat book with minuscule text. This records a specific place and incident, capturing the moment much more formally than McGarry does. The text is distilled...
into a few words, delicately typeset, suggesting deer footprints and the vanishing deer itself. The colours used - grey and green pages, the cover a black and white tangle of undergrowth, dull green for the containing box - evoke the shadowy thicket. In scale this book is very private and enclosed. The final element, therefore, comes as something of a shock, as the box also contains a found object, mentioned in the text - a spent shotgun cartridge, corroded and brutal.

Artists have a habit of seeing things that no-one else has noticed and drawing them to our attention, to delight and surprise us. Zoë Irvine’s *By Air and Sea* invites us to consider a detail of modern life that we would normally overlook - the franking marks on envelopes, which she has reproduced using a set of rubber stamps. Without the title, and the list of places and dates which she provides at the beginning of the book, we might be contemplating a series of minimalist seascapes. The list itself is curiously exotic. Where is Campibisenzo? The book is appropriately coloured, with a sky-blue cover and sea-blue stamps, or it could be the other way round. I find this book strangely satisfying and in a few years’ time, as communications technology changes the postal service beyond recognition, it will probably be seen as an historic record.

Although printed with clinical precision, the text is subjective, flowing in a stream of consciousness. Recurrent themes are of lust, eroticism, pain, flowing, milk, blood and fear. The transparencies are small and difficult to decipher: the old fashioned sink and (possible) toilet bowl could be institutional or domestic; a meaty object on a tray could be an organ in a hospital or it could come from the butcher’s counter of a supermarket. The way in which the images are stitched to the pages, reminiscent of surgical stitches, makes me favour the hospital, but I can’t be sure. Not being entirely sure leads to a sense of unease, especially as the objects and substances depicted have many emotional associations. While a card accompanying it explains that the book ‘comes from the realisation that fear of body fluids has gone beyond the menstrual taboo…’ *Emissions* is a container for words and images taken from the notion of the body being a receptacle for liquid, slime and solids, ideas, banalities and prejudices, I feel that the book deliberately presents the reader with ambiguities that allow for a range of personal responses. There is a tension here between the personal and the
The Collector, by Sarah Bodman is not all it seems. An elegant and restrained book, it has no formal text but relies for its effect on an accumulation of images and their suggestive placement. On the left side of each opening there appears an image of plants in a greenhouse; on the right side, reproductions of biological slides, whose labels are hand-written or typed on an ancient typewriter. The colour wash used in conjunction with the screenprints gives a muted, old-fashioned look to the images. Faded pinks, yellows, sepia tints and gloomy browns evoke the Victorian era in which the unnamed collector may have lived.

No explanation is given of either the plants depicted or the arrangement of slides. No information is given about the collector. Many of the plant images are not crisp but blurred, either bleached or dark, so that not all the background details are clear. It is up to the reader to work out which plants are represented. I identified chrysanthemums, pitcher plants, venus fly traps and cacti. Chrysanthemums suggest old ladies and Queen Mother hats, but pitcher plants and venus fly traps are carnivorous plants which devour insects, and cacti are spiky. The glass slides may represent the objectivity of science and the discipline of collecting, but the labels that are decipherable suggest otherwise. Certain words stand out: 'legs of spider, foot of house fly, section of tongue, proboscis of house fly, sting of wasp, feet of house fly, jaws of garden spider, tongue of bee...' and so on. And then there are the human parts represented: 'thymus gland (human), spermatozoa (human), hair human from head...' The cumulative effect of these details is at odds with the subdued beauty of the book's presentation. The words which appear are evocative of spells and potions, potential ingredients of a witch's brew; they have a sinister poetry. The choice of plants (no surprise to anyone familiar with Sarah Bodman's other books) reminds us that plants can sting, cut, consume and poison. The Collector may not be so benign after all. The world presented here is not clearly explained; it seems remote in time, and mysterious. Yet laboratories, greenhouses and scientific experimentation, especially the genetic engineering of plants, are very much of our own time.

The world of The Collector does not strike me as emerging directly from the artist's personal experience, but rather from her imagination. Imagined worlds abound in artists' books, as numerous as the artists themselves. Such a world is Randy Klein's Florida (or, You can't fight progress) which bears only a passing resemblance to the real thing. In this epic tale of creation and destruction, the car and the television - but particularly the car - play major roles.

These icons of American life are joined by images of freeways and rockets, suntanned surfers and curling waves, Florida oranges, yachts and suburban houses. The text, beginning grandiloquently 'In the beginning there was the void...' is gloriously subverted by the images chosen to accompany it: the first appearance of man on earth is represented by a diver in flippers and mask; the lands which became more bountiful are illustrated by a picture of a dolphin leaping through a rubber ring. Folded pages, cutouts and pop-ups are used to excellent effect to conceal and reveal meaning, to slow down the text and then to twist it in unexpected directions, as in the sequence 'It was a new race... (picture of jet, cutout behind of yachts and dirigible)... to the home... (four layers of tightly packed clapboard houses)... pink messy birds... (picture of flamingoes). The text soars biblically then dives into banality. The final image is of palms in the sunset. The illustrations include the artist's drawings, collages and
many found images. The flavour of naïve 1950’s America is strong, and nowhere more extravagantly celebrated than in the cloth binding with its stiff, swim-suit ed couple, palm trees and tropical fruit. The book comments ironically on the American way of life, then and now. In a moment of crisis: “We tried to ignore it... even when the sky belched black... “it will pass”, we thought... “We will wait in our cars”. Every stereotype is lovingly illustrated. The variety of techniques employed and the shifting narrative make this a lively book full of mostly delightful surprises. However, even this light-hearted depiction of the American dream has a darker side. Beneath the quirky humour lie images of slavery, race riots and the depredations of progress, hinted at in the subtitle. The book’s structure allows us to follow a narrative and to uncover layers of meaning in a way that could not be done with any other form of art.

Although the books described above in no way encompass the whole range of this exhibition, they indicate a wide diversity of subject matter and technique. Each book needs to be examined on its own terms, and, if the artist has been successful, every aspect of the book will contribute to the impact made by the whole. Text (or absence of it), materials, dimensions, structure, what is included and what left out, all communicate some sort of meaning. I have attempted to enumerate some of the ways in which individual artists have succeeded in drawing forth very different responses. Contact with the books themselves is the ideal path to understanding.

Meg Duff
Librarian, Tate Gallery

“My work has many influences from the range of artists' books made in the last decade, but earlier artists' books and bookworks have been just as influential. I am driven by the gaps where there is an absence of a continuing re-definition of the parameters of the book... The scanner has served as the link between the 3D object and the 2D print in my books. I am continuing to investigate this relationship and use of technology.” Guy Begbie
A Throw of the Dice

It was purely by chance that I first discovered the Bristol Art Library during its infancy in March 1998. Since then, the library has amassed 75 volumes, 450 ticket holding members, and has travelled throughout Britain, to the USA, and Spain. The artist Andrew Lanyon describes the Bristol Art Library as a "truly mediaeval idea" which in essence it is. Mediaeval court audiences were entertained by travelling players, magicians and storytellers who brought with them new experiences of encounters with the world at large. It is in this vein that the Bristol Art Library has made its way around the country, as a work of informative entertainment, since its first official appointment in October 1998. The collection so far includes books by artists, poets, musicians, animators, a mathematician and a heating engineer, all offering their own view of a particular subject.

The library operates as a performance piece, complete with head librarian Annabel Other, who meticulously unfolds the case, sets up the library desk and issues tickets for new members at each venue. Readers are invited to browse the shelves, or use the Dewey cataloguing system to select three books at a time during the library's visit.

The whole library is catalogued by both name and subject, but it is far more rewarding to take a gamble and select at random from the shelves. Chance discoveries set the reader on a metaphysical journey which leaves much more of an imprint when there has been no prior indication of its nature. Readers of all backgrounds will appreciate many of the topics covered, the loss of a parent, the tribulations of growing old, pop-up swimmers or a collection of old shreds of stamps. Every book within the library contains something that people can engage with on a visual level. The collection of books crosses the boundaries of high art and popular culture very easily, and is received with equal fascination in venues ranging from private houses to community centres and museums.

Each of the books in this miniature art tour is made as a one-off piece for the library, although it may be adapted from the artists' editions. Contributing artists are supplied with the blank pages to use as they wish. The finished pages are returned to the head librarian, who binds them all in regulation brown bookcloth and hand tools the name and title on the cover. Apart from the Dewey classification number on the spine, the books appear to be identical when shelved, but as each book is selected it is apparent that they are all very individual.

The theatrical nature of the library's visits has included a viewer sight reading a musical score to the room, to elderly ladies laughing knowingly on reading Body Language by the library's oldest contributor Graham Wilson. This book of wittily observed drawings is full of snippets of life as a pensioner. Old men greet each other in the street with "you're not dead then", others take great delight in annoying visitors to their care home, proving that old people can be as aggravating and amusing as the next generation. Part of the fun of the library is the absolute chance by which stories are found, and the diversity of contents in the collection; love affairs, arms and legs, bullets, insects, mathematical equations, music, the reverse sides of labels, darkness, conversations all spill out of the books as the first page is turned. Each of these unique books opens up a new world to viewer after viewer, and their reactions, in
turn, add another dimension to the history of each book. The readers become an important part of each book’s past as they divulge their own feelings about the subject. The head librarian may pass this on to a subsequent viewer, the books then becoming like a game of Chinese Whispers as information is received and forwarded.

The range of subjects enclosed within the library is infinite. *Music for Inert Repetitions* by Joanna Hoffmann is a heartfelt testament of “how little time we have to fulfil ourselves, how little of ourselves we have to fill up time” the two statements interspersed with light sensitive photographs which will eventually fade out in time. The text is printed in tiny white type on a black background, shining out from the depths of the darkness. The *Hoppo Stencil Book* by David Hopkinson is a series of stencils for the viewer to spray through and create a copy of the artist’s name and a caricature of his face, in true comic book style. *Tragic Magic, or Conjuring for Christians* by Jonathan Allen is an irreverent series of magic tricks for Christians. Conjurers’ wands combine into a cross, magicians’ balloons are sculpted to spell GOD, matches levitate above their box and poker cards land on 666. The objects appear out of thin air, unattached to any reality with no linking perspective to any form of landscape, like an apparition they float in unreal time. This book was made for the library’s launch at a New York party which fittingly included a troupe of magicians as part of the soirée. In situations like these the library seems to have a magnetic quality which captures everything around it, incorporating it into the theatre.

Some visitors to the library have noticed an unfilled category in the Dewey system, and have offered to make a book to fill the gap. This way the library builds a collection of all the subjects usually found in traditional libraries. Quite often, these enquiries about a favourite subject result in a book being made by an expert on the subject who is not an artist, and so the variety of creative style within the library widens. This also brings a diversity of language; books made by a cartographer, mathematician or engineer will vary in their text or image style from books by poets or visual artists. It is this exchange of styles and ideas within such a compact arena which makes the Bristol Art Library so fascinating, that such a vast selection of information can fit into something so small.

In spirit, the Bristol Art Library is a public amenity, and encourages people with little experience of art culture to involve themselves through its quirky approachability. Although some libraries can be quite intimidating in their austerity, universally, they are places of discovery and cultural enrichment. The advantage of this library is that its portable nature keeps it small enough in size to encourage participation in visitors.

As more libraries now are increasingly under threat of closure, or suffering from lack of funds, the existence of the Bristol Art Library (named after the now defunct art library in Bristol) is a welcome addition to both art and popular culture. If this experience encourages people to visit a library, or make a book then it has provided a public service.

The Bristol Art Library has developed its own services as it has grown. The library has a miniature notice board for exhibitions, adverts and exchanges, and has recently published the first issue of *The Contributor*.
own newsletter in the style of a parish journal, complete with cartoons and listings. The head librarian has also expanded on the educational aspects of the library, and works with many sections of the community to encourage others to make artists' books. There will be a new branch library created and run by 13-18 year olds in the Bath area as part of the Babel project for Bath Festival. This is part of a commitment by the head librarian to bring art in this format to those who would not usually make the visit themselves.

Each time the library pays another visit, it brings new ideas and another perspective on life to an unsuspecting audience. It does entertain in the manner of the mediaeval, by tricks and surprises the books can trigger reactions and play with words and images to draw in even the most apprehensive visitor, curiosity often overpowers any doubts. As Mallarmé said “all earthly existence must ultimately be contained in a book”; so, if you see a librarian walking your way, with a bulky yet unassuming looking trolley case, follow her, you never know what you may discover.

Sarah Bodman
Research Associate in Fine Print
UWE, Faculty of Art, Media and Design, Bristol

1 Stéphane Mallarmé: Selected Poetry and Prose ed. M. Caws, New Directions, New York, 1982
“There is no particular reason for choosing Meet the Art Students (for this exhibition) other than to say it is a series of drawings that is ongoing. In this respect it becomes a fragment within a much larger work that has a variety of possible presentations.” Les Coleman

A booklet of drawings Meet the Art Students was also produced as an edition of 50 small concertinas in 1997 for the Hayvend art distribution scheme which operates around the UK and abroad. This scheme sells works of art in small multiple editions in vending machines installed in places such as the ICA and Whitechapel galleries in London. Another collection from this project will be published as a mail booklet by Slab-o-Concrete, Brighton later this year.
Modern technology has “merely reinforced the perverse idea that the more people involved the better (i.e. the more stages there are in the production)… tipping in and letterpress employs the most people, takes longer and looks better!… the books are about the relationship between image and text, they both vie for dominance”. Andrew Lanyon

“Fifty-six screenprinted pages giving directions for a journey on the Paris Metro system in homage to Gustav Eiffel. Sewn in seven sections onto cords, which in turn form the shapes of the metro lines beneath the leather covering… The endpapers are an abstract pattern made up of the shapes of the metro lines. If the journey described was undertaken, the stations visited... when joined up, would form a rough outline of the Eiffel Tower lying on its side. I chose it for the exhibition because I think it was successful and self contained, but also in the context of the show being in a fine print tradition it seemed an appropriate choice.” Tony Kemplen


Detail: Guidelines to the System (edition of 500) Verdi Yahooda 1990

Book Works

Book Works is a London based organisation dedicated to publishing work by contemporary artists either in traditional or experimental formats. It was founded in 1984, and has grown since then to include a wide variety of commercial work and commissioning artists to work on new pieces, from books and exhibitions to installation works. Book Works has published artists' books and text works by artists including: Susan Hiller, Sharon Kivland, Douglas Gordon, Lothar Baumgarten, Brian Catling, Verdi Yahooda, Jimmie Durham, Joseph Kosuth and Liam Gillick in the forms of limited editions and multiples. It has also commissioned installations and performance pieces by Cornelia Parker, Langlands and Bell, and Richard Layzell (*Site Works I* in 1986) and more recently two major event based works, *The Reading Room* (1994) and *Itinerant Texts* (1996), for both of which Book Works commissioned a series of texts, artworks and performances.

In 1992 Book Works organised the first international conference on women's artists' books to be held in the UK, *Book Works: A Women's Perspective*. Speakers included Susan Johannknecht, Joan Lyons, Ulrike Stolz and an interview and talk with representatives of the New York based 'Guerilla Girls'. A major exhibition of artists' books by women was also held in conjunction with this conference, providing views of the ways in which women have worked with the book format.

Book Works has created two new series of books within a varied publishing programme, the New Writing Series and the Format Series. The Format Series is represented in this exhibition by Rex Reason a book playing on the associations of chemical symbols and word associations by Simon Patterson, and The Brazen Oracle by Mel Jackson made as part of Library Relocations at the University of London in 1997. The Brazen Oracle was originally a book of legends about the philosopher Roger Bacon, and this work is a result of Mel Jackson's research and interpretation of the brazen oracle. The Palaver, a collaboration between the artist Andrew Bick and writer Gad Hollander (also part of the Format Series featured in this exhibition) is a personal, seamless rhythm of text and photographs, a thread of blue hand-rendered loops stringing their way across the pages, the whole work a continuous uninterrupted flow of text and image.

From the New Writing Series David Shrigley's *Err* and Virgil Tracy's *Under Hempel's Sofa* are also included. *Under Hempel's Sofa*, is a totally absorbing catalogue of owned items, their histories and reasons for purchase. *Err* by David Shrigley is full of hand drawn diagrams and lists of a multitude of ideas, from a version of things that come in threes, to stories and charts which can amuse and confuse in a thoroughly entertaining manner, even down to the design for the book jacket.

Book Works is one of the largest UK organisations devoted to artists' books, and the size of their back catalogue of publications and related output is indicative of the scale of their commitment. The amount of writers and artists involved in their projects over the years is inspiring to all those involved in the book arts. Participants and exhibitors have ranged from Ron King, Natalie d'Arbeloff, Laurie Anderson and Tom Phillips to Sophie Calle, Barbara Kruger and Adrian Piper. Book Works has succeeded in bringing contemporary, experimental art to the attention of mainstream culture through affordable, innovative and appealing publishing. The selection of Book Works publications in this exhibition is a small part of their work from the last fifteen years.

For further information about Book Works publications contact:
Book Works, 19 Holywell Row, London EC2A 4BJ. Tel: 0207 247 2536
www.bookworks-ukltd.uk
“The book is an excellent format for distributing my ideas and images internationally, and at a low cost.”
Edward Summerton, Caledonian MacBrain Publishing

“Being able to set type on a computer is a bonus, however I am using this in a similar way to hand set type... it saves time and means that I do not need heavy equipment.

... the imagery does not merely illustrate, but suggests the movement of the wind. I like the idea of the thing unfolding in this way, as a kind of picture-narrative, therefore embodying the rhythm of the poem and giving the book a life of its own.”
Linda Anne Landers, Spoon Print Press
Some of the small books included in Sleep Walking Through Trees use laser printing and computer generated text because each book is linked with a tree print that represents a moment in time in the last 100 years, and a record of changes that have taken place. This is one of my main reasons for using the book form - that new technology has freed the book to become more than a storage system for information, in addition to throwing a challenge to artists to work with the technology in new ways. The etchings and collographs for the book are of trees which are special. Each is a grid against which one generation succeeds another. Inside the large book is a secret small one. It opens to reveal a ‘grid’ with images running in one direction and a collage of quotes in the other... I use intaglio printmaking and letterpress because I want the book to be a sensory experience.” Christine Tacq
“The overall concept was to make an alternative ‘library’ of books, which expose (through wit, satire, humour, pathos etc.) the assumed way in which society read the nature of tourist literature that I grew up with (all the works so far, originally came to press during my childhood). I know I could make a very good modern copy using available ‘modern technology’ but at this time, prefer the absolute touch and feel of the original (which I then defile manually). Watching the film Prick Up Your Ears (on Joe Orton’s life) I saw the act of defilement as an artistic act, i.e. that a book existed but you could contribute to it as an artist.”

David Ferry
Books by Artists 21-30 September 1999

An exhibition of British artists’ books produced between 1989 and 1999. There are 111 artists included in this exhibition, each represented by their selection of one of their artists’ books from this period. Each artist was asked to complete a survey questionnaire as part of the exhibition in order to gather information on how and why they make their artists’ books in relation to the field of printmaking. The information has been useful in establishing the way artists use printmaking for bookworks. Screenprint, letterpress, rubber stamps, monoprints, woodcuts, lino, etching… all still play an important role despite the advances of modern technology. Many artists prefer to combine both traditional and modern processes in their work, some are adamant that they will stick to their methods and have no interest in the new technology. Artists’ books have already come a long way in the last decade, from a dedicated few to a growing following of new makers. The artists’ book in its traditional (i.e. of text/image on paper) format still holds strong, although I am sure there will be new format variables of bookworks as modern technology develops and becomes more affordable. If this survey has established one thing, it would be that the artists involved are quite adamant that they will continue to make books. This determination, and the growing interest in making, can only help to bring artists’ books into mainstream art culture and establish the history and standing they deserve. The response for artists to exhibit in this exhibition proves how popular artists’ books have become again since the 80’s, and how bright the future seems for books by artists.

Participating artists and their contact details are listed alphabetically on the following pages:

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Tel/Fax: 0208 693 1362

Karen Babayan
Impress Studios
33 Cliff Road
Leeds
LS6 2ET

David Barton
45 Wellmeadow Road
Hither Green
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Tel:0208 244 4238

Prunus (published by the Wild Pansy Press)
writer Chris Taylor, artist Karen Babayan
Karen Babayan
Impress Studios
33 Cliff Road
Leeds
LS6 2ET

Liver and Lights No.22 The Naming (Being a Mystical Rumination on the Prehistoric Rock Art of Northumberland, and the Origins of Language)
John Bentley
Liver and Lights Scriptorium
101 Upland Road
London
SE22 0DB
Tel/Fax: 0208 693 1362

Stamping
David Barton
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Hither Green
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Tel:0208 244 4238

The Palaver published by Book Works as part of the Format Series © 1998 Gad Hollander (text) and Andrew Bick (images)
Andrew Bick
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Detail: London's Lost Rivers

**Tracey Bush**
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657-663 Commercial Road
Limehouse
London
E14 7LW
Tel/Fax: 0207 791 3396

Detail: A Robber and His Men

**Julia Case**
18 Wedmore Road
Clevedon
North Somerset
BS21 7UY
Tel: 01275 874626

Detail: René Crevel by Ezra Pound

**Michael Caine**
Editions Petropolis
31 Rue La Cerisaie
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France
Tel/Fax: 00331 42 74 7461

Detail: René Crevel by Ezra Pound

**Paolo Carraro**
Fibonacci Press
72 Hazelwood Tower
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Tel: 0208 960 0877

Detail: Archetipi e Storia

**Marilisa Castura**
Centre for Fine Print Research
UWE, Faculty of Art, Media & Design
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Detail: Between Solid and Liquid

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Domestic Ambient Noise
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New River Project
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Apple Pie Order
Patricia Collins
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Teddington
Middlesex
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Freud's Coat
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c/o Eagle Gallery
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Worthless Leather
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Meet the Art Students
Les Coleman
c/o Hardware Gallery
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Tel: 0208 341 6415

Cutting Edge
Sue Coulson
62 Copland Meadows
Totnes
TQ9 6ES
Tel: 01803 867043
The Theatre of Dreams
Simon Dunn
Bradford College
Great Horton Road
Bradford
BD7 1AY
Tel: 01274 753267

Landfall No. 41/42 New Arcadian Journal
with Chris Broughton, Howard Eaglestone, Michaela Kidney, Caroline Jones, Grahame Jones, Steve Wilkin, Patrick Eyres, Chris Fox and Michael Charlesworth

Night-Shining White
Andrew C Eason
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Southville
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andreweason@hotmail.com

Two Sides of the Same Street
Kate Farley
St. Andrews House
St. Andrews Drive
Eaton, Norwich
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Tel/Fax: 01603 455614

Reversal of Fortune
Matthew Edwards
Flat 2
22 Wilson Street
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Derbyshire
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Tel: 01332 740836

On Stage Truth,
text by Jonathan Griffin (Julia Farrer at Tetrad Press)

Landfall
with Chris Broughton, Howard Eaglestone, Michaela Kidney, Caroline Jones, Grahame Jones, Steve Wilkin, Patrick Eyres, Chris Fox and Michael Charlesworth

New Arcadian Press
13 Graham Grove
Leeds
LS4 2NF
Tel: 0113 230 4608

Detail: Night-Shining White
Andrew C Eason
32 Stackpool Road
Southville
Bristol
BS3 1N Q
Tel: 0117 953 7013
andreweason@hotmail.com

Detail: Two Sides of the Same Street
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St. Andrews Drive
Eaton, Norwich
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Tel/Fax: 01603 455614

Detail: On Stage Truth, text by Jonathan Griffin (Julia Farrer at Tetrad Press)

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David Fer ry
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Tel: 0208 543 0802

Peter Ford RE
Off-Centre Gallery
13 Cotswold Road
Bedminster
Bristol
BS3 4NX
Tel/Fax:0117 987 2647
Detail: Time Travel
Harry Fox
Flat 5
12 Market Place
Bideford
North Devon
EX39 2BW

Detail: Rainbow Walking
Hamish Fulton
Morning Star Publications
16 Upper Grove Place
Edinburgh
Scotland
EH3 8AU
Tel: 0131 229 2931

Detail: The Dream of Aengus
Rachel Gibson
Real Art Studios
Gilesway
How Mill
Carlisle
Cumbria
CA 4 9JT
Tel/Fax: 01228 70415

Detail: Eric The Red (with Sarah Whitehead)
Caroline Glicksman
25a Maresfield Gardens
London
NW 3 5SD
Tel: 0207 435 7149
Fax: 0207 435 7149

Detail: A Shady Tale
Mikey Georgeson
M Press
22 Lorn Road
Stockwell
London
SW 9 0AD
Tel: 0207 733 5211

Detail: Seven (Unknown) Famous Belgians in collaboration with Nick Eagleton
CD by Jem Finer
Alexander Gorlizki
39 Belsize Park Gardens
London
NW 3 4JJ
Tel: 0207 916 2958
Fax: 0207 209 4835
Detail: The Third Ark
Brendan Hansbro
141 Grove Green Road
Leytonstone
London
E11 4ED
Tel: 0208 556 6476

Detail: Achevé
Andrea Hill
75 Vanbrugh Hill
Greenwich
London
SE10 9HB
Tel: 0208 305 1148

Detail: Foreign Exchange
Charlie Holmes
In House Publishing
11 Simonside Terrace
Newcastle-upon-Tyne
NE6 5UX

Detail: García’s Notebook an AgB artwork
Mikel Horl/Pete Nevin
AgB
2 Princethorpe Road
Sydenham
London
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Tel: 0208 776 6842
surface@agb.co.uk

Detail: Françoise
Elizabeth Hobbs
Spellbound Press
41 St.Leonard’s Street
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Tel: 0131 667 6021

Detail: Bound to Happen (with Jonathan Ward)
Stephen Hoskins
Dido Editions
62 Monk Road
Bishopston
Bristol
BS7 8NE
Tel: 0117 942 2497
Detail: Cley
**Mark Hudson**
27 Shire Place
The Ham
Brentford
TW 8 8HE
Tel: 020 8560 0533

Detail: Link II
**Heather Hunter**
46 Stokes Croft
Haddenham
Aylesbury
Bucks
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Tel: 01844 290937

Detail: By Air and Sea
**Zoë Irvine**
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Detail: The Brazen Oracle
**Mel Jackson**
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Detail: New Borders (Elizabeth Friedlander)
**Incline Press**
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Fax: 0161 627 1966

Detail: Emissions (with Katharine Meynell)
**Susan Johanknecht**
Gefn Press
5 Elmwood Road
Herne Hill
London
SE 24 9NU
Detail: Ex Voto
Deirdre Kell y
162 Archway Road
Highgate
London
N 6 5BB
Tel: 0208 341 6415
Fax: 0208 348 0561

Detail: Recent Acquisitions
Rob Kesseler
112 Graham Road
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Tel: 0207 249 8307
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Detail: Abrasive
David G Kirb y
Typecast/The Paperboy Press
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Tel: 01705 295 044

Detail: A Long Tour of Paris by Metro
Tony Kemplen
29 Meadowhead
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Detail: Eating and Being Eaten
Chris Ken n y
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W 3 6HF
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Detail: Florida
Randy Klein
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Nancegollan  
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Room To Manoeuvre  
Andrew Lanyon  
Polcrebo Moors  
Nancegollan  
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From the Tale of the Heike  
Inger Lawrence  
Windmill Hole Studio Press  
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Sol Lewitt
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Klaus Meyer
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Havana Cafe Bar
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Tel: 01705 865857
Detail: Undwelt-in-Wood
Stuart Mugridge
40 Edward Street
Southborough
Tunbridge Wells
Kent
TN4 0HB
Tel: 01892 523615

Detail: Circular Walk
Carinna Parraman
5 Milton Road
Horfield
Bristol
BS7 8SJ

Detail: Sticks and Stones and Bricks and Bones
Andrew Norris
3 Briar Banks
Carshalton Beeches
Surrey
SM5 4QB

Detail: Helping You Back to Work
Dettmer Otto
3 Dover Place
Bristol
BS8 1AL
Tel: 0117 946 7933
Fax: 0117 946 7993

Detail: Die-cut Plug Wiring Diagrams Book
Mark Pawson
P.O. Box 664
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Detail: Solid gaseous liquid synthetic
Simon Patterson
Book Works
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Fax: 0207 247 2540
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Titchy
Aardverx (B)
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Detail: Titchy

Dawn Redwood
Aard Press
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SW16 2NL

Detail: The Thin Blue Line

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Detail: The Incredible Bike Man

Jim Roberts
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Bath
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Tel: 01225 445377

Detail: Solitary Confinement

Marianna Rolf
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Detail: Black Bob

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Detail: Err

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Detail: Windhosen (with Zoë Irvine)
David Shrigley
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Detail: Cautionary Tales of Two Armchair Travellers
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Detail: Osmosis (with Iain Biggs)
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Detail: New York
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Detail: Two Grass Patches
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The Official Nursery Book for Child Prodigies and Celestial Beings
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The Essential Oneness
Burigude Zhang
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“For Pleura the project was conducted via computers, so it made sense to print it digitally. Computers allow a freedom of using raw information, part of the project involves using each others basic imagery and manipulating it. Computers provide a way of doing that with the potential to copy stylistic traits. It is almost like a third person craft, an area of understanding that is independent of both of us.” Andrew Atkinson

“Pleura was developed specifically as a result of the collaborative possibilities of digital media... it is simply the most direct way to produce the images. As with any creative process, the call and response between the media and the subject is an ongoing thing.” Andrew Eason
International Multi-disciplinary Printmaking Conference
22nd - 26th September 1999

Flexo and Helio
Innovative Methods of Printing
Exhibition
Andrew Atkinson
Possible Actual flexo
Rudi Bastiaans
But These Things Also  flexo
Guy Begbie
From Home to Hotwells flexo
Iain Biggs
flexo
Sarah Bodman
Growing Indoors  flexo
Mandy Bonnell
Shark Tooth flexo
Penny Brewill
Pink Lady  flexo
Anne Desmet
Matera, Sunshine and Shadow  flexo
Christine Dixie
One for the Master  flexo
Joel Feldman
flexo and stuffed mouse
Steve Hoskins
flexo kite
Magnus Irving
flexo
Amanda E Macfarlane
Paths of Grounded Flight  flexo
Helen Merrin
Monkey See Monkey Do flexo
Steve Mumberson
Living with the Demons  flexo
Carinna Parraman
Chance Procedures flexo
Emma Stibbon
Exmoor Mine helio
Dominic Thorburn
Ligatures flexo
Frank Tinsley
Black and White Boat  hello
Hilary Wells
Brassieres flexo
FILMS AND PHOTOS

FILM
Product fair and demonstrations at Bower Ashton

PHOTOS
Demonstrations at Bower Ashton
Guy Begbie
Perfect Bound, Longstitched and Concertina Bindings
Guy Begbie
Perfect Bound, Longstitched and Conertina Bindings
Ed Bernstein
A Painterly Intaglio Using White Ground
Ed Bernstein
A Painterly Intaglio Using White Ground
Ed Bernstein
A Painterly Intaglio Using White Ground
Ed Bernstein
A Painterly Intaglio Using White Ground
Bewick Press at the product fair
Anju Chaudhuri
Viscosity Etching
Anju Chaudhuri
Viscosity Etching
Anju Chaudhuri
Viscosity Etching
Daler Rowney at the product fair
Dave Fortune
in the foyer of Bower Ashton
helio demonstration
hello demonstration
hello demonstration
Roni Henning
Watercolour Printings: Screened Monoprints
Roni Henning
Watercolour Printings: Screened Monoprints
John Purcell Paper at the product fair
TN Lawrence and Son at the product fair
Dianne Longley
Printmaking with Photopolymer Plates
Jon Pengelly
Printing Large Scale Intaglio Plates with Silicon
Jon Pengelly
Printing Large Scale Intaglio Plates with Silicon
Jon Pengelly
Printing Large Scale Intaglio Plates with Silicon
Kevin Petrie
Water-based Ceramic Transfer Printing
photogravure demonstration
Printmaking Today at the product fair
Rosie
youngest conference delegate
Deli Sacilotto
The Process of Photogravure
Deli Sacilotto
The Process of Photogravure
Deli Sacilotto
The Process of Photogravure
Deli Sacilotto
The Process of Photogravure
Deli Sacilotto
The Process of Photogravure
Deli Sacilotto
The Process of Photogravure
Deli Sacilotto
The Process of Photogravure
screenprint demo
St Cuberts Mill at the product fair
David Sully
Paul Thirkell and Victor Jellings
Paul Thirkell
Colotype
Eric Vontilius
GraphicStudio/USF Heliorelief Process
Eric Vontillius
GraphicStudio/USF Heliorelief Process
Eric Vontillius
GraphicStudio/USF Heliorelief Process
Paul Wood and Eric Vontilius
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RICHARD ANDERTON
Richard was educated at the Royal College of Art. He became Head of Printmaking in 1997 and was promoted to Principal Lecturer in 1998. The conception and organisation of the Impact Multi-disciplinary Printmaking Conference is the culmination of his 5 year strategy to develop a centre of excellence at Bristol dedicated to the interaction between teaching and research.

STEVE HOSKINS
Steve is Research Director of the Centre for Fine Print Research at UWE. He was educated at the Royal College of Art. He is a Fellow and Council member of the Royal Society of Painter Printmakers and is editorial consultant for Printmaking Today. Steve is a practising printmaker and has regularly exhibited work in International Biennials in Japan, Taiwan, Spain, France, Sweden, North America, Malaysia, Poland, Bulgaria, England and India. He is currently writing a book on water-based screenprinting to be published by A and C Black in January 2000.

CARINNA PARRAMAN
Carinna Parraman is a Research Fellow at the Centre for Fine Print Research. Her research includes an evaluation of the four-colour system as used in the print industry and how this system can be improved for the fine print. Other projects include the structure of the dot - or as she has termed it, 'in search of the organic dot'; and a reappraisal of the 19th century photomechanical print process Woodburytype and its potential relationship to rapid prototyping technology of the 20th century. She is a practising printmaker and book artist.

EMMELINE BREWER
Emmeline graduated from Bristol University with first class honours in 1994. She was awarded a scholarship to undertake postgraduate study on the music of Carl Nielsen at Bristol University and since then has combined a freelance career as a cellist with working part-time for the Centre for Fine Print Research at UWE. Emmeline has been responsible for planning and co-ordinating the Impact conference from its inception in 1996, alongside administrating and promoting the work of the research centre.
CONTRIBUTORS' BIOGRAPHIES

ARAFAT AL-NAIM, NATIONAL ART ACADEMY, BULGARIA
'Means and ways for creating new graphical forms for relief printmaking' is part of Arafat al-Naim's PhD research at the National Art Academy in Sofia, Bulgaria. Arafat al-Naim has had one man shows at the Cyprus Chamber of Fine Art in Nicosia and the Polish Cultural Institute in Sofia, Bulgaria. He has also exhibited widely and participated in workshops in Bulgaria, Jordan, Syria, Cyprus and Tunisia.

RICHARD ANDERTON, UNIVERSITY OF THE WEST OF ENGLAND, UK
Richard was educated at the Royal College of Art. He became Head of Printmaking in 1997 and was promoted to Principal Lecturer in 1998. The conception and organisation of the Impact Multi-disciplinary Printmaking Conference is the culmination of his 5 year strategy to develop a centre of excellence at Bristol dedicated to the interaction between teaching and research.

DAVID BARKER, UNIVERSITY OF ULSTER, NORTHERN IRELAND
David is a Senior Lecturer in Printmaking at the University of Ulster and Hon. Professor in the Printmaking Department at Lu Xun Academy, China. He has published a number of translations, articles and books relating to the history and practice of printmaking in China. He is currently touring an exhibition of woodcuts by Zheng Shuang and compiling a Chinese-English Glossary of Woodcut Terms for the Muban Foundation, London.

GUY BEGBIE, UNIVERSITY OF THE WEST OF ENGLAND, UK
Guy Begbie is a printmaker and bookbinder. His studio practice and research is concerned with making editioned and unique artists' books informed by an investigation of the domestic and public architectural place. He is a visiting lecturer in printmaking and bookbinding at UWE.

ED BERNSTEIN, HENRY RADFORD HOPE SCHOOL OF FINE ARTS, USA
Ed Bernstein is Associate Professor/Co-Head of Printmaking, Indiana University, Bloomington. He has been a visiting artist at UC Berkeley, University of Dallas, University of Washington, Southern Illinois University (Carbondale) and Oxford University. He has two regional NEAs and the Society of American Graphic Arts Award for Excellence. Recent one person shows include Anchor Graphics, Chicago, (September 1999) and N. Arizona University Museum, (1996). Juried shows include the 27th Bradley National, Edges & Interfaces, Dakotas International, 8th Parkside National and 44 Boston Printmakers. Collections include: Microsoft Corporation, Pushkin Museum and Ulster Museum, Belfast. His works appear in “The Complete Printmaker” and “The Best of Printmaking”, 1997.

IAIN BIGGS, UNIVERSITY OF THE WEST OF ENGLAND, UK
Iain is MA Programme Director for Art, Media and Design at UWE, and Award Leader for its Landscape Studies MA. A former Chair of NAFAE, he edits its journal, 'Drawing Fire'. His practice includes painting, print, collaborative artists' books, and critical, editorial and creative writing. He has recently worked on FOLD, a newspaper of the unconscious, and is currently engaged in projects with 'In House', a group who install art work in domestic spaces; 'Hybrid', a collaborative artists' research project; and advisory work with the Centre for Creative Communities. He has curated an exhibition of Ken Kiff's prints for the conference and is editing a book on Kiff to be published in November 1999.
SARAH BODMAN, UNIVERSITY OF THE WEST OF ENGLAND, UK
Sarah Bodman is a Research Associate in Fine Print at UWE, Bristol, where she also completed her M.Phil in artists' books in 1995. As a practising artist her work is exhibited widely in the UK and abroad, and her artists' books are in world-wide collections including Tate Gallery and V & A Museum, London, Yale Center for British Art, USA and Institute for the Arts, Canberra, Australia.
Sarah has worked on many projects for the Centre for Fine Print Research including a limited edition Livre de Luxe for the Arts Dyslexia Trust which included works by Antony Gormley and Robert Rauschenberg. She has curated the Books By Artists exhibition running in conjunction with Impact.

ALICIA CANDIANI, ESTUDIO ALICIA CANDIANI, ARGENTINA
Born in Buenos Aires, Argentina in 1953, Alicia Candiani is a visual artist, educator, juror and art writer. She earned her MFA in Printmaking from the National University of Córdoba in Argentina where she led the Printmaking Department and taught all major printmaking techniques for 15 years. She did postgraduate studies on Latin American Art at the University of Buenos Aires in Argentina and specialised in innovative printmaking and digital imaging techniques at the Iowa State University in the United States. Alicia is an active international artist maintaining her own printmaking studio in Buenos Aires, who teaches and lectures widely on various aspects of explorative printmaking. Her articles about digital and explorative printmaking have been published nationally and internationally. She has participated as a guest artist and lecturer at numerous institutions such as the Southern Graphic Council, the Iowa State University and the Graphic Arts Studios in the United States; the University of Guanajuato in Mexico; the University and the School of Arts in Puerto Rico; the National University of Cordoba, the Northern University and the Goethe Institut in Argentina among others.

DAVID CASE, MARLBOROUGH GRAPHICS, UK
Born in 1943, David Case studied Chemistry at Oxford and then worked for several years in industry. He was one of the founder directors of Christie's Contemporary Art in 1972, and has been publishing and dealing in contemporary prints ever since. For the last ten years he has been the Director of Marlborough Graphics.

ANJU CHAUDHURI, FRANCE
I am basically a painter, at least my education on art is basically on painting, so I am always intrigued by colour and matter. In the late sixties, while still in St. Martins, I came into contact with Atelier 17 where colour printing in viscosity method seemed magical to me. I am very much indebted to my friends and teachers; the late S.W. Hayter and Mr. N. Krishna Reddy. Working in different workshops, in countries such as France, Holland, Finland, Morocco, America, India, has further advanced my knowledge of colour.

ANN CHUMBLEY, TATE GALLERY, UK
Ann Chumley is Collections Manager at the Tate Gallery, London. She is involved with the documentation, organisation and storage of the permanent collection as well as issues of public access. She manages the Historic Prints and Drawings Study Room and has recently been responsible for planning and setting up the new Modern Print Study Room which is due to open this autumn.

PAUL COLDWELL, CAMBERWELL COLLEGE OF ARTS, UK
Currently Subject Leader, MA Printmaking at Camberwell College of Arts, London and Research Leader for the project ‘The integration of Computers within Fine Art Practice’ (a joint project between Chelsea College of Art and Design and Camberwell College of Arts). Paul Coldwell is a sculptor and printmaker and has exhibited widely including solo shows at The Eagle Gallery and The Freud Museum, London. In 1997 he was selected as one of the UK representatives at the Ljubljana Biennale and is the curator of ‘Computers and Printmaking’ at Birmingham City Museum and Art Gallery. His work is in many public collections both in the UK and abroad including the V&A, The Arts Council of England, The Imperial War Museum and New York Public Library.

Lizzie Cox, University of the West of England, Bristol, UK
Lizzie Cox is Senior Lecturer for the BA Printmaking students at the Faculty of Art, Media and Design, UW E. Over the years she has been a visiting lecturer at many colleges, including Goldsmiths, Newcastle, Birmingham and Brighton. She has also invited students to her own home and studio at both Nettlecombe and Watchet, Somerset where teaching has included printmaking and drawing in the landscape. Alongside, Lizzie has made, developed and exhibited many projects which have incorporated the use of print on textiles, costume, dancers, film and specially composed music. These projects have been supported by two major Arts Council Awards. At present she is working towards a new exhibition which is a conjunction of several elements which encompass the idea of a “visual profile from inland to coast, Watchet to Exmoor”. The ideas are expressed in the form of books, fabric hangings and costume, using various print media. They compare and contrast aspects of nature and the way they work in harmony with each other. Lizzie was honorary secretary of the Printmaker’s Council in the early 70’s.

Paul Croft, Aberystwyth School of Art, UK
Paul Croft was born in Belfast in 1963, trained as a Printmaker at Edinburgh College of Art, graduating in 1985 and completing a Post Graduate Diploma there in 1986. Since then he has been actively involved in Printmaking, working as a Printmaking Assistant at Dundee Printmakers Workshop until 1988 and more recently as an Associate Lecturer in Printmaking at the University of Ulster. Although interested in all aspects of printmaking, since he qualified as a Tamarind Master Printer in 1999, he has specialised in stone and plate lithography. He has exhibited widely with solo shows in Tokyo, Ireland, Scotland, England, USA, Japan, China and at Gainsborough House in Sudbury last year. He has recently been appointed Lecturer in Printmaking at Aberystwyth School of Art.

Jan Davis, Southern Cross University, Australia
Associate Professor Jan Davis is a printmaker whose work has developed from traditional studio-based into digitally manipulated and printed photographic images. Her work explores the space between visual and textual representations. She is Head of the School of Contemporary Arts at Southern Cross University, Lismore, in the subtropical region of Australia.

Alison Denyer, Savannah College of Art and Design, USA
Alison Denyer is an artist who works within the areas of drawing, printmaking, painting, mixed media and installation. Her interest lies in the development of visual ideas through different media. Born in England, Alison completed her undergraduate education at Bath College of Higher Education and Winchester School of Art, obtaining a BA Hons Degree in Painting. After completing undergraduate studies, Alison moved to Bristol, England where she continued to create and exhibit her work. Alison was awarded an MFA in Drawing, Painting and Printmaking from Southern Illinois
University at Carbondale, Illinois in 1998. Since 1998, Alison has been employed as a Professor of Art in Savannah, Georgia. She continues to exhibit her paintings, drawings, prints and installation pieces throughout Europe and the USA.

BRAD FAINE, CORIANDER STUDIOS, UK
Brad is a professional screenprinter who has run his own studio since 1973. He has produced work for many famous artists, including Peter Blake, Terry Frost, Gillian Wearing, Damien Hirst and Bruce McLean. Brad now works as an artist and printmaker and lectures part-time at the Royal Academy.

DAVID FERRY, WINCHESTER SCHOOL OF ART, UK
Born in Blackpool in 1957, David Ferry studied at the Blackpool, Camberwell and Slade Schools of Art. He has exhibited in many national printmaking exhibitions and competitions, and represented the UK in the 'Trace' and 'Senefelder' International Printmaking Biennales. David Ferry has taught the subject of printmaking across the UK and also in Germany, Iceland, and North America. He is currently the Head of the Division of Fine Art at the Winchester School of Art, University of Southampton, and the UK Co-ordinator for the Printmaking Art and Research Pan-European Mobility Postgraduate Scheme. He is also currently working as an educational consultant for the proposed Curwen/Cambridge National Print Study Centre. His oeuvre is not described within one outlined process although the production of a defiled library relating to the national heritage, manifested as set of artists’ books, has been a pre-occupation for the past five years.

DAVE FORTUNE, UNIVERSITY OF THE WEST OF ENGLAND, UK
Dave is Senior Technical Instructor in Screenprinting at UWE. He was instrumental in the initiation and subsequent development of water-based screenprinting techniques. Following the introduction by the Print Centre of this facility such processes are now regarded as standard and have been adopted by most UK institutions. He regularly gives demonstrations on water-based screenprinting to schools in the UK.

ROBERT GLASGOW, UNIVERSITY OF IOWA, USA
Robert Glasgow is an Associate Professor of Art at the University of Iowa, where he teaches lithography, monotype, monoprint in all media, and paperworks. He received his MFA from the University of Wisconsin-Madison in 1969 and a BFA from Wittenberg University in 1967. His work has been shown in over 150 individual and group exhibitions and is included in 50 public and corporate collections. Glasgow’s interests in print and paper media include both editioned and unique works with a special focus on a grey area of activity in between - serial monoprinting. His studio practice draws upon the inherent capability of the matrix to produce exactly repeatable, variant, cognate and uniquely inked impressions. Recent results often take the form of sequential polyptics in which content is derived from a synthesis of subject, process and format.

JULIETTE GODDARD, UK
Juliette Goddard was born in the UK and her cultural inheritance is British-West Indian. In the early 1980's she trained as a printmaker under sponsorship received by the late Henry Moore. During a term out of the RCA she worked in the printmaking department at “L'Ecole des Arts Decoritifs”, in Paris with the print technician of Picasso, Henry Moore, Chagel and many other artists famous for their fine printmaking. Involved in the International Symposium on print and clay with Paul Scott and the British Council at the famous Kacskemet ceramic studio in Budapest, Hungary last July, she also contributed as guest speaker throughout the Crafts Council's exhibition “Hot
Off the Press” (ceramic and print), during its national tour in Scotland and Wales. Her writing on ceramic, print work and on the visual arts has been published and included in major art publications, reaching the global market place. Juliette was curator of “Fired Print”, an exhibition for the Harriet Green Gallery in London, including artists from Australia’s Sydney art world.

PAUL GOUGH, UNIVERSITY OF THE WEST OF ENGLAND, UK
Dr Paul Gough is a painter, writer and broadcaster. His studio practice and research covers the imagery and aesthetics of conflict, and the iconography and memorialisation of commemorative landscapes. He is currently Associate Dean at the Faculty of Art, Media and Design, Bristol UWE.

MELISSA HARSHMAN, UNIVERSITY OF GEORGIA, USA
Harshman earned her Bachelor of Fine Arts at Cornell University in 1987. She received her Master of Fine Arts in the spring of 1992 at the University of Wisconsin-Madison. She has been teaching printmaking at the University of Georgia since 1993. Harshman has exhibited widely throughout the United States. To date in 1999 her work has been exhibited at the prestigious Boston Printmakers 1999 North American Print Exhibition, the 27th Bradley National Print and Drawing Exhibition, the 12th Annual McNeese State National Works on Paper, and Digital Prints and Multiples. Upcoming exhibitions include a two person exhibition at the Blue Spiral 1 Gallery in Asheville, North Carolina.

VALGERDUR HAU KSDOTTIR, ICELANDIC COLLEGE OF ART AND CRAFTS, ICELAND
Valgerdur Hauksdottir is an Icelandic artist, printmaker and educator. She holds a Masters of Fine Arts degree from the University of Illinois. She is at present a faculty member of the Icelandic College of Art and Crafts where she has served as the head of printmaking. She is the founder and coordinator of the Erasmus / Socrates CDA project, and Printmaking, Art and Research Mobility Programme amongst five European Art Institutions. Ms Hauksdottir has held guest positions in printmaking at Universities in Europe and the United States. In her own capacity as an professional artist she has held several solo exhibitions and participated in a number of international exhibitions in Europe, United States and Asia.

RONI HENNING, USA
Roni Henning is the author of ‘Screenprinting : water-based techniques’, published by Watson-Guptill. She was the director of the New York Institute of Technology’s Screenprint workshop for 18 years. She has printed editions for such notable artists as Romare Beardon, Andy Warhol and Red Grooms. A graduate of Cooper Union in New York her work is represented by Orion Editions. She is the master printer and owner of Henning Screenprint, specializing in water-based screened monotypes.

JO ANNA HOFFMANN, POLAND
Joanna Hoffmann is an artist and lecturer based at the Academy of Fine Arts in Poznan, Poland. Her artists’ books and site-specific installations have been exhibited widely in both group and solo shows throughout Poland and Europe. Her awards and scholarships have included residencies at Artspace, Bristol and the KulturKontakt scholarship in Austria. She has lectured in England, Norway and Poland and is a member of the organising team of the Network of Balkan Art Academies.
STEVE HOSKINS, UNIVERSITY OF THE WEST OF ENGLAND, UK
Steve is Research Director of the Centre for Fine Print Research at UWE. He was educated at the Royal College of Art. He is a Fellow and Council member of the Royal Society of Painter Printmakers and is editorial consultant for Printmaking Today. Steve is a practising printmaker and has regularly exhibited work in International Biennials in Japan, Taiwan, Spain, France, Sweden, North America, Malaysia, Poland, Bulgaria, England and India. He is currently writing a book on water-based screenprinting to be published by A and C Black in January 2000.

ALBERT IRVIN, UK
Born in London, Albert Irvin studied at Goldsmiths' College School of Art, University of London after spending some years serving in the Royal Air Force. He then taught at Goldsmiths' College School of Art for over 20 years, receiving the Gulbenkian Award for Printmaking in 1983 and the Giles Bequest Prize at Bradford Print Biennale in 1986. Irvin was elected a member of the Royal Academy of Arts, and in 1998 'Albert Irvin - Life to painting' written by Paul Moorhouse was published. He now lives and works in London.

GUANG JUN, CHINA CENTRAL ACADEMY OF FINE ARTS, CHINA
A Professor at the Central Academy of Fine Arts, Guang Jun is also director and deputy secretary of the Chinese Printmakers Association. He has worked in the National Library in Lyons, the Bibliotheque Nationale in Paris and the British Museum, London.

DEIRDRE KELLY, HARDWARE GALLERY, UK
Deirdre Kelly has been exhibiting work regularly since 1985, in France and Italy in particular. A unique combination of printmaking, collage and mixed media explores ideas of mortality and memory influenced by the spirit of Brazil, following a British Council award to work at the "Museu da Gravura", Curitiba. In 1986, Kelly established the Hardware Gallery, London, to promote Contemporary Printmaking and British Artists' Books which has constantly challenged and expanded the notion of printmaking through a diverse and lively exhibition programme. Hardware Gallery is now the primary outlet for British Artists' Books, to customers from all around the globe. She is currently curating exhibitions for the London Print Studio.

KEN KIFF, UK
Printers I have worked with most are: etchings with Dorothy Wight and Magar Balakjian; woodcuts with Josephine Briggs; lithographs with Erik Holgersson; monoprints with Garner Tullis, in New York. Mainly I do painting, colour being crucial, and imagery becoming differentiated as the forms develop.

AMANDA LANE, UNIVERSITY OF THE WEST OF ENGLAND, UK
Born in Holland of English/Dutch descent, photographer Amanda Lane underwent her formal photographic training at the Royal College of Art, London. Her degree show in 1994 comprised intimate portraits and landscapes, all as platinum prints, a technique she had learnt on her quest for the Fine Print. It was during her time at the RCA that she was introduced to Collotype and Photogravure, which led her to research. She was invited to participate on the restoration of three Collotype Presses once used by the renowned Trianon Press, Paris, now based in the foothills of the Sierra Nevadas, California. In September 1997 she relocated to London where she was employed and commissioned by Metro Imaging Ltd to help establish Metro Art, specialising in Photogravure. Her experience in this field was under the instruction of Eric Greatrex.
DIANNE LONGLEY, ADELAIDE SCHOOL OF ART, AUSTRALIA

Dianne Longley is an Australian print artist whose work combines traditional and digital processes. Longley has exhibited widely and won numerous awards, including the Fremantle Print Artists' Book Award for a computer generated book ‘Night Sea Crossing’. She currently teaches at South Australia’s Ngapartji Multimedia Centre and the Adelaide Central School of Art and has recently published the book, ‘Printmaking with Photopolymer Plates’.

ADAM LOWE, PERMAPRINT, UK

Adam Lowe is an artist and founder of Permaprint, a specialist print studio in London. This year his work has been exhibited in New York, Southampton, Antwerp and San Francisco. He is currently working with the Calcografia Nacional in Madrid to establish a centre devoted to the output of digital information. He recently curated "Into the Light: photographic printing out of the darkroom" for the Royal Photographic Society in Bath and is working on a major exhibition "Noise - the digital and the discrete" which will take place in Cambridge and London in January 2000.

BEAUVAYS LYONS, UNIVERSITY OF TENNESSEE, USA

Beauvais Lyons is Director of the Hokes Archives and a Professor of Art at the University of Tennessee in Knoxville where he has taught printmaking since 1985. His one-person exhibitions presenting imaginary cultures such as the Apasht and the Aazud have been presented at over 30 galleries and museums across the United States. He has published articles on his work in Archaeology, The Chronicle of Higher Education, the New Art Examiner, Printmaking Today and Leonardo. His work is cited in Linda Hutcheon's 1994 book 'Irony's Edge: A Theory and Politics of Irony' and Lawrence Weschler's 'Mr. Wilson's Cabinet of Wonder' published in 1995. He received his MFA degree from Arizona State University in 1983 and his BFA degree from the University of Wisconsin-Madison in 1980.

ALLAN MANN, UNIVERSITY OF BALLARAT, AUSTRALIA

An Australian citizen, Allan Mann was born in Scotland and completed his undergraduate studies at Glasgow School of Art. He began his professional career at Duncan of Jordanstone College of Art, later accepting an appointment to Australia, and subsequently holding academic posts in Queensland, NSW, and currently as Senior Lecturer at the University of Ballarat, Victoria. He was awarded his M.A. by La Trobe University, and is the author of numerous conference papers and journal articles. Allan Mann has been exhibiting professionally for twenty-five years and his works are represented in public, private and corporate collections in Australasia, Europe and America.

KATHRYN MAXWELL, ARIZONA STATE UNIVERSITY, USA

Kathryn Maxwell is an Associate Professor of Printmaking at Arizona State University in Tempe, Arizona, USA. She received her MFA from the University of Wisconsin-Madison in 1982 and a BA from Northwestern University in Evanston, Illinois in 1980. Language, humour and an underlying thread of social commentary are layered into visually compelling prints and mixed media works which have been exhibited throughout the U.S. and abroad. Recent exhibitions include the Los Angeles
Printmaking Society's 15th Annual Exhibition, the Boston Printmakers' 1999 Exhibition and a solo exhibition at Charlevoix Gallery in Albuquerque, New Mexico. Her works can be found in museum, university and corporate collections throughout the States.

MILAN MILOJEVIC, UNIVERSITY OF TASMANIA, AUSTRALIA
Milan Milojevic is currently senior lecturer in charge of Printmaking at the School of Art (Hobart), University of Tasmania, Australia. He is a Chief Investigator within D.A.R.F. (Digital Research Facility). His work has been exhibited internationally and he is represented in major collections within Australia. His studio practice and research has been focused on cultural identity.

DONNA MORAN, PARSONS SCHOOL OF DESIGN AND PRATT INSTITUTE, NEW YORK
Donna Moran is a printmaker/painter. She received her MFA from Pratt Institute. Her work has been exhibited throughout the United States, Spain, Peru, Japan and most recently Australia. Donna teaches screenprint and drawing at Parsons School of Design and Pratt Institute. She is currently Assistant Chair of Fine Arts at Pratt Institute.

JOANN MOSER, SMITHSONIAN INSTITUTION, USA
Joann Moser has been the Senior Curator of Graphic Arts at the National Museum of American Art, Smithsonian Institution since 1986. Prior to that, she was senior curator and acting director of the University of Iowa Museum of Art. She received her PhD in Art History from the University of Wisconsin, Madison in 1976, and wrote her dissertation on Stanley William Hayter and Atelier 17, focusing on the 1940s in New York and Hayter's influence in American printmaking. Her most recent major publications are Singular Impressions: The Monotype in America and, Visual Poetry: The Drawings of Joseph Stella.

STEVE MUMBERSON, MIDDLESEX UNIVERSITY, UK
Steve has shown internationally and nationally since 1977, and organised shows of prints for Middlesex University from Italy, Lithuania, Finland, Germany, Australia, France and Holland. He has written on the contemporary effects on higher education, international cartooning and printmaking in general. He has works in public and private collections in Britain, USA, Europe, South America, Africa and Japan and is currently Artist in Residence at the London Print Workshop.

ELINOR NOTEBOOM, USA
Elinor Noteboom taught for many years as an elementary and high school art teacher. In 1976, she set up her own screenprinting studio. Curiosity about this medium, naturally led to research, documentation and publishing.

ANNABEL OTHER, BRISTOL ART LIBRARY, UK
My career began in the fashion industry. During this period I was invited to work with knitwear designer Helengai Walsh and Leigh Bowery and so began my introduction to performance as a genre. I departed from the fashion world only to find myself several years later being voted most promising artist of the year in a local What’s On magazine after leaks of a plan to walk the Pennine Way in stiletto heels found their way into the office in question. After a wonderful life at Minto studios, Bristol, climaxing in the Bristol Art Majesty Awards, or BAMAS - an awards ceremony based on the Oscars including all of those connected with the arts in Bristol, I decided to become a bookbinder. I also entered into the heady world of architecture and bought the thinnest building in Bristol with architect Sally Daniels which we have redesigned and converted into our headquarters and fun palace. Having learnt to bind books, it enabled me to relaunch myself into a new career of librarian presiding over my own library, project which has
taken me across the globe introducing people to the delights of the book reading experience through its unique collection of original works.

**ISABELLA OULTON, UK**
Education: Manchester University and Courtauld Institute of Art, London University. Isabella is currently a partner of ‘Imprints’ a limited edition artists’ books and prints publisher. She has also worked as a freelance exhibition organiser and curator and was previously gallery director of Flowers East, London.

**CARINNA PARRAMAN, UNIVERSITY OF THE WEST OF ENGLAND, UK**
Carinna Parraman is a Research Fellow at the Centre for Fine Print Research. Her research includes an evaluation of the four-colour system as used in the print industry and how this system can be improved for the fine print. Other projects include the structure of the dot - or as she has termed it, 'in search of the organic dot'; and a reappraisal of the 19th century photomechanical print process Woodburytype and its potential relationship to rapid prototyping technology of the 20th century. She completed an MA at Camberwell and subsequently took a post researching into print onto curved surfaces at The University of Hertfordshire, UK. She is a practising printmaker and book artist. Her prints are based on the use of chance, which include a variety of novel print techniques and sculptural forms. As part of her visual research at UW E, she is currently investigating the medium of Flexography. She is co-editing a book based on this area, which will be published as part of a series of process based books, produced by the Centre for Fine Print Research for the year 2000.

**JOHN PEN GELLY, GRAYS SCHOOL OF ART, UK**
Currently Dr Jon Pengelly is the Research Fellow in Fine Art Printmaking at Gray’s School of Art. After leaving the RCA in 1989 Jon completed a practice based PhD, "Environmentally Sensitive Printmaking: A Framework for Sustainable Practice" at Grays in 1997. Jon’s printed work has been exhibited widely and his current research work is concerned with the integration of digital media in the production of printmaking using CAD CAM technology.

**KEVIN PETRIE, UNIVERSITY OF THE WEST OF ENGLAND, UK**
Born in 1970, Nottinghamshire, UK, Kevin studied Illustration BA (Hons) at the University of W esminster and an MA in Ceramics and Glass at the Royal College of Art in London. Since 1995 he has been working on a practice based PhD in Water-based Ceramic Transfer Printing at the University of the W est of England, Bristol. During this time Kevin has exhibited and published internationally.

**JAN P E T T E R S S O N, NATIONAL ACADEMY OF FINE ART, NORWAY**
Jan Pettersson was born in Malmö,Sweden 1956 and is Associate Professor in Printmaking at Kunsthøgskolan in Bergen. He is currently researching direct four-colour photogravure in large formats and working on a book based on his research. Education: Studies at Grafiskolan FORUM, Malmö, Sweden for Prof Bertil Lundberg, S.W Hayter at Atelier 17, Paris, France, Prof. Krishna Reddy, New York University, N.Y, USA. In the professional field of printmaking he has worked with/assisted and printed for artists such as Robert Motherwell, David Salle, Frank Stella, Komar and Melamid, Robert Ryman, Tina Barney and Richard Prince among others. He has exhibited both internationally and nationally and is represented at numerous institutions and collections.

**JOHN PHILLIPS, LONDON PRINT STUDIO, UK**
John Phillips is the director of the London Print Studio, an independent arts charity which provides education in the graphic arts for artists and the general public. John has
over twenty-five years experience working with the arts and urban regeneration. He is a practising artist and designer.

JOHN PURCELL, JOHN PURCELL PAPER, UK
John Purcell is an old boy of Wigan Grammar School and an Honours Graduate in Chemistry from Nottingham University. He owns and runs the internationally renowned paper company, John Purcell Paper. His interest in printmaking is well documented. He was elected an honorary member of the Royal Society of Painter Printmakers in 1998.

JEFF RANKIN, BORBER TECHNIKON, SOUTH AFRICA
Initial Graphic Art & Printmaking training in South Africa and the UK (1971-75) developed an early interest in books and the relationship between image and text. This led to an on-going involvement with publishers, illustration, comic art and a lengthy spell as political cartoonist for a South African newspaper. Jeff has been an Art and Design lecturer since 1976. Postgraduate research has explored the regional context of student assessment. Since co-founding an Art & Design school in East London, South Africa in 1994, Jeff has focused on directing its Fine Art programme toward a relationship with the community and the region, through the visual narrative.

JUDY RANKIN, RHODES UNIVERSITY, SOUTH AFRICA
A psychologist lecturing in the Psychology Department of Rhodes University, East London. The department's vision is to address mental health needs in the wider community and to train psychologists to do this. Judy is a narrative therapist and became involved with the story telling project, excited by the use of art as a healing process in communities.

BARBARA RAUCH, CAMBERWELL COLLEGE OF ARTS, UK
Barbara Rauch is working with dreams and consciousness using electronic media. She has a Master in Digital Arts from Middlesex University, London and is currently involved in PhD research at The London Institute, where she also works as a research assistant in the research project 'The Integration of Computers within Fine Art Practice' (a Camberwell College of Arts and Chelsea College of Art & Design, joint project). Her work has been exhibited internationally since 1990. This year's exhibitions are in Museum Wertheim in Germany and the Birmingham Museum and Art Gallery, UK.

KATHRYN REEVES, PURDUE UNIVERSITY, USA
Kathryn Reeves is an Associate Professor of Art at Purdue University, USA. Education: B.F.A., 1974, Miami University of Ohio; drawing studies, Harvard University, 1975; M.F.A., Drake University, 1981. She has shown in over 100 exhibitions. Her work is included in many public collections in the US. She also served on the faculties of Drake University and Iowa State University, and worked at Harvard’s Fogg Art Museum. Reeves was the 1996-1998 President of the Mid America Print Council. She served on the Board of the Southern Graphics Council and is an elected member of the Society of American Graphic Artists.

DELI SACILOTTO, GRAPHICSTUDIO, USA
Deli Sacilotto was born in Canada and studied printmaking and painting, first at the Alberta College of Art in Calgary, Alberta then at the Art Students League and the Pratt Graphics Center in New York as well as at the Instituto Statale di Belle Arti in Urbino, Italy. He has taught printmaking at the Alberta College of Art, York University (Toronto, Canada), Copper Union, (N.Y.), Columbia University Teachers College, (N.Y.), Pratt Institute, (Brooklyn, N.Y.). as well as having lectured extensively throughout
the USA and Canada. As well as teaching, he has operated his own workshop in New York City for many years and printed and or published works by Robert Rauschenberg, Jim Dine, Louise Bourgeois, Robert Mapplethorpe, Chuck Close, Joel Peter-Witkin and numerous other artists. From 1984 until 1989 he was technical director at Graphicstudio, In 1997, he returned to Graphicstudio as Director of Research, a position he now holds.

BOB SAICH, ADVANCED GRAPHICS, UK
Born in Chelmsford, Bob Saich began work at Kelpra Studios under the guidance of Chris Prater. In 1971 he move to Advanced Graphics London to work with Chris Betambeau, becoming a partner in 1977. In the past thirty-one years he has printed for artists such as Caulfield, Motherwell, Paolozzi, Riley and Warhol. Currently, Advanced Graphics London publishes work by artists including Craigie Aitchison, Basil Beattie, John Hoyland, Albert Irvin and Ray Richardson.

ANDREAS SCHÖNFELDT, TECHNIKON PRETORIA, SOUTH AFRICA
Born in 1950 Cape Town South Africa, Andreas received his National Higher Diploma in Printmaking at Pretoria Technikon. Andreas has lectured in Printmaking and Fine Art Photography at the Technikon Pretoria since 1982. He worked as a cinematographer and photographer. Currently he is doing research into making alternative tools and equipment for printmaking. The aim is to find cheaper methods and ways to set up a print studio after leaving the institution of tuition. He is involved with the establishing of a printmaking studio in the Northern Province of the Rep. SA. called 'Ground Works Studio.'

PAUL SCOTT, UK
Paul uses a growing library of his own printed decals (from old engravings and computer manipulated photographic images) to compose and create works on individual bone china plates. He also collages on old porcelain and earthenware. Sometimes decals are used in conjunction with underglaze painting on commercial tiles, or hand made porcelain tiles which make up large tiled panels and screens. He has work in public and private collections and works to commission for private and public bodies. Winner Artists Award, Northern Electric Arts Awards. UK 1996.

BRADLEE SHANKS, UNIVERSITY OF SOUTH FLORIDA, USA
Born in 1958, Bradlee Shanks was raised and educated in South Dakota. In 1983 he received his B.F.A. in visual art, graduating Magna cum laude from the University of South Dakota. In 1986 Shanks completed his M.F.A. in printmaking at Arizona State University. Since 1986 he has been teaching printmaking at the University of South Florida/Tampa and currently serves as an Associate Professor of Art. His current work involves the interface between virtualization and printmaking practice. In the last ten years Shanks has exhibited in over 100 national and international group exhibitions. He has presented lectures and participated in professional panel discussions concerning issues in teaching and making prints. He is an active member of the Southern Graphics Council, serving on past boards and co-organizing the national conference in 1997 at the USF College of Fine Arts. Shanks work can be found in numerous private and public collections.

ELAINE SHEMILT, DUNCAN JORDANSTONE COLLEGE OF ART AND DESIGN, UK
Elaine Shemilt is a graduate of Winchester School of Art and the Royal College of Art. Her international exhibitions include Switzerland, Denmark, Holland, Canada, USA and Germany including the Hayward and the Institute of Contemporary Art, London; and
the Edinburgh Festival. Her work ranges across a wide variety of media - from printmaking to installation. In 1997 her exhibition "Behind Appearance" toured across the midwest of the USA. She has held residencies at South Hill Park Arts Centre and Winchester School of Art. She is currently Senior Lecturer in charge of the Printmaking Department of the School of Fine Art, Duncan of Jordanstone College of Art and Design, the University of Dundee in Scotland. She is a professional member of Society of Scottish Artists, and President-elect of USSCOT.

TESSA SIDEY, BIRMINGHAM MUSEUMS AND GALLERIES, UK
Tessa Sidey is Curator of Prints and Drawings at Birmingham Museums and Art Gallery, where she is responsible for an historic and 20th Century collection of prints. Formally she worked at York City Art Gallery and Dundee Museums and Art Gallery. Her research interests focus on the 20th Century and British printmaking. She worked with Michael Rothenstein to catalogue his prints (Scolar Press 1993), has organised a number of print shows and in 1998 a printmaker-in-residence project with Matthew Tyson. Most recently she has collaborated with Camberwell School of Arts on the exhibition "Computers and Printmaking" currently at Birmingham Museums and Art Gallery.

ROSEMARY SIMMONS, UK

CHRIS TAYLOR, UNIVERSITY OF LEEDS, UK
Leeds based artist, bookmaker and designer Chris Taylor currently works as a lecturer in Fine Art at the University of Leeds. In addition to working as an artist/bookmaker, Chris is the exhibition organiser at Dean Clough Galleries. In 1998 and 1999 he initiated and co-ordinated the Artists' Book Fair at the Dean Clough Galleries and was responsible for their 'Book to Basics' exhibition and conference in 1996. His work as an artist/bookmaker and publisher is created through his two companies 'Impress' and 'The Wild Pansy Press'.

PAUL THIRKELL, UNIVERSITY OF THE WEST OF ENGLAND, UK
Paul Thirkell is a printmaker specialising in the creative use of photomechanical printing techniques. Originally from Sydney, his interests have led him to England where he has recently completed a practice based PhD at UWE Bristol's Centre for Fine Print Research. The project, dealing principally with the 19th Century photomechanical technique of Collotype, has involved working closely with some of the few remaining collotype printers in Europe. Through his research Paul has developed a new approach to the medium by combining its unique high quality printing capacity with those of digital imaging techniques. In so doing he has been able to demonstrate new potential for the creative production of high resolution, archivally stable prints through the integration of old and new technology.

DOMINIC THORBURN, RHODES UNIVERSITY, SOUTH AFRICA
Dominic Thorburn was born and educated in Cape Town, South Africa. He was awarded his MFA in 1983 from Rhodes University where he is presently Head of the Graphic Art Section and Director of the Fine Line Press & Print Research Unit. Dominic was the recipient of a Fulbright Scholarship in 1992 which granted him a sabbatical at the Tamarind Institute, University of New Mexico, where he completed a Professional Printer Program. First prize in a major national art competition rewarded him in 1994
with a year's residency at the Cite Internationale des Arts, Paris, France. Achievements in academia have included numerous research grants and travel awards. Thorburn has exhibited extensively both nationally and internationally and is widely represented in museum, corporate, and private collections. Most recently he has shown on the 7th International Print and Drawing Biennale, Taipei, ROC and the 1997 International Print Triennial, Cracow, Poland. Dominic has initiated the establishment of The Fine Line Press at Rhodes University, unique in being the only institution based printmaking press in South Africa. He was the convenor of the First South African Printmaking Conference in September 1998.

ELIZABETH TURRELL, UNIVERSITY OF THE WEST OF ENGLAND, UK
Elizabeth Turrell is a visiting Lecturer at UWE, currently involved in investigating print in enamel. She has been chair of the British Society of Enamellers, is a trustee of the Enamellist Society, USA, and a co-director of Studio Fusion, OXO Tower W harf, London. Teaching workshops here and abroad, Elizabeth has exhibited widely throughout the USA and Europe. Recently her work was exhibited at Studio Fusion, OXO Tower W harf and 'Melt Down' at the Victoria and Albert Museum, London.

PAUL VAN DER LEM, UNIVERSITY OF THE WEST OF ENGLAND, UK
Paul is Dean of the Faculty of Art, Media and Design, UW E, Bristol. He studied Fine Art in the Hague and Graphic Design in Rotterdam. He read Social Science in Amsterdam and New York and obtained a PhD in Graphic Design in 1985 at Leicester. He worked for ten years in industry, in 1977 was Principal Lecturer at Leicester, was Head of Design at the London College of Printing in 1983 and became Dean at UW E, Bristol in 1989.

ERIC VON TILLIUS, GRAPHICSTUDIO, USA
Eric Vontillius has been at Graphicstudio since 1987, where he is Sculpture Coordinator, as well as a printer in the technique of heliorelief photographic woodblock, waxtype, and serigraphy. He has worked on the development of various Graphicstudio-invented techniques including heliorelief and waxtype. Vontillius collaborates with artists to make and edition artwork and has worked on heliorelief projects for Philip Pearlstein, Jim Dine, Sandro Chia, John Scott, Jürgen Partenheimer, and Judy Chicago. He frequently teaches technical workshops, and in 1998 conducted a Graphicstudio workshop in heliorelief for the Museum of Contemporary Art, Oaxaca, Mexico.

JONATHAN WARD, UNIVERSITY OF THE WEST OF ENGLAND, UK
Jonathan Ward is a Bristol based book-artist, designer and publisher. His company, MakingSpace Publishers, is the sister organisation of Uitgeverij PlaatsMaken (Arnhem, Holland) for whom he worked between 1992 and 1995. He is currently co-ordinating the project 'Inside Cover' involving the creation and exhibition of 20 new artists' books by artists from a wide range of disciplinary backgrounds. 'Inside Cover' will begin a 3 year international touring programme in September 2000. Jonathan works at the Centre for Fine Print Research, UW E as Visiting Research Associate for Artists' Books.

SUZETTE WORDEN, UNIVERSITY OF THE WEST OF ENGLAND, UK
Since 1998, Suzette Worden has been Research Director in the Digital Media Laboratory at the UW E, Bristol, where she is currently engaged in various projects concerned with content creation in digital media. From May 1996 to March 1998 she was Director of CTIAD (Computers in Teaching Initiative Art and Design). She has published and edited books and articles on design history, women and design, and digital media.
PRODUCT FAIR EXHIBITORS

Artichoke Print Workshop
Unit S1
Shakespeare Centre
245A Coldharbour Lane
Brixton
SW9 8RR
Tel. 0207 924 0600

Contact: Melvyn Petterson

Products: Open access print workshop with facilities for etching, lithography, block printing and monotypes. Agents for KB etching presses.

Daler-Rowney Ltd
PO Box 10
Bracknell
Berk
RG12 8ST
Tel. 01344 424621

Contact: Colin Heafield

Products: Manufacturers of fine art and graphic materials including High Performance Acrylic colour System 3 screenprinting ink.

Electroetch Enterprises
377 River Road
North Branch Station
NJ 08876
Tel. 908 685 1549

Contact: Omri Behr

Products: ElectroEtch enables acidless etching and reworking of traditionally prepared zinc or copper plates. The system comprises a vertical tank containing electrolyte solution, plate holder and rectifier.

A P Fitzpatrick
142 Cambridge Heath Road
London
E1 5QJ
Tel: 0207 790 0884

Contact: Alan Fitzpatrick

Products: Distributors of Lascaux, Kremer and Gamblin.

Gibbon-Finecal Ltd.
Temple Trading Estate
Cole Road
Bristol
BS2 O U G
Tel: 0117 971 4343
Contact: Tony Eagle
Products: Screenprinting inks (in house colour matching), screenprint supplies, emulsions, substrates, screen stretching service.

Graphic Chemical & Inks Company
728 North Yale Avenue
PO Box 7027
Villa Park
IL 60181
USA
Tel: 1 630 832 6004

Contact: Dean Clark
Products: Complete line of etching, litho, block printing inks. Tools, papers and plates.

Intaglio Printmaker
62 Southwark Bridge Road
London
SE1 O AS
Tel 0207 9282633

Contact: Jill Watton
Products: Specialist suppliers of all materials for printmaking, photopolymer film and associated products. Intaglio run an annual artists in residence scheme from their fully equipped Etching/Acrylic Etching studios.

Lascaux
142 Cambridge Heath Road
London
El 5Q J
Tel 0207 790 0884

Contact: Alan Fitzpatrick
Products: Waterbased screenprinting and waterbased etching materials and Gamblin.

T N Lawrence & Son Ltd/Stones Crayons
208 Portland Road
Hove
BN 3 5Q T
Tel: 01273 260260

Contact: Martin Lawrence (T N Lawrence)/Craig Cornwall (Stones Crayons)
Products: Printmaking tools, inks, rollers, lino, engraving blocks, brayers, paper, stones, litho crayons, graphic chemical and inks, tofko presses etc.
Lazertran Ltd
Ardwyn
Aberarth
Aberaeron
Ceredigion
SA46 OLX
Tel: 01545 571149

Contact: Simon Raw-Rees

Products: Specialist transfer papers for colour laser copiers. Transfers for all surfaces including: canvas, paper, glass, perspex, ceramics, also photo etch and silk transfer.

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55 Ferry Street
Isle of Dogs
London
E14 3DT
Tel: 0207 515 7322

Contact: Anne Desmet/ Mike Simms

Products: Contemporary Graphic Art magazine distributed worldwide. Offers a comprehensive survey of current printmaking practices.

John Purcell Papers - conference sponsors
15 Rumsey Road
London
SW9 0TR
Tel: 0207 737 5199

Contact: John Purcell

Products: Paper stockists and distribution of papers from the mills at Arches, Canson, Fabriano, Hanamulle, Lana, St Cuthberts (Somerset), Zerkall and others. There is an ever growing range of papers and museum and conservation boards.

Riverside-Dimensions
35 Harwood Court
Middlesbrough
Cleveland
TS2 1PU
Tel. 01642 805777

Contact: Louise Bewick

Products: Manufacturers of etching presses, sizes 24”, 30” and 36” bed width.

St Cuthberts Paper Mill
Wells
Somerset
Contact: Justine Marsh

Products: Artists papers and ink jet papers, including the new Somerset enhanced inkjet printing.
EXHIBITIONS AT BRISTOL UWE

Impact Print Exchange (OA2 - Foyer from 1pm 24/9/99)
Exhibition of prints by the delegates of the conference.

Miniature Print Exhibition (Room OC2)
Every year the Centre for Fine Print Research at UWE produces a portfolio of 30 prints, in miniature size. Thirty staff and MA students produce an edition of prints, with an image size no bigger than 3” x 4”. The mini print disseminates many of the print processes that are available in the Centre, and also reflects the wide variety of imagery and interests of the artists. On show are the 13th and 14th year folios.

Flexo and Helio - Innovative Methods of Printing (Room OC2)
Both processes originated in an industrial setting. Flexography has been appropriated by the Centre for Fine Print research as an innovative method of producing a fine print. Flexo plates comprise a thin photopolymer plate on a flexible steel backing. Once exposed, a fine, tonal photographic image can be achieved, which can be printed either as an intaglio or in relief.

Heliorelief, developed as a fine art medium by Graphicstudio, Florida, utilises a thin layer of photosensitive masking film that is, in this instance, adhered to a block of wood with unmasked areas sandblasted to achieve a relief image. For this exhibition national and international artists were asked to test the processes. They were asked to provide an image and a flexo plate or helio block was returned to them for experimentation. This diverse exhibition is the result.

Mind the Gap (Room OC2)
The theme of the exhibition is the cultural gap between countries or cultures within a country. The interpretation of the title has resulted in a diverse portfolio of prints reflecting on different experiences of artists from the USA, Canada, England, Scotland, France, Korea, and South Africa. The portfolio exhibition has been organised by Justin Diggle, ex student of UWE who is currently teaching at the University of Utah, Salt Lake City.

MA Print - Work in Progress (Room OC3)
This is an exhibition of work in progress by second and third year students of the Master of Arts Degree in Multi-disciplinary Printmaking at UWE. The range of imagery and print presents the diverse nature of the course. The high quality of the work is due to the students' engagement with their subject matter and the craft of print.

United Printmakers (Room OC8)
This exhibition is an exchange show between MFA students and staff at the University of Indiana, Bloomington, USA and MA students and staff at UWE, Bristol. Ed Bernstein, Head of Print at Indiana, spent two weeks teaching and working at UWE, Richard Anderton and Steve Hoskins taught for one week at Indiana. This is the result of an exchange of teaching experiences.
Print on Enamel (Room O C 8)
This exhibition has been organised and curated by Elizabeth Turrell and presents work on enamel produced by staff at the Centre for Fine Print Research and invited enamellers from the USA. The work was produced to disseminate research undertaken at the Centre into water-based decals for ceramics and subsequently its suitability for decals onto enamel. Elizabeth will be demonstrating her work on Saturday 25th September in the litho studio.

40 Days at Dawn (Fine Art Corridor)
An exhibition by Lizzie Cox. A series of collages based on a day to day visual diary made over 40 consecutive days at dawn from spring 1995. They are views from her studio in Watchet Somerset, overlooking the Bristol Channel. She uses a combination of silk, cotton, cotton thread, stone litho, etching and screenprint.

UWE Staff Research (Print Centre)
Dispersed around the Print Centre workshops are works by staff and students at UWE reflecting the diversity of work undertaken, ranging from undergraduate student work to PhD and staff research.

Books by Artists' (Room O C 7)
IMPACT EXHIBITIONS IN BRISTOL

Please see flyers in the delegates' packs for additional information about these exhibitions.

Albert Irvin
Paintings and Prints
Royal West of England Academy, Queens Road, Clifton Tel 0117 973 5129
Open during conference hours at the RWA only.

Sir Terry Frost
Innocent Fine Art, Boyces Avenue, Clifton Tel 0117 973 2614
Monday to Saturday 10 am - 5.30 pm

Ken Kiff
Bristol City Museum and Art Gallery, Queen's Road, Clifton Tel 0117 922 3571
Monday to Sunday 10 am - 5 pm

Artists' Open Access Print Workshops
Artspace, Cumberland Road, Spike Island Tel 0117 929 2266
Monday to Sunday 11 am - 6 pm

Human Rights Portfolio and Umfanekiso
Create Centre, Smeaton Road, Cumberland Basin Tel 0117 925 0505
Wednesday and Thursday 9 am - 5 pm, Friday 9 am - 9 pm, Saturday 12 - 4 pm

Perspectives
Architecture Centre, Narrow Quay Tel 0117 922 1450
Tuesday to Friday 11 am - 5 pm, Saturday and Sunday 12 - 5 pm

Five from Poland and Wall Papers
Off Centre Gallery, 13 Cotswold Road, Windmill Hill Tel 0117 987 2647
Wednesday to Friday 10 am - 10 pm, Saturday and Sunday 10 am - 5 pm. Also by appointment
IMPACT TRIPS

For those delegates who have pre-booked, there will be trips to St Cuthbert's Paper Mill and the Ashmolean Museum. Transport arrangements as follows:

St Cuthbert's Paper Mill - Wednesday 22 September

9am Coach leaves RW A
10am Visit to mill for one half of the party whilst the other visits the historic city of Wells
12.30pm Visit to mill for other half
3pm Leave Wells
4pm Arrive in Bristol for registration

Ashmolean Museum - Sunday 26 September

9.30am Coach leaves RW A for Ashmolean Museum
11.30am Time to tour city of Oxford
2pm Meet at Ashmolean for guided tours of the Royal Society of Painter Printmakers' Exhibition
4.30pm Leave Oxford to return to Bristol
6.30pm Arrive back in Bristol

Cranfield Inks, manufacturers of planographic and intaglio inks in South Wales have kindly offered a free visit to their factory for Impact delegates on Wednesday 22 September. The factory is 40 minutes from Bristol. Please contact them direct if you are interested:

Claire Morris
Cranfield Ltd
44 Springvale
Cwmbran NP44 5BB
Fax +44 (0) 1633 863992
craninks@aol.com

Rosemary Simmons, ex-editor of Printmaking Today and honorary fellow of the Royal Society of Painter Printmakers, extends an open invitation to a small number of Impact delegates for lunch and a guided tour of her fascinating collections of artists' books from the 1960s and 1970s on Monday 27 September. Artists represented in the collection include Allan Jones, Jim Dine, Ceri Richards, and the Circle and Tetrad Presses. Please contact Rosemary direct if you are interested at the address below or in person at the conference:

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