Exquisite Gorge

Based on the idea of the exquisite corpse drawing game, where each person draws part of a body, folding down the paper to hide their contribution, 13 artists have been working with local communities to produce a 66-foot long steamroller-printed piece depicting 220 miles of the Columbia River in the Pacific Northwest of the US. The river will provide its depth.’

Each artist was given a 1800 x 1200 mm plywood panel to carve. Washington DC-based artist, Steven Motzow said simply, ‘My panel tells the tale of what we have and what we can lose and what we have lost.’ He depicts the symbiotic relationship between a native plant, Meadow death camas, and the particular species of bee needed to pollinate it. Portland-based artist Roger Peet depicted the big-horned sheep, the condor, the salmon and the Columbia River Tiger beetle, all either endangered or already made extinct by human activity. He welcomed the collaborative nature of the project, saying, ‘The stories, symbols and characters that communities contribute to projects like this provide their depth: bit.ly/wbhidt

Ways of Making

Sir Peter Blake CBE RA has been working with researchers, artists and academics at the Centre for Fine Print Research (CFPR) at the University of the West of England to explore emerging print technologies in his ongoing survey of print editing. Ways of Making: Blake has set out to recreate the same simple image of a primrose in every available print technique to celebrate both the traditional and cutting-edge technologies. Blake sought the expertise at CFPR for techniques such as 3D printing, laser etching and robotic-arm printing.

And there’s more to celebrate for CFPR, as the department has just been awarded a £27 million grant from the Expanding Excellence fund from Research England in recognition of their pioneering research. The money will be used to develop work into transformative technologies, reconstructing historical methods and 3D printing. CFPR are busy recruiting for new researchers and practitioners. We look forward to seeing how the centre expands and develops.

Analogue Interference

The Peter Reddick Bursary for Innovation in Relief Printmaking was established in memory of the egalitarian founder of Spike Print Studio to support a recent printmaking graduate for a year. This year’s awardee, Leonie Bradley, re-presents traditional wood engraving in unique ways, combining it with contemporary print media and digitally disruptive mark-making.

Leonie’s solo exhibition Analogue Interference at the end of this year’s bursary, reflects how identity is changing in the post-digital age. For one series, #selfie, participants submitted selfies which were massively enlarged and then obscured with woodcuts printed in social media referenced colours. The exhibition runs from 27 Sept-20 Oct at Spike Print Studio, see Listings for details. Insta: @leonie_bradley

Transfer: transplant

Northern Print recently collaborated with the World Transplant Games: local school children learned about organ donation from the athletes and then made their own prints with artist Bridget Jones. Anna Wilkinson, director at Northern Print remarked, ‘There seems to be a lovely connection between “transfer” and “transplant” and the idea that we are all unique but share a common template.’
CUTTINGS

In Brief

The Royal Academy of Arts’ publishing arm has released two books of drawings by RA printmakers: Anne Desmet: A Greek Journey, a follow-up to Italian Journey, and; Emma Stibbon: Fire and Ice, featuring some of the most inhospitable and environmentally vulnerable parts of the world.

For his latest show at Equinox Gallery in Vancouver, contemporary painter Kim Dorland produced an open edition of a woodcut Last Light (2019). The prints were sold for only $20 each with all proceeds going towards Plastic Wise, an initiative created to raise awareness of plastic pollution in the world’s oceans.

A year-long, free exhibition Making an Impression: The Art of Relief Printmaking runs at the V&A from 9 September 2019-13 September 2020. The exhibition will include blocks, plates and tools alongside artworks stretching back over 600 years.

The appropriately named Poster House, exclusively dedicated to posters has opened in New York and is currently showing Art Nouveau posters by Alphonse Mucha, and from mid–October will feature predominantly handmade posters in Three Years Later: The 2017 Women’s March & Where We Are Today. Also in New York, at the MoMA they are displaying their recent print acquisitions Since 2000: Printmaking Now until 18 September.

Collab at Artlab

Current Turner–prize nominee and visual poet Helen Cammock made print integral to her Max Mara Art Prize exhibition, which explored lament and hidden women’s voices. The prints were created with the help of artist–researchers, Tracy Hill and Magda Stawarska–Beavan at Artlab within the University of Central Lancashire. Tracy enthused, ‘We have been working with Helen since 2015 exploring her unique vision through screenprint and relief, expanding her professional practice and potential for disseminating her artworks. The challenge and joy of working with artists from other disciplines is that they push boundaries in a way other printmakers would not. Helen’s projects sought to communicate ideas drawing on traditional skills but which were equally dependent on technological innovation in order to fully realise her concept and research.’

Helen equally values the collaboration with Artlab, ‘From my first visit, I haven’t produced prints anywhere else. This working and creative relationship has taken me through pivotal and breakthrough moments in my career to date. I have asked myself what is so special about this experience and fundamentally it is the ethos of Artlab – its openness to experimentation and dialogue. But also because Magda and Tracy as well as having tremendous expertise as printmakers are also artists themselves – this ensures the process is supportive and nurturing of ideas and thus the place of dialogue is as significant as the mechanics of printing.’ The Turner Prize winner will be announced on 3 December 2019. Insta: @artlabcps

Instaspot

‘How do you say “printmaking” in your language?’ asked @justprinting on Instagram and had an incredible response. The hash–tagged answers act as little portals to find new print work from all over the world: from druckgrafik and gravure in Germany and France, to grabado in Peru, وطباعة حفر in the Middle East, baskiresim in Turkey,рамова in Ukraine, аксрам in Russia and विक्रिया in India. There are so many more hashtags to explore, and so much new work to discover – take a look.

@justprinting
www.justprinting.com