

Cuttings

PROJECT

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, 11 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 be the unifying body flowing through the sections of the final print, with many of the artists choosing to focus on the environmental effects of human activity on the gorge.



Right Steven Muñoz
inking up his panel.
Photo: Sally Gilchrist



Each artist was given a 1800 x 1200 mm plywood panel to carve. **Washington DC-based artist, Steven Muñoz** 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/31h6HSt

Left *Exquisite Gorge* section six, detail (2019) Steven Muñoz.
Woodblock, 1800 x 1200 mm

GRANT

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 editioning, *Ways of Making*. Blake has set out to recreate the same simple image of a primrose in every available print technique to celebrate

Left 3D printed primrose in PLA filament.
Sir Peter Blake, Dr Peter Walters and the Centre for Fine Print Research



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 £7.7 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 technicians. We look forward to seeing how the centre expands and develops.

Right *Ladybird Jungle* detail (2016)
Isabel Rock. Woodblock collage
and acrylic ink, 1500 x 1200 mm

EXHIBITION

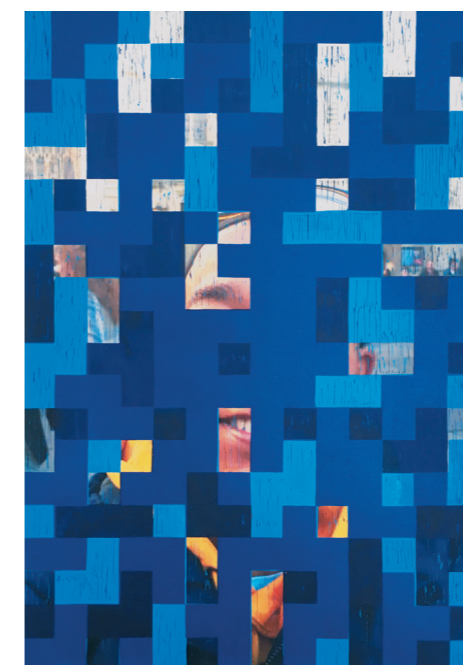
Hanging room only

For this year's RA Summer Exhibition, there were 16,000 submissions of paintings, prints, drawings, sculptures, mixed media works, artists' books and architectural models. After four days' selecting from jpegs, then another day reviewing shortlisted entries – 11 Royal Academicians had the huge task of hanging the show. Gallery 5 was hung by Barbara Rae and Hughie O'Donoghue, Gallery 7 by me. Both rooms focused on artists' prints. Conscious of how significant to a printmaker's income showing in this exhibition can be, I determined to hang as much as I could, achieving some 240 pieces – nearly 100 more than the norm. Amongst the many standout prints are Bella Easton's vast, complex lithograph on multiple porcelain panels *Angel Heart* – winner of the Jerwood London Original Print Fair Prize of £10,000; Emily Allchurch's *Babel Britain* photographic lightbox; Isabel Rock's huge, humorous woodblock prints; and John MacKechnie's monumental woodcut *Chicago Hieroglyphics*. **Anne Desmet RA RE**



AWARD

Analogue Interference



#selfie no. 9 (2019) Archival digital print and woodcut,
600 x 420 mm

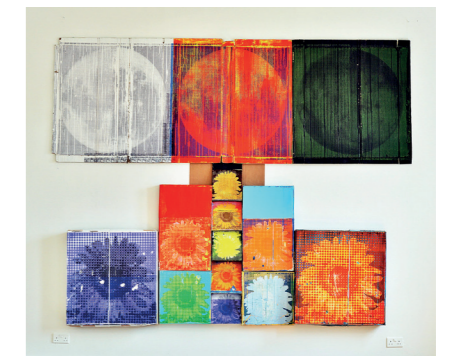
The *Peter Reddick Bursary for Innovation in Relief Printmaking* was established in memory of the egalitarian founder of Spike Print Studio to support a recent printmaking graduate for a year. This year's awardee, Leonie Bradley, re-presents traditional wood engraving in unique ways, combining it with 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](https://www.instagram.com/leonie_bradley)

EXHIBITION

Galway imPRESSIONs

Newly elected RE member Libby Lloyd ARE showed her large installation *SPACE STATION* at imPRESSIONs in Galway this summer. Libby is studying for a PhD in Fine Art, Printmaking at Aberystwyth University. Her work addresses the connection between human and digital technology to reveal a digital anthropology. www.libbylloydartist.com



SPACE STATION (2018-19) Libby Lloyd. Screenprint
on found cardboard, 300 x 3500 mm

PROJECT

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.'



Monograph by pupil from Harlow Green
Community Primary School, Newcastle

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.



Above *Che Si Può Fare* (2019) Helen Cammock. Screenprint 6000 mm long. Photo: Stephen White

Right *Harp* (2019) Helen Cammock. Vinyl print, 530 x 835 mm



AWARD

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: [@artlabcpes](https://www.instagram.com/artlabcpes)

Instaspot

'How do you say "printmaking" in your language?' asked [@justprintmaking](https://www.instagram.com/justprintmaking) 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, #طباعة حفر in the Middle East, #baskiresim in Turkey, #гравюра in Ukraine, #эстамп in Russia and #प्रिंट तैयार in India. There are so many more hashtags to explore, and so much new work to discover – take a look.

[@justprintmaking](https://www.instagram.com/justprintmaking)
www.justprintmaking.com

